

world, said Saudi Prince Bandar Bin Sultan Bin Abdulaziz, Saudi ambassador to the United States, as he signed his government's agreement with the Smithsonian. As part of the International Centre, there will be a centre for Islamic studies, where scholars from around the world can study the contributions that Islam has made to architecture, art and folk traditions. Plans also include a residence programme for visiting scholars.

The Centre will be the focus of an institutional effort to preserve cultural values and traditions and the environment in which they exist. It will sponsor a programme of research internships, symposia and exhibitions in the Asian and African gallery, as well as performances of traditional music and readings from the literary traditions of Africa and Asia.

Both Prince Bandar and S. Dillon Ripley, Secretary of the Smithsonian, signed the agreement for the donation that will go towards meeting the building construction fund goal of 75 million dollars. The Saudi contribution, said Ripley, will go far in the vital effort to find new and better ways to interpret to the American public the rich diversity of the cultures of Africa and Asia. He termed the project "one of the most important developments in the entire history of the Smithsonian".

The Museum complex, known as the "quadrangle", is expected to be completed in January 1986. Half the construction funds have already been voted by the U.S. Congress. Additional funds have been pledged by the governments of Japan, South Korea and Bahrain, as well as by individuals, foundations and corporations.

Music and Dance played a heavy part in the *African U.S. cultural climate in 1983*. The Barrett Sisters, three dynamic young women who specialize in American Gospel music electrified audiences in Zimbabwe, Zaire, Malawi, Lesotho and Mozambique on a one-month tour in November and December.

Another U.S. group, 14 performers who dance in five different American ethnic styles, including American Indian, demonstrated their unusual talents in 13 western and central African countries in September and October.

And in *November* at the famous and prestigious *Carnegie Hall*, a New York landmark, three leading practitioners of traditional African music presented a recital of a wide range of music on a variety of instruments, many of them new to American audiences. The artists were *Djimo Kouyate* of Senegal, *Seleshe Damessae* of Ethiopia and *Ephat Mjuru* of Zimbabwe, who all now reside in the United States. They played to a sell-out audience. Ephat Mjuru is now a visiting artist and lecturer at the University of Washington in Seattle.

KAY ROBERTS, USIS

STEELBAND WORKSHOP IN GERMANY

A 'Steelband Non-stop Workshop' was held in Wiesen, Austria, from 8th May to 10th July 1983, organised by Dr Manfred Kremser, Inst. für Völkerkunde der Universität Wien, A-1010 Vienna, Universitätsstr. 7, Austria. Instruction in making, tuning and playing all sizes of steeldrum was given every day from 10 a.m. till 9 p.m. by Ivan Smith, well-known steelbandsman from the island of St. Lucia, and leader of the "North Stars Steel Band", with cultural depth provided by Dr Kremser with his multi-media shows on Caribbean and in particular, Rasta, culture. The workshop ended with a mass with organ and steeldrums in the Wiesen parish church, followed by a concert in the festival park with steelband, both alone and in combination with other musical groups, filmshows and Caribbean fare.

IWALEWA-HAUS, BAYREUTH

Keeping up his eventful and multi-media calendar at Iwalewa-Haus, Bayreuth University, Dr Wolfgang Bender has continued to sponsor the African arts in Germany with his invitation of Muraina Oyelami, Yoruba drummer, and former member of the Duro Ladipo Theatre Company

(Nigeria) in 1982, Evaristo Muyinda, grand old man of Kiganda music (Uganda), the Kachamba Brothers' Band (Malawi), Nana Danso-Abiam, Ghanaian *atenteben* flute player and musicologist, and John Collins, "The highlife specialist" and guitarist from Ghana, in 1983. Other items on his agenda have been exhibitions of South African, Zambian and Jamaican artists, a programme of 'African music on film', the publication of books and catalogues arising out of the exhibitions and performers' visits and of the recordings in the 'Archive of Modern African Music' at Iwalewa-Haus. The latter include 1. Traditional and modern music of Ethiopia, and 2. Islam-influenced music of the Yoruba in Nigeria and Benin. A cassette series has also been instituted, with recordings of the visiting musicians and others. Address: Iwalewa-Haus, Centre for Modern Art of Africa and the Third World, Münzgasse 9, Potsfach 3008, D-8580 Bayreuth, Fed. Rep. of Germany.

REPORT ON CULTURAL FIELD RESEARCH IN MANGOCHI DISTRICT, MALAWI, July 15 to August 25, 1983

From Gerhard Kubik

Our current six-month research project on "Systems of traditional education in East and Central Africa" which we are carrying out in affiliation with the Centre for Social Research, University of Malawi, Zomba, (Director: Louis A.H. Msukwa) and with financial assistance from the Foundation for the Advancement of Scientific Research, Vienna (Project No. 4977) has had a very good start in Malawi and we have just completed a fruitful first period of field studies in Mangochi District. Our team comprises four members: besides myself they are Mr Moya Aliya with whom I have worked on previous research trips in Zambia (1979) and Brazil (1980), the Malawian musician-composer Donald Kachamba and Miss Lidiya Malamusi, all from Chileka. While the latter two members of our team were busy recording in Blantyre District in July and August — mostly Chicheŵa stories (*nthano*), riddles (*dzidapi*) and various activities of institutions such as the *nyau* masked association, Moya Aliya and I worked in the remote village of Chief Makanjila on the east side of Lake Malawi. Thanks to excellent letters of introduction from Mr Msukwa and Mr Patrick J. Nkosi, District Commissioner at Mangochi, we were able to resume our work at Makanjila within 48 hours of my arrival in Malawi.

We reached Makanjila village on the afternoon of July 15 and were hospitably received by Mfumu (Chief) Makanjila VIII waMdala. During the following weeks the Chief accommodated the two of us in his house and we gradually became something more than mere guests, rather members of the family. The Chief made useful contacts for us in this large Chiyao-speaking settlement by introducing us to knowledgeable elders in the area, including the neighbouring villages of Malamyā — where there is a beautiful Mosque — and Lukono, north of Makanjila on the Mozambique border. We had no problem in carrying out our main objective, namely the study of the organisation, structure and history of Yao institutions for the formal education of the young, especially the *jando* circumcision schools for boys. Since I had undergone a *jando*-type circumcision in another African country many years ago I was allowed by the elders to attend the circumcision ceremonies here, after a physical examination. Subsequently I was able to document on film, tape and by written notes the activities and major events in five *jando* schools which were opened in the area during our stay, with special reference to the teaching process taking place within this traditional educational system. Over a period of nearly four weeks, beginning with the operation (circumcision), followed by the ceremony of washing after the wound is healed until the public announcement that the initiates are well, upon which the women may approach the gate of the *jando* for the first time during the seclusion period, we documented