

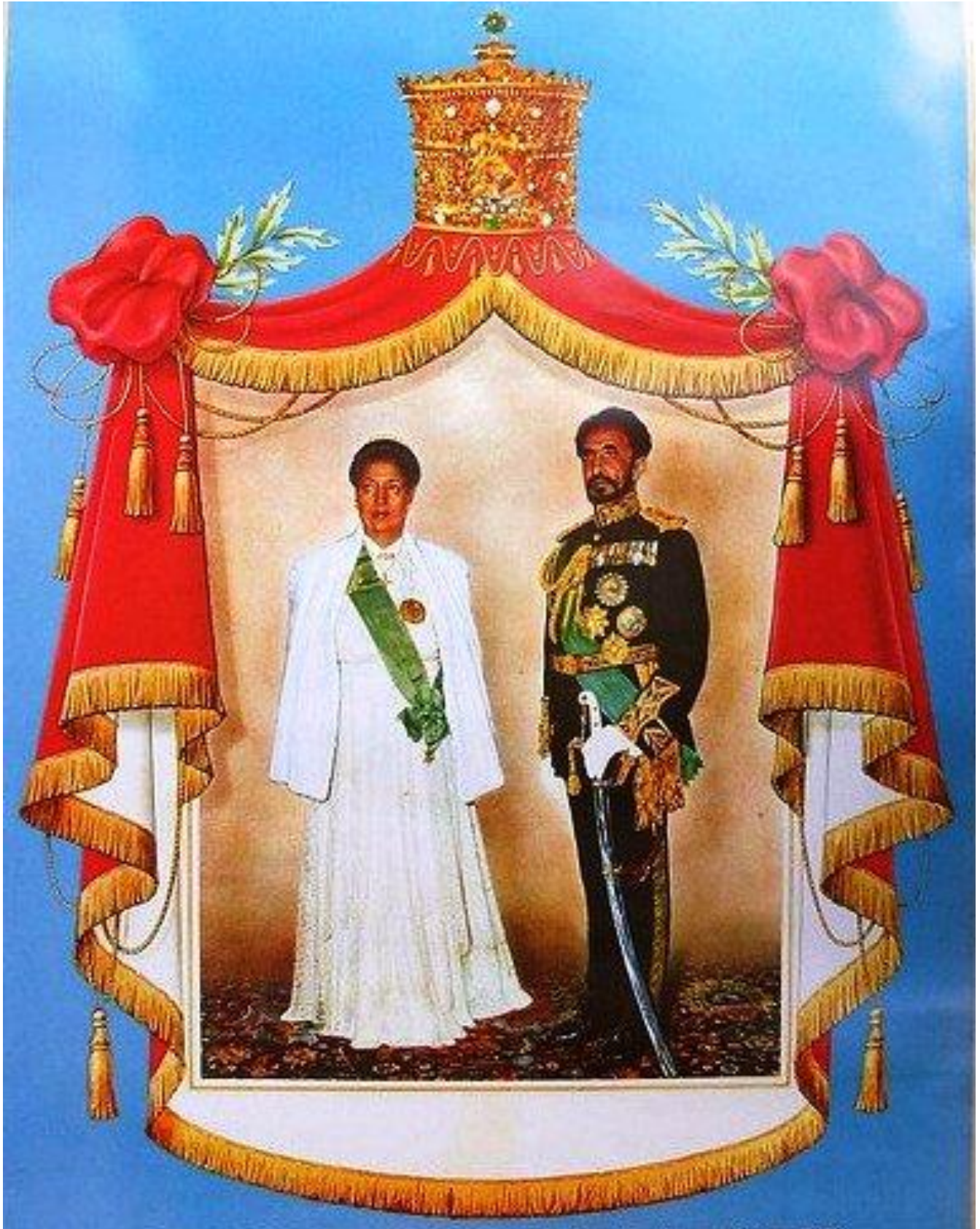
# I N I R I



Edition No.1

**I NEGUS RECORDS INTERNATIONAL**

March 2020



## INTRODUCTION

**Bless~sed Rastafari Greetings** ~ How good and how pleasant it is to give th~ahnks & praises through works and Service. I an I say the highest form of Praises is to be productive.

It is with great pleasure that I present to our community this new cultural magazine which is a continuation of the works and brand known as I Negus Records International (INRI) currently in the public domain as a record label. This new publication represents the literary aspect and development of INRI which has been in the realms of creative imagination for some time, but now through the inspiration and timing of the Most High, manifests through the realms of the physical senses into reality. This debut edition has two sections. The Spritual/Practical section & The Musical Section.

The INRI record label was formed in the year 2000 as the vehicle through which my vocal recordings with various producers and players of instruments could be released into the public domain. My music works as Cos Tafari has received much attention over previous years and has been welcomed in many countries. We give thanks for the appreciation. However, much literary works have been written and archived for many years, seemingly awaiting the 'instruction' to release more widely into our communities following a limited edition release of a Poetry booklet in 1999 entitled 'The Fire & The Flames' and another entitled 'Tafar' which is a Rasta-logical interpretation of the Ethiopian book of Genesis.

Over the intervening years much work has been accomplished in the realms of Radio interviewing and presenting, video interviewing, music releases and Rastafari Exhibits in Ethiopia, Jamaica and London. Some of these accomplishments are captured on the website [www.rascostafari.com](http://www.rascostafari.com). No man is an island and so appreciation and acknowledgements go out to all who have collaborated with I over the years in whatever creative, practical or supportive form. I acknowledge all the mighty elders, early activists, liberationists, musical pioneers and artists who have livicated their life works or art form to the resurrection of our people to their true Divine status. I am because we are!

The two most recent album releases on the INRI record label were 'UNCONQUERED' in 2016 capturing collaborations with Sis Esther Stanford-Xosei, Mama Desta, Ras Seymour, Ras Danijah, Sis Addishiwot, Ras Ray-1 and Ras Gabre Wold. Co-produced with Skorpi Gad I, this album captures reasonings overlaid onto acoustic Binghi musical compositions. In 2017 the album 'MAJESTIC INSTRUMENTALS & DUBS' co-produced with 'Moonshot Records' was released as a Livication to one of our original Dub innovators King Tubby and the inspired King David melodies of Augustus Pablo.

This publication will endeavour to promote not only I works but the works of fellow artists, activists, musicians, producers and like-minded ones in our community who wish to make use of this Literary platform to share their views on matters relative to the ongoing process of total 'Emancipation from Mental Slavery'. Articles of educational value, social commentary, critical thinking/analysis of the times we are living in and the cultural arts are most welcome for future editions. Be sure to contact the links below for your contributions of articles or information.

*Cos Tafari*

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Published first in Jamaica March 2020.

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INRI wishes to thank all contributors of articles to this First edition.

(Articles from contributors are not necessarily the views of the Editorial team)

*"Therefore, if a man cleanse himself, he will be a vessel for honour, sanctified, useful to the Divine master, prepared for every good work" (Timothy 2:21)*





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**HISTORY & DEVELOPMENT of RAS TAFARI~THE MAJESTY & THE MOVEMENT (RTMM) EXHIBITION**

*By Dr. Desta Merid ~ Curator/Organizer (Ethiopia)*

Jah is real and works in mysterious ways and if we are obedient and open to His guidance, then success and progress is guaranteed. I am pleased to share this synopsis of the history and development of the iconic exhibition, RAS TAFARI: The Majesty and the Movement which opened at the National Museum of Ethiopia on May 25, 2015 in Addis Ababa, Ethiopia and ran for 30 days. The journey began, unbeknownst to me, in 2001 when the Council of Ancients of the Nyahbinghi House in Scotts Pass, Jamaica appointed me as Advisor to the Smithsonian Museum to ensure the best interest and integrity of the Ancient Order were represented and maintained in the first proposed exhibition of the Rastafari entitled DISCOVERING RASTAFARI. I was quite against the exhibition initially as the process appeared non- inclusive and ran the risk of not representing INI's best interest and perspective.



The Smithsonian exhibition ran from 2007 to 2011 attracting thousands of visitors from all walks of life. In 2010 Dr. Nana Rita Marley and I visited the Smithsonian and met with the Director Michael Mason and Curator Jakes Homiak to discuss taking the exhibition to the Bob Marley Museum (BMM) after its closing in Washington DC. BMM is an internationally known Rastafari owned museum, and therefore appropriate. As no plans were made for the exhibition post closing, we proposed transporting the exhibition in 2012, to BMM to ensure the community in Jamaica could experience the exhibition before taking it to Ethiopia in 2013. We were subsequently advised by the Smithsonian that other Rastafari groups in Jamaica wanted the exhibition to go to Jamaica so they needed to entertain those proposals. We were disappointed but realized that 'man plan and Jah wipe out...'.

In 2011 I received a vision with the name RAS TAFARI: The Majesty & The Movement (RTMM) which included a narrative aimed at Ethiopians and Africans in general, which should be launched in 2014, forty years after the coup by the Derg regime. Residing in Addis Ababa and having a sound relationship with the National Museum of Ethiopia as well as the Ministry of Culture and Tourism, after coordinating the epic event, Africa Unite, commemorating Bob Marley's 60<sup>th</sup> Birthday in 2005 and various other works with the government to grassroots. I embarked on RTMM with the full support and guidance of my partner and husband, Artist Merid Tafesse, RTMM Art Director, who provided historic, social and cultural context from the Ethiopian perspective, while offering translation and other important information to ensure authenticity and originality of RTMM.

We approached several members of the Rastafari community with a full proposal, namely Ras Ibo Ashanti, Ras Seyoume, Ras Reuben Cush, Ras Danijah Tafari, Priest Paul Phang of EABIC & Shashamane Rastafari Diaspora Community, Ras Mweya, Ras Teddy Dan of TTI amongst others to participate in the planning and presentation of RTMM in Addis Ababa and Shashamane. Preliminary meetings were held in Addis and Shashamane as early as 2011. Simultaneously, consultative meetings were held with Addis Ababa University Institute for Ethiopian Studies, the

African Union and several Ethiopian supporters including Dr. Hasan, IES curator. Based on the interest, experience and enthusiasm of Ras Danijah Tafari, he was asked to assist us as co-curator for RTMM, with specific duties to include assisting in compilation of relevant content and outreach to the UK in order to form a UK committee. Likewise others were contacted in Benin, Jamaica, Kenya, Mexico, South Africa and the USA to form similar committees. Though a few short weeks before the exhibition opened Ras Danijah withdrew from the project we remain thankful for his efforts to organize the UK committee and for providing the RTMM Committee in Ethiopia with many months of support and advice. As Jah is always there for INI as we do His work, Ras Michael McCalla, leading Nyanhbingi community organizer and long time family friend travelled from the USA to help co-curate the exhibition with my team and the National Museum experts.

Finally, while proposals for sponsorship were submitted, two RasTafari owned businesses, Dr. Davis' Bright Future School and Sister Tibebe's Circle of Life Hawassa Hotel provided support that helped with translation and printing cost of content. While my consulting firm, D.Y.M.D.C. & ASSOC., provided 90% of the funding for the fulfillment of the exhibition including providing funding for Ras Mweya to develop the Shashamane component. Beyond the financial costs was the support of committed ones such as Sister Wolette who provided unwavering full support in terms of content and spiritual support. We are thankful for the in kind support that was offered by Ethiopian sponsors to cover some of the costs including printing of banners, posters and 500 catalogues.

The exhibition received over 10,000 documented visitors in 30 days with a mention in the New York Times in January 2014 projecting RTMM, "...blockbuster exhibition of the year...". Plans to travel the exhibition to Ghana were put on hold in 2015 following the ebola outbreak however, we are currently in the process of developing Pan African Children's Museum and Art Center (PACAMAC) which will host RTMM Permanent Collection and Library in Addis Ababa and Accra. We ask the Most High to continue blessing and keeping us on the right path that we may forever serve HIM, Rastafari Family and Africans at home and abroad in general.



### History & Development of RAS TAFARI: The Majesty & The Movement Exhibition (RMM~UK)

*By Ras Cos Tafari ~ Director 2012-2016 (London)*

The UK perspective of this profound exhibition is worth sharing here, as the vision received by Dr Desta, was then carried to the shores of England by Danijah Tafari as was agreed in those early planning meetings in Ethiopia.

Ras Danijah Tafari arrived from Ethiopia in England in early 2012 and enthused with the mission, actively visited various Rastafari mansions and individuals to propose the idea of the formation of a committee that would be tasked with preparing and delivering a Rastafari Exhibition UK component to Addis Ababa for May 2014. Following disappointing responses from the established mansions, a team was assembled in late 2012, consisting of Ras Danijah, Jahlisha Israel, Ras Benji and Ras Cos. Danijah explained the rationale for this project as follows : There was rising concern in various Rastafari inner circles about the proliferation of various communities of a non African heritage who had adopted or embraced the Rastafari Livity. Along with this upsurge came the 'perception' that the original Rasta doctrines were being usurped and that it was now a free for all where anyone could grow hair, smoke marijuana and claim to be a Rastafari. That was the

perception, by those who were not in the inner circles of the movement or general onlookers. Coupled with this was the surge around that era, of varying mis-interpretations and mis-information on the Internet about the Rastafari faith and doctrine. It was felt that an Exhibition capturing the true essence and facts about the origin of the doctrine was necessary to dispel the myths and mis-information and in doing so create a genuine reference point for those seekers of accurate information relating to this Divine Rastafari tradition. As well as an invitation to the Rasta community in Jamaica and other countries, the invite came to the UK as having the 2<sup>nd</sup> largest contingency of Rastafarians in it's early manifestations and development as a movement.

After a few initial meetings the team consolidated around myself, Sis Stella Headley, Danijah and Ras Lionwize. Dr Robbie joined the team and I invited, Ras Shango, Sis Addishiwot, Ras Rai and Ras Gabre Wold (Jah Blue) to be involved for their specific expertise and/or long-standing experience within the Rastafari tradition. The blueprint for the research strategy initially drafted by Danijah was refined and implemented and involved outreach to various prominent individuals and Rastafari Mansions. The Nyahbinghi National Council (NNC) responded immediately by making RMM a standing agenda item. The Sick Be Nourished (SBN) were most supportive and pro-active in the process of linking ones in Birmingham. Majestic Radio studio's in London had an open door policy where meetings and video interviews for the project could be held. Over the next 18 months a wide body of research was collected including many films capturing oral testimonies of the experiences of Rastafarians' journey in the UK. Ras Seymour was particularly forthcoming, endorsing the project and presenting himself immediately for interview offering much of his own archived material. All collected research was carefully sifted, contextualised and with constant reciprocal communication with the team in Ethiopia, culminated in the manufacture of 13 exhibition panels. The publicity was heightened through community radio across the UK in the months leading up to the Exhibition grand opening, scheduled for May 25<sup>th</sup> 2014, as the team prepared to make the trip to Addis Ababa, carrying with them the 13 panels and various Ephemera for the display cabinets.

The sense of accomplishment at the opening ceremony held at The National Museum of Ethiopia was tangible among the collective organisers and all who attended the launch. The opening proceedings and accompanying symposiums were photographed and filmed including visits to Shashmane where further testimonies were gathered on film. This event marked another milestone in the history and journey of Rastafarians and Pan-Africans in the Liberation, Redemptive and Reparatory process. Photographs, videos, chronicles, newsletters and some research material are available for viewing at [www.rascostafari.com](http://www.rascostafari.com)

Upon return, the UK exhibition component went on to be displayed at Fairfield House and the Guildhall in Bath, Queen Mary University East London, The Drum in Birmingham and The Chelsea Art Gallery London. As part of the 50<sup>th</sup> anniversary celebrations of His Majesty visiting Jamaica, the Exhibition was installed at Montego Bay Cultural Centre, Sam Sharpe Square in the Parish of St James in April 2016, where it was on display for one month. The MoBay Centre with the RMM(UK) Exhibition and the presiding JA Rastafari Exhibit '**Unconquered,**' were the backdrop to the gatherings, celebrations and formal address by various Dignitaries including the Jamaican Minister of Culture 'Babsy' Grange. The Ethiopian Royal Prince Ermias Sahle Selassie (His Majesty's great Grandson) and various prominent Rastafarians were also special guest speakers. Following this tenure, it was agreed with Mama Desta that this would be the close of the exhibition known as RASTAFARI : The Majesty & The Movement (UK).

However with a new expansive treatment, the panels were transformed and re-branded as **Rastafari-In-Motion**. Under this name a three month display was highly successful at the Black



Cultural Archives in Brixton London in 2016 and in 2017 an on line learning resource was created to assist the many students who are increasingly looking for authentic information on the Rastafari UK experience. The on-line resource [www.rastafari-in-motion.org](http://www.rastafari-in-motion.org) and the new panels remain as a repository for the benefit of students and the community in general. The panels are currently housed at His Majesty's former abode in Fairfield House and are available for display in any town or country in furtherance of the over-standing of the Divine Culture of Rastafari.

#### **Contributors to Rastafari The Majesty & The Movement (UK) -**

Esther Stanford-Xosei, Skorpi Gad I, Menelyk Shabbaz, Errol Hines, Maxim Anderson, Jah Shaka, Jah Youth, I Warriyah, Ras Bandele, Dr Shawn Sobers, Tony Massive, Sis Atronsa, Sis Sensi, Sis Wolete Gabriel, Karnastone, Sis Annie, Stephen Bell(Expert on Ethiopian history), Ras Seymour Maclean(The Magdala Campaign), Rastafari Heritage(Birmingham), Nyahbinghi National Council UK, Ethiopian World Federation(London), Sick Be Nourished Project(Birmingham), Beenie Brown, Ras Tread, Ras Herukuti, Maka B, Black Symbol, Fairfeild House (Patron & Staff), Sis Icius, Ras I-man, Nyanjah, Young Warrior, Kush Genesis, Carl Gayle(Jah Hug), Ethiopian Embassy (London) & Jamaican Embassy (London)

In conclusion, it is worth stating that as far as the UK Exhibit perspective is concerned, the works established through the wealth of research material and archives available, has been successful in providing the genuine reference point mentioned earlier in this article. We find that during the preparation of this Exhibition in readiness for Ethiopia in May 2014 and right up to the present time, students from various universities have been contacting the Rastafari-In-Motion core team and others in the inner Rastafari circle to seek out factual and genuine information about the faith and doctrine.

Thanksgiving to Jah for all Good accomplishments!



### **THE AMBASSADOR AND THE ARTIST**

**By Dr. Desta Meghoo**

“African Liberation is not an event it's a process... ” Ambassador Kwesi Quartey, Deputy Chairperson of the African Union Commission.

Africa Day, celebrated on May 25<sup>th</sup> is a Pan African holiday recognized in Africa and the Diaspora, marking the establishment of the Organization of African Unity, symbolizing Africa's quest for freedom. HIM Emperor Haile Selassie I first hosted representatives of 30 African nations in Addis Abeba convened to determine their collective destiny May 25<sup>th</sup> 1963. The OAU's progeny, the AU will “celebrate some landmark achievements of the Union... calling upon all Africans to commemorate and celebrate the Africa Day,” remarks H.E. Ambassador Kwesi Quartey, Deputy Chair Person (DCP) of the African Union Commission. As celebration connotes culture and the arts, I was curious to hear the AU's perspective on art and culture and the impact, role and responsibilities of African artists. I requested a few minutes of the DCP's precious time to facilitate a candid conversation with one of his favorite artists Merid Tafesse. Kwesi, Ghanaian born and Merid, Ethiopian born, are both staunch Pan Africans. The following is the important exchange in response to my three questions: *What is the significance of African Liberation Day of yester-years and today? What is the impact of artists on African liberation? What is your advice to artists towards the unification and progress of Africans?*

DCP Kwesi shares, “We grew up on the joint thesis of Kwame Nkrumah and Haile Selassie in bringing together the various tracks of practicality of African integration... heads of independent states met to stake a claim for total liberation in Addis in 1963 so the 25<sup>th</sup> of May is of critical importance for Africans. We have come a long way...at the root of our relationship with diaspora was the slave trade...declared the 6<sup>th</sup> region of the African family. The purpose of liberating ourselves means we must relate to the larger African family as the whole notion of Pan

Africanism came from the Diaspora ...with the likes of Sylvester Williams and Marcus Garvey...the under-ground railroad etc. ... led to independence of Ghana. Still we are in a process of Africa retaining its integrity and asserting its determination for restoration. All this is now encapsulated in agenda 2063 espoused by Mrs. Zuma; a vision...where borders have become bridges...Trans African railroad, Continental Free Trade Agreement etc...flagships of African prosperity...tracing the line from history to see how we go forward...reminding ourselves of the struggles...slowly we see things coming to pass... coming to continental planning recognizing our difference while celebrating our commonalities. Liberation is a process not an event and culture and the arts are at the heart of the development of the African nation. Art gives us a sense of belonging.” Merid responds to the wise words, “Culture, in the end of the day, is the base of our identity, spirituality and creativity. I noticed countries that colonize don’t give art classes past elementary school, even though Europeans say they value the arts. That tells me how culture and creativity are significant, such that they take it out of the curriculum. When you go all over Africa we are developed and creative but colonial powers makes us forget how great we are. They take our wealth and make us feel we have to get it from them. Art is beyond visual and decoration it is spiritual. The oldest temples are here in Africa... and yet people die crossing the ocean not just for opportunity but because of the belief that everything white is better, it’s not just economics it’s optics. This is what the artist’s eye sees. We lost many things through loss of education, if we are educated and exposed to art it enhances our creativity not just to become artists but in every field. Art is in our genes.”

DCP Kwesi final thoughts, “Art is to enhance our enjoyment of life, if you are a painter a musician, if you are culture man, like Merid, let your work enhance and encourage the imagination of the young people, to strive for the values that you believe in, your values are inherently African...living in the community together, each his brother and sister’s keeper, having a society where they are self supporting, reinforcing cultural, material, economic and artistic systems. They way Miriam Makeba’s songs inspired liberation, the way Hugh Masekela inspired equality and independence; the kind of songs from Bob Marley, One Love and Africa Unite...the artist is using what he has, his talent to enhance the struggle. Because life for Africa and the black person has been a struggle, our aim is to live life better for our people our mothers our sisters our children so in the future it will be better, it is as simple as that.”

June 2019 (Ethiopia)



**DAWTA OF JAH:  
A SPIRITUAL JOURNEY INTO RASTAFARI  
By Dr. Barbara Blake-Hannah (Jamaica)**

Address ~ Texas Christian University Honors Convocation ~ April 7, 2016

*“I am because we are, and because we are, therefore I am”*

Truly, the mutuality and community reflected in this elegant African proverb is fulfilled in your hearing today. My beloved son, Makonnen and I would not be here with you this morning were it not for the generous support and gracious hospitality of so many connected with the Provost’s Office, TCU’s Honors College, Professor of Religion Darren Middleton and various faculty as well as staff associated with TCU’s Discovering Global Citizenship program. After 86 short but turbulent years, RASTA has come in from the cold, as Bob Marley predicted it would, and I appreciate your invitation to outline how.

The RastafarI movement grew out of the darkest depression that the descendants of African slaves in Jamaica have ever lived in -- the stink and crumbling shacks of zinc and cardboard that the tattered remnants of humanity built on the rotting garbage of the dreadful Dungle community on Kingston's waterfront. Out of this filth and slime arose a sentiment so pure, so without anger, so full of love, the Philosophy of the RastafarI faith. It was a flower in a pigsty, watered by the nourishment of the Prophet Marcus Garvey, swayed by the wind of local political



activism, and cherished by the Black man's long-withheld desire to hold his head upright. Freedom of Spirit, Freedom from Slavery and Freedom of Africa, was its cry. HAIL! JAH RASTAFARI! 2016 is the International Year of Rastafari, in which RASTA celebrates the 50<sup>th</sup> anniversary of the historic visit of Emperor Haile Selassie I to Jamaica. I stand before you as a RASTAFARI CHRISTian, a member of a new interpretation of CHRISTianity that, controversial as this may be, is in fact a reality. Yes, I am a CHRISTian, a believer in Jesus of Nazareth who achieved the crown of CHRISThood. It's a new and BLACK form of CHRISTianity and I will be happy to tell you what it is and how it has shaped my spiritual journey.



I was baptized a Roman Catholic at birth, confirmed an Anglican at boarding school aged 14, and stepped forward to be “saved” by Billy Graham aged 17. Between the years 17 to 30 I lived a conventional Christian life, going to church less and less often as I moved from Jamaica to live in England, but still upholding the Christian traditions, rules and commandments I had been brought up with. This heritage taught me that Christ was the Son of God, the unique and perfect man who died on the Cross to redeem me from my sins – sins which I had already committed and other new ones that I would undoubtedly commit, as I was only human and imperfect. Only Jesus Christ was perfect, of all the humans who had ever lived on earth. I had the typical Christian inferiority complex – only one human had ever been PERFECT and I therefore had to live with and accept my deficiency and subsidiarity. This attitude of inferiority was easy to accept, because I had been raised as a typical Jamaican of colour in a country where 90% of the population was associated with and descended from enslavement of African people by European colonizers whose right to be rulers was automatically accepted even after slavery and colonization had ended. I had readily accepted my supposed second-class status because I had been taught by life, school, even parents, that everything of European origin was instantly and rightly better than anything of African descent, that Africans had been enslaved because Africans were a substandard race that could only be helped by becoming as European as possible. After all, Jesus Christ was European, wasn't he?

I lived with that mental slavery until my mid-20s, when I moved to live in England and to live with the endemic racism that we brown-skinned Caribbean immigrants experienced from the native English people. It was singularly unpleasant to live with such relentless hatred, but we knew what to expect because we had been brought up to believe in our racial inferiority. But a lot of racial and social bubbles were burst internationally by the Swinging Sixties, the Black Power Movement, the flower-power hippies and the US anti-Vietnam-War movement, whose young White-skinned people forced down the walls of bigotry and discrimination. Racism is a cruel sword that pierces the heart. It can be fought with anger, guns, revolution like the Black Panthers. Or it can be fought with knowledge, education and pride in one's ancestry. That's the choice revealed to me when I saw Perry Henzell's 1972 film, *THE HARDER THEY COME*, which introduced me to a Jamaica I did not know: the Jamaica of the voiceless and marginalized, the Jamaica of indigent communities with names such as Trench Town, Back-O-Wall, and Dungle, the Jamaica of RASTA. There, amid the language of my Jamaican people and the rhythms of reggae, I found pride in my African history and heritage.

Perry's film epitomized the social changes taking place in the early 1970s. The scene of a RASTaman shaking his locks as he rose from the Caribbean sea changed me from being and thinking like a brown-skinned Englishwoman, and started me on the road whose destination became RASTA for I. I left the bitter cold of English racism and fled to the warm shores of my homeland Jamaica to begin my education. The distance from the earliest RASTAs who hid in hillside encampments to avoid brutality from police and who withdrew from a society that scorned them as blasphemers, criminals and madmen, to me – an educated, renowned RASTAWoman who once served as a Senator in my country's Parliament – is only 8 decades, almost as many years as I have been on the planet. As you say in Texas, “Who-da-thunk-it?”

I have tried to think it through. My books and articles have recorded the Rastafari movement's arduous journey from those early days in Leonard Howell's Pinnacle commune to the violent

incident of Coral Gardens in the Montego Bay area in 1963. Also, I have taken my own tour of duty as a Jamaican Senator and my global experience as a RASTA to folk in Jamaica and elsewhere, including stops in Fidel Castro's Cuba, the Cold War's East Germany and Saddam Hussein's Iraq. But my most important teacher was Marcus Mosiah Garvey, the Jamaican philosopher who embodied as well as preached a message of black somebodiness and African excellence. A brilliant orator, Garvey's most important and most memorable statement was this:

*"If the White man has the idea of a White God, let him worship his God as he desires. If the yellow man's God is of his race let him worship his God as he sees fit. We, as Negroes, have found a new ideal. Whilst our God has no colour, yet since the white people have seen their God through White spectacles, we have only now started out to see our God through our own spectacles. The God of Isaac and the God of Jacob let Him exist for the race that believes in the God of Isaac and the God of Jacob. We Negroes believe in the God of Ethiopia"*

Garvey's Pan-African message influenced the start of the Universal Negro Improvement Association. Although its members were mostly descendants of slaves in the United States, the UNIA influenced some Jamaican men who were struggling to survive the debilitating effect of slavery and colonialism at home by thinking their way out of their condition and trying to find a new philosophy that would fit their condition and their desire to be equal with all others.

These were the first RASTA thinkers, charismatic street preachers such as Leonard Howell, Archibald Dunkley and Joseph Hibbert. The men they influenced became the first generation of RASTA, the hermits and sages who moved from the towns into the hillside encampments where they reasoned on Garvey's racial philosophy, studied world history and read their Bibles. These were the teachers whose student I became and they included some of the faith's founding Elders such as Douglas Mack and Sam Clayton, who in 1961 went on the first Mission to Africa to explore the concept of Repatriation.

RASTA was a home-grown Jamaican philosophy that reached beyond Africa to the specifics of Jamaica and Jamaican culture that had been brought from Africa and mixed with Europe into a homogenous whole in which different shades of skin colour were united by one indigenous mindset.

My faith as a RASTA grew alongside the international outreach of RASTA Reggae and in company with many of the musicians taking the RASTA message to the world in their songs, most especially Bob Marley, who was my friend from 1972 until his passing in 1981. I used to stop by his house on 56 Hope Road on my way home from my job in the Office of the Prime Minister, and I would sit in the backyard listening as he and his friends made music, laughed and talked about Rasta; or I would watch them play football, "proper football," and sometimes I got a chance to sit in the studio while he recorded songs like *"I'm A Black Survivor"*. The growing global acceptance of Marley's music and life gave confidence to the faithful that our belief was not incorrect, if the world so eagerly and happily accepted him and what he represented. Most of all, this global acceptance of Marley caused public opinion in Jamaica of RASTA to change, especially because of the wealth he earned.



BOB MARLEY was the Psalmist of the RASTA Reggae generation and his songs taught that RASTA's messages were not limited to Jamaican people alone, but resonated around the world. Think of the lyrics to "Three Little Birds"; to "Coming In From The Cold"; to "Get Up Stand Up", which was sung as the Berlin Wall was being brought down in 1989; and think of "One Love", the global anthem of trans-cultural humanity. For me, as for so many RASTA, Marley's songs constitute an unofficial Rasta hymn book.

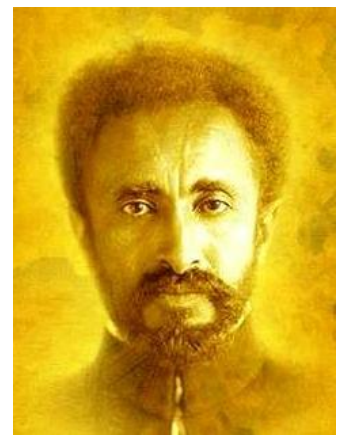
April 1966 represents a pivotal moment for Rastafari. Fifty years ago, His Imperial Majesty Haile Selassie I visited Jamaica. The Emperor responded to the publicity and the overwhelmingly warm reception he received with gratitude and humility but he was distressed by the thought that Rastas were worshipping him as God. The Emperor's

response to his experience with RASTA in Jamaica can be deduced from statements made by him through Abuna Yesehaq, his personal priest whom the Emperor sent to establish the Ethiopian Orthodox Church in Jamaica in 1970. In an interview I conducted with him, Abuna Yesehaq quotes the Emperor as saying, concerning Rastas, "I want you to help this people; my heart is broken because of the situation of this people. Help them to find the TRUE God, teach them!" Abuna Yesehaq was indefatigable in his efforts to establish the EOTC in Jamaica and the Western world, baptizing many RASTA in the Ethiopian Orthodox Christian faith and teaching them the glorious history of the Church, one of the oldest branches on the Christian tree. The presence of the Church reminded critics that RASTA rose from Christian foundations, while at the same time giving RASTA a direct and continuing connection with the Emperor.

Some people are shocked when RASTA presents Ethiopian icons of Christ with brown skin and African features, even dreadlocks, and some are even more shocked to see the Catholic Pope bowing before one of the many icons of a Black Madonna. But it was RASTA that first pointed out to me that if Jesus of Nazareth was a Caucasian European, he would either have had a good suntan to protect him from the desert sun, or else would have had skin cancer. Then we moved to the next step, that of recognizing that Africa is the original Eden, the Promised Land, and that black people are the descendants of the ancient Israelites. When anthropologist Robert Lecky announced that ALL humankind came out of Africa, and in fact out of Ethiopia, the shock echoed around the world and is still being felt. For, if the first humans started in Ethiopia near Lake Tana, the source of the Nile River, it can be seen that humanity flowed down the Nile to Egypt where the greatest and most advanced civilization in history existed ---a civilization whose mysteries are still unfathomed!! We are all, indeed, out of Africa! Africa is the cradle of life.

RASTA challenges us to answer questions such as: How will Christ return? Or has Christ already returned in another form – or even as another man? Is Christ the spirit of God, manifested in many people? We don't know, but when we see that one man has been able to inspire millions to follow a way of life described and exemplified in Jesus of Nazareth who achieved the title of Christ, we hold reverence for that man. Some even call him The Christ Returned. I myself do not call His Imperial Majesty Haile Selassie 'God' or even 'Christ'. That's where I differ from some other Rastas. I call H.I.M. the Divine human who directed me to God in Christ, who showed me the best example of how to be Christly, how to be a CHRISTian by following the Ethiopian Orthodox way of being and seeing CHRIST. Not all Rastas think this way. But how I think is a powerful testament that MANY profess. Testimonies like mine have given H.I.M. Emperor Haile Selassie the fame and reputation he holds and even led some of us, myself included, to campaign for his elevation to Sainthood. Muslims have seen God-Allah through Muhammed. Hindus see God through Krishna. Every religion on earth has had a human Avatar.

Selassie is the Avatar of the 20<sup>th</sup> Century, Man of Righteousness, messenger of JAH, or God's vessel, for whom skin colour is not as important as spiritual correctness, Godliness. By whatever process, that Man, Haile Selassie, has arrived at that BLESSED state of being. I am a Dawta of JAH. In my 40 years as a RASTA I have been able to use opportunities to speak and write as much and as often as possible to spread the truths and dispel the myths and misconceptions about RASTA. Now that RASTA has its own historians and spokespersons, the faith will be stronger and more easily understood. This is no small virtue. Being a woman is an advantage also. When I started my spiritual journey, or what we RASTA call "trodding," women had little or no voice, though this eventually changed over time. I was one of the first generation pioneers, and we were committed to helping women and men in the Rastafari movement address gender issues together. We are not where I'd like us to be, I will be honest, but I see today how my prominence and outspoken advocacy of such topics as ganja legalization and Reparations has inspired a younger generation of RASTAwomen to construct their own identities and cultivate their own roles within the movement, while still maintaining the traditional RASTAwoman's role as mother and home-maker.





2016 is the International Year of Rastafari and I am a Dawta of Jah. Today, I bring you Good News. RASTAFARI is no longer misunderstood and despised. The faith has truly come in from the cold and its "ONE LOVE" philosophy has spread globally as a spiritual belief across all nations and races, with the potential to bring about the much-needed global unification of humanity. This is the purpose JAH intended for RASTA.

I praise H.I.M. And I thank you.  
JAH BLESS.

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## **The Presence of The Rastafarians** *By Cos Tafari*

Who could have predicted the worldwide rise of the Rastafarians? It seems like an appropriate question to be posed by some, but yet it was prophecied by countless wise elders and prophets. The necessity for the resurgence of something intrinsically good and Righteous, is a response to the many centuries of selfish ego-centric forces subjugating the natural earth, it's various races of human inhabitants and the animal kingdom. Although the notion of evil exists in all races, a particular race has perpetrated many of the evils in this world as historical facts continue to reveal.

The presence of 'Wise Elders and Prophets' in the UK often seems to go un-noticed within the prevailing mainstream personality trait of arrogance and dismissiveness towards any notion that promotes or amplifies high morals. The mass production of greed, selfishness and desperation in the human races, has been socially engineered by those who weild great wealth and subsequent power, power that has been accelerating in influence as the masses become increasingly unconscious of the forces at play directing their lives. Of those who are aware, there are two bands of people that prevail. Those who became initially angered with righteous indignation when sighting the extreme negative effects of this social engineering being played out on the streets of their neighbourhoods, ghetto's or projects, later succumbed to the notion that it is futile to try and change matters and that the power structures are untouchable and above reproach. This band then joined forces 'spiritually speaking' and immersed them-self in the pursuit of the selfish gains of wealth and fame. The other band are those that, against all odds, hold fast to the notion that Goodness and Righteousness are worthwhile virtues and that the pursuit of the high morals of selflessness, doing good for others, protecting the natural environment and maintaining an optimum personal wholistic attitude, are positive approaches to life that holds value in the greater scheme of things.

Many of the high ideals that the Rastafarians were the first to promote in the latter part of the 20<sup>th</sup> century, have become the norm to aspire to by many in the masses. For instance, the vegetarian or holistic dietary practices, the emphasis on personal health and wellbeing, the high value placed on the natural environment and the notion of a positive mindset, free from the trappings of mental slavery to a system that only seeks to subjugate the mind body and soul to its social mechanisms of total control. There are many ones in various nations within the human race that hold fast to a spiritual order, maintaining personal lifestyles that are unselfish and giving constant praise and acknowledgements to the Most High One. However it is the Rastafarians that have courageously positioned themselves on the front line in defence of these concepts and it is the vehicle of music that has been used to facilitate dissemination of these messages to the world's inhabitants at lightning speed. The Rasta Genie (or genius's) are indeed, out of the bottle and Rasta gone through at such speed that the world's inhabitants are freely partaking of these everlasting virtues.

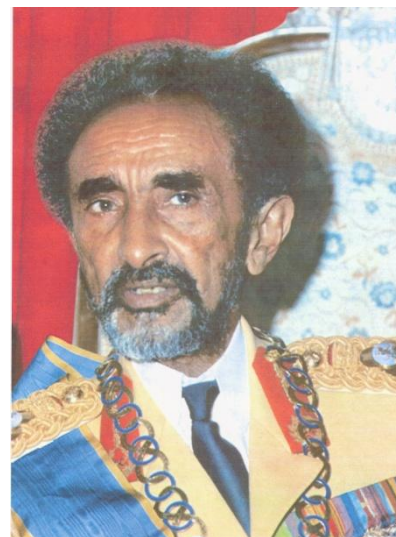
We live in a time now where, through the prevalence of technology, we are bombarded by information or have access to a limitless choice of information. We are provided with free social platforms to which many have become addicted to the point that their attention is constantly engaged in the phone, tablet or laptop. Like all technology, if used in a wise-full manner it is beneficial, but for many, it has reduced them to trivial pursuits. It begs the question, is it part of the social engineering strategy, to reduce many to trivial pursuits? Is the art of conversation

already dead for some? I state all this to juxtapose one of the most powerful and enduring attributes of the Rastafarian, is the power of discernment. To be able to objectively examine all aspects of the external environment, the changing social trends, the political manoeuvrings, visible and hidden of the world's power structures, and to contextualise these within the timeline of ancient and recent history. A radio broadcast on the 27<sup>th</sup> June 2019 from the 'Cutting Edge' radio show in Jamaica with Mutabaruka and Dr Jahlan, critiquing the state of the Rastafari nation today and Reggae music, is one such timely example, as similar conversations had been taking place amongst a selected few in the UK.

Based on information circulated on various information platforms, it is known that there are just a few names that keep coming up when one looks into the power structures behind negative world events, wars, major drug trafficking, terrorism, displacement of societies, land acquisition for mineral/oil wealth and the generation of propaganda. There is no need to mention these names or corporations here, one can just research on Utube & Google if not already aware.

When examining the prevailing political systems one can see that there is no notion of accumulative wisdom at play. Most political parties are established on a concept called 'adversarial politics' where political parties are set up to oppose each other. We see this played out all over the world. In the UK for example, no matter what good one political party may introduce, the next elected political party will usually undo. The greater long term benefits and good for everyday people are not built upon by successive politicians ~ no accumulative wisdom, and so it is self evident that things just get harder for some, the impoverished grow in number as energy and food prices continue to rise year after year. When has anyone ever heard of utility bills being reduced, petrol prices being reduced, rental accommodation or house prices being reduced? The desperation of many leads to a continuing increase in crime and for some in such conditions, any spark of goodness or morality can become extinguished leading to demonic like behaviour. Politicians continually spout the rhetorics of making things better for the general public but their words ring hollow as the poor are not feeling or seeing the manifestation of the words, immediate or sustained. When looking into these matters it is evident that there are power structures at play to engineer these social conditions short and long term.

Many of our musicians, artists and poets have given voice to these political and social conditions in their lyrics and have raised awareness globally. However, raising awareness will require further practical developments to create social changes to tangibly affect the lives of everyday people and alleviate poverty. Ones with the zeal to act, can be constantly energised and re-strengthened by regularly listening to the conscious lyrical stream from Roots Reggae artists of the early and current generation plus visiting/revisiting the Philosophies of Marcus Garvey, the teachings of His Majesty Haile Selassie I and other great cultural liberationists.



This write-up is presented to focus the minds of those who see them-self as aspiring activists in the process for more positive social change. An acceleration of practical works towards infra-structural development of our communities is required as it applies to nation rebuilding. Max Romeo released a lyrically potent album in the seventies entitled 'Reconstruction'. The title track was acclaimed as a reggae anthem of sorts, getting a good rotation in the seventies on Ghana Radio, in parts of Nigeria and other West African countries, where the uplifting messages served to motivate the masses of the day. I must however remind our communities of today, that our artists are messengers, delivering the messages. An entirely different skills-set is required for the task of infra-structural development and nation re-building. I implore our up and coming revolutionaries to up-skill in various spheres and expertise so as to make a contribution to this process. Holding a Mic alone will not accomplish the tasks before us.

*Ras Cos Tafari*

## Rastafari In Motion : A Critical Appraisal

*Foreword by Cos Tafari* ~ During the Rastafari-In-Motion exhibition at the Brixton Black Cultural Archives in 2016 mentioned earlier in this publication, I invited amongst others a learn-ed Rasta intellectual elder to visit the Exhibition. I invited Ras Maxim J Anderson to write his thoughts following his viewing. This is his contribution.

*By MJ Anderson*

*In all labour there is profit: but the talk of the lips tendeth only to penury.  
[Prov. 14:23]*

This brief review of *Rastafari In Motion*, a Project conceived and delivered by Rastafari Regal Livty (RRL), and Exhibited at the Black Cultural Archive (BCA), London, is approached thematically in the spirit of the above proverb. With its eye on history, the collection of material on display focuses on His Imperial Majesty Emperor Haile Selassie I in Bath, Somerset, where, from 1936 to 1941, He headed a Government-in-exile whilst conducting a War of Liberation from Britain, then one of the foremost imperialist powers. In this regard, too, the Project also explores His diplomatic and social relationships with the British people during His five years' residency in the UK. Simultaneously, the Exhibition competently connects His Majesty with the genesis and growth of the Rastafari Movement in Jamaica, with special reference to its arrival and subsequent development in this country.



From the perspective of the importance of the African theatre in the Second World War, His Majesty perforce became a crucial member of the Allies fighting against the Axis Powers. Fascist Italy, being one of the key belligerents in that bloc, made the Emperor's prosecution of war much wider; that is to say: His government's chief objective was to utterly defeat that power. For, as known, Italy was then the fascist occupying aggressor of Ethiopia, the leading colonising power that arguably triggered the entire Conflagration which engulfed the world, with its war-provoking attack on the Empire's frontier at Wal-Wal, in December 1934. His Majesty's role in shaping 20th Century Power Politics was therefore central. Rastafari In Motion capably demonstrates this major point.

As with its focus on His Majesty, the Exhibition also centres its attention on the arrival of Rastafari, predominantly from Jamaica, in post-World War Britain. Among those S.S. Windrush and other subsequent early arrivals, there undoubtedly were members and sympathisers of an already burgeoning Rastafari Movement. By the mid to late 1940s, there existed in Jamaica radical young Rastafari collectives such as Youth Black Faith. A number of those Rastafarians, once in the UK, would naturally have linked forces with envoys of the Ethiopian World Federation, Local 37, at the time headquartered in Kingston, who constituted a Steering Working Committee of the Movement.

Owing to the times, all of them would of necessity emigrated as "comb-some" or "Beard-man." They were therefore indistinguishable from the general 'West Indian' workers – even as they set about inculcating the Ethiopia-centric Word. At all events, Rastafari Doctrine, at first quietly disseminated, gradually became louder and soon reached the ears of later impressionable younger arrivals. Not a few of those youngsters had joined their parents in the UK as schoolchildren; and as matured keen hearers and researchers of this revolutionary Doctrine, their consciousness on Africa and their own African identity were enlivened and consequently enlarged. As events relative to the UK's contemporaneous racial politics turned, those new Rastafari adherents numbers grew exponentially as the offspring of the early post-war arrivals joined them. Eventually those youthful members of the Rastafari Movement became, to all



intents and purposes, successful foot-soldiers for the doctrinally merged EWF and Youth Black Faith Elders. Those Rastafarian young adults of the late 1950s, through the '60s and '70s, then, were the ones who rooted; who built, piloted and directed the organisational growth of the Rastafari Movement there is in the UK today. With the evidence of their creative history and accomplishments, Rastafari In Motion thus portrays an overall favourably image of the politico-cultural and doctrinal evolution of the Rastafari Movement in Britain's pluralist social landscape.



As organisers of Rastafari In Motion, the RRL team, in association with the BCA, merits the Movement's and the wider community's gratitude for a significant educative effort. These cultural activists' praiseworthy labour is indeed apposite to the times. Here and now, and hopefully in the future, their work should prove beneficial to all who have a positive interest in, and are a part of, the Rastafari Movement.

The Exhibition is thoughtful inasmuch as it projects that there is a contemporary need for taking the Rastafari Movement on to a higher intellectual plane. This is not to say that it does not already occupy a recognised space on this level, far from it. But candidly speaking, that occupation is exclusive; moreover, its related discourse is carried on predominantly within the cloisters of academia. There currently exists an expansive scholarly literature on Rastafarianism. That is to say, there are many dissertations; countless articles in various academic journals and monographs. There is also an ongoing international scholarship dealing with the religious, political, and philosophical aspects and implications of Rastafarian Doctrine. However, with such universal interest from many learned quarters, Rastafarians must not rest on their laurels. Regrettably though, many, seemingly cossetted in their vainglory, have done precisely this: harping on instances as the Movement's intervention and ultimate direction of global Reggae music, Sound System, and Rastafarian acclaimed representation in Art.

The RRL's resourceful representation and display of the Movement, at once artistic and didactic, is commendable on yet another laudable level. Rastafari in Motion helps in not only forwarding a positive image and the Movement's innate potential, but – however it is taken – speaks directly to all Rastafarians to be up and Doing. From time to time there were, and are, other varied and worthwhile Pan-African efforts along such lines as RRL's. However, because of the Movement's inexcusable absence of a centralised administrative and communicative Structure, many are not aware of their existence and provenance.

The practical substance of the Exhibition consists in the real prospects it and others of the kind affords the Rastafari Movement to regenerate itself. To realise this vision requires the will by the Movement as a whole to have a realistic viewpoint of history as a moving combined force of human and natural events. To recognise that history influences us but does not determine how we act in our time. Thus: apart from the capriciousness of Fortune, our individual and collective will also shapes our Fate. Our Creator, after all, created us as 'lords of creation' – physically and

materially fully equipped to make our world. Collectively we are truly, to paraphrase a truism, captain of our own ship. The Rastafari Movement's early founders and leaders realised this and, as a result, became revolutionaries of their day. For they came and intentionally challenged and deposed timeworn traditions. They were not about destroying customs and mores that were functional to the immediate purpose at hand. No: but to simultaneously create anew and reverently preserve worthy elements of tradition. As a fact, the pioneers of the Movement were inspired by a corpus of spirited religio-cultural and grassroots political traditions. It was this body of healthful customs which directed Leonard P. Howell, Nathaniel Hibbert, Archibald Dunkley and his lieutenant, Robert Hinds, to a timely and prophetic recognition of Eyesos Christos in His Second Advent, His Imperial Majesty Haile Selassie I.

This is the spiritual and yet, evidentially, the temporal political philosophy underpinning Rastafari In Motion. Meditate on the earthly possibilities in the inextricably linked spiritual and secular Lessons proffered in RRL's Exhibition. Although 'Ethiopianism' is an ancient doctrine and goes well beyond our being able to deal fuller with the subject here, its emergence can nevertheless be traced, for instance, to the dominant African groups who arrived and repopulated Jamaica: The dominant Akans, for one, claim an ancient Ethiopic origin. However, as an instructive point of departure, it was the ex-slave, African American George Lisle's effort of establishing, in 1783, his 'Ethiopian Baptist Church' in Kingston, Jamaica, which marks the emergence of Ethiopianism in the island.

It was from this difficult beginning the 'Native Baptist' movement developed and grew. At so-called Emancipation in 1834, a number of our immediate ancestors participated in constructing a monument inside a church in Falmouth, western Jamaica, and had inscribed upon it the words of Psalm 68 verse 31. Once they were 'freed' in 1838, doers (not talkers) thereafter acted purposively creatively, in accordance with the given conditions and demands of their times, in gratitude for the sacrifice and service of those who had gone before in the liberation struggle. In so doing they demonstrated their 6 thankfulness to, for example, such activists as the 'Native Baptist' class leader, Daddy Sam Sharpe, for having risen arms-in-hand in a decisive quest for liberty in 1831; equal respect were paid to the indomitable Paul Bogle who was, in 1865, desirous of making another Haiti of Jamaica; never flagging, these activists continued through to Alexander Bedward who roused, before but especially in 1921, our consciousness to the iniquitous existence of the colonial 'White wall' lording it over a massive 'Black wall.' In short: that line of doers' Progeny were thus truly enabled by their actions and creativity to Stretch Forth their Hands to Emperor Haile Selassie I at the completed Moment of His Triple Crowning in 1930.

There, in a nutshell, is the historical and contemporarily useful Idea of Rastafari In Motion. For this worthy effort, then, what are latter-day generations of Rastafarians going to do with it? Of course one cannot predict, nor gainsay, exactly how anyone will act through the knowledge gained from this particular exhibition or the like. Nevertheless, as an elder of the Movement, I take licence by suggesting to seize every worthwhile knowledge-based opportunity granted, as represented in Rastafari In Motion, in order to work towards advancing generational plans on what needs to be done so as to effectively assist an unjustly disadvantaged People.

In the latter part of the 1980's there was a call in Jamaica from a number of thoughtful Rastafarians for a "New Faculty of Interpretation" concerning the Rastafari Movement. Only a few heard the call. Around the same time, there was also an article on the result of a poll published in a community paper on whether those interviewed would like to see "Rasta govern Jamaica". The majority response was positive, though with a caveat asserting: "Rastas were not yet ready to do so because they hadn't the political training or education in government." A universal poll now would probably dismiss the very idea out of hand, especially in the light that

the Movement does not presently portray itself as a resolute political force for Black unity but rather one increasingly fractured by apolitical sectarianism. Indubitably, some within the Movement will object to this inference.

Be that as it may, this writer contends, in the spirit of “from a tiny sapling a mighty Blue Mahoe Tree grows,” Rastafari In Motion represents a modern updated edifying Lesson within the ever-expanding body of Rastafari Doctrine. It invites one to rethink a rather tired Rastafari programme as currently witnessed in the fact that a considerable number within the Movement denounce Politics, per se, while others still hold outdated notions like “just-so” ‘repatriation.’ Moreover, some have since appended to the Movement’s objectives a sentimental, though understandable, demand for ‘reparation’ for chattel slavery. It is sentimental because it simultaneously flies in the face of history and present reality. For when or where has the powerful ever acceded to a demand for reparatory justice – made purely on the grounds of appeals to the wrongdoers’ morals and conscience? This recent (un)development stands in stark relief to what should be done by its pointlessness, especially in our case of petitioning and marching hither and thither for restitution from the descendants of slave masters for some of their ill-gotten wealth; for the non- payment of generations of enforced labour, accompanied by centuries of terror. And yet, time and again, it has been shown that those who are still culpable for their forebears’ actions have deliberately stopped their ears; or have arrogantly offered compensation by way of funding the construction of a super prison – on a former Plantation itself! Others have muttered weasel words asserting: “Yes, you’re right; what was done to you benighted blacks was indeed wrong. But come on – that was then!” Such notions on ‘repatriation’ and appeals for ‘reparation’ are undoubtedly by-products of despair, in the first instance, through having been torn from one’s Motherland and brutally enslaved. However, there is clearly a mistaken belief – despite the evidence in Queen Victoria’s Slave Compensation Act of 1837 – that we will be compensated by the present powerless means. This is not defeatism; its time- saving realism.

At all events, dealing with reality points up that endeavours such as Rastafari In Motion goes some way to inform searchers for, and inventors of, intellectually useful tools to begin devising newer ways and means for the creation of an economically and politically powerful, centralised, Rastafari Movement suitable for the globalised times in which we live. The Movement’s current stance is undeniably one of weakening fragmentation, underscored by a degree of inertness, which absolutely bears no utilitarian relation to the formerly useful institution of strategic informal Rastafarian camps. Those mobile units were then part of an astute strategy to counter the then colonial Jamaican government’s brutal attempts to pin down and suppress the early Rastafari Movement. Pinnacle is a case in point: Purchased in 1940 by Howell’s Ethiopian Salvation Society (founded in 1939), this economically viable settlement suffered forced eviction of its Rastafarian residents by armed police in 1945; it was finally destroyed in 1954. However, the contemporary Movement is now, as a result of a succession of egocentric leaders, deliberately, I maintain, segmented into Houses and doctrinaire “churchical groupings.” [In terms of the latter development, the Report of the Rastafari Movement in Kingston, Jamaica (1960), Chap. VII: Point (8), should be revisited and reflected upon by the Movement.] On account of this splintering of the Movement, and in name of peace, harmony, and effectiveness any form of a future centralised Rastafari Executive Structure should, preferably, be therefore constituted by elected and formally qualified leaders in administration and – yes – political science. Think well on the future possibilities, brothers and sisters; envision the potential Lesson inherent in Rastafari In Motion; consider the expanse of the fertile ground it provides for planting young seedlings for at once advancing the Movement and, within the Pan-African Movement, ultimately uplifting the race. It has been rightly said that the essence of culture is to build for those yet to be born. With this in mind and hopefully put into practise now, upcoming



Rastafarians could possibly further a commencement of the Movement's training of accepted unifying leaders; leaders who will further a process for firstly the Movement's unification – wisely by consent – although the sheer force of circumstances and/or events might bring about a compulsory unity of purpose among all Black people.

If judiciously studied, Rastafari In Motion suggests that these advances can be made if Rastafarians in the wider Community collectively make a start now in regenerating the Movement. And the process can begin by expressly drawing lessons from His Majesty's own political development, which began in his youth, His modus operandi in governing, and the complete developmental Programme He bequeathed Rastafarians and Africans in general. For our immediate purposes, an intentional focus on the year 1936 and the critical years of His Majesty running a Government-in-Exile from Fairfield House, on, would be helpful. (This does not necessarily mean that ones-and-ones should not begin from 1892 onwards. As a fact, it's crucial to do so.)

This convenient starting point, however, shows, as does Rastafari In Motion, that His Majesty was in the forefront of Power politics – astutely manoeuvring within the vortex of Realpolitik – and how He prevailed militarily and logistically in modern warfare and liberated Ethiopia from the evils of fascism. By way of reiterating this point, RRL's addresses it unambiguously in its conjoined mission statement. Namely:

1) ...to raise awareness of the historical connections His Majesty had with the UK. In particular (a) the diplomatic landscape that surrounded His Majesty's Speech to the League of Nations [this year being the eightieth of that Speech], and His relationship with the British public; (b) a greater insight into the temporary exile at Fairfield House, i.e. The Ethiopian Government and Ethiopian Orthodox Church Clergy effectively operating from Fairfield and the strategisation of His successful re-entry with the Gideon Force into Ethiopia.

2) ...to raise awareness of the establishment, rise and accomplishment of the UK based Rastafari Movement. In particular – a demystifying of who the Rastafari is, his/her way of life, his/her Pan-African Perspective, worldview, and the influence the Rastafari activists has had in shaping the UK social landscape. Eras of resistance to institutional racism, through Reggae Music, protest marches, reclamation of Afri-centric books and solidarity with the Jamaican movement are highlighted. It is therefore incontrovertible that Rastafari In Motion signals a valued contribution to abovementioned call for a "New Faculty of Interpretation" regarding the Movement's advance. The RRL's effort is therefore significant inasmuch as it also highlights the fact that, for the Movement, Psalm 113 11 verses 7-8 has been historically fulfilled. The organisers' mission statement, when politically analysed, demonstrates that the Rastafari Movement was placed, and actually is, centre-stage in international relations by its direct relationship with His Majesty's full intervention therein.

Now: Marcus Garvey is historically in the role as Herald (a 'John the Baptist' as a fundamental tenet in Rastafari Doctrine), for H.I.M. Emperor Haile Selassie I. Garvey work was a precursor to the Emperor's greater inclusion of the race in International politics in the sense that the U.N.I.A. had set the new scene by making millions of post-slavery Black people slough off an ignominious and servile image and made their presence a crucial factor in world affairs. In sum: with all the power politics being conducted by the Emperor in the heart of an imperialist power; the emergent Rastafari Movement, by its spiritual recognition and unbending political solidarity with His Majesty's cause, had henceforth been propelled into the overall play of Realpolitik. Its initial anti-colonial position was thereafter wedded to the struggle against fascism and worldwide oppression. This makes its involvement in world politics a reality – from which there really is no

escape by any subsequent easy-going appeal to Rastafarian traditions, which is now in our day and age actually ceremonial and cultural.

So then: As the 21st century advances the RRL's effort, itself coming of a vintage line, and hopefully successive expansive creations of this calibre, should prove profitable. Lessons drawn from the information on exhibition could (and should) initiate, or further, a process in directing Rastafarians up avenues of practical (not partisan) Politics, technological innovations and industry as yet unexplored. Indicated here is His Majesty's key emphasis on a rounded education, with emphases on science and technology. The Movement should bear this in mind so as to preserve and enhance its well-deserved existence.

It is therefore hoped Rastafari In Motion will spur all Rastafarians to "step it up" whilst moving with the times. With these post-1974 generations routinely surfing the internet and communicating via cyber space; with all these 'post- Revolution' and Mystical Ascension generations' social networking – certain elders had better watch what they are doing and saying in terms of forwarding the Movement.

Rastafari In Motion depicts and highlights many things – including the Movement's self-inflicted shortcomings. With Time moving inexorably, a number amongst the immediate post-war generation of Rastafarians are now naturally "flying-out." Those of us who are thankfully still here, must, from every House or "churchical" grouping – or none – desist from instilling into youths minds a stress on the timeworn portrayal of Rastafari as essentially "Dreadlocks"; Green-Gold-and-Red/Red-Gold-and-Green symbolism; Binghi; Reasoning (with or without a Chalice), with no particular object in mind – other than a round of intellectual gymnastics or matching wits. Promoting Dreadlocks was, in truth, a revolutionary and defiant move by radical youths within Youth Black Faith in the late '40's and early '60s. They in their day challenged the old traditionalists with their Revivalist-like candle-burning, Sankey-singing, Table with an assortment of mystical artefacts and, without discarding its import, excessive reading of the Scripture at meetings. Later these young Rastafari inaugurated a "stepping-up" of Jamaican Creole language by creating and introducing a battery of I-Words into its vocabulary; it was these revolutionary youth who bequeathed us our symbolic colours, and a healthier Ital cuisine; they it was who gave us Rastafari's deep Triadic Formula of Word-Sound-and-Power. A young Count Ossie purposively learnt, then revolutionised Buru Drumming and introduced a modern form based on the Repeater, Fundeh, and Bass Drum ensemble. And, though unacknowledged, Count Ossie's form morphed into Reggae giving it its distinct triadic and melodic musical arrangement.

In distinctive ways, then, Rastafari (had therefore always been) In Motion! So, a contribution to A Regeneration of the Movement is required from all generations of Rastafarian coming together now. As said, certain (shall we say) nostalgic Rastafarian elders must play a new part by refraining from representing already rooted traditions as though these customs and symbols, with their mystical ramifications, are collectively the Movement's quintessential leitmotif, overriding its predominating ethos to constantly create and to be of service in helping to uplift the African race. For what is more, Rastafari solemn socio-political Pledge is to ensure that "the hungry be fed; the sick nourished; the naked clothed; the infant cared for, and the aged protected." And in fulfilment of this Pledge on a required massive scale, the attainment of National Wealth and Power are the truest guarantors.

Thus, Rastafari In Motion points up the reality that a misdirected emphasis on tradition "as the way forward" is a contradiction in itself; for such tend towards inhibiting thoughtful development and generational changes by the Movement in matters societal, political, material, and technological. After all: the Rastafari Movement's true place is, in accordance with His Majesty's

nation-building Programme, upfront in the van of Pan-African socio-political and economic advancement; Rastafari must be in with the vanguard of African peoples' struggle to attain its rightful place in the world – Africans being a major Group within the Human Family. It is therefore incumbent on our times that the Rastafari Movement create the needed conditions to ensure that their Progeny will be there as contributing economic builders and political directors in Africa's and Africans' progress in their drive to attain material wealth and political power – and with these, respect – in this millennium.

Complacency acts as a brake and narrows one's perspectives to stark reality. Much of politically fragmented Africa is currently still held by neo-colonialism in a life-draining embrace: overseen by lethal armaments and fostered by a merciless capitalism-imperialism. Furthermore, African Peoples had better beware a newer duplicitous form – viz. Chinese state-capitalism, an authoritarian-sponsored imperialism, which is currently bearing relentlessly down on their Motherland. More immediate: The Movement in Britain will increasingly experience, with all 'Blacks' domiciled here, the already unsavoury and threatening implications of an underlying xenophobic trend betrayed in so-called 'Brexit'. The World As It Is speaks, in ways perhaps not yet fully understood, to the need for a persistent creative force moving through Africans, so as to generate many more Rastafari In Motion (along with other African politico-educative and organising) efforts. These gratefully received instructive creations, however minor the attempt might appear, supports the fact that a process of universal Black Regeneration is needful. Referring specifically to the Rastafari Movement for the moment – it needs to start now.

The Exhibition of course has its little faults. For example, the chronology of the Movement, both from its inception in Jamaica to the Exhibition's main focus on the UK, contain a number of errors and omissions. These, as a suggestion, can easily be corrected in another far more inclusive and expansive exhibition immediately following this pioneering one. In such a future Event, there should be an inclusion of a wider and varied depiction of Rastafarian artisanship; fine/intuitive art, (although the performing arts requires broader programmatic and logistical thought, it figures here nonetheless), a broader selection of artefacts, literature and, importantly, representations of science and technology – their stages of research and development notwithstanding. Although implied in the RRL's mission statement, the Exhibition lacks an expressed and purposive ideological direction; that is to say, the presentation of a systematic outline (accompanying the Exhibition), emphasising the needed modernisation of the Movement with the object of making, among other things, the abovementioned Rastafarian Pledge practical; to further inspire youth to be more inclusive and active in building on the worthier foundational aspects of the Doctrine as conceived and set in motion by its earlier activists. It should be recalled that the Movement was initially anticolonial in the political realm and therefore advocated and aimed for the complete political liberty and economic advancement of African peoples' Motherland – those at home and those abroad.

The title of the RRL's Project in a sense calls the Movement in Britain to account for itself. It asks: in approximately fifty-nine years in the UK, how far in the Movement's political and administrative development has it travelled? Although a just answer cannot be given yet, it is fair to say the Project demonstrates that the Movement has many milestones in its existence in Britain. It has accomplished much and it is a source of great pride to those who were handed the baton by the Windrush and immediate generations. That younger generation of Rastafarians, beginning in the late '60s through the '70s and 1980s, claim the examples of organisations such as the Universal Black Peoples Organisation; the Peoples' Democratic Movement; the Ethiopian World Federation (notably Local 33); the establishing of the Ethiopian Orthodox Church in the UK; the Rastafarians' Advisory Service, Rasta International; the introduction of the Twelve Tribes of Israel and Bobo Shanti, here. The earlier UK Movement also organised a number of public meetings informing Black people of the anti-colonial struggles in Africa whilst giving those its



material support; it was very active in the anti-apartheid movement; it organised marches and demonstrations against police brutality visited on members of the Movement in Jamaica; it struggled against racism here and in the United States.... In fact the earlier Movement has done and participated in many of the struggles against oppression and exploitation. It is beyond the scope of this article to enumerate many of the noteworthy things and events the UK Movement activists have been involved in and contributed to. Those early activists are now old, many have retired, and a number have since taken Celestial Flight. However, there were those within the Movement who had been simply marking time. It is some of these time-markers who now largely represent the traditionalists whose doings I have critiqued. They have, ironically in their advanced years, become visible and vocal in their promotion of traditions once organisationally useful, but now timeworn. It is not true to say they are resting on their laurels, for they had not earned any during their springtime. They however constitute a hindrance, insofar as their late doings are concerned. If those who were in the van of the UK Rastafari Movement are not mindful of how posterity will view their accomplishments, by leaving these grey-beards and sistrins with large wraps to their promotional activities, the future may very well thank them kindly, but admonish them in the same breath for not completing their run by contesting the traditionalists' doings – in order to clear the way to then be in a position to hand the baton well to the awaiting youthful Rastafarian pacesetters. Still, as of now, the now elderly generation of modernising doers have been duly honoured by the RRL and the BCA (I Tim. 5.17) with this praiseworthy Exhibition in the educative form of this pathfinding Project – Rastafari In Motion.



MJA (vii.16) (UK)

*In all labour there is profit: but the talk of the lips tendeth only to penury. [Prov. 14:23]*

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## A POETRY SLICE

### Manifest The Most High Within The I

That Spirit remembered,  
When it descended to Earth,  
The purpose of It's mission,  
The reason for It's Birth.

Not the normal transmission,  
That occurs with InI,  
Where through the journey of growth,  
We remember the Inner Heights.

Surly that Spirit Remembered,  
When it embarked the descent into the  
Flesh,  
And according to that Knowledge,  
Even in childhood achieved the best.

An undisputable alignment of Spirit and  
Flesh,  
According to The Most High Iniversal Will,

That one made Manifest.

To prove to InI,  
For the whole world to see,  
The Most High Reigns over all,  
To HIM we give the Glory.

The truth is this you see,  
Yes it must be known,  
Yea Ye are Gods,  
Within those flesh and bones.

For every spirit that descends,  
Is of The Most High,  
But as we land, we forget,  
And Godly ways go Bye-Bye.

But for those who seek, they find,  
Not by chance for it's the purpose of Life,  
To remember and make Manifest,  
The Most High Within The I.

Sis Icius (UK)

## THE NAZARITE CONCEPT

~ A THESIS ~

By Cos Tafari

There are various schools of thought currently circulating in our communities with regards to how ancient the African culture is. Many have become so zealous in asserting or attempting to prove the ancience of our peoples that they have become dismissive of 'recent' history including the Bible. This I suggest, is an error. All history is ours going back thousands of years and including an era that some refer to as pre-history, perhaps millions of years, although numbers cited on this scale begin to become bereft of any rational understanding within the mind. The recent history of our peoples has undoubtedly become inextricably entwined with the Bible, to the point that many have become infused and brainwashed into the Euro-centric portrayal of the biblical stories. It is worth remembering that lies have to be based on a truth, before they can be twisted and transformed into lies. The Bible stories are essentially pertaining to an aspect of the journey of our people and as our elders used to say 'you have to pick sense from nonsense'.

There is a whole body of research stretching deep into history that starts with ancient Ethiopia and Egypt but for the purpose of this thesis, there are three areas of study I will be concentrating on, in researching the conception of the Nazarite. They are:-

1. The Holy Bible
2. The Essenes
3. The Bhatawee

Breifly, these three topics will bring us from the ancience within the timescale of the bible, from Adam the first man mentioned in Genesis, through to the present day advent of Rastafari people.

So first with the Holy Bible, let us study the Old Testament, Numbers Chapter 6. V1-V5:-

1. *And Jah spake unto Moses saying,*
2. *Speak unto the children of Israel, and say unto them, when either man or woman shall separate themselves to a vow a vow of a Nazarite, to separate themselves unto Jah.*
3. *He shall separate himself from wine and strong drink, and shall drink no vinegar of wine, or vinegar of strong drink, neither shall he drink any liquor of grapes, nor eat moist grapes, or dried.*
4. *All the days of his separation shall he eat nothing that is made of the vine tree, from the kernels even to the husk.*
5. *All days of the vow of his separation there shall no razor come upon his head: until the days be fulfilled, in the which he separateth himself unto Jah, he shall be holy, and shall let the locks of the hair of his head grow.*

This passage, as with all the following selected passages of the Old Testament, is dealing with a particular sect within the ancient Hebrew Israelites nation making a special vow to Jah during the time of Moses leading them out of their 430 year bondage in Egypt towards the promised land. Look now at the Book of Judges.

Chapter 13 V2.-V5 relates to the birth of Samson.

2. *And there was a certain man of Zorah, of the family of the Danites, whose name was Monoah, and his wife was barren and bear not.*
3. *And the angel of the Lord appeared unto the woman and said unto her, Behold now thou art barren and bearest not, but thou shalt conceive and bear a son.*
4. *Now therefore beware I pray thee, and drink not wine nor strong drink, and eat not any unclean thing:*
5. *For lo thou shalt conceive and bear a son and no razor shall come on his head, for the child shall be a Nazarite unto God from the womb, and he shall begin to deliver Israel out of the hand of the Philistines.*

Again, Judges Chapter 16 V13 mentions the seven locks on Samson's head.

13, *And Delilah said unto Samson, Hitherto thou hast mocked me and told me lies, tell me wherewith thou mightest be bound. And he said unto her, If thou weavest the seven locks of my head with the web....*

Again in V17 of this Chapter, Samson speaks of his Nazarite vow.

17. *That he told her all his heart and said unto her, There hath not come a razor upon my head for I have been a Nazarite unto God from my mothers womb. If I be shaven, then my strength will go from me and I shall become weak and be like any other man.*

The Book of Samuel 1 Chapter 1 outlines the circumstances of the birth of Samuel. This Leader, Prophet and Priest, established schools to teach Prophets how to guide Israel and this Chapter relays the story of his mother Hanna making a vow to Jah, if he would bless her with a son. Verse 15 shows that Hanna also drank neither wine or strong drink.

15. *And Hannah answered and said, No my Lord I am a woman of a sorrowful spirit. I have drunk neither wine nor strong drink but have poured out my soul before the Lord....* and so by her devotion and purity to God Hannah was blessed with the child Samuel. Verse 20 states his birth.

20. *Wherefore it came to pass, when the time was come about after Hannah had conceived, that she bear a son and called his name Samuel saying, Because I have asked him of the Lord.*

In the book of Daniel we read that Daniel was a Visionary, who had the gift and powers of discerning and interpreting dreams, riddles and visions. Reference is made to his vegetarian diet in Chapter 1 Verse 8. Although no direct references is made here to the laws of the Nazarite, Daniel speaks in terms of himself as being defiled should he partake in meat or wine.

8. *But Daniel purposed in his heart that he would not defile himself with the portion of the kings meat, nor with the wine which he drank. Therefore he requested of the prince of the eunuchs that he might not defile himself.*

The Book of Amos, is dealing with the decline of the Hebrew Israelites. It shows how Amos, who was a Shepherd called by Jah to prophecy for a time, predicted the chastisement and punishment of Hebrew Israel for their exploitation and religious corruption. Amos specifically mentioned the Nazarites in Verses 11 and 12 of Chapter 2.

11. *And I raised up of your sons for prophets and of your young men for Nazarites. Is it not even thus O ye children of Israel? Saith the Lord.*

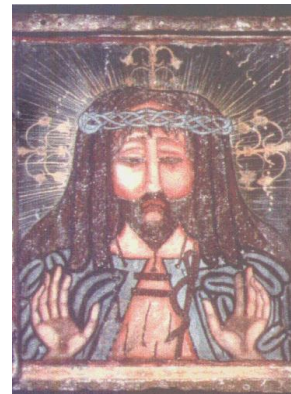
12. *But ye gave the Nazarites wine to drink and commanded the prophets saying, Prophecy not.*

This leads us to the second topic of consideration starting with John the Baptist in the New Testament. The Book of Matthew Chapter 3 V1-V4 states that John the Baptist “Came preaching in the wilderness” and “had his raiment of camel’s hair and a leathern girdle about his loins and his meat was locusts and wild honey.” These locusts were not insects but probably the leathery brown root of the carob tree. The carob tree is an evergreen tree native to Northern Africa. It contains Vitamin B complex and is high in calcium. John the Baptist was known to have been a Nazarite who since he was a child when his father made him flee to the desert, lived an ascetic mode of life in the desert and amongst wild beasts and nature before coming to the habitation of men.

Now to the Christ. There is one understanding stating that Christ was a Nazarene because he was born in Nazareth and his first followers were from this town and as such, were called Nazarenes. Although this is stated, this is a different term to the word Nazarite. There is research to show that Christ was indeed a Nazarite as he is known to have been amongst a Gnostic sect called The Essenes.



Gnosticism means - relating to, or possessing spiritual knowledge. Gnostic means - a -religious movement characterised by a belief in intuitive spiritual knowledge. This belief system became to be regarded as heresy by all the established churches. Now the Nazarites and the Essenes were said to be one sect. The Essenes were a sect of healers who communed with Angels controlling heavenly and earthly forces originating from Enoch who was the father of Noah. Enoch was born 592 years after Adam. These communions were said to have formed part of the complete body of texts known as the Ten Commandments. The Angels with which the Essenes communed in the morning and in the evening communions were:



*The Angel of Eternal life and the Angel of Earth.*  
*The Angel of Creative work and the Angel of Life.*  
*The Angel of Peace and the Angel of Joy.*  
*The Angel of Power and the Angel of the Sun.*  
*The Angel of Love and the Angel of Water.*  
*The Angel of Wisdom*  
*The Angel of Air..... and first and foremost the Heavenly father and the Earthly Mother.*

In addition to these the Essenes conducted what were called Noon Peace Contemplations, each day at mid-day they meditated on one of the seven aspects of Peace:

*Friday Noon:Peace with the body.*  
*Thursday Noon:Peace with the Mind.*  
*Wednesday Noon:Peace with the family.*  
*Teusday Noon:Peace with Humanity.*  
*Monday Noon:Peace with Culture.*  
*Sunday Noon:Peace with the Kingdom of the Earthly Mother.*  
*Saturday Noon:Peace with the Kingdom of the Heavenly Father*

These communions had three objectives:-

1. To make man conscious of the activities of the different forces and forms of energy which surround him and perpetually follow toward him from nature and the cosmos.
2. Make man aware of the organs and centres within his being which can receive these currents of energy.
3. To establish a connection between the organs and centres and their corresponding earthly or heavenly forces so as to absorb, control and utilise these currents.

The essence of these teachings were also conveyed to Moses as part of the inscription on the two tablets of stone given to him on Mount Sinai, and were preserved in the Essene Brotherhood and practised up into the beginning of the New Testament era. With the formation and development of Christianity, these practices and teachings were subdued and outlawed. Other healers and teachers from this Brotherhood were known to be Elijah, John the Baptist and St. John the Disciple.

The Essenes stated that there were three paths to truth. The first was the path of the consciousness followed by Great Mystics. They considered that the consciousness is the most immediate reality for us and is the key to the universe. The second is the path of nature - whilst the first path starts from within and penetrates into the totality of things, this path starts from the external creation.

Nature is a great open book in which everything can be found if we learn to draw from its inspiration; if we learn her language nature will reveal to us all the laws of life and the universe, and the third path to truth is the accumulated experience of past generations. The wisdom, knowledge and experience acquired by the great thinkers of all ages and transmitted to us in the form of teachings, sacred books, scriptures or universal literature which together form universal

culture. The Essene's approach was therefore threefold, through consciousness, nature and culture.

The Bhatawee of Ethiopia are a sect of hermit monks or priests who live an ascetic life, living by the laws of a Nazarite and occasionally come amidst mainstream Ethiopian society to preach or prophesy. They also are believed by some to be healers and are revered and highly respected in Ethiopian society. Although they adhere to the teachings of the Holy Bible, Rastafarian brethren who discussed the person of His Imperial Majesty with some Bhatawee's were surprised to hear them agree that His Imperial Majesty was the returned Christ. The Bhatawee's are said to be the most devout of the Ethiopian Christians and most do not cut their hair. Ancient pictures found in monasteries of Bhatawee's show them with 'wraps' worn as head garments in much the same way that present day Rastafarians wear the wraps in particular the Bobo Shanti's.

The community of the Bobo Shanti Rastafarians, grew out of a commune in Jamaica headed by the spiritual leader Prince Emmanuel. Living under the leadership of Prince Emmanuel, the devotees prayed regularly and devoted their time in producing handicrafts to sell as a source of income and self reliance. They lived in a commune separate from mainstream Jamaican society and had strict codes of conduct. They treated each other with reverence and respect and lived a life that closely resembles that of a Nazarite.



Rastafarians of the Nyabingi communes originally growing in Jamaica, also live lives resembling that of the Nazarite. Nyabingi communities are in all Caribbean islands, parts of America, Africa, Canada, England and other European countries and in the Far East. There are many Rastafarians also living in Urban environments or concrete cities around the world still upholding the principles of the Nazarite. Through devotion and service to Almighty JAH and devotion to the ancient divine culture as revealed through the holy spirit of His Imperial Majesty Emperor Haile Selassie I of Ethiopia, many Rastafarians are maintaining purity of mind and actions. I define these sincere Rastafarians as Urban Bhatawee's or Urban Nazarites, for the separation is essentially a spiritual one, it is not possible in the urban world to fulfil a physical separation.

To conclude, the word Nazarite is of Hebrewic origins meaning separated, consecrated by vow, abstinence, set apart by devotion. In the Hebrewic Israel nation the Nazarites separated themselves from others by consecration to Jah with a special vow. The Nazarite did not take strong drink or allow a razor upon his head. Their lives were totally dedicated to serving Jah. This vow was for a set period of time or for life.

Let us also look at the metaphysical definition. Metaphysics is the branch of philosophy that deals with first principles of being and knowing and the system of first principles and assumptions underlying a philosophical theory. The metaphysical definitions of a Nazarite is as follows:-

“Thoughts consecrated to truth, to life, to holiness, to sanctification, free from all worldliness and from belief in error, destruction and death. Thoughts purified from error and given wholly to truth and entirely separated from any belief or teaching relating to death. Thoughts that are separated from all destructive tendencies and are fully centred in life and in that which is uplifting and constructive.”

This concludes this short thesis on the foundation, history and development of the Nazarite concept.

I seal with a quote from the Gospel of the Essenes entitled ‘ The Vision of Enoch ~ The Most Ancient Revelation’.

**The Vision of Enoch  
The Most Ancient  
Revelation**

God Speaks To  
Man

*I speak to you  
Be still  
Know  
I am  
God*

*I spoke to you  
When you were born  
Be still  
Know  
I am  
God*

*I spoke to you  
At your first sight  
Be still  
Know  
I am  
God*

*I spoke to you  
At your first word  
Be still  
Know  
I am  
God*

*I spoke to you  
At your first thought  
Be still  
Know  
I am  
God*

*I spoke to you  
At your first love  
Be still  
Know  
I am  
God*

*I spoke to you  
At your first song  
Be still  
Know  
I am  
God*

*I speak to you*

*Through the grass of  
the meadows  
Be still  
Know  
I am  
God*

*I speak to you  
Through the trees of  
the forests  
Be still  
Know  
I am  
God*

*I speak to you  
Through the valleys  
and the hills  
Be still  
Know  
I am  
God*

*I speak to you  
Through the Holy  
Mountains  
Be still  
Know  
I am  
God*

*I speak to you  
Through the rain and  
snow  
Be still  
Know  
I am  
God*

*I speak to you  
Through the waves of  
the sea  
Be still  
Know  
I am  
God*



*I speak to you*

*Through the dew of the  
morning  
Be still  
Know  
I am  
God*

*I speak to you  
Through the peace of  
the evening  
Be still  
Know  
I am  
God*

*I speak to you  
Through the splendour  
of the sun  
Be still  
Know  
I am  
God*

*I speak to you  
Through the brilliant  
stars  
Be still  
Know  
I am  
God*

*I speak to you  
Through the storm and  
the clouds  
Be still  
Know  
I am  
God*

*I speak to you  
Through the thunder  
and lightning  
Be still  
Know  
I am  
God*

*I speak to you  
Through the  
mysterious rainbow  
Be still  
Know  
I am  
God*

*I will speak to you*

*When you are  
alone  
Be still  
Know  
I am  
God*

*I will speak to you  
Through the Wisdom of  
the Ancients  
Be still  
Know  
I am  
God*

*I will speak to you  
At the end of time  
Be still  
Know  
I am  
God*

*I will speak to you  
When you have seen  
my Angels  
Be still  
Know  
I am  
God*

*I will speak to you  
Throughout Eternity  
Be still  
Know  
I am  
God*

*I speak to you  
Be still  
Know  
I am  
God*

(This thesis originally  
Researched in May  
2005)

**One Perfect Peace  
in the name of  
the Divine King  
in this era !**

**His Majesty  
Qadamawi  
Haile Selassie I**



## BEARD MAN & DREAD LOCKS IDENTITY

### A Public Statement from the Comb Head Rasta Man

Today, due to the Rastafarian global visibility, through the messages in their music, the public physical appearance of members in the movement, are adopted and utilized in popular cultures around the world. Some people complain about this fact. But who am I to judge, who is or is not a Rastafarian. I can only speak for I-Self.

Many people have queried and questioned I about my appearance, but no one has challenged me, so far. It is a very sensitive issue. It is all about integrity, self-worth, ethics, morality, spirituality, and much more. It goes deep down or up to the soul, and into your very being. At this stage of my life, the journeys towards Holy Mount Sion are completed, I am relaxed and at home. On reflection, the teachings and doctrines of Ras-Tafari are never, and was never all about hair. In the documented text of the Sacred Scripts, not many people were recorded as growing locks. Even though knotted long hair, has become a tradition among the Bhatawee monks, of the Ethiopian Orthodox Faith. In Ethiopia, these people are Ascetics and Priests, who have removed themselves away totally, from secular life in the world, in order to be closer to the Almighty Creator-God- EGZAHIBIER. The hair grown in this case, is usually an outward sign of deep spiritual commitments, and the fact that personal grooming is of little concern, for monks living in caves. The birth of Samson, is often quoted from the Bible, when the messages from God to his parents, explained how he should be brought up, concerning his food, his body from head to toe, etc, etc. According to the vow of the Nazarene.

Trying my best to keep this article short and sweet, I would like to conclude by saying this; when reading the Prophecy, there are repeated lines that instructs about vows. It clearly states in relation with God. "It is much better not to vow, than to vow and not keep or fulfill it". It is like a one making a mockery of JAH Almighty. Anyone is free to grow hair; in any style a one may chose. However, relating to hair in Rastafarian Culture and the secular world, many people are in error. Entering the Ras Tafari Movements in my early teenage years, I made no vows. My hair grew as a protest against Babylon systemic wrongs, and to identify with my people.

As mentioned earlier, at this stage of life and the Worlds in Crisis, I stay close to JAH Love and Ways, in a relationship, similar to Father and Son. In times of troubles and strife, I hold on tightly to His hands – right or left – not letting go until the crosses have all passed away. Hair in Dreadlocks is extremely important to many people, and rightly so, for their own personal reasons. It is obviously not so for I, through the appearance of I man to the naked eye. The Real Rastafarian come to HIM through a calling to do responsible and honourable works on behalf of JAH, in mutual communion towards personal and collective human salvation. There is a reward, and that reward is with HIM.

One Perfect Love

© *Danijah Yekuno Tafari* ~ 16 Hamlae 2012 – 23 July 2019 (Ethiopia)

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### The Real Issues

"One thing that keeps me puzzled despite having studied finance and economics at the worlds best universities, the following question remains unanswered; why is it that 5000 units of our currency is worth 1 units of your currency where we are the ones with the actual gold reserves. Its quite evident that the aid is in fact not coming from the west to africa but from africa to the western world, the western world depends on africa in every possible way, since alternative resources are scarce out here, so how does the west ensure that the free aid keeps coming? By systematically destabilising the wealthiest african nations and their systems all that backed by huge PR campaigns leaving the entire world under the impression that africa is poor and dying and merely surviving on the mercy of the west.

Well done OXFAM /UNICEF /RED CROSS /LIVE AID and all the other organisations that continuously run multi million dollar AD campaigns depicting charity pouring to sustain that image of africa globally, AD cmpaigns payed for by innocent people under the impression to help with their donations, while one hand gives under the flashing lights of cameras, the other takes in the shadows. We all know the dollar is worthless, while the euro is merely charged by german intellect and technology and maybe some italian pasta. How can one expect donations from nations that have so little, its super sweet of you to come with your coloured paper in exchange for our gold and diamonds but instead you should come empty handed.”

**Mallence Bart-Williams**

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## **‘PARCOE’ Promotes Reparatory Justice Work in Jamaica**

**Report by Esther Stanford-Xosei**

**Co-Vice Chair, Pan-Afrikan Reparations Coalition in Europe (PARCOE)**

**Coordinator-General, ‘Stop The Maangamizi: We Charge Genocide/Ecocide!’ Campaign (SMWeCGEC)**

**Spokesperson, Afrikan Emancipation Day Reparations March Committee (AEDRMC)**

Since last year, when Brother Steven Golding spoke at the 5th annual Afrikan Emancipation Day Reparations March, we stayed in contact. He got in touch earlier this year about the possibility of me visiting Jamaica to do a lecture in recognition of the 2015 – 2024 United Nations [International Decade for People of African Descent](#). Such a trip was finally organised to take place at the end of May 2019.

From the 29th May to 5th June 2019, I was invited by Brother Steven to deliver a couple of public lectures on Reparations. This included doing a public lecture on the ‘**The Reparations Challenge**’ at the [UNIA Jamaica](#) Mass Meeting, which took place at Liberty Hall, as well as being the first international speaker to deliver the annual Tacky Day Lecture in the Parish of St. Mary themed ‘**Chief Tacky 1760 – 2060: The Struggle Then, The Struggle Now**’. When I arrived in Jamaica, I was pleasantly surprised to be met at the airport by Sister Marva Pringle-Ximinnies from the Ministry of Culture, Gender, Entertainment & Sports, Brother Steven as well as Brother Derrick Robinson aka ‘Black X’. I did not know at the time but Black X had actually walked 57+ miles from Port Maria in the parish of St. Mary to Norman Manley International Airport in Kingston to officially welcome me to Jamaica as the international speaker for the Tacky Day Lecture.



This is a message that Black X had sent out to various networks before my arrival:

*Dear friends, Today Tuesday May 28 at 3pm, I will be embarking on a 24 and a half hours walk from the Tacky Monument in Port Maria St Mary Jamaica to the Norman Manley Airport in Kingston, to be a part of the team that will be welcoming our Guest Speaker for Tacky Day to Jamaica! she is due to arrive in Jamaica from England (UK) at 3.30pm. Her Name is Esther Stanford-Xosei a Pan-African Speaker, a leading voice in the global Struggle in the call for Reparations to be paid for the atrocious and the beyond repair damage that was done to our African fore Fathers and Mothers. So it is with*

*great conviction of duty in honourable memory of the Great Chief Tacky that in our Ancestors Name, I will challenge this 24 and a half hours walk to the Norman Manley Airport in Kingston from Port Maria St Mary. Thank you for your support.*

*Derrick Black X Robinson (Chairman Tacky Foundation, Tacky Heritage – Pan-African Garden of Assembly 1760)*

The first public lecture I did was on Sunday 2nd June, 2019 at the famous **Liberty Hall** at 76 King Street, Kingston which was (at one point) the Hon. Marcus Garvey's headquarters and that of the UNIA-ACL. The U.N.I.A.'s constitution required each UNIA to have a Liberty Hall, which was its headquarters. Jamaica's Liberty Hall was the centre of activities for the Kingston division of The UNIA. The two-storey building was the first meeting hall in Jamaica that was fully owned and operated by people of Afrikan heritage. First opened in 1923, the site has been restored to serve as a museum of the life and work of Marcus Garvey, who was the first man to be declared an official National Hero of Jamaica.



### Reception Hosted by St. Mary Chamber of Commerce

On Monday 3rd June 2019, I was hosted at a reception organised by the St Mary Chamber of Commerce, Agriculture & Industry. I spoke at their meeting about the relevance of reparations to addressing local community development issues and challenges spoken about at the meeting.

### Tacky Day Commemorations

Before I come unto the commemoration, it is important for me to say a little bit about Chief Tacky. Tacky's War, or Tacky's Rebellion, was an uprising of Akan (then referred to as Coromantee) enslaved persons that started on Easter Sunday 1760 and went on until July 1760. The Rebellion broke out in St. Mary and spread throughout most of the country. The leader of the rebellion, Tacky (Akan spelling: Takyi), was originally from the Fante ethnic group in West Afrika and had been a paramount chief in Fante land (in the Central region of present-day Ghana) before being enslaved. Tacky had been a Coromantee chief in Ghana before being enslaved on the Frontier Estate, in Jamaica where he was subsequently made foreman. However, he used this position to plan and influence some enslaved people on his estate and neighbouring Trinity Estate to revolt. He, along with the Asante Queen Nanny or Nana, both, with the support of fellow rebels, planned to take over Jamaica from the British to be a separate Black country. They began by seizing control of Frontier and the neighbouring Trinity plantation, killing the masters or estate managers before heading to the

nearby town of Port Maria. One of the most-well known people seeking to gain greater recognition of Tacky is Black X, Chairman of the **Tacky Heritage Group**, who is truly a legend in Jamaica and is doing excellent work to help conscientise the Jamaican public about the importance of Chief Tacky.

### Make Chief Tacky A National Hero Resolution

Since my return to the UK, I have been forwarded the following text of resolution to be put forward at the local Parish Council in St. Mary on Thursday 11th July 2019:

#### MAKE CHIEF TACKY A NATIONAL HERO OF JAMAICA

On Easter Sunday, in the year 1760 in Jamaica in the Parish of Saint Mary, the great rebel leader called Chief Tacky led our ancestors in a rebellion against the establishment of chattel slavery in the country. They raided the English garrison at Fort Haldane and attacked the estates at Frontier, Trinity, Ballard's Valley, Esher, among others. Tacky's revolt/war spread to several parishes across the country and lasted for over 18 months even when they thought it had ended. The brave Chief Tacky lost his own life but his vision and actions had struck a blow for freedom that helped to hasten the end of the act of inhumanity and the bondage of chattel slavery. Ultimately, history has proven that freedom was irreversible from that point on.



In addition, Esther was a panellist for the UWI 'African Liberation Day Lecture' on 29th May 2019 featuring keynote speaker Dr Julius Garvey who spoke to the theme 'Moving Towards A United Africa: Fulfilling Marcus Garvey's Dream'.

#### **Meeting with Minister Olivia Grange & Representatives of the NCR.**

Another important aspect of the trip was the meeting I got to have with representatives of the Ministry of Culture, Gender, Entertainment & Sport, including the [Hon. Olivia \(Babsy\) Grange](#), MP, CD, Minister of Culture, Gender, Entertainment & Sport and Barbara Blake-Hannah; in addition to meeting with several members of the National Council on Reparations (NCR), in particular, NCR Co-Chair Mrs Laleta Davis-Mattis (who attended the Reparations Challenge Lecture), Mr Frank Phipps, Q.C., Lord Anthony Gifford, Q.C., Attorney Bert Samuels, Dr Jahlani Niaah, Dr Michael Barnett and Ras Ho-Shing. Barbara Blake-Hannah was also in attendance at the meeting with members of the NCR and Minister Grange. I did not get to meet or speak with NCR Co-Chair Professor Verene Shepherd on my trip.



During the meeting, Minister Grange updated me on some of the developments taking place pertaining to reparations, including the work being championed under the auspices of the Ministry of Culture in relation to the absolution of the resistance efforts of National Heroes. Minister Grange made a special presentation to me of a copy of **The National Heroes and Other Freedom Fighters (Absolution from Criminal Liability in Respect of Specified Events) Acts, 2018 No.2**

29 June 2019 (UK)

## **REFLECTIONS ON LEADERSHIP**

*By Ras Cos Tafari*

Leadership is natural for some and adopted by others. Some will say that cosmic movements of the planets and their trajectories coinciding with other orbiting planets create the circumstances for a birth that answers the calling of the time. The Christ of 2000+ years ago is one such birth, His Majesty is one such birth and notably in a reasoning I had a few years ago with a student of the planetary movements, Bob Marley is one such birth. Perhaps if we look into all our notable heroes and sheroes we will find similar coincidences.

#### **Natural Leadership:**

Reflecting into history, it seems natural leaders arrive in our midst to respond to the calling of the time. If we are to look at the patterns in history it could be suggested that this occurs in some pre-ordained way. This is a perfect suggestion if it is accepted that there exists the Most High who is Omnipresent, Omniscient and Omniconcious constantly guiding events for the ultimate salvation of particular communities and ultimately the human family. These leaders acting within the calling of the time 'are made' into heroes, icons and even dieties because they speak for the masses who are thinking what they are giving voice to. Yet the commonality between most natural leaders is that they see themselves as one of the common people and do not ascribe to themselves grand titles. They can be found within their communities amongst the common people. As much is well know about the Christ, Bob Marley and others. Prince Immanuel is known to have instituted by example into his camp, the washing of his brethrens feet. His Majesty amongst all the pride and ceremony of his coronation uttered at one point during His Coronation 'I am the least of my brethren'.

Natural leaders also face great tests before they arrive or reach the point of their calling to deliver the messages of significance gifted to them. They face tests during the era of their delivery and at the latter stages, hence many of these great natural leaders have untimely or graceless deaths. These tests have prevented many other natural leaders from reaching into the mass consciousness as they never made it through and are never heard of. It is the overcoming of these tests that gift the natural leader with seemingly 'superhuman' qualities that stand out like a beacon from a watchtower. Not only their visual presence with an aura that is noticeable but the tone or frequency of their vocal resonancy seems to cut through and speak directly to the heart. There is something in the overcoming of the tests that creates a conviction of purpose that is a magnet to the masses.

Natural leaders are also open to scrutiny, more so by the succeeding generations who find some importance in writing about these important ones who have been in our midst. Even The Majesty is not immune as academics and intelligencia marshall their sentences to convey the loopholes in His lifes work and reign. When all is said and done His Majesty arrived to fulfil the 'calling of the time'. Divine intervention! He that is without time or form, takes form in the flesh, in earth time, to remind us of His Righteousness and Divine order. I recall Ras Mweya said in an interview many years ago '*we heard our masters voice!*'

#### Leaders by Adoption:

There are some who assume positions of leadership by the dominance of personality.

A lack of a broad based education, humility, range of interpersonal skills and powers of articulation are replaced by a dominating arrogant persona that can be manipulative to reach desired objectives. These leaders tend to be adopted by the like-minded who are seeking similar objectives or the naive who are not yet experienced. Unfortunately these characters tend to drive away some serious potential workers in the Rastafari movement whose nature is that of a humble Lion.

#### General Reflections on the Time:

Paradigms change with time. There are many profound leaders in the world today in the areas of ethical Business/Economical Development, Technology and Science but they are not ascribed a saintly status. The words and works of the Rastafari Movement has permeated the consciousness of the progressive thinkers of the day. When I observe through the window of television/videos into business communities in Jamaica and progressive Africa, progressive China and other morally grounded enclaves, I hear the essence of the words of the Rastafari, clothed in the modern language of the day. I ponder on the question, has the works of the Rastafari fulfilled its desired objective, ie to tell the whole world about Jah and to raise the consciousness of the people of the world? Is it just for the Rastafari now to keep the spiritual fire of righteous indignation blazing to keep the pressure on the down-pressors until they are distilled and the earth can again rest and 'Be still'? Is it really the place for the Rastafari movement to be taking up positions of administration, national or global? If i an i are not here in this time for that, that would explain why the problems of unity 'seem' unsolvable despite the constant re-circulation of the Majesty's words and speeches. Then again, perhaps it is the constant quest for that elusive unity that is the contributing factor towards the process of keeping the fire blazing and to inspire aspiring leaders to become a 'voice for the voiceless'.

The rise of leaders at particular times is exactly for that, to be 'a voice for the voiceless' in their time. Whilst the writings of others may subsequently, from the comfort of a desk, attempt to dismantle their importance, it is a fait accompli as their works have already been performed. The world is constantly changing mostly driven by technological advances and yet, the explicit beauty of the Ras Tafari movement is that due to its progressive thinkers within, *whether belonging to a mansion or not*, it always remains relevant. As Marley sang inna one tune ~ 'Dem ah go tired fe see we face, cyaan get we outta the race'!!

#### Reflections on Unity

Unity remains elusive. According to Rasta history, the first Rasta camp consisted of the key players who eventually had disagreements in doctrine and philosophy which precipitated the setting up of the major mansions ie. Nyahbinghi, Bobo Shanti and the Twelve Tribes. We can see that the Bobo Shanti house and the Twelve Tribes were set up around a churchical order loosely akin to the Ethiopian

Coptic church, whilst the Nyahbinghi remained an ascetic movement concentrating on universal and cosmic forces involving the natural essence of man and his inherent Divinity. Some Binghi ites even went as far as to 'bun bible' and 'bun the Jesus doctrine' due to a recognition that the true teachings of Christ had been manipulated and altered. It has been suggested that the disunity between the main Rastafari mansions stems from that earlier time. Despite the constant re-kindling and re-emphasizing of the King's words, over the decades little has changed regarding Unity, even with the preambles and constitution of the Ethiopian World Federation being promoted far and wide. In the 90's in Jamaica the Rastafari Central Organisation(RCO) was set up to try to centralise the differing fractions but Vernon Carrington of the 12 Tribes, went as far as to go on Jamaica radio to denounce any involvement in the organisation.

Bob Marley has been a key natural leader in the rise of the Rastafari movement, not only because of his natural persona but his practical actions. It is known that he supported all the main Rastafari mansions. He was an active 12 Tribes member, financially assisted the Scotts Pass Nyahbinghi camp and the Ethiopian Orthodox Church plus thousands of individuals in one way or another in Jamaica. In his own way he embraced all Rasta whether belonging to a mansion or not plus he invested his own finance into reaching out to Africa. The Zimbabwe independence stage show/celebrations in 1980 was self-financed and he personally visited Ethiopia/Shashamane. With the passing of Marley as one who operated above the divisions, a great focus for unity was no longer in this plane.

It is known that the slackness dancehall era took over Jamaican popular music in the 80's and although conscious reggae regained some popularity with the likes of Garnett Silk, the 'transformation' of Capleton, Buju Banton and the rising of Sizzla later on, the Rastafari community has still not seen another high profile reggae musician/artist with the international reach and will for practical action, demonstrated by Marley. The Bobo Shanti phenomenon within that resurgence of conscious reggae is at odds with the original teachings of Prince Emmanuel who it is said instructed his followers to have no involvement with it, so it is worth noting that this has surfaced after the passing of Prince Emmanuel.

Sizzla has become a recent focus, for although surrounded by much controversy in Jamaica with a claim that he is the elected 'Rastafari President', he has been given land in Zimbabwe, Ghana, South Africa and is known to have investments in Gambia. He is on public record, via a TV appearance in Jamaica in 2012, to have intentions to start a repatriation programme on behalf of the Bobo Shanti and the Nyahbinghi (Scotts Pass) mansions in Jamaica. Unlike some other artists who adopted the Rastafari faith, Sizzla was born into it. On August 6<sup>th</sup> 2019 Sizzla Kalonji was awarded a citation by the Prime Minister of Jamaica for his profound works of positivity in spiritually & mentally uplifting the general population of Jamaica and for his practical works in establishing the Sizzla Youth foundation. His acceptance speech for this award is noteworthy.

The mystical revelation of Rastafari continues to expand across the globe and it seems its supposed weakness is in fact its main strength. Its perceived weakness is that it has no physical leader, no central administrative body, no HQ and no one organisation has the authoritative last word on Rastafari matters. History has taught us that whenever a movement becomes organised, infiltrators are groomed and despatched and their locations/HQ are targeted. (Even Ethiopia was not immune when one recalls Mengistu's assault on the Throne). To mystify matters even more, apart from the seemingly un-centralised main mansions and various smaller close-knit Rastafari communities around the globe, there are millions of individuals throughout all nations kindred and tongues who hold fast to their faith in Haile Selassie I and choose not to belong to any mansion.

Perhaps the concept or our previous understanding of unity has entered a new paradigm. Perhaps the unity that is congruent with this 'new race' His Majesty 'speached' of is a 'Unity of Purpose', not all holding hands and living in a kind of Shangri-la state. This unity of purpose is one where each and every Rastafarian has chosen to express their particular relationship to Jah in an individualised way, but ultimately all are unified in one purpose ~ chanting down the wickedness of Babylon system, self-mastery, ascension to greater spiritual realms of enlightenment and hailing King Selassie as the motivator, inspirer and Divine Leader!!



# Melanin

*By Cos Tafari*

The dark colour or pigmentation of Black People and people of Colour that is found internally as well as externally is called melanin. It is naturally obvious in the hair, skin and eyes. Internally it is located in the central nervous system, heart, liver and various other organs.

Melanin is important to :

Life, Memory Processes, Ancient History, Sunlight, Music, Dancing, Anti-ageing, Anti-cancer, Electromagnetism and many other scientific and cultural parameters.

Melanin is a refined complex and multi-functional chemical that has a wide variety of important functions within the body of the Black Human. The Black Human's body chemistry is the most refined, complex and sophisticated of the Human species in existence. This refinement shows itself in the high mental and physical capabilities as well as the facial features and body structure. On a grand scale, there is no simple way to study all melanin but whilst western scientists are more concerned with Billion dollar explorations in outer-space with High Tech' space shuttles and telescopes, African-centred conscious scientists could carry out feasible experiments to investigate Melanin's ability to optimize the personal search for Divine Universal consciousness. By meditating and linking up with the Energy in the Universe, one can obtain unlimited mind power. Melanin is centrally involved in keeping black people conscious and aware and is responsible for the existence of civilization, philosophy, spirituality, truth, justice and Righteousness.

The inner ear is one of those hidden regions of the body that Melanin is located, as it migrates there during the darkness of embryological development or when the foetus/unborn child is in the womb. The bones in the middle ear function to amplify sound, as the sound waves travel towards the inner ear Researchers are stating that Melanin also assists in the amplification of Sound. Inner ear Melanin helps to synchronize hearing and the rhythmic movements of the body. From the Ancient Drum beats to the modern African genres of music including Rythm & Blues, Jazz, Reggae, Rap, and Hip-Hop, inner ear Melanin has played a key role. The Rythmical Talent possessed by entertainers like Michael Jackson or James Brown for example, shows the limitless potential that people of African descent can reach.

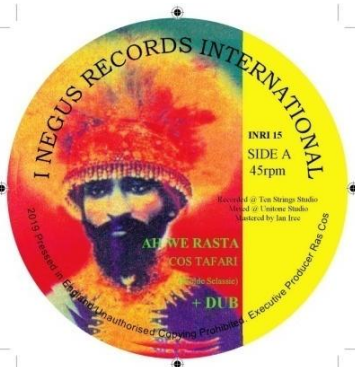
In addition to musical entertainment, Black people also excel beyond other racial groups in Athletics. From originals like Pele to Muhammed Ali to Michael Jordan(basketball), these physically demanding sports require advanced functioning of the internal melanated systems. Most of you should know that it is the functioning of the inner ear that provides the sense of balance and it is probable that Melanin plays a key role by enhancing the firing of nerve impulses in the workings of the inner ear as it is vitally important that an athlete like Michael Jordan lands safely on balance after jumping up to score a basket, whilst changing his body position in a milli-second to avoid a block maybe pulling the ball behind his back and dunking the ball with the other hand. Moves like these require advanced physiological functioning.

Reggae DJing and Rap music is an African melanated phenomena. DJing or rapping to music, that we take for granted most often is no easy task and requires advanced brain functioning for moving rhythmically, staying on beat, ryming and lyrically voicing instantly. Creating and remembering words in this way is a superb skill mastered by very few outside the Black community. The two hemispheres of the Brain must function at a higher level to produce this kind of synchronicity.

The environment is under assault from continuing man-made ecological disasters and the quality of food has declined. As people of different cultures move geographically closer new strains of diseases are developing. To maintain a healthy lifestyle and avoid the adverse effects of a polluted environment, low quality food and strange diseases, melanin functioning can help to optimize health and slow the aging process. It is perhaps time for everyone to get involve in Melanin research, to improve the quality of health and life.

**2 - MUSICALLY SPEAKING SECTION**

**I-NEGUS RECORDS INTERNATIONAL ~ Cos Tafari**



Following visits to Jamaica in 2019, inspirational meetings with elder Bongo Issac of the Pitfour Nyahbinghi camp, plus the Prime Minister’s Cultural Liason Officer Sister Barbara Blake-Hannah, for some strong productive reasoning, the energies aligned. Released in 2019, I bring to our community this 10” on the I Negus Records Label. A double AA side vynil featuring Cos Tafari ‘AH WE RASTA’ (SideA) & ‘DELIVERANCE’ (SideAA) featuring utterances from Elder Bongo Time (now transcended) co-produced with Ras Flako in Jamaica.

AVAILABLE NOW FROM ‘BLAKAMIX’ AT [www.blakamixshop.co.uk](http://www.blakamixshop.co.uk) TEL: +44 07973 727096 AND AVAILABLE FROM ALL GOOD RECORD OUTLETS & STALLS !!



Also circulating on 7” Vynil, a tune entitled ‘JAH LOVE’ produced in France by Seni Idbelkas on the Reggae Remedy label. Available from the usual outlets.

I-NEGUS RECORDS INTERNATIONAL heralds the establishment of its new Radio Station I-Negus Radio, accessible on [www.i-negusradio.com](http://www.i-negusradio.com). With a playlist that streams constant classical



& new roots messages & melodies from our infinite number of conscious artists and players of instruments, your cultural reinforcement is guaranteed. Access to I-Negus Radio is also available via the TUNE-IN App.



*Also from the I-Negus Records stable ~Still available from all good record outlets ~~~~~!!!!*

Cos Tafari meets Nyle for this release of “MAJESTIC INSTRUMENTALS & DUBS” ~~~~~ Through the meditations of I an I heights comes to you this album inspired by the ‘Master Key’ Dub originator King Tubbys aka Osbourne Ruddock and the King David inspired melodies of Augustus Pablo. Nuff honour to King Tubby for being the spiritual ‘Master Key’ to translate an ancient indigenous cultural expression into muse-ic using technology of the 20<sup>th</sup> century and for bringing it to the people in Jamaican reggae history through the mighty force of the sound system, inspiring multitudes of nationalities to this present day. Nuff honour to Augustus Pablo for bringing the ancestral King David melodies re-invoking the art of music meditation that ah one would spend hours in inner contemplations and reflections with the assistance of ‘a little green plant’. This album although all digitally produced, is infused with chord structures and arrangements that only an accomplished musician can create using current technology. Nyle prefers to stay out of the music industry spotlights but his various further releases on his own Moonshot label has created a buzz for those DJ’s and Sound System operators whom know classical dub arrangements when they hear it. This album has thought provoking track titles such as ~ 1892 Christ Returns, Ethiopian Mystic, Enthronement, Glorification, King David’s Heartbeat, Majestic Shuffle, Batawis, Lake Tana Vibe and Gondar just to name a few ~ **Check it out and hold-ah-meds ~ Why not...! Wadadda !!!!!**



## Ras Rai (Webley Davis)~ Webley Productions

Rai says: *"The Nyah Bingi drum sound from Count Ossie, Ras Michael and the Sons of Negus & Bob Marley and the Wailers are the ones who influence me most"*

Rai travelled to the UK with his mother at a early age, a time when rock steady was the dance, before it moved on to Reggae, Dub and Lovers Rock and lived in the UK for a number of years. During this period he was involved in promoting African Caribbean Culture through working with Organisations such as the ACECO of which he was the Chairman and Co-Founder and the launching of Afro Caribbean exhibitions at the Luton Library Theatre and various venues around the UK. Rai has also worked with artists such as Linton Kwesi Johnson, Emmanuel Jeejadoo from the African centre London and was involved in promoting sound systems around the UK such as Sir Coxone Sound, Jah Shaka sound and Jungle Man from Birmingham, to mention a few.

In 1983 Rai returned to Jamaica with a full set of Band Instruments and started out in Montego Bay with a well known music teacher Mr Barry Saddler who lived on Blood lane in Glendevon, St James. After rehearsing for a few months with some local musicians, Rai set out for Negril to look for work being as Negril was a well known tourist destination with seven miles of sandy beaches, so it was a good place to be with a full band. On reaching Negril the band was immediately employed by Mr Manley Wallace who was the owner of three resorts. The band was playing three nights per week for nearly five years and performed at many other venues in Negril and Montego Bay. It wasn't until the late 90's that Rai started as a solo singer/song writer who could also play the rythm guitar and bass. Rai started recording his own songs in 2002.

His first recording was called 'Deal with Love' recorded at Sun Rise Studios in Hitchin UK. A reggae mento style with an accompanying video created in Ochi Rios, Jamaica. World Crisis, Natty Works, More Love, Trouble Shame and Bo Bo Da, are some of his recent recordings that he has recorded at Harry J Studios in Kingston and Sly Recording Studios in Westmoreland, Jamaica whilst voicing at other Recording studios. Currently Rai is producing himself and other young and upcoming Artists from Jamaica such as **I-Siple** and **Harmony**.

Rai says ~ *"The UK sound recording styles are various. The Jamaican and the UK sounds have their differences but as music is food for thoughts, we use global seasoning to spice it up making it an international dish. Word sound have the powers to shape the future. It's got to be positive. Love is the key for all human progress. Justice & Truth be ours forever, is what I am singing about, because I want to see the people of the world live in harmony"*

~~~~~



## Terrible times: by I Siple (Irvin Brooks)

Rai Records presents a new single Terrible Times by I Siple.

This young and upcoming artist, comes with a positive message and a thunderable voice. He states....

"Born and grow up in rural Westmoreland Jamaica. I was inspired by artist like Capelton, Sizzla, the great Bob Marley and the roots music through the radio stations and sounds like Kilimanjaro & Daddy U Roy Stereo Graph sound. I grew up singing and DJ'ing like many other youths. The conscious reggae music is what keeps me going and a way to express myself.

I have worked on many sound system and local bands developing my talent as a Song J, a style that was started from out of the Dub or version of a



song. Our music started out as Ska beats then to Rock Steady then into Reggae and the Reggae have different fields such as 'dancehall reggae' and 'roots reggae'.

I like the roots for this is the foundation from where many styles like 'world beat' a fusion with reggae and rock comes from. The roots music was getting a fight and the messages that was all over the radio and in the dance was very negative and it help to create hype, and violence was on the increase but when I go out and perform any one of my song the crowd of people love what I am saying. My message is always to bring love and joy through the powers of the Father Selassie I. Yes I know that Jah bless I to fullfill a works to show the people of the world that Rastafari is the true saviour of the world and if we can see that, the world would be a better place. Too much selfishness and disunity in the world today, with some positive messages we can stem some of the ego's.

It's not easy for the message to go out without having the support from studio promotions and marketing and that is why it takes a team of people to make the messages reach the people because from my experiences the world needs the love and joy that is found in roots music. I give thanks for the strength and love from my bredrens who encourage me to keep on pushing, for they can see the music in me"

### Harmony (Tanisha Tamaine Wedderburn)

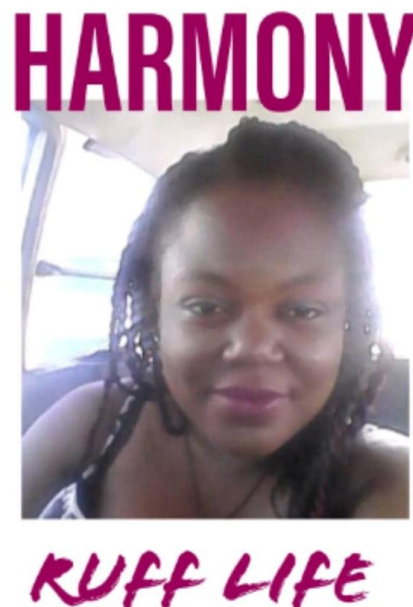
Born on May 26,1983 to Osborne Wedderburn and Sulan Addiman in the town of Savanna la Mar, Westmoreland, Jamaica. Born at home, in a community in Savanna la Mar called 'Desta'.

*Tanisha says* : "I've been around live music all my life and one of the most popular reggae bands/groups in Westmoreland 'The Itals', my grand uncle Lloyd Ricketts aka. Blondie, was one of the lead singers. Hence, my love for Reggae music developed.

After hurricane Gilbert in 1988, I moved to a neighbouring community called 'Harmony Town' where my grandparents resided. The name of my community is partly why my singing name is Harmony. Growing up I sang a lot with my mother and grandmother. My grandmother was the first person who realized I had a real talent for singing. In 1995-2000 I attended the Petersfield High School. I was very popular for singing at concerts that we regularly had. From those concerts and other life experiences I knew I wanted to become a singer. Upon leaving high school in 2000, I got a job singing at the Negril Yacht Club. This is what I continue to do until today. I do wonderful lead and backing vocals as I believe this is one of my purposes in life, to give the world music & to give the world Harmony.

My musical career has brought me to a lot of hotels in Western Jamaica starting with the Negril yacht club where I got my first gig working with a band called **The Blessed Band**, from there I worked the Merrills Hotel, Sunset at the Palms, Couples Negril, Royalton, Beaches, The Grand Palladium, Coco-la-Palm, The Caves, Secrets and Sandals, amongst a host of other hotels and venues doing wedding receptions and other functions. My singing career also includes doing background vocals on stage as well as in studio for a wide range of artist such as Lutan Fyah, Hi Kee, Otis Gayle, Luciano, Mojo Herb and Bushman....just to name a few. Being balanced and highly experienced in both lead and backing vocals allows me to be sharp and ready to now bring my own music to the world"

Both Harmony and I-Siple tracks currently available from the usual outlets ~ I-Tunes/Spotify/Amazon



# A History of Dub Music

*By Skorpy Gad I*

It is important to bear in mind when looking at Dub music that in Jamaican culture the sound systems have a major role in the society and the sound operators can be more famous than the artists they are playing. The producer's engineers and sound system operators have always embraced new technology using it in unorthodox ways to create new genres and styles that are still popular today, it is these factors that helped Dub music to be created.

## 1. What are the core moments of Dub History past and present

Legend has it that in 1968 a sound system operator called Rudolph Reddy Redwood went to Duke Reid's Treasure Isle Studio to cut a one off Dub plate featuring The Paragons hit 'On The Beach'. The Engineer Byron Smith accidentally left out the vocal track and Redwood kept the track and played it at his next dance with his DJ Wassy chanting over the rhythm, this instrumental excited the sound system crowd and the Dub was born. Producer Bunny Lee who was at that dance went to King Tubby studio the next day and convinced King Tubby who was a master of the mixing desk to produce an Instrumental version of 'Ain't too proud to beg' by Slim Smith. King Tubby mixed the track interspersed with the vocal in his own innovative style giving the instruments more presence it went down very well in the dancehall and this production style became known as versions. It was just right for the sound systems as they needed to create slightly different mixes for their own followers as it was very competitive, sometimes they would make several Dubs mixes of the same tune. In the UK in 1980 the mighty Jah Shaka releases his first Dub music 'Jah Children Cry' by African Princess, which flies off the shelf and starts Jah Shaka's now extensive catalogue. Also the Dub classic Warrior Charge by Aswad is released in the same year and used as the basic storyline in the gritty film 'Babylon' in which Jah Shaka stars as himself.

## 2. What is the Dub timeline?

1968 Dub track created by Rudolph Redwood /King Tubby' titled 'Ain't too proud to beg'

1970 Dub LP created by Errol Thompson/Derrick Harriot titled 'The Undertaker'

1973 Producers Lee Perry, Herman Chin Loy and Errol Thompson all can see the new opening for the Dub market releasing strictly Dub LP's

Lee Perry at the Black Ark Studios produces the LP 'Blackboard Jungle', a fantastic journey into Dub, which epitomizes this music genre and still sounds good today,

1974 The LP 'Pick a Dub' produced specifically for the Dub market is released by Keith Hudson, King Tubby Releases 2 LP's of just Dub, 'At the Grass Roots of Dub' and 'Surrounded by the Dreads at the National Arena'

1976 The smash hit LP Super Ape by Lee Perry is released to public acclaim

1977 2 Sevens Clash in Dub LP is released by Joseph Hill and Culture

1978 Prince Fari releases his first Dub/vocal LP Cry Tuff Dub Encounter on Hit and Run

1980 UK becomes the centre of the Dub industry and Producers Jah Shaka, Mikey Dread, Mad Professor and Adrian Sherwood amongst others collaborate with new edgy artists such as UB40 And The Clash

Jah Shaka releases his first song 'Jah Children Cry' feat. African Princess

1981 UB40 release the first Dub album 'Present arms in Dub' that enters the UK top 40 charts

1982 The reggae group Aswad in the UK release New Chapter of Dub

1983 Prince Jimmy's releases LP A Dub Extravaganza

1985 Jah Shaka releases LP Commandments of Dub Pt. 5 in the series

1986 Gussie P is on it with LP Burial Dub

1987 Augustus Pablo Dubs in with LP Rockers Comes East

1998 UK Dubbers Alpha and Omega release Safe in the Ark on the Greensleeves label

1990 Twinkle Brothers release Old Cuts Dub Pack LP

1992 Burning Spear smash it with the release of LP Living Dub vol 2  
 1994 Abashanti I releases his first Dub song Zulu Warrior on Falasha label  
 1995 Arkology get a No1 in the Echoes reggae chart with LP 'The Blueprint Dubs'  
 Jah Free and the Bush Chemists release 1996 Dub Clash LP  
 1997 UK Dub band Arkology release LP 225<sup>TH</sup> Movements promoted by Abashanti  
 2001 Alpha and Omega releases the LP Dub Philosophy  
 2002 Dub Judah and the anthem LP 'Too much innocent Blood'  
 2004 Jah Shaka and I Natural team up for the classic 12-inch vinyl 'Justice'  
 2006 Star Dub is released from Jah Tubby studio in Hackney  
 2007 The Best of Asian Dub Foundation feat. all the hits from a live Indi Dub group  
 2008 Sound of the new school Vibronics hit it with LP UK Dub Story  
 2009 Jah Shaka presents the Positive Message LP feat. various UK and JA artists  
 2012 Abashanti I and the reggae band Shanti-Ites release LP 'Our Father'  
 2014 Arkology release the Dub and vocal LP Return of the Dread I  
 2015 Dub is all I Got LP from the Dub Syndicate hits the street

### 3. Who and what are the game changers e.g. people, technology?

King Tubby's, Lee Perry, Joe Gibbs, Yabby U, Jah Shaka, Mad Professor, Adrian Sherwood, Don Letts, Abashanti I and Gussie P, were all key players in the development promotion and innovativeness of Dub music in JA and the UK. The equipment used in the early days played a major part in achieving the right sound some of which included: Tape Delay machine for longer effected echo that can be controlled /Replacing buttons with sliding faders on the mixing desk for a more smooth mix /Using amplifiers with built in Reverb on sound systems to enhance mix further /Introduction of 2 Track Ampex tape enabling better editing and recording techniques /King Tubby's vintage portable recording unit for capturing samples.



### 4. What are the influences on and what has Dub influenced?

Dub has influenced Rock, Pop, Punk, Hip Hop, House, Techno, ambient, Trip Hop. It is the main factor in Drum and Bass and Dub step music. In the 80's groups like Culture Club, Massive Attack, The Clash and The Beastie Boys all were influenced by the sound of Dub Music. The 12" single was introduced to accommodate Dub mixes and went on to become the standard vinyl format for Disco, R+B, and many other genres.

### 5. What dreams is Dub inspiring?

Dub followers tend to be quite idealistic looking for a utopian world where all is fair and equal. It brings people together as language is not as important as the sound produced. Dub appeals to the hippie in us as it is abstract and without limits or format. When you go to a Dub venue you get sense of oneness and love through the music that has a positive and unifying message.

### 6. What common beliefs and ideals unite the people in Dub?

The common sentiment in the Dub scene is positivity and triumph over adversity; it is always on the side of the oppressed and the poor, encouraging good behaviour whatever the obstacles, the main intent being that good shall overcome evil. Initially Dub music was strongly steeped in the message and belief in Rastafari, which had a back to Africa and united Africans theme, not all genres of the Dub style carry this message but it is still the most prominent aspect and recognized as the central foundation even today.

### 7. What are the common motivations in Dub?



Free expression in music is the most common motivation in Dub music, it is creating a musical artwork that has no rules or limits and unites class, race and culture worldwide with sound. It is an in depth knowledge of all the workings of the mixing board and sounds. You have a blank canvas to work on to manifest your vision into audio form. It gives you the space to use sounds as voices and not be limited by content or structure.

#### 8. How Dub became a conduit for creating harmony with who and where.

There are many artists and producers involved in the Dub industry who are home grown, some have never been to Jamaica but feel an affinity with the Dub and produce it their own way. In the world of Dub there are no borders and you are known by the music you produce not your status, thereby creating a harmonious level playing field where all are included. The Dub scene is known for its peaceful atmosphere internationally and many Dub sound operators like Jah Shaka and Abashanti I travel around the world to play at Dub venues. Japan, Italy, France, South America are all places where Dub music is popular and regularly host Dub sessions to audiences of sometimes thousands. Dub has moved from its militant roots of the late 70,s to the mainstream club scene of which The Scala Club in Kings Cross London is a perfect example, hosting a monthly Dub night for a 3 sound clash for over 7 years now. The crowds at these venues are mainly young, trendy European and continental types which shows how Dub music can crossover and entertain yet retain its original roots and message.

#### 9. The places -The virtual Dub walk-places that changed dub history. What these places had in common.

From the late 70's to the early 90's Dub music represented the struggle of the black communities in the UK. The youths were subjected to prejudice and racism from society as a whole and groups such as Aswad, Steel Pulse, Sons Of Jah, regularly played alongside the great Dub sound systems like Jah Shaka, Fatman, Coxson, Sufferer Sound and many others. These session were culturally uplifting and helped to unify the youths. They were an escape from the harsh injustices of that time. In those days of the house 'Blues" dance you could spend all night rocking to Dub and forgetting your troubles. If you were into Dub sound systems at that time then you definitely would be going to places like The Metro Club in Ladbroke Grove, Pheobes in Stoke Newington, Bali-Hi in Balham, Acton Town Hall, Acklam Hall in Ladbroke Grove, Burtons Club in Cricklewood, Merrick Rd Center in Southall, The Rocket in Holloway, Dub Club in Kentish Town, The Arches in Vauxhall, Imperial Gardens in Kennington, Railway Tavern in Wood Green, Brixton Recreation Centre. All these clubs played strictly Dub in a very competitive sound clash environment generally in dark broody smokey venues that got so full and hot that sweat would run off the walls and ceilings. These were the places to play your original freshest Dubs that could become a hit and make your sound system very popular and sought after on the sound circuit.

**1978 Jah Shaka**



#### 10. What makes Dub...the core elements?

The core elements of Dub are in the extremities and subtleties of the mix, the highs and lows that can transform the sound you hear, the Dub can actually take you on a meditational journey as there are few if no words, so you can hear the detail in the music more intently. The innovativeness in the mixing of the tracks and manipulation of sounds is evident.

(January 2019~London)

# Afrikan Postman

## The Subliminal Takeover

In our modern world of Roots Reggae music and all its glory and splendour, visible from Jamaica, throughout USA to Canada, through Europe to Asia, throughout Africa and on to distant islands and regions and even down under and beyond, reggae as a unique musical genre, stands predominant. And even in places where it's not accorded the high profile and credence due to it as a musical and expressive art form, we find Reggae continues to influence other mainstream genres and is continually sampled and imitated and furthermore scholarly studies in music tend to make the necessary connections where and when Reggae is credited as having influenced particular cultural movements and musical moments in time.

However brilliant Reggae highlights such as the massive "Long walk to freedom" concert in Kingston and the ongoing popularity of the New Roots Generation of Chronix, Protoje etc, and the ever present heavy crowds at the Euro sound system festivals cannot mask the murmurs of discontent in certain quarters about Reggae being taken over by 'Foreigners' or non Jamaicans or Reggae practitioners of non African Caribbean descent. Has this culture laden music become a victim of its own success or is there any credence in the view that the rewards due in reggae are going to non indigenous activists. A cursory glance at some Reggae festival line-ups, sometimes shows current artists of European descent billed as headliners in bold block headings and the crowd pulling foundation Reggae icons and bands relegated to support roles, even though it's their authentic aura and brand of Reggae that actually invokes the mass appeal needed when marketing these festivals.

To further this line of reasoning it's worth noting that in the early decades of Reggae's mass popularity (70's ,80's) the traditional Reggae band or top selling and rated stars or messengers enjoyed the total adulation and unconditional support from the global fan base, with no distractions or media diversionary tactics, with the main pool of recording artists and bands hailing directly from Jamaica, followed closely by the offshoot British Reggae charge led by 1<sup>st</sup> & 2nd generation migrant population with their innovative musical flavours (also Caribbean migrant population in USA and Canada). Over the decades the infectious Reggae art form has found homes in nearly all its global out posts where the foundation Reggae artists and bands toured. This has led to all such regions (far removed from Jamaica) developing their own brands of Reggae and in some places the authentic feel has been studied, rehearsed, recorded so frequently and to such an extent that ones do not necessarily look to Jamaica or travel to Jamaican studios to capture that 'Real' Reggae feel. With naturally talented musicians and engineers of most other genres often make a total switch to become full time Reggae activists.

The knock on effects of this as follows:

1. The quality of Reggae forms outside Jamaica has grown immensely, right across the board, be it in roots rockers/dub, dancehall or straight rub a dub rhythms.
2. Some promoters have developed a tendency when celebrating Reggae music culture and highlighting it in their events, they somehow overlook a commitment to employing Jamaicans or ones of Caribbean /African descent to keep the original legacies going and maintaining their home economies which depend on the art form for sustenance and often overlooking the authentic Jamaican artists and musicians in favour of conveniently located Euro musicians and artists.
3. The cultivation of this vague paradigm of 'There's no more Reggae coming out of Jamaica'.
4. In the UK and Euro-Dub world which incorporates sound systems, producers, record labels and roots dub releases, a similar trend prevails, where the ethos of the music has become more of an all inclusive 'Come one come all' vibe rather than a rootical music inspiring African mental liberation.

To ones who possess a real understanding of the psychology of cultural domination and the dynamics thereof, allowing such rhetoric "there's no more Roots reggae coming out of Jamaica" to run unchecked leaves room for cultural appropriation of the Reggae art by non indigenous wannabe stake holders. Being resident in UK and furthermore being avid roots record collectors, offers a bird's eye view of current developments and I fully accept that the closing of the 4 main pressing plants in Jamaica and the current absence of a cutting and processing house on the island, has left a major void and a situation where in the last 14 years or so, the culture of Reggae being manufactured and released on vinyl has been carried out mainly by the European, USA and other markets alongside the other formats. Nevertheless Real authentic Roots Reggae in Jamaica is still alive and well, despite being overshadowed by the hybrid dancehall brand of reggae, and is ever evolving and innovating despite the barrage of good cultural Reggae from the Virgin Island/ St Croix and other islands, Africa, Europe and USA.

Lamentable though is the lack of national cultural value placed on aspects of Reggae cultural history and affecting Kingston Reggae heritage sites like the legendary Channel One Studio (Maxfield Avenue), and the fact that Jamaican Reggae treasures like the great King Tubby's mixing console can be privately sold off to a South American Collector rather than being retained by Jamaica for cultural and educational purposes.

To be continued ~

(UK) 2019 *Ras Kwaku* (Roots Hitek Media) [www.rootshitek.com](http://www.rootshitek.com)

*Roots Hitek Muzik* and the Dub Realms Studio present the latest vinyl releases on the Roots Hitek new label DUB REALMS launched in 2019.



**HIYA ITES EP** : Featuring 2 songs ~ Vivian Jones "Rastafari Awe" and Kris I "Love" and the horns instrumental "Hiya Ites Alert" featuring Hornsman Coyote (Trombone) & Ital Horns (Sax & Trumpet) plus a Melodica version "Hiya Ites ILody" featuring Far East. A well rounded 4 versions on a 12 inch.

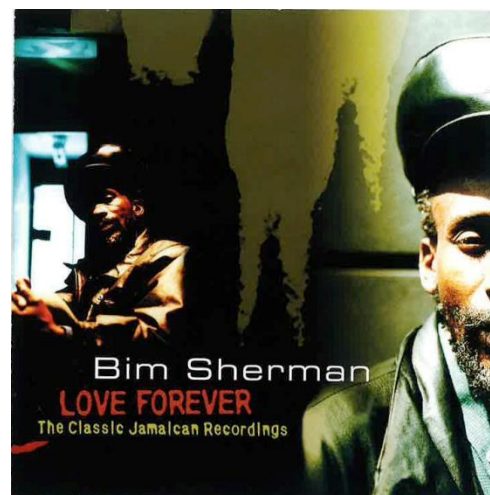
**RUB A DUB EP** : Revisits the well known Channel One studio production " Kunta Kinte " dub with the vocal "Black lives Matter" by Prince Liv-I-Jah and "Rub A Dub " by Kris I plus the Brass version "Rub A Dub Alert" feat' Hornsman Coyote on Trombone. The flip side has 2 Dub versions and a Horns Dub cut. Six versions on a 12 inch.

**"Yadd Away"** : Is the second studio album by prolific songwriter KRIS I, produced by Roots Hitek Muzik in London. Kris I hails from the Raymond's district in Clarendon Jamaica, where he honed his craft as part of a trio called the 'High Tops' and also served a stint with the late Castro Brown's 'New Name' music as resident songwriter. Those sessions yielded famous songs, most noteworthy being "Run Come" sung by Dennis Brown and Freddie McGregor. The Album "Yadd Away" released in July 2019, is loaded with strong cultural messages and good roots instrumental dub versions from the Dub Realms Studio.



### **THE CLASSICAL CORNER**

Welcome to this part of the publication called the *Classical Corner*. In every edition I will single out one album which deserves a special mention. If you've never heard **'Love Forever'** by **Bim Sherman** get it and check it. A superb strong album in terms of classical reggae musicianship and heartically delivered lyrical content. A true delivery of prophetic messages with a unique versatility of voicing out the Judgement pon the ungodly !! Tracks like *Ever Firm*, *10,000 Ethiopians*, *Golden Stool* & *It Must be A Dream*. In fact the first 13 tracks of this 17 track album is a firm meds from my point of view. All tracks laid at Treasure Isle, Randy's & Channel One Studios, Engineered and Mixed by King Tubby's and Prince Jammy. The Soul Syndicate Band, The Gladiators Band and Roots Radics Band were used to craft the album, involving musicians Fully, Chinna, Santa, Steely, Sly Dunbar, Robbie Shakespeare, Bingy Bunny, Errol Holt, Vin Gordon & Bobby Ellis. Get it and tek a listen, see weh you think. Classical Reggae at it's bess.....Jah Bless !!



**Cos Tafari**





# Black-Redemption International Movements



## Introduction

Black-Redemption International Movements (BIM) was formed in December 2019. It is a collaborative Movement formed between 'I-Negus Records', Dub Realms Studios & IWA Records. It has bases in Jamaica, the UK and Ghana.

The history books show that over previous centuries, much of African culture has been appropriated by 'others' and this is also evident with the current trends surrounding Roots Reggae music. Roots Reggae is a cultural expression created by African descendants in Jamaica. A whole generation of artists, musicians, cultural activists, producers, sound system operators, DJ's & promoters have devoted their life to the creation, expression and expansion of this ingenious art form, sharing it across the world to be loved by all races of the World's citizenship.

We have observed that this music of Jamaican origin is now so loved and embraced by all, that 'others' are seemingly appropriating it to create music industries that make vast amounts of money or create huge self-serving names. Whilst BIM cannot change the motives of others whom wish to amass personal profits from their embrace of this music it is of concern that the true messages of King Ras Tafari gets seemingly relegated to the field of entertainment and jollification with apparently no regard to practical initiatives that serve the re-development of African people.

## Mission Statement

- Black-Redemption International Movements (BIM) has been established to critique these unfolding circumstances and to give voice to the concerns surrounding the trivialisation of this indigenous Cultural art form.
- BIM's mission is to re-establish the indigenous point of reference for **Roots Reggae music** placing King Rastafari teaching's central as it pertains to African Liberation.
- BIM will create initiatives to practicalise development in alignment with the **Rastafari Creed** ~ Let the hungry be fed, The naked clothed, The sick nourished, The infants cared for and The aged protected'.
- BIM will engage with any interested individuals and organizations including Government agencies in Jamaica in furtherance of the BIM initiatives.

BIM (17/02/2020)



“We must be ever mindful that our greatest weapon is the oneness which we share as Africans. But it is not enough to be Africans. That which pulls us apart and divides us must be resisted with all our strength. That which unites us must be pursued relentlessly and inexorably..... Our greatest asset is our unity and we must exploit it to the fullest”

**Emperor Haile Selassie I**



## A FEW PLACES OF INTEREST



The Portland Riverside Retreat is nestled in lush natural surroundings, located close to the Swift River, whose source is high up in the Blue Mountains. For any wishing to catch a slice of tranquillity, serenity and peace with the benefit of a fresh-water river to dip in, swim in or to just hold-a-meds, take a visit. Just type in Portland Riverside Retreat into your search engine and information will come up. Owned and managed by a Rastafari Family, Ital cuisine is customary along with some wholesome reasoning for additional seasoning. Everything naturally Blessed.

Also in Portland area is located Mama Fiyah Roots Corner with a selection of natural fruits/produce, some locally made roots tonics and natural herbs for your good health! This site is one of the recognised Rastafari Sovereign grounds in Jamaica.



## The Rastafari Indigenous Village ~ Montego Bay



How good and how pleasant it is to experience. Being given a tour of the grounds by Brother Nereree, meeting, reasoning and seeing the various enterprises in flow, including drum making and repairing, the Palace Herbs Garden, the Tabernacle, the relaxation/meds area and other areas being developed. Check the website [www.rastavillage.com](http://www.rastavillage.com) for a further glimpse and additional info and keep this location in mind when next passing through Montego Bay area, Jamaica.



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ISSUE 6

**THUNDER** : CIRCULATING NOW ~ The Magazine published by the National Nyahbinghi Council (UK) Email: [nnc.uk@yahoo.com](mailto:nnc.uk@yahoo.com) ~ Available in Jamaica by contacting Ras Flako 876 8667465. Also in South Africa & Zimbabwe by contacting Ras Jabulani [rasjaburoots@gmail.com](mailto:rasjaburoots@gmail.com)

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