

NOTES ON CONTRIBUTORS

John Agard published in 2000 his seventh collection of poetry for adults, *Weblines* (Bloodaxe), which plays with the man-spider figure of Caribbean folklore, Anansi. Earlier collections include *Mangoes and Bullets* (Pluto 1985), *Lovelines for a Goat-born Lady* (Serpent's Tail 1990), and *From the Devil's Pulpit* (Bloodaxe 1997). His first collection, *Shoot me with Flowers*, was published in Guyana in 1973, and he won the Casa de las Americas Prize for *Man to Pan* in 1982. He is also well-known as the author of verse for children, such as *Laughter is an Egg* (Puffin 1990) and *I Din Do Nothing* (Red Fox), and *We Animals Would Like a Word with You* (Bodley Head), which was shortlisted for the Kurt Maschler Award and won a Smarties Award. His most recent collection for children is *Points of View with Professor Peekaboo* (Bodley Head 2000). His anthology *Hello New* (Orchard Books) was chosen by the Poetry Society as its Children's Poetry Bookshelf Best Anthology for 2000. He has been Writer in Residence, at London's South Bank Centre in 1993, and in 1998 for the BBC's Windrush Project. He performs his work widely in Britain and internationally, and as a touring speaker with the Commonwealth Institute visited nearly two thousand schools promoting Caribbean culture and poetry. He recently took part in a nationwide project bringing poetry to large numbers of GCSE students throughout the UK. He was born in Guyana, wrote and performed there, as part of a theatre project to bring poetry of all sorts to a wide audience, and has continued to expand this project since coming to Britain in 1977. He lives in Sussex with the poet Grace Nichols.

Rose Atfield is founder of the Creative Writing programme (now expanded to include an MA) at Brunel University, where she is a member of the English department. Her research interests include Irish poetry, in particular Seamus Heaney, on whom she has a book forthcoming.

Peter Childs is well-known in the field of postcolonial and literary studies, with a particular interest in constructions of Britishness. Recent books include *An Introduction to Post-Colonial Theory* (Harvester, 1996, with Patrick Williams), *British Cultural Identities* (Routledge, 1997, co-edited with Mike Storry), *The Twentieth Century in Poetry* (Routledge, 1998), *Paul Scott's Raj Quartet: History and Division* (University of British Columbia, 1998), *Post-Colonial Theory and English Literature* (editor, Edinburgh University Press, 1999), *Encyclopedia of Contemporary British Culture* (co-edited with Mike Storry, Routledge, 1999), and *Modernism* (Routledge, 2000). His forthcoming works are *Reading Fiction: Opening the Text* (Palgrave) and, as editor, a literary sourcebook on E. M. Forster's *A Passage to India* (Routledge, 2002). He has taught at Crewe and Alsager College of Higher Education, Manchester Metropolitan University, Keele University, John Moores University, and since 1999 is Senior Lecturer in English at Cheltenham and Gloucester College.

Bernardine Evaristo's latest work is the novel-in-verse *The Emperor's Babe*, published by Hamish Hamilton in 2001. Set in Roman London, it re-creates the city through the eyes of Zuleika, the daughter of Sudanese immigrants-made-good, and creates her affair with the Roman Emperor, Septimius Severus, who was a Libyan. Her first novel-in-verse *Lara*, about a mixed-race family with roots in Europe, Africa and South America was published in 1997, and won the Emma Best Novel Award in 1999. She tours widely giving readings of her work, with more than a score of

international tours since 1997 and recent writer's residencies in New York, Zimbabwe and Cape Town. In 2000 she won an Arts Council Writers Award. See www.bevaristo.com

Amanda Griffin is a PhD student at the University of Durham. Her field of research is the amateur competitive music festival movement in the British Isles. Her interest in this field stems from her own involvement from an early age with the Manx Music Festival.

Romesh Gunesequera's new novel *Heaven's Edge* is to be published by Bloomsbury in 2002. His most recent novel, *The Sandglass*, received the inaugural BBC Asia Award for Writing & Literature in 1998. His first novel, *Reef*, was short-listed for the Booker Prize in 1994, as well as for the Guardian Fiction Prize in Britain, and won a Premio Mondello Five Continents award in Italy. *Monkfish Moon*, an earlier collection of stories, was a New York Times Notable Book of the Year. His writing is widely anthologised and published in ten languages. Romesh Gunesequera was born in Sri Lanka, grew up partly in the Philippines, and now lives in London.

Wilson Harris's twenty-third novel *The Dark Jester* was published in 2001 by Faber & Faber, who have been his publishers since his first novel, regarded as a classic of Caribbean fiction, *Palace of the Peacock*, was greeted by critical acclaim in 1960. His novels include *Jonestown*, *The Guyana Quartet* (which includes *Palace of the Peacock*) and *The Carnival Trilogy*, and he is also well known as an essayist. His works have been translated into many languages. He was born in New Amsterdam, British Guiana (now Guyana) in 1921, and as a young man worked as a hydrographic surveyor on the river systems of the Amazon region. He came to live in London in 1959, the year when his first book, *Eternity to Season*, a book of poems and a short play, was published. He has been a Guggenheim Fellow and Writer in Residence at the Universities of the West Indies, Toronto and Queensland (Australia), Commonwealth Fellow of the University of Leeds, Visiting Lecturer at the State University of New York at Buffalo, and Visiting Professor at the University of Texas at Austin. He has received honorary doctorates from the Universities of the West Indies, Kent at Canterbury, Essex, Macerata (Italy), and, accompanied by a conference on his works, also from the University of Liège, Belgium, to mark his eightieth birthday in March 2001. A commemorative volume of essays from this event, edited by Hena Maes-Jelinek, will be published in 2002. Wilson Harris now lives in Chelmsford, Essex, and is working on his next novel.

Tony Haynes founded the Grand Union, of which he is Artistic Director, in 1982 and composes all of the orchestra's repertoire. He is an experienced musical director and broadcaster and is fascinated by music and musicians from different cultural backgrounds. Having graduated in Music at Oxford he went on to study piano and composition at the Royal Academy of Music and the analysis of contemporary music at Nottingham University. Tony has travelled widely but has lived and worked in Central London since 1965. Being almost entirely self-employed, he has worked as a freelance musician in the UK, France, Germany and Portugal, as musical director of the Nottingham Playhouse, professor of harmony and tutor of degree students at Trinity College and as founder member of Belt & Braces Theatre Company and touring band Red Brass. Tony is an accomplished theatre composer having written full-scale scores for the Royal Shakespeare Company and national repertory theatres.

Professional touring music theatre shows for Grand Union include *Jelly Roll Soul* (1982), *Strange Migration* (1983), *Song of Many Tongues* (1984), *The Lightning and the Rainbow* (1985), *A Book of Numbers* (1987), *Freedom Calls* (1988), *Songlines* (1992), *The Rhythm of Tides* (1996), *Now Comes the Dragons Hour* (1998), *Where the Rivers Meet* (2000), *Doctor Carnival* (2001). Large scale participatory shows, devised and created out of Grand Union residencies have included *If Music Could ...* (Warwickshire, Slough and Northeast London), *Shadows of the Sun* (Clerkenwell Festival), *Songlines* (West Yorkshire, Essex), *Nau Charia De* (Spitalfields), *Dancing in the Flames* (Northeast London), *I Hear My Mother Sing* (World Music Village), and *Beyond the Silk Road* (Birmingham, Burnley, Leicester, Poole, Sunderland).

Aamer Hussein's most recent collection of stories, *This Other Salt*, was published by Saqi Books in 1999. In the same year he edited a collection of stories by Pakistani women, *Hoops of Fire*, also from Saqi Books, and previously edited Han Suyin's *Tigers and Butterflies*, a collection of essays on Third World cultures, societies and politics (Earthscan, 1990). His earlier collection of stories, *Mirror to the Sun* (Mantra Publishing, 1993) was selected by Shena Mackay as one of her Books of the Year. His stories have also appeared in anthologies published by Penguin, Virago, Orion, Serpent's Tail, and the journal *Trafika* (no.5, autumn 1995). A new collection is to be published later in 2002. He is also active as an associate editor for the journal *Wasafiri*, and as a reviewer for the British press and media, and internationally. As an academic in the postcolonial field he is well known to British universities, having taught at the School of Oriental and African Studies, London, at Queen Mary's, London, and the University of Southampton. As well as in Britain, his work has been published in the USA, Bangladesh, China, India, Indonesia, Pakistan and the Philippines.

Bénédicte Ledent is the author of *Caryl Phillips* (Manchester University Press, 2002). She teaches Caribbean Literature and English at the University of Liège, Belgium, where she completed her doctoral dissertation. She has published several articles on Caryl Phillips, Fred D'Aguiar, Jamaica Kincaid and Michelle Cliff. Her current research interests include contemporary Caribbean fiction, cross-Caribbean criticism, and English as a world language.

Gail Low teaches contemporary literatures in English at the University of Dundee and is the author of *White Skins / Black Masks* (Routledge, 1996). She is currently researching the rise of Commonwealth Literature in the UK 1950-1970.

E. A. Markham (Archie) has two new works about to be published: a collection of poetry, *A Rough Climate* (Anvil, 2002) and *Selected Stories* (Peepal Tree, 2002). He will then have published seven volumes of poetry, including *Misapprehensions* (Anvil, 1995), two of short stories, a novel, *Marking Time* (Peepal Tree, 1999), and a travel book, *A Papua New Guinea Sojourn: More Pleasures of Exile* (Carcenet, 1998). Among the books he has edited are the anthology of Caribbean poetry, *Hinterland* (Bloodaxe, 1989), and *The Penguin Book of Caribbean Short Stories* (1996). He has also edited the literary magazines *Artrage*, *Writing Ulster* and *Sheffield Thursday*. He was born in Montserrat in 1939 and completed his schooling in London in the 1950s. After graduating in English and Philosophy, he taught, wrote for the theatre and, in 1970-71, directed the Caribbean Theatre Workshop in the Eastern Caribbean. From 1972-74 he was a member of a property-restoring co-

operative in the South of France, and for two years in the mid-1980s he worked as a Media Coordinator in Papua New Guinea. He has taught at a number of universities, including Ulster, and is now Professor of Creative Writing at Sheffield Hallam University. *A Festschrift for E. A. Markham*, edited by Freda Volans and Tracey O'Rourke (Linda Lee Books, 1999), commemorated his sixtieth birthday.

Ruth McElroy has a PhD in American Literature (1997) from the Institute for Women's Studies, Lancaster University. Since then she has taught English and Media Studies at Cheltenham and Gloucester College of Higher Education, Trinity College Carmarthen and is now Field Leader of Media and Cultural Studies and Lecturer in Postcolonial Literature at University College Worcester. Research interests and publications are in theories of autobiography; narratives of migration, and Welsh writing in English. Currently she is working on a book entitled *Un/homely Britons: Writing Belonging and its Discontents*. This centres on twentieth-century literary texts and aims to bring into dialogue four nations, and postcolonial theorising of national and sexual belongings.

Sofia Muñoz-Valdivieso is Associate Professor of English Literature. She has taught in the English Department of the University of Málaga, Spain, since 1989. Between 1984 and 1989 she was Teaching Assistant in charge of Remedial Writing courses in the English Department at Temple University (Philadelphia, USA). She holds a PhD for a dissertation on Northrop Frye from the University of Málaga and received MA Degrees in Linguistics and in English from Temple University. She has published on English Renaissance drama, literary criticism, and the teaching of literature, and is currently co-editing a volume of articles on Shakespeare on film. Her current research is on recent British minority fiction.

Grace Nichols is well-known for collections of poetry such as *I is a Long-Memoried Woman* (Karnak House 1983) which won the Commonwealth Poetry Prize, *The Fat Black Woman's Poems* (Virago 1984), and *Lazy Thoughts of a Lazy Woman* (Virago 1989). Her 1986 novel *Whole of a Morning Sky* and her 1996 book *Sunris* are also published by Virago. Her work is included in the Penguin Modern Poets series. Her books for children, such as *Leslyn in London* (Hodder and Stoughton 1984), and her poetry collections, most recently *Asana and the Animals* (Walker 1997) and *The Poet Cat* (Bloomsbury 2000), have made her equally popular with the young. She was born in Guyana and came to Britain in 1977. She lives in Sussex with the poet John Agard.

Cécile Nobrega, born in Guyana (then British Guiana) in 1919, is a poet and composer who worked as a teacher. She came to live in Britain in 1969, and has become an active member of the London Caribbean community. Her Bronze Woman Project (inspired by her poem "Bronze Woman," a hymn to motherhood) is a plan to erect a life-size statue of a mother and child in a park in Stockwell, south London. As president, she is an active fundraiser for this, her brainchild, for which the design has been commissioned from Ian Walters, the sculptor whose bust of Nelson Mandela is on London's South Bank. (See reference at www.ioe.ac.uk/thisweek/TW02042001.htm) The plan is to erect "a symbol of dignity that will stand as a continuous witness to historical truth...that the bronze woman of Africa, Asia, the Caribbean and Europe, built and contributed throughout the ages." Cécile has been a delegate at several international women's conferences. After attending the British Braids conference, she went home inspired to make a start on her

autobiography, provisionally titled *View from the Vicarage*. The account of her early childhood, from which the extract here is taken, is now complete.

Hugh O'Donnell is Reader in Language and Media at Glasgow Caledonian University. His books include *Good Times, Bad Times: Soap Operas and Society in Western Europe* (Leicester University Press, 1999), *Sport and National Identity in the European Media* (Leicester University Press, 1993, with N. Blain and R. Boyle), *Media, Monarchy and Power: royalty and postmodernity in Britain and Europe* (Intellect, with N. Blain, forthcoming). He has researched and published widely on mediated sport and soap operas in a European context. He is also currently researching representations of monarchy in contemporary Europe. He edits the *International Journal of Iberian Studies*.

Christiane Schlote received her PhD in English and American literature from the Technical University of Berlin in 1996 where she has also been a lecturer. In addition, she is the founding member of a British off-theatre company in Berlin and has been acting with them since 1991. At present she is completing a book on multi-ethnic women artists in London and New York. Her main research interests and publications are in the fields of contemporary American and British drama and fiction, Latino and Asian American Studies and postcolonial theory and literature. She is the author of *Bridging Cultures: Latino- und asiatisch-amerikanisches Theater in New York* (Kassel: Reichenberger, 1997).

Jatinder Verma, co-founder and artistic director of Tara Arts, was born in Dar-es-Salaam, Tanzania, and grew up in Nairobi, Kenya. He migrated to Britain in 1968, as part of the Kenyan Asian exodus. A graduate of York and Sussex Universities, he has since been awarded an honorary doctorate by De Montfort University, and made an Associate Fellow of the Central School of Speech and Drama. In 1995-96 he was research fellow in the drama department at Roehampton Institute. It was in 1976, however, that he co-founded Tara Arts, prompted by the death of Surdeep Singh Chaggar in Southall, the subject of a documentary he made for BBC Radio 4 in 2000. Tara Arts was the first Asian theatre company in Britain, and by 1982 it had evolved into a professional touring theatre company. He has written, adapted and directed most of Tara's productions to date, from reinventing the classics of both the European and the Indian sub-continental canon to devised pieces and new writing, developing a characteristic "Binglish" performance style. In 1990 his acclaimed adaptation of Molière's *Tartuffe* was staged at the National Theatre, London, and toured internationally. Other productions for the National include *The Little Clay Cart* and *Cyrano de Bergerac*. He has also worked in television, for instance for an Open University programme on *Antony and Cleopatra* in 1999. Tara Arts is currently touring Britain with his large-scale trilogy of plays, *Journey to the West*, which traces the history of Asian migration and settlement in the West, and addresses the colonial collision between the worlds of Britain, India and Africa. The work is based on oral testimonies from three generations of Asians living in Britain today. His publications include "The Challenge of Binglish" (in *Analysing Performance*, ed. Patrick Campbell, Manchester University Press, 1996), "In Contact with the Gods" (in *Directors Talk Theatre*, ed. Maria Delgado and Paul Heritage, Manchester University Press, 1996), "Binglishing the Stage: a Generation of Asian Theatre in England" (in *Theatre Matters*, ed. Richard Boon and Jane Plastow, Cambridge University Press, 1998), and "Mourning Diana, Asian Style" (in *Mourning Diana: Nation, Culture and*

the Performance of Grief, ed. Adrian Kear and Deborah Lynn Steinberg, Routledge, 1999).

Mike Wayne's book *Political Film: the dialectics of Third Cinema* (Pluto Press) was published in 2001. His paper for the British Braids conference was from his forthcoming book, *The Politics of Contemporary European Cinema: Histories, Borders, Diasporas*, to be published by Intellect books in 2002. He lectures in Film at Brunel University.