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Four of the six "Newsletters" from 1948 and all twenty-two back numbers of "African Music" from 1954 are available. Please request the list of I.L.A.M. publications for prices.

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COVER ILLUSTRATION

Soapstone carving of a player of the *mbira dza vadzimu* (mbira of the spirits) of the Shona/Zezuru, Harare area, Zimbabwe, 7½" high, by an unknown carver, sold at a hotel in Harare in 1983. Note the *ngundu* bark fibre hat, the *deze* calabash resonator with its shell buzzers, the two *hosho* gourd rattles, and the empty *hari* beer pot. Although decried by some as "tourist art", the choice of the mbira and its players by present-day carvers is indicative of the state of Shona national consciousness. The mbira was at a low ebb fifty years ago — see Hugh Tracey's article on the mbira class of instruments in Rhodesia in 1932 in Vol. 4 No. 3 — but around the 1950s, coupled with the resurgence of Shona nationalism, a revival started that is still continuing. Other current carvings represent a complete *bira* ceremony, with several dancers, mbira and rattle players (see Paul Berliner's article on the *bira* in Vol. 5 No. 4).

A welcome development for an instrument, and a ceremony, that only a decade ago were suppressed as 'subversive'!

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