

Editorial

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This combined volume of *African Performance Review* contains articles on theatre practice by African practitioners on the continent and in the diaspora.

In 2022, Uganda will be hosting the African Theatre Association's annual conference for the second time at Kyambogo University in Kampala. Makerere University earlier hosted the conference in 2010. The theme of the conference, 'Voyages in Postcolonial African and African Diasporic Theatre Practice', is contributory to the selection of the articles in this volume. The essays include explorations on performances in the diasporic space and, importantly, three contributions from Uganda.

'The Post-colonial Storyteller: George Bwanika Seremba's *Come Good Rain*' by Samuel Kasule uses Seremba's 1992 play (published in 1994 by Blizzard Publishing) to examine post-independence authoritarianism and tyranny in Uganda, and to explore layers of communal survival, humaneness, and power. Kasule explores how Seremba uses the Baganda children's folktale, Nsimb'egwire, to re-form and re-present history.

Ruth Opara's essay on ethnomusicology, 'Dancing Africa in Diaspora: Music, Conundrums and Transnational Encounter', looks at the political performances of Logo Ligi, an African musical dance group based in Boulder, Colorado (USA) and led by Ghanaian dancer Maputo Mensah. Opara analyses the social commentary projected in the lyrics performed by this group to the African diasporic space, and how the dances 'enact' Africa in Colorado. Perhaps a more intriguing aspect about Logo Ligi music that Opara evokes is the cross-cultural acceptance of the music in northern Colorado, where African presence is minimal. For the author, this is important to justify the exploration of the socio-cultural and economic relations, interactions, and consequences of musical cultures in diasporic spaces, and the possibility that creative conflicts might be part of the outcome of these interactions.

The third article is an account of an intercultural performance in spaces within Berlin metropolis. The aim of performance, contextually originated from a 2013

intervention theatre seminar and workshop at Humboldt University, Berlin, subjectively investigates the contemporary perceptions of gender, prejudices around gender, racism and other intersectional questions. These factors, as Pepetual Mforbe Chiangong finds out in 'Theatre and Representation in Berlin: Understanding Gender from an Intercultural Perspective', are revealed to be extant and influential within Berlin's social structure. The experiment of the performances illustrates how several intersectional factors affect social constructions and political considerations.

In 'Applied Theatre Adopts the Theatre as a Product Model: A Critical Evaluation of Theatre for Health Education Practice in Uganda', Keneth Bamuturaki employs case studies to investigate the empowering and sustainable capacity of Applied Theatre as a process that is result oriented in Africa, while Sylvia Antonia Nannyonga-Tamusuza explores the use of theatre, musical and artistic expressions in addressing domestic conflicts by studying and interviewing women on how mobile phone ring and caller tunes are interwoven into daily and extra-daily activities among Baganda women. 'Ring-tunes and Caller-tunes: New Media's Sustenance of Song Performance Tradition as Women's Strategy for Domestic Conflict Management among the Baganda of Uganda' provides a documentation on the strategies women use to prevent domestic conflicts from escalating into violence based on three major interventions by peace activists, music workshops, and festivals.

Two book reviews complete the volume.