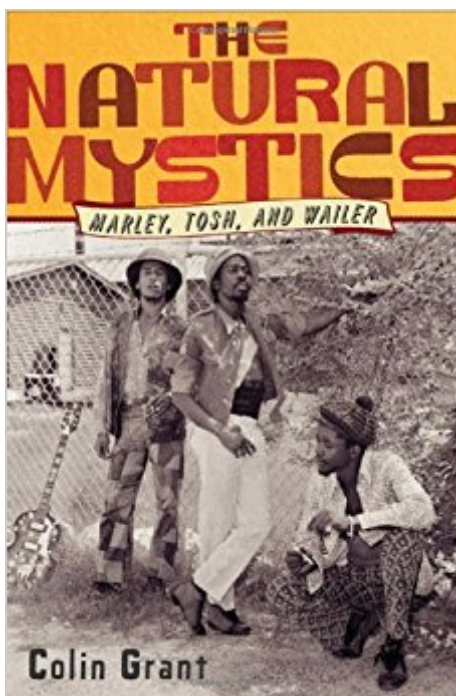


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The Natural Mystics: Marley, Tosh, And Wailer



Synopsis

The definitive group biography of the Wailers—Bob Marley, Peter Tosh, and Bunny Livingston—chronicling their rise to fame and power. Over one dramatic decade, a trio of Trenchtown R&B crooners swapped their 1960s Brylcreem hairdos and two-tone suits for 1970s battle fatigues and dreadlocks to become the Wailers—one of the most influential groups in popular music. Colin Grant presents a lively history of this remarkable band from their upbringing in the brutal slums of Kingston to their first recordings and then international superstardom. With energetic prose and stunning, original research, Grant argues that these reggae stars offered three models for black men in the second half of the twentieth century: accommodate and succeed (Marley), fight and die (Tosh), or retreat and live (Livingston). Grant meets with Rastafarian elders, Obeah men (witch doctors), and other folk authorities as he attempts to unravel the mysteries of Jamaica's famously impenetrable culture. Much more than a top-flight music biography, *The Natural Mystics* offers a sophisticated understanding of Jamaican politics, heritage, race, and religion—a portrait of a seminal group during a period of exuberant cultural evolution. 8 pages of four-color and 8 pages of black-and-white illustrations

Book Information

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Customer Reviews

As Grant plots out [The Wailers™] biographical arcs, he skillfully conveys how tightly bonded the three were—not just as a creative team but as a band of brothers. By the time we get to the part where the trio dissolves in 1974, we feel the pain of their divorce because we've learned so much about their decade-long struggle to make it — BookForum — A wide-ranging look at the

cultural, political and religious forces that inspired the pioneering reggae group.... A lively, informed study of the Wailers, though not a straightforward introduction to them.â • - Kirkus Reviews

The author of *Negro with a Hat*, a biography of Marcus Garvey, Colin Grant is an independent historian who works for BBC Radio. The son of Jamaican immigrants, he lives in London.

This is for the inquisitive minds that want more than the same story that's been told. Grant shares his journey of finding out the feelings at the time; views on Rasta, reggae music, political tides and violence. The story of these three mystic men is intertwined and this book gives an in depth look at the period of the struggle prior to the big break. This is about three men who fought to spread their music and message, first to Jamaica and then to the world.

Interesting study of the key original Wailers from a social history perspective. Very enjoyable and engaging read.

The most extraordinary musical group after the Beatles has to be the original Wailers--Bob Marley, Peter Tosh and Bunny Wailer. When they were joined with the Upsetter band--basically the Barrett brothers--they formed the greatest musical aggregation in reggae history. This relatively short book covers the life and times of these three, with particular emphasis on their early years. Both Marley and Tosh died relatively young, and Wailer has become a bit of a recluse, so the book covers mainly the 1960s and early 1970s. Colin Grant is the son of Jamaican immigrants to Great Britain and a perfectly acceptable writer. The book reads like an extended magazine article, and Grant has a good sense of pacing. Returning to the land of his ancestors, he traces the parallel history of the Wailers and of Jamaican culture. Reading the book helps place many aspects of reggae music in historical and cultural context. I was disappointed however at the general lack of interest in the music--which is, after all, why many of us are interested in the Wailers. Grant seems more interested in them as crucial figures in Jamaican history, which is legitimate; however, I would not be bothering with the book if it was not for the music. He does do an excellent job of placing the Wailers in the context of their time and creating sharp interesting portraits of crucial moments in their lives. I valued the book for this. A fervant reggae nut case (hmmmm...we do exist you know, we are like the trainspotters of popular music) will be disappointed in the book for the lack of any in depth discussion of the music and even more disappointing, no attempt at a discography. It is a fine book for all my caveats and a general reader with no particular interest in reggae or Jamaica would

find this a diverting and entertaining read--and a reggae nut will learn a lot before he throws the book against the wall ranting about some obscure single that goes unmentioned.

This is an impressive book. As someone who did musicology research on reggae in the early 70s, I found the deep insights into the culture of Jamaica after independence to be illuminating. I felt that the emphasis on politics and religion were slightly overdone, but I was not there, so who is to say? I did feel that the author stretched a bit to make his points, molding the facts for effect. The most jarring of the discontinuities came when the book suggests that the lines from "Burning And Looting" ("This morning, I woke up in a curfew...") were inspired by a 1976 political crackdown. Not likely, when the song was available on the "Burnin'" album released in the US in 1973. Makes you wonder about other points in the book. There is not much analysis of the music, or the music that came before. Nevertheless, a microscope into the life that reggae grew out of.

Like the Beatles and Elvis, Bob Marley has spawned a large cottage industry of books and I've read a few myself. This one takes a different approach by framing the Wailers as demonstrating the 3 options in life open to the black man: accommodate and succeed, stay a rebel and be killed or retreat and live. I'll leave you to figure out who represents which position. The author did copious research and I appreciate that most of his points were footnoted. His prose can get a bit purple, and the best parts of the book are when he leaves off pontificating and discusses his experiences in Jamaica while researching this book. His encounter with the higgler who accuses him of "mashing up mi bananas" which were already overripe and then demanding he call the police on his cell phone is priceless. He also mentions that "I Shot the Sheriff" was based on one of Marley's girlfriend's refusal to not stop taking birth control. He likened her doctor to Sheriff John Brown. I'd never heard that one before. Interesting read on the Wailers but even more on the history of Jamaica.

Pros: As the other reviewers have pointed out, if you want to learn about the history and culture of Jamaica and it's influence on the people who made reggae, then this book is great. In fact for someone like me who loves the music, but never got references to words like duppy, then it's truly useful. Additionally, I had no idea that Rastafarianism was so controversial and dangerous on the Island, and that the Wailer were taking on a religion which only made their lives more difficult. Cons: I would be willing to bet that no more than 20% of the text is actually devoted to the Wailers in any form, and of that less than 5% is actually devoted to the music. So if you're looking for any insight

into the music at all you'll want to find another book. Let me know if you do.

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