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Friday, September 26, 2014, 3:30 PM
Natalie L. Haslam Music Center, G025

Free and open to the public

Since its debut in the early 1990s as a locally produced genre of carnival music, *wilders* has been embraced by a younger, post-independence generation of Kittitians and Nevisians and rejected by an older group who considers the music’s tempo to be “too fast.”

Positing an association between “fast” music and “fast” women, the musical and social merit of *wilders* is largely conceived of in terms of the genre’s correlation to women and their bodies. Commentary on how women’s bodies move to the music, with whom they dance, when, and what their bodies temporarily forgo in order to listen or dance to *wilders* serves as proxy critique of the music itself.

The discursive auxiliary relationship between the criticism of *wilders* and that of Kittitian and Nevisian women illustrates how a local aversion to being “too fast” is indicative of the persistent and fraught relationship with colonial ideals.

Where *wilders* is ambivalently regarded as a representation of “national music” in St. Kitts-Nevis, women’s bodies vis-à-vis *wilders* function as gauges of the nation’s morality and progress.