

## ABOUT THE AUTHORS

**Stephen Bourne** is one of Britain's leading authorities on black history and has programmed a number of events for the National Film Theatre including a centenary tribute to Paul Robeson. He was a researcher on *Black and White in Colour* (1992), a two-part history of black people in British television and the same year curated the first retrospective dedicated to unearthing treasures from lesbian and gay television, *Out of the Archives*, presented at the National Film Theatre. For the BBC's Windrush season he researched and scripted Radio 2's *Their Long Voyage Home*. His publications include *Aunt Esther's Story, A Ship and a Prayer, Sophisticated Lady: a Celebration of Adelaide Hall* and *Black in the British Frame: The Black Experience in British Film and Television* (second edition, Continuum 2001). The first edition of *Black in the British Frame* was shortlisted for *The Voice* Community Award for Literature, 1998. Stephen has received two Race in the Media awards from the Commission for Racial Equality.

**Susan Croft** is Curator of Contemporary Performance at the Theatre Museum. As Director of New Playwrights Trust 1986-9 she jointly initiated the establishment of the 'Black Writers for Stage and Screen' database project with Black Audio-Visual Collective and was consultant on establishing the Second Wave Young Women Playwrights' project, based in Deptford, which encouraged many young black women to begin to write for performance. She has published essays on 'Black Women Playwrights in Britain' for the collection *British and Irish Women Dramatists Since 1958* (1989), a bibliography of 'Black and Asian Playwrights Produced in Britain' for the *Black and Asian Play Anthology* (Aurora Metro, 2000) and contributed to the Routledge Companion to Black British Culture (2001). Her book *...She Also Wrote Plays: an International Reference Guide to Women Playwrights* (Faber, 2001) includes entries on the work of over 40 black women playwrights worldwide. She is currently compiling a major inventory of produced plays by British-based black and Asian writers. She has initiated a number of events on black and Asian theatre at the Theatre Museum including Black History Month events since 1997 and curated the Museum's major exhibition *Let Paul Robeson Sing!* (2001)

**Dr Alda Terracciano** is a theatre critic and academic. She has extensively researched intercultural and black British theatre and contributed critical essays to academic publications and conferences in Italy and the UK. She has assisted in teaching activities at departments of theatre studies, and directed plays in the professional and TIE sectors in both Italy and England. Her first-hand knowledge of black British theatre and visual arts archives - including Tara Arts, Nitro, Temba, Carib, Talawa, Black Theatre Forum, AAVAA and core collections at the Theatre Museum of London and British Library - has been pivotal in her historical and critical research on the black theatre movement in the UK. In particular, her MA and PhD research has focused on mainstreaming Asian, Caribbean and African theatre traditions and techniques in Britain. The process has been analyzed within the wider context of the socio-political dynamics of integration and separatism of black communities from the beginning of the last century to the 1990s. She is Founding Chair of Future Histories - Black Performance and Carnival Archive Collection and currently a Visiting Academic at Middlesex University. Her PhD was awarded in 2002 by Istituto Universtario Orientale in collaboration with Middlesex University with the final thesis: *Crossing Lines: an Analysis of Integration and Separatism within Black Theatre in Britain*.