



The project:

*A cultural triptych
around
fluo man*

Synopsis

History of the project page 03

 Fluoman page 04

 The project page 05

 The associations page 09

Appendices

Fluoman's biography page 11

 The featuring page 12

Contacts

Elijah Tricon : +336.22.85.81.80

Fabien Bozzo :+336.83.66.07.27

fred Cazanave :+336.28.32.60.04

mail: fluoman@hotmail.fr

Official website of fluoman: www.fluoman.com

www.myspace.com/fluoman

www.myspace.com/fluosystem

Substance of a great project

Between painting, music and video

The first homage to the painter Fluoman, who passed away in 2005, took place in October 2006. It was a reggae festival with his most emblematic paintings were shown in the background.

The association Arc en fluo, owning the rights of Fluoman's works, was organizing many exhibitions before understood that his work has to be spread and promoted to a larger audience by different means.



A triptych (his most appreciated pictorial form) of forms, core and schedule takes shape around Fluoman's work. This project is a unique object gathering an audio CD, a DVD and an art book in a special boxed set.



Triptyque Marley: Back drop painting by Fluoman for a Wailers's show tribute to Bob Marley-Cayenne (Guyane) in 1988

Triptych appeared in the 13th century; it is a painting work or sculpted, in three panels. On these three, the two side panels them can be fold up on the third one.

During his career, Fluoman painted many triptychs, and not necessarily inspired by the Renaissance. He did a group of three paintings which have to be exhibited together, and he did many icons inspired by those of the 12th and 13th century. Most of contemporary artists used triptych to describe atheistic works, which is against the definition of the word.

The religious always had being at the core of Fluoman's work.

Few words on painting

Pictorial artists in the Rasta Movement are infrequent.

Neville Garrick and Jesse Watson are cannot be ignored but amongst them only few, like Fluoman, used music as a real mean for carrying their art.

Throughout art history one can find this relationship between painting and music: Caravaggio and the spreading of Baroque music in Italy; Titian praising music in Concert Champetre (c. 1509); or Baudelaire speaking about a work of Eugène Delacroix: « admirable harmony of colours making us dream of chords and melodies; the impression that we get from his paintings is almost musical » (Charles Baudelaire at the exhibition What is Romanticism? In 1886).

And what about Pop Art with Andy Wharol, all the following Pop movement and Basquiat or hip-hop?

Fluoman was an artist of many talents: painter, photographer (he took the photographs of his works himself) and director: he realized a short film in 1981- called Fluo System- showing the lighting of his paintings in music.

It is within these three disciplines- painting, musica nd video- that we will pay tribute to his work.



Aston « Family man » Barret, 1976, Acrylique et acrylique fluo sur toile, 150 x 200 cm

Fluoman "le peintre nomade"

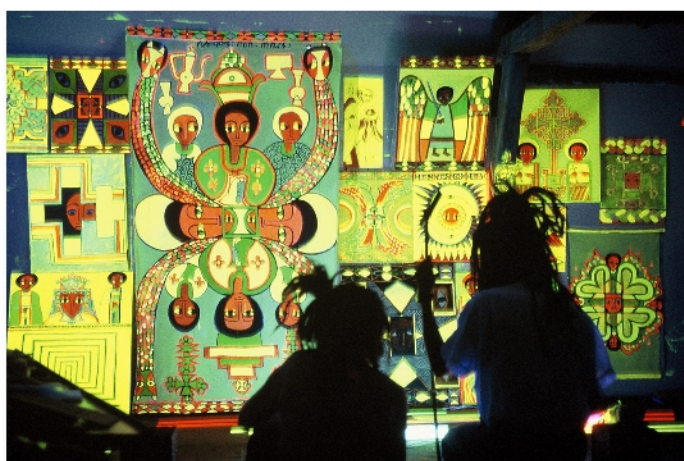
Fluoman was born in 1952; his early works took their inspirations in the Post-impressionist movement- Paul Gauguin, Toulouse Lautrec- or in modern artists, such as Yves Klein (« for the excessive violence of his works ») or Francis Bacon on his works on colours and the pictorial space.

After Bob Marley's death, which triggered the end of the golden age of reggae in France, Fluoman looked for inspirations in Africa, where he spent his childhood.

His desire to fight against the apartheid, and to emphasize the African culture- a collaboration with Thomas Sankara, a symbol of the Panafricanism movement- are shown in his work on Africa. In the 70s, Fluoman discovered reggae music and the Rasta movement, and since then devoted most of his works to them.

His unclettered paintings, tinted with music, are a historic expression of the international emergence of this movement.

« As long as the apartheid is not over, I will continue to work on it » (extract from an interview of Fluoman in August 2005)



Ethiopians paintings

In his « African work », Fluoman has two sides: a painter of African landscapes and everyday life; and a violent lampoonist against every political racial segregations.

In the 90s, Fluoman concentrated on Ethiopia and created a new simple graphic design.

This design is naive or extremely meticulous, and based upon a personal vision on Ethiopian Coptic art.

It was the time when he decided to dedicated his life to his art and moved to Marseille in the 2000s.

Marseilles, as a melting pot, is an inspiration for the artist.

He made a set of paintings on Marseilles seashores that every inhabitants would easily know.

Fluoman "le peintre nomade"

Fluoman painted 600 paintings with fluorescent acrylic: each painting reacts to ultraviolet light which shows invisible contrast to the normal light.

His artistic name comes from this capacity to enlight his paintings with fluorescent.

This innovative concept to enlight paintings gives life to them, behind a band on stage or at an exhibition. However, this fluorescent technique is quite old: it appeared in China during the 11th century and was found again by a shoemaker of the 17th century.

It is easy and natural to find these fluorescent pigments and the black light to show them. This innovative concept to enlight paintings gives life to them, behind a band on stage or at an exhibition.

« When I see this reaction, immediatly I understand: 1- how to use the fluorescent colours. 2- With it I can do light shows and 3- I understand that I've got work for all my life. » (Extract of an interview of Fluoman, August 2005)

Thus, putting ultraviolet lights in front his paintings let the existence of a mass of different versions for one painting. It is like reggae music in which there are a lot of different versions of a same instrumental with different singers or arrangements.



Crisis, 1979

Acrylique et acrylique fluo sur toile, 150 x 200 cm

In day light



The same painting with fluo light (black light)

Rasta Movement: first inspiration of Fluoman

Nowadays, Fluoman is mostly known for his work on reggae music.

He was passionate by this movement from the 70s and painted portraits of Jamaican singers, their stage settings and many disc covers.

This passion for reggae music led him to discover the rasta movement and the strength of its substance:

The rastafari movement appeared in Jamaica in the last half of 20th century. The word rastafari comes from the Amharic Ras Tafari which is the birthday name of Haile Selassie I - from Haile: strength and Selassie: trinity (selah is 3 in Amharic).

He is considered as a sacred character because of his descent which would lead to biblical kings Salomon and David according to the Ethiopian tradition and the meaning of his birthday name. Rastas saw in a prophecy saying that the coronation of an African king (of Haile Selassie under the biblical name: « King of kings, lord of lords, conquering lion of the Juda's tribe, light of of the world ») that he was sent by Jah and would lead them to the end of their sufferings.

Thus it is commonly said that Haile Selassie as Jesus is the embodiment of Jah, human and divine in the same time.



Another important figure is Marcus Mosiah Garvey who is seen as a prophet by the rasta movement followers. Pioneer of Panafrikanism, he was the eulogist of the union of black people throughout the world and the instigator of the coming back to Africa of the slaves' heirs.

The basics of the rasta culture can be found in the Bible. Indeed, rasta is a spiritual movement which claims its commitment to biblical foundations (new and old testament). Rastas identify themselves in the Bible and take constantly inspiration in it.

The Rastafari movement is seen as a religion, a philosophy or a syncretism for its inspirations in the Bible. Rastamen simply see it as a lifestyle.

Musicians are not the only eulogists of the rasta message: graphists, painters (Neville Garrick, Jesse Watson...), poets (Michael Smith, LKJ...), writers (Hélène Lee, Yannick Maréchal...), photographers (Adrian Boot) and also directors work on and with the rasta movement. Many movies have been shot on this very subject.

This multitude of supports led us to choose 3 artistic medias to broadcast Fluoman's work: an artistic triptych.

Naturally, it is through these three Vectors that are painting, music and video that this project wishes to pay tribute to Fluoman.

The Cd :



It is extremely rare to see, nowadays, many international rasta artists and different musicians gathering for « an album with painting as a background ».

Audio Principles.

A southern French backing band- loved by Fluoman- are recording instrumentations to propose to the international reggae artists to sing their words on these compositions as a tribute to Fluoman.

For each music, there will be two texts: one in English written by Jamaican and African artists, and a French one written by Fabien, ex singer of the band Militan Band (followed and advised by Fluoman for the artistic choices).

The musical part is entirely supervised by Fluoman's son, Elijah.

Instrumental sessions are recorded in southern France where the painter liked to attend to sound recording and mixing sessions.

Musicians are gathered under the name of Fluo System for this event and produce a pure 70s Jamaican roots reggae.

Strong basse-drums, bewitching riddims, original percussions and punchy brass are the basic elements proposed to the singers.

The English versions, which are introductions to the coming CD methodology of production, were recorded in artists' backstages, hotel rooms etc. To achieve these recordings Arc En Fluo and Version Fluo move with a mobile digital recording studio and everything needed.

This measure is close to Fluoman's who would move with his painting suitcase to create new works.

The passion of African and Jamaican artists is spontaneous and touching. Fluoman, invited in Jamaica by Bob Marley himself, got the gratitude of Jamaican artists for 30 years.

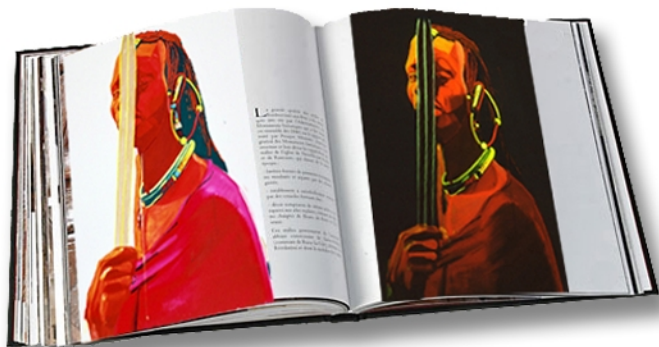
The pre-production is in progress and already has the following artists, who have composed original melodies and texts:

- The Congos
- Israel Vibration
- Manjul
- Earl 16
- Toots and the Maytals
- Max Roméo
- Lone Ranger
- Kiddus I
- The Viceroyes
- Linval Thompson
- Derjah
- Winston Mc Anuff
- Matthew Mc Anuff...

Their compositions are new and subtly -and legally- inserted in the first « Fluo System » instrumentations.

Finally, the arts of the CD cover and booklet will be realised from Fluoman's paintings, like Fluoman's works on Burning Spear, Culture, Steel Pulse, Yabby You or Tonton David CDs' covers.

The art book:



It is the core of this cultural triptych. Indeed, Fluoman did not published any art books during his life. This project, as a tribute, has to emphasize his work through a book worthy of it.

This book will be a great retrospective of Fluoman's beloved themes: Africa (Ethiopia, West Africa and South Africa), Reggae music and Marseilles.

About 60 paintings will be reproduced with different quotations from Fluoman interviews.

It is planned to ask Contemporary artists for the preface. The conception of the book will be made by a professional graphist, helped by Fluoman's family, and will insist on a modern and uncluttered page setting, entirely made to emphasize the painter's works.

The book cover will be printed with a unique fluorescent printing technique. A landscape size would be the ideal one in order to put the book in a « global » boxed set.

Because of Fluoman's international fame in the reggae movement, an English translation has to be placed next to French texts. This lack of translation was a terrible default of the catalogue showing the exhibition in Chartres.

This art book is truly expected, so this coming edition shall be a unique object with 3 dimensions which could find its place in academic libraries, museums and galleries.

The dvd:



The Dvd will contain a 52 minutes long documentary on Fluoman's life.

It will be a documentary between a biography and a journey in the painter's world and an alternation of archives and different documents shot.

Interviews will lead the audience in a deep discovery of some paintings or side of Fluoman and all with an educative tone.

It will be sometimes institutional because of the painter and his career's range, but still musical and with colours according to the recordings already available.

The story of this documentary will melt with Fluoman's life: the different places he painted or dwelled will be where the recordings will be made. These recordings will composed a tribute album and also the soundtrack for the interviews. Thus, Jamaica, Mali, Ethiopia, Marseilles and Chartres have to be in the documentary.

The story is a journey, a journey in Fluoman's life and work and in the same taimé in the movement triggered by his death. The video project will integrate meetings with the musicians, the making of musics and lyrics, the recordings, concerts...

Original compositions by The Congos in a hotel room of Montpellier, one-shots by Earl 16 and Manjus (Zicalizes 2008 where Fluoman's works were shown), a smily sound recording with Israel Vibration are already available. Also available: concert extracts with The Congos, Lone Ranger or I Jah Man Levi in front of Fluoman's paintings.

Finally and for the very first time since its creation, this DVD will integrate a remastered short movies by Fluoman (Fluo System; 1981).

It depicts, with reggae music, the countless possibilities of mixing lights on paintings: it is the Fluo System concept created by Fluoman.

Finally, the story is the story of an injustice: Fluoman did not had the possibility to see his art broadcasted, or the elaboration of fluorescent technique; a technique in which he was a pioneer.

With this project many artists and volunteers work together for the only goal of seing his work available to everyone.

Association Arc in fluo



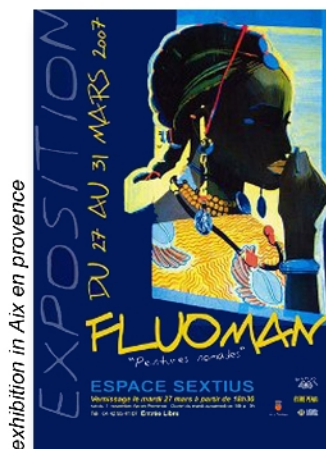
Created in 2006 is chaired by Elijah Tricon, the son of Fluoman. Based on Chartres and Marseilles, it deals exclusively with the work of Fluoman. Its purpose is to preserve and restore paintings of Fluoman, but above all, its goal is to promote the work of Fluoman through various events: Exposures, concerts, recording of CD, DVD, edition of catalogues and supports such as tee-shirts, post-cards...

The official site of Fluoman and the association Arc in fluo was created this year: www.fluoman.net.

Association took part in the organization of the first "festival homage to Fluoman" (Reggae Time 2) in Chartres in October 2006. The artists present were as follows: The Congos, Lone Ranger, Fluo System, Jim Murple Memorial...



reggae time 2



exposition in Aix en provence



les zicalizes #11



retrospective 01 Chartres

The eleventh edition of the festival "Zicalizes" in Paris area in May 2007, also made the beautiful share with paintings of Fluoman. Moreover the association Arc in Fluo organized the exposure "fluoman, the wandering painter" in Aix in Provence in March 2007 as well as the first retrospective devoted to the art of Fluoman in Chartres in July/August 2007 "Fluoman, black light, retrospective #1" with the participation of the town of Chartres. This exposure was accompanied by live concerts (Fluo System) and by Sound Systems. It attracted more than 5600 visitors.

It is in collaboration with Fluo System (musical formation dedicated to the work of Fluoman) and a great number of reggae artists that will be carried out the next event around Fluoman.

Association Version Fluo

VERSION FLUO

In the past named "the error of Jack" this association organized many cultural events in the reggae circle.

It has been active for more than 10 years in PACA region and it dealt in particular with the reggae band "Militan Band".

The association held many stalls of cultural information in the reggae gigs organized in Marseille to broadcast a message of peace and justice.

Fluoman worked in this association for the realization of a small pocket of disc, unfortunately this project could not be born.

It worked with the band Militan Band on Marseille for many concerts; and also worked voluntary works by teaching gratuitously percussions in a primary school (Rose Val Plan primary school).

Today this association is a new pole in the diffusion and the promotion of works of Fluoman. This last having passed part of its life in Marseilles, the association "Version Fluo" develops today all the actions in the south of France with the assistance of the artist's family.

This is the reason why, the association "Version Fluo" works in permanent collaboration with the association "Arc in Fluo". They carry together out cultural projects around the art of Fluoman, such as for example the valorization of the work of Fluoman at the Vélodrome stadium with the group of supporters MTP, or the organization in concerts in homage to the painter...



Some pockets of disc carried out by Fluoman during its career.

Appendices

FLUOMAN'S CV

(Antoine Tricon ,known as)
Paris, 1952- Marseille, 2005

EXHIBITIONS :

- 1976 Givaudan - Paris
- 1979 West Indian Week - Chartres 12m x 4m
- 1983 Hanging of a 10m x 7m painting at the Young Painting Show Convergence
Le Grand Palais- Paris
Art Gallery of Chartres
Artists' committee against Apartheid- UN
- 1984 VIIth biennial on Mali- Bamako
- 1985 Racines Noires 1985- Paris
- 1986 Third edition of the National Week of the Culture of Burkina Faso-
Bobo Dioulasso
Fluoman Lumière Noire - Temps Utile- Chartres
- 1987 International Forum Against Apartheid- Ouagadougou - Burkina Faso
10th edition of FESPACO- Ouagadougou - Burkina Faso
- 1988 Fluoman Lumière Noire 2 - Le Moulin- Chartres
- 1989 Bicentenary of the French Revolution – Museum of Chartres

BLACK LIGHT ACTIONS

- 1981 Reggae Concert of Ras Michael - Marseille
Reggae Concert of Ras Michael, Culture, Congos Ashanti...Palace,
Mutualité, Palais des Arts - Paris
- 1982 Tribute to Bob Marley - Chapiteau de la Villette-Paris
- 1983 Concert of Pierre Akédengué - Théâtre de Chartres
Sound System Fluo - Musée des Beaux Arts de Chartres
- 1984 Tribute to Michael Smith - Théâtre du forum des Halles - Paris
Concert of Francis Bebey - Art Against Apartheid - Marseille
Sound System Fluo - Maison de la Culture - Massy
Sound System Fluo - Théâtre Ruteboeuf - Clichy
- 1987 Alpha Blondy's European Tour
- 1988 Tribute to Bob Marley feat. Wailers - Cayenne - Guyanne
- 1989 Wailers' concert - Paris
- 1996 French Tour, le blues des racailles feat. Tonton David
- 1998-2005 French Reggae Bands' concerts (Jo Corbeau, Bob Wasa, Militan Band)

OTHER ACTIONS

- 1980 Three Wall paintings in Bob Marley's studios- Jamaica
- 1998-2005 Two wall paintings in the stade vélodrome, Marseille, and works with the
Marseille supporter group.

FluoSystem musicians :



The core :

Naturally Elijah, Fluoman's son, is at the heart of the musical band.

He's playing the saxophone for many years and with Fabien (ex-singer Militant Band and Fluoman's friend), they set this musical project inspired by Fluoman's work.

Olivier Martin (a talented organist) and Philippe Eschenbrenner (guitarist and music teacher), both friends of Fluoman, quickly joined the Fluo System Crew.



After them Bruno de Rougemont (drums and choirs) and Cedrik Paulon (the stepping razor from Marseilles) joined the band, touched by the beauty of Fluoman's works, whom they did not meet.

Drums and bass :

For this project, a substantial rhythm section was compulsory. Thus, David Sitbon (drums) and Fabienne Romano (Bass) joined the Fluo System Crew. They are at the core of Dub Akom: a band from Marseilles which plays with Jamaican new roots artists such as Murray Man, Lutan Fire, Jah Mason etc. Their radical and powerful style gives to the FluoSystem a strong musical basis.

The brass :

With Elijah already on saxophone, the band needed both a trumpet and a trombone player. Lead by a concern of magnificence, two exceptional musicians were chosen: Michel Barrot: founder of the Professional Musical Jazz Institute of Salon de Provence (IMFP) who also played with great artists for nearly 30 years (Johnny Hallyday, Sylvie Vartan, Michel Sardou, Michel Legrand orchestra...).

And Francesco Castellani: one of the best trombone player in the world and teacher at the IMFP. These three musicians give an amazing impulse to the FluoSystem. This brass section also gives mythical reggae power with a touch of jazz choruses.

The "featuring"

MAX ROMEO:

He left home at the age of 14 and won a local talent competition when he was 18; prompting a move to the capital, Kingston, in order to achieve a musical career.

In 1965 he joined The Emotions. In 1966, the group had their first hit. The Emotions went on to have several hit singles and by 1968, the singer, by this point known as Max Romeo, start a solo career. During this time he did some recording with The Hippy Boys, which would later became The Upsetters.

"Wet Dream", was the first hit of Max Romeo in Jamaica, although in the UK it was met with a BBC Radio ban. Still, the ban only made it more popular and the single charted in the Top Ten, in the UK Singles Chart, before featuring on his LP, A Dream, which included singles in a similar vein.

In 1970, Romeo returned to Jamaica and set-up Romax, an unsuccessful record label and sound system. Romeo travelling around Jamaica, playing on the back of a truck. After this, Romeo recorded a number of religious songs, until he worked with producer Lee "Scratch" Perry, producing the classic singles "Three Blind Mice "Sipple Out Deh", and "I Chase the Devil". A remixed version of "Sipple Out Deh", entitled "War Ina Babylon", was another popular track in the UK, the first fruits of his deal with Island Records, and was followed by an album of the same name, and a follow-up single "One Step Forward". Shortly after this the pair fell out, leaving Romeo to self-produce his follow-up album.

He moved to New York City in 1978, where he co-wrote the musical, Reggae, which he also starred in. In 1980 he appeared as a backing vocalist on "Dance" on The Rolling Stones album Emotional Rescue. In 1981, the favour was returned when Keith Richards (of The Rolling Stones) co-produced and played on Romeo's album, Holding Out My Love to You. He returned to Jamaica in 1990, and began touring and recording more regularly.

His last album, in 2004, named "A little time for Jah" is produced by Mediacom.



TOOTS:

Toots and the Maytals, originally called simply The Maytals, are considered legends of ska and reggae music. Frederick "Toots" Hibbert, the leader of the group, grew up singing gospel music in a church choir, but moved to Kingston in 1961.

There, Hibbert met "Raleigh" Gordon and "Jerry" McCarthy, forming a group. They recorded their first album, "Never Grow Old - presenting the Maytals", at Studio One in 1962-63 with musical backing by the legendary Skatalites. The band's musical career was rudely interrupted in late 1966 when Hibbert was arrested and imprisoned.

Following Hibbert's release from jail towards the end of 1967, the band officially changed their name to Toots and the Maytals, there come three classic albums: "Do the Reggay", a 1968 single widely credited with coining the word reggae, "Pressure Drop", "54-46 was my number" and "Monkey Man", the group's first international hit in 1970. The group was featured in one of reggae's greatest breakthrough events - The Harder They Come, the 1972 film.

The group released three best-selling albums, and enjoyed international hits with Funky Kingston in 1973 and Reggae Got Soul in 1976.

The band won the 2005 Grammy award for best reggae album True Love, an album consisting of re-recorded versions of their classics alongside popular and legendary musicians (Willie Nelson, Eric Clapton, Keith Richards, No Doubt, Ben Harper, Manu Chao...)

ISRAEL VIBRATION:

Israel Vibration is a reggae harmony trio, originating from Kingston, Jamaica. Lascelle "Wiss" Bulgin, Albert "Apple Gabriel" Craig, and Cecil "Skeleton" Spence all overcame adversity in the form of childhood polio and went on to be one of the most successful roots groups to form in Jamaica in the late 1970s. The trio initially met at a rehabilitation center.



After going their separate ways, and each converting to the Rastafari movement, they reunited in Kingston and formed a vocal group. Funding for their first album came in the form of a grant from the Twelve Tribes of Israel branch of Rastafari after Hugh Booth, a member of the Twelve Tribes, had overheard the three men singing in a wooded area outside Kingston. Apple and Wiss were living in the area, which they had converted into a home.

Israel Vibration recorded three albums; "The Same Song", "Unconquered People", and "Why You So Craven" before temporarily disbanding in 1981 after recording sessions for the latter were left incomplete. The three men moved to the United States to seek professional health. In 1988, Gary "Dr. Dread" Himmelfarb, founder of RAS Records, urged the trio to reunite and record an album. Skelly, Apple, and Wiss were flown to Washington, D.C. to record a new album at Lion and Fox Recording Studios. "Strength of my Life", the group's fourth album and first of 18 CD releases on the RAS label, was met with great praise and is considered one of the few post-golden era touchstones of the roots reggae genre.

In 1997, Apple Gabriel left the group to pursue a solo career. Skelly and Wiss continue to record albums and tour the world as Israel Vibration, backed by longtime associates Roots Radics.

LONE RANGER:

Anthony Waldron a.k.a. 'Lone Ranger' was born in Kingston Jamaica. He migrated to England during the 1960's and returned to Jamaica 1971. During 1974 he embarked on a DJs career by working as a Disc-Jockey for a sound system located in Dunkirk. This was the period when Jamaica's music style depended on the cultural and what was called Rub-a-Dub style. It was also during this period that DJs music took its greatest leap into Jamaica's music market. "Lone Ranger" had become one of the most versatile sound system DJs in Jamaica. Between the year 1976 & 1979 while working for the Soul to Soul Sound System he received the honour of being selected the number one DJ during this period and made a couple of appearances on sun splash concerts.

After many successes as a Sound System DJ and with a few good hit records to his credit, "Lone Ranger" was not satisfied with his record producers. That decision lead him to Mr. Dodd of Studio One Records where he has done his best work to date, and has remained the public's favorite DJ.



EARL 16:

Daley grew up in Waltham Park Road, Kingston, and began his singing career by entering local talent shows. He became the lead vocalist for the group The Flaming Phonics, playing live around Jamaica. Named Earl 16 because of his age, he decided to drop out of school to pursue his music career. The group split up, with Earl 16 concentrating on his solo career. Earl 16 recorded "Malcolm X" for producer Joe Gibbs in 1975 - a track written by Winston McAnuff, and which was later successfully covered by Dennis Brown.



In 1977, he joined Boris Gardiner's group, which brought him into contact with Lee "Scratch" Perry. In the late 1970s, after a spell with Derrick Harriott, Earl 16 recorded four tracks at Perry's Black Ark studio, including the original recording of "White Belly Rat"

In the early 1980s he recorded singles for a variety of producers including Linval Thompson, Augustus Pablo, Clement Dodd, Sugar Minott, Yabby You, and Derrick Harriott, and recorded his debut album with Mikey Dread. Earlier material recorded for Studio One was released as 1985's Showcase album.

In 1985, after spending time in the United States, he relocated to England, fathering a child. Earl 16 began working with Mad Professor.

Returning to Jamaica, he worked briefly with King Jammy. In the 1990s he made guest appearances on tracks by Dreadzone and Leftfield. He signed to WEA for his major label debut, 1997's Steppin' Out album

MATTHEW MCANUFF:

Born the youngest son of Vivienne Johnson and renowned musician Winston "electric dread" Mcanuff, Matthew was born in 1986, Kingston Jamaica and grew up in Sedburgh North East Manchester. He was introduced to stage performance at age 9 which aided his blossoming career. Matthew then went on to recording professionally at age 13 which led to the compilation of his first two singles "I know" and "cruising", recorded at First Rise studio. Due to academic pursuits, the young musician paused his musical endeavor to complete his studies at Knox College High. After graduating, he spent two years at Knox Community College before reigniting his musical flames. He then returned to Kingston where he started recording with Builders music and The Uprising Band led by drummer (his eldest brother) Rashaun "Black Kush" Mcanuff. It was then he created songs such as "acoustic melodies", "set me free", "life in the past" and others. After which he released his hit single "Be Careful" with Earl "Chinna" Smith on Makasound "Inna Di yard" vol 2 production which got heavy rotation on France Inter and Radio Nova in France and debut 1 on Natty Dread sampler.



TTHE CONGOS:

The Congos formed as the trio. "Ashanti" Roy Johnson (tenor), Cedric Myton (falsetto), and Watty Burnett (baritone) Myton formed the Congos, initially as a duo with Johnson, recording the single "At the Feast" for Lee "Scratch" Perry. Perry expanded the group to a trio with the addition of Burnett, this line-up recording the classic roots reggae album Heart of the Congos in 1977 at Perry's Black Ark studio. The album has been described as "the most consistently brilliant album of Scratch's entire career".

But Perry was in dispute with Island at the time the Congos' album was finished, so it was released on his own Black Ark label, limiting its success overseas, and causing a rift with the group.

The Congos went their own way, organizing a limited pressing of the album themselves.

Burnett quit the group, soon followed by Johnson, who embarked on a solo career. Myton continued to record as The Congos with various other musicians until the mid-1980s.

In the mid-1990s, The Congos reformed, with Myton and Burnett joined by Lindburgh Lewis, several albums following in subsequent years. In 2005 Myton recorded Give Them the Rights with a host of backup singers and star session players such as Sly and Robbie and Earl "Chinna" Smith, very much in the spiritual 70s roots vein...



KIDDUS I:

b. Frank Dowding, St. Mary, Jamaica, West Indies. Kiddus I came from a middle class background and initially adopted a hippie lifestyle before converting to Rastafari. It was Isaacs who encouraged Kiddus I to pursue a career in music, although the singer had already recorded a session with Joel Gibson in the early 70s. Kiddus I was later recruited as a vocalist in Ras Michael And The Sons Of Negus. With the group he performed on the Jamaican hit "Non A Jah Jah Children", that featured on 1975's Rastafari produced by Tommy Cowan. The following years, he enjoyed a modicum of success with "Graduation In Zion". The song was later featured in the movie Rockers and on the soundtrack album. His other releases include "Security In The Streets" and "Cry Wolf". In 1999, Kiddus I appeared alongside Jamaica's heavy metal king Gibby at Kingston Muzik Night, a celebration of the diverse sounds of Jamaica promoted by the Reggae Sunsplash organisers, Synergy.

THE VICEROYS:

Wesley Tinglin moved to Kingston when he was 12 years old, quickly soaking up the rich harmonies of vocal groups like the Wailers and the Maytals. He formed the Viceroyes with Daniel Bernard and Bunny Gayle and the group earned a recording session in 1967 with producer Clement Dodd. Though "Lose and Gain" and "Fat Fish" didn't do well, the second session's "Last Night" and "Ya Ho" did much better. 1968 brought the band a deal with Derrick Morgan, who produced several singles during the next three years. After Bunny Gayle left the band, Tinglin recruited Neville Ingram as a replacement. Since then, the band has recorded as both the Interns and the Viceroyes. The trio finally recorded an album in the late '70s; Along with a series of singles, the band recorded three albums in the early '80s, We Must Unite, Chancery Lane and Brethren and Sistren. The band has not recorded since the Eighties, but Heartbeat Records has released a compilation of most of their recordings for the Studio One label.

