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*DREADNESS: The Mystic Power, Philosophy and
Performance of Shadow 1941-2021*

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UNCOVERING THE CANON – THE SOUND OF SOCIAL AGENCY



Rayshawn Pierre

Stop yuh bow Mr. Fiddler, Oh Ha Hai!

When ah man ah walk him road, him rarely think bout legacy

Or the fact, that 'im could be the subject of intense scrutiny

But all man nuh mek equal, ah that me know

Especially when dem source inspiration, ah the traditional ingenuity ah Tobago

So mek meh take allyuh pon wa journey

Where difference and brilliance interseck

So ah we could bookmark inna the history, the importance ah respeck

This nuh no once upon ah time or wire bend - story end business

This ah de clarion call, where once and fuh all, ah wi ah guh deal with

DREADNESS.

Drag yuh bow Mr. Fiddler.

I have never been this enthusiastic to analyse dreadness in all my life: dreadness in its mystery, nuance, and complexity, and as a site of power. I would like to declare that dictionaries do not provide a large enough scope for the word “dreadness”. What is known as dreadness, is the social enactment that the word suggests. This means, our point of departure is an attempt to contextualize the term separating it from its often static, traditional associations with fear, reassessing it to unearth its unspoken,

undeclared possibilities, and seating it within the context of calypso, both as a cultural form and as a mechanism for “social confrontation” (Rohlehr 1). It is useful to consider this type of confrontation as a form of agency. Further, if we regard the development of calypsoes, we can identify their survivalist ethos, and how they have “adapted themselves to local circumstances, whilst pursuing the objectives of freedom and space” (Rohlehr 216). This adaptation offers insight into the dynamics of the environment within which the Calypsonian lives, speaks, and fights. If dreadness is to be situated within the context of the lived experience, voice, and fight of the Calypsonian, consideration must be made to scrutinize the meanings ascribed to calypso as being the agent for social discourse, thus opening it to further, critical evaluations.

Dreadness is disruptive. By its nature, it aims to contest and dismantle what has been deemed common, but which is simultaneously dysfunctional through a specific type of warrior performance. This performance becomes the “key to social or self-validation” (Gibbons 149). Dreadness is subversive. It delinks from the socio-ideals associated with the proverbial ‘rat race’ of wealth generation, upward mobility, and academic elevation, toward a troubling of the longstanding, systemic manifestations of oppression and suppression. Dreadness is dialogical. Without consent, it opens pathways to popular discourses; particularly those that illuminate the systemic turbulences between the marginalized or fence holders and the power holders or gatekeepers. I have used fence holding and gatekeeping as a visual metaphor for how systems of power and the performance maintaining power can be viewed. Dreadness is a strategy for survival. It is inward-looking: on the one hand, it facilitates the opportunity to “inherit the legacy of independence, self-reliance, individual initiative, and the capacity for coordinated action” (Nettleford 37), and on the other hand enables the performance of “strategies of self-defense and attack” (Rohlehr 216). Dreadness is a way of being. Further, the

Shadow's embodiment and performance of dreadness as philosophy clarifies why it should not be reduced to a look or feeling.

Nettleford offers that "many contemporary artists have no problem with being the creatures of all their ancestors - the textured, complex, concentrated offspring of the wilful accidents of modern history" (40). This has enabled the Caribbean artist to craft himself and his space out of a set of unique learnings. Shadow, through verbal and visual proclamation, has offered new ways of seeing, being, reconciling, and negotiating the socio-political power dynamics of the Caribbean space. Shadow's music transcends representations of the "common elements of threat, challenge, boast and self-assertion" (Rohlehr 1) that have been typically associated with the sobriquets and messages by local Calypsonians, but actively marries and sustains accessible yard education and entertainment. Shadow's assertion and articulation of dreadness, will first be examined in the broad context of how dreadness is constructed, navigated, and then offered as a technique of self. The intersections between his persona, music, and philosophy give us a direct point of access.

Deconstructing The Persona - The Aesthetic Of Dreadness

Rohlehr offers that "among the many reasons why calypso has constantly reinvented itself is the fact that calypsonians reinvent themselves by stepping out of their time and generation forward into each new age and trend" (219). This step outward and into the new, has enabled the calypsonian to argue his personal logic or seeming lack thereof; to clarify his agendas; to carve a path through which he interrogates the abnormalities and inequalities in his immediate environment, all while claiming "the freedom of traditional festive spaces in which roles are reversed" (Rohlehr 21). Across Shadow's art, he offers a distinct relationship with blackness, which is enacted and performed in role. The visual and lyrical co-relation that is made between the aesthetic of blackness, and his

unrelenting commitment to truth, is unmistakable. Through it, and on his own terms, he makes definitions about himself as a black, Caribbean “master of music” (Bailey 2000). This embodied narrative, which he activates and communicates in performance, distinguishes him from all other players in the form. It is not enough to point out his wearing of the black aesthetic; since much of the meanings associated with this commitment to the dread aesthetic are made accessible in his role-playing.

Blackness, like darkness, has always had connotations such as evil threat as espoused by Franz Fanon who notes “... evil has been symbolized by the black man...; the perpetrator is the black man; Satan is black; the archetype of inferior values is represented by the black man” (234). These ideas of black as being the foundational explanation for problems have their roots in the colonial project, and continue to maintain its ideological place in almost every fraction of the Caribbean society. Shadow confronts these ideas in an act of dialogical duality by affirming new ways of conceiving the construction of blackness, while yet using the accepted ideas of darkness to situate a dread aesthetic. In doing so, he articulates blackness as being a symbolic site of access to self, space, and scores of critical discourses.

This dread aesthetic, which is often characterized by Shadow’s wear, provides partial context for this analysis. To regard the dread aesthetic as a mere look and feel is to betray the longstanding examples of heroic confrontation which have, like Shadow, reinvented themselves in performance and ritual. Those characters who affirm that dreadness has specific and symbolic historical meanings bring to the foreground of the discussion the idea that its performance requires a keen consciousness of space and self. This brief look at these traditional warrior archetypes is our first attempt at establishing dreadness as an awareness of agency, and as a way of being. These characters are Poopool, the truth-spewing agent of Satan in the Tobago Speech Band masquerade form; the gunslinging, whistleblowing Midnight Robber of the Carnival oral tradition, and the extortive Jab

Molassie, clothed in black oil paint, carries the story of resilience, strategy and confrontation against plantation oppression. All of these have in some way “adapted themselves to local circumstances, while pursuing the objectives of freedom and space” (Rohlehr 216). Similarly, each archetype performs a rebellion that is constantly in operation, since it does not fit the ideal, public culture. Dreadness goes against common socialization practices, to intentionally embody subversion.

In a close analysis of some of Shadow’s most memorable performances, his stage ritual, choice of stance, and movements were examined. In the thirty-plus years of his career, very little changed regarding how he presented himself in performance. It became evident that the broad-chested, towering black man dressed in black, standing stock still while commanding the audience to do the opposite, had a direct bearing on the force of the Caribbean’s artistic imagination. Simultaneously, it enforced Shadow’s differences and strategies of self-defence and attack. Much of this strategy exists in the sensibility of the Calypso which has its root origin in the “stick fighting tradition of martial encounter, heroism, rhetorical self-celebration, and boasting song” (Rohlehr 327). Shadow embodies his philosophy of a dread persona, both as an affirmation of who he was and as a caution for those he deemed rivals. His dread stance is a juxtaposing insult to the typical walk and dance around the stage, which he unreservedly commits to.

Rohlehr commends the calypso as being a basis of analysis for “theorizing about a masculinity that it simultaneously masks and unmasks, employing modes of self-perception that are at once aggressively confrontational and defensively evasive” (327). Seated within the constructions of masculine ideals in the Caribbean, is the idea that men must be dominant, fearless strategists. There is ample evidence of calypsoes that chorale the real-men rhetoric. Interestingly, in the performance of Shadow’s masculinity, there is an identifiable intersection of the boast, and force associated with men in the genre, whilst simultaneously, valuable sites are generated about why the region’s male gaze is

worth troubling. Shadow performs this philosophy with a static vividness that cements his badjohn aesthetic; one grounded in bold-faced commentary and coordinated musical action. We do badjohnism, and dreadness a disservice when we relegate it to a look, feel, or texture. Rather, and by Shadow's standards, it is a way of walking. In its often isolationist stance, it invokes, disrupts, and troubles to present that which cannot be confronted under normal circumstances.

"Body itself is a mask of plantation performance, as the black body now signifies new meaning" (Gibbons 149). Shadow's musical reflection on his boyhood offers another layer of clarification for his dread persona. He uses his own lived, body memories to transcend the invocation of fear and terror and to argue that violence, whether verbal or otherwise, is an almost offensively necessary act for confronting and dismantling old and emerging power structures; particularly the ones whose mandate is to maintain oppressive subordination. For him, dreadness is not a temporary add-on. It is not a self-awarded invitation to dress up. It is the result of the confrontation between body, space, and agenda. Dreadness is inherently transcendent, emancipatory, and committed to the honest mobilization of not one, or some, but all. Rex Nettleford posits that "power comes to all of us who are able to make definitions about ourselves on our own terms and to proceed to act on the basis of such definitions" (40). Shadow's dread aesthetic is an unmistakable tenant of his belief, and musical triumph, which he reminds us of in his hit song 'Tension' where he admits; "To protect my honor, I got to fight like a tiger" (Shadow 2009). The dread aesthetic becomes a manifestation of what he believes is true and how he presents this truth.

Deconstructing the style, symbolism, and sound of Shadow's social agency

Gordon Rohlehr offers that "in Trinidad, constant self-invention has resulted in the society's preoccupation with the contradictory forces of tradition and change, and in the

generation of hybrid forms” (215). On the one hand, the contentions surrounding the function and change in Calypso over time, continue to be key points of discussion. On the other hand, many of these changes have enabled the genre to reinvent itself beyond its derivation and to “shape the direction and inform the thematic concerns of discourse” (Regis 17) in society. I maintain there is much that we can deconstruct, unlearn, challenge, and rebuild if we sit with Shadow’s philosophies. We can also provide significant redirection to our youth, who remain challenged by the hardships and implications of Western education, class, and racial othering, and our children who are learning and experiencing the social sciences, in the absence of practical methods of application.

Shadow’s ideologies have never been for archival museums and gold-plated plaques. And while I have no issue with celebrating and venerating the icon in the way it has been done in Tobago, via the Icon’s Museum, I also maintain that our aim must be to render the next generation ready, by granting them that which we have perhaps taken too long to utilize. At the seams of the solutions to some of our social problems, is the need to take responsibility for the growing, fractured relationship between education and practice (Nettleford 38). Couched within this responsibility, is an inherent agency; a will to devise strategies for the survival of self and space. Agency, is therefore the activation of that which can influence, impact or transform. Cultural agency is concerned with the use of cultural material to affect change amongst a specific group. Shadow’s agency has undoubtedly been a combination of both ideas; rooted within an epistemology of its own order, adhering to its own systems, echoing voices that sounds like the ones it is speaking on behalf of, and standing in the confidence of its own selfhood. Simply put, Shadow’s agency, is a call to dance and fight. And in true Kalinda style, the complexities of the *karray* leave much to uncover.

In the performance of his Calypso Monarch entry in 2000, he solemnly strode onto the Queen's Park Savannah stage backed by an entourage dressed in black to question, "What's wrong with me? He did not stand cemented in front of the microphone as he would usually do but trailed across the stage. Shadow mastered a delicate way of dually talking to himself while talking to society. In asking what's wrong with me, he inevitably asks, what's wrong with us? This type of questioning which undergirds what he believed his people knew but had not yet troubled or actioned, can be found across Shadow's most celebrated hits and in his lesser-known works. His style is undeniably an amalgam of complicated occurrences which has positioned him to question almost every facet of life. In the same Dimanche Gras 2000 performance, he exclaims:

"I ran away from home, when ah was little,
Night and day I roam, I seen plenty trouble
Many, many days, I had nothing to bite
No place to rest meh head, when ah tired in the night...
Ah went up Laventille, night and day ah study
Came down to the city, like ah walking symphony
Dey take all meh music, disguise it as soca
Deprived me of credit, which I owned while I suffer...
I am a Master of Music, and ah bad with meh lyric
I am very consistent, I am blessed with contentment
But the way dey does treat me, like Calypso *Boobolee*
Is really ah heartbreak, maybe my birth was a mistake".

This life-long journey which he paints in the song gives a close insight into the hardships that he has endured from childhood to full maturity. He cleverly recollects his life's story to articulate and amplify his unending battle in the foreground of marginalization. The

unresolved conflicts between the social mores, and values that were thrust on us, which the Calypso has been a catalyst for negotiating, had begun to face a kind of political pressure that subjugated it to specific kinds of functions. One such example is how party politics have been negotiated over the years. While the Calypso remained the voice for the voiceless, that voice required crafting along particular lines, if it were to achieve full enunciation. This, as we are reminded by Louis Regis, is a recognition that “they (calypsonians) tell nothing like the full truth of the society, and probably only a limited truth about its margins”(Regis 18).

Shadow acts on and uses his insider knowledge of systematic challenges and their rigorous governing politics to create a distinct way of negotiating how they should be confronted. He recognizes that while culture is liberating, it can be a tool for silencing. Shadow’s agency is informed by a type of consciousness that would exist long after the ‘jam-session’ had ended. It was an activation of the exterior, to as Tony Hall posits, “find the interior” (2). This interior was the site where the awakening of the themes he presented, intersected with one’s natural inclination to follow the rhythm within which the message was couched. In doing so, he was able to nourish and preserve the cultural collective spirit of the audience, while simultaneously doing the same for himself. This agency is expressed through the conjuncture of his personal, lived experiences and his treatment by the society he was attempting to serve. He continues to question in song:

“What’s wrong with me?

Am I ugly or what?

Bad lucky or what?

I cause death or what?

I smell like cigarette or what?” (Shadow 2000)

Each question underscores a different moral code which is considered unpopular. It is his treatment that drives him to trigger the discourses which were brewing in the underclass, to fully illuminate the currency and urgency of these discourses among the so-called middle and upper classes, whilst maintaining underclass questions, opinions and positions. In a prior interview, before an electrifying offering of 'Pay the Devil', he notes, "The voice ah the people is the voice ah God, but now, ah going there and anything could happen... Ah want to see the day when they eliminate this thing, and just watch the thing when it happens... and say you are. And you just be" (Shadow 2000). 'This thing' which he refers to is the structure of the Calypso competition, which many have argued has deviated from its initial intent. From the judging rubric, to challenges faced by the governing calypso body TUCO, it has become obvious that the issues highlighted about the competition, were the symptoms of the rigid policing of Calypsonians, and the evolving "politicization of every aspect of national life" (Regis 18). Between the battle for authentication and the demonizing of radicalism, national consciousness continues to be more philosophical, than it is practical; it is more answer-giving than it is problem arresting. It seeks to reward conformity over ingenuity. It leaves little room for collective inquiry, discovery, and action; all of which Calypso has been invested in.

Errol Hill, in his early writings about the Calypso affirms its potency for arresting some of the difficult facets of post-colonial life. He notes that the Calypso's power lies in its ability to act "as an instrument of social criticism, and an escape-measure for resentful public feelings" (Hill 58). The Calypsonian, therefore, adopts the responsibility of theorizing socio-cultural sensibilities, pedagogically engaging the complexities of continuity, and committing to both while seating his practice in a fierce will for imaginative and artistic survival. Shadow's preoccupation and fascination with life and death, morality and immorality, transgression, and elevation made him different. Each

Calyponian has a way in which they personify and perform their messages. The evidence of this personification is the nuances that have grown synonymous with who the Calyponian has evolved to become, and what their intrinsic beliefs are. Between Shadow's "demon-driven quest in Bassman" (Rohlehr 218) and his celebration of the Caribbean spirit in 'Dingolay', much can be explored and discussed about his source; his obeah. And because obeah and dreadness are not diametrically opposed, we cannot deny the often indescribable, natural wellspring from which Caribbean artist draw their inspiration; folkways, lore, mythology, and through the imaginings of post-colonial consciousness. Because of this, we shall briefly delve into an examination of the pervasive musical jumbie which has been attributed to Shadow's style and sound, in the latter part of this discussion.

To further analyze Shadow's interview, and his call for the freedom to 'just be', we are given further context for situating and understanding his agency. This agency transports him from his creative imagination, through a world of intricate complications, and then positions him as a renegade spirit through his treatment of the complication. His agency is driven by providing fresh angles for analyzing the same challenges; much of which is done through a creative, rhetorical kind of questioning. It is his way of questioning that sets him apart from all other poets of the Calypso genre. His lasting imagery; his handling of taboo discourses; the simple economy of language; his way of seeing and melodizing life; his storytelling, all make him unique and accessible. Further, to navigate the complexities of social and respectability politics, sexuality, gender, and marginalization, Shadow's first approach is to speak to the value metrics associated with upward mobility.

In "Poverty is Hell", he sings:

"Poverty is hell, and the angels are in paradise;
Driving in their limousine, where everything is nice and clean

Ah poor man living in ah tinnie winnie hut,
Children hungry nothing in the pot.
He gone by the neighbour to beg for some rice,
De neighbor under pressure boy tings eh nice...
He gone in the court and he lost the case,
De prosecutor say he have ah bandit face”.

Shadow voices a class struggle firstly from his experience with poverty, which is referred to in “What’s Wrong With Me?”, then proceeds to articulate the psychology of poverty, and the courage that is required to be poor. In the latter end of the verse, Shadow captures both the hardships and unending struggles associated with wearing birth labels. The ‘bandit face’ he enunciates is an inescapable tenet that has been ascribed to marginals living in potential risk areas or to young, black men who dress in particular ways. In the first instance, Shadow points to the fact that this cycle is an expression of the way of living for a particular class, while simultaneously illuminating the issues of othering among these same classes. The cycle of poverty, theft, legal discrimination, back to poverty has been given much focus in Caribbean literature. What Shadow does differently, is he centralizes the issues related to poverty without casting blame on the poor. In so doing, he makes plain that the problem is in fact, the failed systems.

He furthers this argument by lamenting that the dreams of the poor are the only thing they have to look forward to, while simultaneously commenting on the unattainability of these dreams, which is a reality of the marginalized. In doing so, he gives full access to understanding these themes without having to hide them in superfluous metaphors, thus allowing anyone to interpret the meanings. In one video recording of the performance, a woman throws her hands up and slowly gyrates backward to the pulsating bass of “Poverty is Hell”. Shadow’s genius is integrating the turmoil which he

paints vividly in song, with a rhythmic finishing that is guilty of making the average patron fail to realize his problematizing of said turmoil.

He performs a similar task with “Yuh Looking for Horn” and “Unwanted Children” where he deals with issues of gender, sex, and sexuality. Here, he dismantles common regulatory fiction, to ask a series of direct questions.

“How you want to marry?

You ain’t have no money!

You ain’t working nowhere!

You doh have ah pay day.

Yuh think is so, de ting does work? (Shadow 2000)

Shadow presents the characteristics and characters that are central to the issues faced in intimate partner relationships. His theorizing and treatment of the discourse are simple enough to seep into the consciousness of the common folk and intelligent enough to make their way into critical, scholarly examinations. He does not commit the audience to mindless obedience, rather, he leads them toward active participation. When we consider how deeply rooted the ideas presented in his song are in our socio-cultural psyche, we are better able to appreciate that even pondering the questions he asks, is a form of participation. The music is therefore the power tool that presents an opportunity to engage the message; there is no separating the power of both when combined.

One other example of Shadow’s mastery in manipulating traditional lore is his repurposing of the legend of the Soucouyant, to confront the HIV epidemic. The story, although familiar, provides new instructions. He forces us to see blood and testing with new dimensions. Intelligently, he bridges the world of medicine and western folkways, to help us navigate what is agree still an epidemic; the fear of the HIV/AIDS virus. The

way he connects folk, life, and creative imagination is unrivalled, and the evidence of such power can be found across his vast catalog. In his 1992 hit 'Soucouyant', he notes:

“Slim-thick gyal in mini mini dress,
Ah whole lotta blood but no blood test...,
Soucouyant used to suck in the night,
Soucouyant like de drop out ah sight
Soucouyant drinking whiskey and beer
Soucouyant saying this is unfair...” (Shadow 1992)

Shadow invokes the blood-sucking legend of the Soucouyant, to position the public health outcry for the rising contamination of blood, and the fears associated with blood testing. His agency is steeped in creating access for all. His style is the underlay of the pulsating, deeply focused bassline merged with his commitment to public education, seated in his distinct ingenuity. This is the symbolic tenant of Shadow's dread philosophy and artistry.

Deconstructing the Obeah - The intelligentsia of Jumbieism.

Katherine McKittrick posits that “if we are committed to anticolonial thought, our starting point must be one of disobedient relationality that always questions, and thus is not beholden to normative academic logic” (53). There is a resonant, cosmic vibration present in Shadow's work that I am always fearful that academia may attempt to attribute to the effects that music has on its audience. The latter is not the vibration that I am examining. Undoubtedly, between the rhythm and his opening line, there exists an undeniable urgency to participate, but there is also an energy that is purely irresistible and transformational, one which honours Black, Caribbean joy and intelligentsia; a musical jumbie. It remains my personal conviction, that the Caribbean artist, who lives

between imagining and manifesting these imaginations, nurtures his own jumbie. This jumbie is a vibe, pulse, nudge or sometimes a provocative urge to move, do and create. This kind of jumbie is not to be confused with ordinary spirits or duppies. Artistic jumbies are intentional, bold-faced, direction givers. In an interview with Caribbean Insight, Bailey notes, “even if I leave Calypso, the Calypso would not get out of me” (Caribbean Insight). His musical jumbie, which he had cultivated and created space for from his childhood, had assumed its permanent position in his artistry.

Paloma Mohammed reminds us that “if we can somehow elucidate the universal characteristics of myths, they can be transformative. Instead of maintaining barriers, they can remove them”(110). In Shadow’s road-march hit “Bassman” he expresses his fear of the consequence of leaving calypso and pursuing an alternate life. The bass-man he hears in his head is an articulation of what he has used as his fuel. He too, attaches an unexplainable set of characteristics to the energy and voices which occupy his most sacred, creative space; his head. He casually shares in another Caribbean Insight interview, “when people hear my name call as the next singer, the mood does just change” (Caribbean Insight). While many might ascribe this experience to the usual happenings of fandom, the reception of Shadow, by audiences was different. In a performance of “Pay the Devil”, even before he is revealed to the audience, the crowd goes into a ground-pounding uproar. His jumbie precedes him. It is an unexplainable, living part of the Caribbean’s musical sensibility. It is fed by Shadow’s unending, creative imagination and housed within his creative spirit, much of which is evident in his existing, live works. Shadow notes, “I might never be able to write all the songs in my head in this lifetime” (Caribbean Insight). His connection to nature, beauty, children, and the joy of living in fullness, which he espouses in his composition of “My belief”, reflects his source; his Obeah. It is his constant depositing of this creative imagination,

through his music, that has made his Obeah undeniable, and that reinforces the power of his jumbie, even after his passing.

Tobagonian cultural scholar, Rawle Titus reminds us that “death has always mystified man” (21). Les Coteaux Tobago, which has been immortalized in our local world of folk as being the playground for jumbies and other characters of the mythical world, remains the site where Shadow’s philosophy and ideology collides. He uses the notion of ‘hell’ as the crucible for correction, particularly for those acting as laws unto themselves. Interestingly, he rarely condemns hell; he leans into it. Shadow’s obsession with hell along with his alienation puts him in a position of power. It has afforded him the opportunity to not only resist forms of oppression that were disguising themselves as rules in the Calypso arena, but it also allowed him to identify the people who were deserving of such penalties. Titus cautions that this force that exists between life and death, the known and the unknown, hell and heaven is “just as sacred as any religious practice” (23). And whether through acceptance or otherwise, the sacredness and divinity of death remain more than a mystery that human beings are forced to grapple with. It is Shadow’s own spiritual prowess which allows him the freedom to be, by invoking that which he has always been; a jumbie-driven musical genius, for all seasons. His force is his jumbie, and his jumbie is his legacy.

Conclusion

It is fitting that before we attempt to personify Shadow’s individuality, contribution, and power, we recognize Shadow as not having left us, but as having enriched us. Having permanently occupied space amongst us, I hope that in closing, we never attempt to place his work in the corners of an archival museum but that we allow it to grow in the spaces it has been proven to best thrive; the homes, heads, and hearts of our people, particularly those who are coming behind us. It goes without saying that at a certain

point, words ring hollow even when they are the right words, spoken by the right voices. At a certain point, success in one area is defective in uncovering the mounting deficiencies in another area. While we have done a fair at venerating his legacy, we have not done a good job of utilizing his teachings as a form of sociocultural education. We do not need permission to do that. I have no doubt that Shadow's music will outlive generations of us, so I am asking for an intentional treatment of what he has given to us. And while we consider doing what we can where we stand, I leave with the hope that many of us will be moved to, like Shadow, rise up from the comforts of conformity, to challenge those things we believe to be unjust and imbalanced mindful that Shadow, his power, agency and dread philosophy, is both behind us and ahead of us.

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