


**A Tribute to Antoine Rosini Jean Baptiste " Ti Manno"**

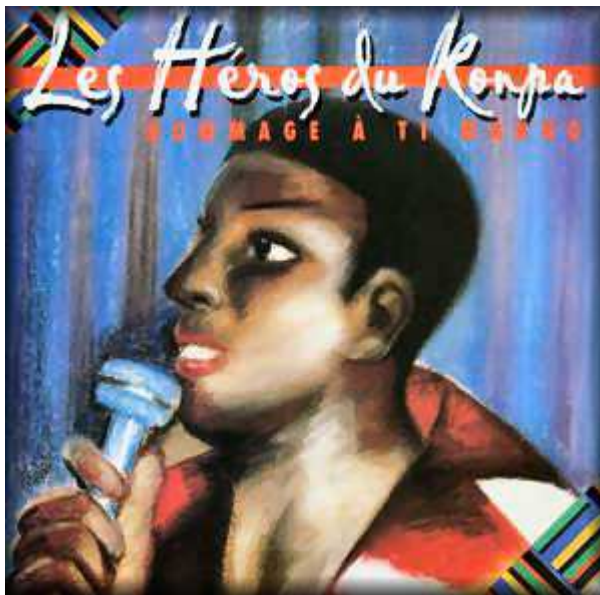
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# A Tribute to A Haitian legend Antoine Rosini Jean Bapstiste " Timanno"

by [Rene Devis](#), Heritagekonpa Magazine

art work courtesy of Clifford Sylvain

[Listen to Best of Timanno \( free mp3\)](#)



In the long history of Haitian Music there has been no figure more singular than Antoine Rosini Jean Baptiste, better known as Timanno. Nearly twenty years after his death, you can still hear and feel the power of his music through the timeless melody and powerful messages in his songs. Timanno was a gifted singer, composer, and arranger. He was the most charismatic Haitian performer of his time, and his music enthralled generations of konpa music ( popular Haitian music) fans. Timanno's unique talent and deliberating music continues to resonate with millions of Haitians and French Caribbean's.

Timanno was a genius, ahead of his time, a musical prophet, a visionary, and revolutionist. His lyrics did not only examine and elucidate the vices and cite the lack of progress thereof in Haiti, but his music also sheds lights on the human condition, African unity, freedom, exploitation, corruption, immorality, and discrimination. Unlike many other popular Haitian singers in his time, Timanno's had the courage to denounce the ambiguous nature of Haitian society. He understood his role as an artist and the power of his music, which he used effectively to appeal to people's consciousness. He was the first Haitian singer to denounce sexual harassment and discrimination in the work place through his songs.

Although Timanno's musical career was short-lived, but his contribution to Haitian music and society was enormous and must not be forgotten. By the time of his death on May 13, 1985 (at the age of 32), Timanno had become a national icon and the most recognized and influential voice in the Haitian music industry.

His songs possess universal appeal and have a therapeutic effect on everyone who

listens to them. Timanno's talent as both a singer and a songwriter transcends all boundaries. Referring to the inhuman treatment Haitian immigrants are subjected when they arrive on the soil of certain countries, Timanno wrote in his song " [Nan Danje \( mp3\)](#) " (we are in danger wherever we go) whether

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it's in the United States, Nassau, Bahamas, Venezuela, Peru, Canada, Bolivia. We are in danger. Although we helped many of these nations to gain their independence, yet they show very little gratitude, instead they treat us like second class citizen. They use Haiti's poverty status as stigma to isolate and humiliate us. I will never forget December 26, 1981, the most humiliate day in my life, when U.S immigration officials publicly humiliated Haitian migrants as they arrived on Florida's shore. They had their dogs sniffing and attacking my poor Haitian brothers and sisters, it hurts me".

This particular song had inspired two American anthropologists, Nina Glick-Schiller and Georges Fouron; to name an entire movement after him, "Ti Manno and the Emergence of a Haitian Transnational Identity". "The lyrics of Ti Manno, a popular Haitian singer, and the short-lived Ti Manno movement are examined in order to elucidate the factors that shape the multiple and overlapping identities of Haitian immigrants. It is argued that, as black immigrants, Haitians tend to be "transnational" who form identities that allow them to accommodate to and resist realities of race and class in both Haiti and the United States", wrote Nina Glick- Schiller and Georges Fouron in their research article that was published in the American Ethnologist in 1990 .

In the mid-1980's during a time when there was a growing AIDS crisis in the United States and other affluent Western countries. Haitian were inexplicably stigmatized and named "AIDS Carriers" by the so-called AIDS experts and other world health organizations. During that same time period, FDA regulation excluded Haitians from donating blood, a ban that was eagerly challenged by Haitians across the world. In April 20, 1990, nearly a million Haitian converge on Brooklyn Bridge to protest this unfounded accusation. Although the ban was later repealed by the FDA, but the damaged was already done. Haitians were or are still subjected social ostracism, discrimination, and injustice.

Timanno was the first world and Haitian artist who attempted to dispel this myth and denounced the [AIDS stigmatization \(mp3\)](#) which seek to target and discrete an entire ethnic group. Timanno wrote, " Disease has caused concerns for mankind since the beginning of civilization. A disease has no nationality, no absolute physical entity; yet American officials have a tendency to falsely accuse small developing Nations when they have no scientific explanation for certain problems. American: AIDS, SIDA, 3 HH, did not originate from Haiti, American you need to find your cure for AIDS . Numerous scientific studies have shown that Haitians are not responsible for the HIV virus, yet you continue to falsely accuse us. American you need to find your cure for AIDS. Babylon holds your tongue and find your cure for AIDS". Timanno was keenly aware of his environment, and he understood his role as an artist. He used his microphone and songwriting abilities to demand respect, equality, and a better life for his nation and its people.

Although Timanno's name is not well recognized in the English speaking Caribbean nations and Western countries, but Timanno's deep humanity, social lyrics, and nfluence on French Caribbean music has made his life legendary. He left behind a remarkable reservoir body of recorded work, which refers to almost every conceivable situation or crisis.... [next 1 out 2](#)

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**What is your earliest or best memory of Timanno? Do you think he is the greater Haitian singer of all time? [Give us your feed back.](#)**

Heritagekonpa Magazine would also like to remember [Nemours Jean Baptiste](#), the founder father of Konpa Music, who died on the May 18, 1985 ( Haitan Glag Day)

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