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U F A H A M U

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We would like to extend our special thanks to Allen Thurm, one of our founding editors and a former member of our staff, who has completed his studies at UCLA.

CONTRIBUTIONS

UFAHAMU will accept contributions from anyone interested in Africa. Contributions may range from scholarly articles and book reviews, to free lance writing and poetry.

Manuscripts may be of any length; however, the Editorial Board reserves the right to abbreviate any manuscript in order to fit page requirements (after consultation with the author). Articles of 20-25 pages are preferred. All submissions must be clearly typed and double-spaced on 8 1/2" by 11" paper. All contributions should be mailed to the above address. Any comments or letters to the editor should be similarly addressed.

SUBSCRIPTIONS

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REFLECTIONS

TO THE MEMORY

*of those who have died
for the revolution of our times*

TO THE FRATERNITY

of those who live for it

TO THE UNDERSTANDING

of those who will carry it further

(Dedication for *The Liberation of Guiné*
by Basil Davidson)

U F A H A M U

VOLUME I, NUMBER 3, WINTER 1971

TABLE OF CONTENTS

Ndaba: AN INTERVIEW WITH BASIL DAVIDSON.....	1
Linguistic Colonialism and De-Colonialisation: THE SCHOOL SYSTEM AS A TOOL OF OPPRESSION.....Talmy Givón	33
AFRICAN FILM: THE HIGH PRICE OF DIVISION.....Renee Poussaint	51
CULTURAL DILEMMA OF THE AFRICAN FILM..Wilson Mativo	64
<i>BLACK EYES</i>Sonja Walker	69
NOTES ON SLAVE-TRADE HISTORIOGRAPHY...Diane Lu Allen	71
<i>LOST HERITAGE</i>Gene Williams	76
Some Reflections on Evangelical Pan-Africanism: BLACK MISSIONARIES, WHITE MISSIONARIES AND THE STRUGGLE FOR AFRICAN SOULS 1890-1930.....Tony Martin	77
Book Review: John Pepper Clark, <i>Casualties: Poems 1966/68</i>Syl Cheyney-Coker	93
A PROPOS: Ralph Austen Replies to UFAHAMU	vi
REFLECTIONS	i
CORRESPONDENCE	v
NEW PUBLICATIONS RECEIVED	102



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The woodcut prints on pages iii, 49, and the inside back cover of this issue were done by three Ugandan high school students: Boto, seventeen years of age and in Form IV (p.iii), Oteng, sixteen years of age and also in Form IV (p. 49), and Kidiya, twenty-one years old and in Form VI (inside back cover). Each of these young men is studying at Lango College, a large senior secondary school of over 500 male students in Lango District, northern Uganda.

Art is one of the major subjects in the school, and the students' work covers a wide range of fields, including painting, sculpture, pottery, textile printing, weaving, and decorating walls, etc. Wood seems to lend itself as an ideal medium of creation to the students, as to the traditional wood carvers. The students make ample use of different textures to bring harmony to their works, to express the differences in the qualities of the things depicted and to give the works movement.

Largely through the initiative of their former art teacher, Gard Okello, arrangements were made to have thirty-five woodcut prints done by six of his students shipped to the UCLA African Studies Center as a gift for possible future exhibition.

The Center mounted the prints, and held a showing for the public in the Fall of 1970. Several prints were sold, with all proceeds sent directly to the artists.

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