

"THE 'LOST' FOOTAGE OF BOB MARLEY'S EARLY CAREER"



BBC BREAKING NEWS



"SEARCHING FOR THE YOUNG REBEL"
THE HERALD

"MARLEY AS YOU'VE NEVER SEEN HIM"
BLACK HISTORY 365



BOB MARLEY

THE MAKING OF A LEGEND

A documentary by Esther Anderson & Gian Godoy

The 'lost' footage of Bob Marley's early career. A film charting the rise of Bob Marley and The Wailers to international stardom made from footage shot in the early 1970s and lost for 30 years. **BBC NEWS**



Photograph by Esther Anderson, Jamaica, 1973

Based on footage shot in the early seventies and lost for more than thirty years, NAACP IMAGE AWARD winner Esther Anderson takes us on a journey to Jamaica and into 56 HOPE ROAD, Kingston, to see and hear the young BOB MARLEY before he was famous. The film shows us the WAILERS' first rehearsal, when the idea of a Jamaican supergroup like the BEATLES or the STONES was still just a dream. We sit in on the launch of their international career with "GET UP STAND UP", "I SHOT THE SHERIFF", and the "BURNIN'" and "CATCH A FIRE" albums that brought to the world REGGAE music and RASTA consciousness together as one, starting a revolution that would change rock music and contemporary culture.

Bob Marley

The Making of a Legend

Photograph by Esther Anderson, Jamaica, 1973

TRIBECA CINEMAS NEW YORK GALA PREMIERE

The feature presentation lived up to its highly anticipated billing and fanfare. The film showed priceless footage of Bob Marley, lost for more than 30 years during his early years, before he became famous. An attendee remarked: "To see Bob Marley in a real-life fashion in those so very early days, just being Bob, is more than words can convey." For a brief moment, the audience was transported to a time when Marley was travelling throughout Jamaica with Anderson and writing lyrics for what would become platinum selling songs. **THE GLEANER**



Photograph by Esther Anderson, Jamaica, 1973

UK REVIEW
THE TELEGRAPH

*Anderson, a Jamaican actress, met Marley in 1972 at an Island Records party in New York. The Wailers had just released their first album *Catch a Fire*, and Anderson, who had lived in London, saw them as Jamaica's answer to *The Beatles* and *The Rolling Stones*. She offered to promote their music by making a film about them.*

LAURA SILVERMAN

The premiere screening of *Bob Marley: The Making of a Legend* takes a look at the Jamaica that influenced Marley's early years prior to his international success. (The film) creates an intimate and personal account of this extraordinary figure.

BFI SOUTHBANK



Londoner's Diary, Evening Standard

Front cover, Black History 365

The legend of Marley revived in a new film

JAMAICAN BOSS actress Esther Anderson speaks for the first time about her year living with Bob Marley, filming the reggae legend and helping him with his songs. In a new film *Bob Marley: The Making of a Legend*, to be premiered at the British Film Institute tomorrow. The film includes long lost intimate footage, found after 27 years, of Marley at home in Jamaica.

"We first met at a party in New York," explains Esther, who took the iconic picture of Marley which features on his album. "He didn't seem any braver than he was, having been in a film called *A Warm December*, starring Sidney Poitier. He was a boy from the ghetto and he said he had read about my life story in the *Gleaner*."

"I remember he said 'Yah!', as in *Wade Jahson*. Being in love with Bob Marley was a very private matter for me and it's taken me 27 years to reveal this to the world," says Esther.

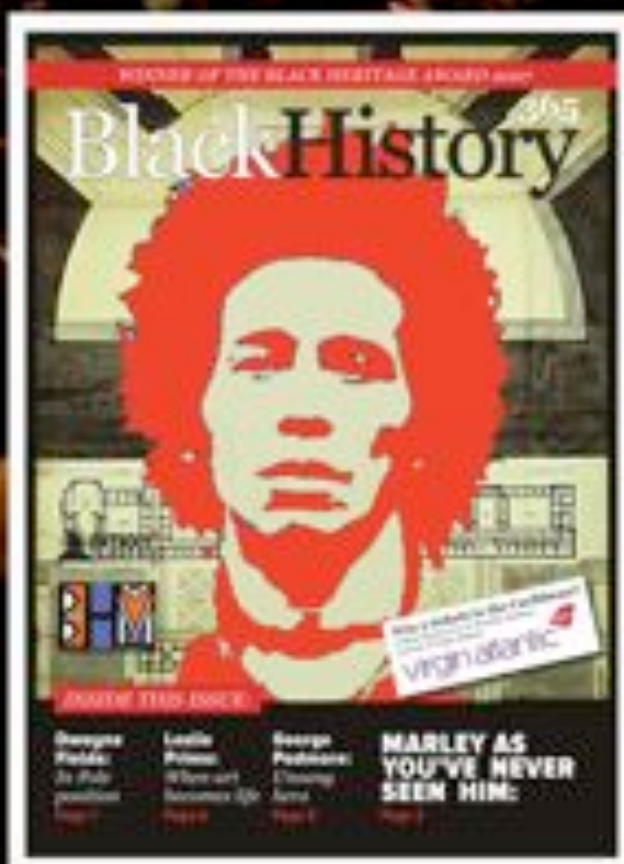
After positively living with Marley in Jamaica, Esther returned to Jamaica to help Marley launch his career. They fell in love in the Blue Mountains in Jamaica



Left and right: Esther Anderson speaks of her time with Bob Marley

and flew around the Caribbean to the Caribbean Islands in a private plane owned by her business partner Chris Blackwell, boss of Island Records.

"I helped him write *I Shot the Sheriff* and *Get Up, Stand Up*, and many others. I bought him a black and white check jacket on King's Street, just like the one Marley Brundle wore in *On the Beachfront*, and I told him he was now a comedian. He was still an unknown, so his first tour to promote his first album for Island. This film is about the man and his music."

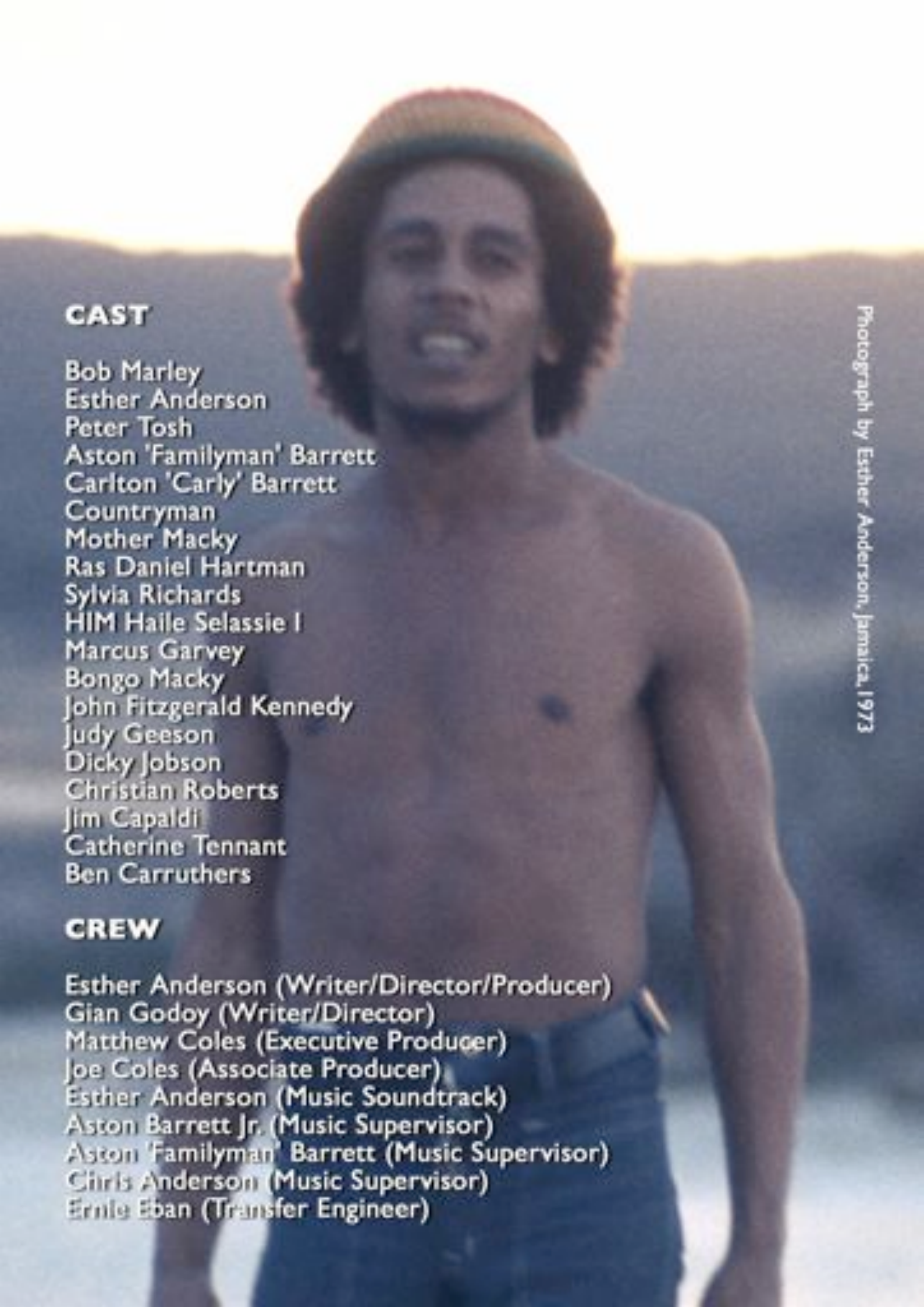


George Padilla
26 July
1965

Leslie Polson
15 June 1961
1965

George Padmore
17 August
1965

MARLEY AS YOU'VE NEVER SEEN HIM
1965



CAST

Bob Marley
Esther Anderson
Peter Tosh
Aston 'Familyman' Barrett
Carlton 'Carly' Barrett
Countryman
Mother Macky
Ras Daniel Hartman
Sylvia Richards
HIM Haile Selassie I
Marcus Garvey
Bongo Macky
John Fitzgerald Kennedy
Judy Geeson
Dicky Jobson
Christian Roberts
Jim Capaldi
Catherine Tennant
Ben Carruthers

CREW

Esther Anderson (Writer/Director/Producer)
Gian Godoy (Writer/Director)
Matthew Coles (Executive Producer)
Joe Coles (Associate Producer)
Esther Anderson (Music Soundtrack)
Aston Barrett Jr. (Music Supervisor)
Aston 'Familyman' Barrett (Music Supervisor)
Chris Anderson (Music Supervisor)
Ernie Eban (Transfer Engineer)

THE ORIGINAL MUSIC SOUNDTRACK

- 1 ONE WORLD - Francis Jocky
- 2 LOVE PEACE AND HARMONY - Chris Anderson
- 3 ROOTSMAN SKANK - Akila Barrett
- 4 TOUGH LIFE - Formulla
- 5 CHANT DOWN BABYLON - Singer Jah & Sabo Khani
- 6 CHANGING PEOPLE - Akila Barrett
- 7 CRY FOR LOVE - Tim Hain
- 8 NOT ALRIGHT - Bingiman
- 9 IN CONTROL - Akila Barrett
- 10 SAY GOOD MORNING - Ras McKoy
- 11 SPIRIT IS ALIVE - Chris Anderson
- 12 LOVE REGGAE MUSIC - Akila Barrett
- 13 JAH MEK YA - Shadona Barrett & Aston Barrett Jr
- 14 WANTED MAN - Esther Anderson

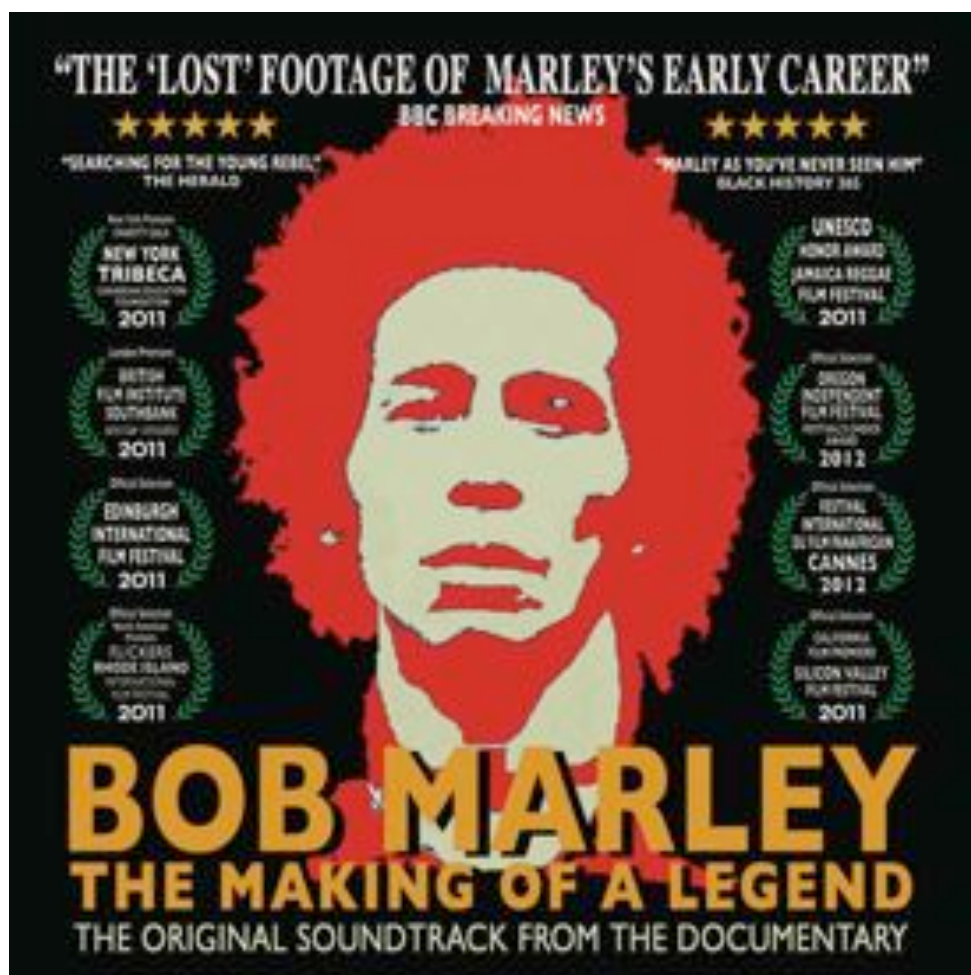


ESTHER ANDERSON

Anderson helped to develop the Jamaican music label Island Records from the early 1960s, selling Jamaican records from a Mini Cooper, writing lyrics, taking stock, and promoting and managing all the Jamaican artists that went through Island Records, including Millie Small, Jimmy Cliff, and Bob Marley and The Wailers. Anderson's iconic photographs of Marley and their lyrical collaboration launched his international career in 1973 with the albums "Catch a Fire", "Burnin'", and "Natty Dread". In 1976, Esther Anderson received the Trendsetter Award at a ceremony organised by Billboard magazine on behalf of Mango Records and Island Records in New York, for introducing Reggae music to the American market. In 1981, the Mayor of Memphis, made her an Honorary Citizen for her contribution to films and music. She collaborated with Jim Capaldi composing the original soundtrack for her first film, "Short Ends", an official selection at the Edinburgh International Film Festival.

BOB MARLEY: THE MAKING OF A LEGEND

a Music Documentary by Esther Anderson & Gian Godoy
Trenhorne Films. UK. 96 mins. 2012



Teaser: <http://vimeo.com/54105697>

Trailer: <http://vimeo.com/45557715>

WEBSITE: www.bobmarleythemakingofalegend.com

FACEBOOK PAGE: <https://www.facebook.com/BobMarleyTheMakingOfALegend>

FACEBOOK GROUP: <https://www.facebook.com/groups/bobmarleyfilm/>

TWITTER: <https://twitter.com/bobmarleyfilm>

YOUTUBE: <http://www.youtube.com/user/BobMarleyFilm/>

VIMEO: <http://vimeo.com/bobmarleyfilm>

PINTEREST: <http://pinterest.com/bobmarleyfilm/>

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AWARDS & FILM FESTIVAL SCREENINGS



EUROPEAN PREMIERE

Edinburgh International Film Festival. Official Selection. 2011

INTERNATIONAL PREMIERE

Jamaica Reggae Film Festival. Official Selection. 2011. UNESCO HONOR AWARD

NORTH AMERICAN PREMIERE

Rhode Island International Film Festival. Official Selection. 2011

FLORIDA PREMIERE

DocMiami International Film Festival. 2011. NOMINATION AUDIENCE AWARD

SPANISH PREVIEW

Rototom Sunsplash European Reggae Festival. Spain. 2011

CALIFORNIA PREMIERE

Silicon Valley Film Festival. Official Selection. 2011

HOLLYWOOD PREMIERE

Hollywood Black Film Festival. Official Selection. 2011

NEW YORK GALA PREMIERE

Tribeca Cinemas & Caribbean Education Foundation (Nikki Bogle). 2011

WESTERN NEW YORK PREMIERE

Buffalo International Film Festival. Official Selection. 2011

TORONTO PREMIERE

Fusicology. 2011

HAWAII PREMIERE
Hawaii International Film Festival. Official Selection. 2011
MAUI PREMIERE
Firstlight Screenings. Maui Film Festival. 2011
MARYLAND PREMIERE
Maryland International Film Festival. Official Selection. 2011
OHIO PREMIERE
Chagrin Documentary Film Festival. 2011. NOMINATION BEST FEATURE
LONDON PREMIERE
British Film Institute NFTI. 2011
POLISH PREMIERE
Poznan International Film and Music Festival. Official Selection. 2011
LATIN AMERICAN PREMIERE
Festival Internacional de Cine de Valdivia. 2011
MEXICO PREMIERE
Festival de Cine Documental de la Ciudad de México DOCSDF. 2011
URUGUAY
Atlantidoc Film Festival. Official Selection. 2011
GUADALAJARA PREMIERE
Festival Internacional de Cine de Guadalajara, México. Official Selection. 2012
LOS ANGELES PREMIERE
Pan African Film Festival, Los Angeles. Official Selection. 2012
BAJA CALIFORNIA PREMIERE
Docstown, Baja California, México. Official Selection. 2012
DOCMIAMI
Tower Theater. Miami Film Month, Miami. 2012
CARIBBEAN PREMIERE
Barbados. Olympus Cinema. 2012
SANTA CRUZ PREMIERE
Santa Cruz Film Festival, California. Official Selection. 2012
FRENCH PREMIERE
Festival International du Film Panafricain. Cannes. Official Selection. 2012
FIM 2012 (MEXICO)
Festival Internacional de Música, Guadalajara. México. 2012
BRAZILIAN PREMIERE
Cinemateca Brasileira, Sao Paulo. 2012
URUGUAY PREMIERE
Festival de Invierno. Cinemateca Uruguaya, Montevideo. Uruguay. 2012
JAMAICA 50 CELEBRATIONS
The O2 Arena, London. 2012
OREGON PREMIERE
Oregon Independent Film Festival, USA. 2012. FESTIVAL'S CHOICE AWARD
SERBIAN PREMIERE
One Love Jamaica. Jamaica 50, Belgrade/Ni/ Novi Sad, Serbia. 2012
COLOMBIAN PREMIERE
Circulart 2012. Medellin, Colombia. 2012
CHILEAN PREMIERE
Antofadocs 2012, Antofagasta, Chile. 2012

PRESS REVIEWS



BOB MARLEY'S LOST TAPES TO BE SHOWN

Saturday, March 19, 2011 Paul-André Walker, Entertainment Editor

THE GLEANER, JAMAICA. Established 1834

<http://jamaica-gleaner.com/gleaner/20110319/ent/ent1.html>

After 30-some-odd years, and even after his death, there might still be a side to reggae legend Bob Marley very few have seen. Esther Anderson, a close friend of Marley from as early as the 1970s, when the reggae icon was still relatively unknown outside Jamaica, will release a documentary on the legend. Titled *Bob Marley - The Making of a Legend*, the feature will have footage previously thought to have been lost. According to a story on bbc.com, released days ago, Anderson had left her career as an actress to try to help promote Marley whose first album was not doing well. *Catch A Fire* caught fire before Anderson released the footage, which she had thought was lost at Island Records on Old Hope Road (today it is The Bob Marley Museum). The BBC report says the film charts the rise of Bob Marley and The Wailers. The report also indicates many other elements of Marley's life that are well known. Anderson is quoted for instance, as saying, she thinks if Marley were alive today, he would still be breaking hearts. More to the point, however, the article points out that, even at that stage, (according to Anderson) Marley had the very recognisable makings of a star - though he never knew it. Thus, the idea of filming intimate moments that would bring that star power into focus was the point of making the film. The article also points out that Anderson, who had just done a film with Sydney Poitier, had to use her own money to make the film because the project was not backed financially by Chris Blackwell's Island Records. "I had no budget. Chris said go ahead but I had to do it on my own. So I gathered a crew and equipment and I started to film," the article quotes Anderson as saying. Anderson also speaks intimately about what life was like with The Wailers during

the time she made the tapes. According to her, the original Wailers spent much of their time at Island Records discussing "philosophy, the sufferings of the people." Her memory of things of that nature is captured on the film and with photographs. The article claims that Anderson played an integral role in leading Marley to Rastafarianism. That marriage came through a meeting with Ras Daniel Hartman, who she is said to have introduced to Marley. That meeting also showed, according to the article, the potential of strengthening the link between Rasta and reggae, a link that today seems inextricable. "The red, green and gold and all of that were my ideas," Anderson is quoted as saying in the article. "I shot the thing and put it together and sent it over [to London]." The images, as have become popular knowledge, were used to sell Marley's image - the most memorable, of course, being the picture of Marley smoking a spliff. The recordings haven't just been found though, as it was approximately 11 years ago that Jeremy Marre, a British documentary maker, had a meeting with Anderson. From that meeting, stemmed a relationship that would lead her to the tapes. Marre had actually gathered the tapes among archive material he had intended to use. The film, called Bob Marley - The Making of a Legend, is made with Gian Godoy and will be presented, though not in finished form yet, at the British Film Institute in London as part of the African Odysseys programme. The programme, which seeks to reveal little-known facts about black history will also feature 'I Heard It Through the Grapevine'. That film, produced by Dick Fontaine and Pat Hartley, is a film essay, written by James Baldwin. The film seeks to speak about the civil rights movement, what works and what didn't. It features Baldwin, his brother David, Chinua Achebe, Fanni Lou Hamer, Amiri Baraka, and other friends Baldwin made during the '60s. Baldwin takes a critical look at the strategies and tactics used by the black community in the '60s during the civil rights movement.



Bob Marley, Jamaica, 1973.



Bob Marley, Hellshire Beach, 1973

MARLEY DOCUMENTARY PREMIERES SUCCESSFULLY

Sunday, September 18, 2011

THE GLEANER, JAMAICA. Established 1834

<http://jamaica-gleaner.com/gleaner/20110918/ent/ent2.html>

The event was held on August 26, at Tribeca Cinemas in Manhattan. The New York premier was the result of a partnership between the Caribbean Education Foundation, Inc (CEF) and filmmaker, Esther Anderson, nominated for an Oscar for the film *A Warm December* with Sidney Poitier and award-winning Jamaican actress, Gian Godoy. The event was held as a benefit to raise funds for CEF Paul Bogle Scholarships, which enables brilliant, children to attend public high schools in Jamaica. The benefit commenced with a stellar VIP reception with an open bar featuring splendid Hennessy cocktails and Terrazas Wines sponsored by Moët Hennessy USA; delicious Caribbean Cuisine catered by Negril Village Restaurant and a silent auction including rare, limited edition photographs of Bob Marley; a boxing glove signed by Muhammad Ali and a Thriller album autographed by Michael Jackson. The event's guest speaker, Lorna Golding, presented a compelling speech on the critical importance of educating children throughout Jamaica and the Caribbean region. In line with the benefit theme of 'Achieving Meaningful Independence by Educating our Youth', Golding not only discussed how an educated populace will enhance each country and region, but how vital it is in our interdependent global world. The feature presentation lived up to its highly anticipated billing and fanfare. The film showed priceless footage of Bob Marley, lost for more than 30 years during his early years, before he became famous. An attendee remarked, "To see Bob

Marley in a real-life fashion in those so very early days, just being Bob, is more than words can convey." For a brief moment, the audience was transported to a time when Marley was travelling throughout Jamaica with Anderson and writing lyrics for what would become platinum selling songs. Viewers received previously unknown insights into the inspirations behind the Burnin' album and songs such as: I Shot the Sheriff and Get Up, Stand Up. Global Press Release Distribution presented a New York state Assembly citation to Nikiki T. Bogle, Esq, the founder and president of the CEF. In discussing the honour, Bogle said, "I am humbled and grateful that CEF's efforts to help provide meaningful access to education for poor children are being recognised." The CEF is a registered tax-exempt non-profit organisation based in the United States. It operates with a dedicated team comprised entirely of volunteers. While the organisation works with all levels of education, its focus is to enable high-school students in financial need to have meaningful access to quality education in Jamaica. The Paul Bogle Scholarships purchase text books, school supplies, uniforms, meals and transportation. Funds are very limited for CEF Scholarships, and the Foundation continues to urge individuals, groups, companies and organisations to visit its website, donate, sponsor and adopt a CEF student. In 2008 and 2010, CEF awarded a total of \$945,000 in student scholarships. The proceeds from the Bob Marley: The Making of a Legend film screening, and VIP reception goes towards the 2011 Paul Bogle Scholarships The CEF 2011 Paul Bogle Scholarship Award recipients will be announced this month.
<http://www.educatechild.org/>

nice-matin

www.nicematin.com

1,30 € - heb. 1,20 € - N° 23684

La légende de Bob Marley en exclusivité à Cannes

À mi-chemin entre documentaire et film, *Bob Marley: The Making of a Legend* a été présenté, en avant-première française hier soir à Cannes, en clôture du Festival international du film Panafricain. « Mes deux rapprochements documentaires se trouvent », confie Esther Anderson, 56 ans, qui débute une vidéo personnelle du célèbre reggae man et des Wailers qui pose dans des photos et films Super 8 qu'elle a réalisés au début des années soixante-dix. Esther Anderson, qui vit à Londres, revient sur ses motivations et sur ce film de 90 minutes dont elle signe la réalisation avec Gian Godoy, lui aussi présent hier à Cannes.

Vous avez débuté comme actrice, notamment dans *A l'honneur de Sidney Poitier* (2011). Pourquoi être passée derrière la caméra ?

Je suis d'origine jamaïcaine et, même si je suis citoyenne américaine, j'ai beaucoup à dire sur la Jamaïque et la liberté. C'est ce qui m'a rapproché de Bob Marley à l'époque. Ce besoin que lui et moi partagions de donner une voix à ceux qui en sont privés. C'est avec ce qui je partage depuis quinze ans avec Gian Godoy, réalisateur, architecte et artiste. Nous avons d'ailleurs co-signé un premier documentaire sur Alexandre Dumas et sa famille. Notamment sa grand-mère qui était esclave.

Bob Marley: The Making of a Legend est un travail bien plus personnel que vos autres documentaires. Pourquoi ?

Il a été conçu à partir de photos et films Super 8 que j'ai réalisés entre 1972 et 1975/76. Une période que j'ai passée avec Bob Marley & The Wailers en Jamaïque. J'y avais été envoyé par le marchand de disques Island Records. J'ai assisté aux débuts du groupe, subi ses fureurs. Je suis entrée dans son intimité avant qu'il ne soit connu dans le monde entier.



Esther Anderson sur la Croisette hier matin. (Photo: Serge Hureau)

J'ai photographié sa complicité avec Peter Tosh et Carlton Barrett. On a beaucoup dit sur ses mauvaises relations avec Tosh. L'affaire qu'ils étaient très proches, presque comme des frères. J'ai eu tout le temps d'observer, d'écouter aussi. Et puis je suis tombée amoureux de Bob Marley. J'ai collaboré à l'écriture de sept de ses chansons dont *One Up From The Street* et *I Shot The Sheriff*.

Gian, qui lui est d'origine chilienne, parle à propos de Bob Marley, de « l'Voie de la liberté », ce

documentaire évoque-t-il aussi une période de l'histoire de la Jamaïque ?

Effectivement, nous évoquons notamment Peter Canby, car Bob Marley a été très influencé par cet intellectuel qui a fait écho à l'empereur Sélassie d'Éthiopie appelant de ses vœux un mouvement PanAfricain. Désir de liberté des peuples repris par le mouvement Rastafari cher à Bob Marley. C'est aussi pour cela que nous sommes à Cannes aujourd'hui dans le cadre de ce Festival international du film Panafricain.

Pourquoi avoir réalisé si tardivement ce documentaire ?

J'avais confié tous mes documents à la maison de disques... Et ils ont été perdus. Je dois plutôt kidnappés. Il nous a fallu des années, aidés par des avocats, pour en retrouver au moins une partie. Une fois ce matériel rassemblé et restauré, avec Gian, il nous a fallu quelques mois pour réaliser ce film dans un style artistique très français qui emprunte à Robert Bresson les techniques cinématographiques. J'ai toujours été très impressionnée par le cinéma français. J'ai découvert Thérèse très jeune, dans un ciné de quartier à Chelsea. J'aime Agnès Varda. Et je crois que je suis influencée par son travail.

Quand le public français pourra-t-il découvrir Bob Marley: The Making of a Legend ?

Nous en avons lancé la promotion en décembre dernier. Et nous avons été invités par une trentaine de festivals en Europe. Pour l'instant cependant, nous n'avons pas de distributeur (espérons que d'ici à quelques mois il sera lancé à la fois sur Internet et dans quelques salles de cinéma en Europe).

PROPOS RECLUTILLIS
PAR M. J. M.

HIFF REVIEW: 'BOB MARLEY: MAKING OF A LEGEND'

Thursday, October 20, 2011. REVIEW BY JASON GENEGABUS

Hawaii International Film Festival. HonoluluPulse.com

<http://www.honolulupulse.com/movies-tv/hiff-review-bob-marley-the-making-of-a-legend>

“To tell you the truth, baby, belief kill and belief cure. ... Everything is political if you think of it as political. I’ll never be a politician or think political. I just deal with life and nature. That’s the greatest thing to me. Life.” True fans of the late, great Bob Marley won’t want to miss “Bob Marley: The Making of a Legend” when it makes its Hawaii premiere at this year’s Hawaii International Film Festival — if for no other reason than to see some amazing archival footage captured by Marley’s former girlfriend and collaborator, Esther Anderson. There isn’t much of a message, or even a storyline to the 90-minute documentary, which blends clips from 1973 with updated scenes and interviews from many of the same locations filmed in 2000. Anderson could have just as easily called this movie “The Smoking Sessions” or “The Herb Chronicles,” as much of the Marley footage captures him in chill mode, smoking spliffs and waxing poetic about politics and religion. But even with the slight lack of focus, it’s easy to get caught up in the historical and cultural significance of what Anderson has chosen to share in this film. (Especially entertaining is a clip of Marley sparking one up with Peter Tosh, then getting into a back-and-forth about why his Jeep’s engine won’t start — who knew Peter wasn’t just a musician back then, but a budding mechanic, too?) Keep in mind that when all this was filmed, Marley had yet to realize the global superstardom that would eventually come his way. In scene after scene, he stands shirtless with nappy dreads that are just starting to grow, gazing into the camera with what seems like a mixture of amazement and annoyance. In one clip, Marley shows off his own “special effects,” while another captures a look that makes you wonder if he’s about to knock the camera out of Anderson’s hands. Despite the poor video quality, there’s no mistaking the value of the footage and Anderson’s insight into Marley’s travels during the early ’70s. Viewers learn, for example, that “Get Up Stand Up” was based upon Marley’s experiences during a trip to Haiti, and that “I Shot the Sheriff” was actually inspired by Anderson’s quest to acquire birth control pills while in England with Marley in 1973. But the most amazing scene, by far, is the Wailers’ very first rehearsal together. We see Marley, Tosh and Bunny Livingston show up at Hope Road in Kingston, followed by clips of Marley working out his vocals while strumming a guitar. Those shots and footage of Marley actually sitting down to write some of his future hits is simply mind-boggling to dedicated fans of the legendary reggae artist. HIFF has just one screening of “Bob Marley: The Making of a Legend” planned. I hope it takes place in one of the bigger theaters at Dole Cannery, so as many of his Hawaii fans as possible have the chance to watch this film.

London Evening Standard

Best for the 2012 Olympics | standard.co.uk

The legend of Marley revived in a new film

JAMAICAN-BORN actress Esther Anderson speaks for the first time about her years living with Bob Marley, filming the reggae legend and helping him with his songs, in a new film *Bob Marley: The Making of a Legend*, to be premiered at the British Film Institute tomorrow. The film includes long lost intimate footage, found after 37 years, of Marley at home in Jamaica.

"We first met at a party in New York," explains Esther, who took the iconic picture of Marley which features on his albums. "At the time I was more famous than he was, having been in a film called *A Warm December*, starring Sidney Poitier. He was a boy from the ghetto and he said he had read about my life story in the *Gleaner*."

"I remember he said 'Haile', as in Haile Selassie. Being in love with Bob Marley was a very private matter for me and it's taken me 37 years to reveal this to the world," says Esther.

After previously living with Markon Brando, Esther returned to Jamaica to help Marley launch his career. They fell in love in the Blue Mountains in Jamaica



Love and loss: Esther Anderson speaks of her time with Bob Marley

and flew around the Caribbean to the Carnival in Trinidad in a private plane owned by her business partner Chris Blackwell, boss of Island Records.

"I helped him write *I Shot the Sheriff* and *Get Up, Stand Up*, and many others. I bought him a black and white check jacket on King's Road, just like the one Markon Brando wore in *On the Waterfront*, and I told him he was now a contender. He was still an unknown, on his first tour to promote his first album for Island. This film is about the man and his music."

Londoner's
Diary
[diary@standard.co.uk](http://diary.standard.co.uk)

LONDON PREMIERE REVIEW by Lisa Petros-Koumi

British Film Institute, Saturday 17th December 2011

http://voiceofthesufferers.free.fr/bob_marley_the_making_of_a_legend.html

As a teenager growing up in London in the 70's music was a big part of my life. To the annoyance of my immigrant Greek Cypriot parents, i would blast out sounds on my record player at full volume drowning out their shouts of "Lisa, turn that noise down"! Of all the music genres, Reggae was always and still is my favourite. I must admit though back then i was not too familiar with the music of Bob Marley and The Wailers, until the summer of 75 when by pure luck there was a spare ticket going to see them at The Lyceum Ballroom (as it was known then) in London. It was the 18th July and by that time two of the original Wailers, Peter and Bunny had left the band which was a shame as i would have loved to have seen them perform all together. Whatever spell Mr Marley put on me that night almost 37 years ago i have from that day to this been an ardent fan so much so that my son has the middle name Marley and my daughter the middle name Kaya!!!!. Over the years I have amassed a large collection of memorabilia and have read almost every book written about him. Unfortunately his untimely passing at the young age of 36 means that all that can be written has been written, anything new is non existent, until now that is.

We live in the age of technology which some say can sometimes be a curse, but I for one would never have heard about a new film called "Bob Marley The Making Of A Legend" had it not been for the internet as there had been very little publicity through other media forms. I could hardly contain my excitement when I found out that a lady named Esther Anderson along with Gian Godoy had made a film based around lost footage which Esther had filmed in the early 1970's and had gone missing for 37 years only to turn up in a garage in Canada and duly returned to her. This never seen before footage depicts the part of her life spent with the legend that was and is Bob Marley, her struggle to get him and The Wailers recognition and the sacrifices she made with her own career as an actress trying to launch the career of the man she loved. Through the phenomenon that is Facebook I struck up a friendship with Esther which lead to me attending the premiere of her film and actually meeting the remarkable lady herself!.. Saturday 17th December 2011 dawned grey and cold in London Town, nothing extraordinary for the middle of winter in England it could be said, except this was no ordinary Saturday. It was the day that i was going to see a film which had never been shown to the British public before about the lives of two people one of which I had admired and adored musically for almost 37 years. I arrived at The British Film Institute at The Southbank at 1pm. I was collecting my tickets from the box office when I noticed this tiny little lady milling around in the crowd. It was unmistakably Esther Anderson. I made my way to the theatre took my seat and waited for the first film to begin. It was a documentary about Sunsplash Rototom from Osoppo. I found it quite interesting as it was about the reggae scene. Then it was time for the main feature to begin, this was it, this is what I had been waiting for so long. Something new about Mr Bob Marley. Esther came on stage to introduce the film. What first struck me when this lady started speaking was her bubbly almost animated character, she finished speaking and the film duly started. I was to spend the next 90 or so minutes going through every emotion imaginable. From laughing out loud watching Bob pulling faces

at the camera to feelings of extreme sadness because this messiah of a man on the screen who had been such a big part of my life for so long from the point of view that not a day goes by when I don't listen to his music, was actually no longer with us in the flesh and hasn't been for many many years, but here he was in front of me large as life having a debate with Peter Tosh, unrehearsed and unstaged, just two young men conversing about nothing in particular!! Another scene sees him jamming with The Wailers laughing and joking. I saw a young Bongo Makey then an interview with his now ageing widow surrounded by family speaking about how her husband used to sing a song called 'fly away home' which Bob then reworked and retitled it Rastaman Chant. I found the part of the film about Ras Daniel Hartman particularly interesting as lots of shots by the waterfall of him throwing his baby up in the air have been seen before but went wrongly credited until now, its about time After all that's said, what this film depicts most of all is a love affair between two young people that was captured on camera many years ago, when Bob Marley was a virtual unknown and has been brought to light and shown at a time he is a global mega star who tragically didn't live long enough to see what an impact he has had on Roots Reggae music and the world!!!!!!.

A Special Thank You to Esther Anderson, Gian Godoy for kindly allowing this page. Thanks also to Pier Tosi, Emmanuel P. for hosting Lisa memory on his excellent 'Memories Of Jah People'. If you are interested reading about another review, here's a link : <http://dramedies.blogspot.com>



The image is a screenshot of a BBC News website page. At the top, there is a red navigation bar with the BBC logo, the word 'Mobile', and links for 'News', 'Sport', 'Weather', 'iPlayer', and 'TV'. Below this is a white banner with the text 'NEWS LATIN AMERICA & CARIBBEAN'. A secondary navigation bar lists various news categories: 'Home', 'World', 'UK', 'England', 'N. Ireland', 'Scotland', 'Wales', 'Business', 'Politics', 'Health', 'Education', 'Sci/Env', 'Africa', 'Asia-Pacific', 'Europe', 'Latin America', 'Middle East', 'South Asia', and 'US & Canada'. The main content area shows the date '16 March 2011' and 'Last updated at 00:53'. The article title is 'The 'lost' footage of Bob Marley's early career' by 'Ron Bhoia' from the 'BBC World Service'. Below the text is a video player showing a shirtless Bob Marley wearing a rainbow hat. A play button icon is overlaid on the video. Below the video, there is a caption: 'Esther Anderson talks through the footage she shot back in the 1970s'. At the bottom, a short paragraph reads: 'A film charting the rise of Bob Marley and The Wailers to international stardom - made from footage shot in the early 1970s and lost for 30 years - is set to get its first public viewing.'

A black and white portrait of Bob Marley with his characteristic dreadlocks, looking slightly upwards and to the right. The image is framed by a thin white border.

BOB MARLEY
THE MAKING OF A LEGEND

UNESCO HONOUR AWARD
UK CINEMA RELEASE FEBRUARY 2012

THE LOST FOOTAGE

The Anderson Tapes

JOHN MASOURI TALKS TO **ESTHER ANDERSON**, THE FILM-MAKER BEHIND *BOB MARLEY - THE MAKING OF A LEGEND*, AND SO MUCH MORE.



May 11 marked the 30th anniversary of Bob Marley's passing. A film commemorating his life is set to premiere after first Marley biographer Jonathan Demme quit the project, leaving it in the hands of director Nick McDonell. My sense of disappointment was offset by the announcement that Esther Anderson's film *Bob Marley - The Making Of A Legend* was making its long anticipated debut at the British Film Institute, with further screenings to follow at selected cinemas and film festivals throughout Europe.

Ms. Anderson's film doesn't consist of the usual parade of archive footage and talking heads, but revolves around archival war's footage of *The Woblers* (the shut-in Jamaica during 1971), when Peter Tosh and Bunny Livingston were still in the group and Marley had just delivered the groundbreaking *Catch A Fire* album to Island Records. To watch all these *Woblers* frolic in the waters of Casa River Falls in company of 50 *Woblers* Road prior to them visiting England for their final ever concert tour is its witness to the history of a crucial point in the development. It's a revelation in itself - one of immense interest to Marley fans and anyone else sharing a love of Jamaican music and the cultural heritage from which it springs.

Like a wide brother-in-law of historical fact, as well as a fabulous soundtrack and previously unseen footage.

What has this newly-released, short clip from it been captured on YouTube and also in two documentaries. That's because it fell into other people's hands for a while until British filmmaker Jeremy Wade found Esther's footprints and made it possible for her to regain ownership.

"What happened was, the tapes were left in a house in Jamaica, where we'd been shooting," she says, referring to 50 *Woblers* Road, where the Bob Marley Museum now stands. "Bob and I left for England and when we came back, everything had disappeared. I didn't let that bother me at the time because I'd shot bits on Super 8 as well, but then years later Jeremy Wade found some of the footage - except the original tape was almost completely destroyed. I think someone must have stolen the tape and left it buried in somebody's garage, and that's how some of it was used in that Peter Tosh documentary (*Stepping Razor: Red X?*)"

Esther had used an early Sony video camera to produce the footage. Jeremy Wade rescued, and which now forms the backbone of her own film. The

camera was given to her by a friend who had given it to a select number of people as a gift, including John Lennon and Chris Blackwell's close friend and future Courtroom director) Dick Johnson. It after they used the tape to create the film *The Woblers*.

Her story is now the subject of a forthcoming autobiography and it's sure to make fascinating reading. Suffice to say that by the time she met Bob Marley in New York at the beginning of 1973 she already had extensive film experience after appearing in several popular movies and television series. Although dismissed as Marley's girlfriend in a recent book, Esther's contributions to *The Making Of A Legend* story are of far more importance than many people realize. Not only was she well-versed in the art of film-making, but she was also highly motivated after working with figures such as Sidney Poitier and Martin Scorsese, whose involvement with right-thinking political causes was well known. She and Bob Marley made a striking couple, but they also wrote some of his best known songs together, including "I Shot

From Scotland to protect former slaves after abolition, until her mother's descendants included Trench and Anselmi, who were the original inhabitants of Jamaica. She initially met Chris Blackwell as a teenager, but then left for London after winning the Miss Jamaica beauty contest. After arriving in the capital, right at the start of the already swinging 60s, she studied at the Actors Studio and became a successful fashion model. Given and given, this was a time when it was still unusual to see black actresses on television or at the cinema, at least here in the UK. Her appearance in Peter the Diner of Dick Green and The Runaways were therefore groundbreaking, as were her roles in *The Foundation* and *Two Gentlemen Stealing*. By then, Chris Blackwell had bought her out and requested her help in launching Island Records, where she worked the first of three. Steve Winwood and Jimmy Cliff (before she reached for his role in *The Harder They Come*) in their early careers. Music, film and photography provided the central pillars of her experience throughout the years ahead, but it was her work as an African princess in Sidney Poitier's *A Man Called Horse* that provided the jumpstart of her acting career and won her an Oscar nomination, as well as BAFTA image award for Best Actress.

"I met Sidney Poitier when I was 19, when he was in *King In The Canoe* and with Richard Widmark," she recalls over tea at her Chelsea apartment. "He definitely had a big impact on me because Sidney wanted to pull the hair out and that then we went together. A Month/December really helped to inspire some of my work. I passed up from a new country in Africa. She is working with her uncle who is an ambassador and Sidney, his character is trying to seduce her,



The beach and canoe (the original scene of which later)

First, a little background information. Like Marley himself (I got it from David), her father's ancestors had been sent

REGGAEVILLE

World of Reggae In One Village

Review by Larson Sutton. 19 August, 2012

<http://www.reggaeville.com/nc/artist-details/artist/bob-marley/release/making-of-a-legend/ac/artistReleases/lead/review.html>

When filmmaker Esther Anderson launched the worldwide stream of her documentary *Bob Marley: The Making Of A Legend*, it marked the end of a year-long tour of the film fest circuit, during which it received several honors, and the beginning of its journey as a movie the general public will finally be able to see. In stark contrast to this year's earlier doc of the reggae musician, the Technicolor life-spanning portrait of Kevin MacDonald's *Marley*, this feature centers around Anderson's own black and white footage shot while on holiday with Bob in 1973. It would be hard to call it a companion piece in a genial way, as there are some legal questions yet unresolved regarding MacDonald's use of Anderson's clips in his own work, yet the two illuminate the same subject without contradiction. *The Making of a Legend* also offered a subtitle of sorts, one that is perhaps as accurate as the header; *A Love Story*. While in an interview Anderson hinted that the love story theme was promoted and furthered primarily by her filmmaking partner Gian Godoy, it is apparent from both the present day sit-downs with Anderson throughout the film, and the archival footage, that she cared, and still cares, very deeply for Marley. Not solely driven by personal affection for the singer, Anderson, herself a model/dancer turned award-winning actress at the time, was Jamaica's national treasure, and a burgeoning record exec. As one half of the Island Records team she, along with Chris Blackwell, was first to discover and expose many fellow countrymen to a larger stage. It was suggested at a party in New York City that she meet Bob Marley and from that encounter, a relationship was born. Anderson's film essentially begins here, days after that introduction, and follows her excursions via a Sony video camera on loan, with the idea of perhaps a documentary of the rising young talent. What emerged are simple, sometimes ostensibly insignificant, pieces of daily life, and a revealing de-mystification of the soon-to-be superstar. Moments captured include a discussion between Marley and fellow Wailer Peter Tosh regarding the ignition problems of Marley's Jeep, and a tune-up/rundown of song chords at an early Wailers rehearsal. It isn't anything that unearths a secret about the man, other than that his concerns in those days were fairly common; certainly not the stuff of international stardom. It is that tipping point on which the bulk of the film sits, with Anderson plainly asserting her role in transforming a street-tough trio into Rasta revolutionaries. The image that would come to define the Wailers was still being shaped, and the shaper, the film matter-of-factly contends, is Esther Anderson. Partly of feelings for Marley, partly of her deep national pride for Jamaica, and partly from her keen business sense for breaking an artist outside her home country, it is Anderson, whose experiences as a light-skinned, London-educated, cross-over success, allowed her the insight and motivation to channel the Wailers potential into something much larger. The film is not without flaws. The music, while strong in its own right, is not Bob Marley or the Wailers. One can only assume licensing did not permit its use. Rather it is often performed by close family ties of both Anderson and Wailers bassist Aston 'Familyman' Barrett. The repetition of certain background cuts becomes too conspicuous, and despite the best efforts, the clips beg for the contextual lift the music of the Wailers could have provided.

Furthermore, Anderson's footage is somewhat grainy and the audio muddy. This isn't a fault of the filmmakers, as it wasn't intended to be seen this way in the first place, yet those without the patience for these technical shortcomings may find the film difficult to appreciate. Overall, *Bob Marley: The Making of a Legend* will certainly appeal to those hungry for anything available on the subject. It is as raw a look at life before the legend as it is heartfelt. It may not overwhelm, but it will provoke thought on not only how one becomes famous, but also the parts of a person left behind in order to do so. Anderson's documentary straddles the personal emotion of a relationship with the historical importance of the effect of that relationship, and shares with the world that moment.

Cinema

Doses of reality

The Edinburgh International Film Festival began its life in 1947 with a programme entirely consisting of documentaries, and its commitment to non-fiction filmmaking has remained constant ever since. Documentaries make up about a third of the 2011 screenings



Searching for the young soul rebel

Unseen home-movie footage of Bob Marley makes its European premiere at the Edinburgh International Film Festival, writes Keith Bruce

Esther Anderson will be bringing her bus pass to Edinburgh – her “Jean Colling pass” she calls it – and using it to claim her fair share of free travel. She is entirely serious about this.

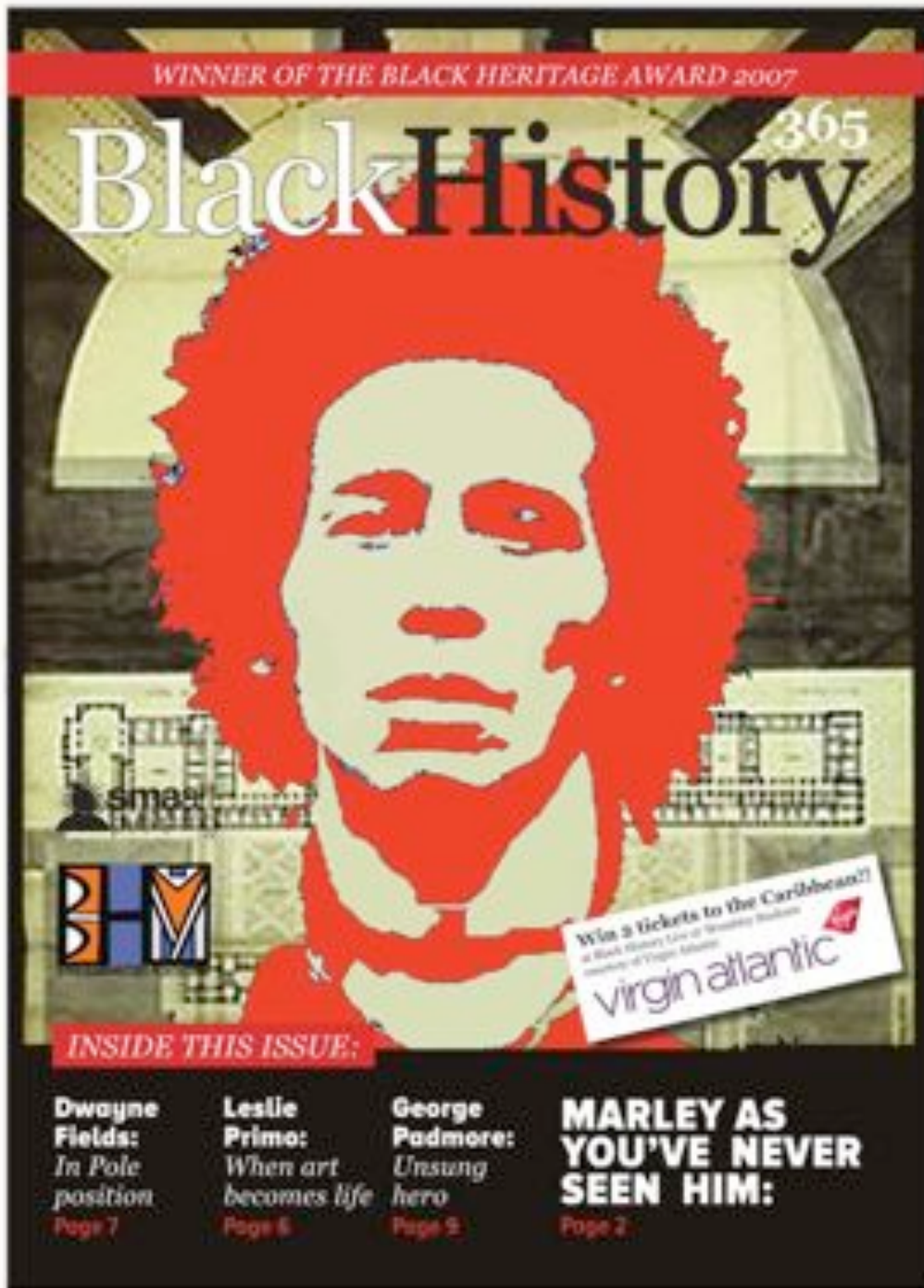
Now 67 years old, Anderson is spending much of 2011 reminiscing about the few years at the start of the 1970s when she was personally and professionally involved with Robert Nesta Marley, who died 30 years ago this year. Although she has been happy to do so, and was clearly an important primary source for Colin Grant's recent fine book on *The Wailers, I & I: The Natural Mystics*, Anderson does not feel she has quite had her due.

So while prolific Scottish filmmaker Kevin Macdonald races to complete his Marley

documentary before the end of the anniversary year (15 minutes of it were shown to potential buyers at Cannes), Anderson has beaten him to the punch with her own, *Bob Marley: The Making Of The Legend*, which screens at the Edinburgh International Film Festival on June 22 and 23.

Although she says that she likes Macdonald, his film will not include any of the home-movie footage Anderson shot of Marley and the other original Wailers – Peter Tosh and Bunny Livingston – at the point when they were poised to break through on to the international arena.

Those films form the basis for her own visual memoir and include some musical jamming by the trio (rather than the recognisable Jamming or any other famous hit), as well as much meandering conversation in the Island Records' Jamaican HQ in Hope



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