**george bwanika seremba**

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**Education**

**Ph.D., School of Drama**, **Trinity College, Dublin, 2008**

**Thesis:** *Robert Serumaga and the Golden Age of Uganda’s Theatre*:

*Solipsism, Activism, Innovation* (1968-1978).

**Supervisor: Brian Singleton.**

**External Examiner: Professor Martin Banham**

**M.Phil. Irish Drama and Film Studies**, **Trinity College, Dublin,**

**2002Visiting Assistant Professor (Theatre Studies**

**Thesis:** *The Shadow of the Shaugraun: An Orientalist Reading of*

*Irish Drama; with particular emphasis on Boucicault and O’Casey.*.

**Supervisors: Anna McMullan and Brian Singleton.**

**B.A. (Honours) English and Drama Studies**, Makerere University,

Kampala, Uganda, 1980.

## Academic Experience

## Dublin Institute of Technology (DIT): Visiting Lecturer, School

**of Speech and Drama, 1998-1999**

**Dun Laoghaire Institute of Art, Design and Technology**

**(IADT): Lecturer** (**School of Business and Humanities): 2007-2008**

**East Fifteen; University of Essex (Oct- Dec 2010): Lecturer**

**English Department CWRU 2011-2012 and 2012(Jan –Dec);Visiting**

**Professor (Theatre Studies)**

**University Courses Taught**

**Theatre History (**Africa and ancient Greece**)**

**Dramatic Literature** (African, Irish, and Greek )

**Acting: ‘The Science of the Art’**

**Cultural Identities**

**Literature of Race and Empire**

**World Performance; Myth and Ritual: A Post-colonial View**

**Post-colonial African Theater**

**Early 20th Century Irish Theater in Context**

**Playwriting**

**Publications**

*Come Good Rain* (*Afrika, Solo*); An anthology of 3 monologic dramas, edited by Rick Knowles, Toronto, Playwrights Canada Press, 2011

*Come Good Rain*, Dublin: Momboze Press, 2005.

‘Excerpts from *Napoleon of the Nile*.’ *Beyond the Pale: Anthology of Scenes by Canadian Playwrights of Colour*. Yvette Nolan, Betty Quan and George B. Seremba (eds.), Toronto: Playwrights Canada Press, 1995.

‘Playwright Grieves for Ken Saro Wiwa.’ *The Toronto Star*, 19 November 1995.

*Come Good Rain*, Winnipeg: Blizzard Publishing, 1993.

## Invited Lectures

Robert Serumaga’s *Majangwa*: Pathology of a Post-colonial *State;* TCD, February 13th 2009.

‘African Characters on the Irish Stage.’ NUI Maynooth, Feb 14th 2006.

Post-Show Discussion of *Come Good Rain*; Trinity College Dublin, May 24th 2005.

Post-Show Discussion of ‘*Master Harold’ … and the Boys*; The Helix, Dublin 28th September October 2005.

‘Across Cultures: A Comparative Study of Mythology in Greek and African Drama.’ Queens University, Kingston, Ontario, 21st October 1995.

Conducted a seminar loosely based on Wole Soyinka’s essay ‘The Fourth Stage’ focussing on ritual and the nature of tragedy. We also discussed the role of myth in *Come Good Rain*. University of Arkansas at Fayetteville, 19th October 1996.

The Writer in a Postcolonial African State; University of Winnipeg, Canada, February 1986

**Conference Papers/Presentations**

‘The State of their art, Serumaga’s Critics in the Dock’ School of Drama (Samuel Beckett Centre) Mini Conference on New Research in Drama, 23rd May 2006

Panelist on ‘Plenary Panel Round Table Discussion: Canada and the Irish Theatrical Diaspora/ Diasporic Theatre in Ireland’ 2005 Conference of the Canadian Association for Irish Studies (CAIS), NUI (Maynooth), June 22nd 2005..

‘Poststructuralism, Derrida and Deconstruction’; Methodology Seminar Presentation, School of

Of Drama (Samuel Beckett Centre) 22nd Nov 2004

‘Myth, Mythopoeia and Robert Serumaga’s *Majangwa*’; Research Seminar Presentation, School of Drama (Samuel Beckett Centre) 13 Feb 2003. Paper revised and given on two other occasions; Brown University (October 2010) and Case Western (October 2011), and has now been submitted to Routledge (London) for peer review.

## Select Acting & Directing Experience

**Film & Television:**

*The Relic Hunter*, Principal (Rysher Entertainment/Terry Ingram.

*The Feast of All Saints*, Principal (Showtime/Peter Medak).

*The Relic Hunter*, Principal (Fireworks Entertainment/Ian Toynton).

*Montreal Vue D’Ailleurs*, Principal (Atlantis/Denys Arcand).

*Counterstrike*, Guest Star (Alliance/Bill Fruet).

*Where the Heart Is*, Principal (Where The Heart Is Prod./John Boorman).

*Sanity Clause*, Principal (CBC/George McGowan).

*Andrea Martin Special*, Guest (Showtime, CBC/David Acomba).

T*he Midday Sun*, Lead (Missing Piece Prod./Lulu Keating).

**Theatre**:

*“Master Harold”… and the Boys*, Sam (Calypso/Dir: Bairbre Ni Chaoimv).

*Come Good Rain*, George and others (Samuel Beckett Theatre, Dublin).

*Mandela*, Nelson Mandela (YPT/Dir: Guillermo Verdicchia).

Asylum! Asylum!, Joseph Omara (Cork Ireland/Donal O’Kelly).

*Come Good Rain*, George and others (Performing Arts Network/Ann Arbour, Old Museum Belfast, Project Arts Centre/Dublin, Bell Table Limerick, Nuns Island/Galway, The Granary Theatre/Cork, Great CDN Theatre Co./Robert Brockstael, Pacific Theatre Ensemble, L.A./Stephanie Shroyer, Centaur Theatre, Montreal/M.Podbrey, Canadian Stage, Crow's Theatre/J.Milan, Galway Arts Festival, Ireland: Israel Festival, Jerusalem, Tricycle Theatre, London/Dir: G.Seremba).

*My Children My Africa*, Mr. M (Studio Theatre, Theatre Aquarius/Dir: Robert Rooney).

*Come Good Rain*, George and others (Crow's Theatre/Dir: Sue Miner).

*Our Country’s Good*, Capt. Tench, Black Caesar (Alberta Theatre Projects/Dir: Bob White).

*Welcome to the NHL*, Tony (Prairie Theatre Exchange/ATP/Dir: Kim McCaw).

*Separate Development*, Willie (Great Canadian Theatre Co./Patrick MacDonald).

*“Master Harold”… and the Boys,*Willie Malopo (Grand Theatre/Dir: Larry Lillo).

*Majangwa*, Majangwa (Manitoba Theatre Centre/L:arry DesRochers).

*The Bloodknot*, Zach (Edmonton Fringe Festival and Prairie Theatre Exchange/Dir: Craig Walls).

*Sizwe Bansi is Dead*, Styles (Adelaide Court, St.Michael's Theatre/Maurice Duhardt).

*Echoes of Silence*, Okoth-Okach (University of Nairobi, Kenya/Dir: John Ruganda).

*“Master Harold”… and the Boys*, Willie (Centaur & Citadel Theatre, T.P.M./Dir: Maurice Podbrey).

*Muntu*, Muntu (Free Travelling Theatre).

*The Lion and the Jewel*, Baroka (Free Travelling Theatre).

*The Oedipus Project*, D.I.T. Rathmines, Dublin (Director).

*On the Death of Ken Saro-Wiwa*, O.I.S.E., Toronto (Director).

## Other Professional Experience

**Kilungu Day High School (Kenya),** Instructor in English Language, Literature in English, and Drama —1980-1983

**Manitoba Prairie Theatre Exchange**, Winnipeg, Manitoba — 1985-1986

**Intern**. This was my first introduction to Canadian theatre in general. It was a kind of Canadian theatrical immersion in which I contributed across departments, stuffing envelopes, helping with front of house staff, reception, play-reader, research assistant for one director as well as serving as Assistant Director, giving weekend Workshops to High School students.

**Bio**

**GEORGE BWANIKA SEREMBA**

George Bwanika Seremba is a Ugandan-Canadian actor, playwright, and scholar. He was forced to flee from Uganda in 1980, having barely survived a botched execution at the hands of Milton Obote’s military intelligence (‘G’ Branch). He then moved to neighbouring Kenya where he wrote a number of poems and wrote and directed several one act plays. He also performed in a number of plays including Joe de Graft’s *Muntu* and Athol Fugard’s *Bloodknot*. His exile then took him to Canada. George’s first full-length play was entitled *The Grave Will Decide*, it was written in Winnipeg, during his first year in Canada. His play *Come Good Rain* debuted at Toronto’s Factory Theatre Studio Café. It then played in Ottawa, Montreal, Los Angeles, Galway, London, Jerusalem, Belfast, Dublin, Ann Arbor (Michigan), and elsewhere, particularly Ireland. His subsequent play *Napoleon of the Nile* has had a number of professional readings. He has also written a radio play: *Secrets of the Savannah*, for R.T.E. Radio. George holds an M. Phil degree, and more recently graduated with a PhD in Drama and Theatre Studies from Trinity College, Dublin. From September 2008 to February 2009 George performed for the first time on the Abbey Theatre stage (Dublin); with roles in, both, Brecht’s *Arturo Ui* and an adaptation of Synge’s, Plaboy *of the Western World*. Many Irish audiences would remember him for the numerous tours of his play *Come Good Rain*. Others remember him for his performance in Athol Fugard’s *‘Master Harold’* … *and the Boys*; as well as R.T.E. Television’s Soap Opera: *Fair City*, in which he played the part of Gabriel Udenze. In the summer of 2008 George spent one month at Dartmouth College and C.U.N.Y. (Graduate Drama Centre) in New York, as part of *ETI*: *EAST AFRICA SPEAKS*! ‘*ETI*’ was an artist residency that brought ten East African artists together. George lived in Dublin until this January, when he moved to Cleveland. While in Dublin, he worked on *Come God Rain* (the Memoir), a project that is now approaching completion; he also hopes to conclude his work, on a stage adaptation of the radio play *Secrets of the Savannah*. He also spent 3 months as a volunteer in Mosney, a home to over 600 Asylum Seekers in Ireland. During that time, he wrote and finished a new (one-act play) entitled; *Mama’s George*, based on a short story (*If George Could Speak*); by Melatu Okirie – for the Mosney Drama Group. *Mama’s George* was performed at a local church in September 2009. In October 2009 George performed *Come Good Rain* at the George Wood Theatre (Goldsmiths College) as part of the ‘Fractured Narratives’ conference hosted by the Harold Pinter Centre. He has since appeared in one play and and worked as a creative advisor at a recent Sundance East Africa Theatre Lab, on the Kenyan Island of Manda. After that experience, George was offered a 4 month residency as a fellow at Brown University (Literary Arts), where he was also attached to the Departments of Theatre and Performance as well as African Studies. From October to December that year he lectured at the University of Essex, in the U.K., where he taught a course in mythology and ritual in a post-colonial context to two different classes in World performance. In January this year he began his two year stint as Visiting Professor at Case Western Reserve; this fellowship simultaneously means shouldering the responsibility of playwright- in- residence at the Cuyahoga County Library and he will be ‘making’ a play, over a few months period, with a group of young people starting next January under the auspices of the library.

**Referees**:

Mary Grimm, Chair (English Department), Case Western Reserve University.

Professor John Orlock, English Department, CWRU.

Dr. Laura Hengehold, Chair, Philosophy Department, CWRU.