

Spirit of Uganda

Artistic Director & Master of Ceremonies

Peter Kasule

The Company

Brian Aine
Phylis Asiimire
Solace Ataho
Jimmy Ayo
Rajab Basoga
Athanasius Bazzekuketta
Joseph Chan
Faith Kansiime
Daniel Kasata
Jacob Kiwanuka
Sandra Joan Kusasira

Sharon Kyomugisha
Moses Mudiope
Yudaya Nabbanja
Noeline Nabesezi
Percy Nakaggwa
Donatina Nakimuli
Miriam Namala
Maria Namanda
Lukia Nantale
Willington Nyonyintono
Brian Odong

Lighting Design by

Dan Ozminkowski

Produced by

Empower African Children

Alexis Hefley, *Founder & President*

www.EmpowerAfricanChildren.org

The 2010 Spirit of Uganda Tour is sponsored by Noble Royalties, Inc.

Presented by arrangement with [Lisa Booth Management, Inc.](#)

Running Time One hour and 45 minutes inclusive of one 15-minute intermission.

Program and cast subject to change.

The taking of photographs or other recording in any media is prohibited.
Please turn off cell phones and other electronic devices.

About the Program



The arts thrive in Uganda and throughout all of Africa though borders may have moved and country names changed. Dance, music, and storytelling record our histories and instill values. They help raise children, celebrate milestones, provide assurance, dispense justice, proclaim beliefs and sustain societies. For those of us who have lost our parents, our elders and neighbors, who witness the daily struggle to carry on, these rhythms and patterns are a comfort, they are our teachers and tools of survival.

Music and dance in Uganda today are fluid and dynamic – a shifting mix of traditional and new forms that celebrate the country’s rich and multiple heritages and embody the connections among peoples and across borders. This oral and visual language knows no boundaries; it is everywhere and always.

The program presented here has its roots in Uganda’s diverse cultures and is also the result of research and collaboration with teachers, elders and artists from Tanzania, Rwanda, the Republic of Congo and other of our Ugandan neighbors. Depending on the originating culture, these expressions can encompass court, sacred and folk traditions. Improvisation is a hallmark of creativity and the best performers are great innovators whose moves and sounds are absorbed, transmuted and transmitted. In this way, traditions are continually evolving; as they draw from the past, each generation adds its own voices, rhythms and movements.

Repertory works may be named after a featured instrument, a song’s lyric, a particular rhythm or phrase or its place of origin. Some pieces are drawn from specific peoples – such as the Acholi who live in northern Uganda and southern Sudan or the Baganda whose centuries-old kingdom Buganda is rooted in the court and the king was a primary patron of culture. Other pieces are suites that may link rhythms and phrases from multiple regions, playing with differences and similarities to combine sounds and movements in new ways.

To empower children, to make a change in this world, nothing is better than letting their voices be heard. The performers who appear here are the young faces of Africa, the leaders of tomorrow, the composers of our stories, and the makers of our memories in this new century. As Master of Ceremonies, it is my pleasure to introduce you, to welcome the *Spirit of Uganda* into your lives for even a short time, and to share the roots and newer offshoots of our lush, beautiful and diverse cultures.

- Peter Kasule, Artistic Director

Repertory

The many and diverse cultures of Uganda are constantly moving, growing, and changing. Many of the songs and dances here are rooted in individual cultures. Some are attached to specific rituals, occasions or ceremonies; others capture everyday activities or express the joys, hopes and sorrows of life and love. All have been transformed, repurposed or newly created by artists eager to celebrate their origins and add their own voices to this living history.

IN MY OWN WORDS On its northern border with Sudan, Uganda is home to the Acholi, a people brutally affected by the violence of Africa's longest-running armed conflict in modern times. In his native language, Jimmy Ayo pays homage to his father, a victim of the war, and recounts his own journey to Kampala, Uganda's capital city.

BWOLA Bwola is considered the most important dance of the Acholi people in the Kitgum region of northern Uganda. Originally, it was performed only on orders of the chief. All the men carry drums and play intricate rhythms while dancing; the movement of their feet matches rhythmically with the beating of their drums. The dance's leader moves independently and sets the tempo. He is considered a very important person and traditionally was among the few people the community allowed to wear a leopard skin.

OWARO Arranged in the form of call and response, this dance originates with the Basamia-Bagwe people of eastern Uganda near the Kenyan border. The movements are derived from children's games – jumping rope, skipping -- or as ways to finish chores with a bit more fun and speed.

MWAGA The Bagisu, inhabit the western and southern areas around Mount Elgon, whose land northeast of Kampala is now integrated into one of Uganda's most visited national parks. With no history of migration, the Bagisu encouraged fierce internal competition to ensure the longevity and strength of its people and culture. This piece features Mukila (cow tails) and is based on a coming of age ritual held in leap years for young males who have reached puberty. Here the Kidoibi rhythm is spoken with three medium sized drums.

KIKIBI simply means 'dance' in Lukonjo, native language of the Bakonzo in the Kasese district of southern Uganda that borders the Democratic Republic of Congo. Sinuous and slower paced, the movements are intended to imitate those of a snake.

BALE With movements full of animal imagery, the dancers welcome those who have come to watch the performance. Set to 'folklorica musica Africa' – traditional songs written down by the colonial French, this piece originates from the Bakongo people from the Congo River region of what is now the Democratic Republic of Congo.

NGAYAYA From the 16th to the mid-19th century, the Bunyoro was one of the most powerful military and political kingdoms in East Africa. The lyrics of this Bunyoro song praises the beauty of a girl named Ngayaya and recounts to what lengths a suitor will go to protect and cherish his beloved.

MUJAGUZO Throughout Africa, drums are a form of communication with specific and often complex vocabularies as well as a potent and powerful means of expression. Bugandan drumming is the basis for this piece that showcases the skills of the boys in the troupe. During the lifetime of the Kabaka (king of Bugandans), many different rhythms would be played on his drums, known as Mujaguzo. When the Kabaka died, these drums were removed to a safe place under the guardianship of the Lugave clan until a new king was installed.

ABAKOBWA The lyrics and movements describe the beauty of Rwandese women, praising their gracefulness, fine complexions and voluptuous bodies. Here the girls take center stage, accompanied by the soothing vocals of the boys. Abakobwa is a translation of the Kinyrwanda word 'ladies.'

EKITAGURIRO The nomadic Banyankole of western Uganda cherish the cattle they tend to for a living, and are sometimes ribbed by their countrymen for their great devotion. This dance praises the long-horned cows of Ankole and Rwanda – found nowhere else on earth. The dancers imitate the sounds, rhythms, and the movements of the graceful cows. The *omukuri*, a flute used to herd the cattle, is featured here.

Intermission

ATIRA Originally performed on the eve of battle, this war dance of the Acholi people of the north is reimagined here. Full of martial movements, the performers are armed with Effumu (spears), Embaszzi (axes) and Engabo (shields) as they prepare for the battles ahead.

AKAWULULA Played on the Embaire, one of the world's largest xylophones, the original lyrics tell the story, the struggle, and the stigma of HIV/AIDS in the eastern part of Uganda. The Embaire is thought to have originated with the Abanore peoples of northeast Uganda near the Kenyan border, and later adopted by the Basoga in the southeast. With its full range of pitches and great resonance, the Embaire is often played by itself (without the accompaniment of drums) and is heard at all types of occasions. Here it is played by six people, divided into a rhythm section and a melody section.

ORUNYEGE-NTOGORO Originally a courtship dance of the Banyoro and Batooro people of southeast Uganda, this exuberant and demanding dance gives everyone a chance to show their individual talents. In the past, young men and women would be brought together in front of the community to choose their future mates. This ceremony was a critical event, especially for the boys, since bad dancers risked remaining bachelors. The girls were expected to dance well in return exhibiting spunk, kindness, style and grace.

BASEME The girls take center-stage in this showcase of their drumming skills.

KIKWABANGA This piece for the youngest members of the group, is sung in Luganda, widely spoken by the majority of the people in central part of Uganda. Its lyrics remind us that our destiny lies in the hands of the Almighty and encourages us to enjoy each day responsibly and as fully as if it were our last.

KUC WILOBO This is a song of the Acholi people in northern Uganda. The title simply means 'Peace in the World,' something we all cannot live without. The Adungu, a plucked hand-held harp, is featured.

LARAKARAKA In northern Uganda near the Sudanese border *Larakaraka* has become a rallying cry and therapeutic dance for those who have been abducted by rebels of the Lord's Resistance Army (LRA). Derived from a courtship dance of the Acholi people, this fierce piece is accompanied by rhythms pounded out on gourds struck with bike spokes to attract attention. Gourds or calabashes are multi-purpose vessels used to fetch water, sat upon as stools, and held overhead to limit the effects of the hot sun; mothers will lightly tap out rhythms on them to console crying babies on their backs, and help them fall asleep.

BAKISIMBA This is a traditional dance of the court of Buganda, the largest ethnic group of Uganda. Originally performed only by women, it celebrates the creation of banana wine for the king. The drummers' rhythms and the dancers' movements mirror the king's words of thanks, "speaking" for him and reflecting his increasingly celebratory mood.

Glossary

Rhythm and Instrumentation

Percussion instruments are the primary carriers of rhythm and melody and also maintain specific beats for the dancers and singers. They can also be thought of as voices whose conversations may be held independently or in communion with vocals, other instruments and danced phrases.

Amadinda	Log xylophone, based on a pentatonic scale, to which all other instruments are tuned
Adungu	Arched harp with nine strings that is plucked
Bakisimba	The large main drum tuned to a high pitch
Calabash	Gourd used as a percussive instrument in <i>Larakaraka</i>
Ebinyege	Leg rattles worn by boys in the <i>Orunyege-Ntogoro</i> dance
Embaire	Large Xylophone
Empagi	Modified bike spokes used to strike a Calabash
Empuunya	Drum used for keeping a regular, metered pulse
Endege	Ankle bells
Endigidi	Tube fiddle with a single string that is bowed
Engalabi	Long, narrow drum
Engoma	Drums
Enkoni	A long stick used by the Banyankole to herd their cattle
Filimbi	Whistle
Nankasa	Small drum used for signals
Obuti	Sticks for playing the xylophone; drumsticks
Okalele	A flute from the Busoga region
Omukuri	A flute from the Ankole region

Costumes and Implements

The costumes worn by the performers are inspired by traditional and modern Ugandan textiles and patterns. Some also function as instruments – such as endege, listed above.

Akaliba	Long hair goat skin, usually tied around the waist, for dancing
Ebitambaala	Head pieces from Buganda in central Uganda and the Busoga region of eastern Uganda
Effumu	A spear
Ekikoyi	Multi-colored Ugandan cloth worn most often by women on special occasions or celebrations as a long skirt, or belted around the waist
Ekisenso	Raffia skirt
Ekyesubizibwa	Belt
Embazzi	An axe
Embira	Beads around the neck
Emigaala	Head dress from Rwanda
Engabo	A shield
Ensiimbi	Cowry Shells
Entogoro ring	A cloth ring tied around the waist for the <i>Orunyege-Ntogoro</i> dance
Kanzu	A white long gown worn by Bugandan men on special occasions
Mukila	Cow Tail featured in <i>Mwaga</i>

About Spirit of Uganda and Empower African Children

The 2010 Spirit of Uganda tour begins in California in January, makes 11 stops across the country and includes the company's Canadian debut at the Vancouver Cultural Olympiad before ending in Texas in March. Ranging in age from 9-20, the group's 22 young performers represent the promise and potential of Uganda's youth, 2.5 million of whom are orphans of HIV/AIDS, civil war and acute poverty. Through their performances, educational programs and community exchanges on tour, these goodwill ambassadors share their stories, promote East African culture and raise awareness of the plight of vulnerable children in their homeland. They are thriving proof of the transformative power of art, and of what is possible when children are provided with resources to succeed.

The troupe is a project of Empower African Children (EAC), a non-profit organization based in Dallas, TX and Kampala, Uganda. EAC's mission centers on providing a globally competitive, whole-child education to help ensure that the next generation of East African citizens can fully participate and assume leadership roles in their communities. Although primary school is open to all Ugandan children, secondary school and vocational training must be paid for. At a cost of US \$300 to \$1,500 per year, this is beyond the reach of most Ugandans. Only 15% of primary school graduates attend secondary school and secondary schools are in short supply. EAC's programs and resources include:

The Kisugu House in Kampala -- home base for 38 children that EAC fully supports. All children are supported with school fees, transport and supplies required for their studies at boarding primary or secondary schools through graduation. In addition to the basic necessities, these children are provided with on-going counseling and a network of support to promote healthy child development. Spirit of Uganda rehearses on the modest compound grounds.

EAC's Secondary School. A ten-acre parcel of land near Kampala has been purchased to build a secondary school campus with magnet areas in the arts, technology, and health sciences. The school will educate up to 400 students, 80% of whom will be supported through full scholarships.

A college-level US Scholarship Program makes it possible for some of Africa's most talented students to deepen their education so that they may return to their home countries and contribute to the social welfare and growth of their communities.

Transcendent Spirit: The Orphans of Uganda, a large-format book by photo-journalist Douglas Menezes and with an introduction by Elizabeth Taylor, captures the personal stories of many of Spirit of Uganda's performers. Underwritten by Macy's and published by Beaufort Books, proceeds from the book's sale directly support Empower African Children's programs. Visit www.EmpowerAfricanChildren.org



About Uganda

The Republic of Uganda is at the center of East Africa in one of the continent's most fertile and resource-rich areas. Slightly smaller than the state of Oregon, Uganda is home to more than 32 million people – 50% of whom are under the age of 15.

Uganda's national borders were determined by colonial Britain which joined together more than 50 different ethnic groups and kingdoms, each with venerable and distinct governing systems, languages, beliefs and cultures. This artificially imposed unity made it difficult for Ugandans to establish effective political communities after independence was achieved in 1962.

A weakened financial system, nascent political structures and inflamed ethnic tensions precipitated nearly two decades of human rights abuses, civil war and a plundered economy under two notorious strongmen – Idi Amin (1971-79) and Milton Obote (1980-85). In 1986, Lt. General Yoweri Kaguta Museveni seized power and established a government that remains in place today. During the last 20 years Uganda's economy has stabilized, its political system opened to elections, its education improved, and its infrastructure steadily rebuilt. Today, 2.5 million Ugandans are internet users and eight million use cell phones. English is Uganda's official language and 67% of the adult population is literate; most Ugandans are bi or multi-lingual (compared to 18% of Americans).

However, since 1987, the Lord's Resistance Army (LRA) has waged a brutal armed rebellion in the north. Operating from bases along the Ugandan border with Sudan, LRA insurgents have inflicted terrifying violence on the population. The LRA has abducted tens of thousands of children and at clandestine bases, terrorized them into virtual slavery as guards, concubines, and soldiers. Thousands have died and an estimated two million Ugandans have been displaced by the conflict. Too, the peoples of neighboring Rwanda, The Republic of Congo and Kenya – many of whom share ethnic ties with Ugandans – have themselves been the victims of acute violence, political upheavals, and economic distress, resulting in a regional refugee crisis and instability.

What does all of this mean for Ugandans coming of age now? Continued growth and stability depends on raising the standard of living of all of its citizens (the average Ugandan lives on US \$1/day) through expanded access to education, healthcare and employment, reducing the national debt, upgrading the country's communications and manufacturing sectors, and continued political and legal reform. None of this can be accomplished without addressing one of the most serious threats facing Uganda today – HIV/AIDS.

AIDS is a leading cause of death in Uganda, devastating the 25-40 year-old segment of the population. In Uganda today, more than one million children under the age of 15 have lost one or both parents to AIDS. The disease has had severe and long-term impacts on the family and community structures which previously nourished a highly developed generational transfer of knowledge, resources and culture.

Uganda was the first African country to feel the full impact of the virus which emerged in the fishing villages and along the trucking routes in the southwestern part of the country in the late 1970s. Uganda was also one of the first nations on the continent to implement policies and programs to combat the HIV/AIDS epidemic, serving as a model for reversing this worldwide health crisis. Partnerships between government, non-governmental, community organizations and the private sector have been vital to mitigating the impact of Uganda's crisis.

In the last decade, Uganda has reduced HIV infection rates from 30% of the population in 1993 to 5%. However, this decline is due in part to the death of HIV/AIDS victims as much as it reflects the aggressive and effective campaign to curtail new infections. Anti-retroviral drugs have been widely available only since 2004.

Uganda's crisis is far from over. Continued vigilance to ensure a declining rate of infection is crucial even as Uganda struggles to provide care and comfort for the sick and secure the basic rights to food, shelter, medicine and education for its children. HIV/AIDS will continue to impact Uganda for generations to come.

Who's Who



Peter Kasule (*Artistic Director and Master of Ceremonies*) is a musician, composer, and choreographer. The founding Artistic Director of Spirit of Uganda, Kasule researches, creates, and arranges all repertory; he casts and rehearses the troupe, and produces the company's music recordings.

Peter Kasule was born in Kampala, Uganda in 1981. His mother died when he was nine, his father died four years later of AIDS. He lived at the Daughters of Charity Orphanage from 1989-96. In 1994, Kasule traveled to Germany for the International Children's Festival where his dance troupe was awarded "Best Performers." In 1996 he accepted an invitation from Alexis Hefley to attend Booker T. Washington High School for the Performing and Visual Arts in Dallas where he

established himself as an award-winning musician and graduated in 2001.

With the assistance of Empower African Children's US Scholarship Program, Peter earned a degree from the College of Santa Fe in 2007 in music technology, with a focus on composition and recording and an interest in blending African and Western music. After graduation, he worked at the World Bank in Washington, DC as an audio/visual engineer. Peter was an original member the Children of Uganda company and served as that group's director from 2004-2006. In addition to overseeing all of Empower African Children's artistic initiatives, Peter has established a recording studio. As a producer, performer and DJ his work is seen and heard throughout Kampala.



Alexis Hefley is the Founder and President of Empower African Children and producer of Spirit of Uganda. Recognized internationally for her work with vulnerable children in Africa, Hefley first traveled to Uganda in 1993, where she lived and worked with AIDS orphans in Kampala for 18 months before returning to the U.S. to found Uganda Children's Charity Foundation. She led that organization for 10 years before launching Empower African Children in 2006.

Hefley initiated and produced Children of Uganda, the award-winning and critically acclaimed performing arts company that introduced millions of Americans to East Africa's rich cultures and markedly raised awareness of the impact of AIDS and war.

Hefley's dedicated approach, passionate advocacy, innovative thinking and extensive experience are at the center of Empower African Children. Working in partnership with individuals, government agencies, public institutions and corporations in the U.S. and Uganda, she has developed and successfully implemented a wide range of programs to support thousands of Ugandan children and their families. In 2004, Ugandan President Yoweri Museveni presented Alexis with the Ugandan North American Association's Philly Bongole Lutaaya award for her leadership role in increasing AIDS awareness.

The company



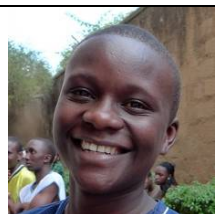
David Kasata (*Assistant to the Artistic Director*) began performing at the age of 6 in a group founded by his father, Kigeny Kasata. As a member of various performing arts groups, he has toured to the Netherlands, Belgium, Germany, Denmark, Austria and Japan. When he is not training Spirit of Uganda performers, David teaches dance in various schools around Kampala. He has assisted Peter Kasule since 2006.



Brian Aine (age 19) was born in Kashagama in Mbarara, in western Uganda and is the third of four children. His father died in 1998; his mother is a subsistence farmer. Brian completed his Ordinary Level last year at Taibah College School and will be joining Senior 5 upon his return home. He also serves as Children's Representative at EAC's Kisugu House in Kampala. Brian enjoys playing football, reading novels and listening to music. He hopes to become an accountant.



Phylis Asiimire (age 13) comes from Mbarara in western Uganda, but lives near Kampala with her grandmother and seventeen other relatives. Phylis' parents are both alive but she has never seen them. Her grandmother works in a hardware store to support the family. Her older sister, Faith Kansiime is also a member of *Spirit of Uganda*. Phylis is in Primary 7 at Kings Way Primary School. She enjoys swimming, dancing and reading novels. On tour, she hopes to meet more and more best friends.



Solace Ataho (age 17) is from Nyakahita in the Bushenyi District in southwestern Uganda where his family still lives. He is the fifth of eight children. Solace is in Senior 4 at Irma Pfeiffer Bweya High School where he especially enjoys studying English. He is also an avid soccer player and a valued member of the school team. He admires doctors so much he would like to become one.



Jimmy Ayo (age 14) was born in Adyegi, a village in the Oyam District of northern Uganda. Jimmy lost his father in 1995 in the rebel war in northern Uganda. He is in Senior 3 at Taibah College School where his favorite subjects are music and history. He particularly likes to play the Adungu (plucked harp) and is a prolific writer. He also enjoys volleyball and soccer. He would like to become a judge.



Rajab Basoga (age 16) comes from Nakisenyi, Iganga district in eastern Uganda. He is the fifth of thirteen children. His father makes *chapati* (flat bread) for a living and his mother cooks in a restaurant. Rajab is in Primary 7 at Kings Way Primary School where he has been selected to be Class Monitor in 2007, a Dormitory Leader in 2008 and Health Prefect in 2009. Rajab loves dancing, singing and drumming and hopes to become a primary school teacher.



Athanasius Bazzekuketta (age 19) comes to Kampala from nearby Entebbe. The youngest of five children, Athanasius lost both parents to HIV/AIDS as a baby and was raised by his elder brother. He attends Irma Pfeiffer Bweya High School where he is in Senior 4 and serves as Head Monitor. His favorite subject is Religious Education. In his former school he was both a Liturgy Prefect and Head Boy. Athanasius loves sports, especially soccer and would like to become a lawyer.



Joseph Chan (age 19) was born in Kampala and lost his parents to HIV/AIDS in 1995 and 1999. He and his sister lived with extended family before moving into an orphanage where they worked odd jobs to help pay school fees. Joseph attends Irma Pfeiffer Bweya High School, where he is in Senior 4 and Entertainment Prefect for the Patriotism Club. In previous years he has served in various leadership capacities including Security Prefect and Class Captain. He would like to become a lawyer.



Faith Kansiime (age 16) Originally from Mbarara in western Uganda, Faith lives near Kampala with seventeen other relatives including her sister Phylis Asiimire. She never met her parents but loves and admires her grandmother who is resourceful, and teeming with good advice. Faith completed the Ordinary Level at Taibah College School and will return as a Senior 5. She enjoys learning, discovering new things, playing netball and soccer, dancing and listening to music. Faith is a peer counselor at EAC's Kisugu House and plans to become a psychologist.



Daniel Kasata (age 19) was born in Nakisenyi in eastern Uganda's Iganga District. He lost his father in 2000 and lives in a big homestead with many relatives. The youngest of five siblings, most of whom did not attend school, Daniel completed his Ordinary Level at Makerere College School. After the tour he will start his Senior 5 year and resume his leadership role with the school soccer team. Daniel loves "The Last King of Scotland" because he is featured in it as a dancer. He also loves history.



Jacob Kiwanuka (age 20) comes from Bubango in Rakai in southern Uganda. He is the second of three children, but has nine step sisters and brothers. His parents are subsistence farmers. Jacob completed his Ordinary Level last year at Irma Pfeiffer Bweya High School. He likes listening to music and playing hockey. He hopes to enroll in an electrical engineering institute upon his return.



Sandra Joan Kusasira (age 16) is an only child who lives in Katuuso, a suburb of Kampala, with her mother who is a real estate agent. Her father left when she was very young. Joan is in Senior 5 at Taibah College School. She enjoys singing and is the lead soloist in this production. She also likes to play netball, read the Bible and meet new people. Joan hopes to finish her studies with the highest honors and become a great singer.



Sharon Kyomugisha (age 14) is the third of four children and lives in the village of Lungujja in Kampala. She lost her father to HIV/AIDS. Her HIV-positive mother cares for the family. Sharon attends Irma Pfeiffer Bweya High School in Senior 3. Identified as a leader at an early age, Sharon was elected Class Monitor for three years, served one year as Assistant Head Girl, and is a contender for Dormitory Mother upon her return to Uganda. She is also a peer counselor at EAC's Kisugu House. Sharon loves studying and wants to become a lawyer.



Moses Mudiope (age 20) lives in Budhuuba in eastern Uganda's Iganga District. He is the tenth of eleven children whose parents suffer from health problems that make it difficult for them to work. Moses is in the Senior 4 class at Irma Pfeiffer Bweya High School where he is a Dormitory Father and serves on the Disciplinary Committee. Moses loves history and athletics, especially soccer.



Yudaya Nabbanja (age 10) is the sixth of eight children and lives in the Sonde of Wakiso District near Kampala with her paternal aunt and four siblings. Her parents are separated. Yudaya is currently in Primary 6 at Kings Way Primary School and served a year as a Health Prefect in her former school. She hopes to become a doctor in the future.



Noeline Nabesezi, (age 18) comes from Sanje in Rakai in southern Uganda. She is the fourth of six children, most of whom are dancers. Noelle's father died in 1995; her mother is a subsistence farmer. She is joined on tour this year by her sister, Maria Namanda. Noelle completed her Ordinary Level last year at Taibah College School and will join Senior 5 upon her return. Noelle is a Dormitory Senator with a knack for restoring order. She is also a peer counselor at EAC's Kisugu House. Noelle loves telling stories, reading novels and listening to music. She has two dreams: to become a doctor because she loves helping people and to be a dancer-musician because she really enjoys it.



Percy Nakaggwa (age 13) lives with a widowed paternal grandfather who also takes care of her cousins in Kawunguli, the southern Ugandan Rakai District. Percy lost both of her parents to HIV/AIDS in 2000. Today she is in Primary 6 at Kings Way Primary School. At her former school she was appointed both Sanitation Prefect and Choir Leader. She is a very interested in academics, loves music and reading, and enjoys dancing. Math and English are her favorite subjects.



Donatina Nakimuli (age 9) comes from the Rakai District where her father is a primary school teacher in Sanja and her mother a subsistence farmer. She is the fifth of nine children. Dona is a Primary 3 student at Kings Way Primary School. She loves school; her favorite subject is English. Some of her hobbies include dancing and games, especially skipping rope. She would like to become a nurse so that she can cure people of their illnesses.



Miriam Namala (age 11) is from Mmanya in Rakai, in southern Uganda. She is the second of four children. Her mother is a subsistence farmer who stays home to take care of the family. Miriam has never seen her father. Miriam is in Primary 7 at Taibah Junior School where she was an Assistant Entertainment Prefect in 2008. She enjoys dancing, singing, playing games and traveling to different countries. On this tour, she hopes to make more friends and convince them to visit her country.



Maria Namanda (age 15) lives in Sanje of the Rakai District. She is the youngest of six children most of whom are dancers including her sister and fellow performer Noeline Nabesezi. Her father died in 1995 and her mother is a subsistence farmer. Maria is a top Senior 2 student at Irma Pfeiffer Bweya High School. English and history are favorite subjects. Also talented in sports, Maria enjoys being a part of the school's net ball team. She would like to become a journalist.



Lukia Nantale, (age 16) comes from Karamiti in Rakai District, southern Uganda. She is the second of five children. She does not remember when her father died but her mother is alive and works in a restaurant. Lukia is in Senior 3 at Taibah College School where she is also a Table Leader. In primary school she was selected Sports Prefect for lower classes and became Head Girl in 2006. She was also Class Captain in two different schools. Lukia enjoys playing netball, spending time with others and traveling to different places. Lukia hopes to become a lawyer or a businesswoman. This is her fifth tour in the US.



Willington Nyonyintono, (age 19) comes from Nabingola in Mubende, a district in western Uganda. The third of five children, Willington lived with his older brother in a Kampala suburb until he died of malaria in 2008. He now lives with his mother whom he especially admires for continuing to care for all of her children despite the struggles. Willington completed his Ordinary Level last year at Irma Pfeifer Bweya High School. He will start Senior 5 upon his return. He enjoys music, playing football and running. He would like to be an accountant.



Brian Odong, (age 17) is from Gulu in northern Uganda, where Uganda's civil war rages on the border of Sudan. The youngest of four children, Brian lost his mother at birth; his father was killed by rebels in 2004. He is in Senior 3 at Taibah College School. Brian enjoys swimming, making friends, singing, basketball and soccer. In the future, he would like to become a sound engineer because he likes singing and wants the sound to come out well.

On tour, the children are supported by a team of mentors, teachers, and dedicated staff.



Winfred Najjuma (*Teacher and Spokesperson*) is head of the English department at Taibah Junior School in Bwebajja on Entebbe Road. She has traveled in Europe, the USA and Africa, and enjoys reading novels, watching movies, quiet time at the beach and interacting with friends. "To empower an African child means to armor them with confidence, self-esteem and love; to instill an ability to think for themselves and to think BIG, to encourage creativity in all ways, to teach self-sufficiency and generosity towards others. A child should grow up and want to make his/her community better than he/she found it."

Pat Kirby (*Company Manager*) travels with international performing artists on tour in the U.S. Previous companies have included Chorus Repertory Theatre from India, Russian Patriarchate Choir of Moscow, Druid Theatre Company from Ireland, and Batsheva Dance Company from Israel. She has also worked at New York City's Lincoln Center Festival for six of the past ten seasons in various positions. This is her fourth tour with *Spirit of Uganda*.

Dan Ozminkowski (*Lighting Designer*) Recent NYC design credits include *A Celebration of Maurice Sendak with Tony Kushner* (92Y); *I Left My Heart, To Walk in Darkness, Pucelandia*, and *Let's Talk About it!*. Out of town: *Evolution* (DiSiac Dance, Princeton); *42nd Street* (UHSPAC); Procter & Gamble Product Lab. Associate/Assistant credits include the 2008 *Spirit of Uganda* tour; *Impressionism* and *The Ritz* (B'way); *Let Me Down Easy* (Off-B'way); *Le Réve* (Wynn, Las Vegas); Neil Young's *Chrome Dream* U.S. Tour; *She Loves Me* (Williamstown); 3 productions at Utah Shakespeare; *ABC Daytime Salutes BC/EFA* (2008/2009).

Libby Kingman (*Volunteer & Chaperone*) graduated in December from the University of TX at Austin. In addition to her studies, she served as an intern for Joe Straus, Speaker of the TX House of Representatives, and volunteered as a tutor and mentor at the Zavela Elementary School After School Program and for the Junior League Hispanic Mother Daughter Program. In June 2009 Libby volunteered at Dwelling Places (a home for street children) and at the Mustard Seed Orphanage in Kampala.

Spirit of Uganda

2010 TOUR STAFF & VOLUNTEERS

Lighting Designer/Production Manager: Dan Ozminkowski
Company Manager: Pat Kirby
Assistant to the Artistic Director: David Kasata
Teacher and Spokesperson: Winfred Najjuma
Volunteer and Chaperone: Libby Kingman
Assistant to the Lighting Designer: Morgan Edwards

TOUR MANAGEMENT

Lisa Booth Management, Inc.: Lisa Booth & Deirdre Valente

PRODUCER

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Donna Malouf, Co-Founder
Peter Kasule, Artistic Director
Jeremy Phillips, Chief Operating Officer
Agnes Kasule, Program Manager – Uganda

Partners

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