

# FEUP STAND UP!

THE BOB MARLEY  
MUSICAL

## EDUCATIONAL PACK SECTION 1 (*PRE-SHOW RESOURCES*)





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# INTRODUCTION TO TEACHERS

Welcome to the 'Get Up Stand Up' educational resource pack – An engaging and informative resource to use with students across different subjects within the curriculum. This resource pack will allow you and your students to engage with the historical context of the show, embedded themes, and the different design elements of the production. In addition to these elements students can read excerpts from interviews and complete tasks to get into the mindset of different members of the production team - allowing students to explore different career pathways.

The resources are aimed at Key stage 3, 4 and 5, and are broken down into the following topics:

**SECTION 1** Pre-show Information

**SECTION 2** Classroom activities  
(See curriculum planning below for guidance)

**SECTION 3** Creative practice  
(Careers, Interviews and Key Moments)

## HOW TO USE THE RESOURCES CURRICULUM PLANNING

SUBJECT	KEY STAGE	RESOURCES/AREAS OF FOCUS (S1&S2)	CAREER PATHWAYS (S3)
<b>DRAMA</b>	<b>3/4/5</b>	<b>S1</b> -Familiar faces (quote exercise) -All information to support with a Theatre Review and understanding of the plot <b>S2</b> -Workshops 1-4 -Worksheet Role on the Wall -Student worksheet – <i>writing the perfect Theatre Review</i> -Workshops 12-15	<b>ALL AREAS</b>
<b>MUSIC</b>	<b>3/4</b>	<b>S1</b> -The Evolution of music <b>S2</b> -Workshops 5-11	<b>INTERVIEW WITH CLINT DYER ANALYSING KEY MOMENTS</b>
<b>DANCE</b>	<b>YEAR 9+</b>	<b>S1</b> -Themes of the production <b>S2</b> -Workshops 18-20	<b>ANALYSING KEY MOMENTS</b>
<b>PERFORMING ARTS</b>	<b>4/5</b>	<b>S1 &amp; 2</b> -All areas	<b>ALL AREAS</b>
<b>ENGLISH</b>	<b>YEAR 9+</b>	<b>S1</b> -All resources <b>S2</b> - Student worksheet – <i>Writing the perfect Theatre Review</i> - Workshop 16-17	<b>ALL AREAS</b>
<b>PSHE</b>	<b>YEAR 9+</b>	<b>S1</b> -Familiar faces (quote exercise) -Rastafari Mentality -Themes of the production <b>S2</b> -Workshop 1 (Three Little Birds) -Workshop 2,3,4	<b>ALL WORKSHEETS</b>



# INTRODUCTION

## WHO IS BOB MARLEY AND WHY IS HE STILL RELEVANT IN TODAY'S SOCIETY?

Trying to summarise the impact Bob Marley (1945-1981) has had on the past, present and future is difficult to place into one entity – But essentially, he is 'the symbol of freedom.' Millions of people around the world continue to relate to his music and play his Reggae beats, all drawing different meanings from his songs. Forty-one years on, after Bob Marley's death and he still

has significant impact to the masses, for the message of equality within his music and need for social change and justice. His music continues to be downloaded, played and enjoyed – selling more than 75million records across the globe.

**"I DON'T COME TO BOW  
I COME TO CONQUER"**

BOB MARLEY

Bob Marley is an important role model within today's society and the music industry as his story represents a young boy growing up in extreme poverty, who faced white colonisation,

displacement from his family and police brutality - continuing to follow his true purpose of communicating his music to all parts of the world.

**"REGGAE MUSIC, IS THE  
PEOPLES' MUSIC"**

BOB MARLEY





# FAMILIAR FACES

IMPORTANT PEOPLE IN BOB'S LIFE. WHAT IS THE RELEVANCE OF THESE QUOTES?



**'DIS SOUNDS LIKE WHITEMAN'S MUSIC'**

**DISCUSSION POINT**

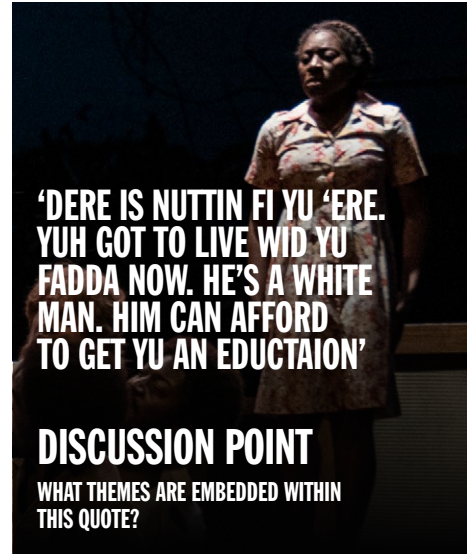
WHY DID BOB MARLEY AND THE WAILERS EVENTUALLY BREAK UP AS A BAND?



**'WID A FUZZ GUITAR AND ALL DAT SHIT. WI SHOULD BE PLAYING GENUINE JAMAICAN MUSIC. MEK DI REVOLUTION. WID DI SUFFERERS'**

**DISCUSSION POINT**

WHAT AGGRAVATED PETER ABOUT THE 'CHANGE' IN THE MUSIC AND WHAT DIDN'T HE LIKE ABOUT LONDON?



**'DERE IS NUTTIN FI YU 'ERE. YUH GOT TO LIVE WID YU FADDA NOW. HE'S A WHITE MAN. HIM CAN AFFORD TO GET YU AN EDUCATION'**

**DISCUSSION POINT**

WHAT THEMES ARE EMBEDDED WITHIN THIS QUOTE?



**'NO BOB YA CYAN JUST GET RID OF ME. MI AH YOUR WIFE'**

**DISCUSSION POINT**

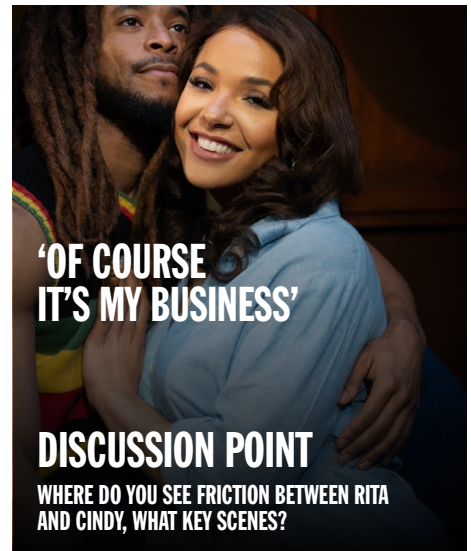
HOW DOES RITA REACT TO BOB'S DESIRE TO NOT FOLLOW A 'WESTERN FRAME OF MIND'?



**'IN DIS LIFE WI WILL OVERCOME OUR TROUBLES, AND ARE TAKEN AND PROTECTED BY JAH'S LIGHT'**

**DISCUSSION POINT**

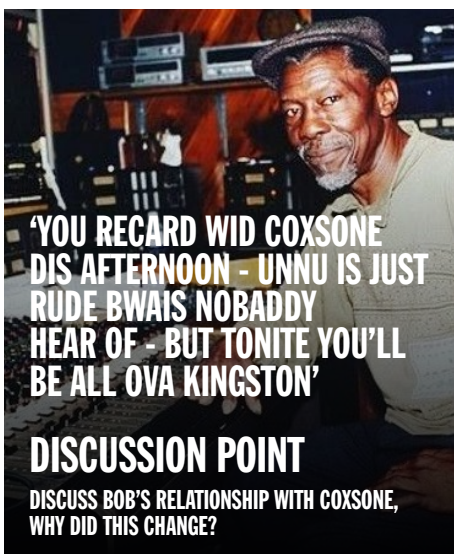
WHAT DO YOU KNOW ABOUT THE RASTAFARI'S MENTALITY AND WHAT DOES MARLEY MEAN BY THIS QUOTE?



**'OF COURSE IT'S MY BUSINESS'**

**DISCUSSION POINT**

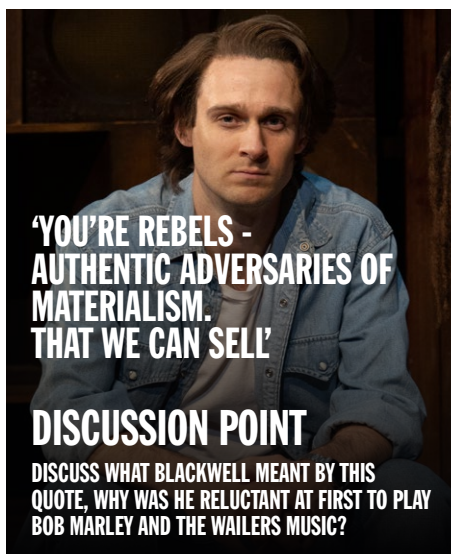
WHERE DO YOU SEE FRICTION BETWEEN RITA AND CINDY, WHAT KEY SCENES?



**'YOU RECARD WID COXSONE DIS AFTERNOON - UNNU IS JUST RUDE BWAIS NOBADDY HEAR OF - BUT TONITE YOU'LL BE ALL OVA KINGSTON'**

**DISCUSSION POINT**

DISCUSS BOB'S RELATIONSHIP WITH COXSONE, WHY DID THIS CHANGE?



**'YOU'RE REBELS - AUTHENTIC ADVERSARIES OF MATERIALISM. THAT WE CAN SELL'**

**DISCUSSION POINT**

DISCUSS WHAT BLACKWELL MEANT BY THIS QUOTE, WHY WAS HE RELUCTANT AT FIRST TO PLAY BOB MARLEY AND THE WAILERS MUSIC?



**'MI SHE MEK MUSIC. WID DI ROCKERS AND DI RASTAS AND DI PUNKY FUNKI ZIP MEN'**

**DISCUSSION POINT**

WHAT RELATIONSHIP DID BOB HAVE WITH PERRY IN THE SHOW, AND WHY DID THEY BOTH LIKE LONDON?

## TEACHER'S NOTE

Students can use this exercise as a discussion point both before and after the show (Can be printed as an A3 worksheet)

# SYNOPSIS

Bob Marley (Robert Nesta Marley) is an artist, activist and patriarch for the Pan-Africanism movement and Rastafari faith. Bob Marley's music speaks to every generation and with certainty he is an individual that has left his print on society through his music – which voices subjectively his melancholy, love, and joy.

## **“MUSIC WAS HIS WEAPON”** RITA MARLEY

The lyrics of Bob Marley's songs paint vivid pictures of his life and the world of Jamaica within the 1960s-1980s; highlighting his political views and frustration with the general oppression, racism and police brutality he witnessed daily. Despite the harsh reality of the meaning behind his lyrics, his songs still represent hopeful and uplifting rifts. The Musical *Get Up Stand Up* reflects different sides to Bob Marley, showing a contrast between his showmanship as a performer, with a deeper insight into his private life with lovers, close friends, and family.

## **“HE SHONE LIKE A DIAMOND. HE SHINES LIKE A DIAMOND.”** BUNNY WAILER

The story of Bob Marley's life (6th February 1945-11th May 1981) is captured in key moments throughout the production, which are supported by important/monumental songs that were produced or played at that particular time within Bob Marley's history. The story begins with a warm and welcoming introduction from Moses who introduces the story and sets the scene for the ska, rocksteady and Reggae fusion that the audience are about to embark on – speaking to his audience from a beautifully realistic radio/production booth designed by Chloe Lamford. This rapidly transcends into a celebration of Marley's work as all the characters are introduced on stage before the main story begins.

Marley's journey begins with the troubled life of his 'younger' self, Little Bob, who battles with rejection and belonging in his newfound surroundings – as he is resettled to live with his father, to only discover that he has not come to collect him. Each episode in Marley's life is then clearly depicted by projections and screens surrounding the theatre and extended auditorium, demonstrating his passion for music and need to create work. This moment is captured beautifully through comedy as at the core of this story is a budding friendship and collaboration of Bob Marley and the Wailers, who begin harmonising on stage. As Bob Marley reaches a teenager, he begins to harmonise and

explore song writing with two of his close friends – Peter Tosh and Bunny Wailer. The Musical captures how this dynamic grows. As The Wailers grow in both success and ambition, the band become successful in both Jamaica, America, and London. This friendship is both captivating and strained, as the audience follows their struggle from rehearsing in graveyards to having conflicts of interest regarding the direction of the music. With quick successes, comes a cost as both Peter and Bunny abandon Bob Marley in England.

Alongside this narrative of brotherhood, the story also focuses on the contrasting relationships Bob Marley has with his wife – Rita Marley and his girlfriend - Cindy Breakspere. Both women provide support to his personal and public life and are fundamental to the story's narrative. Bob Marley meets Rita at a Coxsone gig and is instantly captivated by her. This doesn't change, as shortly after their first encounter Bob makes Rita his wife, begins practicing the Rastafari religion at the age of twenty one and proceeds to have her close by as a wife and musician, forming part of the I Threes (Bob's supporting musicians). As the production develops, so does the cracks in their marriage, demonstrating that Bob seeks for space, an open marriage and intimacy with other women, forming a close relationship with Cindy as he proceeds to spend more time in London.

At the core of this evolving story is Bob Marley's passion to pursue equality and freedom in his writing and performances – to the extent of nearly losing his life in an attempted assassination at his home in Jamaica. Nothing deters him from progressing and even in these moments of difficulty Bob proceeds to make music. Bob's belief in 'Jah' and incredible determination, allows him to proceed in difficult circumstances, ignoring his doctor's orders to have a biopsy following an injury on his foot. What will happen next? How will his loved ones respond to his deterioration in health? Will the music play on?

**‘It's a telling of a story that won't get told to them in their history books, it's a telling of a story that will entertain and it's the first time in the history of theatre in this country that you're hearing an unfiltered voice like Bob Marley's in the West End and it's hard for young people to understand how ground breaking that is!'**

**CLINT DYER**

**Director of *Get Up Stand Up***

## TASK 1

**WHAT DOES CLINT DYER MEAN, WHY IS THIS MUSICAL SO GROUND-BREAKING AND IMPORTANT FOR OUR YOUNGER GENERATION TO SEE?**

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## TASK 2

**'THE BOB MARLEY MUSEUM.'**

Look at the timeline of events and discuss how each moment was portrayed in the production once you see the show. In pairs discuss one time period each and start to make notes on the different design elements used to make this moment powerful on stage.

In pairs, begin to prepare a presentation of this moment within the time-line. Your presentation should form one part of several key moments that should come together as a class. Your teacher will be walking around your class museum, and should have information from the start of his life to his death. This can be presented through the following:

- Speech/poetry/song
- Still images with facts
- Designs and projections
- Role Play
- Power-point presentation



# "REGGAE MUSIC IS NEWS"

## ACT 1

LIVELY UP YOURSELF  
COULD YOU BE LOVED  
TRENCHTOWN ROCK  
DUPPY CONQUEROR  
STIR IT UP  
IS THIS LOVE  
SMALL AXE  
CONCRETE JUNGLE  
TALKIN' BLUES  
ROOTS, ROCK AND REGGAE  
TURN YOUR LIGHTS DOWN LOW  
REBEL MUSIC  
I SHOT THE SHERIFF  
WAR  
JAMMING

## ACT 2

EXODUS  
PUNKY REGGAE PARTY  
WAITING IN VAIN  
RUNNING AWAY  
JAMMING  
NO WOMAN NO CRY  
SO MUCH THINGS TO SAY  
REDEMPTION SONG  
THREE LITTLE BIRDS  
ONE LOVE  
COULD YOU BE LOVED  
GET UP STAND UP

**'THAT'S THE MADDEST NOTION,  
THAT'S LIKE SAYING YOU HAVE A  
FAVOURITE ORGAN?'**

**CLINT DYER** *Director of Get Up Stand Up*

### DISCUSSION POINTS

DO YOU HAVE A FAVOURITE SONG?  
WHAT DID THE DIRECTOR MEAN BY THIS?

WHAT IS YOUR FAVOURITE SONG FROM THE SHOW OR THE HISTORY OF BOB MARLEY'S WORK?



# EVOLUTION OF MUSIC REGGAE, SKA & ROCK STEADY

## LEARNING OBJECTIVE

THE FOLLOWING EXERCISES WILL ALLOW YOU TO DEVELOP YOUR KNOWLEDGE OF THE DIFFERENT STYLES EMBEDDED WITHIN REGGAE MUSIC. YOU WILL ACHIEVE THIS BY

- Listening to samples of different 'fusions' of music
- Studying the composition of the music used

## TASK 1

Watch the following documentary and discuss the points below with people in your group. **'Roots, Reggae, Rebellion - BBC Documentary'** Roots, Reggae, Rebellion Full BBC Documentary - YouTube

- What did Reggae music stand for?
- Why was Reggae music a voice for people who felt powerless?
- When you continue to watch the documentary, what do you learn about the themes of the Reggae music created and the evolution of a Rastafari mentality?

How is the Reggae sound broken down? Look out for the different styles of music within the production!

## SKA

Ska music was a response to political changes within the environment of Jamaican people - a voice for people who had no say in the suffering of police brutality, gun violence, poverty, slavery and diaspora. What is interesting about this genre of music, is its evolution - the 'building' of the sound systems that would dominate the streets of Jamaica (as seen within the intricate stage design) phasing out the old jazz bars. People soon realised there was money to be made in producing music and sharing the fusion of Ska music that was being played in Kingston - in the streets throughout the day into the early hours of the morning. It was a genre of music that would bring people together, giving black people an identity and sense of empowerment. This was reflected in the way people would

dance in the 'dancehall' events and 'feel' the rhythmic tones of the tracks they were listening to from western records and producers within their country.

Ska music would be performed with a fast-paced staccato on the 'off-beat bass guitar which evolved into Rocksteady, listen to the following examples and you will notice that the pace and rhythm of the music slows down. Reggae music was ever changing, which became evident in changes of instruments used, notably a strong bass and drums. In addition to this, the music evolved from more percussion-based music, such as Mento, to include a fusion of Jazz ideas (trumpets and saxophones) and the electric guitar.

## ROCKSTEADY

### TASK 2 LISTEN TO BOB MARLEY AND THE WAILERS — SIMMER DOWN AND THE SKATALITES — SKA SKA SKA

Why is this a good example of Ska music? What do you notice about the rhythms and 'off beat' bass guitar?

Listen to the following examples of Rock Steady, what do you notice about the style of music and pace of the chords used?

<https://www.youtube.com/watch?v=0HrHuLa7y1E>

Rocksteady music evolved from Ska and was also loosely based on a form of dance seen mostly in dancehalls or in Jamaican communities. The era of Rocksteady evolved in Jamaica within 1966 and was the most dominant music genre being played and produced till 1969. The quality of the music still had similar chords to Ska but the pace was significantly slower. Rocksteady songs would be defined by beautiful melodies and harmonies - as seen in *Bob Marley and The Wailers*. Music that was created within this time became less focused on the horns and more prominent within the composition was the bass guitar. The popularity of Rocksteady didn't quite appeal to western cultures, such as America and the United Kingdom - As people wanted a faster pace rhythm to dance to, which led to the fusion of Ska and Rocksteady becoming Reggae.

# REGGAE

Reggae music evolved and originated in Jamaica, specifically West Kingston. The lyrics are authentic, voicing the themes of morality, oppression and hope. Sometimes the context of the lyrics can display themes of poverty, diaspora and equality – which is very much prominent in Bob Marley's songs and supports the ethos of the Rastafari mentality that he followed within his life. Reggae music evolved from Ska and Rocksteady, becoming a popular genre of music from the late 1960s to present day. This genre of music, tends to have the word 'Reggae' within the song and has uplifting rifts to bring joy to the masses, which over time has become more 'mainstream', which was supported by the Punk movement in the United Kingdom during the 1980s.

This revolution within the music industry helped in creating change for representation of black artists and reggae music on

the radio, television and media within western countries. This in turn, supported black children learning about their culture and heritage – As this wasn't being taught in schools. For example, the uplifting and inspiring song, '*Young Gifted and Black*' by Bob Andy and Marcia Griffiths that was released in 1970.

This genre of music has a specific distinct rhythm which includes accents on beats 2 and 4, this pattern is known as **Backbeats**. Several instruments can be heard within this distinct fusion of both Rocksteady and Ska, to include electric instruments that were applied in Ska scores whilst still keeping the emphasis of the bass, which can be heard in rocksteady scores.

### TASK 3

## COMPOSITION - IDENTIFYING KEY TECHNIQUES APPLIED IN THE SCORE

**Listen to the opening four bars from 'Could You Be Loved' by Bob Marley and The Wailers**

**What do you notice about the opening riff?**

\*A riff is a repeated pattern/motif played on the guitar

Am

A A GA B CB A A GA B CB A A GA B CB A A GA B CB

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



## TASK 4 COULD YOU BE LOVED?

5 **Ensemble + I-Threes**

Could you be loved... And be loved...

C Am<sup>7</sup> F C

Listen to the chorus from *Could You Be Loved* and complete/answer the following questions:

What is the meaning behind this song (sub-text) and what message was Bob Marley trying to convey?

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Can you describe the tempo and general 'feel' of this song?

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The song has 108 bpm (beats per minute), try to clap the pulse of the song as a whole class to the opening riff from *Could you Be Loved*.

The Melody is true to the Reggae riff, it begins on the third beat of the bar – Practice singing in small groups or as a whole class in acapella coming in on the 'off-beat' by counting 1,2 and engaging with the 'lead line' – *Could You Be Loved*?

**Extension** – Can you perform the rhythm from the score above, using a bass guitar? As other members of your class continuing clapping the 'pulse' for the chorus?

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## TASK 4 COULD YOU BE LOVED?

Can you identify any important themes from this song based on your knowledge of Bob Marley and his music?

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Look out for how the song is repeated in the show and explored in different parts of the story!

## TASK 5

When reading the same score *Could You Be Loved* from the show try to address important questions:

\*Is the musical score (thick or thin, depending on the arrangement/layering of harmonies, melodies and rhythms?)

Can you include the following key words to describe the texture of the song?

**Monophonic** – In a sense monophonic melodies are the most simplistic, with one singer accompanied by one instrument.

**Polyphonic** – This melody will have a 'thicker' texture and would be more likely to appear in a chorus as more than one melody would be heard/sung. For example, when Bob Marley performs with The Wailers and The I Threes.

**Homophonic (chordal music)** – This melody would create the same 'sound'. Even if different chords are used to support the melody, the overall effect should create the same sound.

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## TASK 6

Research the key words below before watching the show. Why are they important to the Reggae style of music?

KEY WORDS	MEANING
BACKBEAT	
SYNCOPIATION	
DIATONIC	
VERSE-CHORUS STRUCTURE	

Look out for how the following instruments/effects are used in the show and where the musicians are placed...

Are they on stage the whole time?

- Electric guitar
- Drums
- Dub effects
- Keyboard
- Bass guitar



# RASTAFARI MENTALITY

## LEARNING OBJECTIVE

**TO DEVELOP YOUR UNDERSTANDING OF THE RASTAFARI MENTALITY AND TO DISCUSS HOW BOB MARLEY'S FAITH INFLUENCED HIS DAY-TO-DAY LIFE AND CHOICES HE MADE IN RELATION TO:**

- His lifestyle
- His marriage

Before seeing the show, it is important to gain a sense of Marley's spirituality through his belief and connection to the Rastafari movement – which by many western cultures was viewed as controversial at the time of Marley's conversion. This was predominately due to 'judgement' placed on Marley for taking marijuana as part of the Rastafari practice and in more recent years the roles of women within the religion has appeared misogynistic, calling for changes in gender 'roles'. This movement evolved from 1930, after Haile Selassie was coronated in Jamaica and was a symbol of freedom, the peoples' Messiah. His imagery is projected on the viewing screens throughout the production to remind us of Marley's faith and spirituality. This was a faith that Bob Marley and Rita Marley shared, as she encouraged Bob Marley to adopt this religion, despite this faith having limitations for Rita and her wanting to have a monogamous relationship.

The Rastafari Culture views western ideology as oppressive and a negative culture that will only shackle African people, rather than reunite them. The faith desired to unite African people who had been shipped or displaced to other countries throughout the history of slavery, a term known as African

diaspora – encouraging people to learn and reconnect with their motherland, heritage and culture. *'Africa is our heaven because that is where we come from.'* Bob Marley.

Interestingly, the faith encouraged Marley to live off nature, with simplicity within his home and his surroundings - Marley did not 'need' materialistic items and this was reflected in the environment around him and the company he kept. *'People are stubborn on this earth because of material vanity.'* Bob Marley. Listen carefully to the lyrics of Marley's songs and his ability / need to connect African people to their heritage, traditions and mother tongue – which had been displaced and broken by years of white capitalism and slavery.

### Important questions:

- How did Bob Marley embed a Rastafari approach into his everyday life?
- What did he change about his diet and appearance?
- How did he promote a culture and movement that was seen as a minority?



Important key words  
to research:

**Pan-Africanism**  
**Jah (God on Earth)**

# THEMES OF THE PRODUCTION

## INJUSTICE

From the onset of the production, injustice is a common theme woven into the lyrics of the music which is embedded within all the design elements of the show that highlights the propaganda and conflict that Bob Marley experienced from birth living in Jamaica and in his adult life. Essentially, as the production travels to different destinations it is clear that segregation between white and black people was not only common in Jamaica but also within America and the United Kingdom. In addition to this, Bob Marley's feeling of injustice is felt through his disapproval of gangs within the ghettos fighting each other, which appeared to be intensified by politics and poverty. This feeling of inequality is highlighted on the screens and projections to support the message of Marley's music and to educate – Using realistic footage and imagery from the 1960s-1980s, which was selected by Tal Yarden, Clint Dyer and Chloe Lamford. *'This provided historical and dramaturgical context to help understand the complex story evolving on stage - these include images of Jamaican politics, the Jamaican experience of British colonialism and the hardship of emigration to England.'*

Tal Yarden (Video Designer).

## POVERTY

Bob Marley grew up in Nine Mile, a deprived slum area of Jamaica that had a lack of prospects for the Jamaican people. Not only were they people fighting white colonisation but the fighting was also between each other (different gangs of opposing political parties and gang culture within the ghetto regions). There was no money for an education or to simply create music with expensive equipment. Bob Marley had to navigate his ideas through the radio and created homemade instruments with Bunny Wailer initially to compose their own sounds. Peter Tosh explains in interviews that 99% of people living in the slums needed help and had no one to help them.

## RACISM

Key scenes to look out for that tackle racism, are from Bob's younger years when he's judged by other black people for being mixed race, which sheds a light on him being an outcast in his own community causing him to place shoe polish in his own hair.

In addition to this, racial inequality is explored in the production, from the 1960s-1980s, which educates the audience on the political unrest in Jamaica and subsequent violence and murder seen in protests and the media on projections – some say verging on a Civil War. The imagery is both haunting and monumental in reinforcing the values of The 'Black Lives Matter' Movement, to reinforce that black people are still fighting for equality, making the power of Bob Marley's words just as thought-provoking as when first sung in the 1960s. *'Get Up Stand Up: Stand Up For your rights!'* Bob Marley experienced segregation between white and black people across all areas of the globe, which is reinforced in the lyrics and melodies created in his songs.

Despite Bob Marley's increasing success he never failed to stop fighting for equality and the rights of black people who have experienced years of oppression, violence and torture at the hands of slavery. Bob's music shines a light on these issues and attempts to reunite people through hope and his music.

## POLICE BRUTALITY

Within the production, Police Brutality is highlighted through the design elements but also within a scene where Marley is arrested and pulled over for no reason at all. He is threatened and humiliated,

**“YUH FI STAY OUTTA POLITICS.  
OR YU NUH SING NO MORE.”**

This segment in the play, demonstrates how the police were instigating and carrying out violence on the people of Jamaica, with curfews in place, restricting the movement of people and their freedom. Their motivation for doing this would sometimes be political or to steal from innocent people. Police, like the Jamaican community, would be part of different political parties (Michael Manley and Edward Seaga), which would instigate violence, killings and conflict as both leaders played a part in turning gangs against each other. People like Bob Marley, who were simply trying to build a better life were being oppressed by the system surrounding them, Bob tried to evoke peace as he instigated both leaders shaking hands at The One Love Concert in 1978.





# THEMES OF THE PRODUCTION

## IDENTITY

From the opening of the production, the audience is introduced to 'Young Bob' who conveys hope and a sense of abandonment. This theme carries through the production as Bob is abandoned by his father, residing with his mother initially to move to Kingston. *'Could you be loved and be loved?'* highlights the torment and 'unknowing' of how Marley's life will unfold with no real father figure and a new life venture with Mrs Grey.

Bob Marley never let the conflict of having a white father and black mother define who he was, even though society viewed him as an outcast – As this was viewed as a taboo relationship for this time and culture, which transcends when Bob Marley meets Rita Marley for the first time as she comments on the lightness of his skin.

## LOVE

Love is at the centre of the production, highlighting that everything relates back to the music. Love is found between Marley's friendship with The Wailers and Rita, fluctuating in time as we see these dynamics change.

Kindness and humanity are the values that Bob Marley stood for and to this day so many people resonate with his music because of the joy and unity it brings.

Within the production, a sense of solidarity and unity is felt during some of the big ensemble numbers – Highlighting *'One love, one heart – Let's get together and feel alright.'*

Since the production has opened, the play has been nominated for several Oliver Awards in 2022, winning best original score, which was orchestrated by Simon Hale.

## FRIENDSHIP

The formation of Bob Marley and The Wailers, is a beautiful organic relationship that is grounded in childhood roots, creative collaboration and brotherhood. This friendship evolves within the production, mirroring the successes of the group and later conflicts of the direction of the music and integrity of the message being portrayed as Bunny Wailer states Marley was becoming *'the white mans hero.'*

## LOSS

Loss is evident in the production but doesn't over dominate the sense of joy and unity explored in this musical.

There are subtle reminders of how dangerous some of the music venues Bob Marley performed in were a risk to his life. Even from the early Coxson gig, we see the evening is swiftly brought to an end as two men get into a conflict on the dance floor with weapons. It's the subtle moments, choreographed by Shelley Maxwell, that reminds us of the loss of human life as warfare was seen between political movements, gangs and captured in shocking imagery of protests across the world on the screens in the auditorium.

Interestingly, the production does not focus on the death of Bob Marley, even though we start to feel the presence of his death looming, this isn't shown in the production.

However, his cancer diagnosis and revelation to his wife, Rita Marley, highlights that loss is all around us, and that soon Bob Marley would pass away – leaving a legacy with his music that would be like no other.

## CLINT DYER *Director of Get Up Stand Up*

*'BY THE TIME YOU GET TO THE END, IT'S HIM COMING TO TERMS WITH, WHAT HIS LIFE HAS BEEN. YOU'VE THE YOUNG BOB AND HIM TALKING TO HIS YOUNGER SELF. IT'S REALLY MOVING I THINK, WHAT WOULD YOU SAY TO YOURSELF IN 20 YEARS TIME OR YOUR YOUNGER SELF? IN THOSE LAST MOMENTS, WE'RE PASSING THROUGH AND IF YOU GET A CHANCE TO LEAVE SOMETHING BEHIND, WOULD THAT BE ENOUGH FOR YOUR YOUNGER SELF TO OWN AS A PROPER MEANING OF LIFE? AND THE BEAUTY IS WE ALL RECOGNISE THAT BOB DID THAT.'*

## DISCUSSION POINTS

WHY DID CLINT DYER CHOOSE TO FOCUS ON HAVING AN UPLIFTING ENDING AS OPPOSED TO FOCUSING ON THE DEATH OF BOB MARLEY?

HOW WAS JOY AND HOPE SYMBOLISED IN THE PROJECTIONS AND LIGHTING DURING THE CLOSING SCENES?

# MEET BOB MARLEY AND THE WAILERS

**“SEE THEY HAD A REPUTATION OF BEING VERY HARD TO DEAL WITH,  
THEY WERE INDEPENDENT GUYS...  
TO ESTABLISH A RELATIONSHIP WITH THEM,  
WAS TO SHOW SOME TRUST TO THEM.”**

CHRIS BLACKWELL

*Bob Marley and The Wailers* had an interesting dynamic, which began in Trenchtown in Kingston. Bob Marley met Peter Tosh (Hubert Winston McIntosh) who was a keen musician, demonstrating to Bob Marley how to use homemade instruments. Tosh describes making his own guitar at the age of 5, which is reflected in the play as Bunny Wailer (Neville Livingston) introduces a handmade guitar to Marley as they start rehearsing together.

*Bob Marley and the Wailers* achieved great success and began to take their rehearsals from graveyards into recording studios to develop their Reggae sound. The audience observes how Bob Marley and The Wailers had to fight and persuade radio hosts to play their music to the Jamaican people, trying to get their sound played over the competitors of music from America and the United Kingdom. The production highlights their turbulent relationship with Coxsone Dodd, who offers to produce their music in Jamaica but for a fee of two dollars, with the notion that all the royalties would go to Coxsone and not to Bob Marley and The Wailers. Despite this controversy *Bob Marley and The Wailers* released several hits at Coxsone's studio – Studio One, including, *Simmer Down*.

The music was being produced quickly, only to be played in Jamaican streets and Dance Halls, sometimes on the same day. The band were respected and tried to address the conflict within their local communities, to discourage men from fighting other men, 'rude boys.' This presented itself with problems as they needed to be heard and were exploited along the way for the music they created. Without *Bob Marley and The Wailers* consent their music was played in the United Kingdom and their session tapes were sold without the groups' permission by Lee Scratch Perry. The groups exploitation was a common occurrence until they met with Chris Blackwell at Island Records studio. As the group became more popular and grew in both artistic and celebrity status, they travelled to London to record with Chris Blackwell – At this point in the production we see conflicts of interest beginning with Bob Marley, Peter and Bunny, having different opinions on the direction, residing in London and 'sound' of the music, as Bunny states, '**You sick wid di white man ambition.**'



'STIR IT UP'

# BOB MARLEY'S RELATIONSHIP WITH RITA

## LEARNING OBJECTIVE

## TO DEVELOP YOUR UNDERSTANDING OF BOB MARLEY'S RELATIONSHIP WITH WOMEN AND DOMINANT FEMALE FIGURES WITHIN HIS LIFE

In the production *Bob Marley and the Wailers* get to perform at one of Coxsoné Dodd's dancehall nights in Jamaica.

As the scene plays out, we as the audience are made to see the 'audience' through Bob's eyes through careful blocking on stage.

As the Wailers face away from us, the dancers begin to sway to ‘*Stir It Up*.’ As the scene unfolds Rita’s presence is marked by a soft white spotlight, highlighting that Marley has noticed her.

Shortly after this moment, the couple marry and begin their married life together. Although the marriage is not classed as 'normal', as we see the strain in the couples' relationship unfold

as Bob Marley engages in different relations with other women. Interestingly, it was Rita who persuaded and educated Bob on the practices of Rastafarianism, however, not realising at the time that the life for a woman in this world is quite segregated and focused on baring children and cooking within the family home.

This dynamic soon caused conflict, as we see the impact that their marriage has on Rita's freedom and her own musical career, as she suffers the humiliation of a non-monogamous marriage, whilst remaining a wife and mother – by Bob's side as part of the I Threes.

**Important points to discuss and make notes on, once watched the production:**

- Why did Rita 'reject' Marley initially? How does this link back to Marley's upbringing and the stigma of having a white father and black mother in 1960s Jamaica?
- Discuss this quote from the play:

*'Anyway, yuh not my type. Yu not even Black. I doan want nuh brown skin man.'*

- What was Rita's role in the production: wife, mother, creator, muse or lover?
- How did the director, Clint Dyer, and writer Lee Hall interpret the song 'No Woman No Cry'?
- Why was this moment monumental in the story-telling?

[illegible]



# WHAT TO LOOK OUT FOR...

**THIS PRODUCTION HAS MANY EXCITING AND VISUAL DESIGN ELEMENTS TO CAPTURE YOUR ATTENTION AND TO HIGHLIGHT THE POLITICAL, SOCIAL AND HISTORICAL CONTEXT OF THE PRODUCTION.**

What to look out for...

- The changing of the stage screen projections at the beginning, middle and end of the production...  
What does this represent about the story?
- The visual changes of the projections and small television screens...  
What does this indicate about Marley's life and political/religious influences?
- The blocking of the production...  
How does the cast use sophisticated cross-cutting to demonstrate changes in location and country?
- The contrast between 'public' Bob Marley and 'private' Bob Marley.
- The changes in instruments used on stage...How does this communicate the music becoming more westernised to appeal to a broader market?
- The changes in rhythm, pace and tempo. Can you listen out for the differences in the score to reflect the variations of Ska, Rocksteady and Reggae music?

**'YOU'RE SOMETIMES IN HIS HEAD AND SOMETIMES  
ABLE TO IMAGINE HIM WATCHING HIS OWN LIFE.  
IT NEVER FELT LIKE WE WERE DOING AN IMPRESSION OF  
BOB MARLEY.'**

CLINT DYER (DIRECTOR OF GET UP STAND UP)

