

## KEN'S CHOICE #8.

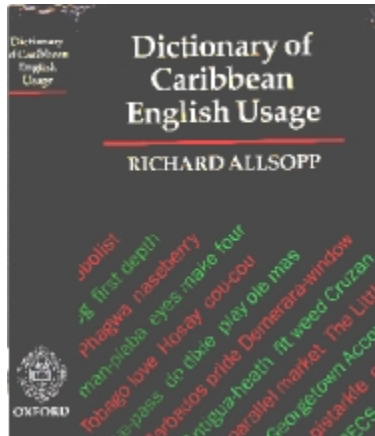
March.6.2006

The old news but always new Richard Allsopp's remarkable

### DICTIONARY OF CARIBBEAN ENGLISH

The ever old/new plays of Jamaican TREVOR RHONE  
and the newish cross-Caribbean theatre production company –

### CARIBBEAN CULTURAL THEATRE in NY.



“lime-skin” *n.* (Bdos, Guyn) An old felt hat that has lost its shape. **You mean to say that you come / in here wid dat lime-skin cone / that you callin’ a hat / pun you head, ..** [from its resemblance to the skin of half a squeezed lime].

**duppy** (dup-pie) *n* (Baha, Bdos, Belz, Cayl, Jmca) ||  
**jumbie** (Baha, Ecar) **1.** A harmful, invisible, supernatural presence believed to be raised from the dead... etc....

So what if Richard's life-long work of caring and concern, and probably blood sweat and tears, does not have what you think are words that SHOULD have been included, that there are “glaring omissions”, that “why and when will he or someone else update this book?”, that you've heard of it but it's “too expensive for me”,

**RICHARD ALLSOPP'S** DICTIONARY OF CARIBBEAN ENGLISH USAGE should be on your bookshelf. It is a truly remarkable Guyanese/Caribbean achievement. So many of us proclaim our “rich heritage, our creative people, our unique culture, our brilliant academics, our world class literature, our beautiful Creole language”. Well then, here's a single book that addresses all of those claims.

DOCEU never got the media attention or other fanfare it more than RICH(ard)ly deserve.

OK, having ranted all that, I suspect only one in five of us has a copy – if that many. Elizabeth and I use it alongside the Oxford Concise and the American dictionaries for our scrabble words. How about a scrabble game using only words from Richard's masterpiece – on the Internet through somebody's website?

I checked Amazon – there are seven copies used and unused starting at \$35, and you get a look at inside pages.

And then there is....

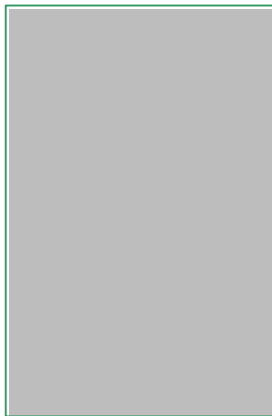
The most active inter-Caribbean theatre production company that I know of in NY - the small but vibrant four years old *CARIBBEAN CULTURAL THEATRE*, at South Oxford Street in Brooklyn, just two blocks from the Flatbush/Atlantic station. Their theatre space is an intimate 70-seater where I would be interested to perform my one-man show THIS MANGO SWEET. The CCT is co-producer of the Rhone festival.



The director/dramatist is live-wire **E.WAYNE McDONALD**. Their contacts are (718)783-8345 and [caribbeantheatre@yahoo.com](mailto:caribbeantheatre@yahoo.com) ...and I can't help thinking that a website would have been useful. If you're living in the NY area and are at all interested in Caribbean theatre and entertainment, you might do well to get yourself on their e-mail listings.

Maurice Braithwaite and I recently went to South Oxford Street to see four one-act skits/plays of the region's most prolific playwright, **FREDDIE KISSOON**. It was part of their ongoing CLASSIC STAGE program to "dust off the work of early twentieth century Caribbean playwrights, and present them to new audiences". Kisson is the Trinidad equivalent of Guyana's Francis Quamina Farrier who wrote two successful radio series and several plays that were performed all over Guyana during the vibrant 70's.

,... which brings me to....



**TREVOR RHONE** – probably the most performed Caribbean playwright.

My claim to fame with him is that we were both graduates Rose Bruford College for Speech and Drama in England.

Two other successful Brufordians during my time there – Dancer/Director Robert Naraine of Guyana (a too early death eight years ago), and Thom Cross (from Scotland) who now runs a highly productive theatre company in Barbados.

Trevor will be featured in a series of events in Brooklyn during March 18<sup>th</sup> to 22<sup>nd</sup>. There will be showing of four films he wrote or co-wrote including the famous *THE HARDER THEY COME* and popular *SMILE ORANGE* Sat.18<sup>th</sup>, a discussion on writing for the theatre with **Trevor, Colin Channer and Glenville Lovell**, and his own one-man storytelling of his life experiences – *BELLAS GATE BOY*. I'm going to see him tell that story of his life, particularly how I also have a solo show of some of my life experiences. I name *THIS MANGO SWEET*.

<http://groups.yahoo.com/group/CaribbeanImages/files/Caribbean%20Cultural%20Theatre.pdf>

***KEN'S CHOICE** is a series of e-mails I send to about fifty of my friends and associates who have agreed to receive these tidbits of interesting and unique arts/cultural events and people that get inadequate media or other display within the diaspora..*

*Ken's Choice #9 will introduce Frank Thomasson's long awaited now published book on the history of theatre in Guyana.*

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