

Full Length Research

Roots Rock Reggae and the Socio-Political Liberations of Societies: Posthumous Tributes to Three Legends: Robert Nesta (Bob) Marley, Peter Mackintosh and Bunny Wailer

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The roles of Roots Reggae sub-genre and the three legends: Bob Marley, Peter Tosh and Bunny Wailers in the emergence of Roots Rock Reggae's emergence is central to appreciating how this emancipatory genre of music had helped change the socio-political and economic trajectories of societies with their strong appeal against oppression, corruption, slavery, colonialism, racism to mention few societal ills as core lyrical themes.

Forty years have just passed since Robert Nesta Marley (Bob Marley) died tragically but heroically (May 11 1981), 34 Years since Peter Tosh (11 September 1987) was tragically murdered and three months since the eventual passage of Burney Wailer (2 March 2021) marks '**the golden transition of three legends**' to eternal glory. Indisputably, the most controversial genre in contemporary world that is rooted liberation themes: War, slavery, political oppression and liberation all originates from Jamaica with Rastafarianism and the Holy Bible as sources philosophical inspiration. The Reggae band: '**Bob Marley and the Wailers**' was founded in 1963 made success until 1974 career ego crept in and got them tri-polarized. Bunny Wailer and Peter Tosh abandoned the band to pursue solo careers. It took the induction of the '**I-Threes**' to keep the band afloat when Marley's wife Rita Anderson, Judy Mowatt and Marcia Griffith became the supportive stage artists throughout until his death in May 1981. The relevance of Roots Rock Reggae in the socio-political, economic and cultural liberation of societies had been timeless, a testament to the evergreen legends' impacts of Bob Marley, Peter Tosh and Bunny Wailers is the decision of UNESCO to preserve reggae as one of the UNESCO's '**Intangible Cultural Heritage List**'. At the crest of the Wailers musical revolution was that: '**they were mindless of the power that be, and were never sacred of any crown' authority or civilization, not even Atomic Energy**' so long as they sustain oppressive structure against the ordinary people. They spoke consistently, irrevocably and truth to power until their deaths: "**No bullet can stop us now, we neither beg nor we will bow, neither can be bought nor sold**". While Reggae had made cultural inroads into Asia, Africa, America, Europe and elsewhere, the Jamaican reggae artists have the biggest tasks to ensure its preservation, side by side with the Jamaican Ministry of Culture and multilateral partners such as UNESCO.

Key Words: Roots Rock Reggae, Colonialism, Racism, Corruption, Slavery, tri-polarized, I-Threes, Cultural liberation, Rastafarianism, golden transition

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INTRODUCTION

“Emancipate yourselves from mental slavery none but ourselves can free our minds—Robert Nesta Marley (Redemption Song), ‘Uprising’, 1980).

Music means different thing to different people. Music has been applied therapeutically, to treating physical, cognitive, emotional, psychological, aesthetic, spiritual as well as sensory abnormalities in humans by singing and discussing music. Musical instruments such as drums, piano, violins are potential healing-sound producers for lulling people suffering from sleeping difficulties due to traumas, stress and worries. Music therapy has been applied in hospitals and correctional facilities in some societies even in palaces as part of the Royal rituals when kings got upset.

CONCEPTUALIZING MUSIC: THE MULTI-DIMENSIONAL PERSPECTIVES

Music has been known as both weapons for social crusade against injustice, oppression and systemic failure as well as a way of solidarity appeal for a socio-political course. As an instrument of political appeal, Marion Barry, the Mayor of Washington D.C. used ‘*Amazing Grace*’s tune to sing his way into the hearts of voters and his eventual victory (Bateye, 1997:406).

Solidarity voices such as: ‘*We are the World*’ (*United Support for Africa*) and Bob Marley’s 1979’s classic: ‘*One Love*’ are two classic solidarity songs for a world peace, unity and love and a call to humanitarian responsibility: “*Let’s just realize, that change could only come when we stand together as one*”—Dolly Parton in the 1985 charity single ‘*We are the World*’ Record of the Year (1985), written by Michael Jackson and Lionel Richie.

Oikelome (2005:66) defined music as ‘*a universal language, food for the soul and the expression of human emotions*’.

Friedrich Nietzsche in view of the fundamental of music to human society concludes:

“Without music, life would be a mistake”

For Mellers and Martin (1989:7), music is the paramount expression of human creativity and the sound of protest, rebellion or even revolution. Examples are Bob Marley’s war, Peter Tosh’s ‘*Equal Rights and Justice*’.

Music regardless of their genres may appeal to soul, soothing the emotional wounds of the heart and induces good rest. Music may also be lyrically couched for solidarity and appeals for a course. When this is the case, the music becomes a solidarity melody: One Love

(Bob Marley), *We are the World* (group of Artists in the mid-1980s) e.t.c.

Music could also be turned as a resistance weapon against the ills in societies: mis-governance, corruption, racist treatment, apartheid and systemic socio-political and economic failures. When this is the case, the music takes the tone of rhythmic opposition: War (Bob Marley), Apartheid (Peter Tosh), and Zimbabwe (Bob Marley). Music can be a tool for cultural appeal and common identities: African (Peter Tosh), Blackman Redemption (Bob Marley).

On the positive note, music can also take the eulogistic tones, bestowing praise, commendation and appeal to certain events, people and immortalize their accomplishments. Collins and Richards (1989) opined that musicians by the very nature of their art, tend to be pro-government or pro-establishments because and perhaps historically too, they are means to sing for the well-to-do, warriors, the wealthy, and the royalty.

When the above is the case, the lyrics take the tones of ‘*solidarity melodies*’. While solidarity melodies are couched in praise-singing lyrics, rhythmic opposition stands contrarily critical and questioning the socio-political and economic order of the time and revealing expositively, the ills and frailties of every system (Acheoah, A.O. 2021).

HISTORICAL BACKGROUND

“...Each generation must discover its mission, fulfils it or betray it, in relative opacity”—Frantz Fanon

Jamaica is one of the earliest black settlements in the Caribbean with Palenque, a Maya City State in Southern Mexico being the first. Jamaica, one of the Caribbean Island countries, covering 10990 square kilometers (4, 240 sq mi) in area, the third largest Island of the Greater Antilles and the Caribbean after Cuba and Hispaniola got independence from British on 6 August 1962. Demographically, Jamaica has a total of 2,726,667 populations according to 2017 census figures. Ethno-demographically, the Afro-Jamaicans constitute 92% of the population according to a 2011 figures.

Politically, Jamaica practices ‘*Parliamentary Constitutional Monarchy*’ that has the English Monarch, the Queen of England as the reigning monarch; a Governor-General who is the representative of Queen Elizabeth: Patrick Allen; and a Prime Minister, currently Andrew Holness of the Jamaican Labor Party (JLP), the youngest Prime Minister in the country’s political history.

The history of political party in Jamaica dates back to early 20th century when the People’s Political Party was founded by Marcus Garvey in 1929. The PNP had been led by a political family with Sir, Norman Manley, the father of two times Prime Minister Michael Manley as its

leader. The reggae legends were born during the last phase of WWII when reconstruction and rehabilitation was ongoing in Europe; the impact of the war on colonies was severe.

The diasporic and migratory history of the black people, the Voyage of Africa that spans many centuries, many Black populations have lost touch and consciousness on their African ancestry and Reggae and Rastafarianism are sources of ancestral root consciousness:

"No matter where you really come from, as long as you are black man you are an African, No mind your complexion, you have got the identity of an African..."-Peter Tosh

In religious demography, Rastas in the global Diasporas are 1,000,000 with Jamaica having disproportionately the largest population of Rastafarian faithfuls the same way Iran has the highest Shia population among the Islamic communities across globe. As a religious movement Rastas conceptualized their thought as "*Rastology*". Scholarship on Rastafarianism had been attempted by Edmund who conceived of Rastafari as a fairly cohesive world view.

There are different mansions within the Rastafari faith:

- i. The Nyanbhangi Mansion;
- ii. The Bobo Ashanti;
- iii. The Twelve Tribes of Israel among others

For Ernest Castimore, describes Rastafari thought as being fluid and open to interpretation. While, other religious belief system have their creeds/credo, the Rastas have no unified creed to determine their world view of truth or validity of their belief and as result there is no orthodoxy or heterodoxy in Rastology.

When Emperor Haile Selassie paid official visit to Jamaica in 1966, he laid a wreath in honor of Jamaicans fallen heroes who died in the Second World War, visited the grave of Marcus Garvey and was introduced to top adherents of the Rastafarianism cult whom he presented a Gold Medal (21 April 1966); Visited Michael College, one of the oldest teaching institute in Jamaica and was conferred with a Honorary and a Doctor of Law by the University of West Indies; and signed a visitor's book and laid a foundation stone for a school.

A host of factors helped inspired the emergence of a protest genre of reggae. The 1966 visit of Emperor Haile Selassie and the emergent Rastafarian belief system were important factors in the emergence of the Roots Reggae genre. The political turbulence of the 1960s and 70s in Jamaica and elsewhere in the world, colonialism, apartheid and civil wars in Angola all served as inspiring events to its emergence. The ambition of *communist-leaned* Michael Manley tied to the support from the ghetto

communes in Jamaica saw earliest Reggae artists like Junior Marvin in "*Police and Thieves*", Culture in '*Two Sevens Clash*', as direct lyrical riposte to the unfolding lawlessness in their days. Other artists were: Winston Hollness (Blood and Fire, 1970); Yabby You (Conquering Lion, 1972).

Professor Snider's clarification on Rastafari and Rastafarian thought is salient to understanding the worldview that influenced Bob Marley, Peter Tosh and Bunny Wailers who were members of the Nyanbhangi mansion. In his clarification, Professor Snider noted that Rastafari is much more than a religion:

"...Rastafari is much more than a religion; it is a way of life, a social movement as well as a mindset. Another reason why Western people have a hard time understanding Rastafari is because the movement lacks the structure that the Western World is used to"

The philosophical root of Rastafari is traced to the teachings of Marcus Garvey that all blacks are from Africa and that one day they shall return to the mother continent. For this, Garvey was betrayed (Mighty Diamond: '*Them never love poor Marcus till they betrayed him*'). Professor Snyder while chronicling the influence of the thoughts of Marcus Garvey to the emergence of Rastafarianism and from thence Roots Rock Reggae submits:

"...The Rasafari movement stems from the teachings of the great Jamaican leader and motivator of the masses: Marcus Garvey, (who) told the African people of the world to unite and return to Africa, the home land"

According to Dubb, Garvey's dream was underpinned on the view that:

"...Blacks to overcome their feelings of inferiority and build upon their own unique and evolving culture, and ultimately return to Africa to redeem their homeland and to build a future"

Professor Snider noted that while ganja or Marijuana smoking is sacramental to the Nyanbhangi Rastafari mansion during worship session, it tragically became "*ne of Rasta's biggest source of struggles for the fact of its illegality, a ritual plant smoked during prayer to god or Haile Selassie*".

A galaxy of Roots rock reggae artists include: The Abyssinians, John Clark, Cornell Campbell, Bob Marley, Peter Tosh, Bunny Wailers, Burning Spear, Dennis Brown, Max Romeo (Stealing in the name of the Lord), Horax Andy, Hugh Mudell, Lincoln Thompson, Black Uhuru, Steel Pulse, Israel Vibration, the Gladiators and

Culture. Prominent Roots Rock's producers include: Lee Scratch Perry, Bunny Lee, Joseph Hoo Kim and Coxsone Dodd.

Politically, Roots Rock caught strong appeal among the left-Wing's ranks in Western Europe, particularly through the Wailers' popularity. Contemporary Roots Rock artists include: Luciano, Junior Kelly, Morgan Heritage, Anthony B. and Sizzla.

OBJECTIVES OF THE PAPER

This paper attempts a scholarly perspective on the roles of 'Roots Rock Reggae' in socio-political and cultural emancipation of societies with the objective to offer a posthumous reflection on the legendary roles of the trio: Bob Marley (6 February 1945-11 May 1981), Peter Tosh (19 October 1944-11 September 1987), and Bunny Wailer (10 April 1947-2 March 2021). Specifically the paper's objectives are fourfold:

- i. To carry out a tributary reflection on the legendary roles of the Bob Marley and the Wailers' band in the emancipation of oppressed societies in the 20th and 21st Centuries;
- ii. To spotlight Reggae as a revolutionary musical genre underpinned on emancipatory paradigm;
- iii. To offer a scholarly perspective on *Rastafarianism* as a system of belief and the philosophical underpinning of Black diasporas' consciousness, emancipation quest and appeal for re-migration to Africa as its ideological trajectory;
- iv. The paper seek carry out an overview on root rock reggae today', its popularity in the 21st century and advance a case for its preservation on the stage as did UNESCO in its cultural heritage preservation list.

Research Questions

While this paper examines the roles of Roots Rock Reggae in socio-political liberation of societies: tributary perspective on the three legends Bob Marley, Peter Tosh and Bunny Wailer would not be worthwhile without interrogating the evolution of Reggae as a Musical genre, and the socio-political, economic, historical and cultural factors inspired their emancipatory themes. In light of the above, the paper seeks to interrogate the following:

- i. How did the reggae genre developed and the Roots Rock as its sub-genre?
- ii. Why were their messages toned against the ills of societies, mis-governance and oppression of the ordinary people?
- iii. Where did these artists draw their inspirations and

philosophical strength from?

- iv. Why were they uncompromising sticklers for justice and the emancipation of the downtrodden people as Bob Marley did captured it lyrically in '*Jamming*' (1977) "*no bullet can stop us now, we neither beg nor we will bow, neither can be bought nor sold*"

THEORETICAL FRAMEWORK

"...Those who don't move do not notice their chains"-
Rosa Luxembourg

Rastafarian has been classified as both a religion and a social movement as Bob Marley noted, to be a Rasta, you must be born again, and you don't commit murder as true Rastafarians are not murderers but prophets to the people from Jah. Culture, captured this in his '*Jah Rastafari*' (1979, '*International Herb*):

"Say Jah sent I and I as a watchman, around Babylonian walls oh children of Israel. I and I, and I, should never hold I peace while we are suffering day and night, burst down Babylon gate prepare ye the Way, prepare ye the way for Jah's people, fight on war and crime, fight on war and crime, Rasta fight on war and crime, and build up righteousness. Jah Rastafari preserves your people..."

In 1958, Prince Emmanuel Charles Edward founded the Bobo Ashanti in Jamaica in Bull Bay seen as a '*priesthood order of Rastafari* and one of the most radical religious thought among the Rastas. Today, the Bobos sees Emmanuel as part of the Trinity alongside Marcus Garvey and Haile Selassie with Selassie regarded as king.

One of the distinctive looks of most Rastas is their dreadlocks, a ropelike strands of hair formed by matting or braiding hair which dates back to 3600 Years to the Minoan civilization in today's Greece'. Other Mansions of the Rastafari movement include:

- i. Niyanbinghi;
- ii. Twelve Tribes of Israel;
- iii. African Rastafari;
- iv. Messianic Dreads;
- v. The Selassian Church.

The concept of Mansion in Rastafarian is drawn from the Biblical Scripture verse in John 14:2

"In my Father's house, there are many mansions"

Among the Rastafari mansions, '*the Nyanbinghi*' is the

foremost of all and a striking figure in the natural and cultural history of Rwanda, Uganda and Tanzania, where religious cults were underpinned around the mansion. 'Nyabinghi', is a legendary woman in Rwandan, Ugandan and Tanzania folklore meaning:

"...The one who possesses many things".

The Bobo Ashanti (or Black Ashanti), one of the famous Rastafari sects, influenced by the zeal to pay homage to their Ashanti ancestors of the Akan tribe of Ghana for its warriors as well as the Ethiopian African Black international congress, a religious denomination of Rastafari that sprang from Local Bull Bay in Kingston Jamaica. Bobo is one of the mansions of the Rastafarian whose adherents physically cover their dreadlocks with bright turbans wearing long robes that gave them distinctive looks from other Rastas.

Rastology is strongly driven by Judeo-Christian religion and holds many similar views with Christianity. Michael Barnett submits that Rastologic theology is essentially Judeo-Christian, representing an Afro-centric blend of Christianity and Judaism". Rastafari is adjudged theologically as Abrahamic with the Holy Bible as its core religious doctrine and gave literalist narratives of Biblical content:

"In the beginning, Jah created everything, he gave man dominion over all thing...Just as a three planted by the Rivers of water, that bringeth forth fruits in due season..."- Bob Marley, Forever Loving Jah lyrically quotes the Bible.

The most emphasized of the 66 books of the Holy Bible among the Rastafari faithful is the Book of Revelation which speaks to the realities of the time, the injustices, oppression, wickedness and sufferings of the people particularly, with warning against the judgment day:

"Jah shall clean out the bad weeds Yea, and separate them from the good for the day of judgment is near....Woh to those that say they of Israel and they and not, who unto those that say they of Jews and they are not, for they shall be cast away like the shaft that the winds driveth away I say oh yeah ...

Like other monotheistic religions: Christianity, Islam and Judaism, the Rastafarianism is rooted on the belief in one God called 'Jah', a short form of the word Jehovah, the name of God in the old Testament that Jah is inherent in human divinity as they aphorically holds the religious diction 'God' is a man and Man is God", knowing Jah rather than simply believing Him.

The Rastafari fall apart with the orthodox belief on

Jesus Christ on racial ground the depiction of Jesus as a white European as a pervasion of the truth for the Rastas, Jesus was a black African, that the White Jesus was a false God and argues that Christianity is a Whiteman's religious construct with the presupposition that White oppressors (White Europeans) and the oppressed (Black Africans) cannot share the same God.

Thematically Reggae lyrics are underpinned on critical reactions against prevailing social injustices, slavery, colonialism, racism, capitalism, racism, militarism, armament that still persist into the 21st Century. These themes are capture in their lyrical themes such as:

Babylon system (Bob Marley 1979 'So much Trouble in the World(Bob Marley, 1979), 'Chant down Babylon,(Bob Marley 1979), 'Downpressor Man, War(Peter Tosh, 1977), 'Apartheid (Peter Tosh 1977), Not Gonna Give it Up(Peter Tosh 1982), 'Na Go a Jail'(Peter Tosh, 1987), 'Nuclear War'(Peter Tosh, 1987), Peace Treaty(Peter Tosh, 1982), 'Bumbo Klaat(Peter Tosh, 1981), 'Ride Natty Ride'(Bob Marley, 1979).

Wondering why those who committed atrocious acts are being historically represented as heroes, setting a confusing ground for the present young generation to draw, Peter dropped:

"You can't blame the Youth"...raising questions about the moral ground to blame the youth when the elders never thought them the right thing.

Unlike the Nyanbhinghi and the Twelve Tribe of Rastafari that take wine and are either vegetarians or omnivorous, the Bob Ashanti are strictly vegan and honors the Biblical restrictions on their vow, in diet, they don't eat mangoes or sugar cane.

The Bobos fast twice each week and on the first Sunday of every Month. Most Bobo Ashanti reggae artists end their lyrics with the phrase 'Holy Emmanuel Selassie Jah I Rastafari' with 'I', symbolizing unity. Again, unlike the Nyanbhinghis, the Bobo Ashantis don't smoke Marijuana but not in public as they see it as a sacred practice done at during worship time. Though seen as a 'Holy Herb', its production is prohibited in the Bobo Ashanti commune, illegal in Jamaica, but legalized for the Rastafari community, thanks to Peter Tosh:

"Legalize it, don't criticize it...(Peter Tosh June 1976)

The Rastafarianism thought is rooted in the belief that Jah was incarnated in human form as Jesus Christ according the Ethiopian Emperor Haile Selassie the Second Christ or Jah's incarnate some still see him as a prophet. Rastafarians were socio-constructively put on a

bad light that confused many about its adherents. According to Tim Freedom, an anthropologist scholar on 'Nyanbinghi movement, the mansion emerged between 1750 and 1800. 'The Twelve Tribes of Israel' is headquartered in Hope Road in Kingston, Jamaica, established in 1968 by Vernon Carrington. The Twelve Tribes belief in the teaching of the Bible and see Haile Selassie as divinely anointed King in David's Lineage and Solomon dynasty.

The Twelve Tribes rejects alcoholic intake avoid cutting their hair the dead and death or killing in fulfillment of the Nazarene vows; maintains the Sabbath principles and the Ital dietary laws.

The Nazarites or Nazariners are those who voluntarily maintain vows rooted in Numbers 6:1-21. The 'Ital diet' is a compulsory food for the Nyanbinghi mansion faithful. Rasta dialect emerged from the adjudged imposed language. There had been a whole lot of misconceptions on Rastafarianism and Rastafarians...we describe our music as the route to consciousness. But we call it music; still, ya know revolutionary music. Revolutionary in respect of purging the reality of what has been hidden from the wise and the prudent to the babe and the suckling (Luke 10:21) (Bob Marley). Speaking on the identity symbolism of the dreadlocks to him and fellow Rasta brethren, Bob Marley opines:

"Dreadlocks is my identity, I don't come to bow ya know, I come to conquer..." (Bob Marley)

When you say are you rich what do you mean? Marley asked an interviewer who replied: "Possession!" and Marley retorted:

"Possession makes you rich?!...I don't have that kind of riches, my riches is life"

Marley saw himself as a rebel, a break from the system and a challenge against the oppressive establishments:

"I am a rebel, yes me see myself, who have no help of no one and take no bribe from no one, me fighting single handed with music. As Rastas, we deal not with politics but our own tradition, created from creation, from the root of mankind, we as Rastas, we return to our roots which is God"

You know, politics is divide and rule, politics no show people God, politics no show people God, politics tells you that somebody can do something for you. But we know is God that does everything. So the best man to deal with is God 'when you deal with God you don't deal with Politics because politics divide and rule"

A ganja advocate like his peer Peter Tosh, Bob Marley

argues:

"You don't have to smoke to be a Rasta, (but) Herb is a thing that gives you a little time or yourself, so you can live if you use it, the more you accept herb is the more you accept Rastafari. We do accept herb, herb is important to the people-who don't accept it, because that's reality. I mean, it is not selling arms, is not selling something that you create but its check it in the sense and say herb....herb is a plane. I mean herb is good for everything.

Why do the people in government said you cannot use it, because it make you rebel. Rebel!, against what? I don't care who the guy is because my right is my right?

When I check it out, the biggest man was a baby one time. So I don't know where they get these big Ideas of wanting to be ruler of our people and help enforce Devilism. You can't dig it, you can't take it. Me a rebel man"

The Bible says you live in a heaven but they say the Bible said you die and go to heaven. A lot of places on Earth could be but Africa is our Heaven. Because there is where we come from"- Bob Marley"

"When you're sick you go to the doctor so nobody wants to die, you go to the best man which is God...Now to fight from God you have to find God. And when we search in reality we find Haile Selassie King of Kings, Lords of Lords, Conqueror of Judah. That is our tradition-Bob Marley

"Development is not the problem but the flesh, that's what we are dealing with. Rasta is involved in progress in making understand our traditional culture to the people. Rasta not kills us you have to do good if you can be a Rasta. To be a Rastafarian, well, first, you need to born again-(Bob Marley-1945-1981)

The problem is the system, it caused divide and rule and all these fighting well, yes, I am neither member of any Socialist Party nor no party. I am a Rasta, right, yeah, when you are a Rasta, you get a lot of fighting from all angles from everywhere.

Is it a fact that you advocate smoking Marihuana?, Marley responds:

"Dig this! I will show this now could you, tell God that He is not legal?, Marley asked reportedly...No, you couldn't tell God that is not legal

The UN Commission on Narcotic Drugs (CND) while

reviewing a litany of WHO's recommendations on Marijuana and its associated derivatives, 'zeroed in on the decision to remove cannabis from schedule IV of the 1961 single convention on Narcotic Drugs haven being listed therein as deadly, addictive opioids as did heroin'.

This is coming following the CND's 53 member states votes to expunge blacklisting 'from the strictest control schedules that discouraged its use for medical purposes'. Ambassador Khan, the CND's chair opened the 63rd reconvened session that began with voting on WHO scheduling recommendations on Cannabis and Cannabis-related substances.

With the landmark vote of 27 in favor, 25 against and 1 abstention, cannabis got the CND's nod for medical and therapeutic uses while still largely an illegal recreational drug. In its negative vote, Chile argues:

"...There is a difference between the use of Cannabis and increased chances of sufferings from depression, cognitive deficit, anxiety, Psychotic symptoms, among others"

In its dissenting views Tokyo argues:

"...that the non-medical use of the plant might give rise to negative health and social impacts especially among youth"

Meanwhile, Canada, Uruguay, Mexico and Luxemburg have all legalized the recreational uses of the controversial plant.

The Rastafarian cults in Jamaica threw their weight in support of the Guyanese Marxist historian Walter Rodney in the wake of the 1968 public resentment against the suspension of his right to return back to the UWI University of West Indies. Students marched to the Prime Minister's residence (Hugh Shearer), and the Jamaican Parliament Building in Kingston. The riots marked a watershed in the emergence of Black Consciousness Movement in the Caribbean, spurned the 1970 Black Power Revolution in Trinidad and Tobago. The Guild of Undergraduates at St. Augustine Campus of the University of West Indies (UWI) led by Geddes Granger and the Black Power movement challenged the authority of Prime Minister Eric Williams.

The 1970 Black Power Revolution Carnival banned, Pinetoppeo in their presentation entitled:

"The Truth about Africa", portrays black revolutionary leaders such as: Fidel Castro, Nkwame Ture and Tubal Uriah Butter.

The interlinkages between poverty and conflict was underscored by the UN Secretary-General, Antonio Guterres in his address to the Security Council in March 2021, reminding the Council that:

"If you don't feed people, you feed conflict"...Conflict drives hunger and when that turns to famine, that then drives conflict:

According to the UN chief, by the end of 2020, over 88 million people were suffering from acute hunger due to conflict and instability. Among the countries faced with appalling food insecurity are:

- i. Yemen with 2.3 million children under five projected to face acute malnutrition in 2021;
- ii. South Sudan with 60 per cent of its population food in-secured;
- iii. In the D.R. Congo, nearly 21.8 million people faced acute hunger through 2020;
- iv. In Nigeria, the figure is not better, some 13 million are currently 8 million more than before face food crisis in spite of the disinformation that the wailing market is now closed following the demise of Bunny Wailer

That Nigerians are dying in silence, suffering and smiling or may have sold their democratic rights to moneybags never take away the fact before the people amid degrees of inflation never seen in over 60 years of nation hood. That is not the intent of this paper, because as Cadella Marley remarked while unveiling the plans to re-issue Bob Marley's 1979 classic 'One Love', noted that the global socio-political events that inspired her late father to drop One love are still as topical today if not more: killings everywhere, kidnapping for ransom, leadership without accountability, police brutality, racism (now majorly described as systemic racism in international press reportage), hunger, starvation and so on.

"...Africa is our home, and we cannot give up a continent for a piece meal'-a Rastafarian flagged.

The impacts of slavery and colonialism in the historical trajectories of African nations is as true as emancipatory revealed by Walter Rodney, Frantz Fanon in their writings as did 21st Century realities revealed that home grown factors and culprits had also set the region backward as evident in corruption in governance, Kleptocracy, cronyism, prebendalism, the use of violence to advancing and obtaining political ends and above all the dearth of men of patriotic visions to give the people and society a clean break from the past. It has been from local foreign exploiters to indigenous in the episodic tales of *"How Africa is not poor but its wealth is being stolen"*.

Roy Katayama & Divyanshi find that half of the world's poor live in just five countries: India, Nigeria, D.R.Congo, Ethiopia and Bangladesh in Asia and Africa, the two regions that are homes to 629 million or 85 percent of the world's poor. In another ranking, eight of the ten top countries with poor population are in Africa: Zimbabwe, Madagascar, Sierra-Leone, Nigeria, Guinea-Bissau, Sao-Tome and Principe, South Sudan, and Burundi (all only

above Suriname and Syria with 70 and 82.5% below poverty line). Tragically, 70 percent of Nigeria's 206 million live below poverty at a time a special adviser to a sitting President is arguing that the wailing market has gone with the passage of the wailers.

Two things are certain, it is either those close to the corridors of powers are not in touch with the reality or that they lack capacity for empathy and that's psychological, a deficiency that undermines the principles of representative democracy.

The Evolution of Reggae as a Genre and 'Root Rock' as a revolutionary sub-genre

While music falls under performing Art within the Art, a fine Art or an auditory art. Music's significance is divers across societies, civilization and cut across all spheres of human existence as seen in ceremonies, rites and rituals, schools, academies.

Reggae, a genre of music which originated from Jamaica as its fons, et origo in the 1960s in Kingston, a lyrical admixture of rhythm and blues (R&B), Jazz, Mento and Calypso.

Philosophically and spiritually, reggae emerged from a belief system 'Rastafari or Rastafarianism, an Afro-centric and Pan-Africanist thought underpinned in the Holy scripture and driven by the collective consciousness against socio-political economic and cultural ills of the society as well as the international system: colonialism and slavery, appeals against human rights abuses; and trans-national exploitations of Africa and other backward societies through in Slavery colonialism ; lyrical advocacy for ganja, voice against war, Nuclearization, and stickler for world peace.

Philosophically, revolutionary reggae drew their strength from Rastafarianism. Many Rastas were culturally assertive drawing strength from the Rastafarianist worldview and belief.

The Root rock reggae is not just about opposition to the existing oppressive social order; it also had strong appeal for pacifism and Peace advocacy. These were lyrically evident in the songs of Bob Marley et al: One Love; Africa Unite; 'We cry for Peace in South Africa', We Know Want no Nuclear War' among many other songs.

In November 2018, UNESCO added reggae music of Jamaica to the 'Representative List of the intangible cultural Heritage of Humanity. BBC Radio presenter Dave Rodigan reacting to the elevation of reggae by UNESCO submits:

"Reggae's contribution to international discourse on issues of injustices, resistance, love and humanity underscores the dynamics of the element as being at once cerebral, socio-political, sensual, and spiritual. The function of

the music as a vehicle for social commentary, a cathartic practice and a means for praising God" had not changed since its emergence from the Caribbean in the late 1960s"

Hollie Cook, a reggae artist noted that politicians could take a leaf out of reggae's strong message of peace, love and unity; and a great example of how immigration has a great and positive effect in our society. Maybe some country's leaders can put down their pens, stop fear mongering and blast out some Asward to relax.

According to Laurence Cane Honeysett, author of 'The Trojan Record Story', while commenting on the UNESCO's recognition of reggae as an "amazingly positive note:

"The impact and influence of the genre globally has long been overlooked. It has contributed significantly to the development of multiculturalism, with the ska, rock steady and reggae of the 1960s and early 1970s having notably, positive effect in the breaking down of social barriers by bringing together people of all colors, particularly in Britain"

Don Letts, of BBC Radio 6 Music, while briefing 'The Guardian' on the timeless significance of reggae submits:

"...If you look at a map of the world, Jamaica is a tiny Island that spent hundreds of years under colonial rule. Ironically, in the 21st Century, it has culturally colonized the Planet. The Island's culture as typified by its art, language, dance and continues to capture the imagination of people globally. The sonic experience created in Jamaican Studios is now part of the fabric of contemporary music. Jamaica is a testament to the power of culture to act as a tool for social change, albeit at a grassroots level:

"While reggae can take care of itself, there is no doubt that Jamaica's not reaped the financial rewards of its cultural impact and that is what the Island really needs. If the UN can sort that, go for it"

As a cultural-diplomacy rule, UNESCO since 2008 after the International Convention to safeguard intangible cultural heritage, began to build a list of cultural artifacts and properties under its protection. According to UNESCO, it covers:

"...The Practices, representations, expressions, knowledge, objects, artifacts, and cultural spaces associated therewith that communities groups and in some cases, individuals recognized as

part of their cultural heritage with the aim to safeguarding, ensuring respect, raise awareness and provide for international cooperation and assistance”

The 2018 enlistment saw reggae music incorporated alongside the under listed:

- i. The art of dry stone walling (see);
- ii. Slovenian Bobbin Lacemaking;
- iii. The Irish Sport Hurling;
- iv. Poland's Szopka nativity Scene Tradition; and
- v. The traditional spring Festive Rites of Kazakh Horse breeders.

THE GANJA GURUS, WEED ADVOCATES AND CANNABIS APOLOGETICS

If there is one theme that is most unison in their lyrical appeal is their stance for the legalization of Marijuana and none was more vocal on Ganja than Peter Tosh. As far as the Rastafarian faith is concerned, Ganja smoking (Cannabis) formed a solemn aspect of the Rastas sacramental ritual despite the deep societal and legal blots it had attracted, like Ital diet, the natural herb is part of the Rastafari spirituality practice with a Biblical underpinning found in *Psalms 164: 14*:

“...He maketh the grass to grow for the cattle, and herb for the service of man: that he may bring forth food out of the earth”

As a social movement, the Rastafarians traces their origin of the black people (humans) diasporically across the wind as historical consequences of slavery and colonialism. Conceived of imperialist western world as Babylon”:

I know someday, we will find a piece of land, somewhere not nearby Babylon, the war will soon be over, and Africa will unite, the children that liveth in darkness shall see Jah great light”

In social-political thought the Rasta philosophical ideal trajectory is that one day 'all Blacks will return to Africa from Palenque, the First black settlement in Latin America and elsewhere to Africa:

*And where you really come from as long as you are a black man you are an African, don't mind your complexion, there is no rejection, and if you come Thailand, and if you come from Canada...(Peter Tosh)
Africa is our land of home, Africa is the land where you and I come from, often time I sit right back and I remember those days, how our*

people were in slavery time and time ago, oh I hope and pray that the day will come when we will see the rising sun, no more crying, nor victimizing, no more salvation, no more killing (Mighty Diamond)

Embittered by the pernicious history of the African past from slavery to colonialism was couched in his Lyrics of Don Carlos and Gold and Eric Donaldson in: *Freedom Street and ...sang*:

*“My heart is filled with grief when I remember, how they taken our fore parents from their homeland, shipped to every corners of the globe, bound in shackles and chain like their beast”.....(Don Carlos and Gold)
“Every time!, that I remember the old slavery day, my little heart cried out, oh I wish that one day, that we gona walk on freedom street...”*

Reminding all Black people metaphorically of their mother continent: “Africa”, Peter Tosh in: “Mama Africa”, chronicles the forceful migratory event that got all Blacks scattered across the Americas:

“Mama Africa, how are doing my sweet mama, Mama Africa, long time no see you mama, and they took me away from you mama, long before I was born. They try their best to find you, but I search and I find you...You are my mother Africa, You are my father Africa, you're my father Africa”

Like other two Abrahamic religion: Christianity and Islam that has several denominations, so is Rastafarianism, *poly-vocal* with several Mansions within which held diverse interpretations of the Rasta system of belief:

- i. The Nyanbhinghi Mansion;
- ii. The Bobo Ashanti;
- iii. The Twelve Tribes of Israel among others

ROBERT NESTA MARLEY (BOB MARLEY): THE MUSICAL AVATAR OF THE 20TH CENTURY

Born 6 February 1945, died 11 May 1981, a Jamaican singer, songwriter, and musician, a leading light of modern music genre Reggae who synthesize reggae, Ska and Rock steady (two pre-reggae genres). Bob Marley was born in Nine Mile, Saint Ann Parish, Colony of Jamaica and was raised from Kingston, died at age 36 in Miami Hospital Florida, in the United States of America.

Professionally, Marley started with the 1963 Band: “Bob Marley and the Wailers” with their debut in 1965 being

"the *Wailing Wailers*" containing –One Love; Get People Ready. In 1961, the Best of the Wailers was released. Bob Marley had been the most successful reggae stars of all time, and a stricken personality among his '*Wailers*' band mates. In his funeral eulogy to Bob Marley on 21 May former Prime Minister Edward Seaga declared:

"His voice was an omnipresent cry in our electric world. His sharp features, majestic looks and prancing style a vivid etching on the landscape of our minds"

Marley's funeral started at Ethiopian Orthodox Church of the Holy Trinity on Maxfield Avenue and was presided over by His Eminence Abuna Yasehaq, the archbishop of the Western Hemisphere who conducted the Baptism of Bob Marley, a year to his death in November 1980 after his last concert at Madison Square Garden with the baptismal name: '*Berhane*' ('*Light of the Trinity*').

The funeral saw the presence of dignitaries from all works of life: the Marley family, representatives of the Jamaican Government, the members of the Press, the faithful of the Twelve Tribes of Judah Rastafarian Mansion, musicians. Ziggy was just 12, Steve and Robert Junior (born of different mothers) were nine, Julian 5, Cadella 13, and Stephanie 6. Michael Manley, the former Jamaican Prime Minister was in attendance.

Jamaica' Governor-General Sir Florizel Glasspole, ON, GCMG, CD, the representative of the queen of England was all in attendance. In that funeral, former Prime Minister Michael Manley read from the book in 1 Thessalonians:

"Therefore, brethren, we, were comforted over you in all our affliction and distress by your faith, for now we live, if ye stand fast in the lord"

At the Marley's funeral, the I-Threes Rita Marley, Judy Mowatt and Marcia Griffiths made a surprise performance of '*Rastaman Chant*', as did guitarist Junior Murvin rendered '*Natural Mystic*'. In his early Career Marley recorded '*Judge Not*'; '*One Cup of Coffee*'; and '*Terror*' in 1962 on King's Beverley Label with no commercial success, undaunted and passionately driven by the powers of guitar and revolutionary lyrics, they kept the dream rekindled.

In his funeral eulogy in honor of the reggae icon, former Prime Minister Edward Seaga remarked:

"...His voice was an omnipresent cry in our electronic world. His sharp features, majestic looks, prancing style a vivid etching in the landscape of our minds. Bob Marley was never seen. He was an experience which left an

indelible imprint with each encounter. Such a man cannot be erased from the mind. He is part of the collective consciousness of the nation"

In July 1977 Marley was diagnosed with a type of malignment '*Melanoma*' under the nail of his toe. The Time magazine posthumously awarded '*One Love*', as:

"The Album of the Century for Exodus".

His song: '*One Love*' recently remade by a UNESCO project was adopted by BBC as its official '*Anthem of the Millennium*' on the eve of 1 January 2000 in an event described as "*the most ambitious live broadcast undertaken* featuring host of global figures including Late Nelson Mandela, Kofi Annan, Professor Steven Hawking, Sofia Loren, Davies Kuri Te Kanawa and Tina Turner. Bob Marley was voted as one of the greatest lyricists of all time by a BBC Poll in May 2001. Marley's statue was commissioned close to the Jamaican National Stadium on Arthur Wint Drive in Kingston. In April 2020, the Film Marley was released and Easter Anderson along with Gian Godoy made a documentary in Marley's tribute:

"The Making of a Legend"

Bob Marley, the most successful reggae star of all time. Africa was major reference land in their black man's redemption lyrics. Africa is our homeland and Haile Selassie is our God and King. Pan-Africanistically, a Rastafarian argues: "*We shouldn't give up a continent for an Island*". To many *Rastas*, Africa is the home of the Nyabinghi keepers of the Ark of covenant. Culture captures it in his '*Addis Ababa*': The great treasures of Axiom, Axiom of Zion is found there in Africa; the Ark of the Covenant cannot be taken away from Addis Ababa.

Bob Marley upon his death on 11 May 1981, his children: Damian, Julian, Stephen, Skyman, Ziggy grew to preserve and kept their Father's Reggae musical tradition. A post-mortem report described Bob Marley as a victim of medical assassination whose plot has been long coming, part of the larger CIA covert assassination project to silence his revolutionary rhetoric.

At a stage, his emancipatory lyrics placed him between life and death, a Rastafarian par excellence who kept the Ital diet, strict vegan, and anti-oppression stance through his guitar. Marley was a polarizing figure, who talked about the sufferation of the people and attempts of the drivers of the system to coerce him into devilism. In the galaxy of Reggae artists, Marley, Peter and Bunny Wailers remained some of the biggest names and Marley was the most vocal among the trio.

An assassination attempt was made on his life on 3 December 1976. Marley was said to have being injected with CH23-(dru) and died in Miami hospital bed on 11 May 1981. A figure whose revolutionary lyrics were

solace to the downtrodden and the Ghetto dwellers in Jamaica, his demise was a big blow to the stance against a failing system in his time and beyond.

Bob Marley refused to treat his Cancer after he was diagnosed in 1977. The devout Nyanbhinghi Rastafarian rejected the medical appeal to have his toe amputated which according to him contravenes his Rastafarian faith based in the Book of Leviticus 21:5

"They shall not make baldness upon their head, neither shall they shave off the corner of their beard, nor make any cutting in their flesh"- (Leviticus 21:5)

There had been a whole lot of misconceptions on Rastafarianism and Rastafarians...we describe our music as the route to consciousness. But we call it music; still, ya know revolutionary music. Revolutionary in respect of purging the reality of what has been hidden from the wise and the prudent to the babe and the suckling (Luke 10:21) (Bob Marley)

Speaking on the identity symbolism of the dreadlocks to him and fellow Rasta brethren, Bob Marley opines:

"Dreadlocks is my identity, I don't come to bow ya know, I come to conquer"

When you say are you rich what do you mean Marley asked an interviewer who replied: "Possession" and Marley retorted: *"possession make you rich...I don't have that kind of riches, my riches is life"*.

Marley saw himself as a rebel, a break from the system and a challenge against the system:

"I am a rebel, yes me see myself, who have no help of no one and take no bribe from no one, me fighting single handed with music. As Rastas, we deal not with politics but our own tradition, created from creation, from the root of mankind, we as Rastas, we return to our roots which is God"

You know, politics is divide and rule, politics no show people God, politics no show people God, politics tells you that somebody can do something for you. But we know is God that does everything. So the best man to deal with is God 'when you deal with God you don't deal with Politics because politics divide and rule"

WINSTON HUBERT MCINTOSH (PETER MCINTOSH): A RARE BAND MATE AND ONE OF THE FOUNDING PILLARS OF THE WAILER

Born Winston Hubert McIntosh 19 October 1944 and was killed gruesomely on 11 September 1987. One of the key

figures of the reggae in the reggae band: *"Bob Marley and the Wailers"*, who along with Bunny Wailers later settled for solo career. A Rastafarian and a ganja advocate, who affirmed lyrically the inseparable prerequisite and linkage between equal rights, justice and peace, produced by intel-Piplo, JAD Records Labels. Peter authored several protest songs such as:

'Get up Stand Up; 400 Years; and No Sympathy.

By 1976, his first Solo *'Legalize it'*, became one of his earliest pro-marijuana song, an appeal which paid up in 21st Century Jamaican society as Marijuana had been legalized, though within the Rastafarian commune. In 1977, Tosh released *'Equal Rights'*. During Bob Marley's One Love Peace concert in 1978, Tosh delivered a pro-ganja lecture, chiding top political dignitaries such as Michael Manley, and former Prime Minister Edward Seaga for failing to give legal status to the natural herb. The concert held at a time when Jamaica was tensed with political turmoil between the Jamaican Labour Party and the Peoples National Party and the Wailers performed *"Jamming"* at a time Marley was living in exile in London and was only convinced by Claude Massop to perform for a first post-exile stage show since the dreaded 1976 *"Smile Jamaican Concert"*, a day after assassination attempt 4 December 1976. Peter Tosh was awarded posthumously, Jamaican fourth highest national award:

The Order of Merit".

Peter Mackintosh was a pious peace advocate as evident in his tracks: *'No Nuclear War'; Equal Rights and Justice'*, however, he never envisaged peace as achievable amid injustice and discrimination. To him peace in unachievable without it's concomitants: *"Equal Rights and Justice"*, The Veteran lyrical warriors warned that there will be no peace till man gets equal rights and justice, as did Bob Marley argues lyrically, in his Plagiarized song *:War'*:

"Until the basic human rights are equally guaranteed to all without regards to race, there will be war, until there are no longer first class and second class citizens of any nation, there will be war"

Attempt to gloss over culprits as seen in the level of impunity in the national and international governance has also frustrated the quest for peace as Peter opines:

"Everyone is talking about crime. Tell me who are the criminals?, I really don't see", raising concerns on sacred cows that are being shield from facing justice.

The push against nuclear proliferation just culminated in the signing of the 50 Ratification of the Treaty on Prohibition of Nuclear Weapons by Honduras, leading the prospect of coming into force of the TPNW on 22 January 2021 (see). By this treaty, the legal gap between nuclear and other weapons of mass destruction: Biological and chemical weapons which have both come under comprehensive ban had been bridged as it is now illegal to acquire or stockpile nuclear weapons. Thanks to Peter Tosh and Bob Marley who both separately in their songs: *"No Nuclear War"*, and *"Survivor"*, warned against nuclear weapons, nuclear war and nuclear mis-energy and a *"World War III"*:

"We no want no nuclear war, with nuclear war we won't get far, don't want a holocaust, too many people are hungry, they don't have food to eat, they are naked, they don't have cloths tp wear, million babies are suffering from malnutrition...(Peter Tosh, 1987, nuclear war)

Peter Tosh was murdered at his Saint Andrew home at 42 September 1987. Peter Tosh visited Nigeria in the 1980s and met with conscious lyricists: Sunny Okosun and Fela Kuti. Okosun who dropped pan-African hits such as *Papa's Land* (1980); *Fire in Soweto* (1978); national revival hits such as *Which Way Nigeria* (1984); *Nigeria is now or Never* (1986).

Fela Kuti was a torn in the flesh of the predatory and oppressive political elites of his time when Nigeria was in the throes of civil and military dictatorships. Fela's hit were unapologetic resistance against the military establishments with such songs as: *'I go Shout Plenty* (1977); *Sorrow Tears and Blood* (1977); *Suffering and Smiling* (1978); *International Thief Thief* (1980).

A Rastafarian par excellence and a Nyanbinghi within the Rastafari mansion, Mali was a ganja legality advocate like one of his peers, Peter Tosh. One of the two powerful voices against the Third world oppression alongside Bob Marley, Peter's lyrics against oppression of the downtrodden never toned down until he was tragically murdered in 1987. Upon the deaths of Peter and Marley, many raised concerns that revolutionary rhythms against injustices and oppression had reached its twilights.

Reggae lyrics were rhythmically opposed to brutality, oppression, deprivation, marginalization, neglects, poverty, colonialism, slavery, militarism, apartheid, neo-colonialism, war and Africa's disunity. At Trench town Peter Tosh found two guys who shared same dream: Marley and Bunny Wailers. Joe Higgs taught Peter and Bunnie Wailers as did Berry Gorgy of the Motown did to Jackson and a host of super stars including: Anita Baker, Steven Wonder and Marvin Gaye. They combined the fight for justice with Ska and later root rock.

Peter Tosh was posthumously awarded the Order of Merit, the fourth Jamaica's highest honor. His birthday is

celebrated annually at a monument built after Negril (a beach resort at Jamaica Parishes, Westmorland and Hannover). They channel their anger constructively through his guitar and vocals: *'DownPressorman'*; *'No Nuclear War'*; *'Na Go a Jail'*.

One of the Wailer's Contemporary Ewart Beckford *'OD'*, passed on in February 2021 aged (U-Roy). U-Roy was one of the pioneering Jamaica dancehall reggae artists after undergoing surgery according to the partner of the deceased Mrs. Marcia Smikle. Marcia Smikle briefed *'The Gleaner'*, of the reggae hero's death that he had a successful surgical operation but was taken back to theater due to post-operation bleeding:

"It was successful and bleeding stopped but the doctor had to take him back to the operating theatre at the University Hospital of the West Indies on Wednesday and he later died"

Dancehall reggae star Shaggy in his tribute to U-Roy described the late legend as a 'hero' and legend in the dancehall game:

"Today we lost one of our hero's. A true legend in this game of dance hall/Reggae if you are a fan of sound system, then you're a fan of stur Gav sound...Rest well daddy Roy!! Rip walks good #the Originator"

David Rodige, BBC Radio 1Xtra reggae music presenter called the late U-Roy as *'the iconic toaster who changed the paradigm of Jamaican music'*.

U-Roy's musical career started in 1961 as a DJ. His 1975's *Dread in Babylon* and 1976's *Natty Rebel* made commercial success. In 2007, Ewart was awarded the *'Order of Distinction'* by the Jamaican Government for his contribution to music. At 8.30 at night in 198, three gunmen on motor bike and shot Peter in his house. A top level investigation launched into the killing.

"I wouldn't looking to him to die by a gunshot"-Mother

NEVILLE O' RILEY LIVINGSTONE (BUNNY WAILER): THE LAST FALLEN HEROES

Born Neville O' Riley Livingstone OM OJ (10 April 1947-2 March 2021) also Bunny Wailers, Jah B, was among the original founders of the legendary band: *"Bob Marley and the Wailers"* (1963-1976).

He left the band in the 1970s to pursue solo career until his death. Among his solo outputs were:

- i. Blackheart Man (1976);
- ii. Legalize it (1976);
- iii. Equal Rights (1977);

- iv. Bush Doctor (1978);
- v. Mystic Man (1979);
- vi. Wanted Dead & Alive (1981);
- vii. Mama Africa (1983);
- viii. No Nuclear War (1987).

Bunny grew up in Nine Mile rural community as his friend Bob Marley. Bunny Wailer, the last surviving legend of the trio, passed on 40 Years after Marley and 25 Years after Tosh. Now that he had joined his ancestral pair in eternal glory. The generations after them are indebted to them by keeping their legacies and ensure that the root rock reggae is not a recessive genre in consciousness music. They collectively demonstrated successfully, the local, national and universal appeals to addressing the ills of societies: Wars, Poverty, hunger, diseases, ecological disasters, child abuses, and religious and inter-ethnic, inter-racial harmonies are not only waged in the Conference halls but in musical stages and concerts, studio rooms.

Bunny Wailer died at the Medical Associate Hospital in Kingston, Jamaica. The lone survivor of the reggae band (25 years after Peter was assassinated in 1987) joined his elder pairs, living fans pondering if these prophets of the message from the Holy books have joined the bands of angels singing in heaven as Marley lyrically prophesied in 'Rastaman Chant', (1976) that: *"One bright morning when my work is over I will fly away home"*.

Jamaican Prime Minister Andrew Holness in his condolence message submits:

"The passing of Bunny Wailers is a great loss for Jamaican and for reggae. Undoubtedly, Bunny Wailer will always be remembered for his sterling contributions to the music industry and Jamaica's culture. May his soul rest in peace!"

In 1997, Bunny Wailer won Grammy with the album *"crucial Roots Classic"*. Olivia Grange, the Jamaica's Minister of Culture, Gender, Entertainment and Sports in her tribute message to the reggae icon submits:

"We mourn the passing of this outstanding singer, songwriter and percussionist and celebrate his life and many accomplishments. We remain grateful for the role that Bunny Wailer played in the development of popularity of reggae music across the world"

In their days and after, the Wailers were regarded as the mouthpiece of the oppressed people. In a 1986 interview with Los Angeles, Bunny Wailers underscored the power of music as a source of inspiration:

"Music is based on inspiration and if you're in an environment where you are up and down, have and three that's how your music is going to sound. People get taken away in getting themselves to be a star and that is a different thing from getting yourself to be a good writer, musician, producer and arranger (organizer)"

In another interview in 2006 with Washington post Bunny Wailers expressed his contentment in the effort to promoting reggae to where it is:

"I'm satisfied with knowing that I'm serving the purpose of getting reggae music to be where it's at"

In a statement issued by the family through their Attorney-at-law: Roderick Gordon, signed by Carl Livingstone, a brother and Trustee, the family expressed deep sorrow on the passing away of their son Bunny:

"While the moment of passing is one that is hard to accept, we know he will live on in the spirit, preserve, and being that comprise this physical world. We appreciate the expressions of sorrow..."

Thanking the media for the outpouring of tributes to their son, the family needs:

"We appreciate the expressions of sorrow and acknowledged the tribute to our spiritual leader, brother, father, and Icon (see). As a family, we seek to continue his spiritual mission of music love and truth as written in his songs, spoken in his deeds and enshrined in his living and testamentary wishes. The efforts of his commercial rights and obligations exist through legal entities that continue and therefore his rights are protected and will perpetuate as he wishes" Jah B brought good and righteousness through his life and lived to the best extent of his gift as a Wailer and as a Livingstone. We ask that all who live, and respect his work, stand and fight for what is right and just in every aspect, throughout Planet Earth"

The Children of the late band mate to Bob Marley and Peter Tosh, Bunny Wailer are at loggerhead with their father's manager demanding his scepter be returned. After a meeting, the Bunny Wailer's family in a joint statement through Attorney-at-Law, Bert Samuels on Wednesdays demanding the return of their brother's Sceptre now in possession of his manager and Common-law wife: Maxine Stowe. Bunny's Sceptre is a symbolic

religious and cultural artifact to the Reggae World and the Rastafarian faith.

Accordingly, the joint Statement declared:

"...Our father's Sceptre is sacred. This Sceptre, along with his medallions, must be returned to the family to be buried with him should they so decide"

Meanwhile the Sceptre was declared by Stowe to be in her possession during an interview with *Entertainment Report* (ER), on Friday 5 March 2021:

"I am in possession of Bunny's Solomon Staff and I have as a form of protection. I am under no obligation to give then anything. He has several (staves), Let them look for the other one of the staves will be divided between four spaces, the site at Nine Miles, the Family Home in the Corporative Area, Trench Town and the Dreamland Property. Suppose the staff is slated to be given eventually to the Rata Museum. I am not giving them anything"

According to the family's release under Samuel's signature, the 13 children are concerned on the burial of their father with the respect and honor befitting the king and continued the search for Jean Watt, Bunny's partner of over five decades with intent to remove Stowe from the picture:

"We recognize that Maxine Stowe has worked as a manager for Bunny Wailer and for that, we say Thank you. Our uncle, Carl Livingstone who is co-executor along with our brother Abijah cannot legally represent us, neither can he on his own authorize Maxine as the family's representative"

Bunny died on 2 March 2021 at age 73. Upon his death, his son Abijah remarked that his father only transited, his remark was one of immortality:

"Bunny Wailer cannot die, he has transformed"

Bunny was the first of the trio in the Bob Marley and Wailers to leave the band for a solo career in 1973. Among his top hits are Running, Ballroom Floor, and Baldhead Jesus. A three time Grammy awardee, Bunny was a recipient of the 2017 Order of Merit, (OM), and Jamaica's fourth highest national award for his contribution to reggae music.

According to Jamaica's Minister of Culture sports Grange, Bunny Wailer passed on at 9am on 2 March 2021 at Andrews Memorial Hospital in Kingston. In her

remarks she posthumously eulogized:

"We mourn the passing away of this outstanding singer, songwriter and percussionist and celebrate his life and many accomplishments. We remain grateful for the role that Bunny Wailer played in the development and popularity of Reggae music across the world"

Bunny Wailer is expected to be buried at his 142 acre Dreamland Estate on the border of ST. Thomas and Portland, Jamaica.

THE BOB MARLEY AND THE WAILERS: THE MAKE UP AND THE BREAK UP

The band's earliest songs includes 'Simmer Down' in 1964; the *Wailing Wailers* in 1965; 'Soul Rebels' (1970); 'Soul Revolution' (1971); 'the Best of the Wailers' (1971); 'Catch a Fire' (1973); 'Burnin' (1973); 'Rastaman Vibration' (1976); 'Exodus' (1977); 'Kaya' (1978); 'Survival' (1979); 'Uprising' (1980) and posthumously 'Confrontation'.

They were misconstrued as anti-establishments, Marley as Pro-communist whereas they were prophets of the truth whose lyrical themes were scripturally rooted. Time had shown that what they stood for were for the good of the societies no matter how brutal the reaction their messages elicited they never toned down their lyrics as they picked more fire in Peter Tosh's 'Coming in Hot' firing some musical shot". Bob Marley says: "And no matter the game they play we gat something they could never take away and it's the fire..."

Their Scathing rhythmic opposition to trans-national economic exploitation and systemic vices that are veiled from the peoples' understanding, Root Rock Reggae songs are laden with expository lyrics. Bob Marley's 1977 'One Love', was a passionate appeal for peace and unity, the re-expressing of the cries of the children wailing for justice. In Apartheid (197...) Tosh made a lyrical resistance against institutionalized racism that was rife in South Africa and still seen in 21st Century in debates over systemic racism.

After 'Simmer Down', 'the Wailing Wailers' with "It Hurts to Be Alone" and "Lonesome Feeling" in 1965 but moved from 'Ska to Rock Steady and Rastafarianism, the Root Rock genre with strong lyrical underpinning on the Holy Scripture of the Bible rooted in Psalm 164: 14:

"...He maketh the grass to grow for the cattle, and herb for the service of man: that he may bring forth food out of the earth"

The Ireland Record President, Chris Blackwell gave

them \$7000 grant and they released *Catch a Fire* in 1972). Like history has shown in many group endeavors, the band began to face collegiate challenge when ego crept in and a-jalousie rivalry ensue that Balkanized that almost end in bloodshed.

Like in critical literatures, their lyrics were richly rooted in revolutionary themes that touched virtually on every aspect of ills of the societies and the world at large and not just Jamaica, a sort of universalized appeals that today reggae is being presented as one of the biggest cultural exports of Jamaica to the world. They were anti-racist, anti-apartheid, anti-war, anti-oppression musical crusaders as Rita Marley spoke of her late husband the *'his guitar was his weapon'*

The Wailers drops their 1964 Ska single *'Simmer Down'* under the name: *"wailing wailers"* and made No 1 in the Jamaican Chart. Bunny joined the Rastafarian faith in 1967. He was arrested for being in possession of Cannabis at 20 and was jailed to 18 months hard labor in Kingston General Penitentiary. Bunny rejoined his pair: Peter and Marley and they came up with the albums: *Soul Rebel* in 1970; *Soul Revolution* (1971); *Catch a Fire* in 1973 (*Stir it up, Concrete Jungle and Kinky Reggae*); *Burnin* in 1973 (*Get up Stand up, Small Axe*).

Bunny Wailers left the band in 197 and Peter Tosh followed suit leaving Marley to be backed on stage by the *'I Threes'*: Rita Anderson, Marcia Griffith and Judy Mowett. Bunny Wailer won three Grammys. The Wailers released 28 singles between 1966 and 1970 prior to the release of their second album *Soul Rebels*.

Although, a triangular-star-Struggle saw them tri-polarized, they never changed their revolutionary themes but sustained their critical lyrics and with their guitars crusaded against the oppressive system they were born in. Forty years after Marley's death, 25 Years after Peter's demise, their musical themes are still making impacts in the quest for global peace, unity, humanitarian aids to mitigate the plights of refugees, the displaced persons, the stateless persons and the over...million global poor who live on less than \$1.5 dollar a day.

SIGNIFICANCE OF REGGAE LYRICAL MESSAGES TO SOCIETAL EMANCIPATION, THE QUEST FOR PEACE, LOVE AND UNITY IN THE 20TH AND 21ST CENTURIES

Reggae, a genre of music which originates from Jamaica, its fons, et origo in the 1960s, philosophically and spiritually, reggae emerged from a belief system: *'Rastafari' or Rastafarianism*, an Afro-centric and Pan-Africanist thought underpinned on the Holy scripture and driven by the collective consciousness against socio-political economic and cultural ills of the society as well as the international system that sustain these systemic oppressions and exploitation: slavery and colonialism, international capitalist exploitation. Root rock Reggae

appeals against right abuses; and trans-national exploitations of Africa and other backward societies. Root Rock Reggae was rooted in lyrical advocacy for ganja's legitimization, voice against war and for peace, Nuclearization and world peace.

Question: Rastafarian has been classified as both a religion and a social movement as Bob Marley noted, to be a Rasta, you must be born again, and you don't commit murder as true Rastafarians are not murderers but prophet to the people from Jah:

"Say Jah sent I and I as a watchman, around Babylonian walls oh children of Israel. I and I, and I, should never hold I peace while we are suffering day and night, burst down Babylon Gate prepare ye the Way, prepare ye the way for Jah's people, fight on war and crime, fight on war and crime, Rasta fight on war and crime, and build up righteousness. Jah Rastafari preserves your people..."

Messengers and prophet to the downtrodden, enriched in critical lyrics with redemptive potency, the Rastafarian Reggae guru, have also faced victimization themselves for the truth they seek to bring to the people by the down-pressorman:

"Where are all the Rasta man, that use to stand up rights with their staff in their hands, preaching to the leaders, where are all the Rasta man the use build our schools and teach the children rhymes down here in a Babylon"

The Rastafarians though is further rooted in the belief that Jah was incarnated in human form as Jesus Christ according the Ethiopian Emperor Haile Selassie the Second Christ or Jah's incarnate some still see him as a prophet.

As a social movement, the Rastafarians traces their origin of the black people (humans) Diasporas across the wind as the historical consequence of slavery and colonialism. Conceived of imperialist western world as Babylon":

"I know someday, we will find a piece of land, somewhere not nearby Babylon, the war will soon be over, and Africa will unite, the children that liveth in darkness shall see Jah great light"

In social-political thought the Rasta philosophical ideal trajectory is that one day 'all Blacks will return to Africa from Palenque, the First black settlement in Latin America and elsewhere to Africa:

"Mama Africa, how are you doing Mama, they took me away from you mama, long before I was born, you are my mother Africa, you are my father Africa"-(Peter Tosh. 1983).

Africa is our land of home, Africa is the land where you and I come from, often time I sit right back and I remember those days, how our people were in slavery time and time ago, oh I hope and pray that the day will come when we will see the rising sun, no more crying, nor victimizing, no more salvation, no more killing-(Mighty Diamond, 1976).

Root Rock reggae inherently revolutionary against oppressive system and strong appeal for change, equality, peace and harmony and anti-militarist in lyrical posturing with no Marxist slant, Marley in the heat of Jamaican political tides of the 70s found himself throwing weight of the Wailers behind the socialist Michael Manley led 'Peoples National Party', a staunch ally of the Ethiopian Emperor Haile Selassie who hosted him to Jamaica. Marley performed at the campaigning event for the PNP on the Party's musical Bandwagon as Jamaicans prepared for the 1972 general election.

Marley moved from Nine Mile to Trench town, Kingston with key figures such as Peter Tosh, Bunny Wailers, Beverlet Kelso and Junior Braithwaite and Joe Higgs who all played key roles in Marley's musical career success. Also Donald Marley, the reggae legend married to Rita Anderson in 1961 who also became a key figure in Marley's musical Career forming the 'I Three', backup singers following the decisions of Peter Tosh and Bunny Wailers to pursue Solo Carriers. Blessed with 11 children within his short-lived life: Sharon, Cadell, David (Ziggy), Stephen, Roberts, Rihan, Karen, Stephanie, Julian, Ky-Mani, Damian.

While Reggae has become one of the cultural heritages under UNESCO's protection, the three legends: Bob Marley, Peter Tosh and Bunny Wailers remained the three greatest standard bearers of Reggae genre dwelling predominantly on the Root Rock and seldomly the lovers rock: Turn your light down Low (1977) I don't wana wait in vain (1977), Don't Rock My Boat (1971), 'Pimpers paradise (1980), She's Gone (1978), Satisfy My Soul (1978), So Much Trouble In the World (1979), Survival (1979), Natural Mystic (1977).

ON War, equal rights and Justice, the trio dedicated a list of rhythmic oppositions and made passionate and pacific appeals: No Nuclear War (1987) by Peter Tosh, today the world still debates the Iran Nuclear Deal (JPOA 2015) as the TPNW entered into force 22 January 2021; Equal Rights (1977) in which he underscored lyrically the prevalence of equal rights and justice as desiderata for enduring peace. In Apartheid (1977) Tosh declared war on the institutionalized Apartheid in South Africa the same year Steven Biko was assassinated for grass root

anti-apartheid movement while Peter waged his campaign with his critical lyrics and Guitar.

Bob Marley plagiarizing the Ethiopian Emperor Haile Selassie in a 1935 address to the League of Nations in Geneva upon the invasion of Abyssinia by the Fascist regime led by Benito Mussolini, declared in his 'War' (1976) an enduring war on the then unhappy regimes in South Africa, Mozambique, Angola until those regimes have been toppled and utterly destroyed:

Until the philosophy which hold one race superior and another is finally and permanently discredited and abandoned, Everywhere is war;

That until there no longer first class and second class citizens of any nation, until the color of a man's skin is of no more significance than the color of his eyes.

"...And until the ignoble and unhappy regimes that hold our brothers in Angola, in Mozambique, South Africa, sub-human bondage have been toppled, and utterly destroyed, well everywhere is war"

Concerns about white Supremacism got bolstered multilateral attention when the UN spoke in strong terms against Neo-Nazim as the marks 76th edition of the International Day for Commemoration in Memory of the Victims of the Holocaust.

UN chief, Antonio Guterress in his commemorative message submits:

"Today we honor the memory of the six million Jews & millions of others who were systematically murdered in the Holocaust. Today, white supremacists and neo-Nazis are resurgent, organizing and recruiting across borders, intensifying their efforts to deny, distort and rewrite history including the Holocaust"

The UN Human Rights chief (OCHCR), Michelle Bachelet corroborating the UN chief opines:

"...With renewed vigor, conspiracy theorists increasingly link extreme political ideologies and anti-Semitic delusions-weaving elaborate lies and falsehoods that lay responsibility for every kind of government failing on individual Jews or the Jewish Community as a whole. We need to push back against lies. We need to ensure that public discourse is based on facts, which objectively reflect truth-including the fundamental truth of our equal rights and dignity as human being. We need to invest in human rights

education in order to counter discrimination and groundless, toxic conspiracy theories”

In his funeral eulogy in honor of the reggae icon, former Prime Minister Edward Seaga remarked:

“...His voice was an omnipresent cry in our electronic world...His sharp features, majestic looks, prancing style a vivid etching in the landscape of our minds. Bob Marley was never seen. He was an experience which left an indelible imprint with each encounter. Such a man cannot be erased from the mind. He is part of the collective consciousness of the nation”

Marley's last performance was in September 1980 in 'Pittsburgh' later re-mastered and released in February 2011 with the title: *“Bob Marley and the Wailers Live forever”*. Marley's physician Joseph Issels was alleged to have facilitated his 'medical assassination' according to conspiracy theories, the Truth remains that Marley and his revolutionary philosophies advanced by his voice and guitar never died in so far as the issues he spoke about are trans-generationally as true as ever: *Timeless Truth* that speaks to the trends the world still grapples with: War, Poverty, Oppression, Racism, rights abuses, Scientific atrocity.

Marley's funeral was held at the Ethiopian Orthodox Church Holy Trinity 89 Max Field Avenue Kingston, Jamaica (8.00-9:00 am) with Archbishop of the Ethiopian Orthodox church in the Western Hemisphere, His Eminence, and Abouna Yessehaq as the officiating priest in the funeral service performed in Geez, Amharic and English.

Marley was paid last respect in line with the Ethiopian orthodoxy and the Rastafarian belief and was laid to rest in a chapel closed to his birthplace with his statue erected bearing his most visible weapon of revolutionary resistance voice: "his Guitar". Bob Marley refused to treat his Cancer after he was diagnosed in 1977.

In 1963, the trio Bob Marley, Peter Tosh and Bunny Wailers formed the reggae band: Bob Marley and the Wailers and was later joined by other reggae artists such as Junior Braithwaite, Beverley Kelso and Cherry Smith. Peter Tosh and Bunny Wailers left the band in 1974 and Marley coped with new band members: Barrett brothers, Junior Marvin, Al Anderson and Lead guitar, Tyrone Downie and Eal Way, Lindo on keyboard and Alvin Seeco Peterson on Precursor as well as the I Threes: Judy Mowath, Marcia Griffiths and Rita Marley as backup singers.

The bands earliest songs includes 'Simmer Down' in 1964; the *Wailing Wailers* in 1965; 'Soul Rebels' (1970); *Soul Revolution* (1971); *the Best of the Wailers* (1971); *Catch a Fire* (1973); *Burnin* (1973); *Rastaman Vibration* (1976); *Exodus* (1977); *Kaya* (1978); *Survival* (1979);

Uprising (1980) and posthumously ' *Confrontation*'.

Also Donald Marley, the reggae legend married to Rita Anderson in 1961 who also became a key figure in Marley's musical Career forming the 'I Three', backup singers following the decisions of Peter Tosh and Bunny Wailers to pursue Solo Carriers. Blessed with 11 children within his short-lived life: Sharon, Cadell, David (Ziggy), Stephen, Roberts, Rihan, Karen, Stephanie, Julian, Ky-Mani, Damian. Born to a British colonial officer Norval Sinclair Marley and Cadella Booker, Marley had grandsons. Bob Marley pushed his musical career through a litany of Record Labels: Beverley's Studio One, JAD, Wailin Soul'm, Upsetter, Tuff Gong, Island Records.

Three days after the passing of the last of the three wailers, Bunny Wailer, the Catholic pontiff, Pope Francis, in the wailing for peace in the Middle East embarked on an historic three day visit to Iraq, where he visited Mosul, the Al-Tehera Churches and a top Ayatollah. The region had been ravaged by ISIL's onslaught that claimed thousands of lives.

Expressing their appreciations for the Papal pacific gesture, Audrey Azoulay, the Executive Director of UNESCO and Noura Al Kaabi, Minister of Culture and Youth of the United Arab Emirates described the visit to Al-Tahera church as one of the sites of the UNESCO-led initiative: *“Revive the Spirit of Mosul”*, submits:

“The Pope's visit to the project site was a source of inspiration effort and provides strong impetus to efforts aimed at establishing peace and harmony in Iraq the region and the world”

The Al-Tahera churches build in 1859 and opened in 1862 were ravaged alongside Al Nouri Mosque, the Al Saa'a by ISIL. The pope held talks with a top Ayatollah in Iraq before departing for the Vatican. Inter-religions harmony, inter-religious harmony can be achieved by inter-faith dialogue, religious inclusion and non-violent proselytization.

In 1999 BBC voted 'One love' as the 'Anthem of the Millennium' same way UNESCO in 2020 invited the children of Bob Marley to redo their father's 1979 classic One Love, this time featuring artist across the globe.

Bob, Marley said in *Rastaman Chant* (1973) that he heard the angels with the seven seals saying *“Babylon you throne gone down gone down”*, that every wicked and oppressive government must fall and by the late 1990s, a panoply of dictatorships were brought down by the people as new wave of democratization and openness began to sweep across. Today Africa can boast of over 17 democracies.

“ One bright morning when my work is over I will fly away home to Zion”-Bob Marley.

In its message on the project that brought again artists

from across regions face d with crisis and the Bob Marley's family, UNICEF noted:

"The Marley family and artists from across the world have reimagined @bobmarley's classic #OneLoveOneHeart in support of children most affected by COVID-19. Give the song some love. For every RT of this post, @pandor_Corp will donate \$1 to UNICEF, up to \$1 million"

Virtually all of these targeted children live in developing countries where the pandemic and poverty threatens their existence. One Love which was issued in 1977 by the reggae legend, Bob Marley, calls for unity to address the sufferings of children. The 2020's edition featured the Marley's family and renowned artists from conflict zones as well as children from vulnerable communities across the globe.

Cadella Marley, daughter of the reggae legend, reacting to the re-emergent project of her father's pacific classic, recounts nostalgically, how the trends which inspired her father to do 'One Love' as a peace and unity appeal song in the late 70s are still rife and with us over 40 years after:

"Over 40 years ago, my father wrote one Love about unity, peace and universal love during a time when there was so much trouble in the world...Even in a time when we aren't able to remain true today. We can get through this global crisis if we come together through one love and one heart"

Like many critical writers, freedom fighters and social emancipators and liberation lyricists, Bob Marley and Peter Tosh were victims of assassinations and many figures of their like minds have been eliminated at one time or the other. An anti-establishment that should be gotten rid off. Many of them knew he would be killed but resolved to die a stickler for justice and against the oppression of the people.

Bob Marley in his heroic hit "*Redemption Song*", (1980, '*Uprising*) bewildered by the bloody extinctions of the messengers of the truth, lyrically questioned:

"How long shall they kill our prophets why we stand aside and look? -Bob Marley, 'Redemption Song', (1980).

The history of the emancipation of the oppressed people dates back to centuries. Few Instances abound below:

- i. Abraham Lincoln, assassinated on 15 April, 1865;
- ii. Rosa Luxembourg, murdered on 13 June 1919;

- iii. Sam Cooke on 11 December 1964;
- iv. Amical Cabral of Guinea, assassinated 20 January 1973;
- v. Patrice Emile Lumumba, assassinated on 17 January 1961;
- vi. Walter Rodney, assassinated 13 June 1980;
- vii. Steven Biko, assassinated on 12 September 1977, in Pretoria, South Africa;
- viii. John Lennon in 1980;
- ix. Bob Marley, died of induced cancer May 11 1981;
- x. Peter Tosh, on 11 September 1987;
- xi. Tupac Sharkur (Conscious hip hop artist) on 13 September 1996;
- xii. Lucky Dube on 2 October 2007.

One will agree posthumously with Peter Tosh and Marley as well as Lucky Dube after them on '*Pacifism*' that if all the money spent on nuclear research and uranium stockpiles by the nuclear weapons states under NPT Article IX (1968) from 16 July 1945 when the world entered the nuclear age following the '*Trinity Test*' to date, are invested on the needs of the extremely impoverished in the world, it will go a long way to alleviate their plight but for show of national prestige, national military might and inhuman diplomacy, many hawkish and hardliner world leaders.

The Atom for Peace address of President Dwight D. Eisenhower of December 8, 1953 marked a turning point on global perception about the absolute weapons by bringing the implications of the nuclear strategy to diplomatic scrutiny marking the watershed between "the era of nuclear secrecy and the era of nuclear diplomacy" that his successor Donald Trump ably pursues in the Korean Peninsula from Singapore to Hanoi though no concrete agreement reached, it signaled hopes that pacific approach rather than nuclear entanglement will someday bring Pyongyang to respect international regime on nuclear energy (Acheoah, O.A. 2019).

The UN Chief took solace in the multilateral push to end all traces of nuclear weapons citing the 2017 adoption of the *inchoate* Treaty on the Prohibition of Nuclear Weapons as a demonstrative stance of international resolve to the permanent lidon nuclear weapons amid a gamut of setbacks in the effort at realizing a "*Nuclear free World*".

"World leaders must return to dialogue and diplomacy to a common path towards the total elimination of nuclear weapons and a safe, more secured World for all"

Marley released two solo studio albums under the Wailer's Band name: '*Natty Dread (1974)*; and *Rastaman Vibration*' in 1976 and on 3 December 1976, he survived an assassination attempt and relocated to London where

he politically came up with 'Exodus' in 1977, a synthesis of Blues, soul and British rock, affirming his reputation as a touring artist.

Marley in 1977 was diagnosed with 'acral Lentiginous Melanoma' and tragically gave up on 11 May 1981, given a state funeral with his greatest hits album posthumously released in 1984. With \$363.5 million U.S within 12 months posthumously realized 'without ever lifting a finger'; Marley was one of the posthumously favored artists from commercial standpoint who appeared as the 5th in the list with \$20 million with Bob Marley Coffee, audio products, and new clothing line. Others in the list include: Michael Jackson (with \$140 million); Elvis Presley (with \$55 million); Charles Schulz (\$40 million); Elizabeth Taylor (\$25 million); and Bob Marley (\$20 million); John Lennon (\$12 million); Albert Einstein (\$11 million); Theodore Geisel (\$9 million); Bruce Lee (\$9 million); et al. Upon his death, Marley was posthumously awarded the Jamaican Order of merit; inducted into the Rock and Roll Hall of fame; ranked by Rolling Stone as Number 11 on its list of 100 Greatest Artists of All Time.

TRIBUTARY EULOGIES

Bob, Peter and Bunny Wailer through their artistic works helped promote peace and unity across the globe, the Black Consciousness among the African diasporas, the advancement of human rights, and justice as underscored in the Universal Declaration of Human Rights (UDHR 1948); they have helped promote political socialization in Jamaica and Latin America and above all they left a plethora of timeless classics for collective consciousness against oppressive governments, warmongering and nuclear proliferation and made the one of the greatest cultural exports of Jamaica across the world: Reggae, a cultural treasure that UNESCO had incorporated among its list of cultural heritages to be preserved (Acheoah, A.O. 2021)

The Wailing market is ever expanding in the world and in Nigeria where about 2000 were killed in three months. According to CSOC all these killings occurred in just three months across the country Nigeria:

"...In the first quarter of 2021, we recorded an all-time quarterly high of almost 2000 fatalities from mass atrocious incidents across the six geopolitical zones, there were escalated combustions of violence resulting in even more deaths"

The Wailing market is not closed in Nigeria where, just a day before this article goes on publication, a Senate Panel just revealed that Government-owned agencies failed to remit N2trillion Naira to the Federation account

from 2014 to date. Across the globe and indeed Africa, the Wailing market is expanding.

According to UNESCO, nearly half of the 900 million people living on less than \$1.9 a day are children. Nearly 160 million children were stunted due to malnutrition. Some 250 million children live in conflict torn societies; 70 million women were married as children, three-quarters of a billion child brides.

The gaps between poverty and wealth are widening, many economists and analysts described the phenomenon as inequality: Someone in the poorest 20 percent population needs 26 years to earn what the richest 20 percent does in one year. According to UN Food and Agriculture Agency (FAO), amid hunger and poverty, 931 million tons of food or 17% of all food available to consumers (about 23 million fully loaded 40 tontrucks) went into trash bins in 2019.

In Nigeria where the Local wailers are called on by Senior Special Assistant to the President on Media and Publicity to understand that 'The Wailing market is over' (5 March 2021), two days into the demise of the last among the three legends: Bunny Wailer, the metaphoric formulation is un-salutary and disparaging rather than tributary. It reminds of two things I know about Nigerian Politics: the lack of decorum in opposition politics and the lack of capacity for empathy among the ruling elites. Events of the last 69 days since Bunny Wailers passed on attests to the fact that one of the biggest challenges African leaders face is the death of men who could speak truth to power at the corridors of power.

A report just yesterday that about 2000 citizens of Nigeria had been killed within three of 2021; that Government-owned agencies failed to remit 2 trillion naira (about 5 billion dollars) from 2014 to date; over 500 school children have been kidnapped for ransom in the last six months amid skyrocketed prices of food stuffs, yet some as close to a President is saying the wailing market is closing. Many Nigerians are of the view that the Presidents have never been the problem but those surrounding them as Professor P.L.O Lumumba puts it: Buhari is fighting corruption alone, surrounded by thieves:

"...I wish President Buhari institutionalizes and ensure that his agenda is bought by others. No matter how good your idea is, it must be sold to others and they must buy into it...You cannot be a lone warrior in this matter because the children of darkness hunt like a pack of wolves and they devour you if you are alone' noting that Africa needs the revolution of the minds, the battle has ever been the battle of the minds as Bob Marley declared in his Redemption song: "Emancipate yourselves from mental slavery none but ourselves can free our minds...(Bob Marley).

The greatest problem Nigeria democracy is facing

today is that hypocrites have hijacked it and the greatest setback to national development in my country Nigeria is the fact that Nigeria is yet to find a unifying leader to bring all the people together. All the crises in Nigeria today are the direct consequences of a broken society that only unite when playing football against the Black Stars of Ghana, whose elites only unite when they want to plunder the common wealth but cannot do same to build the nation 61 years into nationhood the search of a unifying leader remains elusive (Acheoah, A.O. 2021).

2Face Idibia in his “*E Be Like Say*” (2006) captured the political Psychological dispositions of majority of Nigerian politicians who see the citizens as guinea pigs for electoral experimentation and for regime legitimization every four years when elections are called:

*“...Cos they think that the money can give them the power. But the power is nothing if your people cannot get quality education; the power is nothing if your people keep dying of disease and starvation; the power is nothing if your people have no peace; the power is nothing if your people cannot live in unity. See why you keep on deceiving the people...why you make all these people to fight one another oh no...Only God can judge you now5X
...Another year has come, and now you want my vote once more oh no oh...E Be like say you want to act another movie again oh....”*

The same Femi Adesina who in his Tribute Article to the Wailers, describing the death of Bunny Wailer as signaling the end of the Wailing markets and lessons for Nigerians came in in May 2021 to say that Nigeria will emerge from all the security challenges and economic crisis as Man City did in the 2020/2021 EPL. That’s how comical governance had been reduced to in my country:

Pointing accusing fingers on critics of the Buhari’s administration, Adesina concludes:

“...Who says Nigeria will not rise from its current travails?Who says Aiye (Bad Wishers) will always win?. Not where God is involved...Under President Buhari, Peace and security would be restored; the economy would rebound...”

If the security and peace would be restored and economy rebound that means with the current travails’ it was wrong of Mr. Adesina to say the wailing market is closed in a country where corruption, plundering, abduction and adversarial politics thrive; where decorum is not part of opposition politics and where democracy is under siege by oligarchs and Kleptocrats; where capitalism is reduced to Crony Capitalism; where who you know determines who comes in rather than

qualification (cronyism).

As the World marks the 2021st’s edition of Marley day, it is a time of reflection for all lovers of Roots Rock Reggae, the Marley family, particularly Rita Marley (the Matriarch of the Marley family) who helped hold the stage together alongside Judy Mowatt and Marcia Griffith when the good friends went separate ways. To the Children: Ziggy, Damian, Julian, Ky-Mani, Stephen, Skip, as well as the children of Bunny Wailers (Abijah Asadenaki Livingstone) and Peter’s Niambe McIntosh more strength and we bless God for giving the world defenders of the people’s rights as your fathers. The greatest ways to immortalize them is to keep their musical legacies alive by promoting culturally, every initiative that preserves the Roots Rock Reggae. To the Wailers: Your legacies towards making the world we live today a better place remains indelible as the Wailing market had become globalized.

CONCLUSION

The role of music as instrument of social change had been proven axiomatically for ages. In their lifetime, the trio: Bob Marley, Peter Tosh and Bunny Wailer made their best of their vocal weapons (music). While it is a truism that Root Rock Reggae is underpinned on Rastafarianism and emancipatory paradigm, the most critical and controversial emancipatory lyrics are found in the songs of Bob Marley, Peter Tosh and Bunny Wailer (Acheoah, A.O. April 2021). So long as the crises the world faces today reflects the themes of their revolutionary lyrics: War, poverty, mis-governance, racism, inequality, nuclear mis-energy, Scientific atrocity, widespread inhumanity, modern slavery to mention a few, the Root Rock Reggae will remain a surviving genre and the Wailers unforgettable exponents.

Lucky Dube said in “*Nobody Can Stop Reggae*’ (1989):

“They tried to kill us many years ago, killing the prophets of Reggae, destroying the prophets of Reggae...Nobody can stop Reggae, its reggae everywhere...”

Bob Marley in Jammin (1977) lyrically boasted:

“...No bullet can stop us now, we neither beg nor we will bow, neither can be bought no sold...”

In his *Redemption Song* (1980) Bob Marley bemoaned:

“How Long shall they kill our prophets why we stand aside and look..”

RECOMMENDATIONS

How can Reggae be preserved from cultural extinction and promoted in academic literature, incorporated into revolutionary literature and Peace Studies across the globe? That's where the Government of Jamaica has to work with UNESCO to design 'Root Rock Reggae' and Rastology as mainstream fields of Cultural enquiries as 'themes on music as an aspect of Comparative Anthropology'. Furthermore, the surviving apostles and Reggae Priests who had preached all through the 70s and 80s to the 21 Century have big roles to play in sustaining the survivability of Root Rock genre.

Many Reggae legends have gone and Culture in "Where are all the Rastaman", lyrically asked:

"...Where are all the Rastaman, that used to stand uprights with their staffs in their hands, preaching to the leaders?;
Where are all the Rastaman build our schools and teach the children rights (see) down here in a Babylon'

Today and forever, the Wailers live on in the minds of all lovers of Root Rock Reggae. Not only that, they live on in the minds of all lovers of good governance, equal rights and justice, all lovers of a world without nuclear war, all lovers of one love, lovers of Racial equality and in the minds of all lovers of world peace and Africa Unity. Our greatest indebtedness to the Wailers is keeping their emancipatory legacies alive through Root Rock Reggae the intellectual essence of this paper (Acheoah, A.O. May 2021)

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