

MACMILLAN CARIBBEAN WRITERS

Two Can Play

with

School's Out

and

The Power

Trevor D Rhone



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Introduction

Pa Trevor

“Pa Ben ready! Run come! Story time!”

Trevor Rhone: *Old Story Time*

In 1971, a struggling thirty-year-old playwright of, till then, modest achievement but indomitable spirit, hit the Jamaican jackpot. *Smile Orange* was not only the most successful theatrical production Kingston had ever seen, it ignited an unquenchable passion, amongst both the Caribbean public and the region’s arts critics, for the West Indian comedies of Trevor Rhone. Before he was fifty, Rhone was being described as “the father of Jamaican Theatre”.

Truthfully, there were many fathers and mothers of Caribbean Theatre before Rhone. The early twentieth century saw a blossoming of pioneering playwrights throughout the West Indies, most spectacularly in Jamaica, Guyana and Trinidad. Vera Bell, Kate Bourne, Norman Cameron, Mabel Caudeiron, Esme Cendrecourt, Sam Chase, Ernest Cupidon, Philip Gaines, Marcus Garvey, Errol Hill, Frank Hill, C L R James, Errol John, Archie Lindo, Roger Mais, Una Marson, Sidney Martin, W G Ogilvie, Tom Redcam, Eric Roach, Arthur Roberts, DeWilton Rogers, Cicely Waite-Smith, Derek and Roderick Walcott and Ranny Williams are some of the better-known names engraved on the roll call of those who, each in his or her own way, sought to play their part in the development of a West Indian Theatre.

Certain basic elements were common to many of the early works for the West Indian stage. There seemed to be an instinctive consensus that the regional theatre needed plays with settings recognisably within the region, cast with characters recognisably