



The Book

Spanning five-hundred years of colonial destruction, human trafficking and blood sucking, *Nosferasta* is a Rastafarian vampire film that reimagines Oba's origin story. In the late 15th century, Oba is shipped as cargo from West Africa to the Caribbean, where he is bitten and converted by the vampire Christopher Columbus, ensuring his undying allegiance to the colonial project. Combining film forms and jumping across multiple timelines, locations and perspectives, *Nosferasta* examines the guilt of being complicit in imperial conquest, while acknowledging the extreme difficulty of unlearning centuries of vampiric conditioning. Ultimately, the film tackles an uncomfortable question:

How can you decolonise yourself, if it's in your blood?

This book is published to accompany the exhibition *Nosferasta* at Gasworks, London (October to December 2021). The exhibition presents the first iteration of an ongoing film project by Adam Khalil and Bayley Sweitzer in collaboration with Oba.



395 BC - ANCIENT ATHENS

Plato, the first vampire, bites and converts his student and child lover, Aristotle, initiating a devastating vampiric lineage of patriarchal trauma and global conquest.

G A S W O R K S



The Book

399 BC - ANCIENT ATHENS

Plato fakes his death and goes into hiding. Aristotle reflects on the psychological damage of his and Plato's pederasty and, though still a vampire hellbent on world domination, Aristotle disavows pederasty, replacing the thirst for child sex with a new addiction: human blood.

This moment of willful evolution marks the cleavage between the two currently co-existing vampire races: the cold-blooded pedophiles and the warm-blooded egoists.

1460 AD - SAVONA, ITALY

As the Renaissance looms on the horizon, the warm-blooded Marco Polo (who has been steering Europe further and further into the depths of dark-ages madness) becomes increasingly concerned about the fate of the vampiric project. Polo aims to harness the energies of the Renaissance by proposing a re-imagined conduit for human greed: exploration.

Realizing that he must select a successor and figurehead for this new age of exploration, Polo disguises himself (the mortal world thinks he died almost two hundred years earlier) as an Italian sailor, and begins courting an ambitious young Genoese merchant named Christopher Columbus. Polo woos Columbus with the thrill of sea travel, and eventually bites and converts him to vampirism.

Sabel Gavaldon

Bad Blood

Or, the
Impure Origins
of Vampire
Culture

A Genealogy

“My first vampire kiss was when Christopher Columbus bit me”, reads one of the homework pages in Oba’s adult literacy diaries. “I was just human, now I am Nosferasta”. This vampire kiss at the onset of colonial empires is an image pregnant with meaning. It’s the dark, primal scene—to revive a long-buried Freudian concept—that marks the birth of Nosferasta. Nosferasta, the Dread Vampire, is Oba’s alter ego and his origin story: a nightmarish, self-mythologising chronicle of colonial encounters dating back to 1492.

Providing inspiration for Adam Khalil and Bayley Sweitzer’s ongoing film *Nosferasta*, Oba’s image of Columbus as a blood-sucking creature, an undead source of vampiric infection may sound whimsical, but it’s deeply rooted in the colonial unconscious. In his voyages to the West Indies, Columbus traded in flesh. He introduced forced labour, diseases, famine and rape, leading to the annihilation of most of the Indigenous population in barely a generation. This coincided in time with the eruption

of a virulent pandemic in Europe, which left millions with bursting boils and rotting flesh. “In the yere of Chryst 1493 or there aboute”, wrote the Protestant reformer Ulrich von Hutten, “this most foule and most grevous dysease beganne to sprede amonge the people”. Syphilis raged across the Old World and plagued the modern imagination for centuries, inspiring social anxieties around blood and race, sex and disease. By the mid-16th century, it was commonly believed that Columbus himself had brought venereal syphilis from the West Indies. The original sin must be located elsewhere—in a remote, savage land outside the confined borders of Christianity. Here an uncanny figure is taking shape before our eyes; it’s emerging grotesquely from Europe’s colonial shadows. We are witnessing Columbus’s return from the dead as a primeval carrier of “bad blood”, a vampiric figure who spreads a disease brought from afar. He who dares to cross borders and to transgress limits, he who mixes and corrupts his seed in unholy union, he who forgets blood ties and pollutes bloodlines shall haunt our nightmares for generations to come.

In 1539, the Spanish doctor Ruy Díaz de la Isla published a *Treatise on the Serpentine Disease of Hispaniola Island*. His book described syphilis as a New World disease, an invisible threat coming from overseas. Specifically, it claimed that it had originated in today’s Haiti. There is a dark irony in the fact that 16th-century geographies of infection and moral panic mirror

those of HIV/AIDS in the early 1980s, when the unfolding epidemic would be infamously described as the “4Hs” disease, referring to the four perceived risk factors at the time: homosexuals, heroin addicts, haemophiliacs, and Haitians. Enjoying a golden age in Victorian England, the history of modern epidemiology is nothing but a subfield of vampire history.

I

THE AGE OF VAMPIRES

Disease control plays a central role in today’s biopolitical economy, regulating fluids like blood, milk and sperm—is essentially a vampiric economy. But for over a thousand years, the understanding of bodily functions in pre-modern Europe was shaped by the imagination of Hippocrates, Aristotle and Galen, who had theorised vital fluids as part of a hydraulic network driven by heat and interconnected through anatomical pathways. Sperm, for example, was refined out of blood, which explained its foamy character, much like froth on the sea. Distilled from the purest parts of blood under extreme heat, sperm then passed to the brain before making its way back through the spinal marrow to the testicles. Bodily fluids were mutable and interchangeable within a system of symmetries. This system integrated empirical observation and conventional wisdom: spilling blood over the

earth, for example, has been considered a ritual act of fecundation since ancient times through the same “blood-seed” analogy. Milk and blood were equally interchangeable, explaining among other things why new mothers who nursed did not menstruate, as any blood surplus had to be converted into milk. Metabolism and reproduction were assimilated into a general economy of “humours” (fluids), whose imbalances were long believed to be a primary cause of disease by doctors as well as laypeople.

Fuelled by colonial expansion, the emergence of the modern state in Europe transfused humoral theory into the body politic of the nation. Urban populations were now conceptualised according to a model of organic efficiency. As a natural organism, the social body was vulnerable to external pollution and internal imbalance, hence requiring an immunological process of self-protection. Joseph Raulin, physician to Louis XV of France, would define children as “the wealth of nations”, making clear that reproduction has become by the 18th century a matter of state concern. This era witnessed an exponential growth in debates around public health and hygiene. In 1760, the Swiss doctor Samuel-Auguste Tissot published a treatise *On the Diseases Caused by Masturbation*, where he condemned “self-pollution” as an irrational waste of vital energy, which exposed youths to all sorts of nervous disorders causing them to become “pale, stupid, effeminate, idle, weak”. As is typical in the medical

pamphlets of the era, this pattern of pathologisation extended to any form of non-procreative sex, in particular homosexual relationships. Those who engaged in illicit sexual activity were presented as polluting agents, a vampiric threat to the future of the nation, sucking precious life out of the social organism and thus weakening the national stock.

The governance of modern states would then require a clean-cut biopolitical demarcation of fluids, organs and functions. Consequently, the entire ideological machinery of an era is mobilised to provide a response to growing social concerns that linked blood and race, sex and disease. If witches and witch trials had defined the political imagination of early modern Europe, pioneering the capitalist enclosure of women's reproductive power (as Silvia Federici has argued), then the Enlightenment was about to witness the birth of real-life vampire slayers: moral warriors determined to protect the bourgeois family against wayward sexuality and any exchange of fluids between social classes.

Suffice it to think of the campaign to abolish the ancient custom of wet nursing, a then-prevalent practice in France and other countries, where large sectors of the urban population sent their children to the countryside to be nursed. Enlightenment authors looked at this practice with moral shock. Because nurses came from the underclass, they must be unclean and riddled with venereal disease—they warned—producing corrupted, if

not poisonous, milk. Campaigners against wet nursing included Carl Linnaeus, best known as the father of modern biological classification, and philosopher Jean-Jacques Rousseau, the era's self-appointed spokesman for nature. In his essays, the latter moralised about women's rightful place in the reproductive economy as loving mothers, judging women's refusal to nurse as a source of national degeneration. A Prussian law of 1794 would enforce that every healthy woman should nurse her own babies, in a state-sanctioned attempt to stop this dangerous permeability of vital fluids oozing across class lines and race lines.

Medicine in pre-modern Europe had been for centuries an art of restoring humoral balance. Doctors and dieticians were ordained in a science of fluids regulating the internal dynamics of the individual body. Since the 19th century, urban planning has taken on the nearly impossible task of managing demographic flows and exchanges at a macro scale, among urban populations. It takes a stretch of the imagination to believe that sewers could ever be regarded as a national treasure, but men like Baron Haussmann, the official behind the renovation of Paris, looked at the city's drains and waterways with great pride. "We may say that Paris's great prodigality, its wonderful festival, its orgy, its stream of gold from full hands, its pomp, its luxury, its magnificence, is its sewer system", wrote Victor Hugo in *Les Misérables*, famously referring to Parisian sewers as the Bowels

of Leviathan. It's hardly a surprise that one of the champions of this heroic age of sewer exploration, hygienist and public health reformer Parent-Duchat  let, is also remembered as the author of an important treatise on the regulation of prostitution. Akin to military barracks, prisons, factories, hospitals and asylums, the state-controlled legal brothels of Paris were modern-era disciplinary institutions. In the organicist imagination of social reformers, prostitution would play a role in regulating the city's libidinal economy. Just like the sewer system, brothels carried waste out of the streets and expelled undesired filth.

Baron Haussmann's radical modernisation of Paris in the 1850s is an example of social cleansing in the most literal sense, removing from public view all sorts of excess fluids and entire demographics of underclass bodies considered abject and disease-borne, which are drained away from the city centre through the bowels of Babylon. Urban renewal is an immunological process designed to protect the social organism against polluting agents. It's not only that prostitutes embodied moral rot; they literally carried "rotten blood" (syphilis), and were regarded with a mix of apprehension and morbid fascination as a source of corruption that risked spreading into the social structure. Saturated with venereal pox, the modern prostitute's body is a semiotic battleground where images of seduction and infection meet in a deadly dance. Pleasure is rarely discussed

in the era's debates on prostitution—it's all about death. As the bearer of a terrifying congenital disease, the figure of the syphilitic prostitute is a threat to the genetic patrimony of the upper classes, who accused her of setting into motion a fatal process of racial degeneracy. Meanwhile in the colonies, sexual commerce was blamed for blurring race lines, therefore arousing fears of boundary dissolution among the white settlers. Over time this would lead to the establishment of an elaborate system of racial subcategories that sought to account for every possible degree of "racial mixture". It's a taxonomical effort that unquestionably says more about the colonial officers engaged in classifying than about the subjects being classified, while providing us with a perfect illustration of modern vampiric anxieties about blood purity.

II

VAMPIROLOGY OF THE GENE

First articulated during the Jewish persecution in late 15th-century Spain, at the exact time of Christopher Columbus's worldview-changing exploration, the ideological doctrine of "blood purity" (*limpieza de sangre*) is the original breeding ground of vampire culture. And of course, Count Dracula's insatiable thirst for pure, virginal, untainted blood is an embodiment of the Victorian era's

sinister obsession with ancestry and lineage. The vampire mythology is obsessively racialised. It's the product of empires that worshiped race as an aggregate of cultural differences stored in the blood, thus conflating social and biological heredity into a truly protean fluid. All you have to do is look at the anti-Semitic swamp of images from which vampires emerged, lurking in the dark underbelly of 19th-century megalopolises like London and Paris, thriving in the feverish imagination of the Victorian upper classes, creeping in their bedrooms through the conceptual gaps between sex and disease, hygiene and eugenics, biopower and necropower. We embarked on a mission to trace the genealogy of the vampire, but we need something altogether more fundamental: a vampirology of the gene. Modernity's endless technoscientific entanglements of blood and race are the zenith of vampire culture. It's a history of blood spilt in the name of bloodlines. A history of modern monsters, which are not produced by the sleep of reason (as Goya wanted), but rather born from the Age of Reason.

Modernity is the Age of Vampires—as much as it's an age of undead empires. Emerging in the context of biological theories of race, the figure of the vampire haunts the colonial unconscious with its promise to infect the closed and organic community. But it's not only that vampires plague the modern imagination; they also infiltrate the materiality of bodies and power relations.

Vampires are mercurial creatures that assume many shapes and forms. In 1920s Elisabethville (today's Lubumbashi), the capital of the Belgian Congo, ethnic segregation became a fracturing trauma in the city's architecture, enforced through the establishment of a quarantine line between Black African and white settler neighbourhoods. The width of this *cordon sanitaire* would be determined by the flight range of the malarial mosquito—undoubtedly, one of the many embodiments of vampires. What is scary about vampires is that they are nocturnal, liminal, interstitial creatures who thrive in the in-betweens. Like parasites, vampires are skilled at crossing borders and making connections. They weave together bodies and neighbourhoods, creating new and unexpected links between food and filth, and forever carrying the promise of pathogens within them. Vampires pose a challenge to the same boundaries and biopolitical demarcations they inspired in the first place. Perhaps more than anything else, vampires are fluid creatures. As fluid as the very blood they crave. But just like blood, the vampire figure too is dense with medical, religious and political meanings that appear to thicken and coagulate around historical trauma.

There is a red thread of vampire culture. It leads to the horrors of the Tuskegee experiment in the 1930s, when hundreds of Black Americans were exposed to untreated syphilis in order to test their assumed greater immunity. The same thread would

lead us to the origins of the birth control pill in the mass-sterilisation campaigns undertaken in 1950s Puerto Rico; and then to the Nestlé scandal in the 1970s, when millions of “third-world mothers” got hooked on baby formula. Today’s neoliberal vampires are no longer the stuff of gothic nightmares, but the ghost in data flows and protein sequences that runs deep in one’s bloodstream. We live in a time of micro-prosthetic vampires feeding off of consumer data and genomic information. There is but one constant in this supernatural horror story. Since the onset of colonial empires until the present day, modern-era biopolitics are locked in a vampiric cycle involving fluids like blood, milk and semen. We are submerged in vampire culture—it oozes from lab-grown blood stem cells and leaks through private-prison cells all the way into the screen of your coltan-powered cell phone. It’s the gaping hole of silence that allowed for the HIV/AIDS crisis to become a world-wide disaster; and it’s the international Big Pharma filing class-action lawsuits over the use of generic drugs in the Global South. Blessed with ritual offerings to incorporeal financial markets, extractive capitalism is blood sacrifice on a global scale.

It’s impossible not to shudder with a special kind of cosmic terror and fascination at the thought of such a large-scale vampiric spectacle. And yet how could one not feel sympathy, even a sense of solidarity towards a figure like the vampire: this lone

creature which all too often has embodied the social outcast and the oppressed, whether it's the Jew accused of blood libels and the crime of well-poisoning in the age of the Black Death, or the 19th-century prostitute disguised as a lethal seductress, or the queer misfit under suspicion of deviancy and cosmopolitanism. To be sure, there is no such thing as a general theory of vampires. And that's because vampire semantics are manifold, slippery, profoundly ambiguous, revealing contradictory sets of values that often collide into the same murky waters, as in Marx's infamous use of anti-Semitic vampire tropes to portray capitalist exploitation. Of course, the challenge before us is to learn how to think (better) with vampires. Is it even possible to navigate the vampire myth without sinking again and again in the same old depths of racialist and essentialist discourse? Are there any other ways to think with vampires beyond the old dichotomy of purification and pollution? Can we use vampires to work against the grain of genealogy—in other words, against the very notion of natural origins and blood lineage—towards a more expansive poetics of contagion and impure relations?



III THE VAMPIRE WE DESERVE?

In yet another twist on blood-sucking tropes, Octavia Butler’s “Bloodchild” opens a pathway to think and feel otherwise with vampires. Butler’s young protagonist, Gan, is a human settler growing up on a planet home to the native Tlic, an intelligent species of giant centipedes. In this 1984 short story, the two species have learned to cohabit in a tense truce. Humans are raised in reservations as part of interspecies households that rest on a parasitic relationship. Living under the tutelage of the Tlic, they agree to commit one child per family to incubate the alien offspring. Unlike traditional sci-fi narratives re-enacting white imperialism (“the British Empire in space”, as Butler once joked), here the settlers have to trade their bodies as part of a painful deal. Hatching from eggs laid in these men’s bodies, the alien grubs are surgically removed before they devour them from inside out. If there were any doubts about Butler’s vampiric inspiration, these grubs are each “wired into a blood vessel by their own little tube or hook”, feeding off from the host’s blood until they are ready to emerge. In an afterword to this fascinating yet horrifying story, Butler expressed her amazement at the fact that people would read “Bloodchild” as a tale of slavery—it just isn’t. Quite the opposite, this is a love story. In her words, it’s

the dramatic story of “a man becoming pregnant as an act of love, choosing pregnancy in spite of as well as because of surrounding difficulties”.

“Bloodchild” invites us to think of colonial encounters as an unpredictable arena of vampiric relations that unfold within an asymmetrical field of power. Oppression and trauma are complicated by love and interdependency. Butler’s narrative foregrounds the open-ended—if brutally violent—nature of the entanglements that weave together coloniser and colonised subjects into messy, uncomfortable, yet reciprocal change. As its title suggests, “Bloodchild” is a story about childbearing and parenthood. It’s Octavia Butler’s male pregnancy story, in which the meaning of blood ties and reproductive labour are painfully renegotiated through a deliberate trade of fluids, organs and functions. Hers is a tale of more-than-human kinship and unnatural origins that finds its way around the epistemological constraints of the white settler colonial project. Butler’s vision belongs to an even messier, more symbiotic kind of vampirism. One that undoes the logic of genealogy and family trees, hence grounding modest hope in the promise of love beyond the same old grammars of purity and mixing.

This of course brings us back to Nosferasta, the Dread Vampire, and the primal scene of his birth. What else is *Nosferasta* if not a tale of incestuous kinship and messy fatherhood. Adam

Khalil and Bayley Sweitzer's ongoing film project reimagines Oba's origin story in the late 15th century, when he is shipped as cargo from West Africa to the Caribbean and seduced by the vampire Christopher Columbus, ensuring his undying allegiance to the colonial project. Oba claims he has three birthdays: the day he was born, the day he was bitten, and the day he killed his master. There is a dark irony in the fact that Columbus is both a despotic father figure to Oba and his partner in crime. Engaged in unholy union, this unlikely duo spread vampirism across the Western Hemisphere, pulling the strings of New World geopolitics until Oba's encounter with Rastafarianism enables him to break Columbus's spell. In the first iteration of this ongoing film, period scenes are in tense dialogue with unscripted vignettes of Oba's post-vampiric existence in present-day Brooklyn. These portray Oba's real-life struggles with the colonial bureaucracy he himself helped to build, including his quest for U.S. citizenship and literacy. *Nosferasta* tells the story of an ageing Rastafarian vampire at the decline of colonial empires. Examining the guilt of being complicit in imperial conquest, Oba's story acknowledges the difficulty of unlearning centuries of vampiric conditioning. Ultimately, the film tackles an uncomfortable question: How can you decolonise yourself, if it's in your blood?

Intensely seductive, yet also troubled and morally ambiguous, there is no doubt that *Nosferasta* is a vampiric creature

of our times. One whose blood runs through the cracks of the colonial project and its dominant modernity. The question is whether Nosferasta, the Dread Vampire, will be able to overcome the old grammars of purity and essence, finding ways around the very category boundaries and biopolitical demarcations he once helped to build.

Only time will tell whether Nosferasta is the vampire we deserve.

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1492 - ATLANTIC OCEAN

Columbus and his loyal vampire servant Diego set sail for Asia. They land instead on the Caribbean island of Guanahani and immediately rename it San Salvador.

1498, JULY 31 - PRESENT-DAY TRINIDAD AND TOBAGO

Columbus and Diego land on present-day island of Trinidad.

It is their third voyage to this "New World", but they are finding it almost impossible to infiltrate and coerce the Indigenous people there, who are neither white, nor vampires. Realizing that he is now two races removed, Columbus plans to convert a new vampire to their cause.

Followed by an afterword by the
amanuensis Alex Esco

Oba's Mystic Revelations of a Real Vampire[†]

An Embryonic Script

† *The “Mystic Revelations of a Real Vampire” is a transcription from the original manuscript notes dictated by Oba to his friend Alex Esco in Brooklyn, circa 2015. Adam Khalil and Bayley Sweitzer’s film project Nosferasta is based on these notes, which can be read as an embryonic script.*



Oba is caught sleeping:

Adam I wanted to tell you this because you is my personal writer of my script.¹ So I want you to know, I want you to understand, it’s very important, about a vampire.

A vampire don’t die with gunshots or even a silver bullet. In order to take a vampire out, you have to catch him where is, resting at daylight. Because we all know, and also you know who’s writing the script that a vampire don’t die easily. I want you all to know it’s not an easy road for a vampire to die like that. That’s the reason why I’m putting this in writing, I want you all to know it’s not easy to kill a vampire who travels. You gotta track him down very seriously to kill him. You, as a person who understands the writer of the script, that man is not easy. How do you really kill me?

¹ Adam Khalil, present when the “Revelations” were dictated to Alex Esco.

You have to meditate on it. You is the most precious gem in the pride, Alex.² Very loyal and faithful. To be among us. That is why we have protectors. Our own kind has to protect us. It's no one we can trust. That's why vampires live like nomads. Where life goes on and on. Anywhere we go we try to be fruitful and multiply. So we nomad lives could go on and on.

He said I have to carry something. I was born to fight, I'm a defender of *us*. You was born to defend us by a certain star. A lot of people are trying to destroy the star. But no one could, I was born on that star. No one can stop this. That's how you become a real warrior. You is a defender of the fate. You was born to defend vampires.

[Stereotypical image: As a Latina woman, I'm a different species. It's been an underestimation for twenty-five fucking years of my life. I'm done. I was set out to do more in this world. This is where Oba decides to bite me and I become a defender but also a vampire. Oba said I done turned twenty-five years of being a victim. I would like to transform my life. This is when I *decide* to turn with all grace to be a vampire. Feeding to live on. This is how I decide to be a protector and servant of the vampire. Having my own freedom and strength but providing the most protection. This is my story when I got in touch with Oba, *the*

² Alex Esco, who portrayed Queen Omega in Khalil and Sweitzer's 2018 film *Empty Metal*.

original vampire. I loved him. I'd give my life for him. I have to protect him, it's a deep and overwhelming feeling.]³

She's the one, Alex is the real protector, my warrior.



Oba rolls another joint:

The Escape from Trinidad...

This is a continuation of the Mystic Revelations of a Real Vampire. I'm telling you this now because I want you to be a part of it. Vampires, ones like these, we protect one another and you are a part of the script, and actually you are a vampire. I bit you because I want you to fulfill the prophecy. When I came to America, you were the first one I met. I choose you to be one of my kind. And you know my kind is an endangered species. Now you are endangered but you are a warrior. It is very hard to kill you. When I met Austin I had just gotten to America.⁴ I was in Trinidad before and I was getting hunted. I had to leave. I had to go somewhere else. I became a nomad. I saw a ship and knew I had to leave. This was the time. I saw a ship. I don't know where

³ Margin note by Esco interpolated into the original manuscript.

⁴ Austin Sley Julian, who played in the avant-noise supergroup Dead Companionship alongside Oba, Adam Khalil and Zack Khalil.

this ship was going. I thought it was Europe. Europe has dark places where I can hide. But that ship was going to America.

Now America is city-like, especially New York City. It's a city of great lights. Do you all know that vampires don't like lights? What I need is an underground dark place but New York City is a light place, but deep down underground there is a place where vampires go. So I settle in my great coffin and I have a great hiding spot. The dark place that I found, I also found my brother. My brother in blood who was injured, very very hurt. He almost died. He would have died. I gave him one suck from my vein. That makes him *live*. Now he is one of us. He is very loyal.

I am about to repatriate. My plan is to leave the keys to open the coffin where he could rest in the daytime because he's already a part of me, a vampire. Austin is going to rule after my destiny because I created a legacy. Do you all know that a vampire hands down his legacy? He has to do the work even though I am still here now. He has his time to fulfill his mission. But I see it in him that he's capable of handling it. He has to be careful because he is the last of his kind. Do you know that vampires is a great endangered species? People keep hunting us so eventually we have to stay on alert and we have to get disciples. Even though I disappear or I get killed, Austin he is a warrior for vampires because he is one of us. And he's fully trained and I gave him all my wisdom for a thousand years.

I lived and I know he can carry it on and have disciples. The disciples are very important to us because once again we are an endangered species because the whole world tries to get rid of vampires. But our work is what we were meant to do. Blood is something that we must have and it's a part of us. We must have people to carry the legacy on.

I already have Austin. Austin is me because he has my blood. Even though I repatriate to go to Trinidad. Austin is gonna rule. Even a thousand years after the training I gave him. It's hard for them to kill him. He's so smart that he's the second coming of me that could rule for a thousand years or more. When I was leaving Trinidad to meet Austin, which I didn't know then that I'd meet that type of person, I saw him and realized he was hurt very very bad. He was not going to live. He would have died. What I did, I cared for him, I had feelings for him and I know he would be my legacy to live on as a great disciple. And fierce even more fierce than me. So I decided to give him the keys to open doors and teach him to try to go underground and don't know no one when he's underground. Now Austin is the reason why I talk about Austin so much. It is because he is the chosen one. He could devour one thousand prey and he need disciples too just like I needed disciples before. Austin's prey is gonna be five brides to conquer *evil*. Vampires they don't see evil as itself.

Vampires see the self as the righteous one. Blood made us from baby so blood is good.

Now our other prey, which is our female vampires, I choose the best of the women. I choose as my number one vampire bride. I chose Ali as second vampire bride. I chose Sam because she is mystical and she's a great vampire. Remember we're fighting for our legacy because a lot of people feel that vampires are bad. But we're not bad, that's why we are endangered. But we have good work to provide. Alex comes to me because I saw her just as vampires can see beyond.

Nosferasta. We represent Count Dracula. We is the last of our species. We are endangered. We keep getting hunted so we have to find a place to survive. I left from Trinidad as a vampire born in Trinidad. Christopher Columbus bit me down there. He did not want to kill me because he knows I'm strong. I chose my women and them as vampires. Vampire brides. Because the brides make me stay in inside in my coffin, they bring me victims for me so I can hide because I cannot come out. The world wants to kill me. They wanna get rid of me. So this is how I chose my brides. Five or seven they protect me. My brides are more effective. I am the king but my brides, they hunt and all brides could do a lot to save our endangered species. They will do anything to save us. As Nosferasta vampire we have certain qualities that are good within. We only bite wicked people, we

take them out, we destroy them. We bite who we love. Who we love become family and they have to do their job.

And *our* women they were lectured to do a certain work and trained to be professionals. With that bite to change them as one of me, they are supposed to be more effective. And my legacy like when I left Trinidad found a storage ship as you know a vampire could go places and people are bound to see him. I hide with all the stocks in a storage ship, they could not find me. It was dark down there so I got a lot of rest. I came out when I reach America. At that time America had underground tunnels where I could hide my coffin. And I want you all to know this that a vampire has places very hard to find. We as vampires come out in the night to feed, to look at every prey. And I enjoy the life of a vampire and I wanted all my women. They are already vampires and they capture prey. You are straight up you will never bite your mother. You protect the king. We are not gonna change her. Your mother must be neutral. Alex, the time must come when you have to make a sacrifice. A *sacrifice* to be a part of the vampire life. Your place is right in the movie. Listen, Ali is the smallest of the vampires. She not going to get a history of the vampire life but she was born chosen. I deserve five brides. I'm in love with Ali so much and she's special to me. Austin he sees himself as a nomad just as me. Alex, as a vampire you have to feed. As a vampire you have to feed in order to be strong and you

also have to capture prey so that the king vampire which is me. I cannot come out as I'd like, like everyone who is out there. So therefore all my brides have to capture prey, that way our legacy shall live on forever.

Being a vampire who travels from far and comes to America, I became an icon in the vampire world. So my legacy shall live on. Back to Austin again. Austin shall be an icon because he has my blood in him. In America on the docks at midnight I was walking and there three guys (unknown) attacked Austin. They beat him very badly. I destroyed them. I did not bite them but I slayed them. I looked at Austin and what he had and I saw the future icon vampire and I could not let him die. He became one of us. Now I surely know my legacy lives on. This is my story of Nosferasta vampire. We must stay together at all times. We have to protect each of every one of us in order for we to be saved, cause you know that we is an endangered species. He drank the blood and survived. We live together and share our victims together. We hunt just as people hunt us. We hunt people too. We share their blood together. Me, Austin, Rose, Alex, Ali, Sam. We all share in the feast together. I met Rose through Austin and we had to change her because she is a great warrior. Also Sam, we met Sam just as how we met Rose. They were all Austin's friends. I didn't want to kill. I had mercy because they are friends so they got a chance. So we could all survive and protect our endangered

species. Alex, she was my choice bride and also Ali. They both are my choices.

I changed all of them in order to save Nosferasta, the Dread Vampire throne. I met Alex at a midnight show, a very dark night. I had come out because I was very comfortable. Do you all know that vampires love dark more than light? I said, I'm going to bite Alex. I saw that she was going to be very promising. Ali, which is my choice bride, I met her walking the streets and I say to myself, what a wonderful bride she's gonna be. So I had to change her. I didn't want any harm to come to her. I gave her all my strength so she could be fierce. So we all come together and find a dark warehouse, which they call a loft in America. A basement where people don't go down there very often. This is the story of Nosferasta, the Dread Vampire. We hunt them, before they can find us.

We heard about this very dangerous detective. We have to get rid of him, he's hunting us. He will try to kill us and stop our legacy of Nosferasta, the Dread Vampire. This detective came out in the night and I searched and I found out who his friends are in a bar at night. The bar is very dismal, only dim candle lights. I fit in comfortably. I was not hungry so I didn't have to destroy his friends. I got to find out his name. His name is Moe, better known as his friends call him, Detective Brody. He carries a gun. His gun has silver bullets, he's very dangerous. I warned my Brides about him, I warned Austin about him. We have to get

him before he finds us while we sleep in the day. My mission is to send Rose and Gwen. Gwen is Rose's friend, so I turned Gwen as well. Our fight could be stronger. I send them to investigate, they fly. Beautiful and effective. Moe cannot resist their beauty. Moe he heard about us coming into the bar with dim lights. His friends told him some strange people were asking about him. He decided to investigate, who are these people asking about him. He send two of his friends at the bar. That was the first victims. My brides and Austin drink of the first two victims' blood. My two brides, Gwen and Rose, were very effective and very beautiful, they captured two investigators alive. They charmed them with their beauty and brought them into my domain. Into the dark loft and there all of us feed and taste their warm and nice blood. Gwen gets more attracted to the blood and decides to go and hunt the others, which is Detective Moe's friends. She was very powerful and hard to kill. Moe keeps tracking her down, we had to move from the loft.

We found an abandoned old ship. We decided to stay there. As a vampire, Austin before I change him he's very deep into music, heavy metal, heavy screaming noise music. We get to feed on a lot of victims. A lot of women in the shows in the night, a lot of clean blood only blood not clean gets destroyed. Austin gets stronger. All the brides have him as their number one protector. He protects them, they protect him. They mix between him and

between his music. Me, as the king vampire, I was pleased of his works. He reminds me of myself in Trinidad when Christopher Columbus bit me. Now I know that my legacy is so strong. I am an icon. Austin, his powers is even stronger than mine. I don't want our endangered species to be wiped away. We can't stay all together. Moe is hunting us. He is dangerous. We have to split up. I shall leave Austin, Gwen, Alex, because they all have to feed and drink together. We share the same victims. I shall leave them to rule and devour Moe down. Just like how he is hunting us, we have to hunt him down even more deviously. Gwen flies with powers, she flies, she hunts. Sam, Austin, Alex and I will flee but I will communicate with meditation. I will leave with Ali. She was born to be a vampire too. My legacy could live on through her. I don't know when the time will come when we have to fight the world. I have trust in Austin but you cannot turn on the lights when he plays. Dim lights blue lights. And he wears a trench coat just like Nosferasta vampire. To catch me who is king is Moe's biggest challenge. I believe if I go back to Trinidad I could hide in the mountains where I can scatter seeds where I could rest and roam at night. Feed off deers and natural blood. Me and Ali, we are going to Trinidad.

I leave Austin in charge of feeding Gwen, Rose and Alex. I have a new bride also named Carolyn. She's from Chile. I made her one of us. Austin, Gwen, Rose and Alex. She'll take

care of her, destroy anyone that comes up against her. She's a sister. This is my legacy. This is my story. It is not ending. Maybe it has a continuation of this because so far we haven't caught Moe yet. I watched the moon. We are going to catch him. When I stay in Trinidad, I will come back. Nosferasta could never die. You can never stalk me, silver bullets I see them. Before they come. I protect my angels. This is the history of Nosferasta. Sam, Rose, Alex and Austin they will all feed off of Moe and all of his friends. The reason why I leave Gwen and Alex to do the job because Moe is the only one who knows Oba Nosferasta, the Dread Vampire. The reason why I know Moe knows me is because when I came off the docks Moe was the only one that saw when I killed the three guys when they were trying to take Austin's life and guitar. I broke their necks. And Moe as a detective was the only one who saw. I showed my brides and left very serious orders for them to find him. Gwen knows him more than anyone else, she knows his family. She and my loyal other brides will get him. Undone, not finished yet. Nosferasta, the Dread Vampire. Oba's legacy. Unconquered, uncaptured, a lot to be done. Dangerous Mission.





Afterword by the Amanuensis

The day that I sat down to put this in writing was the same day my bathroom floors were being fixed at home. I left in a rush for work that morning and came back to a rusty mood ring on the bathroom sink counter. The plumbers had found this old ring. It so happened to have been a mood ring gifted to me by Oba in the summer of 2015. With that simple appearance, all the Nosferasta memories started flowing back in.

When Oba and I met on a summer night of 2015, it was a very kismet moment. We met during a strange time in my life where my regular work life was no longer rewarding or important to me. I had no other outlet; all I ever did was work. I had just come home from a week-long trip to California, so I was invited by a close friend of mine to a show at a now closed place called Palisades in Brooklyn. Why even mention the time we met? Well, that's the same time we learned about each other's secret identi-

ties. That night I entered the strange world of Nosferasta, as I met Oba's group of oddball friends. Artists and musicians like Adam Khalil and Austin Sley Julian, both mentioned in these *Mystic Revelations of a Real Vampire*.

Oba and my friendship started out so simple and grew effortlessly. Even though our differences were obvious, physically—he's twice my age—and culturally, we became best friends. Usually after I'd get out of work, we would chill out, smoke some weed, eat some good vegetarian meals and just talk. And I mean talk a lot, about everything. How Nosferasta came to be was we both needed an outlet and found things we loved and bonded with it. We spoke about how we don't ever remember seeing Black vampires ever on TV. The only ones we could think of were the *Blade* movies and Eddie Murphy's *Vampire in Brooklyn*. Oba always would say, "Hey, you never seen a vampire with dreads, eh?"

From then on, a light bulb went off in both our heads. I started out writing his thoughts on the back of the pages of a prayer book. There were times where I would place my own thoughts and we'd think together of other ways to tell the story of Nosferasta. Oba loved to include people he met at random places, shows and coffee shops into the script. Now I realize how into it I was because of my scribbly handwriting—I was writing fast! We both fed off of each other with our inspirations.

When I read over the pages I once helped write, I realized it was time for me to come out of my shell. I wanted to be part of something wild and magical. I loved the concept of vampires and thought this was a revamp never before seen in vampire stories! Nosferasta may be undead but is also full of life.

This was also the time for me to find out who the character of Alex was to Nosferasta. She was who I'd always wanted to be: a powerful and strong individual, both physically and spiritually. Sure, she was protective and ready for orders, but she also had her own path to follow. Through this mystical underground world, I felt this being truly bloom in the real world.

As for Oba, those who know him dearly know the type of character he is and the light he brings into people's lives. Oba always knew of his power and it was time to show it to y'all in this vampiric turn. He's always been called a vampire by his friends due to his youthful and hopeful soul. Due to how he feeds too. He speaks of food as medicine—through the years I've learned so much from him. Our inspirations were really all around us. Oba was inspired by the creative people around him, people like Austin. He saw so much of himself in Austin that he would speak of his friend as his second coming. The second coming of Nosferasta.

Oba always wanted to be a part of history and what better way than being the First Dread Vampire, protector of his kind.

Nomadic savior only capable of harming those who harm first. I recently came across this Malcolm X quote that I felt needed to be added to this: “I don’t even call it violence when it’s self-defense, I call it intelligence”. It’s so fitting. Oba and I spoke about this a lot. Endless conversations about what it means to speak up for our own people, and never lose respect for one another. To have each other’s backs especially during times of trials and tribulations.

We spoke of leaving our mark, our legacy on this earth in Nosferasta. We bonded on always feeling that there was more we were meant to do. So that is the root of Nosferasta, how it all first started. A mystical world that runs so deep beyond the vampire world. It’s to be eternal one way or another. We just wanted to be legends and icons.

Alex Esco

1504 - CARIBBEAN SEA

Held captive on one of the first slave ships to cross the Middle Passage, a young West African named Oba flings himself overboard, choosing death at sea over a life of bondage and misery. Miraculously however, Oba survives, and washes up on the shore of foreign land where he is immediately discovered, bitten, and converted to vampirism by Columbus.

1506 - VALLADOLID, SPAIN

Columbus fakes his own death. Freed from the burden of mortal performance, he can now manipulate "New World" geopolitics completely in the shadows and begin training his new protege, Oba.

my first Vampire kiss was when

christopher columbus bit me.

26 ABCDEFGHIJKLMNOP

ZYXWVUTS R&P O

LENT Wendell Scott's

Eastern noses

ALL

SMALL

PLANT

FIRST

KNOWLEDGE

HOT

BAIL

TALL

BALL
CALL
FALL
WALL
WAR
HALL
MALL

LIKE
BIKE
LIFE
WIFE
KNIFE
KNOW
NOT

GET
LOT
DOT
POT
MAIL
JAIL
NAIL
FAIL

FAT
PAT
RENT
WENT
SENT
WASH
DENT
TENT

1500 to 1800 - ATLANTIC OCEAN

Triangular Trade brings twelve million slaves from Africa to the "New World" and allows Europeans to enjoy an influx of exotic commodities without having to witness slavery firsthand.

1570 - VERACRUZ HIGHLANDS, PRESENTDAY MEXICO

Gaspar Yanga leads a band of escaped slaves into the mountains where they establish the Maroon colony of San Lorenzo de los Negros. They will successfully repel Spanish attacks for the next half century, eventually winning their independence in 1618.

1611 - PRESENT-DAY CANADA

Henry Hudson's true identity as a vampire agent is discovered by his superstitious mortal crew. They mutiny and kill him.

1660 - PRESENT-DAY TRINIDAD AND TOBAGO

From their secret jungle compound, Columbus and Oba see the threat that the Maroon ideology could pose to their vampiro-colonial ambitions. Oba volunteers for what will become a centuries-long deep-cover mission to infiltrate and expose slave revolts and other anticolonial movements.

~~Can't~~ *CAN'T you see the demon?

YE! (x2) my people

CAN'T you see?

CAN'T you see the demon?

Demon is the Horse tonight!

Demon is going TO WALK

1664 - NEW YORK CITY, USA

The Dutch cede control of New Amsterdam to the British, who rename it "New York" and open what will become the fledgling country's busiest slave market.

1712 - NEW YORK CITY, USA

Oba participates in his first undercover action. To build his reputation as an abolitionist, he helps plan and carry out what would be known as the New York Slave Revolt. Afterwards, he secretly reveals the identities of his comrades to the white authorities. Twenty-one are tortured and executed.

1730 - PRESENT-DAY VIRGINIA BEACH, VIRGINIA

Chesapeake Rebellion. Two hundred slaves revolt in present day Virginia. Oba uses his vampiric charisma to work with the local Weapemeoc to track down and execute the escaped slaves.

Later that year, Oba convinces the Cherokee to agree to the Fugitive Slave Clause in their new treaty with the British.

in America get caught in a race war I

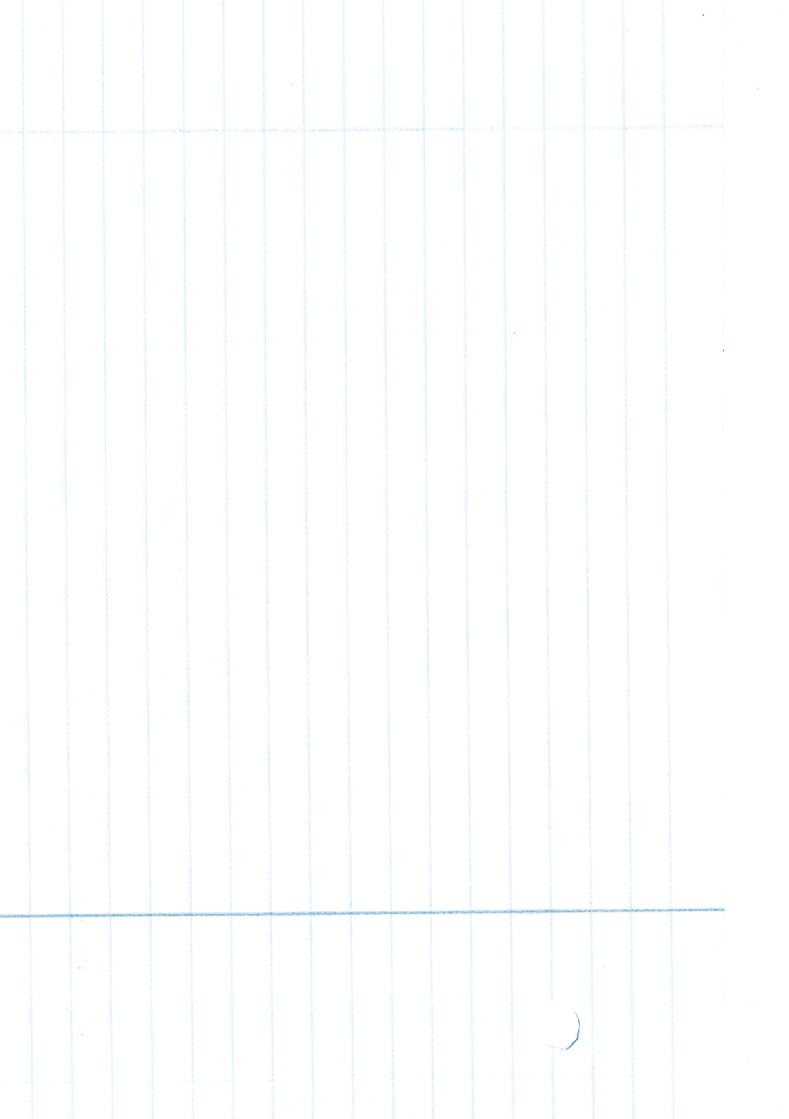
ask

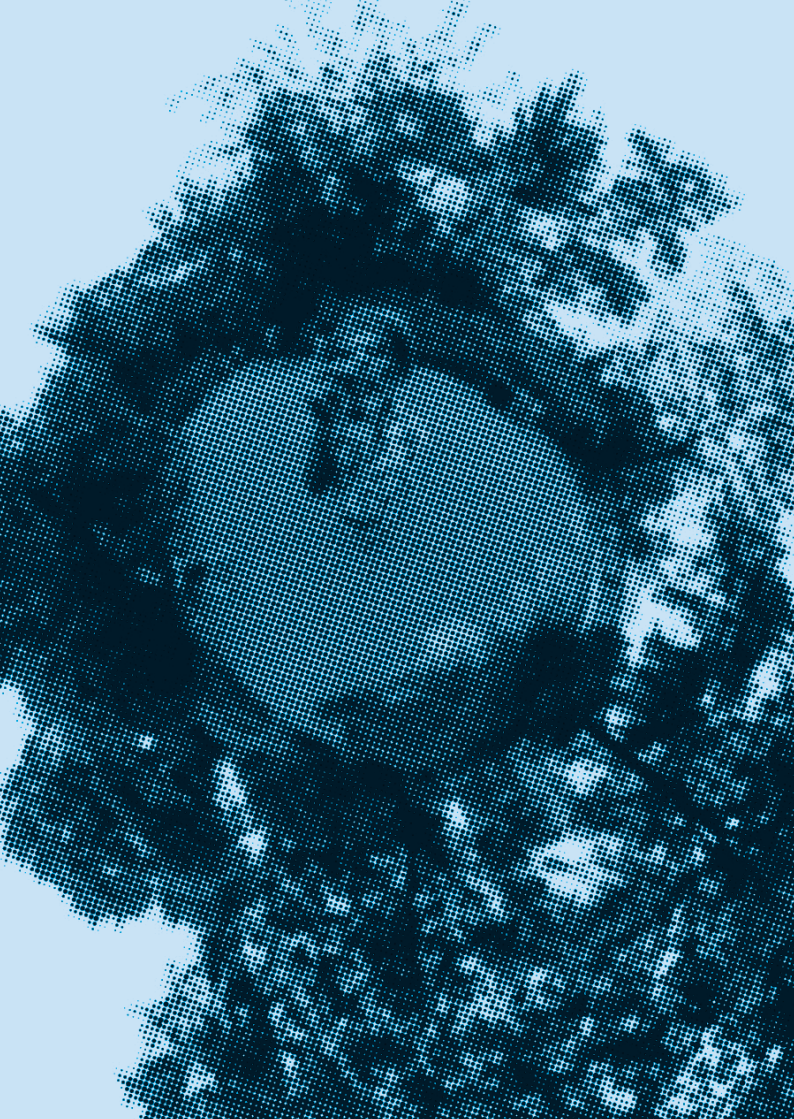
for justice to mercy I get caught in the

middle of it I have teachers and friends on

~~the~~ both side I don't know what two do

wit mankind.





1741 - NEW YORK CITY, USA

Oba returns to New York and befriends and infiltrates the core planning group of the Conspiracy of 1741. The night before the rebellion is to take place, Oba reveals the location of the conspirators to the authorities. One hundred Black people are hanged or burned at the stake.

in America get caught in a race war I

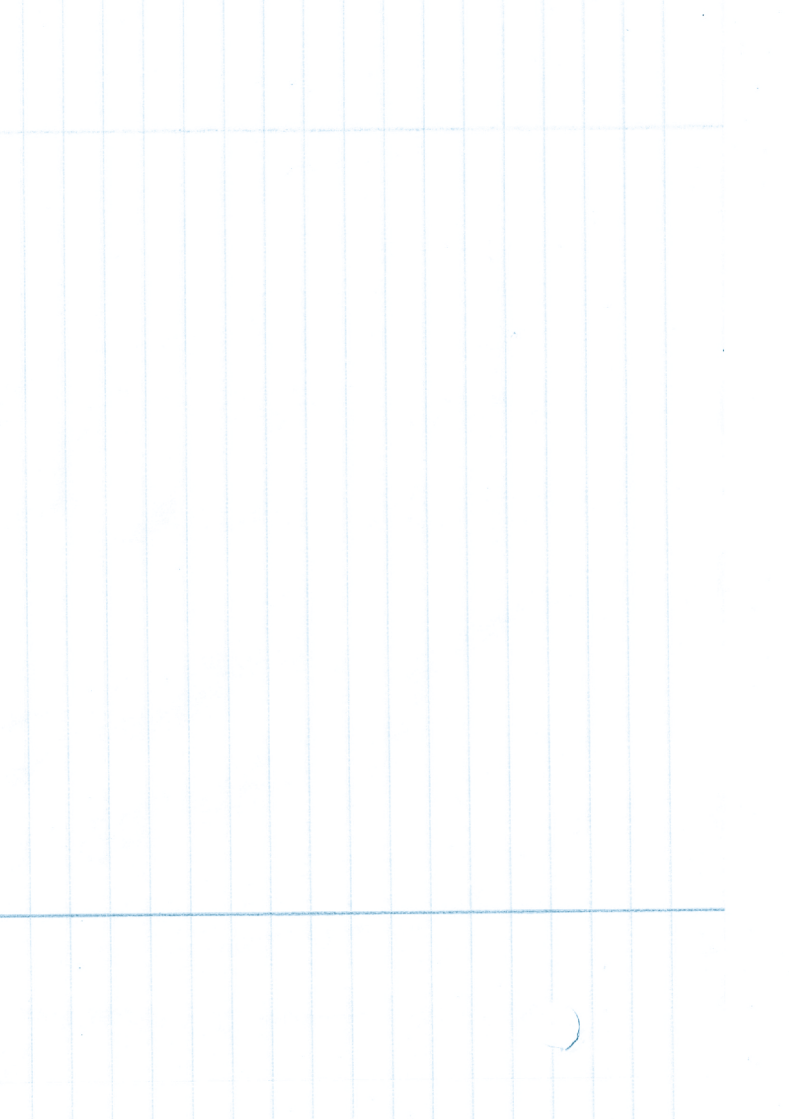
ask

for justice to mercy I get caught in the

middle of it I have teachers and friends on

~~the~~ both side I don't know what two do

wit mankind.



1776, JULY 4 - PHILADELPHIA, USA

Columbus secretly facilitates the signing of the Declaration of Independence.

1780 - NEW YORK CITY, USA

Seeing the need for faster communication between himself, Columbus, and their growing network of vampire agents, Oba proposes a worldwide network of interconnected communications cables.

1791, AUGUST 22 - HAITI

Slaves in Saint-Domingue revolt. The Haitian Revolution begins. After five years of bloody war, the free, non-White state of Haiti is founded and the remaining French colonists are massacred.

1850 - GREAT BRITAIN

Following Oba's instructions, engineers loyal to the vampire cause lay the first submarine telegraph cables across the English Channel.

DEAD COMPANIONSHIP
10/7 @ Michmoes

EFFECTS

GAIN

• CRIME - FAST

GAIN
OCTAVE

• FINAL JUDGEMENT (CROSS OVER) - EVIL
(New)

GAIN

• YR MOTHER IS A WOMAN - Slow Build up

GAIN

• DREAD BLOOD MOON - Blues slide

Distort

GAIN
Distort
octave,

• SOON \$ GAMORA - HEAVY Distort, come back into Jam
(NEW)

GAIN

octave

• HOW MANY KILLERS DO WE HAVE TO CROSS

- Riff Low str
(NEW)
Start (2nd we)
"Kill again
Bass =

GAIN

• I(SMF/I)SDP

- Queen Beat Jam

DISTORT

GAIN

• NOSFERASTA

- guitar start/end

GAIN

• OH-LALA

- High slide (OBA's "Romantiz" song)
(New)

GAIN

• CAN YOU SEE THE MIRROR?

- roll start, PAUSE, DISJOINT
(NEW)

GAIN

• I LOCK MY VOICE

- on "Voice" fast

August 26 Donald J Trump ~~disinformation~~ to destruction
2020

crime last west north south
Native

you ~~Native~~ American and citizens of this country

don't sit down and let one man ruin this

country with race wars stand up for your

right.

this is wrong slavery in America I saw
police officers put on hood on black man
his name is Daniel pruned

the office is kukocslang

Slave masters

Daniel pruned died in Hospital

1857 - MANHATTAN, NYC

Oba bites and converts famed landscape architect Frederick Law Olmsted, commissioning a new lair and adjoining back yard. In 1858 the construction of Central Park and Belvedere Castle begins, razing the Maroon settlement of Seneca Village to the ground.

1865 – PRESENT DAY TRINIDAD AND TOBAGO

The American Civil War ends in a Northern victory. Worried that the new country on the continental mainland is slipping out of their grasp, Columbus and Diego move from their secret compound in Trinidad and reunite with Oba in the newly completed Belvedere Castle.

It is here that Columbus takes a more dynamic approach to their vampiric sociopolitical game. Known to the mortal world as “Reconstruction”, Columbus’ new agenda embraces the commercially seductive aspects of the industrial revolution and abolition while steering away from attempts at true liberation.

I was just human, now I am

NoStaraSta

I became part human and part

Vampire because christopher

columbus bit me.



1876, MARCH 7 - UNITED STATES

Under vampiric guidance, Alexander Graham Bell patents the first telephone.

1896, OCTOBER 23 - PRESENT DAY ERITREA

The First Italo-Ethiopian War ends in Ethiopian victory.

1904 - BERKELEY, CALIFORNIA

Obama converts local post office worker August Vollmer, revealing to him new theories for maintaining the social status quo through force. Vollmer will become the nation's first "police chief" and go on to fully implement ideas of racialized policing and militarized reforms to police departments, specifically the LAPD.

~~ICSDP~~ / ICSMF

I can't see (x4) Dead People
My face

ICS DEAD PEOPLE

They're Already gone

I can't see My face

Nosferasta

Nosferasta YE!

VAMPIER Nosferasta

Blood moon

Nosferasta

FINAL

~~FINAL~~

JUDGEMENT (Crossover)

My People, Final Judgement

1914 - NEW YORK CITY

Following the outbreak of World War One, Columbus senses an immediate need for ideological intervention back in Europe. He dispatches Diego back to Italy to embark on his own deep-cover mission while Oba remains as Columbus' caretaker in New York.

1917 - PRESENT DAY SLOVENIA

The prominent Italian journalist and political activist Benito Mussolini is wounded in action on the Italian front line. Scouring the battlefield late at night, Diego locates and disposes of Mussolini's body, and assumes his identity. The new Mussolini wounds himself with an intentionally detonated mortar, and is promptly rushed from the front line to a hospital in Milan.



a letter of apologize

I Love the American people. ~~to~~ ~~Indians~~
To the native Americans Indians my name is

wendell scotts I apologize for my African

~~of~~ ancestors I am deeply sorry for my
for ~~for~~ parents also sorry for ~~the~~ ~~them~~ mistake in

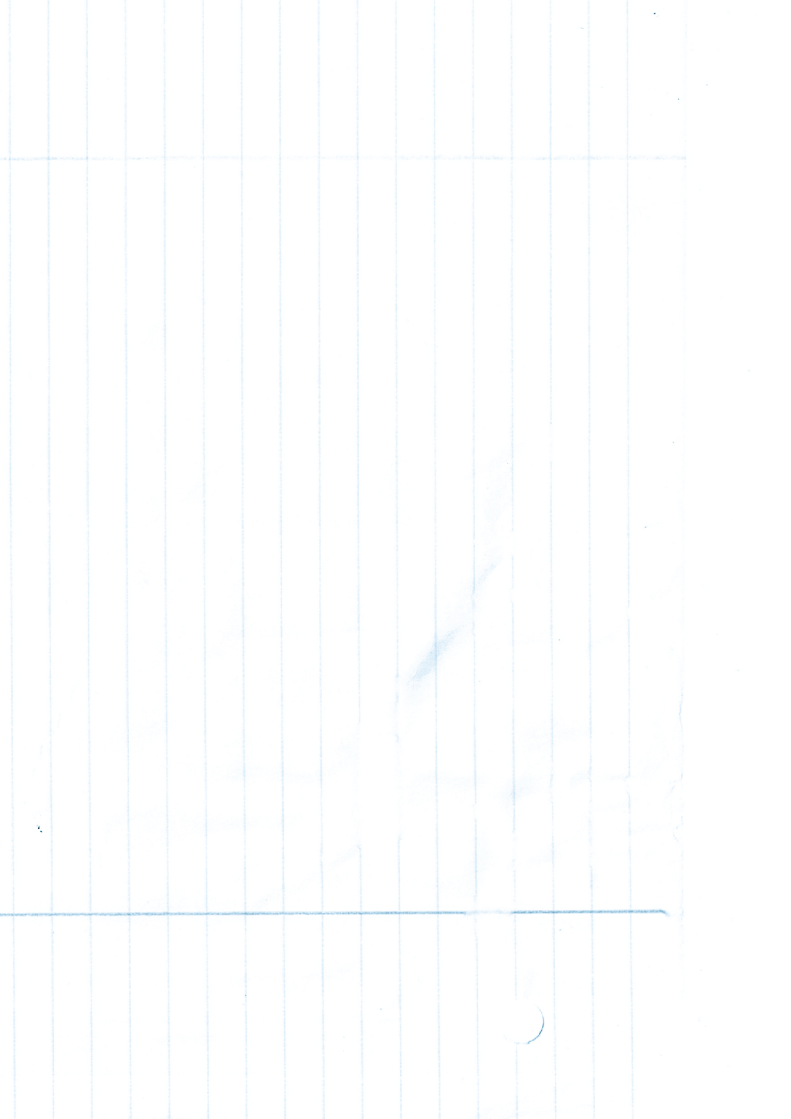
slaughter fighting on the colonial people side

~~for~~

I am ~~for~~ being a Buffalo Soldier against

^{Sorry}
your people. I am so sorry

I Love you all,



1919 - MILAN, ITALY

Mussolini uses his connections in the press to champion and promote his new ideology of "fascism". On March 23 he forms the Fasci Italiani di Combattimento which would later evolve into the Italian PNF.

1920 - HARLEM, NYC

Oba learns about Marcus Garvey's Black Star Line while running errands for Columbus.

1922, OCTOBER 27 - ROME, ITALY

Mussolini and 30,000 Blackshirts march and demand the resignation of Italian Prime Minister Luigi Facta.

1923 - GENEVA, SWITZERLAND

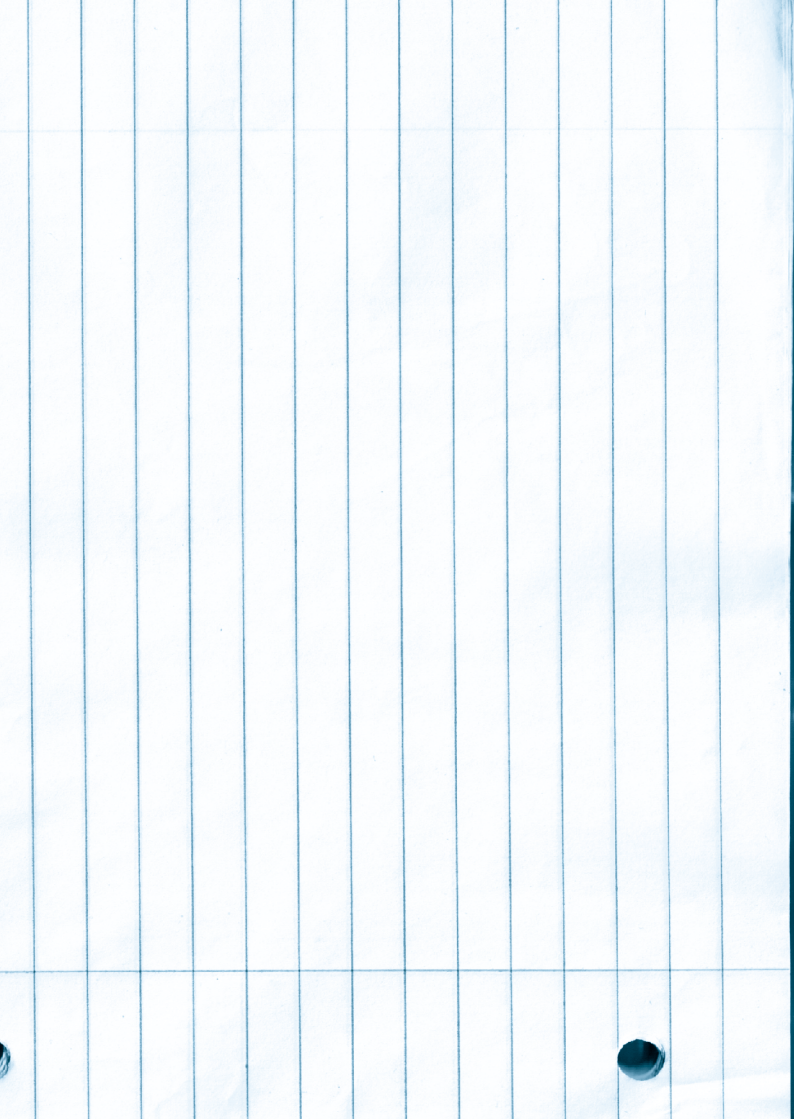
Ethiopia vows to abolish slavery within its borders and joins the League of Nations.

It's cold and dark tonight, what is your favorite food on a

night like this one?

as a vampire I prefer a warm glass of

Blood.



* HUMANITY *

1/6 humanity (x3)

What we gonna do?

What we gonna do now?

When the earth runs DRY

When the earth stops Bleeding

What we gonna do?

When we have no more oil

What we gonna do now?

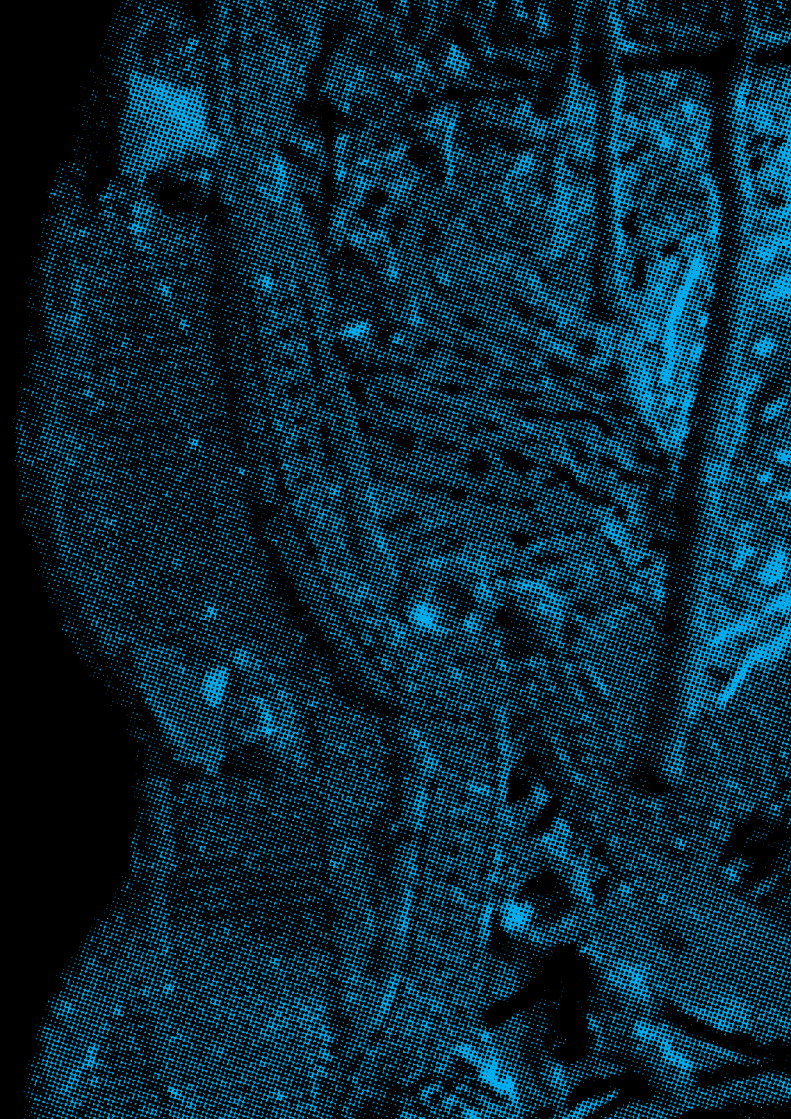
humanity

* Cold Ground

Cold ground was my bed last night
and rock stone was my pillow my people

* ~~Lefferts pits~~ This is Brooklyn

This is Brooklyn, This is all Lefferts garden
Lefferts pits, Flatbush Ave, Nostrand Ave
This is the home of the globe trotters
the Dodgers, This is the hood





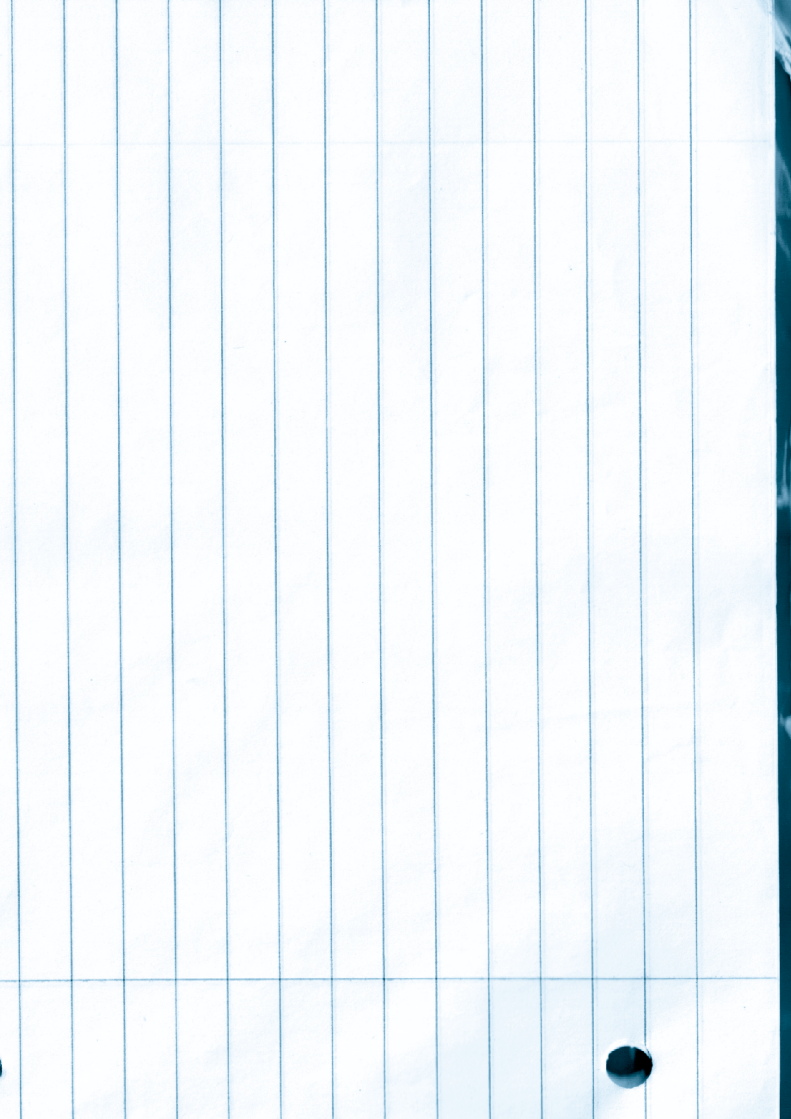
Write a story using these words: afraid, night, haunted,
dark

I am afraid of the dark on Halloween night

so I stay ~~in~~ inside the house

~~because~~ because I do not want to be

haunted.



1924 - WESTERN EUROPE & MIDDLE EAST

Haile Selassie tours the Middle East and Europe.

1924, JUNE 16 - ROME

Haile Selassie is greeted with full honors by Benito Mussolini.

1928, JULY 2 - WHEATON, MARYLAND

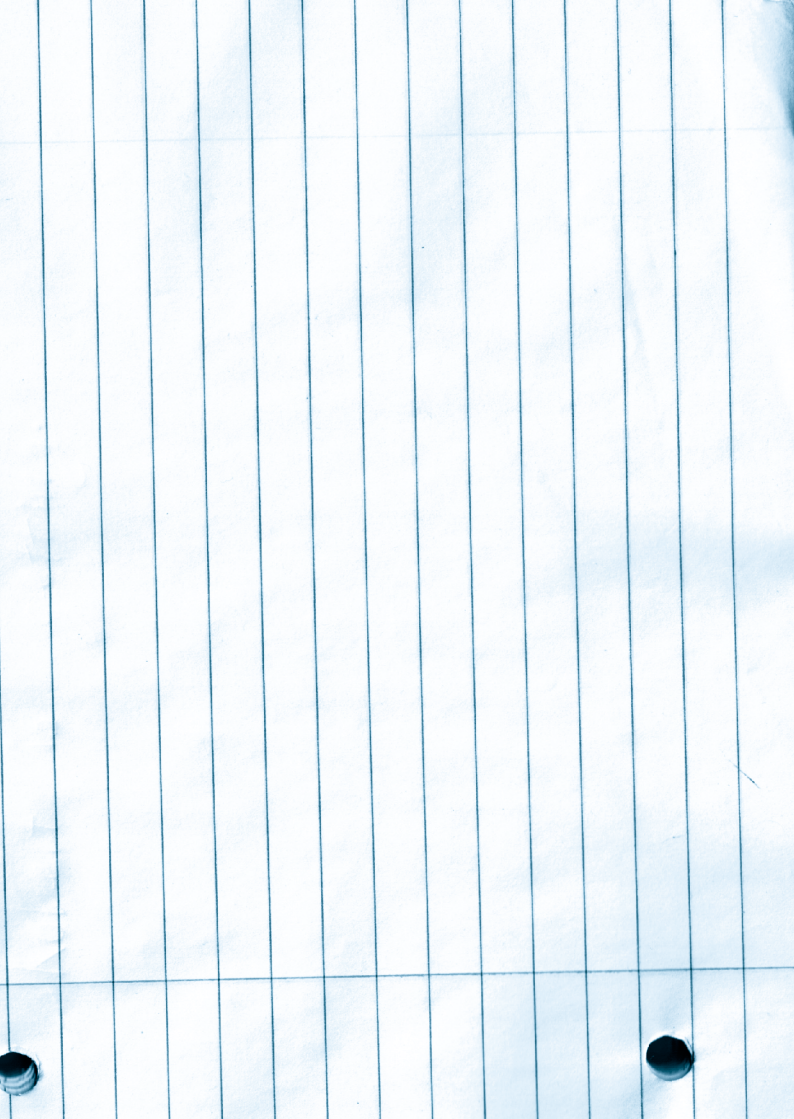
W3XK broadcasts the first 48-line television signal to the general public.

1930 - ADDIS ABABA, ETHIOPIA

Haile Selassie is finally made Emperor of Ethiopia, fulfilling Marcus Garvey's prophecy of a "Black King" crowned in Africa. Already aware of Oba's knowledge of pan-Africanism, and sensing the dangerous potential of such a liberatory ideology, Columbus instructs Mussolini to prepare a second Italian invasion of Ethiopia.

"I've never heard ~~my~~ my minister talk about
women's liberation.

~~How~~





1933 - VIENNA, AUSTRIA

Disturbed by the warm-blooded egoists's sudden return to the spotlight of European geopolitics, the prominent cold-blooded pedophile Sigmund Freud begins the search for a successor.

Potato

sad LITTLE ~~the~~

BEAUTY / gorilla

THE

idea TELEVISION,

~~sign~~ sign

happy

friend,

did

every

ZOO

DON'T THINK

thing

TIME CITIZEN

WANT
movie

Watched

very

ANGRY, away Laughed

broken

BIRDS

KEEPERS

1935, OCTOBER 3 - ERITREA

The Italian army invades Ethiopia, again.

1936 - ADDIS ABABA, ETHIOPIA

After a swift defeat by Mussolini, Haile Selassie is forced into exile. He makes an appeal to the quickly dissolving League of Nations before going into hiding in Bath, UK.

Block
H
people

one
American • Flag

Capital

CITIZEN

~~CONGRESS~~

CONGRESS

Curly

I liked the poetry.

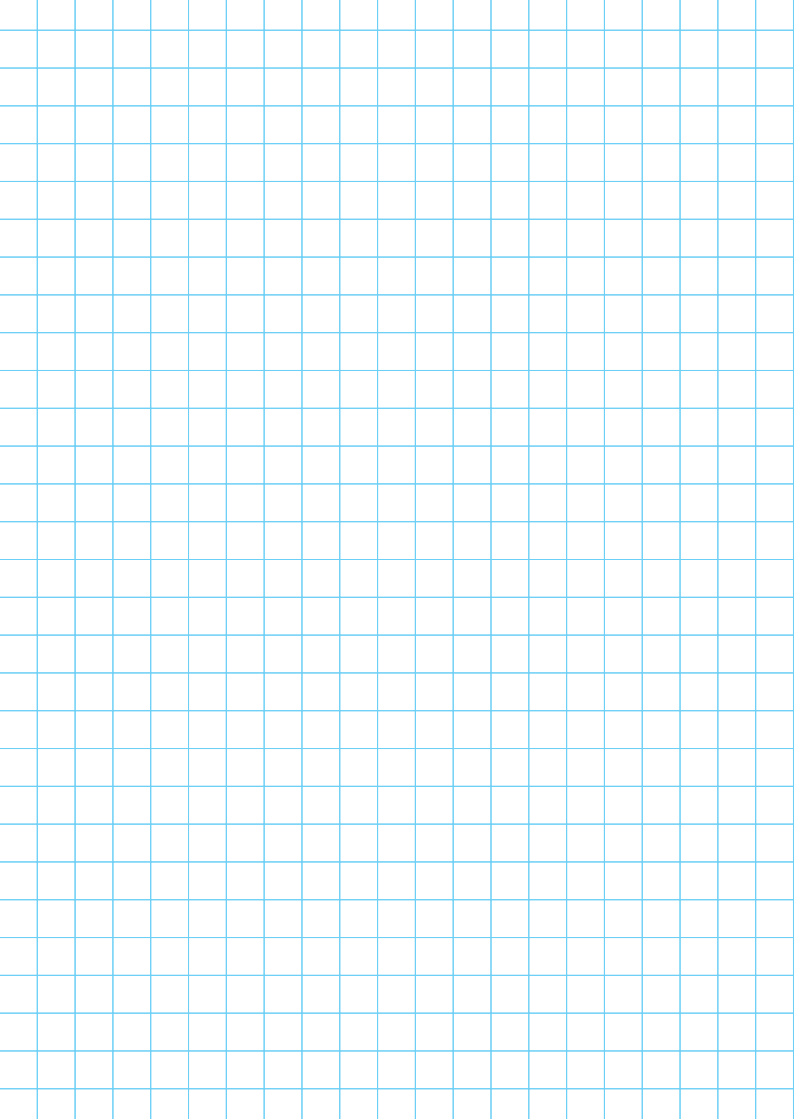
1938 - LONDON, UK

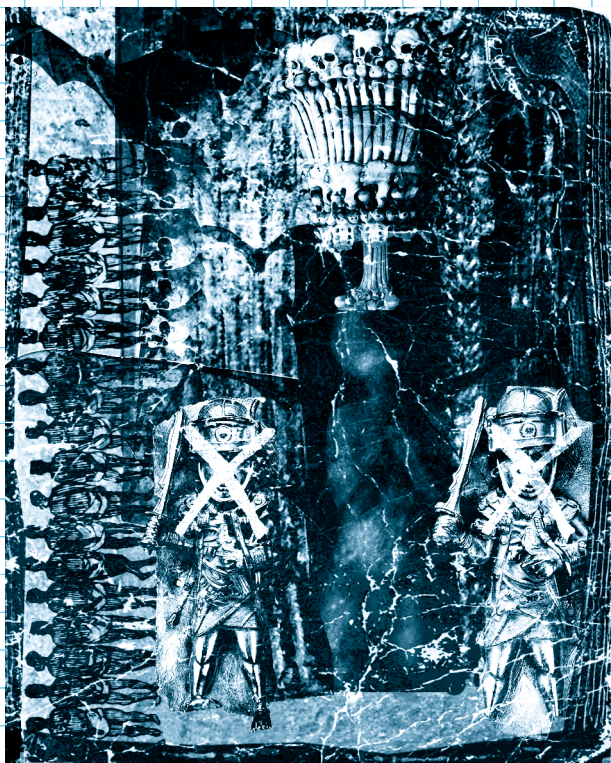
Freud flees to London where he begins courting a new protege who will later be known to the mortal world as Jeffrey Epstein. Freud himself fakes his own death in 1939 and continues training his new cold-blooded successor in secret.

Austin Sley Julian

Vampyric
Atlantic
Transference
Channel

A Collaged History

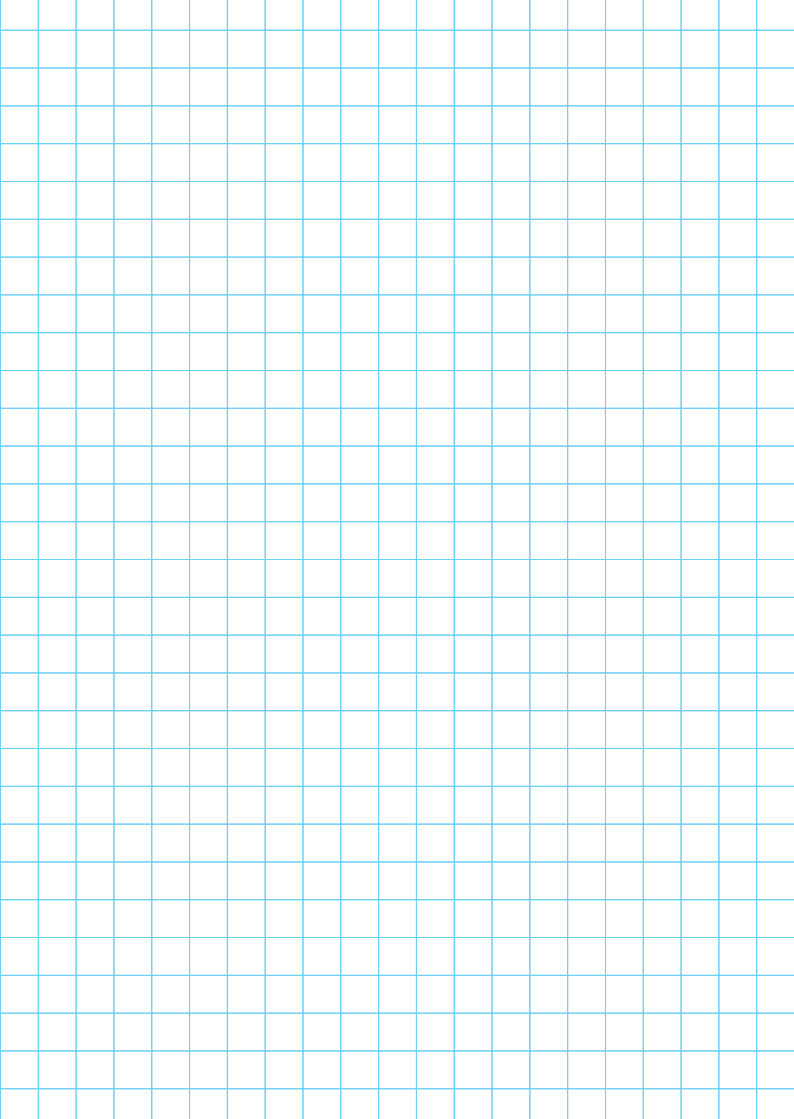
















1945, APRIL 28 - NORTHERN ITALY

Mussolini is captured and executed by Partisan fighters.

1954 - INDIANA, UNITED STATES

The first color television, RCA's CT-100, is released to the public

Peggy Ahwesh

VAMPISH LEGENDARY

A Blood Inventory

SHADOW
DUSK
Vampyr
REFLECTION
MELANCHOLIA

“The solemn tones of an old cathedral clock have announced midnight—the air is thick and heavy—a strange, death like stillness pervades all nature. Like the ominous calm which precedes some more than usually terrific outbreak of the elements, they seem to have paused even in their ordinary fluctuations, to gather a terrific strength for the great effort. A faint peal of thunder now comes from far off. Like a signal gun for the battle of the winds to begin, it appeared to awaken them from their lethargy, and one awful, warring hurricane swept over a whole city, producing more devastation in the four or five minutes it lasted, than would a half century of ordinary phenomena.”

BAT
Rabid
CAT
METAMORPHOSIS

“People look at me as if I were some sort of monster but I can’t think why. In my macabre pictures, I have either been a monster-maker or a monster-destroyer, but never a monster. Actually, I’m a gently fellow. Never harmed a fly. I love animals, and when I’m in the county I’m a keen bird watcher.”

SPIDER
WOLF
SHAPE SHIFT
Lair of the White Worm
MIST
RESTLESS
A Girl Walks Home Alone at Night
MOONLIGHT
NIGHTMARE

“Fantasy is not the opposite of reality, it is what reality forecloses, and, as a result, it defines the limits of reality, constituting it as its constitutive outside. Fantasy is what allows us to imagine ourselves and others otherwise; it establishes the possible in excess of the real; it points elsewhere, and when it is embodied, it brings the elsewhere home.”

Cuadecuc, Vampir

PARASITE

HYPNOTIC

WOEFUL

Trouble Every Day

MURMUROUS

“You will think me cruel, very selfish, but love is always selfish; the more ardent the more selfish. How jealous I am you cannot know. You must come with me, loving me, to death; or else hate me, and still come with me, and hating me through death and after. There is no such word as indifference in my apathetic nature.”

HOWL

DISTURBANCE

QUEER

Blacula

TABOO

BLOOD

“The spread of the disease did not follow recognizable spatial coordinates or temporal laws. It was there, ubiquitous and omnipresent, and yet at the same time seemed to delimit and target certain marginal groups: drug addicts, homosexuals, prostitutes, and vampires. On August 15, 1989, Weekly World News, one of those papers you check out while stocking up for feeding time, ran headlines on the front page next to Lugosi’s Dracula grimace: “AIDS is killing off the world’s vampires!”

WINE
Daughters of Darkness
UNCLEAN
The Devil’s Plaything
HUNGER
SUCCUBUS
Martin
MILK
MUSK
RITUAL

“I rose and resumed my journey, through as quiet a wood as ever grew out of the quiet earth. For the wind of the morning had ceased when the sun appeared, and the trees were silent. Not a bird sang, not a squirrel, mouse, or weasel showed itself, not a belated moth flew athwart my path. But as I went I kept watch over myself, nor dared let my eyes rest on any forest-shape. All the time I seemed to hear faint sounds of mattock and spade and hurtling bones: any moment my eyes might open on things I would not see! Daylight prudence muttered that perhaps, to appear, ten thousand phantoms awaited only my consenting fancy.”

From Dusk to Dawn
SPIRIT
Dracula: Pages from a Virgin's Diary
FLESH
PALLOR
The Vampire Lovers
HAG
VIXEN
Rape of the Vampire
HARPY
Jennifer's Body
BURIAL
DECAY
PLAGUE

“It’s happening because some human group has spotted your kind and decided you’re all dangerous, evil vampires. Or it’s happening because some Ina group or Ina individual is jealous of the success Shori’s family had with blending human and Ina DNA and having children who can stay awake through the day and not burn so easily in the sun. Or it’s happening because Shori is black, and racists—probably Ina racists—don’t like the idea that a good part of the answer to your daytime problems is melanin.”

POLLUTION

“Death is the sole radical limit of this basic solitude; it is the only serious denial of illusion, for if I die, the world is no longer reducible to my spirit which reflects it. Everything has given me to understand that I alone mattered. But death warns me that this is a lie. For I count for nothing; it is the world only which matters. I matter insofar as I am in the world, not as a stranger in closure and self-isolation, but as a particle of energy blending into the light.”

IMMORTALITY

Let the Right One In

CRYPT

COFFIN

CAMP

Abbott and Costello Meet Frankenstein

CRUCIFIX

MOURNING

Santos vs. the Vampire Women

GRIEF

KISS

Near Dark

SEDUCTION

LUST

THIRST

“KK exclaimed, “What’s she on—valium— they should have called this show *The Stepford Lesbians!*” Half dead half alive the infective agent is ravenous for completion, it seeps into your flesh like a water into porous soil *why’s my body full of holes* it seizes your nuclei, pumps out the ‘you’ and sets up factories to manufacture itself *so full of holes, a fish net flung into a cold dark ocean.* “Dark is a state of mind,” you write. “If it was just cock, for instance, for any of us, it’d be bad enough, but hardly an insuperable problem. Next time you panic ask God to enter.” *But what if I get the wrong number* I stick toilet paper in my ears in case it’s the devil talking, the devil whispers “m-IN-a.”

TEETH

SLUT

CANNIBALISM

Legend of the Seven Golden Vampires

DECAY

SOIL

PURITY

“In Lebanon, ghosts, revenants, are repressed not only in reality, but also, largely, in fiction. The Palestinians themselves have to accept the right of return of revenants, of specters with unfinished business, of those Palestinians unjustly killed in an untimely manner. I write in part so that the dead would not be withheld the right of return.”

ETERNAL
RETURN
Ganja and Hess
REPETITION
The Lost Boys

“If you know you are yourself, you know that you are not somebody else; but do you know that you are yourself? Are you sure you are not your own father?—or, excuse me, your own fool?—Who are you, pray?”

PREDATORY
The Last Man on Earth
DOMINATION
INCORPORATION
Bram Stoker's Dracula
CONQUEST
EMPIRE

QUOTATIONS

Varney the Vampyre or Feast of Blood

by James Malcolm Rymer (1845)

Peter Cushing quote

Undoing Gender by Judith Butler (2004)

Carmilla by Sheridan Le Fanu (1872)

The Vampire Lectures, Lecture #1 by Laurence Rickels (1999)

Lilith by George MacDonald (1895)

Fledgling by Octavia Butler (2007)

Sacrifice by Georges Bataille (1939-40)

The Letters of Mina Harker by Dodie Bellamy (2004)

(Vampires) An Uneasy Essay on the Undead in Film

by Jalal Toufic (1993)

Lilith by George MacDonald (1895)



1955 - BLUE MOUNTAINS, JAMAICA

Columbus realizes that Rastafari is the single greatest ideological threat to his vampiric legacy. He sends Oba to infiltrate and destroy the town of Pinnacle, the first Rastafarian camp.

Mutabaruka

dis poem

A Rasta Hymn, 1986

dis poem
shall speak of the wretched sea
that washed ships to these shores
of mothers cryin for their young
swallowed up by the sea
dis poem shall say nothin new
dis poem shall speak of time
time unlimited time undefined
dis poem shall call names
names like lumumba kenyatta nkrumah
hannibal akenaton malcolm garvey
haile selassie
dis poem is vex about apartheid racism fascism
the ku klux klan riots in brixton atlanta
jim jones
dis poem is revoltin against 1st world 2nd world
3rd world division man made decision

dis poem is like all the rest
dis poem will not be amongst great literary works
will not be recited by poetry enthusiasts
will not be quoted by politicians nor men of religion
dis poem is knives bombs guns blood fire
blazin for freedom
yes dis poem is a drum
ashanti mau mau ibo yoruba nyahbingi warriors
uhuru uhuru
uhuru namibia
uhuru soweto
uhuru afrika
dis poem will not change things
dis poem need to be changed
dis poem is a rebirth of a people
arizin awakin understandin
dis poem speak is speakin have spoken
dis poem shall continue even when poets have stopped writin
dis poem shall survive u me it shall linger in history
in your mind
in time forever
dis poem is time only time will tell
dis poem is still not written
dis poem has no poet

dis poem is just a part of the story his-story her-story our-story
the story still untold

dis poem is now ringin talkin irritatin

makin u want to stop it

but dis poem will not stop

dis poem is long cannot be short

dis poem cannot be tamed cannot be blamed

the story is still not told about dis poem

dis poem is old new

dis poem was copied from the bible your prayer book

playboy magazine the n.y. times readers digest

the c.i.a. files the k.g.b. files

dis poem is no secret

dis poem shall be called boring stupid senseless

dis poem is watchin u tryin to make sense from dis poem

dis poem is messin up your brains

makin u want to stop listenin to dis poem

but u shall not stop listenin to dis poem

u need to know what will be said next in dis poem

dis poem shall disappoint u

because

dis poem is to be continued in your mind in

your mind

in your mind in your mind



1966 - JAMAICA

Haile Selassie visits the birthplace of Rastafari and is received as a god. Oba learns about the visit on television.

By the President of the United States of America

Columbus Day, 2020

A Proclamation

More than 500 years ago, Christopher Columbus's intrepid voyage to the New World ushered in a new era of exploration and discovery. His travels led to European contact with the Americas and, a century later, the first settlements on the shores of the modern day United States. Today, we celebrate Columbus Day to commemorate the great Italian who opened a new chapter in world history and to appreciate his enduring significance to the Western Hemisphere.

When Christopher Columbus and his crew sailed across the Atlantic Ocean on the *Niña*, *Pinta*, and *Santa María* it marked the beginning of a new era in human history. For Italian Americans, Christopher Columbus represents one of the first of many immeasurable contributions of Italy to American history. As a native of Genoa, Columbus inspired early immigrants to carry forth their rich Italian heritage to the New World. Today, the United States benefits from the warmth and generosity of nearly 17 million Italian Americans, whose love of family and country

strengthen the fabric of our Nation. For our beautiful Italian American communities—and Americans of every background—Columbus remains a legendary figure.

Sadly, in recent years, radical activists have sought to undermine Christopher Columbus's legacy. These extremists seek to replace discussion of his vast contributions with talk of failings, his discoveries with atrocities, and his achievements with transgressions. Rather than learn from our history, this radical ideology and its adherents seek to revise it, deprive it of any splendor, and mark it as inherently sinister. They seek to squash any dissent from their orthodoxy. We must not give in to these tactics or consent to such a bleak view of our history. We must teach future generations about our storied heritage, starting with the protection of monuments to our intrepid heroes like Columbus. This June, I signed an Executive Order to ensure that any person or group destroying or vandalizing a Federal monument, memorial, or statue is prosecuted to the fullest extent of the law.

I have also taken steps to ensure that we preserve our Nation's history and promote patriotic education. In July, I signed another Executive Order to build and rebuild monuments to iconic American figures in a National Garden of American Heroes. In September, I announced the creation of the 1776 Commission, which will encourage our educators to teach our

children about the miracle of American history and honor our founding. In addition, last month I signed an Executive Order to root out the teaching of racially divisive concepts from the Federal workplace, many of which are grounded in the same type of revisionist history that is trying to erase Christopher Columbus from our national heritage. Together, we must safeguard our history and stop this new wave of iconoclasm by standing against those who spread hate and division.

On this Columbus Day, we embrace the same optimism that led Christopher Columbus to discover the New World. We inherit that optimism, along with the legacy of American heroes who blazed the trails, settled a continent, tamed the wilderness, and built the single-greatest nation the world has ever seen.

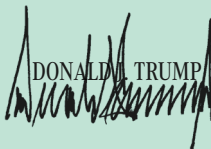
In commemoration of Christopher Columbus's historic voyage, the Congress, by joint resolution of April 30, 1934, modified in 1968 (36 U.S.C. 107), has requested the President proclaim the second Monday of October of each year as "Columbus Day."

NOW, THEREFORE, I, DONALD J. TRUMP, President of the United States of America, by virtue of the authority vested in me by the Constitution and the laws of the United States, do hereby proclaim October 12, 2020, as Columbus Day. I call upon the people of the United States to observe this day with appropriate ceremonies and activities. I also direct that the flag of the United

States be displayed on all public buildings on the appointed day in honor of our diverse history and all who have contributed to shaping this Nation.

IN WITNESS WHEREOF, I have hereunto set my hand this ninth day of October, in the year of our Lord two thousand twenty, and of the Independence of the United States of America the two hundred and forty-fifth.

DONALD TRUMP



[Filed with the Office of the Federal Register, 8:45 a.m., October 15, 2020] NOTE: This proclamation was published in the Federal Register on October 16.



Categories: Proclamations : Columbus Day.
Subjects: Holidays and special observances :
Columbus Day.
DCPD Number: DCPD202000769.



Edited and translated by Lou Cornum

Resurfaced
Fragments *from*
the Interplanetary
Conference
of Colonial
Prehistorians
on the Millennial
of Christopher
Columbus's
Voyage to the Old
New World

An Exercise in Futurology

Editor's Note:

After the five univer-cities of the outer belt were dissolved, the servers where all scholarly works had been stored fell into disrepair. Without enough funding to maintain the power sources, the uni-archive began transmitting emergency data packets to any receivers within range. Many were received, a scattered few were lost forever (or until perhaps some distant reconnaissance) and many more were received in distorted, incomplete states. These packets, as you may well know, are what introduced many to the near-past studies of human activity at the brink of interplanetary life. The following dossier contains reconstructed transcripts of data packs dated 2492 and are all pertaining to a consortium held between the five univer-cities on the occasion of the one-thousand-year anniversary of a once obscure figure, Christopher Columbus.

Interest in Columbus, the 15th-century ancient, was resurgent in the 2400's with many scholars noting the central role his

legacy had in shaping the old earth and the ironic position of Columbus, the space craft and attendant mission, in the human stellar inhabitation series. Many of the conference stream info packs came in unstable uploads but nonetheless present compelling insights into hundreds of years of human interpretation of our collective history. Other included remnants here are retrieved from the feeds of conference participants as well as a few additional curiosities cross-referenced in the archive.

DATA PACKET 0610145-146191221

Panel stream of prehistorians, exo-historians, cosmo-technologists, anthropologists, and post-anthropologists on the ponderances of 1992.

One hundred years ago, the people of Earth, mostly it appears in the Americas, were also thinking deeply about this figure, Christopher Columbus. The discipline of Columbus Cultural Studies, as we all know, is as concerned with the commemorations, considerations, and conundrums of this period as we are with the original voyages of the man himself.

Our first speaker will be speaking on cinematic images of Columbus from the narrative feature film era.

The film *1492: Conquest of Paradise* was directed by Ridley Scott, an artist known for his *Alien* franchise, fictional works set in outer space. He went back in time with his interests, while

the techno-culture went forward. The film had a budget of 47 million dollars to recreate the journey in great detail. A Frenchman, Gérard Depardieu, plays Christopher Columbus with a messianic physicality. Depardieu with shoulder-length stringy hair says, “land”, and confirming his prophetic capacities, “the mists part, and behold: paradise”. He appears in that moment to be praying or perhaps kissing his own knuckles.

When he says “New World” it sounds like “New Word”. A new word for world.

In the same year, *Christopher Columbus: The Discovery* was also released, as well as *The Magic Voyage*, the former a historical epic on the scale of Scott’s and the latter some lighter animated fare for children. Another entry released on this auspicious year was *Carry on Columbus*, the last in a long running British series of travel comedies. Tragedy and farce remain the spectrum of historical reckoning in that year of 1992.

DATA PACKET 0610146-147191221

Prof. Corn speaks on the monument movement of the early 21st century:

In 2016, the Columbus statue in the Boston Harbor was covered in red paint and marked with the words BLACK LIVES MATTER. Tiffany King relates how this incident was relayed with mild confusion in the local media. There was a sense

from the newspaper's audience that the presumed vandals were misguided, having falsely identified Columbus as having anything to do with the movement for Black lives. Columbus, as any politically conscious American knows, was bad to the Indians, but he did not have anything to do with racism. It is however precisely because of Columbus's landing that we live under the current racial regime and its ordering of the human. Columbus's journey is one of the early entries (considering his diary, a literal entry) in the European exchange on the human, a universal form paradoxically defined by exclusion of the African and partial paternalistic inclusion of the Native. This sorting keeps us bound in its demarcations to this day. Speaking to what the tagged-up Columbus does in this New World order, Tiffany King suggests:

“The defacement and bloodying of a conquistador whose legacy still moves through and shapes everyday life in North America and the Americas is a way to illuminate a path toward a way of life between available language and the space of the ‘unthought’ or, at least, unspoken”.

This is from a book written shortly after the event described. It is an early entry into the Red-Black awakening. The first stage of the second Reconstruction Era, resuscitating and elaborating the stymied Black Reconstruction of the 19th

century as described by W.E.B. DuBois. The coming to consciousness is palpable in the mix of confusion and sudden clarity in the public. There is a spontaneous understanding in the subjects who splash this man in blood and there is the stumbling coming to see of the bystanders.

Unfortunately, as we know before the last Columbus statue on earth could fall, there was a desperate attempt by a group of ancients to launch the Columbus mission to the outer planets. Why was this figure resurrected? The ancients, as they soon called themselves being formerly known by more banal terms, were revealed as progenitors of the Columbian curse.

D A T A P A C K E T 0 6 1 0 1 4 8 - 1 4 9 1 9 1 2 2 1

“The Triadic Model, an Introduction”:

[Author name undecipherable]

Sylvia Wynter begins her essay “1492: A New World View” with the call for a third perspective on the centennial of Columbus’s landing in what is now called the Dominican Republic. Reading the cultural debates of the 1990s as a contestation over systems of symbolic representations, Wynter also points out that both the mainstream celebratory and critical perspectives of 1492 ignore the position of Africans during the global expansion that occurs at the moment of Columbus’s landing in the “New World”. This is her triadic intervention to the settler-native binary, where the

settler descendants are celebratory to a false national hero and the Indigenous peoples of the Americas condemn his legacy. There is of course much to condemn, but Wynter has another point: while he left genocide, dispossession, and slavery in his wake, Columbus, also accomplished a profound expansion of thought, breaking through the cultural codes of his time to perform a radical act outside the accepted structures of knowledge. He went where the earth was said to be uninhabitable. He also inaugurated an exchange that would bring the Indigenous peoples of one continent, ripped away, to the homelands of many others (to which Columbus himself was alien), thus initiating a contact that would have world reckoning results in the early second millennium. This is also the legacy of the Columbus spacecraft.

It is through a triadic model, that Wynter relates the Black and Native position as “dually antagonistic” to colonialism and interactionally dynamic. In inadvertently initiating this triadic model at the emerging Matrix of Europe, Africa, and the Caribbean (i.e., the Americas), Wynter argues that Columbus also accomplished a root expansion of thought about the nature of the earth and indeed the parameters of humanity. At the same time, a further paradigm shift needs to occur in reworking the very idea of the Human, whose definition through colonial processes works through complete expulsion of the African or Black subject and partial, conditional inclusion of the Native.

Wynter proposes a new world view of 1492 from the perspective and scale of the human species. At the species level, we can relearn our being-for-each-other and break apart the disastrous reproduction of human types that Wynter traces from 1441 to 1492 to 1992 as determining much of how Europeans sought to conquer the Americas and reconquer the world.

In our own time the possibilities of re-evaluating the human have come with the apprehension and encounter of the alien extraterrestrial.

DATA PACKET 0610150-151191221

“Write the World”, a presentation by Dr. Aromiz:

Geography as a word and as a practice begins with writing. Cartographic representations give shape to geography as do epistolary texts of exploration. The works of European explorers in the Americas attempt to lay out the spatial dimensions of their journeys and residences, marked by colonial conquest and/or missionary activity, encomienda settlements, extraction projects, etc. alongside an evolving discourse on the human.

Columbus’s journals were a story and furthermore a story meant to prefigure a map. His entries provide some indications of a wayfinding guide, an intention to recreate the initial journey, but more importantly, they unfold a spatial and spiritual narrative of discovery. It was as much about finding the New World as

confirming his own millennial prophecy of his ability to do so through the power of god and the crown. The journal is a record of Columbus's vindication: the land he sought had materialized. There is already a trace of how his arrival would be re-inscribed as "discovery" regardless of its status as "known". Columbus had a spiritual ideological surface onto which and from which his words came. The journals are a historical record of place and time in flux—they extend from established understandings of the world's surface according to a Christian framework within which state and capital were subsumed. Discovery was a kind of re-learning the human for Columbus, and, in fact, all of Europe. For it is noted that this conquest, initiated in the Caribbean, reflected an ideology and orientation to dispossession that had begun across the seas on the Iberian Peninsula. The centuries-long so-called "Reconquista" of the Islamic states in the Peninsula was followed by the expulsion of Jewish peoples—many converting, many fleeing to the New World, many persisting in their worship through cryptic means.

In the first paragraph of the first journal of his first voyage to the Americas, Columbus begins his address to Queen Isabella and King Ferdinand with a note of congratulations for "an end to the war with the Moors who reigned in Europe"... Columbus's acknowledgement heralds a plural trajectory that connects the Spanish-Christian war against Muslim and Jewish peoples to the conquest of the Americas. This era of conquest seems again

to repeat in the actions of the United States, who create ever new images of savages and terrorists to become targets in the transformed transit of the American empire. It is beyond the purview of this current project to begin untangling the knot that begins in the Iberian Peninsula with threads of religion, race, and barbarousness, but for the purposes of the study at hand, it is important to note how the figure of the heathen both precedes Columbus's voyage and is forever transformed in the wake of symbolic travel to the Americas before being redeployed in colonial world making endeavors still unspooling over the surface of the earth today. The journeys of contact that became processes of conquest unfold through an evolving exchange on the human, that capital M Man written into existence in contrast to the idolater, the savage, the slave.

D A T A P A C K E T 0 6 1 0 1 5 2 - 1 5 4 1 9 1 2 2 1

Editor's Note:

The following is from a satellite comm. distributed on the message frequency used by both scholars and more informal intellectuals to exchange ideas, histories, etc. It was part of the paratexts of the conference, not officially slotted to any stream but rather a more spontaneous collection of posts and threads from people interested in the Columbus times.



E monde selon ysidre ou
 vnt liure des ethimologies
 le monde est diuisé en trois

parties. La l'une est apelee aise l'autre
 euiope et la tierce auzsiague. Ces trois
 parties ne furent pas diuisées e'gale

I. The American Question

Of course we cannot talk about the Columbian legacy without also speaking to what happened to America. It was the first Columbus, Christopher the Navigator, that began the American myth, but when the Columbus craft took flight into deep space, the United States was united no more. And the Americas of Earth now have many different names in languages not English nor Spanish. That second Columbus, the spacecraft, could have been revenge for the Europeans. It became less a victory of the ancient sovereigns, but another score for the bankers, always destroying boundaries somewhere to re-territorialize elsewhere. In this case, capital moved freely so a few could enclose the moon.

II. Manifesto of the Moon Maroons

The void.

We begin with the void. We are those who survived the void, who made being in the zone of non-being, and those who were not afraid to dwell there. Can you dare to be unsovereign?

Those before us called for a black planet. We see that blackness is what surrounds the planets, what holds the planets, what creates the gravity that rules the planets. More than a black

planet; there is a black cosmos. The cosmos cannot be colonized. The void cannot be assimilated.

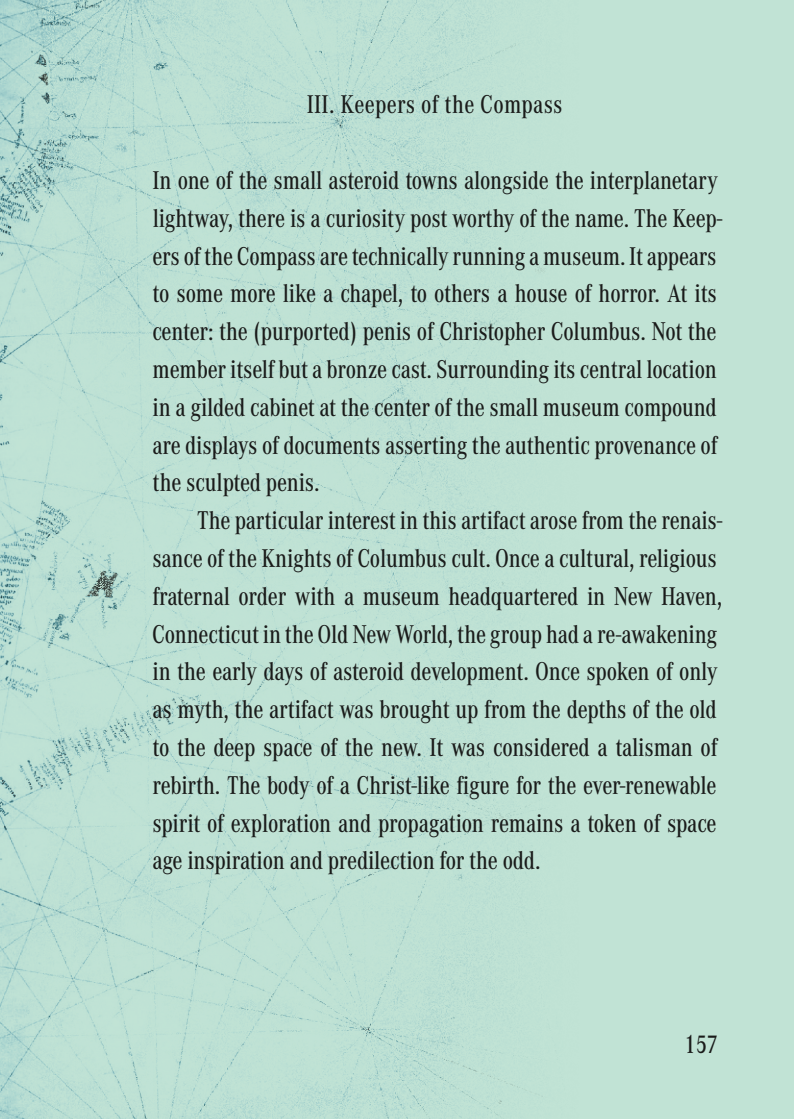
The destroyers, their fear could not save them. Like the continent they first targeted hundreds and hundreds of years ago, their downfall was bringing us, the “savages”, together. Together, on the moon compound where many of us first tasted lunar life, on a contract basis, we toiled in the lunar dust. The destroyers had almost exhausted their capacities for extraction on Earth. Next was the moon, followed by the asteroid belts. The destroyers adapted their bodies to the cold, to the speed. They left us languishing in the moon compounds. We weren't all black but we were all then shaped by the void. There was no homeland to return to. We turned to each other.

Then came the work stoppages, the hostages. We sent our dispatches on commandeered company satellite feeds. We didn't know who heard us. We never hoped to be saved. We found the origins of possibility suffocated on the laboratory continents of Earth and built the next world here in the outer limits. We remade what it means to be human.

We are not all “black”, the senseless word, but we all know the void.

Join us. Shape the Void.





III. Keepers of the Compass

In one of the small asteroid towns alongside the interplanetary lightway, there is a curiosity post worthy of the name. The Keepers of the Compass are technically running a museum. It appears to some more like a chapel, to others a house of horror. At its center: the (purported) penis of Christopher Columbus. Not the member itself but a bronze cast. Surrounding its central location in a gilded cabinet at the center of the small museum compound are displays of documents asserting the authentic provenance of the sculpted penis.

The particular interest in this artifact arose from the renaissance of the Knights of Columbus cult. Once a cultural, religious fraternal order with a museum headquartered in New Haven, Connecticut in the Old New World, the group had a re-awakening in the early days of asteroid development. Once spoken of only as myth, the artifact was brought up from the depths of the old to the deep space of the new. It was considered a talisman of rebirth. The body of a Christ-like figure for the ever-renewable spirit of exploration and propagation remains a token of space age inspiration and predilection for the odd.

1990 - WASHINGTON, DC

ARPANET formally decommissioned, paving the way for private companies to completely transform and commercialize the modern-day Internet.

1992 - ROME, ITALY

The Italian national elections spark a wave of mafia crackdowns and social unrest.

1992, APRIL 29 - LOS ANGELES, CALIFORNIA

The officers who beat Rodney King are acquitted.

Laura Vallés Vílchez

4Cs Creative Director

A Story Within A Story—A World of Many Worlds

An Afterword

Nosferasta is a story within a story—it evokes a world of many worlds in which friendship and collaboration challenge ideas of authorship; and, if we think with Donna Haraway, it also muddles through *story telling for earthly survival*. Along with Oba, with whom the filmmakers have created long-term affective, yet also critical bonds, Adam Khalil and Bayley Sweitzer have developed a speculative narrative: a story that re-imagines Oba's origin in early colonial times, when he is shipped as cargo across the Middle Passage and enticed by the vampire Christopher Columbus.

Aware of the recent debates around the Anthropocene and the limits and entanglements of nature, *Nosferasta* interprets the present as a moment to speculatively re-enact the material-semiotic grammar of *relations*—in the sense of Édouard Glissant—among worldling worlds that weave together the fabric of the current historical moment. It invites the viewer to be attentive to histories that do not satisfy dominant political demands, in order

to evidence a history of conflict. Exploring how culture can be a powerful resource to address ways of *staying with the trouble* or, in other words, dealing with conflictual phenomena, has been one of the main aspirations of *4Cs: From Conflict to Conviviality through Creativity and Culture*, a European Cooperation project co-funded by the Creative Europe Programme of the European Union (2017-2021).

In this regard, *Nosferasta* is commissioned by Gasworks, London and Spike Island, Bristol, as part of this European Cooperation project, co-funded by Creative Europe and the Royal College of Art. Ultimately, the 4Cs project intends to develop collaborative tools to understand how training and education in art and culture can also envision creative accounts while contributing to audience development through co-production and participation. All in all, this publication is another manifestation of the intercultural dialogue and the importance of public arts and cultural institutions, such as the Royal College of Art, in fostering communities of affect and togetherness.

1992 - CENTRAL PARK, NEW YORK CITY

Oba and Columbus watch the LA Uprising on TV. Oba is deeply shaken. To clear his head, he goes for a walk in Central Park and encounters a Rasta who offers him a joint. Oba knows about the taboo herb but has never actually smoked the vampiric antidote.

The cannabis unlocks a liberatory revelation which counters Oba's bloodborne propensity for colonial obedience. Stoned for the first time, Oba finally knows what he has to do. He returns to Belvedere Castle and kills Columbus, betraying his allegiance to the vampire order and fully galvanizing his commitment to Rastafari.

Having killed his original biter, Oba, still apparently thirty years old, goes into hiding and begins physically aging for the first time in almost five hundred years.

Biographies

Peggy Ahwesh Born in 1954, Ahwesh is an experimental filmmaker and video artist based in New York. Since the early 1980s, Ahwesh has forged a distinctive moving image practice in the ruins of originality and authority, embracing improvisatory strategies that prove the critical potential of play. Retrospective exhibitions include the Whitney Museum, New York; Anthology Film Archives, New York; Yerba Buena Center for the Visual Arts, San Francisco; Carpenter Center for the Arts, Harvard University; Filmmuseum, Brussels; and Spike Island, Bristol. Grants and awards include Jerome Foundation, Guggenheim Foundation, Creative Capital, and Alpert Award in the Arts.

Lou Cornum Born in 1989 into a Diné and white settler family in Arizona, Cornum is a two-spirit writer based between Middletown, Connecticut and Brooklyn. A member of the Navajo Nation, they are currently a postdoctoral fellow in Native American Studies at Wesleyan University working on a book project adapted from their PhD dissertation, “Skin Worlds: Black and Indigenous Science Fiction Theorizing since the 1970s” (CUNY, 2021). Their writing on Indigenous art, politics and cultural critique can be found in *The New Inquiry*, *Social Text Online*, *Art in America*, *Frieze*, and *Pinko: A Magazine of Gay Communism*.

Alex Esco Born in 1990 in Jackson Heights, New York. Esco is an actor, singer and artist based in Queens. She starred as Queen Omega in Adam Khalil and Bayley Sweitzer's 2018 independent film *Empty Metal*. Through her friendship with Oba, she had a central role in the inception of the *Nosferasta* universe. Esco has been singing for over ten years. Her drawings focus on the female body, although her interests as a visual artist expand into fantasy-based themes. She is currently awaiting inspiration for her next creative endeavour.

Sabel Gavaldon Born in 1985 in Barcelona. Gavaldon is curator of Gasworks, a non-profit art organisation based in South London. His research explores minoritarian poetics and politics, often embracing experimental and unorthodox exhibition formats. His international touring exhibition *Elements of Vogue: A Case Study in Radical Performance*—first presented at CA2M Centro de Arte Dos de Mayo, Madrid (2017-2018); then at Museo Universitario del Chopo, Mexico City (2019-2020)—transformed the museum into a dance floor. In 2016, he was nominated for the ICI New York Independent Vision Curatorial Award.

Adam Khalil Born in 1988, Khalil is a filmmaker and artist based in Brooklyn. He was raised as a member of the Ojibway tribe in Sault Ste. Marie, Michigan. He is a core contributor to New Red Order (NRO), and a co-founder of COUSIN, a collective that supports Indigenous artists expanding the form of film. His work has featured at the Whitney Biennial, Museum of Modern Art, Lincoln Center, and e-flux, New York; Tate Modern, London; Walker Art Center, Minneapolis; and Toronto Biennial. Grants and awards include an Alpert Award in the Arts, Creative Capital, Sundance Art of Nonfiction Fellowship, Jerome Fellowship, and Gates Millennium Scholarship.

Mutabaruka Born Allan Hope in 1952 in Rae Town, Jamaica. Mutabaruka is a Rastafari poet and broadcaster. His name translates as “the one who is always victorious” in Rwandan language. Often described as a dub poet, Mutabaruka is one of the most innovative voices to emerge from Jamaica’s new wave of poets in the early 1970s. He soon made his mark as a published author, live performer, record producer, and talk show host. He has collaborated with reggae and dancehall artists including Gregory Isaacs, Dennis Brown, Luciano, and Sean Paul. With programmes like *The Cutting Edge* and *Steppin’ Razor*, Mutabaruka became one of Jamaica’s most popular radio personalities.

Oba 'the Artist and Musician' Born Wendell Scotts in 1956 in Port-of-Spain, Trinidad. Oba is an artist, chef and actor based in Brooklyn. His paintings, sculptures and t-shirts have featured at Motel Gallery and Rumpelstiltskin, Brooklyn. From 2016 to 2018, Oba was lead singer of the avant-noise supergroup Dead Companionship alongside Austin Sley Julian, Adam Khalil and Zack Khalil. He starred as King Alpha in Adam Khalil's and Bayley Sweitzer's 2018 film *Empty Metal*. Oba's world-class corn soup has been slurped at the legendary Club Temptation in Flatbush, as well as fine establishments across the world.

Austin Sley Julian Born in 1989 in Brooklyn. Sley Julian is an experimental composer, performer and multimedia artist. He was brought up immersed in the underground music scene of New York City, and he has toured internationally with several music projects he founded, including Sunk Heaven, Sediment Club, and Signal Break, and releasing 16 albums. Throughout his career as a performer, he has taken to challenge the conventions of instrumentation, composition and the limits of musicianship. In his sculptural work, Sley Julian integrates kinetic sound sculpture with jagged gestural form.

Bayley Sweitzer Born in 1989, Sweitzer is a filmmaker based in Brooklyn. His work has featured at Film at Lincoln Center and Anthology Film Archives, New York; LACMA, Los Angeles; Other Cinema, San Francisco; Pacific Film Archive, Berkeley; Walker Art Center, Minneapolis; Tate Modern, London; Bozar, Brussels; Berwick Film & Media Arts Festival; and the Berlinale. He is recipient of a Creative Capital Award. Sweitzer also works professionally as a focus puller and is a member of the International Cinematographers Guild, IATSE Local 600. He acts as a settler accomplice of the collective New Red Order (NRO).

virgil b/g taylor is a faggot born in 1993 in New York and living in Germany. He makes *fag tips*, an online speculative zine. He is one half of sssssSsssssss, a study-friendship with Ashkan Sepahvand, and a member of What Would an HIV Doula Do?, a collective of artists, writers, caretakers, activists and more gathered in response to the ongoing HIV/AIDS pandemic. His work explores histories of care and crisis, magic and toxicity. He acts as a settler accomplice of the collective New Red Order (NRO).

Laura Vallés Vílchez Born in 1984 in Castellón, Spain. Vallés is a curator, editor and researcher based in London. She is the co-founder and editor of *Concreta* as well as a lecturer at the Royal College of Art, where she directs the EU-funded project *4Cs From Conflict to Conviviality through Creativity and Culture*. Recent exhibitions include *It's Your Turn* (EACC, 2018), and *Across the Sand* (Azkuna Zentroa, Artium and CentroCentro, 2019-2020). She directed the biennial *Myths of the Near Future* at TEA Tenerife, 2019-2020.

Film Credits

Directors

Bayley Sweitzer Adam Khalil Oba

Producer Anne Alexander	Puerto Rico Casting Ohm Creative Studio (Gary Homs)	Camera PA Jonathan Serra	Grip (cont'd) Luis Figueroa Jorge Merle
Cinematographer Alex Ashe	Cast Adam Rashad Glen <i>Young Oba</i> Jack Sochet <i>Christopher Columbus</i> Jerry G Angelo <i>Diego</i> Sa Mii Sanchez <i>Arawak Man 1</i> Uahtibili Báez <i>Arawak Elder</i> Veroniq Acevedo <i>Arawak Woman 1</i> Malcolm Báez <i>Arawak Man 2</i> Nelly Báez <i>Arawak Woman 2</i> Sarah Kerr <i>Government Employee</i> Stephen Darren Holmgren Esq <i>Attorney</i> 1st Assistant Camera Lola Banks Rachel Fedorkova 2nd Assistant Camera Chloe Locarro	Steadicam Operator Nick Timmons Add'l Camera Operators Zack Khalil Bayley Sweitzer Sound Recordist Miguel Aguayo Re-recording Mixer Doug Hock Foley / Sound Design Bayley Sweitzer Colorist Andrew Geary Puerto Rico Producer Johanna Mercado Kemel Jemis 1st AD Kemel Jamis Make-Up/Hair Ismael Mulero Awilda Goutier Gaffer Rafy Rivera Grip Melvin Cotto Waldermar Allende	Set Medic Wilfredo Morales Carlos Bellavista Rolon Covid Compliance Officer Efraín Rosado Production Coordinator Elba Estella Locations Analið Nazario Olán Production Assistants Leihan Nieves Andrew Abrahamson Colon Virma Cruz Joubert Angel Nieves Kevin Padilla Adrian Irizarry Nico Herrera Starr Sanford Legal Stephen Darren Holmgren Esq Add'l Casting Services Breakdown Services
Original Story Oba and Alex Esco			
Script Bayley Sweitzer Adam Khalil Oba			
Wardrobe Kindall Almond			
Wardrobe Assistant Alex Lee			
Taino Wardrobe Daniel Rodriguez			
Original Score Leila Bordeuil and Doug Hock			
Editor Bayley Sweitzer Adam Khalil			
Production Design Arturo Cordova			
Art Assistant Manuel Mendoza			
Casting Salome Oggenfuss Geraldine Baron			

Text & Image Credits

Peggy Ahwesh's "Vampish Legendary" printed with the author's permission. Originally published on *F Magazine*, issue 9 (September, 2019).

Mutabaruka's "Dis Poem" printed with the author's permission. Originally released as part of Mutabaruka's third studio album, *The Mystery Unfolds*, Shanachie Records, 1986. This version is reprinted from *Jamaican Journal*, vol. 24, no. 2, March 1992, p. 52.

- Pp. 1, 26-27, 60, 96, 112-113, 129, 142, 158: Adam Khalil and Bayley Sweitzer with Oba, *Nosferasta*, 2021. Film still. Commissioned and produced by Gasworks, London and Spike Island, Bristol. Courtesy of the artists.
- P. 20: Scanning electron micrograph of a mosquito (*Anopheles stephensi*). Photographer: Lauren Holden. Attribution 4.0 International (CC BY 4.0).
- P. 42-43: Oba as King Alpha and Alex Esco as Queen Omega in Adam Khalil and Bayley Sweitzer's film *Empty Metal*, 2018. Film still. Courtesy of the artists and Prone Pictures.
- Pp. 4, 49-51, 58-59, 62-63, 68-69, 72-73, 80-81, 84-85, 90-91, 94-95, 98-99, 102-103: Homework pages from Oba's adult literacy diaries, 2019-2020. Courtesy of the artist.
- Pp. 54-55, 66-67, 76-77, 86-87: Dead Companionship lyrics written by Oba and transcribed by Austin Sley Julian, 2016-2018. Courtesy of the artists.
- Pp. 79: Oba, *G.H. Oba's Mural Representing to the Whole World*, 2015/2021. Reproduction of a mural painted without permission outside of Adam Khalil's apartment building in Brooklyn, 250 x 250cm. Reproduced by Saelia Aparicio. Photo: Andy Keate.
- Pp. 107-110: Austin Sley Julian, *Vampiric Atlantic Transference Channel*, 2021. Digital collages. Courtesy of the artist.
- Pp. 88-89, 135: Oba, *Nosferasta the Demon Dread Vampire*, 2015-2021. Mixed media, 185 x 66 x 49cm. Installation view at Gasworks. Photo: Andy Keate
- P. 153: Orbis terrarum (circle of the Earth) in Jean Mansel's *La Fleur des Histoires*, 1459-1463. Public domain.
- P. 156-157: Venetian cartographer Zuane Pizzigano's 1424 portolan chart. Public domain.
- P. 176: Frontspice of Auguste Barthélemy's *Syphilis: Poème en Quatre Chants*, Martinon, Paris, 1851. Courtesy of Harvard Medical Library.

Gasworks

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Nosferasta

6 October – 19 December 2021

This book is published to accompany Adam Khalil and Bayley Sweitzer's exhibition at Gasworks in collaboration with Oba. *Nosferasta* will then travel to Spike Island, Bristol (5 February – 8 May 2022).

Nosferasta is commissioned and produced by Gasworks, London and Spike Island, Bristol, as part of the European Cooperation project *4Cs: From Conflict to Conviviality through Creativity and Culture*, co-funded by Creative Europe and the Royal College of Art. The film is also supported by Creative Capital and Cinereach.

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Note to Self

If you are remembering this, it means you have discovered something in your time that I have not found now, in our time... something, some way to finally free yourself and begin our third life.

I am remembering this moment. In this moment I am afraid we are losing ourselves, that only a sliver of you remains, and soon you will not recognise me at all, and that this letter may appear to be sent by a total stranger.

I am remembering this moment, possibly the last moment, where I recognise a fleeting glimpse of ourself that Columbus does not control. We are forbidden from writing anything down, so I am composing this letter without ink or parchment, but within your memory, in an envelope sealed by time itself, to be dug up at some point in the future.

I don't know when that will be. Maybe never. But if you do, it means there is still hope [for a third life].

Sincerely,
I and I

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