

Cape Librarian

May/June 2017
Volume 61 | No. 3

Kaapse Bibliotekaris



Western Cape
Government

Cultural Affairs and Sport



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ON THE COVER: 60 YEARS AGO

Congo was a chimpanzee who learned how to draw and paint. His mentor, zoologist and surrealist painter Desmond Morris, first observed Congo's abilities when the chimpanzee was offered a pencil and paper at two years of age. By the age of four, Congo had made 400 drawings and paintings. His style has been described as 'lyrical abstract impressionism'. Morris curated an exhibition of *Paintings by Chimpanzees* at the Institute of Contemporary Arts in London on 17 May 1957.

Source: en.wikipedia.org | Photo: John Pratt/Keystone Features/Getty Images



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Indexed in | Geïndekseer in

LISA (Library and Information Science Abstracts)
Library, Literature and Information Science (EBSCOhost)

Reproduction and printing | Reproduksie en drukwerk

Academic Press

© Library Service © Biblioteekdiens SA ISSN 0 008 5790

Editorial policy

The *Cape Librarian* is the house journal of the Western Cape Library Service and is published bi-monthly. Articles in the field of library and information science, library administration, news items, reviews and accession lists are included. The editorial staff reserve the right to edit, shorten, or rewrite any copy should it be deemed necessary. We cannot guarantee that unsolicited copy supplied will be printed. Opinions expressed by contributors are not necessarily those of the Library Service. Copy for a particular issue must reach the editor two months in advance. Articles, letters and news items should be submitted directly to the editor.

Redaksionele beleid

Die *Kaapse Biblioteekaris* is die huisblad van die Wes-Kaapse Biblioteekdiens en verskyn twee-maandeliks. Dit bevat artikels oor biblioteek- en inligtingwese, nuusberigte, resensies, aanwinstelyste asook praktiese artikels. Die redaksie behou hom die reg voor om, indien nodig, bydraes te redigeer, te verkort of te herskryf. Die publikasie van artikels wat nie in opdrag geskryf is nie, kan egter nie gewaarborg word nie. Die menings van medewerkers is nie noodwendig dié van die Biblioteekdiens nie. Alle kopie vir 'n bepaalde uitgawe moet die redaksie twee maande vooruit bereik. Artikels, briewe en nuusberigte kan direk aan die redakteur gestuur word.

Pageing through the many articles that we have put together for you in this issue I am in two minds with regard to those which I should highlight. Suffice to say then that I find them all very readable.

We have wonderful and detailed coverage on page 28 of the Book programme ('Boekeprogram') under the guidance of author and poet Daniel Hugo at the recent Klein Karoo Kunstefees. Marlene Malan entertains and informs us about the many interesting and thought-provoking presentations and discussions between authors that took place in the aptly-named Boeke-oase (book oasis). 'Just read, man' – so says the very popular author Deon Meyer – don't let anybody tell you what is 'in or out' – just one of very many homespun truths that could be heard during the festival.

On page 32 professor Imraan Coovadia, who was featured on the cover of the September/October 2016 edition of the *Cape Librarian*, is our author of the month who answers some questions put to him.

Since our last publication the literary world has suffered the loss of yet another very famous and well-known South African author, Karel Schoeman. To read more about this controversial writer of whom much has been written since his death, turn to page 24 where Dr Francois Verster focusses on Schoeman described by professor JC Kannemeyer as the man 'who writes faster than what God reads'.

Then we managed to get the well-known author Marié Heese on board to tell us how a novel 'happens'. Read about her interesting book *Maestro* and why and how it came about on page 20.

Our genre focus this month is on South African plays in English. An annotated list of plays that would be very useful to amateur dramatic societies, play-reading circles and teachers, appears on page 38.

I conclude with the news that *Cape Talk's* well-known John Maythem (also an avid reader as those who follow his programme know), has the last word in this edition.

Enjoy.

Grizell

About old books and cars

by Pieter Hugo

Oh no! Not again! I hastily pull out of the traffic and find a fairly safe spot to park. With the engine racing at top revolutions I pull up the handbrake, jump out and open the engine cover at the back. I know exactly which tumbler thingy on the carburettor to swivel.

Ah! The engine is running normally again. I am back behind the steering wheel and happily continue my journey with my 55-year-old VW, its engine clattering a grateful thank you with that typical noisy Beetle sound.

This is but one of the 'normal' things you have to put up with if your day-to-day car is more than half a century old. There is also the matter of the driver's door: it needs a mighty slam to close it properly, but even so, that mighty slam is often followed by a thunk ... and a sigh. The side window has fallen off its rail again! That is mostly followed by words that you will not find in school edition dictionaries. Like so many times before, I open the glove box. Get the screwdriver. Remove the screws that hold the doorlining in place. Struggle to get the window back onto its rail in that confounded narrow space in the door frame. Done! For now, at least.

The last time I went through this procedure I was driving to my cousin to fetch a box of old books that she wanted to get rid of. I am as mad about old books as I am about old cars.

I love books and I have lots of them, old and new. Not all my books are for leisure reading, though, especially the really old ones. Would you read a German catechism of the 1700s? Not very likely, but it is a wonderful book to look at, to hold, to page through. I appreciate the old leather, the lovely handmade paper, the beautiful gothic letters, the centuries old handwritten notes in the sidelines and the little mementos between the pages, left there by generations of readers. It is interesting to page through the book, trying to imagine who were the people who read it 300 years ago.

I have a Bible that belonged to my grandfather. It is falling apart, but for me, a priceless possession. It contains hundreds of little notes scribbled on all the blank spaces he could find. It is not only a family history of births, marriages and deaths, but also a history of his time, with interesting political and social comments and even some newspaper clippings.

Newspaper clippings and other mementos found in old books are fascinating. I am sure we have all come across old pressed flowers in books, but a friend once found a twig of cannabis leaves neatly pressed between the pages of a book of sermons, dating from the 18th century. Who put it there? In which century? Most intriguing of all, was it deliberately left between the pages of a sermon on the Christian virtues?

Come to think of it, maybe there was a good reason why the



words 'cannabis', 'VW Beetles' and 'trips' were often used in the same sentence. My old Beetle will precipitously start running on only three cylinders every second or third day. Yet again, I know exactly what to do: remove spark plug number one, give it a thorough clean, dry it and screw it back in. No problem, the engine is running like new again. Well, for another 100 km ...

After one of these spark plug sessions I got the bright idea to look up my 'mechanic's vocabulary' in a set of old dictionaries dating from Victorian times. I was not surprised that none of those words were dictionarised. By the way, I am not referring to ordinary mechanical terms here.

Just in case you were wondering, the old Beetle is not my only vehicle. With such an old car, you really need a plan B. My other car is much younger. It is only 38 years old. It is a beautiful Alfa Romeo GTV. If you know the many jokes about Alfas, you will know that the Beetle should probably be the reliable backup to the Alfa. Therefore, I must also have a Plan C. My plan C is a Honda motorbike. It is a 'no nonsense, get up and go' bike. And it is a young 36 years old.

Despite the 'lovable' quirks of these old vehicles, I get smiles, friendly hoots and thumbs ups when I travel and wherever I stop, someone is bound to come and chat about the old beauties. This especially happens with the Beetle, it seems as if everyone alive has either grown up with one or had one as their first car.

I find some of that nostalgia comparable with books. Just like strangers are drawn to the old vehicles, my guests are drawn like magnets to my bookshelves. In the 'Beetle section' of my book collection, I often hear: 'Oh, you've got this book! I've read it ages ago! May I please borrow it? I have to read it again.' Those books are classics: everyone had it once, and still loves it. Some guests are drawn to the 'Alfa GTV section'. For them I would take my two and three centuries-old books off the shelves and let them carefully handle it, sniff it, admire it. Those books are part of my exquisitely beautiful, exotic and fragile collection.

Lastly, for a selected few, I would handpick a book or two. This is my 'Honda CX500 collection'. Those who know the CX500 model will recognise it from a distance and come over for a chat about the early 80s bike that was nicknamed the 'Marmite bike', because it was as reliable and ageless as Marmite. The books in this section may seem like plain old paperbacks, but they are books that had a huge and on-going impact on my mind and soul like *Zen and the art of motorcycle maintenance*.

Pieter Hugo is the deputy director of Municipal Support Services at the Western Cape Library Service



PEOPLE

Rosa Fölscher says goodbye

It is with warm hearts and more than a touch of sadness that we pay tribute to Rosa Fölscher, a dear friend and colleague who retired at the end of April 2017.

She was an important member of library services in the Northern suburbs for so long that it is difficult to imagine what it will be like without our 'big sister'.

Rosa completed her studies at the University of the Orange Free State in the 1970s and shortly after she wrote her final exams, she married a young theological student. As he was studying at the University of Stellenbosch she moved to the Cape, where she started her career at the Department of Community Services. In 1974 she was the first librarian at the newly established Elsenburg College of Agriculture in Stellenbosch. Five years later she became an assistant librarian at the University's Theological Seminary.



Rosa Fölscher having fun during a casual day at Goodwood Library

As the wife of a church minister she had to move often. During the 1980s she worked at Newcastle Public Library, at Boksburg Library and as a senior administrative clerk at the magistrate's court in Rouxville. Her administrative skills came in handy at the City of Cape Town Library Services, as Rosa was often the go-to girl when staff went looking for misfiled or misplaced information.

After two years at Welkom Library, Rosa became senior librarian and later acting chief librarian at Parow Library. Since 1999 she was the principal librarian at Goodwood Library, and the 'big sister' and, lately I daresay, the mother figure in our circle.

Former colleagues and current staff members all experienced her warm, caring nature, as well as her compassion and selflessness. As the librarian-in-charge (LIC) she was always open to suggestions and provided ample opportunities for her staff to grow.

Rosa is the eternal optimist and the first one to dress up at any possible opportunity. Her staff remember how Rosa always believed that Goodwood Library, with all its architectural challenges, would one day win the Display of the Year competition; so every year she dutifully coaxed or threatened her weary and sceptical troops into participating in the inter-library competition.

Rosa says she is looking forward to working as a team Leader at Sh'Zen during her retirement as well as spending a lot more time with her children and grandchildren. She also looks forward to reading and then reading some more! Everyone who knows Rosa also knows that she loves attending festivals and going on boat trips.

We will miss Rosa! She was such an important part of our library family and her leaving means a little bit of sunshine will disappear out of our lives.

We pray that the best days of her life will start now, and that she has the time to do all the things that she loves so much.

Sunell Lötter, Principal Librarian, Brackenfell Library

We wish you a wonderful and exciting retirement. ED

New in Selection

Boniswa Notiki joined the Selection Section as a reviewer in February 2017. Boniswa comes to us with a wealth of experience. She worked with Library Business Corners, disseminating business information to public libraries in the Western Cape and then with Wesgro. Her public library experience was gained as a children's librarian at the Mitchell's Plain Town Centre Library and then at Sedgefield and George libraries on the Garden Route.

A mother of two, she hails from Middledrift, Alice and is a graduate of the University of the Western Cape. Boniswa feels that she has been welcomed by the Selection family, is learning a lot already and hopes to assist librarians in their selection decisions by writing good reviews.

A warm welcome to Boniswa from us all. ED



A library user in Suomenlinna, Helsinki

Worthy award winner

Lona Gericke, former children's librarian at Bellville Public Library recently received the lifetime achievement award bestowed on her during the annual Cultural Affairs Awards presented by the Western Cape Government's Department of Cultural Affairs and Sport.

A passionate advocate of libraries, a tireless promoter of books and literature, an inspired storyteller, an inspirational mentor and trainer, a dedicated and professional librarian, Lona Gericke, now retired children's librarian from Bellville Library, has dedicated her life to children's books and children's libraries.

Lona completed her B.A. degree in languages at Stellenbosch University and her postgraduate librarianship diploma at the University of Cape Town. She started her professional career as a regional librarian in what was then the Eastern Transvaal and then went on to be a book selector with the Orange Free State Provincial Library Service. She spent most of the 1980s in Corpus Christi in Texas, working as co-ordinator of children's library services, before returning to South Africa. In 1988 she joined Bellville Public Library as the children's librarian where she soon put the library's service to children on the map through the innovative services offered.

She wasn't afraid to try anything new and different to get children to enjoy books and to attract them to the library. The exciting work she did with her weekly storytime programme aimed at babies and toddlers was an inspiration to many librarians throughout the country, not to mention the legacy she left on the community's children. Similarly, word spread of the success of the programmes she presented to bring children and books together at the library, mostly during school holidays.



Lona contributed greatly to the development of collections in libraries in the Western Cape through her active and sustained involvement in the provincial book selection process.

Recognised as an expert in the area of children's library work, Lona shared her experience and expertise with children librarians at training workshops throughout the Western Cape, materials she developed were used by Unisa for their students and she regularly worked with students at the University of the Western Cape Library School. The City of Cape Town recognised her achievements by bestowing the Librarian of the Year Award on her in 2011.

She has an innate ability to recognise literary quality and to articulate clearly just exactly what it is that makes a book special. This rare talent was soon recognised by her peers in the book world and she was invited to judge works for several national literary awards over the years, most particularly the MER Prize, the foremost Afrikaans children's literature award. Picture books are her special love, and she has been one of the judges of the Exclusive Books/SA-IBBY Award for illustrated children's books since it was first awarded.

Her dedication to promoting Afrikaans children's literature both nationally and internationally deserves particular mention. She has done this through writing reviews for the SA IBBY newsletters, local and national newspapers, most particularly for *Rapport*, the national Sunday newspaper and more recently for her blog, lonareviews.blogspot.com.

Lona has also worked with and for organisations that are focussed on children's books. For many years she served on the executive of SA-IBBY, the South African affiliate of the International Board on Books for Young People where she held the Awards portfolio. She represented South Africa at several of their biennial congresses — those held on Colombia, India, Spain and Belgium. She served two terms as a judge for the Hans Christian Andersen Awards — the children's 'Nobel Prize for Literature' in which an author and illustrator's entire body of work is judged in an international competition.

Since her retirement in 2012, Lona has continued to promote children's literature, primarily through reviewing Afrikaans children's books and judging literary prizes.

Respected by her colleagues and peers, Lona has had a significant impact and a lasting influence on children's literature and library work in South Africa and it is for this reason that she is a worthy recipient of this lifetime achievement award.

We are pleased that your life's work has been acknowledged in this way Lona. You are a most deserved winner. Our sincere congratulations. ED

Hamba kakuhle Xolisa!

Sadly, it is time to say goodbye to Xolisa Tshongolo; the silent strength behind the DCAS Language Team. Our lean, tall and discreet colleague, also a famous *imbongi*, is well-known for always assisting any premier, minister or government department with suitable answers to language terminology queries while facilitating interpreting or translations.

Xolisa hails from the Mpondomise tribe from Tsolo and has a fond affection for his village in the 'deep rural areas of the Eastern Cape'. He was sent away from his village, just after his initiation, like most of the young men in those days. He had to earn money at horse stables in Cape Town to support his people back at the village who relied mostly on natural resources for survival. He decided that he wanted a university degree and quit his job to go back to school, without telling his family.



Keeping up a brave face and punctually sending the arranged provision home, he had to sell various items to make ends meet.

Xolisa is the first son of the first of five wives of his father which automatically makes him the leader of the whole family. He was the very first graduate in his family and in his village. He decided to give back to his village and started adopting kids even before he got married. Xolisa says: 'You will find my house full of kids. Some of them now have their own lives but I remain their father. I want people to find their feet and to create their own space when working towards their goals.' He is also father to his two biological sons of twelve and six and makes a mean *vetkoek* (*amagwinya*) for them. His favourite food is *umvubo* – also described as African salad (runny porridge and sour milk).

As a language activist he benefitted from the learner development programme of the SA Institute of Race Relations in Mowbray, now trading as the Association for Educational Transformation. While building his own dwelling in Philippi, studying towards his BA degree in Library and Information Science and working part time at the Institute, he also continued to provide for his family back home. They eventually learnt the truth when they were invited to his graduation. He received a scholarship from UWC to do his Honours in Linguistics and at the same time was offered a teaching and research job. He then enrolled for his Masters in Language Literacy at UCT, but due to work-related pressure he exited with a Post Graduate Diploma. After four years he again enrolled for his Masters at UWC and lost a whole year debating and negotiating to write it in his mother tongue – Xhosa, eventually winning the battle.

Xolisa says he used to be angry about the way in which his language had been treated in the past. When he couldn't see much difference after 1994 he joined DCAS in 2006 as a language practitioner with a personal mission to push for justice for his mother tongue. His perseverance and dedication

led to new opportunities and he was promoted to establish the Translating and Interpreting Unit in the Directorate of Arts, Culture and Language. He also became the 'father' of the popular freelance language practitioner database and even managed to convince Provincial Treasury to invest in this project.

He is the author of four books and also co-authored four others with other well-known Xhosa literature writers. Many people tap into his expertise to read their manuscripts and his personal policy is to only read Xhosa literature. His favourite artist is Lucky Dube. 'Reggae music simply talks sense to me – no doubt,' Xolisa says. On asking him about role models, his immediate response is: 'Coming to the city, the late Dr Neville Alexander was just my guy. So brave and never afraid to touch on any subject or to speak his mind. I always loved his ideas and still need to do a lot to achieve what he stood for, especially with regard to the upliftment of Xhosa,' he says.

We are saying goodbye to Xolisa with mixed feelings, as it is a great loss to the Department, but an exciting career opportunity for him. He will be joining PanSALB in the Eastern Cape as Provincial Manager from 1 June 2017. Xolisa says: 'I want to make my mark and I never leave a job half-done. Saying goodbye is never nice but I am going where I am needed to introduce my traditionalists to more options.'

His PhD in Linguistics in Xhosa is at an advanced stage and he hopes to finalise it by Skyping from the Eastern Cape to UWC. Xolisa says he is looking forward to the new challenge and is happy to know that he will be only two hours away from his village.

Halala Xolisa, we wish you well! We have no doubt that you will make your mark as a chosen leader in your village, at PanSALB and also in the bigger scope of the Eastern Cape.

Annerie Pruis-Le Roux, DCAS Communication Service

LIBRARIES | BIBLIOTEKE

Paasuitstalling in Malmesbury



'n Treffende Paasfeesuitstalling by Malmesbury Biblioteek deur kontrakwerker, Martie Rootman

Subway cars as mobile ebook libraries in New York



Ten subway cars have been outfitted as subway libraries by the New York Public Library: the in-car wifi connects riders to an e-reading repository containing books, short stories, chapters and excerpts donated by publishers to the library

Librarians in the Metro go head-to-head

There was great excitement in the build-up to World Book Day (a yearly event on 23 April organised by UNESCO to promote reading, publishing and copyright) in the City of Cape Town as more than a hundred librarians from the City gathered at the Bellville South Community Centre on 21 April 2017. They had come out in numbers, sporting their team colours to support their teams. Amaboekies is the annual quiz in which four LIS teams, each representing an area in the City, compete for the coveted Reading Team of the Year title. Attendees were welcomed at the door to the vibrant sounds of the youth marimba band i-Themba Labantu.

The formal programme started with a brief address by Alderman JP Smith, who immediately established rapport with the roomful of librarians when he shared his passion for books and underlined the importance of promoting and enabling a reading culture. He said he truly loved the idea of the Amaboekies event, '... where librarians themselves demonstrate the delight of reading', and, '... custodians of the book are giving us all a bit of insight into why they do what they do'.

The centre was kitted out with a set of book installations, while tables were adorned with pretty piles of books and inspiring quotes declaring the value and joy of books and reading. Spoken word artists regaled the audience with their captivating performances in English, isiXhosa and Spanish. Though not everybody understood all of the words spoken, the emotions conveyed by the poets moved many who admitted that they never read poetry.

Mervyn Sloman, organiser of the Open Book Festival, interviewed local author Qarnita Loxton on her debut novel *Finding Kari*, released in May 2017. This was the first time the author was interviewed about the book set in Cape Town, and the audience raptly listened whilst more than a handful of librarians were already plotting to buy copies to make this local and highly reliable title available in their libraries.

The main event on the programme was a quiz based on 25 books read by the participating librarians in the months leading up to the event. The strident support from the floor did not abate at any point, as librarians supported their teams in a sometimes nail-biting affair managed adeptly by senior librarian turned quiz master for the day, Nizam Bray. There was sporadic singing and chirping from the floor in support of the teams as the competition heated up and the teams from Area A and Area B made it into the final round. After a wrangling final, Area A deservedly walked off with the trophy.

Akeela Gaibie, Manager Specialised Operations, City of Cape Town: Library and Information Services Department



(Ltr) Front row: Sipokazi Raweni (Bellville), Yvette du Preez (Adriaanse), Thembeka Mcosana (Masakhane), Ayanda Ntisana (Kuyasa), Ncebakazi Mawu (Kuyasa) and Vernon Martin (Harare). Second row: Bernadette Daniels (Hanover Park), Wesley Wyngaard (Athlone), Wilma Benjamin (Goodwood), Ald. JP Smith, Lulama Mtshingila (Camps Bay), Beverley Neethling (Macassar) and Kaylene Amon (Hout Bay). Third row: Olga Sipika (Browns Farm), Yusra Stoffels (Plumstead), Nishaat Warren and Zaida Whisgary (Mitchell's Plain), Craig Fredericks (Central), Tania Bignaut (Central). Back row: Nigel Kriel (Muisenberg), Andiswa Mpuikuluthi (Fisantekraal), Elizabeth Mitchell (Mamre) and Babalwa Gqomfa (Kensington)

Afrikadag by Barrydale Biblioteek

Vanjaar het die drie primêre skole Lemoenshoek, Vleiplaas en Weltevrede deelgeneem aan die Afrikadagvieringe by Barrydale Biblioteek. 'n Praatjie is oor Afrikadag gehou en die leerders kon die pragtige uitstalling van boeke en items oor Afrika besigtig en geniet. Die meer as 100 leerders het 'n kaart van Afrika met Afrika-embleme versier en die kaart is gebruik om 'n yskasmagneet te maak. Die mooiste skeppings was die resultaat en nou pryk Afrika op meer as een yskas in ons gemeenskap. Die leerders kon 'n stukkie 'Afrika-koek' en koeldrank geniet as dank vir hul deelname.

Mev De Villiers het ook 'n praatjie oor Afrikadag vir die seniors van Klub Ebenhaezer gehou en elke lid het 'n yskasmagneet ontvang met 'n Afrikadag-tema.



Die personeel was ook geklee in Afrikadag. (Lnr): Rina de Villiers, Suzette Plaatjies en Lorraine Pretorius

Citrusdal Biblioteek vier Afrikadag



Die biblioteekdames beeld Afrikadag uit. (Lnr): Anneline Titus (assistent bibliotekaris), Calparine Vana (biblioteekhulp) en Natalie Leens (senior bibliotekaris)

Library week 2017

On 20 March 2017, Western Cape Minister of Cultural Affairs and Sport, Ms Anroux Marais, launched South African Library Week 2017 (SALW) in the Western Cape at **Melton Rose Library** in Eerste River. The theme for 2017 is *My Library, your library*.

Minister Marais, Alderman JP Smith, Mayco member for Social Services and Safety of the City of Cape Town, representatives of the Library and Information Association of South Africa (LIASA), and other key stakeholders were welcomed to the soothing sounds of the Delft Big Band in the colourful library. Helderkruin Primary School learners entertained the audience by reading snippets that touched every heart. This was followed by the beloved author Nelia van Zyl who kept the audience captivated with her eccentric storytelling. Alderman Smith shared fond memories of spending much of his childhood reading quietly in a corner of the local library. He commended Minister Marais for developing new libraries for the current and next generations. Eleanore Pietersen, the senior librarian at Melton Rose, explained that the library serves the communities of Melton Rose, Black Heath, Blue Downs and Eerste River.

Minister Marais stressed the value of our libraries: literacy, reading and books. She also promoted libraries as creative places where young and old can bond with each other.

Cecilia Sani, director of the Western Cape Library Service, encouraged communities to visit their local libraries, especially during SALW that ran from 18-26 March 2017.

A colourful library poster was distributed to all libraries in the three official languages of the province.

Our libraries open new worlds with a stock of over six million books, audiovisual resources and free Internet access. Come and read, be informed and empower yourself through knowledge to build a better future — BETTER TOGETHER.

Annerie Pruis-Le Roux,
DCAS Communication Service



Ethney Waters, librarian, Publication and Promotions (left) with Eleanore Pietersen and Helderkruin Primary School learners

Following are reports and feedback from several libraries who kindly share some of their activities during this very important week for libraries.

Barrydale

Barrydale Biblioteek was bevoorreg om tydens Biblioteekweek weereens uit te reik na ses skole en ander groepe. Skole van Gr R tot Gr 3 het die biblioteek soggens besoek vir boekopvoeding en in die middag is programme aangebied soos oefen vir 'n gesonde liggaam; 'n praatjie oor lyfslim vir seuns en meisies ouer as tien jaar, boeke oor wat seuns en meisies wil weet is bespreek (daar is 25 boeke in voorraad); kinders jonger as tien het 'n collage van hul liggame gemaak, lyfswaai op die maat van musiek was groot pret en daar is afgesluit met 'n bespreking oor goeie eetgewoontes, waarna verversings bedien is.



Kinders verwonder hulle aan die opwipboek *The farmhouse carousel* deur Maggie Bateson

Blanco

On 24 March a special event was launched at Blanco Library by the senior manager, Community Development and Library Services, Shanold Marillac, to acknowledge senior citizens who make use of the library. Mr Marillac gave a personal account of his family life and the importance of his aged parents, whom he visits every day. He further encouraged senior citizens to apply their knowledge and insight by constantly advising, encouraging and admonishing the youngsters in Blanco and surrounding areas. He also emphasised the constructive and important role of the senior citizens in George.

Kidron Kaboni, former mayor and sport development manager at George Municipality, also addressed the audience. He encouraged the elderly to tell and write their stories so that it can serve as a record for generations to come.

Library user Eve Stoffels gave a description of the many, many hours she spends in Blanco Library and how this library is an important part of her daily life. Another Blanco resident, Rosina Bernardo, gave a brief overview of the history of Blanco.

Events, programmes and services for the aged and infirm are important. It is not unusual for the elderly to feel annoyed by their inability to accomplish all that they were able to when they were younger and more energetic. They need to feel cherished and valued. These events bring about a sense of worth



Rachel Williams, library manager of George Library Service, presents an award to Rosina Bernardo as their oldest reader

and dignity. It is a privilege for all of us at George Library to be of service to the elderly and we have developed fine relationships with our 'golden oldies'. The workshop surely empowered the elderly to prosper in their 'golden years'.

It also helped the staff of Blanco Library to gain insight into the ways of the elderly that will lead to a better understanding and tolerance of this particular group of users.

Three prizes were awarded: the oldest reader — Rosina Bernardo; the most loyal reader — Isaac Pretorius; and the most prolific reader — Eve Stoffels.

Central Library

SALW kicked off with a bang at **Central Library**. The library's media team produced a promotional video in all three official languages of the Western Cape. The video was posted on their Facebook page and proved to be an instant hit, with 3.6K views and 149 shares to date. It can be viewed at www.facebook.com/centrallibrarycapetown/ or https://drive.google.com/file/d/0B_kkonuRz2nEM3J3d2hDYURGNEk/view?usp=sharing.

The media team released further promotional videos during the following weeks promoting the library's various departments, starting with the Performing Arts and Music Department, coinciding with the Cape Town Jazz Festival.

Another attraction was a photobooth in the library. Patrons could have photographs taken (or take selfies) in front of a library-themed background. A variety of props, including relevant hashtags, were available. Patrons were encouraged to share their photographs on social media, with the added request that they tag Central Library.

On 17 March staff participated in a library march in the CBD, starting and ending at Central Library. Staff joined their colleagues from all over Cape Town with messages related to libraries, reading, SALW and Fine Free Week.

A first for Central Library was a membership drive held at the Cape Town Station on 20 March. The aim was to promote libraries, inform people about SALW, encourage them to join libraries and hand out promotional material. They received excellent cooperation from the Metrorail Marketing and Communication Department. This is a starting point for working together in the future; for example, the Edutrain will bring children to the library. As the station is used by many people from all over Cape Town, a wide audience was reached and staff are confident that the membership drive benefitted libraries from all over Cape Town. It was a good publicity event and posters could be displayed at the station beforehand and were left there afterwards, which increased their visibility.

On 22 March Central Library participated in an integrated event held in Woodstock Park, directed mainly at crèche

children. Many of the people reached live in Woodstock, so Woodstock Library should benefit from the drive; but the aim was to promote libraries in general.

On 23 March Philippa Namutebi Kabali-Kagwa launched her memoir *Flame and song*. She was in conversation with historian Yusuf Mohammed and spoke with passion about her life journey which took her from Uganda, to Kenya, Ethiopia and now, South Africa.

On 24 March our second book launch of Zubeida Jaffer's *Beauty of the heart*, took place. This book is the biography of Charlotte Mannya Maxeke, the first black woman to graduate in South Africa. Zubeida's talk shed some light on Charlotte's world. The talk was also facilitated by Yusuf Mohamed.

To conclude the week's programme, Central Library was invited to the College of Cape Town's Read Aloud Day at their Gardens Campus on 30 March. This was a day of reading-oriented activities organised by the college. We manned an information desk; spoke to the students and lecturers about the library; handed out promotional material; assisted non-members with filling in membership forms, and attended to their queries. We also did a presentation on the library and showed video clips. The children's librarian spoke about the Professional Collection in the Children's Library, referring to useful resources for the students during their academic journey. We also provided information leaflets about the range of study resources available at Central. The Friends of Central Library had a book sale at this event.

Fish Hoek Library

As part of the SALW celebrations, **Fish Hoek Library**, **Masiphumelele** and **Ocean View** hosted the third annual *Blown away by books* festival to showcase our world class local authors, pay tribute to the art of writing and promote reading.

The diverse line-up of more than twenty authors ranged from John Fredericks to Premier Helen Zille, and also included Mike Nicol, Sally Andrew, Mark Winkler, Sindiwe Magona, Xolisa Tshongolo, Pippa Green, Marianne Thamm, Philippa Kabali-Kagwa, Jolyn Phillips, Nancy Richards, John Fredericks, Andy Mason and others. We partnered with Wordsworth Books (Longbeach) to make sure the authors' books were available to purchase at Fish Hoek Library. And of course, all the books could also be taken out at the library.

Highlights included the opening night with the theme *Crime and Wine* hosted by Mike Nicol interrogating Sally Andrew, Sam Wilson and Karin Brynard. Sally Andrew said, 'That was really fun. Thank you so much, everyone! Mike, you are an ace interviewer!'

Local author Xolisa Tshongolo visited Masiphumelele Library



Librarians participating in the library march



Mike Nicol interrogating Sally Andrew, Sam Wilson and Karin Brynard

to share his experience on the art of writing books. He highlighted the importance of books and encouraged the audience to read.

Thursday night was the turn of Máire Fisher to interview Mark Winkler and Tracey Farren, whose book was recently adapted for the big screen (*Tess*). On Friday morning Máire was back with Rahla Xenopoulos to host an introductory writer's workshop that was a huge hit with all those who took part. The same morning the incredible Sindiwe Magona presented a very active story time with a follow-up performance at Masiphumelele Library later in the day. Sally Andrew also returned to speak about her two novels and give us a taste of Tannie Maria's famous Venus chocolate cake.

At Ocean View Library Andy Mason held a comic illustration workshop on Friday afternoon. This was very popular and attracted a full house of participants.

Friday night we were privileged to have Pippa Green (author and head of Radio News at the SABC) interviewing Marianne Thamm and Philippa Namutebi Kabali-Kagwa about the process of writing a memoir. Marianne was hilarious and Philippa, we discovered, has a fine singing voice as she read and sang some of her poetry.

Saturday started with a presentation and story time by the Book Dash Organisation. Some of the authors came to read their own stories, Sam Wilson among them.

Award-winning short story writers, Jolyn Phillips, Sandra Hill and Joanne Hichens chatted to Diane Awerbuck about the growing popularity of short stories. They tantalised attendees with excerpts from their collections, clearly demonstrating why they are so highly regarded in this field.

The inspiring John Fredericks (screen writer of *Noem my Skollie*) appeared with Andrew Brown and Don Pinnock, who has published a study on gangsterism, presenting the audience with insights into all aspects of local crime, from the viewpoints of an ex-gangster, a lawyer and police reservist. On Saturday evening Nancy Richards interviewed Helen Zille, ostensibly about her autobiography, *Not without a fight*, but the discussion turned to her infamous tweets.

George Library



Kippie Van Straaten (retired) of George Library and chairperson of the Friends of the Library, gave a talk about the library

Haarlem



Jong gebruikers tydens 'n inkleuraktiwiteit

Knysna

Knysna Public Library observed Library Week to promote library services, literacy and the benefits of reading.

The week-long programme in collaboration with the Friends of the Knysna Libraries included storytelling, book sales, meeting the author, an exhibition of books and a discussion held by a local children's book author. On display were some books about the rich history of the country as well as some classic books, the main objective being to promote reading by enticing the young by showing them that books are still a prime source of information, and fiction providing a sense of escapism. Lynn Le Roux, a local children's book author, shared her story and engaged the young pupils from Oakhill School in a discussion



Local children's author, Lynn le Roux

on 24 March. Senior librarian Elaine Spies introduced Le Roux and the learners were given some treats afterwards, sponsored by the Friends of the Library. Bev Moodie, a local author, gave a very interesting and inspirational talk on her journey as a writer at our *Meet the author* morning on 22 March, followed by a complimentary tea by the Friends of the Knysna Libraries. Introducing the author was Knysna historian, Margaret Parkes.

An exhibition by Johan Vosloo, a member of the Friends of the Knysna Libraries themed *International – classic, popular and award-winning books* as well as an exhibition by the Knysna Public Library with the theme *The Story of Southern Africa* from 22-24 March, were the highlights of the week. On 24 March storytelling was held in the children's library by a children's library staff member, Mathilda Janklaas, and the audience were pupils from Knysna Missionary School. The storytelling was thoroughly enjoyed by the attendees who afterwards were treated to some lollipops, sponsored by the Friends. The Friends also had a book sale in the Courtyard in conjunction with the *Meet the author* morning, in aid of the Friends of the Knysna Libraries. Children's librarian Annegret Coetzee embarked on a roadshow from 15-24 March to all the schools in the Greater Knysna area. The Fine Free Week at Knysna Public Library between 18-25 March was held in the hope of retrieving the large number of outstanding books considered lost and resulted in a significant amount of fines being written off, but unfortunately not many 'lost' books being returned.

Milnerton Library

The Friends of the Milnerton Library (FOML) sponsored a competition from 1 to 31 March 2017 for primary and high school learners, as well as adults, to write in 50 words what Milnerton Library means to them.

The winners received their prizes on 21 April at Milnerton Library. They were: adults – Iona Sacks; high school – Chloe Thomas; and primary school – Anna Dawes. The prize included a book voucher; the book *Marigold and the Faraway Tree*, signed by the illustrator, Wendy Paterson, and a City of Cape Town folder. All the winners were excited about their prizes.

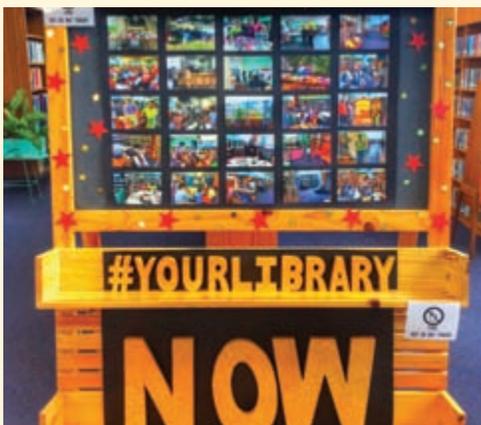
It is heart-warming to know that the library holds a special place in people's hearts!



Library competition winners with FOML and Elmarie Waltman, Children's Librarian, Milnerton Library

Sea Point Library

An interesting *Then and Now* photo exhibition, labelled #MyLibrary THEN and photographs taken in the last two years, labelled #Your Library NOW, was held at Sea Point Library and included old photographs showing how the library looked in the 80s and 90s.



Woodstock Library

One of Woodstock Library's Library Week celebrations was held at the Woodstock Town Hall Park. Four crèches from the area: Little Ones, Little Oaks, Palm Tree and Silver Tree were invited to a morning full of fun activities at the park. They enjoyed the storytelling presented by Katherine Moon from Sea Point Library. There were also presentations on trees and water conservation by Pauline McConney (Head Area 4: Recreation & Parks) and Dairmaid Wessels (Area Manager: Library and Information Services) respectively. The Come and Play team did face painting and the children also played on the jumping castle. There was an opportunity for other library staff members under the leadership of Anita Shaw to recruit new library members.



Anita, Pauline, Dairmaid and Katherine at Woodstock Town Hall Park

Worcester Library

Worcester Library celebrated Library Week from 13-20 May 2017. The book *The cat in the hat* by Dr Seuss was used as the theme, inspired by this Dr Seuss quote: *The more that you read, the more things you will know. The more that you learn, the more places you'll go* – which tied in with the library week theme of *Read, Learn, Grow*. The week was fine free. Posters encouraging users to return overdue books and promoting the week were put up in supermarkets, businesses, municipal offices, etc. The aim was to get as much overdue library material back before a stocktake.

On 17 May prizes were handed out every half hour to library members at the counter. Members got to choose a balloon (various colours) and win a prize. Prizes included library bags, pens, books and sweets. Staff dressed up as *The cat in the hat* and the library was given a festive look. Regular users enjoyed the fun, excitement and extra attention.

To target people who don't use the library, staff dressed up as *The cat in the hat* again and approached people on the street. They engaged with them and encouraged them to join. Sixty-four membership forms



This mom and daughter joined the library on the spot

were completed on the spot. Many farm workers joined and staff were able to get parents to join their children. Many people were under the impression that they would have to pay to join the library. Staff moved from the library down to busy Durban Street and then back to Q-Square in the centre of town. Many of the people who joined that day have already collected their library cards.

MILESTONES

Valhalla Park Library celebrates 20 years

The City's award-winning Valhalla Park Library celebrated its 20th birthday in April 2017.

'Valhalla Park Library has served residents and provided a safe space in which to learn and grow for two decades. We are especially proud of this facility which is well used and serves as a beacon of hope and information in the community,' said the City's Mayoral Committee Member for Safety and Security and Social Services, Alderman JP Smith.

The Valhalla Park community was served by a mobile library for many years, but petitioned for a larger, more permanent space. Following meetings with the community, a committee was convened consisting of residents, Cape Town City officials, an architect and a construction company. The library was officially opened on 6 March 1997 by the then mayor of the City of Tygerberg, Councillor Lukas Olivier.

'This 20-year anniversary is a testament to the residents who campaigned to have a library in their area and worked with the City to make it a reality,' said Alderman Smith.

The library has a proud history of creating a culture of reading and their various projects and programmes are proof of this. From 1 July 2016 to 31 January 2017 the library has presented 121 programmes that were attended by 1,670 people. The library's circulation is currently in excess of 138,000 items per annum.

City Libraries' annual reading competition was initiated by the Valhalla Park Public Library in 2003. This project is now run city-wide and includes 58 libraries, 258 schools and about 1,000 learners. It has become one of the highlights of both the annual library and school calendars.

A book club was started in 2012 and now has a membership of 38 children. In 2012 the library established a teen zone, with several programmes presented by library staff, community organisations, and teenage and youth agencies. The Vonkelvroue Reading Club meets at the library every month-end to discuss books and other topics of interest. The library also boasts an active chess club and a variety of games are enjoyed by young and old on a daily basis.

The library and staff have won several awards recognising their hard work. This includes the ATKV Woordveertjies Prize in 2013 for the successful promotion of reading and the provincial award for best medium-sized public library 2013/2014. Team members have also been nominated for the City's staff member of the year award.

Senior librarian Theresa Denton has several awards under her belt, including being named national librarian of the year in 2012 and receiving a ministerial award at the Cultural Affairs Awards in 2013. She has been nominated for the manager of the year award as part of the City's annual Library and Information Services Awards.

'I enjoy adding value to the lives of those who accepted poverty as a norm, unemployment as a way of living, and gangsterism as a choice of career. Ignorance is the enemy of knowledge and poverty limits the access children have to educational opportunities. I believe that libraries have a huge role to play in people-centred and sustainable development. People should realise that they are instrumental in changing



(Ltr): Councillor Fitz; Jerome Fortuin; Theresa Denton; Astrid Pillay; Alan Kannemeyer; Rene Willemse and Councillor Charles Esau



Melanie and Vincent Voegt entertaining the crowd. They recently performed with Dionne Warwick at Carnegie Hall in New York

Ignorance is the enemy of knowledge



Councillor Charles Esau and area manager Dairmaid Wessels

their own circumstances. We used to say "liberation before education". Today I would say "liberation through education",' said Ms Denton.

'Valhalla Park Library continues to grow and we commend the staff for their hard work, dedication and loyalty. They are the reason that this library has become such a cornerstone for this community,' said Alderman Smith.

Theresa Denton, Senior Librarian, Valhalla Park Library

Winnie Rust toekening

Die Wellington Op 'n Stasie Gemeenskapsfees is vanjaar op 12 en 13 Mei op die terrein van Wellington Wyne aangebied. Vanjaar se tema was *Brûe bou tussen gemeenskappe, kulture, taalgroepe en mense*.

Op 11 Mei, presies 'n jaar gelede, is die geliefde Winnie Rust wreed vermoor. Hierdie datum val toevallig saam met die jaarlikse Stasiefees.

Die Wellington Museum, Ouma-Granny Huismuseum en die plaaslike ATKV het dit goedgevind om 'n jaarlikse Winnie Rust-toekening op die fees toe te ken aan 'n verdienstelike persoon. Die presiese terme van toekening moet egter nog verfyn word in samewerking met die Rust-familie. Hierdie is 'n gebaar ter ere van 'n ongelooflike maar nederige persoon wat altyd ander eerste gestel het en op haar unieke manier brûe gebou het.

As deel van die fees is daar 'n uitstalling en verkope van die boeke van ongeveer 26 Wellingtonse skrywers, onder andere, Winnie Rust se boeke en veral haar laaste boek, *Katryn*, gehou. Die spesiale toekening het tydens die amptelike opening van die uitstalling plaasgevind. Die uitstalling kon besoek word in die ou stasieskoolgebou op die perseel van Wellington Wyne.

Ons kom van vêr was opgedra aan Adam Small en het spesiale aandag geniet.

Die opening is waargeneem deur Drakenstein se uitvoerende burgemeester, Conrad Poole, en die bedankings deur KWDM burgemeester, Dr Elha von Schlicht.

Christine Siebrits, voorsitter van Vriende van die Wellington Museum



Winnie Rust se begrafnisbrief

Call for Submissions

Golden Baobab is pleased to announce the call for submissions for the 8th edition of the Golden Baobab Prize, Africa's leading children's literary award. Submissions of unpublished manuscripts and illustrations for children's stories are invited and entries are open to citizens of any African country. The categories for the prize are:

- the Golden Baobab Prize for Picture Books for the best story targeting a reader audience of ages 4-8
- the Golden Baobab Prize for Early Chapter Books for the best story targeting a reader audience of ages 9-11
- the Golden Baobab Prize for Illustrators for the best artwork that matches illustration briefs provided, intended for children ages 4-11.

All winners will receive a cash prize of USD 5,000 and press publicity. Winners of the literature prizes are guaranteed a publishing deal. Longlisted and shortlisted writers are connected with publishers across Africa. Finalist illustrators participate in exhibitions and have their work shared with a network of African and international publishers. The deadline for submissions is 1 December 2017.



This eighth edition of the prize presents a heavier focus on publishing to prioritise the production of more African children's books. The Golden Baobab Prize now facilitates relationships between finalist writers and illustrators and a growing network of African publishers with the goal to get more African books into the hands of children all over the world.

For more information visit www.goldenbaobab.org or follow us on Twitter and like us on Facebook. Postal address: Golden Baobab, PO Box K862, Accra.

Victor Kyerematen, Communications Associate, Golden Baobab



The Poetry/Art gate of the Los Angeles Public Library's 'The Literate Fence'.
Upper quote: 'Open a book and you are profited' – Chinese traditional saying.
Lower quote: 'Books we must have, although we lack bread' – Alice Williams Brotherton



Cape Librarian's 60th

In the first edition of this year's CL we undertook to publish the first editorial of each decade. Much to our surprise, there was no editorial in 1977 – each issue simply started with the contents page followed by an arbitrary article. So we decided to publish the cover page of the magazine for the 1977 decade.

OUR SERVICE TO LIBRARIES

Featured here are publications distributed in May and June this year to the libraries in the Western Cape.

- *Marat/Sade* poster (Baxter Theatre)
- *Scenes from an execution* poster (Baxter Theatre)
- *Molière's Tartuffe* poster (Baxter Theatre)
- *Suddenly the storm* poster (Baxter Theatre)
- *Wikkel met werksoek* booklet (Sigbaar Afrikaans)



- Book news: 25th anniversary of *The cruel sea*. Late last year (1967) saw the 25th anniversary of a book trade phenomenon, Nicholas Monsarrat's novel *The cruel sea*, which was published by Cassell on 31 August 1951. Cassell has never issued a cheap edition of this book throughout the 25 years. Sales of their hardback are over a million copies and the 23rd printing, issued in 1975, is available at £3.50.
- News from the regions: Due to requests from the public, Somerset West Library has decided to open on Saturday afternoons from 2-5pm for reference and browsing only — no books are issued. Twelve members of the public have been appointed to be on duty on these afternoons, two at a time.
- Questions during an interview by Mary Kleinschmidt (former editor) with staff of Elsie's rivier:
 - Do you find your bookstock adequate?* At present it is about 25,000. We issue roughly 20,000 books a month, of which 5,000 alone is Afrikaans fiction!
 - How much non-fiction is used?* Approximately 12½%.
 - Your other bookstock — how is it used?*
 - The Afrikaans fiction is read more than the English — twice as much and mainly Ela Spence, Dricky Beukes and authors like that ... the standard of reading is not very high, but the quality of the stock is depressingly low. Most of the Afrikaans novels have little or no personal or social value.
 - We feel the Service buys far too few copies of a title. Instead of buying so many titles, we would like more copies of a title of a high standard.
 - We previously had the Afrikaans and English fiction filed separately. We interfiled them in one sequence. It works well; we find some children are now reading English, whereas before they would only read Afrikaans
- In each issue of the CL during 1977 a children's author was introduced. March saw Rosemary Sutcliff, one of the last writers of historical novels.
- The following film directors whose films were added to the film library stock were discussed: Sydney Goldsmith; Roger Graef; Robert Kingsbury and Bruce Moir; Albert Knöbler; Bill Mason; Robert Nichol and Jan Vrijman.
- Hier en daar: Vir die Provinsiale Biblioteekdiens is sy belangrikste projek in 1977/78 die daarstelling en bediening van munisipale biblioteke vir die Kleurlingbevolking van Suid-Kaapland te Oudtshoorn, Pacaltsdorp, Knysna, George en Heidelberg.
- In Mei word daar op gewilde SA aanvrae gefokus. Hier is enkeles: *The standard encyclopaedia of Southern Africa*, *Encyclopaedia Britannica*, *Whitaker's Almanack*, *Embroidery South Africa*, *Imaginative weaving*, *Golden hands encyclopaedia of dressmaking*, *A potter's book*, *The Sunday Times* book of do-it-yourself, *Solar energy technology and applications*, *Understanding your baby*, *The handicapped child*, *Boost your beef profits*, *Geleenthede vir gegradueerdes in Suid-Afrika*, *The TM technique: an introduction to transcendental meditation and the teaching of Maharishi Mahesh Yogi*.
- Extension plans for Knysna Library: The existing library was built in 1883, to cater for about 200 subscribers. Today it is trying to serve 3,000 members and larger premises are urgently needed. Plans are underway to buy the property behind the library for extensions.
- Dawn Fritz, eertydse bibliotekaris van Paarl Biblioteek, oor sagtebandboeke: Wel, ek hou nie van die staanders nie. Hulle

laat my dink aan 'n tweederangse kafee, maar ek moet erken dat die sagtebandboeke 'n goeie doel dien. Daar is mense wat net sagtebandboeke lees. So kry jy ook die mense wat hul leesstof in kafees koop — en as hulle eers binne die biblioteek is, kan mens belangstelling aanwakker.

- The new library image: machines in the library service.



Miss Pidgeon using a golfball typewriter

- Mary Kleinschmidt visits Wilbur Smith at home where he tells her that his first novel was rejected by 16 or 17 leading publishers. He then decided that he will never be a writer...
- Senior bibliotekaris André Steenkamp spreek die probleem van streng beperkte fondse ten opsigte van boekaankope aan. (*60 jaar later ... en al wat mens kan sê is 'the more things change, the more they stay the same'.*)
- Some amusing special requests: *Magnificent obsession* by Lloyd Douglas (**Magnificent obsession**); *Slightly scrambled* by Lillian Beckwith (**Lightly poached**); *Autobiography of Joyce Grenfell*, author unknown; *All things bright and beautiful* (published much later) by James Herriot (**Creatures great and small**); *Smell of holiness* by Frank Yerby (**Odour of sanctity**); *Mice on the floss* by George Eliot (**Mill on the Floss**).
- Rosmead kry nuwe biblioteek: Binne die eerste paar dae was daar 102 aansluitings en in eerste drie weke is 865 boeke, 41 plate en 6 kunsafdrukke uitgeneem. Kinderlede leen 454 boeke.
- Book selector Denise Harris discusses new acquisitions of contemporary themes bought by the Library Service. Some of these themes are the conflict in Northern Ireland, the environment, drug traffic, terrorism, changing life-styles, the generation gap, emancipated women, matrimonial conflict and espionage activities.
- The December issue contained 10 pages on Christmas celebrations, that included templates for a bird mobile.
- Film selector Freddy Ogterop shares useful phrases for reviewing films and suggests that one can write perfectly acceptable reviews without actually revealing one's own thoughts. Recommended; Highly recommended or Very highly recommended; Not recommended; Doubtful; I'll go along with the majority; It won't be popular in ...; This film — deals with/tells the story of/is about/etc.; We seem to have seen quite a few films on this subject recently; Haven't we seen this before?; We have adequate coverage; This is bound to be of interest.

Archival access to all

by Gustav Hendrich

‘Greater transparency and access to information enables informed research to take place to help the public make informed opinions’ was the statement made by civil society researcher Hennie van Vuuren with regards to the accessibility of archives in South Africa.¹ It stems from the idea that our archives form an integral part of our heritage as it serves as protector of governmental and personal information. As an institution with the responsibility of safeguarding primary archival records for future reference, it is the overarching objective that the archives should be utilised for the enrichment of society. In fulfilling this ideal it became a necessity to open archival records to the public and allow access to records as far as possible.

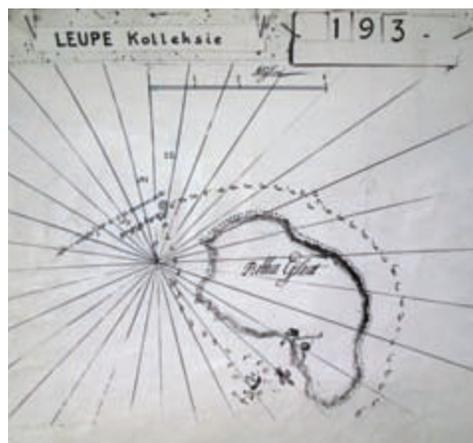
Within the archival profession there has been much debate over policies of access and the effects of its implementation. Former national archivist GA Dominy mentioned in the 1980s that ‘traditionally the archives service is a “silent service” whose activities seldom make headlines. One of the few controversial points which can bring the archives service, not

only in South Africa but all over the world into the public eye, is the question of public access to archives’.² Fitting into the theme of the annual National Archives Week at the Western Cape Archives and Records Service (WCARS) in Roeland Street, the issue of human rights and access to archives was discussed. It was emphasised that everybody has the equal right to access, together with the importance of the archives to commit to transparency and the support of good governance. Presentations and activities held at the WCARS served to instil public awareness about archives and its accessibility. It furthermore aimed to address the controversial issue on restrictions imposed on certain archival material.

In order for us to understand the theoretical debate on accessibility which has been continuing for decades, we need to take cognisance of its historical background. For centuries documents written on papyrus scrolls or inscribed on stones, were regarded as the sole possessions of its creators. They could not be consulted by third-party users without the permission from their owners. In Western Europe access to



Records prepared to be digitized



Map of Robben Island, 1656



A guided tour of the Archives was conducted by Jaco van der Merwe from the Provincial Archive Service during National Archives Week

official papers and private documents were mainly restricted to the privileged, wealthy or high-profile intellectuals. With the coming of the French Revolution in 1789 and the rise of democratic governments all this was to change fundamentally. As a consequence of the revolution ordinary citizens gained the rights of freedom to consult previously inaccessible documents.

Together with the euphoria of personal freedom and a liberalisation of state services, the entire archival profession was transformed. For the first time archival principles, such as *respect des fonds* or *provenance*, and universal rules for the sorting, arrangement and description of archival sources termed as 'series' and 'records', were formulated.³ Provenance meant that records were not only kept according to their origin, but also arranged in the exact order as used in their respective offices. Thus, simultaneously when the principles of archival science evolved in order to improve the functionality of archival repositories, the doors of the archives were opened to the general public as an outcome of their newly-attained access rights. Most Western countries copied the French and applied the principles to their own archives. For concerning historians' desire to consult primary records which were previously unattainable and impacted negatively on the quality of their writings due to their reliance on secondary sources especially, these favourable changes in the archival services was a breakthrough.

The object for academics and historians alike has been to write on the basis of the most complete records or data. Although archival repositories were constructed in most countries with the storing of hundreds of thousands of records, the profession was still in its infancy. Until the late 19th century it was primarily a few individual historians or privileged scholars that were granted access to private manuscripts

or collections by and about current political affairs, military or state elite groups.⁴ According to David R Kepley of the National Archives and Records Administration in Maryland, academics were compelled to do research studies on subjects that were relatively unthreatening to the creators or custodians of records. After the Second World War in 1945 this scenario changed. The demand from historians for greater freedom to consult records pertaining particularly to socio-economic conditions, gender studies and the histories of the ordinary people came to the foreground.

The disadvantage of the closed period is that crucial information could remain hidden and impinge on the trustworthiness of history

This shift in the focus of studying the immediate past led to the eventual passing of a spate of 'freedom of information' laws in Western Europe and North America after the 1950s — pressing for an ever open access to records.⁵ With an increasing number of researchers taking advantage of the opportunity to investigate records, the subsequent risks for violations of individual privacy and confidential records became a point



An archives stack room in WCARS

of contention. Archivists employed as state servants in their respective archival institutions therefore did not only have to deal with the massive influx of state and personal records, but were also obliged to adhere to laws to regulate and restrict access to confidential records.⁶ The inherent problems that could arise with the disclosure of sensitive information and the potential harm in jeopardising national security, transgression of personal privacy or revealing business secrets were some of the main reasons for the imposition of laws regulating access.

‘...properly organised archives are a necessary primary requirement for scientific responsible historical writing’

Although it appears as a discrepancy that, on the one hand the archives promote the freedom of access, while on the other hand preventing access to confidential records, the archivists therefore need to consider the risks of releasing certain

information. Within the archival service the laws and policies regarding the so-called ‘closed period’ has been formulated as a precise result of protecting the confidentiality of either governmental or personal records. Access policies differ widely from state to state, but in general the duration of the restriction period depends on the content of a document. The majority of countries apply a rule of 30 or 50 years on certain types of documents, such as Foreign Affairs, National Defence or Security, while personal papers containing birth information may be restricted for 100 years.

In South Africa, including at the WCARS, the latter period for birth records of the Home Affairs Department of the Western Cape applies. This is to ensure that individuals are being protected from potentially harmful, insulting or slanderous references contained in those records. Etienne Sabbe, as former general archivist of the Kingdom of Belgium, declared in September 1967 that ‘certain types of documents must be bound by special restrictions, for instance primary statistics, medical and psychiatric files, et cetera’.⁷ Some countries’ closed periods stretch to 125 years, well beyond the reaches of eager historians wishing to gather information on family histories or state records.

The closed period is thus criticised and regarded as a hazardous obstacle in the path of the historian or academic researcher. In connection to secret documents in the United Kingdom, a certain historian wishing to investigate cabinet

papers was strictly prohibited from access as these were closed for 50 years, though he later admitted that 'it would be wrong to reveal details of cabinet disagreements or damage people's reputation who cannot make an adequate rejoinder'.⁸ Dominy argues that excessive secrecy could have self-defeating consequences and describes this by means of a book on the sinking of the *Lusitania* passenger liner by a German submarine which led to the United States of America declaring war on Germany. Basically information from actual British files stored for decades and which worsened anti-German sentiments in the United States during the First World War was disregarded in the book. In this respect, Dominy stated that 'total secrecy of a subject cannot be maintained for ever and to release half the story may be more damaging than releasing the full story', as it can spread rumour and false information.⁹

The disadvantage of the closed period is that crucial information could remain hidden and impinge negatively on the trustworthiness of history. Yet, in fact, the closed period can be seen as restrictive and it can also wrongfully create the impression that the archives service is purposely obstructionist. According to former state archivist Clive Kirkwood, these serious grievances resulted in people losing sight of the fact that the state archivist is both a historical practitioner and a public servant serving the interest of the academic researcher.¹⁰

In other cases, when archivists are compelled to withdraw access, it could be ascribed to poor physical condition of documents due to deterioration, damage or brittleness. It is also not advisable to allow the public access to collections that have not yet been arranged or processed completely.¹¹ In the latter case the restrictions must be only temporary; and groups of documents which are being left on the shelves for years before processing, do the archivist a disservice.

After the transition to democracy in 1994 archives in South Africa were made more accessible to academics and citizens. With the evolvement of computerisation and digital transformation whereby records can be indexed electronically on a database search engine at the press of a button, the archival profession and the intertwined issue of access were likewise heralded into the digital age. Although the problem of geographical distance between archives as a result of the centralisation of archival repositories still remains a thorny issue for researchers (also due to the prohibition of inter-lending of archival documents because of the risk of loss, or the expensive travelling costs), it has been markedly lessened as a result of digitisation. Whereas attempts of capturing data of records electronically on previous retrieval databases such as Storage and Information Retrieval System (STAIRS), the South African Bibliographic and Information Network (SABINET) and the later National Automated Archival Information Retrieval System (NAAIRS) were significant, the next step towards a sustainable digitisation project is set to enhance the accessibility of the WCARS collections remarkably. These databases served as finding aids for record references which enabled researchers to determine from one location the availability of sources nationally on a given subject.

In the official update by the Archives Digitisation Project in April 2016 it was made clear that several milestones of the project have already been reached. Worth mentioning is that the scanning is being done for the first time in South Africa by a team of professionals based on the internationally recognised 'Metamorfoze Standard'. The staff has been allocated their own Digitisation Centre located at the WCARS since December 2015.¹² They commenced with production scanning in earnest and held awareness sessions for archivists in order to promote understanding of the project. Together with the

adding of metadata as keywords/hyperlinks to the scanned and processed records, the digitised information will be made available worldwide online, though with copyright restrictions imposed. Thereby it is hoped that the fragile original records be safely stored away from excessive handling, except for research being conducted on the subject of the physical manuscript itself.

In conclusion it is evident that much has been achieved in improving the accessibility of archival records since the profound changes during the French Revolution. Moreover, the very concept of access to information has evolved from a privilege to a right. Besides the fact that archivists need to be conversant with the laws regulating access to the records of their respective archival institutions, it is their obligation to allow increased accessibility to state and society. WA van der Vyver encapsulated the essence of archives and stressed that '... properly organised archives are a necessary primary requirement for scientific responsible historical writing. It is indeed difficult to think how an historian can give an accurate reconstruction of the past without the essential access to the archives which concern the past'.¹³ Archivists, as well as librarians responsible for manuscript or special collections, should therefore be familiar with all sides of the controversial issue concerning accessibility.

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theidwoman.net



Bernini's beautiful portrait bust of Costanza Piccolomini

How does a novel happen?

by Marié Heese

What people most want to know from a writer, it seems to me, is: how does a novel happen? What makes you pick a specific topic? I've never heard anyone answer it well. Probably because the truth is, I really don't know and neither do they. Triggers happen. It comes to me. In my case mostly in words, such as an article I have read somewhere. But why that particular trigger on that particular topic? There are probably many reasons, not all in my conscious mind.

So, **Maestro**: what made me write it? The trigger was a TV-series presented by Simon Schama: *Schama's power of art*. There was an episode on Gianlorenzo Bernini, and when we'd finished watching it, I turned to my husband and said: 'Now, there's a novel.' But why Bernini and not one of the other seven artists the series covered? I don't know. I can say that Bernini was particularly interesting to me because, although he was the

great artist of the Baroque period in the seventeenth century, just as Michelangelo was the great artist of the Renaissance period in the sixteenth century, he is not generally well known. This is because the Baroque style went out of fashion after his death, and for more than two centuries, art critics and the public scorned his work. They criticised it for being too dramatic and emotional, and too realistic for marble. This view changed in the middle of the twentieth century, when Rudolf Wittkower began a thorough re-evaluation of this great artist, who, like Michelangelo before him, was a sculptor, painter and architect.

Next, people ask: how do you set about it? Plan in detail, then research, then write ...? It is a mistake to think that planning, research, writing and then editing are consecutive stages in writing a book. Writing is not linear, it's recursive — one has to keep going back, reworking, adding, cutting, polishing, right



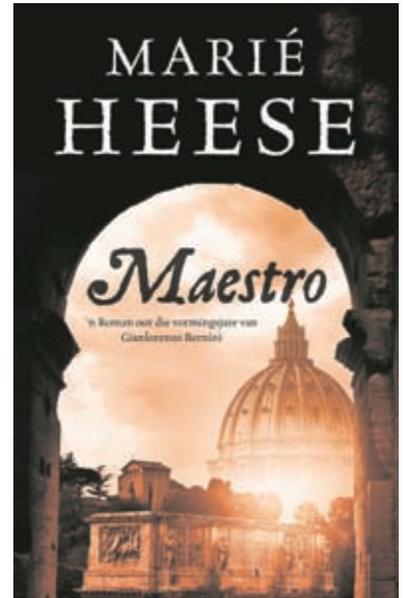
Maestro author, Marié Heese



Schama's power of art, presented by Simon Schama



Gianlorenzo Bernini, self-portrait, c1623



Bernini's *Anima Dannata*

up to the end. *Maestro* took me three years to complete, from idea to published work, and I was still researching right until the end. The editor of the final manuscript wanted to know how a marble bust could just crack from side to side. I had to look it up.

...I'm more of a pantsner than a plotter. Plotters work things out... Pantsners work by the seat of their pants...

Then, there's the question about how one does research. Do I sit in archives? No, I don't sit in archives, but I do buy excellent academic books by people who did sit in archives. Many of these, in the case of Bernini, were Master's or Doctoral theses. You can't trust Wikipedia alone, useful though it often is. The local library, where I live in Stilbaai, was very helpful in locating rare sources. I tried to keep to the facts that are known about his life. I was also as accurate as possible about the story of Galileo Galilei, which runs through the novel as a subplot.

As regards Bernini, there are many non-fiction works about him but as far as I could discover, no novels. Much is known about his work, little about his private life. So there was the space for me to fill in, from my imagination. I wove invented tales around the facts.

Do I travel to the places I write about? Not especially. But I have never written about a place that I have not been to. I

have, however, travelled widely in my life. Many places about which I wrote later were there in my recollection when I needed them, like Egypt, and Rome, like the Villa Borghese. Bernini's work is all over Rome, and fortunately I paid close attention when I was there, because I have always admired him.

As it turned out, there are three strands in the novel relating to Bernini, plus the fourth strand about Galilei. *Maestro* is about a boy growing up in seventeenth-century Rome, including his relationships with girls and women (all fictitious until we get to Costanza Piccolomini, of whom he made a beautiful portrait bust); it's about an artistic genius finding his own particular voice; and it's about his internal moral struggle against the background of the Catholic faith. Failing records of his youthful activities other than learning about art, I looked closely at his work. Why, for example, did he use his own face when he sculpted the bust of the *Anima Dannata* (the Damned Soul) for Cardinal De Foix Montoya? Now that's where the imagination comes in.

I say 'As it turned out' because I'm more of a pantsner than a plotter. Plotters work things out, beforehand, even using a spreadsheet. (They still have to go back a bit, and rewrite sometimes.) Pantsners work by the seat of their pants, following where their characters lead. Sometimes this leads to confusion, sometimes to happy surprises. I am surprised by where Bernini took me. And delighted that there seem to be many people who want to read about it.

Note: Title in stock

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Marié Heese is a South African novelist and teacher. She won the 2010 Commonwealth Writers' Prize for Africa



Eensame genie

die lewe en werk van Karel Schoeman

deur Francois Verster

Op die literatuurwebwerf *Litnet* is 'n lang samevatting van Karel (sy doopnaam was Tromp) Schoeman deur Erika Terblanche op 4 Mei 2017 geplaas met interessante informasie oor Schoeman en aanhalings soos: 'Die skrywer se werk is nie om betrokke te wees nie; die skrywer se werk is om te skryf', asook 'n uitvoerige bibliografie van sy werk en 'n klompie skakels na artikels oor hom. Hierdie artikel was net een van talle huldeblyke uit vele oorde, onder meer op die Internet, te lese.

Ná sy opspraakwekkende dood op 1 Mei 2017 het daar 'n stortreën kommentare, artikels, berigte, praatjies en dies meer oor hierdie werklike groot skrywer neergesak. Sommige uitlatings oor hom was, hoewel goed bedoel, dalk misplaas, soos dat hy "n groot Afrikaner" was. Regtig? Hoewel meeste van sy enorme oeuvre in Afrikaans geskryf is, het hy hom ontuis onder Afrikaners gevoel. Schoeman was 'n enigma en selfs sy dood is in geheimsinnigheid gehul: dis onduidelik presies hoe hy dood is. Ironies, want sodoende het hierdie baie private man verseker dat sy heengaan nie ongesiens sou wees nie. Hy wat ook gesê het, 'As skrywer voel ek my nie geroepe of verplig tot openbare verwoording nie', terwyl hy man-alleen 'n landwyse polemiekie oor selfdood nagelaat het.

Schoeman het as skoolkind reeds geskryf, maar het sy onderwysers geen krediet daarvoor gegee nie en hulle 'onbenulle wat op kinders losgelaat is', genoem. Vir die Afrikaner, hulle bewondering vir sy werk ten spyt (hy het gesê hy het hulle 'dieper leer lees' en dat dit 'tog lekker is om te weet iemand hou van jou boeke'), het hy skynbaar nie 'n sagte plek gehad nie, eerder vir die bruin en swart mense, soos die vroue wat tuis vir hom gewerk het. Hy sê ook ewe kil hy 'het die Afrikaner van naby gesien', soos 'n objek om te bestudeer. Nogtans verklaar hy toe hy in 1998 die Orde van Ikhamanga ontvang dat dit "n besondere eer vir die Afrikaanse taal" is. Kan dit wees dat hy as skrywer lief was vir die taal, maar hom gedistansieer het van veral die politieke perspektiewe van die gebruikers daarvan?

Schoeman se gefokusde voorkeur word ook geopenbaar toe hy in 'n boek oor die Paarl verklaar dat sy dertien jaar daar 'niks meer as 'n tydelike oponthoud' was nie, maar hy bedank wel die dorpsbiblioteek.

Nietemin, sy afkeer in plaaslike tradisies het hy miskien nie verdoes nie, maar deur sy skryfwerk het hy steeds 'n aansienlike bydrae tot die boekstaving van die Europese erfenis van Suid-Afrika gemaak — letterkundig en kultuurhistories gesproke het hy verskeie mylpale gevestig.

In 1965 publiseer Human & Rousseau sy eerste bekende roman, **Veldslag**, maar dit was eers vanaf 1976 wat 'n verskeidenheid boeke uit sy pen begin vloei het, sodat die literator prof JC Kannemeyer opgemerk het 'dat Schoeman vinniger skryf as wat God kan lees'. Hy het soveel boeke, fiksie en nie-fiksie, geskryf dat dit behoorlik soek en tel kos om sy oeuvre te lys. Sy laaste boeke was nie-fiksie, meestal oor die ou Kaap, en 'n mens kry die indruk dat hy die magdom informasie wat hy tydens sy jare by die Suid-Afrikaanse Biblioteek in Kaapstad versamel het, te boek wou stel voordat hy, soos hy in sy afskeidsbrief gesê het: 'So is dit genoeg.'

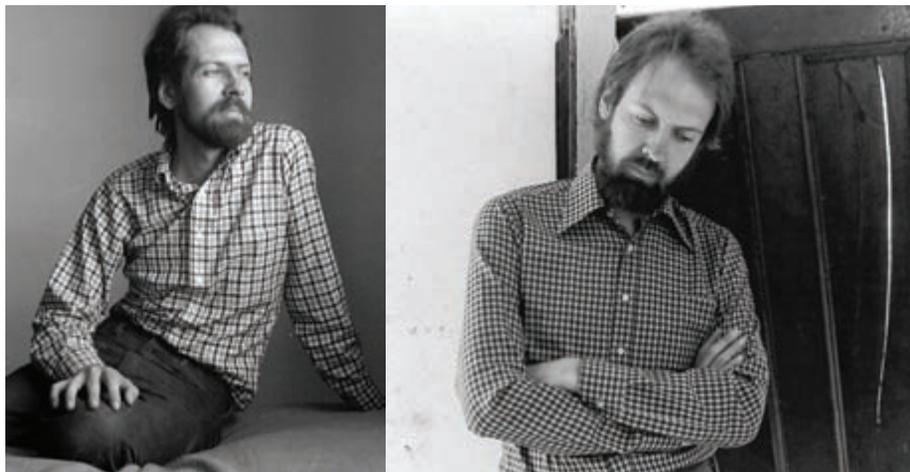
Schoeman het self verklaar dat hy nie boeke geskryf het wat hy dink publiseerbaar sou wees nie, maar wat hy wóu skryf, dog hy sou nie aanhou geskryf het nie as hy nie geweet het dat as hy iets vir publikasie voorgelê het, dit oorweeg sou word nie. Hy het ook, volgens WEG Louw nie sy werk aan mode ondergeskik gemaak nie en 'in 'n Afrikaans skryf wat eenvoudig dog soepel, gevoelig dog virtuos is. Sy prosa besit 'n vaart en eie innerlike ritme wat die kenmerk van die rasskrywer is'.

Louw het waarskynlik met 'rasskrywer' bedoel dat Schoeman 'n bona fide skrywer was, want Afrikaner was hy immers nie en hy het hom ook nie regtig as Nederlander gesien nie. Hy het op verskeie plekke in Europa en Suid-Afrika gewoon en eers toe hy op Trompsburg afgetree het (1999) gemeld dat hy tuis voel. Hy is uiteindelik egter in Bloemfontein, waar hy gestudeer het (1957-1959), oorlede. Op *Wikipedia* staan dalk gepas onder sy naam 'nasionaaliteit: Suid-Afrika'.



‘As skrywer voel ek my nie geroepe of verplig tot openbare verwoording nie’, terwyl hy man-alleen ’n landwye polemiekie oor selfdood nagelaat het

Verlies en katarsis, alleenheid en afskeid, verkenning van verre destinasies, die aanslag van tyd, lyding en lewe, ontstammings en slawerny, ontworteling en verplanting, simpatie met die ‘underdog’, gode en helde en engele en vroue, asook die anderwêreld van die verlede en tydgees, is waarneembare temas in die groot doek van Karel Schoeman in sy ateljee, die wye wêreld self



Oor die gebruik van Afrikaans is daar in resensies van sy werk soms na unieke Schoemansiaanse woordgebruik verwys: Afrikaans wat ‘n Nederlandse násmak het. Die vermelde boeke oor die ou Kaap bevat voorbeelde hiervan. Oor die keuse tussen fiksie en nie-fiksie het hy beweer dat jy nie kies of jy ‘n roman gaan skryf nie, dat jou onderbewussyn dit aan jou voorskryf. Hy het skryf as ‘n pynlike proses bestempel, dat hy vir drie uur kon sit en so sukkel om ‘toegang tot homself’ te kry, en dat hy uiteindelik slegs vir ‘n halfuur kon skryf.

Die verwydering tussen Schoeman en sy volksgenote as die versugting om ongestoord te kon skryf, verwoord hy in 2003 tydens ‘n onderhoud: ‘Ek het nou finaal die streep getrek; dit is nou verby; nou is ek uitgepraat.’ Tog hou hy aan met skryf, terwyl die titels van sy boeke soos *Hierdie lewe* (1993), *Afskeid en vertrek* (1990), *Die laaste Afrikaanse boek* (2002) en *Die uur van die engel* (1995), telkens suggereer dat hy nie meer wil nie. Sy kompulsie om te skep laat hom dit egter nog vir baie jare nie toe nie, en hy hou aan — ‘n enjin wat nie kan stop nie. Later skyn dit asof dit eers kon stop toe die brandstof opgeraak het, toe sy dryfkrag getap was, maar hy het tog self finaal die sleutel uit die aansluiting getrek.

Oor sy vele toekennings, wat drie Hertzogpryse ingesluit het, kan heelwat geskryf word, maar vir hom was die boeke op die rakke sekerlik die belangrikste. Hy het erken dat geld belangrik is — hy was bekend vir sy suinigheid — en hy het sy genoegdoening ook uitgespreek oor komplimente vir sy werk, maar die skeppende proses bly die kern van ‘n skrywer se bestaan. Die vraag is of hy nóg ‘n lywige boek oor ons geskiedenis (hy het skynbaar nie meer die krag vir fiksie, vir die stryd tot ‘toegang’, gehad nie) wou skryf; het hy kans gesien? Die antwoord is nee, want hy het self geskryf dat hy dit as ‘n las begin ervaar het en met verligting daarvan afstand gedoen het.

Ironies is dit het einde niet: Die laaste romanmanuskrip waaraan hy gewerk het, is getiteld *Skepeling*, ook oor die geskiedenis van die Kaap, en behoort vanjaar nog gepubliseer te word. Boonop het Protea Boekhuis aangekondig dat daar ‘nog werke’ deur Karel Schoeman sal verskyn.

Schoeman het (sover) meer as sewentig boeke gepubliseer, heelwat vertaal en saamgestel, en ook as redakteur opgetree. Voeg daarby honderde artikels, soos vir die amptelike blad van sy werkgewer in die jare 1982-1999 by die Suid-Afrikaanse Nasionale Biblioteek, die *Quarterly Bulletin*, en jy staan verstom. Piet Westra, nou ‘n uitgewer (Africana Uitgewers) onder wie Schoeman in die negentigerjare gewerk het, het hom daar beskryf as ‘soos ‘n vis in die water, met al die bronne wat hy vir sy werk en sy navorsing benodig het byderhand’. Westra het Schoeman ook geprys vir die goeie werk wat hy as bibliotekaris gedoen het, onder andere ‘om die biblioteek se ryk versamelings te help ontsluit’. ‘Ontsluit’ is ‘n woord wat inderdaad met Schoeman geassosieer kan word, want hy het ook baie meer as net biblioteekversamelings ontsluit; hy het wêreld na binne en buite, na ons binneland en almal se buiteland, ontsluit en hy het selfs bygedra om ‘n taal te ontsluit.



Philip de Vos, wat Schoeman as student geken het, het vertel dat hy tóe al geweet het dat Tromp anders is as ons 'gewone mense'. Prof Chris van der Merwe het gesê daar was vyftigers en sestigers, moderniste en post-moderniste, 'en dan was daar Karel Schoeman!' Wat my laat dink het aan die ou gesegde: 'jy moet 'n kunstenaar van sy werk onderskei.' Is dit so? Kan jy Karel Schoeman apart van sy werk onthou? Ek twyfel.

Prof van der Merwe het verklaar dat, nadat hy *Op 'n eiland* gelees het, hy beseft het dat Schoeman 'n ander stem, 'n ander aanslag het. Hy sê daar is iets wat jou wil-wil ontwyk, al gebeur niks vreeslik in die boek nie (Schoeman was bewus van hierdie — redelik algemene — siening, en sy antwoord was dat Afrikaners deur hom geleer het dat daar 'tussen lettergrepe ook iets gebeur').

Prof JC Kannemeyer beweer oor bogenoemde boek: 'Nêrens in sy oeuvre het Schoeman soos hier daarin geslaag om die broosheid van die verhouding tussen mense deur middel van gesprekke, gebare, suggesties van stiltes, so suiwer op te vang nie.' Dit blyk dus dat Schoeman, soos dit 'n ware skrywer betaam, die 'menslike kondisie' fyn bestudeer het, soos 'n entimoloog 'n insek onder 'n vergrootglas sal beskou en in detail beskryf. Dit skyn tog die geval te wees wanneer jy verneem hoe onbeskof hy kon wees, al sedert sy jongdae. En dan is daar weer die skerp kontraste in sy optrede, soos toe hy met Philip de Vos geëmpatiseer het oor depressie.

Kenmerkend van Schoeman se boeke is stemmingskepping, taalontginning en agtergrondnavorsing, asook meestal 'n stadige tempo, terwyl karakteruitbeelding, dikwels van klassieke 'outsiders' soos hyself, en sommige kommentators ook 'n spesifieke poëtiese aanslag identifiseer — die sikliese aard, herhalings en simboliek dui hierop. Dan is daar die skilderagtige jukstaposisionering van kontraste. Schoeman se ervaring van die religie slaan ook telkens deur, soos die onderlaag van 'n skildery: hy gebruik baie kere Bybelse figure in sy werk, terwyl daar verwysings is na die skrywer as profeet.

Sommige skrywers erken dat hulle hulself as model gebruik en dat hulle hul persoonlike perspektiewe, hul wêreldvisies herhaaldelik as sentrale tema verkondig. Hieromtrent is Schoeman nie so anders as wat hy anders is in die werklikheid van sosiale verkeer nie.

Schoeman se styl is al beskryf as die rimpelings van klein klippies en sy verteltrant as spiraalvormig. Ruimte is altyd 'n opmerklieke aspek, as't ware 'n ekstra karakter in soveel van sy

boeke: iemand wat verbete oor sy persoonlike ruimte gewaak het, terwyl hy dikwels ook op reis was, verkennend, soos 'n Wandelende Jood, op soek na insig, dog ook na erkenning, en keer op keer ineenkrimp in die geval van kritiek (soms ook deur sy karakters) aggressief terugkap, of 'n koue skouer gee en ander klankborde soek.

Verlies en katarsis, alleenheid en afskeid, verkenning van verre destinasies, die aanslag van tyd, lyding en lewe, ontstammings en slawerny, ontworteling en verplanting, simpatie met die 'underdog', gode en helde en engele en vroue, asook die anderwêreld van die verlede en tydgees, is waarneembare temas in die groot doek van Karel Schoeman in sy ateljee, die wye wêreld self. Maar altyd bly staan Karel Schoeman alleen, afsydig in sy lewe en onsigbaar in sy werk, hunkerend na geborgenheid wat hy as alleenkind, sy minagtende houding ten spyt, sekerlik minstens by tye na gesmag het.

Soos een onbekende kommentator dit uitgedruk het: Schoeman het na die spesifieke gesoek om uiteindelik by universele waarhede uit te kom. Die Afrikaanse insek onder die vergrootglas moes hom oor die menslike kondisie vertel. Dr Wessel Visser praat van die formidabele spektrum van literatuur wat Schoeman geraadpleeg het om sy boeke oor die ou Kaap te skryf. Inderdaad. Schoeman was op 'n missie om daardie doek van hom oper en oper te spreid, en daarom het hy grootliks van sekondêre (gepubliseerde) bronne gebruik gemaak — in teenstelling met iemand soos dr Dan Sleigh, hy wat letterlik met 'n vergrootglas deur primêre bronne gewaad het, terwyl Schoeman onder volle seil voortgevaar het: dié Wandelende Jood was dalk eerder die Vlieënde Hollander.

Uiteindelik is dit egter ons wat Schoeman ondersoek, sy werk en sy karakter. Prof Joan Hambidge praat van 'hartgrypende passasies oor onvervulde liefde en begeertes regdeur die teks' van *Op 'n eiland* (2009) en noem dit 'n 'klassieke teks'. Miskien is dit 'n gepaste omskrywing van beide Schoeman en sy werk.

*Titels in voorraad: 118

Dr Francois Verster is 'n historikus, argivaris en skrywer



KKNK – vir dié wat nie daar was nie

deur Marlene Malan

Oor wát jy lees, mag daar nooit voorskrifte wees nie. Moet jou nooit laat voorsê oor watter boeke 'in' of 'uit' is nie. 'Lees net, man!'

So het die skrywer Deon Meyer (Koors) tydens die boekeprogram van die KKNK op Oudtshoorn aan sy medespanningsromanskrywer Chanette Paul (Offerlam) gesê. Meyer was een van dertig skrywers wat hier opgetree het tydens agt boekgesprekke, twee per dag vir die duur van die fees van 8 tot 15 April 2017.

Die boekeprogram is vanjaar weer georganiseer deur die digter en vertaler Daniel Hugo. Hy is verlede jaar gevra om dit te laat herleef.

Volgens Rhodé Snyman, uitvoerende hoof van Kunste Onbeperk, wil die KKNK skrywers en hul boeke en lesers bymekaar uitbring. 'Ons wil ons skrywers aan hul lesers bekend stel, veral Afrikaanse skrywers. Die boekeprogram verryk die fees se totale aanbod en maak skrywers lewendig vir hul gehore. Ons het gefokus op toeganklikheid en verskeidenheid.'

Anders as die meeste ander literêre feeste in Suid-Afrika was die KKNK se boekeprogram gratis. 'Die [boeke] program is deur Het Jan Marais Nasionale Fonds gefinansier, omdat ons seker wou maak dat almal, veral Afrikaanse onderwysers, die geleentheid het om hul gunstelingskrywers en -boeke beter te leer ken,' sê Snyman.



Marthinus Basson, Tertius Kapp en Nicol Stassen



Chanette Paul en Deon Meyer



Marianne Thamm en Heindrich Wyngaard (aanbieder)



Hermann Giliomee



Ena Jansen en Ena van der Walt

“n Kunstefees sonder skrywers is ondenkbaar,” meen Hugo. “Die KKNK het nog al die jare uitstekende woordproduksies en poësieprogramme gehad, wat ’n belangrike element van die fees was, maar geleidelik het musiek en toneel begin oorheers. Rhodé het die balans weer reggestel. Die KKNK weerspieël hoe bedrywig Afrikaanse skrywers en uitgewers is.”

Van die ander pluspunte van die boekeprogram was dat die hele ‘Boeke-oase’, soos die KKNK die aanbiedingslokaal gedoop het, deur die ATKV bestuur is, dat die feesboekwinkel in dieselfde ruimte was as waar die skrywersgesprekke plaasgevind het, en dat dié ruimte intiem genoeg was om lesers en belangstellendes deel van elke aanbieding te maak.

Ware verhale ... was ’n goue draad wat deur die program geloop het, met die boodskap dat sulke verhale altyd binne ’n bepaalde konteks staan

Die genres het gewissel van kookkuns tot romans, van kortverhale en reisverhale tot die digkuns, van politiek en aktualiteit tot sosiale kommentaar, asook ’n bespreking deur die uitgewer Nicol Stassen, die regisseur Marthinus Basson en die dramaturg Tertius Kapp oor die publikasie van dramas. Ware verhale, uitgegee as biografieë of outobiografieë, was ’n goue draad wat deur die program geloop het, met die boodskap dat sulke verhale altyd binne ’n bepaalde konteks staan.

Vir Hermann Giliomee, wat oor sy outobiografie **Historikus** gesels het, moet geskiedskrywing allesbehalwe saai wees. ‘Dis vir my belangrik dat ’n geskiedkundige werk toeganklik is en soos ’n storieboek lees. Net soos in ’n roman skep ek die illusie dat die geskiedenis hom nog nie uitgespeel het nie, dat jy nie werklik weet wat gaan gebeur nie. Die beste raad wat ek nog gekry het oor hoe om die geskiedenis te skryf is: Vertel jou storie.’

Volgens Hugo is dié boek, vanweë Giliomee se insig en vertelstyl, ‘veel meer as ’n outobiografie. Dis ’n beknopte geskiedenis van Suid-Afrika. Dit lees soos ’n roman’.

Die joernalis Marianne Thamm het oor háár outobiografie, **Hitler, Verwoerd, Mandela and me**, gesê dis ’n verhaal van ontwaking — oor haar lewensbeskouing, geloof, seksualiteit, individualiteit en politieke bewussyn.

Ons **Japie: Die Boereoorlogdagboek** van Anna Barry is pas heruitgegee deur Protea Boekhuis, met ’n nuwe voor- en nawoord wat deur Ena Jansen geskryf is. Jansen het dié oorspronklike ‘vaal boekie’ ontdek deur middel van Ena van der Walt wat voorheen by NALN (Nasionale Afrikaanse Letterkundige Museum en Navorsingsentrum) in Bloemfontein gewerk het. Haar belangstelling is geprikkel met Barry se weergawe van die Boereoorlog, uit die oogpunt van ’n tiener. Barry het dit in die vroeë negentienhonderds



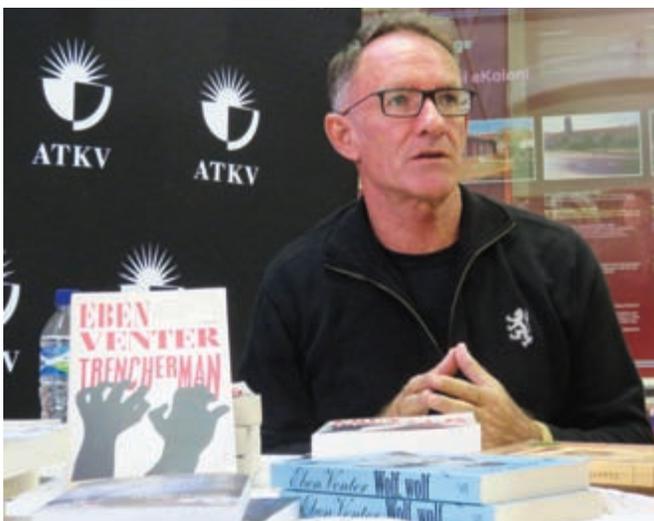
Carel van der Merwe, Elsabe Brits en Daniel Hugo



Theuns Eloff



Deon Maas



Eben Venter

geskryf, en dit eers uitgegee in 1960, vier jaar voor haar dood. Maar die boek het vergete geraak, totdat Van der Merwe, en van Jansen dit herontdek/opgetel het. En nou het Afrikaans sy eie Anna Frank-vertelling, met die verskil dat Frank gefokus het op haar gesin se lewe en wedervaringe, terwyl Barry haar gesin se verhaal in die konteks van die Anglo-Boereoorlog (ABO) geplaas het.

Die ABO was noodwendig 'n besprekingspunt toe die skrywers van *Donker stroom*, Carel van der Merwe, en van *Emily Hobhouse: Geliefde verraai*, Elsabé Brits, dié vraag probeer beantwoord het: Het Marais die Afrikaners verraai en Hobhouse haar landgenote, die Engelse? Want Marais was 'n groot vriend van Lord Kichener, terwyl Hobhouse haar lewe gewy het aan die verbetering van toestande in konsentrasiekampe. Van der Merwe het gesê Marais het altyd volgens sy oortuiging opgetree, naamlik dat die Boere 'n verlore stryd teen die Engelse in die Boereoorlog gestry het. So ook Hobhouse, wat gekant was teen die onmenslikheid waarmee Afrikanervroue en -kinders in Engelse konsentrasiekampe behandel is.

‘Jou eie mening moet gegrond wees op navorsing en kennis, dit moet jy oordra sonder om hulle te probeer oortuig. Maar dis belangrik dat ander weet wat jy dink ...’

Twee van Suid-Afrika se ontstellendste misdaadverhale word vertel in die boeke van Heindrich Wyngaard, *A home for Zephany* en Carla van der Spuy se *Mishandel, misbruik, misken*, albei gesoute joernaliste. Wyngaard se ontmoetings met die familie van Zephany Nurse, wat as pasgebore baba ontvoer en sowat twee jaar gelede 'ontdek' is, asook Van der Spuy se ontmoeting met Amor van der Westhuizen, die enigste dogter van die ontvoerder Joey Haarhoff, het 'n groot indruk op hulle gemaak. Terwyl dit belangrik is dat jy as joernalis objektief bly, is dit belangrik dat jou radar altyd perfek werk sodat jy weet wie en wat jy kan glo.

Nog 'n omstrede onderwerp wat oopgekrap is, is die Grensoorlog wat drie-en-twintig jaar geduur het. Willem Steenkamp se boek *Suid-Afrika se Grensoorlog, 1966-1989*, wat verlede jaar heruitgegee is, het perspektief geplaas op dié jarelange oorlog, en die gehoor wou weet: Was hierdie oorlog werklik nodig? Steenkamp het gesê sy bevindings berus op feite, nie emosie nie. En daardie feite vertel dat Suid-Afrika voorwaardes by die onderhandelingsstafel kon stel omdat hy wél die oorhand gehad het. 'Suid-Afrika wou nooit beheer hou oor Namibië (Suidwes-Afrika) nie, maar wou keer dat dit deur



Erns Grundling en Dana Snyman



Flori Schrikker, Koelsoem Kamalie en bewonderaars

diktatorskap beheer word. Dié oorlog het uiteindelik gehelp om vrede in Suider-Afrika te bewerkstellig.

Nader aan die hedendaagse politieke gebeure het Theuns Eloff, skrywer van *Turning point*, gesê ons land se onlangse ekonomiese afgradering 'is stadige gif. Jy sien nie die gevolge hiervan onmiddellik nie. Dit sytel geleidelik in'. *Turning point* is die vertaling van *Wat nou, Suid-Afrika?* wat verlede jaar verskyn het, met drie bykomende hoofstukke.

Hierteenoor staan die persoonlike ervarings van twee debutantdigters. In *Nomme 20, Delphi Straat* deur Shirmoney Rhode en *Kaaps is Hollands* deur Gaireyah Fredericks praat die twee vroue oor hul lewe en lewensuitkyk. Hulle word deur 'n paar faktore gebind, het hulle aan Hugo gesê. Dit is Kaaps, die taal waarin hulle dig, hul betrokkenheid by hul grootwordgemeenskappe, die digter Diana Ferrus, hul mentor, en hul respek vir die digter Adam Small.

Net so persoonlik was die gesprek tussen die kortverhaal-skrywer Abraham de Vries en die kosskrywer Peter Veldsman, volgens die program 'twee gevierde Ladismitters'. Sonder Ladismith sou hul kortverhale en kosboeke heelwat anders gelyk het, het die twee vertel. Want dié dorp het vir hulle stories saam met hul moedersmelk ingegee — stoepstories, huisstories, kerkstories en stories oor die smarte en ellendes en gelukke van Ladismith se mense. De Vries se *Die groot kortverhaalboek* is pas heruitgegee, en Veldsman se biografie, *Wat die hart van vol is*, het verlede jaar verskyn.

Dana Snyman se volgende ry-en-reisboek verskyn in September, het hy aan medejoernalis Erns Grundling vertel. Maar terwyl Dana se dekade-lange padverkenning al tot 'n handvol boeke gelei het, het Grundling se eerste boek, *Elders*, oor sy Camino-staptog, vroeër vanjaar verskyn. Dis 'n reis wat hom 'digitaal gedetoks' het. Snyman het saamgestem: As jy reis, moet jy lig reis. 'Jy het nie 'n groot bakkie, tente en die nuutste kampeertoerusting nodig nie. Jy klim in jou Nissan 1400 en rý!'

Hugo sê vir hom was die groot *scoop* van die KKNK-boekeprogram dat die romanskrywer Eben Venter spesiaal van Australië af hierheen gereis het om sy nuwe roman, *Groen soos die hemel daarbo*, wat binnekort by Tafelberg verskyn, bekend te stel. Vir dié doel het sy uitgewer, die dramaturg Tertius Kapp, die eerste hoofstuk vir die KKNK-gehoor laat druk en gratis uitgedeel. Venter het vertel dat hy die eerste keer in sy skryfloopbaan 'n roman eers in Engels

'Kos is die ding wat 'n gesin bymekaarhou. En 'n lekkernytjie in die koekblikke is wat die kinders huis toe lok.'

geskryf het (*Green as the sky above*) en dit toe self vertaal het. Intussen vaar Trencherman (*Horrelpoot*) en Wolf, wolf uitstekend oorsee.

Deon Maas, wat graag krap waar dit jeuk en nie jeuk nie, het gesê sy boek *Melk die heilige koeie* handel oor 'die Afrikaner se hardegatgeit, oor sy dwarstrekker-geen'. Met sy optrede by die KKNK het hy sommer ook die land gegroet, want hy verkas binnekort Berlyn toe 'waar my vrou 'n *high-end-werk* gekry het'. Hy kan nou voltydskryf skryf terwyl sy werk, het hy geskerts. En hoewel hy 'n man is met sterk menings wat hy onverskrokke stel, het hy by sy pa geleer jy moet ook na ander luister. 'Jou eie mening moet gegrond wees op navorsing en kennis, en dit moet jy oordra sonder om hulle te probeer oortuig. Maar dis belangrik dat ander weet wat jy dink. Ek begin nou met 'n nuwe lewe, maar ek gaan die vryheid en ritme in die chaos van Afrika mis.'

Maar dit was Koelsoem Kamalie en Flori Schrikker (*Kook saam Kaaps* en *Soettand*) wat ware perspektief op die swoeg en sweet van skryf en die druk van bekendheid geplaas het. Dis nie wat belangrik is nie, het hulle gesê. 'Kos is die ding wat 'n gesin bymekaarhou. En 'n lekkernytjie in die koekblikke is wat die kinders huis toe lok.'

Marlene Malan is 'n vryskutjoernalis, -vertaler en -taalversorger en woon in Prince Albert



AUTHOR INTERVIEW

Imraan Coovadia

by Grizéll Azar-Luxton

The editorial team has put together some 30 odd questions for authors with the brief to choose at least 20 of which only one was compulsory — *the author's honest opinion on libraries/librarians*.

When did you first experience the need to put your thoughts to paper?

I think the first thing I wrote often, like most people, was my name. After that I don't remember needing to keep my thoughts on paper except to prevent myself forgetting something or other. I've never kept a diary, or really enjoyed writing letters, but I do have a notebook of ideas.

What is your favourite genre to read or write and do you always stick to that genre when writing? Any particular reason behind the choice of genre and do you feel that you might perhaps want to tackle a different one?

I don't have a favourite genre at all. I read lots of different things, and kinds of things, from Gandhi's letters (right now) to science fiction, history, cookbooks. There are lots of interesting things in the world.

Where do you get your ideas from and how do you decide on the setting of a book?

I get my ideas from — who knows? Accidents, things I see in the newspaper, things people say, things I have a dim sense of, which are still wrapped in obscurity until I write them. One of Tolstoy's characters, a painter, talks about how his subjects need to be unwrapped and then unwrapped further. That's a good way of thinking about how writers imagine and come up with things.

Do you have a number of characters in mind when you start writing or are they invented as you go along? How do you build a character, for example, choice of name, creating a voice for them, et cetera?

Characters take their place when required in a scene or in an action. Then they can either be dreamed up out of whole cloth, borrowed and modified from other books, or ideas, or even taken in part from real life.

Do you work to an outline of a plot or do you prefer to just see where an idea takes you?

Different methods for different books, even for different chapters. But everybody needs at some stage to see what comes along, or where an idea can be pursued.

What are the hardest and easiest things for you about writing?

The hardest thing for me is that writing is for an audience, and I've never had much of one. You can't, if you write primarily in and for South Africa, because there is almost no public in the country. The easiest? That it works at the pace of your own thought.

Which book, other than your own, do you wish you had written?

I don't know if that's a reasonable question. Whose children, other than your own, do you wish were part of your family? None really.

What is your passion, apart from writing?

I'm 46. I don't have passions like hang-gliding or building model railways. I have things that take up parts of my week, hours of my day, from practical things to less practical ones.

Your thoughts on e-books?

I read a lot on my Kindle. Obviously hardcover books are much better, but who can afford them?

Some people believe that one has to finish a book once started even if it is not a good read? What do you do and why?

I don't believe this at all. If a book's not good, why waste your time? But you have to be open to the many ways in which a book can be good that you can't anticipate.



What is currently on your bedside table? Any book you'd particularly like to recommend?

Tolstoy, above anybody.

Your thoughts on reviews and literary awards?

I've been on a couple of these panels. In my view the wrong books always win.

Your thoughts/experiences/impressions of libraries?

I used to love libraries and book stores, and went to both a lot. Now they seem like relics of a former civilisation, based in part on books rather than digital information, which remind me that I may have chosen the wrong thing to spend my life doing.

Book list

The wedding.- Picador, 2001.
Green-eyed thieves.- Umuzi, 2006.
High low in-between.- Umuzi, 2009.
The Institute of Taxi Poetry.- Umuzi, 2012.
Transformations: essays.- Umuzi, 2012. (824.92 COO)
Tales of the metric system.- Umuzi, 2014.

Note: All above titles in stock



Snug in the valley a bookshop in Montagu

by Dante Scriba

Last December, on my way back from my annual holiday on the Cape South Coast, I drove past Bonnievale and turned right instead of left — to first visit Montagu's bookshop before I head back home.

I had met Jo Prentice when I attended the Breytenbach Festival in July 2016 and promised to return for some information, so that I can write a sketch about the Montagu Bookshop. So I did.

The shop does not stand out like Hemingways of Hermanus, but once you enter, a certain homeliness envelops your being.

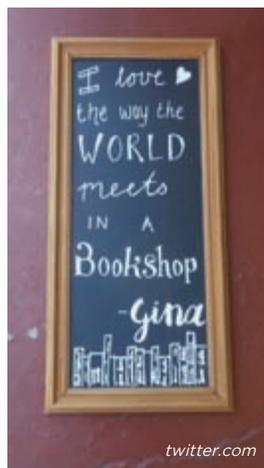
This does not surprise me, because as we all know only a woman can make a home of anything; be it a house, a shop, any place. Perhaps to a book lover home is where the books are, but still.

Anyway, I asked Jo some questions, as I always do when discovering a bookshop. And, being a people person, she was happy to share her insight into the book trade as a reader (no one can be in the book trade otherwise) and as an active bookshop owner.

So, in her own words:



Montagu Bookshop, a street view



twitter.com



montagu-ashton.info



Owner Jo Prentice in her much-loved shop

Since when have you been the owner(s) of this bookshop?
1 November 2014.

(So, only about two years, but it seems as if she has been there for a lifetime.)

How did that happen?

By surprise! After having a discussion about running a bookstall at the Montagu Village Market on Saturdays, I saw that a business, the Montagu Bookshop, was for sale. Much family discussion ensued and two weeks later, we bought the business. My daughter, Janet, managed the shop initially, and now I have taken over.

... an Afrikaans-speaking person asked 'Waar is jou moord en doodslag?'

What are your favourite genres, and do you focus on those when you acquire new stock?

I enjoy a broad range of non-fiction and biographies the most. Fiction needs to be well written with good use of language and an intriguing plot or storyline. When I acquire stock, I am buying with my customers in mind. I seek out books my customers have requested; books which I know sell well; and also books which I find interesting.

(Jo clearly considered this a relevant question to a Montagu bookshop owner. I smiled at her answer — what a temptation it must be not to just buy what you want to read yourself — I know I would succumb to that enticement very quickly.)

Which genres sell best?

General fiction ('I need something to read ...'), crime fiction, (an Afrikaans-speaking person asked 'Waar is jou moord en doodslag?'), Afrikaans fiction (I never have enough), South African history — especially the Anglo Boer War, indigenous plants, collectors' items ... eintlik 'n bietjie van alles!

(Indeed, this was evident from what I could see, but the Africana section, right at the front of the shop, encased in cabinets with glass doors, consisted of art- and other books, which I immediately dipped into since the prices were very reasonable and I have been looking for some of these treasures for some time.)

How do you go about buying stock?

According to my budget! Seriously, I buy stock from local residents, church bazaars, charity shops — anywhere I can find books. I also specifically seek a few unique publications that have small print runs.

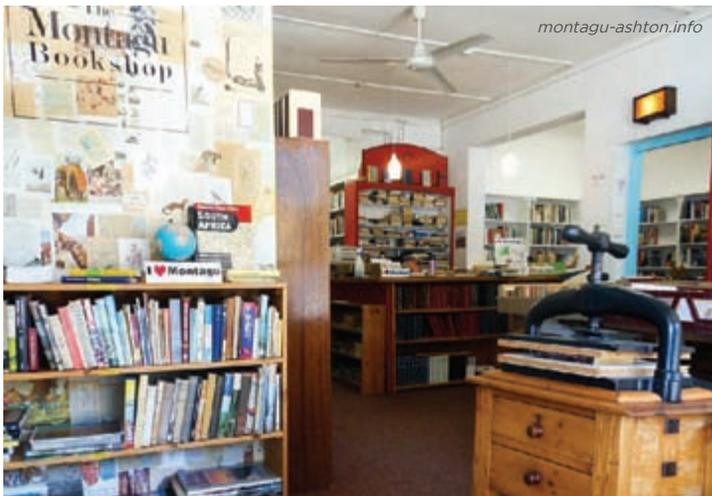
(Maybe, I thought, I will move to Montagu when I retire — then I can buy from Jo and sell it all back to her later!)

Are your customers mostly tourists, and if so, why do you think that is?

Yes, were it not for the purchases of visitors to Montagu, the Montagu Bookshop would definitely have to close. The economic situation in Montagu is such that many people cannot afford to buy books. But, I also value the support of a



The mural at the entrance, made from 'broken books'



small number of local residents.

(This is not surprising; Montagu is a smallish town and the economy is not great at the moment.)

Do you have many regulars?

How often is 'regular?' There are many visitors who always visit the shop when they come for their annual stay in Montagu. The excellent reputation of the previous owners, Neil and Penny Berens, has helped me a lot. Over the past months some clients have become regulars, as I manage to help them build their collections. There are local people collecting a wide variety of books, ranging from the Boer War to Danielle Steel.

Why a bookshop — why not a coffee shop, for instance? And what are the essential characteristics of a bookshop owner?

The Montagu Bookshop needed a new owner. Our family is a book family. I love books. Montagu is spoilt for choice when it comes to good coffee shops and that is not my task in this world. A bookshop owner needs to love people as much as they love books. Essential characteristics are respect for all clients, honesty, friendliness, discernment and alertness when choosing stock, determination to work hard and have no debt.

(Sounds like good advice, Jo.)

What did you do before working in your bookshop?

I have enjoyed working as a librarian in several varied jobs, being a full-time mother and enjoying family time, and being involved in a local church.

(Again, not surprising!)

Who are your favourite writers?

How many am I allowed? Charles Dickens, Jane Austen, TS Eliot, JRR Tolkien, CS Lewis, William Shakespeare, Rachel Naomi Remen, Caroline Alexander, Dan Sleigh, Victoria Hislop, Ellis Peters and Dalene Matthee.

(Some of these names I know well, but I would include more Afrikaans authors. What always impresses me when visiting bookshops is the astounding range of writers and themes we can choose from.)

Do you think e-readers could replace paper books?

The most asked question in the shop! Briefly, no. Too many people of all ages still prefer to hold a real book, I think there is a definite place for both e-readers and printed paper books.

(I agree, Jo, I do. I gave away two e-readers that I received as presents, and kept one, which I still intend to use ... some day.)

Any ideas about how a reading culture can be promoted in South Africa?

The simplest way is for older people to constantly read to young children. This can happen in some homes, but I think schools should have an honorary grandparents system, where residents of local senior citizen homes come and read to/with the young scholars, weekly.

(This is a brilliant idea, I hope someone takes note. Young readers, who are able to, could also go to old-age homes and read to the elderly to keep this circle of love going.)



en.wikipedia.org

Montagu is situated on Route 62 and leads into the Little Karoo

What do you think is the role of the library in our country today, and has it changed over the last 20 years?

Libraries are needed more than ever. The importance of literacy, reading and education never diminishes. Imagine the value of access to an unlimited number of free books! My perception is that political short-sightedness through budget-cuts has often damaged the role of the library in communities.

(Oh yes, don't we know it!)

What are your thoughts about book festivals, for example, how much of a boost are they to the industry?

My guess is not much.

(This answer surprised me, because I believe that book festivals contribute greatly to the current success of Afrikaans literature, but I suppose it is a matter of perspective.)

Tell us about the mural at the entrance of your shop.

Our talented daughter, Janet Prentice, used material from 'broken books' to create this superb mural. We wanted a unique look to welcome our customers. Many visitors say that they love it!

(So do I.)

Dr Dan Sleigh was one of your teachers. Did he inspire you to read?

Dan Sleigh inspired a love of words; language; poetry and literature. He made Shakespeare come alive to me. I was already reading a huge amount, inspired by my parents and

granny. But having a teacher such as Dan Sleigh definitely cemented my enjoyment of language and literature. I must admit that reading his *Eilande* in Afrikaans proved too much of a challenge some years ago, so I read the English version.

(This is the true value of a good teacher, isn't it? Invaluable, and never-ending.)

Anything else you would like to share?

The Montagu Bookshop has been a new adventure for me. I would like to encourage readers of this article to be alert for new opportunities and adventure — one never knows what awaits one around the corner! Please visit, if ever you are in Montagu!

(Indeed I will, and for others who are keen to experience this venue, the address is: 48 Bath Street, Montagu; 023 614 2772; Montagubooks@gmail.com.)

It seems to be fashionable now to include a menu when a journalist meets someone at a restaurant for an interview, so these were the books I acquired when I was there:

Adolph Jentsch by Olga Levinson (Human & Rousseau, 1973), and **The colourful palette of Alfred Krentz**, written and published by Ellen Davis-Mesman (1998).



South African plays in English

Part 1

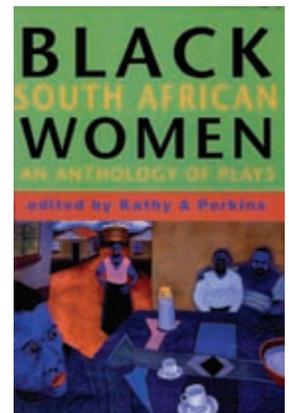
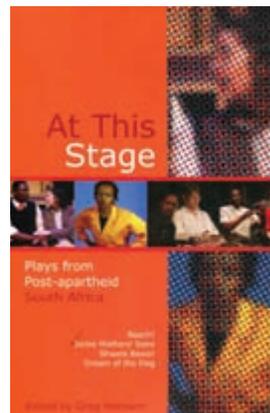
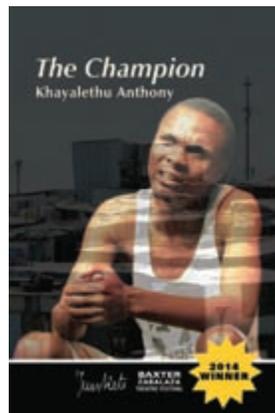
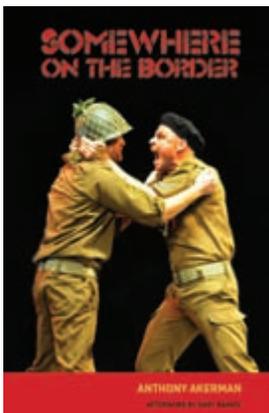
compiled by Christina Kelnhofer

Here is an annotated list of South African plays in English that are available throughout our Library Service. As we rarely procure enough copies for all regions, it was thought that an annotated list would be a useful resource for teachers, amateur dramatic societies, play reading circles, et cetera. Titles may be requested on interlibrary loan, with the majority available from our Central Reference Section. We have concentrated on more recent plays, namely those published after 1994. Of course, we have many local plays published before that date.

822.914 TWO **2 + 2 plays = Two plus two plays.**- ComPress, 2000.
 Contents: As the koekie crumbles / Fiona Coyne -- Coloured son X / Ashraf Johaardien -- Suip!: a Cape black comedy in two acts / Heinrich Reisenhofer and Oscar Petersen -- Glass roots / Fiona Coyne.

Plays from the Baxter Theatre Centre's new writing programme.

822.914 AKE AKERMAN, Anthony; BAINES, Gary.
Somewhere on the Border.- Wits University Press, 2012.
 Originally written in 1983, it was banned by the South African



government. The play brings the Border War back into public discourse and pierces through the armour of silence, secrecy and shame that still surrounds it.

800.92 ANT ANTHONY, Khayaletu.

The champion.- Junkets Publisher, 2015.

'Us, who grew up without the presence of our biological fathers.' It is upon these words that this powerful play pivots. A young man and his two siblings try to grow up in an urban township. His mother has her own demons and feels pressurised on many fronts. He finds a father-figure in Bra Mike, but that cannot last...

822.92 ATT **At this stage: plays from post-apartheid South Africa.**- Wits University Press, 2009.

Contents: Reach! / Lara Foot Newton -- Some mother's sons / Mike van Graan -- Shwele Bawo! / Motshabi Tyelele -- Dream of the dog / Craig Higginson.

Explores the themes such as reconciliation, matriarchy, justice, accountability, corruption, truth, memory, and violence which reflect on the challenges and questions South Africans are confronted with in their nascent democratic state.

822.914 BLA PERKINS, Kathy.

Black South African women: an anthology of plays.

- UCT Press, 1999.

The plays selected all focus on the lives of Black South African women. The anthology include interviews with award-winning and emerging authors.

822.914 BRU BRUCE, Ian.

Groundswell: a play.- Nasou Via Afrika, 2007.

Groundswell is a haunting, psychological thriller that offers a provocative look at a society still haunted by its divided past.

822.92 BUW BUWALDA, Duncan.

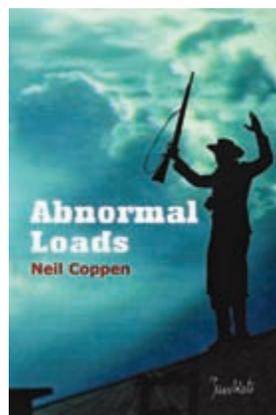
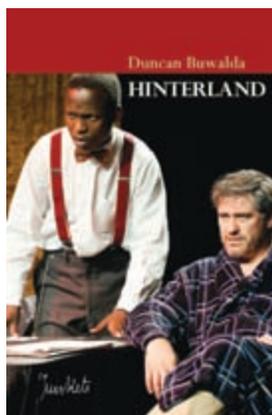
Hinterland.- Junkets Publisher, 2014.

Themes on racism, homosexuality, the native problem, the diamond mines and the Anglo-Boer conflict are neatly woven into the fabric of the script and there is plenty of food for thought as various arguments are explored.

822.914 COE COETZEE, Greig.

Happy natives.- Univ. Natal P., 2002.

The play shows how little we still know each other and how South Africans still make assumptions about each other based on racial grouping rather than on individual reality.



822.92 COP COPPEN, Neil.

Abnormal loads.- Junkets Publisher, 2012.

Part period epic, part tragi-comedy, part unconventional love story. It takes an honest and humorous look at the many complexities and contradictions of life in small-town South Africa.

822.92 DAV DAVIDS, Christo; ABRAHAM, Jody.

Bullets over Bishop Lavis.- Junkets Publisher, 2013.

The play examines some of the more unexpected consequences of the Struggle, when two men, brothers in those desperate times, re-connect years later, after their separate lives have taken very different directions.

822.92 DAV DAVIDS, Nadia.

At her feet: a play in one act.- Oshun, 2006.

The author gives voice to five Islamic women in this iridescent series of monologues. **At Her Feet's** poetic language, energetic honour and authentic voice encourage the reader to confront the concerns of Islamic women in a way that defies stereotype.

822.92 DAV DAVIDS, Nadia.

Cissie: [a play].- Junkets Publisher, 2008.

Commemorating the life of Cape Town icon Cissie Gool. She was a Cape Town City Councillor for 25 years — the first black woman in the country to serve in local government. **Cissie** is as much about District Six as about anything biographical or political.

839.3625 DEW DE WET, Reza.

Plays one.- Oberon Books, 2000.

Contents: Missing -- Crossing -- Miracle.

Folkloric and ostensibly native pieces of Afrikaner storytelling. All plays deal with the liberation of a character from an oppressive, matriarchal order and as such are eloquent and haunting expressions of the current generation of Afrikaners seeking to free themselves from the Calvinist manacles of traditional Afrikanerdom.

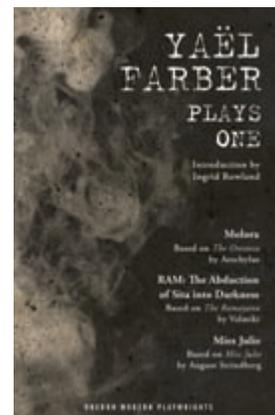
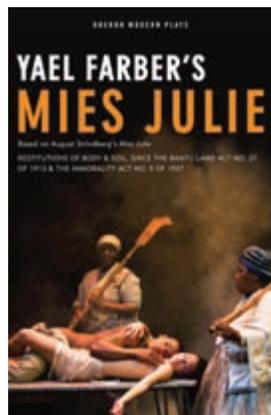
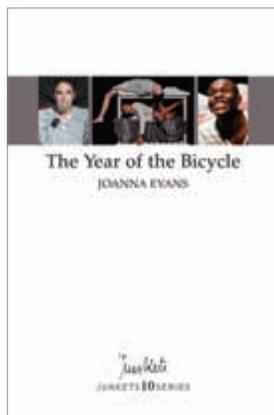
839.3625 DEW DE WET, Reza.

Plays two.- Oberon Books, 2005.

Contents: African gothic -- Good heavens -- Breathing in.

With mother and father gone, a brother and sister face eviction by a lawyer. *African Gothic* tells the story of their final *danse macabre*. *Good Heavens* is a comedy thriller with the poetic heart of a folk-tale. In *Breathing in*, in the last months





of the Second Anglo-Boer War, a general and his adjutant encounter a mysterious woman.

822.914 DEW DE WET, Reza.

Two plays.- Oberon Books, 2007.

Contents: Concealment -- Fever.

Set in England's colonial outposts in South Africa during the 19th Century, both plays in this volume feature sisters forced by a deeply conservative, patriarchal society to resist the powerful call of their vivid surroundings and to stifle the demands of their own rich, feminine sexuality.

822.914 DEW DE WET, Reza.

The brothers.- Oberon Books, 2006.

During a night-long vigil preceding the funeral of their brother Kostia, Anton and Aleksander Chekhov are drawn into an agonising and explosive confrontation with each other and with deeply hidden aspects of themselves. A powerful exploration of familiar tensions, inconsolable grief and the pain of unrequited love.

822.914 DIK DIKE, Fatima.

The return.- Junkets Publisher, 2009.

A play about the clash between traditional African family values and the aspirations of the young generation, in which a young African man returns from the USA with an Afro-American wife.

822.914 DIS District Six, and other plays.- Oxford University Press, 2007.

Contents: District Six — the play / David Kramer -- Housing for all / Fatima Dike -- At her feet (an extract) / Nadia Davids -- The birthday (a playlet in one act) / Fiona Coyne -- Nongeni, the rhino and the cannibal (a playlet in one act) / Michael Williams -- Cry, the beloved country — the play (an extract) / Roy Sargeant.

A collection of short, modern South African dramas ranging from a one-woman play to physical theatre.

822.92 EVA EVANS, Joanna.

The year of the bicycle.- Junkets Publisher, 2016.

This play is basically a mind trip. It takes place in the minds of Amelia and Andile, childhood friends who grew apart as they grew older. Or is it only in Amelia's mind? That's one of the mysteries of this play that begins when Amelia crashes her bicycle and is propelled into the world of her past and her

disjointed imagination, recalling her friendship with neighbour Andile when both were eight years old.

822.92 FAR FARBER, Yael.

Mies Julie: restitutions of body and soil since the Bantu Land Act No. 27 of 1913 and the Immorality Act No. 5 of 1927.

- Oberon Books, 2012 - impr. 2013.

A single night, both brutal and tender, unfolds between a black farm labourer, the daughter of his master and the woman who has raised them both. The visceral struggles of contemporary South Africa are laid bare, as John and Mies Julie spiral in a deadly battle over power, sexuality, mothers and memory. Haunting and violent, intimate and epic, the characters struggle to address issues of reprisal and the reality of what can and cannot ever be recovered.

822.92 FAR FARBER, Yael.

Theatre as witness.- Oberon Books, 2008.

Contents: A Woman in Waiting -- Amajuba: Like Doves We Rise -- He Left Quietly.

Three testimonial plays from South Africa in collaboration with and based on the lives of the original performers.

822.92 FAR FARBER, Yael.

Plays one.- Oberon Books, 2015

Contents: Molara -- Ram: the abduction of Sita into darkness -- Mies Julie.

Three plays in the first collection of Yael Farber, a multiple award-winning director and playwright of international acclaim, linked by visionary re-imagining of classic theatrical texts.

822.92 FOO FOOT-NEWTON, Lara.

Tshepang: the third testament.- Wits University Press, 2005.

Tshepang was inspired by the horrifying rape in 2001 of a nine month-old child. The child, Tshepang, gave her name to Lara Foot Newton's award-winning play, though it is also 'based on twenty thousand true stories' — the number of child rapes estimated to occur in South Africa each year.

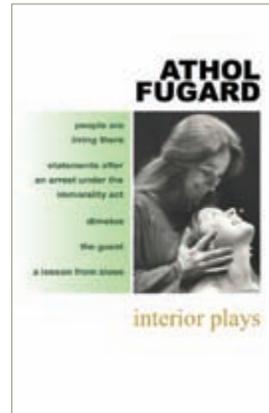
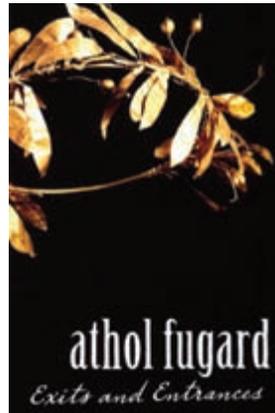
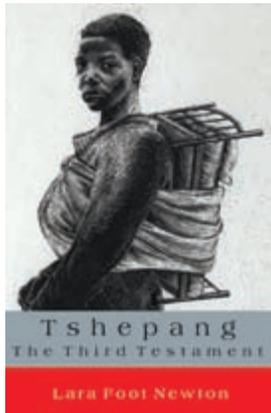
822.914 FUG FUGARD, Athol.

Exits and entrances.- Claremont: David Philip, 2005.

The story of one great artist's exit from the stage and the beginning of another's theatre career.

822.914 FUG FUGARD, Athol; WALDER, Dennis.

Interior Plays.- Oxford University Press, 2000.



Contents: People are living there -- Statements after an arrest under the Immorality Act -- Dimetos -- The guest -- A lesson from aloes.

Written between 1968 and 1978, all of these plays explore white anguish and alienation and the role of the artist during a period of liberal impotence and rising black power.

822.914 FUG FUGARD, Athol.

My life and Valley song: [two plays].- Wits University Press, 1996.

My Life is based on the diaries of five South African girls who were growing into womanhood in 1994. The perspective of each young woman on her country and her people is conveyed with a mixture of naivety, exuberance, warmth and humour.

822.914 FUG FUGARD, Athol.

Plays one: plays 1.- Faber & Faber, 1998.

Contents: The road to Mecca -- A place with the pigs -- My children! My Africa! -- Playland -- Valley song.

A collection of drama texts, confirming Athol Fugard's reputation as South Africa's most accomplished playwright.

822.914 FUG FUGARD, Athol.

The captain's tiger.- Wits University Press, 1997.

This most personal of Athol Fugard's works is strictly autobiographical; at twenty he abandoned his university education, hitch-hiked up Africa and ended up on a tramp steamer in Port Sudan. This play reflects his attempts to come to terms with the conflicting emotions evoked by memories of his courageous mother and flawed father.

822.92 GIL GILFILLAN, Lynda.

For the stage: a collection of plays.- Maskew Miller Longman, 2006.

Contents: Vukani and the violin -- The lovers' hill -- Troublemaker -- Juba berries -- Goodbye, paradise -- The leather jacket -- The judgement -- A famous customer -- Roof's dilemma -- Cousin Sarah.

The authors adapted the plays from short stories, a novel and an autobiography by leading African writers, including Njabulo Ndebele, Bessie Head, Chinua Achebe and Nelson Mandela. This exciting collection of plays has been written for use in classrooms.

822.92 GOP GOPIE, Rajesh.

Out of bounds.- Junkets Publisher, 2008.

Out of Bounds provides insight into the confused state of being a South African Indian under apartheid, where the dangers

were more hidden and unexpected. This play is far more than about Indian culture. It embraces all people who have asked themselves who they are and where they come from.

822.914 GOV GOVENDER, Ronnie.

Interplay: a collection of South African plays.- MANX, 2006.

Contents: Beyond Calvary -- Swami -- The Lahnee's pleasure -- At the edge -- Blossoms from the bough -- Your own dog won't bite you -- 1949.

They look back, reviewing the repressive past, and simultaneously look forward to a future envisaged with varying degrees of optimism: in these plays Govender takes stock of his past and present in order to reconsider his own position.

822.92 GUM GUMEDE, Khayelihle Dom.

Crepuscule.- Junkets Publisher, 2014.

General: adaptation of a short story by Can Themba.

The play charts a fictional interpretation of a real life love affair between Can and a white woman in Sophiatown during the 1950s. It asks whether people are products of their environment or if they choose who they want to be.

Compiled by Christina Kelhofer, a German intern during her intership at the Western Cape Library Service



Book reviews

Boekresensies

compiled by book selectors / saamgestel deur boekkeurders

ADULT NON-FICTION

VOLWASSE VAKLEKTUUR

LOUW, Marah Teboho

It's me, Marah: an autobiography. - Blackbird Bks., 2017.

'Marah Louw is a South African singer and actress who began singing at the age of ten with the choir Imilonji Kantu. In 1973 she joined Caiphus Semenya's musical, *Meropa* and toured Japan, Hong Kong, The Philippines, South Africa and London and sang for the Queen at a Royal Command Performance in 1975. On her return to South Africa, Marah's solo career took her to Zambia, Botswana, Zimbabwe, Lesotho, Swaziland and Namibia. Marah has toured Scotland, England, Wales, Switzerland, France, Egypt and Denmark, where she performed for the Queen in 1995 and the prime minister in 1998. Preferred artist that she was, Marah performed in the Mandela Concert at London's Wembley Stadium, she sang at the Newsmaker of the Year Awards for Nelson Mandela, FW de Klerk and in honour of the late Chris Hani. She appeared with Nelson Mandela during his visit to Glasgow in 1993 and sang at George Square and The Royal Concert Hall. In 1994 she sang at the inauguration of President Nelson Mandela and for the Freedom Day Celebrations at the Union Buildings in Pretoria. She remains a popular choice for corporate events and special dinner functions with a band or backing tracks. Her repertoire includes *Lady is a Tramp*, *Wimawe*, *the Click*



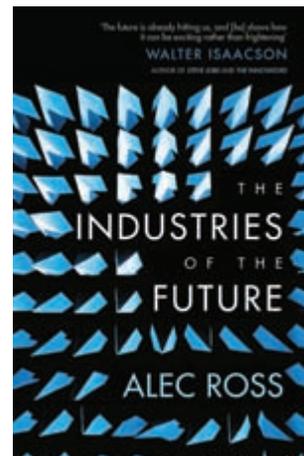
song, Patta Patta, New York, New York, Wind Beneath my Wings, When a Child is Born and other well-known favourites. Locally Marah had a lead role on the SABC2 television soap opera *Muvhango* and has acted in numerous musicals, stage plays and feature films. [The book] is a glimpse into a career spanning over 40 years. Marah allows the reader into her life — the glitz and glamour as well as the pain and hardship. She also reveals a family secret that robbed her of her peace and whose truth set her on a path to self-discovery.'

(www.booklive.co.za, Mila)

ROSS, Alec

The industries of the future. - Simon & Schuster, 2017.

'Technology has changed the world, for better or worse, and has affected how people communicate, how they spend money, and how they prepare for the future. Ross (distinguished visiting fellow, Johns Hopkins; former senior advisor for innovation to Secretary of State Hillary Clinton) takes his experiences working with innovation and talking to people all over the world and provides his view for the future and how to prepare for it. While the title alludes to the business aspects of technology, Ross takes the discussion much further. He discusses ideas from robotics capabilities and the weaponisation of code to issues of privacy and the impact of digital banking. This is a very readable discussion of what the future might look like with increased

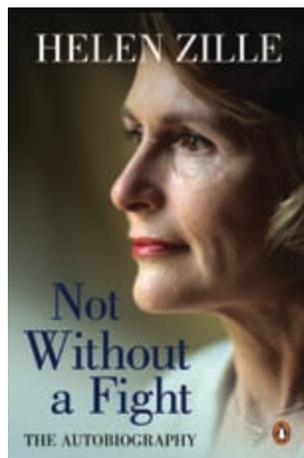


globalisation and an even greater reliance on technology. Ross uses the relatively short conclusion to share his ideas of how to prepare for this future and how to build the skill set that will lead to success. Verdict: This book will have a large audience among general readers of business and technology titles and should also appeal to high school and college students, as well as anyone trying to prepare for the economy of the future.' (*Library Journal*, Elizabeth Nelson)

ZILLE, Helen

Not without a fight: the autobiography. - Penguin, 2016.

Helen Zille currently serves as Premier of the Western Cape province. In her highly readable autobiography, **Not without a fight**, she 'takes the reader back to her humble family origins, her struggle with anorexia as a young woman, her early career as a journalist for the *Rand Daily Mail* where she broke the story of Steve Biko's murder by the apartheid regime, and her involvement with the End Conscription Campaign and the Black Sash. She documents her early days in the Democratic Party and the Democratic Alliance, at a time when the party was locked in a no-holds-barred factional conflict. And she chronicles the intense political battles to become mayor of Cape Town, leader of the DA and premier of the Western Cape, in the face of dirty tricks from the ANC and infighting within her own party. Zille further tells about the political intrigue and treachery, floor-crossing and unlikely coalitions, phone tapping and intimidation, false criminal charges and judicial commissions. The book documents her courageous fight against corruption and state capture and her efforts to realign politics and entrench accountability. On a personal note, she describes her battle to raise her sons in the pressured world of South African politics. This book is as frank, honest and unflinching as Helen Zille herself, and will appeal to anyone interested in the story of South African politics over the past fifty years.' (www.penguinrandomhouse.co.za)



ADULT FICTION VOLWASSE VERHALENDE VAKLEKTUUR

ASLAM, Nadeem

The golden legend. - Faber, 2017.

'On the day of his death, Massud awoke to the muezzin's call to prayer and the smell of baking bread, a fragrance, he had read, that instils kindness in human beings. There are many acts of generosity in this exquisite novel, though they are equalled by the treachery and corruption common to this Punjab region of northern Pakistan, where Muslims and Christians live warily side by side. Massud's grieving widow, Nargis, refuses to accept blood money from the state in exchange for her absolution of the American who shot her husband, causing the authorities to investigate this difficult woman, who may be harbouring

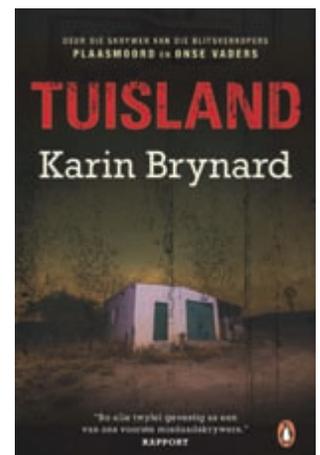
a blasphemous secret. Her intransigence draws adverse scrutiny to the Christian family who lives next door, a young woman named Helen and her widowed father, Lily, who is in a forbidden relationship with the imam's daughter. Through the reminiscences of each of these deeply sympathetic characters, Aslam (*The Blind Man's Garden*; *The Wasted Vigil*) elucidates the history of occupation and division that has influenced Pakistan's current climate of religious intolerance. Verdict: Man Booker Prize long-listed and -Dublin short-listed Aslam uses lush, sensuous prose to create beauty from ugliness, calm from chaos, and love from hatred, offering hope to believers and nonbelievers alike. This thoughtful, thought-provoking read will enthral lovers of international fiction.' (*Library Journal*, Sally Bissell)



BRYNARD, Karin

Tuisland. - Penguin, 2016.

Tuisland is die veelbekroonde Karin Brynard se derde misdaad spanningsverhaal ná **Plaasmoord** en **Onse vaders**. 'Dis 'n verstommende, verruklike verhaal, vir enige genre. Dit speel in die Kalahari af. Daar was 'n reeks onverklaarbare sterftes onder die #Khomani, San-mense wat verkies om Boesmans genoem te word. Kaptein Albertus Beeslaar, reeds met een voet in sy splinternuwe nege-tot-vyf-pos in die sekuriteitswese, word deur die Moegel, generaal Mogale, soontoe beveel om vir laas ondersoek in te stel na die jongste sterfte, dié van Diekie Grysbor, en om die generaal se witbroodjie, luitenant-kolonel Koekoes Mentoor, by te staan. Daar is allerlei rolspelers: Duitse wetenskaplikes, blink prokureurs, kruiedokters, kuriosmouse en kansvatters. Die volgende sterfte is 'n pierewaaier-polisieman, kaptein Pieter de Vos. En dan is daar luitenant-kolonel Cordelia Koekoes Mentoor. Ná haar man se skietdood het sy, rouend, pens en pootjies in 'n onbegonne sekskapade met die arrogante, getroude De Vos beland. Nou moet sy sy moord oplos. Klein en skraal met 'n bitsige gesig en stewels wat vinnig en sekuur skop, vergal sy Beeslaar en ander se lewe. Daar is heelwat intriges wat prut in die pot. Dit gaan oor die Boesmans se voorkennis van veldmedisyne wat deur wetenskaplikes gelys en gepatenteer word tot voordeel van die San, maar natuurlik is daar duistere geld- en farmaseutiese magte wat vingers in die pastei wil steek. Daar is ook heelwat struweling en faksies onder die San op wie daar jag gemaak is, wat uitgedelg, onteien en gemarginaliseer is totdat smart, depressie, wanhoop en drank in hul siele neerslag

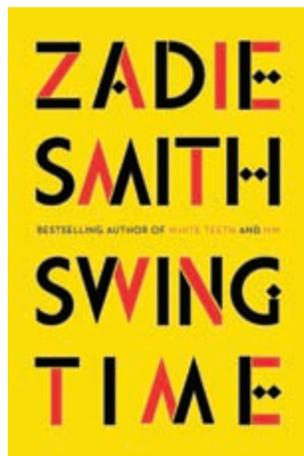


gevind het. Die hoofstukke is kort, die karakters duidelik, die intriges hoendervelwekkend. Wat 'n weergalose storiewewer is Brynard. Sy het deeglik navorsing gedoen. Hierdie roman gaan internasionaal opslae maak.' (Uittreksels uit *Rapport Weekliks*, Deborah Steinmair)

SMITH, Zadie

Swing time. - H. Hamilton, 2016.

Swing time was one of the most anticipated literary novels of 2016. It is the fifth novel from multi award-winning author Zadie Smith and for some, her finest. Here's what Barbara Hoffert had to say about it: 'The remarkable Smith (NW) again does what she does best, packing a personal story (here, identifiably, of two competitive female friends) into a larger understanding of how we humans form tribes (a word used throughout). In London, two mixed-race girls meet in dance class, and while the narrator passionately loves movement, carefully studying steps in old-time movies, it's glamorous, dominant, socially advanced Tracey who wins medals and advances in her training. Even as their relationship veers between close and cold, our heroine struggles with a feminist, socially conscious Jamaica-born mother who spouts history lessons about social oppression and is disappointed when her daughter chooses not to stretch herself, ending up at a second-rate university and finally as a personal assistant to international pop sensation Aimee. Aimee is currently pushing a vainglorious project to bring a school to an African village, leaving plenty of room for Smith's ever nuanced play between and within racial and class structures. The narrative moves deftly and absorbingly between its increasingly tense coming-of-age story and the adult life of the sympathetic if naive and sometimes troubling narrator, whose betrayal of Aimee echoes Tracey's betrayal of her. Verdict: A rich and sensitive drama highly recommended for all readers.' (*Library Journal*)



YOUNG ADULT FICTION

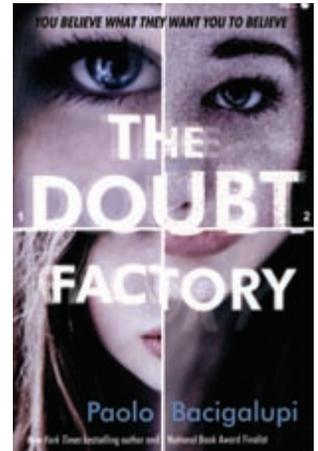
JONG VOLWASSE VERHALENDE VAKLEKTUUR

BACIGALUPI, Paolo

The doubt factory. - Atom, 2016.

'In this provocative thriller, Bacigalupi traces the awakening of a smart, compassionate, and privileged girl named Alix Banks to ugly realities of contemporary life. Alix's life is thrown into disarray when an activist group targets her family, its eyes on her father's powerful public relations business. Moses is a charismatic black teen living off the money from a settlement with a pharmaceutical company after one of its medications killed his parents. Along with four other brilliant teens who have lost family to this sort of legal/medical maleficence, Moses hopes to enlist Alix's help to release incriminating

data from her father's files, a la Edward Snowden. This openly didactic novel asks challenging questions about the immorality of the profit motive and capitalism, but does so within the context of a highly believable plot (backed up with references to actual front groups, lawsuits, warning labels, and literature on the subject, which will send readers to their search engines) and well-developed, multifaceted characters. Fans of Cory Doctorow should love this book.' (*Publisher's Weekly*)



FALCONER, Helen

The dark beloved. - Corgi, 2016.

This is the second book in a trilogy of a young adult fantasy romance set in the west of Ireland, sequel to *The changeling*. Aiofe is now reunited with her human family and their real daughter Eve, whom she has recently rescued. Although only away for two days in an alternative fairy world, months have passed in the human world. During that period rumours had circulated that Aiofe and love interest farm boy Shay had died by jumping off a cliff. Aiofe meanwhile resumes her friendship with best friend Carla, but due to the secrets she must keep, the friendship is not quite the same. Carla considers Aiofe mentally unstable and is therefore not responsible for her actions. Shay, a lenanshee who is dangerous to a fairy in love, discovers that his powers are returning. This could be lethal to Aiofe, therefore he tries to stay away from her. While dealing with these dark powers, Shay is coaxed back to the fairy world by a beautiful demon. Aiofe, joined by sceptical Carla, is forced to enter the fairy world to save him. There they encounter many adventures in a compelling and satisfying sequel. EB



JUVENILE FICTION

JEUGLEKTUUR

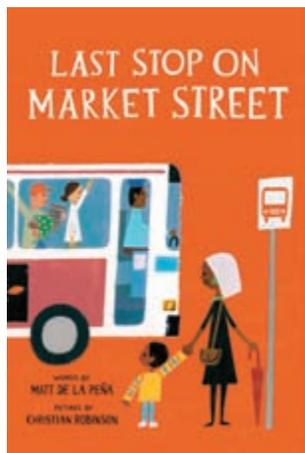
DE LA PENA, Matt

Last stop on Market Street / illustrated by Christian Robinson. - Puffin Books, 2017.

The 2016 Caldecott Medal winner was aptly described by the Horn Book reviewer as a 'quietly remarkable book'. An unforgettable deep story, the many layers of meaning remain with the reader long after closing the book.

'After church on Sundays, CJ and his nana wait for the bus. It's

a familiar routine, but this week CJ is feeling dissatisfied. As they travel to their destination, the boy asks a series of questions: "How come we gotta wait for the bus in all this wet?" "Nana, how come we don't got a car?" "How come we always gotta go here after church?" CJ is envious of kids with cars, iPods, and more freedom than he has. With each question, Nana points out something for CJ to appreciate about his life: "Boy, what do we need a car for? We got a bus that breathes fire." These gentle admonishments are phrased as questions or observations rather than direct answers so that CJ is able to take ownership of his feelings. After they exit the bus, CJ wonders why this part of town is so run-down, prompting Nana to reply, "Sometimes when you're surrounded by dirt, CJ, you're a better witness for what's beautiful." The urban setting is truly reflective, showing people with different skin colours, body types, abilities, ages, and classes in a natural and authentic manner. Robinson's flat, blocky illustrations are simple and well composed, seemingly spare but peppered with tiny, interesting details. Ultimately, their destination is a soup kitchen, and CJ is glad to be there. This is an excellent book that highlights less popular topics such as urban life, volunteerism, and thankfulness, with people of colour as the main characters.' (*School Library Journal*, Anna Haase Krueger)



EDITH
Tom's midnight garden: a graphic adaptation of the Philippa Pearce classic / translated from the French by Liz Cross. - Oxford University P., 2016.

'This beloved children's book, one of the most re-read classics ever, is here brought up to date with a graphic novel treatment that keeps its mysteries intact. There is no attempt at superficial modernisation; it remains set in the 1950s, yet its thoughtful explorations into the nature of time and memory are perhaps even more relevant today than they were a generation ago. Tom's brother has the measles, and Tom is exiled to the child-free home of a dour aunt and uncle. A bleak daytime existence is transformed at midnight as the grandfather clock in the downstairs hallway chimes thirteen. When Tom goes to investigate and opens the back door, he finds not the grimy yard of his daytime experience, but a large and sunny garden filled not only with lawns and flower-beds, but with people who cannot see or hear him. Or at least, this is what he thinks until he meets Hatty. Adventure, peril and surprise follow,

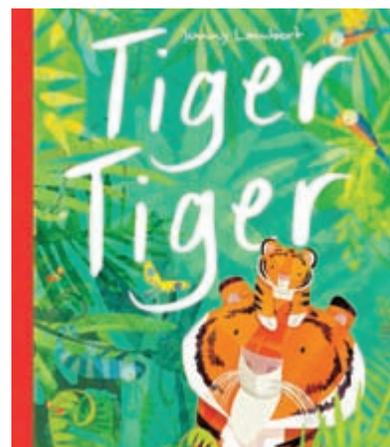


with a final moving twist to its resolution. This can seem a scary story. Real-life scenes are drab, adults can be tedious, indifferent or hostile, and there are passages of dark and creepy menace. Yet once Tom enters the garden, all is transformed into vivid vistas of almost tropical greens and yellows, with hyacinths and gnarled old yew trees depicted in clear detail, with fields of cows where houses should be crammed together, and where winter sets in with crisp white snow and skateable ice. This is a very real fantasy world, and one that sets its protagonists free. If time can be infinite, then we are never ghosts as long as we are remembered. This novel has always intrigued children, and will continue to do so in this new format. Suitable for young readers aged nine or ten and up.' (www.historicalnovelsociety.org)

LAMBERT, Jonny

Tiger Tiger. - Little Tiger P., 2017.

'A sleepy, jaded old tiger is left in charge of a feisty, curious cub, who leads him on a merry dance through the jungle. "I'm too old for cub-sitting," complains Tiger, and instructs Cub to stay where he is and not move while the adult catches forty winks. But Cub rapidly grows bored and runs off, obliging the old tiger to chase after him ... Cub is instantly distracted by a beautiful butterfly ... After Cub has shot up a tree to visit with Pangolin, Tiger starts to mellow and discovers that playing games with Cub can actually be fun. By the last page, Tiger is thoroughly enjoying the cub and they become best buddies. The decorative spreads are illustrated in a collaged, stencilled style, with a subtle green and brown palette rendering the lights and shadows of the jungle foliage. Birds, insects and other animals can be spotted through the leaves. Tiger and Cub bound through the landscape, Tiger bearing a passing resemblance to Disney's rendition of Shere Khan, although much less scary. Semi-rhyming text, awkward at times, accompanies the illustrations. This is a worthy addition to the multigenerational-companionship shelf.' (*Kirkus Reviews*)



Note: At the time of going to press some of these titles were still on order.

EB Erich Buchhaus



Spotlight on audiobooks

by Neville Adonis

Audiobooks have been around for a long time and are also referred to as 'talking books'. Simply put, it is the listening to recorded text that is read or narrated by a person who is not necessarily the original author of the book. These books were originally designed for the visually impaired, but are now very popular amongst mobile users such as commuters who can listen to books via either cassettes or CDs. The original format of recorded books was on cassette tape, but as technology improved the format changed to CD

recordings. Other than written books, audio books have their own benefits: one can listen to one's favourite book while driving, travelling or commuting and many people listen to audiobooks to relax. As audiobooks are very expensive, limited numbers are bought for public libraries. Central Reference (SN) has built up a wide selection of audiobooks over the years, which are available for interlibrary loans (ILLs) to public libraries for their users.

Below is a short selection of popular audiobooks and genres

Classics

Orbis has published the *Talking classics* series in the early 1990s, featuring the voice of famous actors reading from great works of literature. Originally issued on pairs of audio cassettes, later issues were offered on double CDs. These audiobooks represent some of the greatest works of fiction written in the English language. Each expertly abridged novel has been selected for its narrative power, range of characters and its place in our literary heritage. Two CDs hold an abridged version of each novel, with an average running time of two hours and 25 minutes. All recordings feature music that has been sensitively chosen to enrich the story. *Talking classics* assembled a star cast to read these novels. Examples in our Central Reference stock include:

Austen, Jane

Jane Austen's *Pride and prejudice* / audiobook on CD; read by Joanna Lumley; *Talking classics* series, 5.- Orbis, 1994.

Dickens, Charles

Charles Dickens' *Oliver Twist* / audiobook on CD; read by Martin Jarvis; *Talking classics* series, 4.- Orbis, 1994.

Brontë, Charlotte

Charlotte Brontë's *Jane Eyre* / audiobook on CD; read by Carole Boyd; *Talking classics* series, 6.- Orbis, 1994.

Mystery and suspense selection — *Contentlot.com*, 2001.

A collection of fourteen stories on CD-ROM. The selection features the following: *Dracula* by Bram Stoker; *Frankenstein* by Mary Wollstonecraft Shelley; *Secret adversary* by Agatha Christie; *The fall of the house of Usher* by Edgar Allan Poe; *The haunted bookshop* by Christopher Morley; *The mysterious affair at Styles* by Agatha Christie; *The phantom rickshaw and other ghost stories* by Rudyard Kipling; *The red house mystery* by AA Milne; *Tales of terror and mystery* by Arthur Conan Doyle; *The haunted hotel* by Wilkie Collins; *The shape of fear, and other ghostly tales* by Elia W Peattie; *Haunted man / Ghost's bargain* by Charles Dickens; *The case of the golden bullet* by Auguste Groner and Grace Isabel Colburn; *The golf*



course mystery by Chester K Steele. (Fiction on CD-ROM – gets installed on a personal computer and can be read on screen.)

Non-fiction

Kramer, Clara

Clara's war / audiobook on CD; read by Rula Lenska.

- Chivers Audio Bks., 2009.

'For 18 months, a young teen hid with 17 other Polish Jews in a bunker dug under the home of their avowed anti-Semitic neighbour, Beck, while the Nazis occupied their town of Zolkiew. The unrelenting hardships of daily life are spellbinding. With German soldiers moving in upstairs, a snore, a sneeze, a cough could mean the end of us. How to keep children quiet and not smother a four-year-old when she cries; how to use the toilet bucket; how to empty it. When it is safe, the ethnic German Becks lifts the trapdoor and brings the Jews food. Unlike Anne Frank, Clara survived; now she lives in New Jersey, and her diary is in the Holocaust Museum in Washington, DC. The blend of the young girl's experience with the insight of the survivor looking back is riveting, especially because there is no idealisation neither of the Jews nor of their rescuers. World War II is raging outside; mass deportations are ongoing; bombings are terrifying. But in the house, there is war upstairs with the husband (our saint) betraying his wife, Julia, who is plain, arthritic, and the strongest of all. And, in the bunker, the families fight for food, air and space; some resent taking in children; the wealthy do not share. When the Russians come at last, of the 5,000 Jews in Zolkiew, there are 50 left. And they must save their rescuers. Both a gripping thriller and a heartbreaking drama of human kindness, this is sure to become a classic of Holocaust history.' (*Booklist*, Hazel Rochman)

Le Fleur, *Sybil* and *Blanche*, with Derek Flory

Torn apart / audiobook on CD; read by David Thorpe.

- Oakhill Publishing, 2009.

'When Sybil and Blanche Le Fleur were growing up in idyllic Burma in the 1920s and 1930s, little did they realise the changes and challenges that they would face during their lives. With the death of first their mother and then their father, they had to cope with enormous personal tragedy, including the loss of all their family wealth. Then the Japanese bombed Rangoon on December 23, 1941. Sybil managed to get out of the city, but there was no way for her to return to her sister, or even to know if Blanche was still alive, as the death toll was so high. While Sybil escaped from Burma and settled in Scotland after marrying a Scottish soldier, Blanche lived for more than three years under Japanese occupation. After leaving for India in 1958, Blanche made a new life while still thinking of and praying for her sister. Decades later, a chance set of circumstances led to the discovery by Sybil's son that Blanche was alive and living in India. This is the heart-rending, inspirational account of how the Le Fleur sisters lived separate lives for more than 65 years before an emotional reunion brought them together again in 2007.' (*Books In Print* synopsis)

Statistics

- Over 1,000 audiobooks in stock
- Circulation to public libraries in 2016: 128

For more information on SN please visit our website at www.westerncape.gov.za/library

Neville Adonis is the assistant director of Information Services at the Western Cape Library Service



New on the shelves

compiled by Sandra Kingswell

GENERAL

- 001.4 FIR Maree, Kobus. First steps in research.
 001.4 NAV Joubert, Ina. Navorsing: 'n gids vir die beginnervorsers.
 Q 025.11 SMI Smith, G Stevenson. Cost control for nonprofits in crisis.
 027.625 CHI Diamant-Cohen, Betsy. Children's services: partnerships for success.
 Q 027.7 EMB Kvenild, Cassandra. Embedded librarians: moving beyond one-shot instruction.

PHILOSOPHY AND PSYCHOLOGY

- 152.4 BOW Bowring, Jacky. A field guide to melancholy.
 178 FAI Weldon, Susie. Faith in food: changing the world one meal at a time.

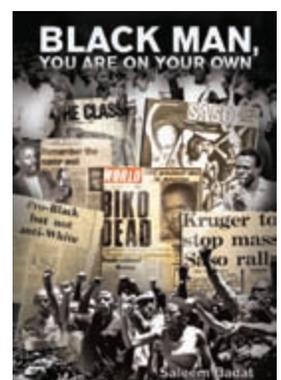
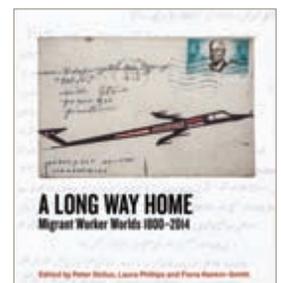
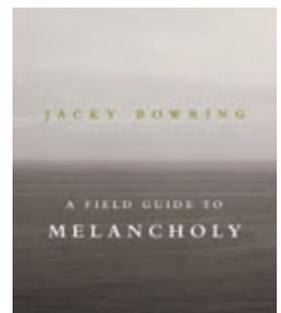
RELIGION

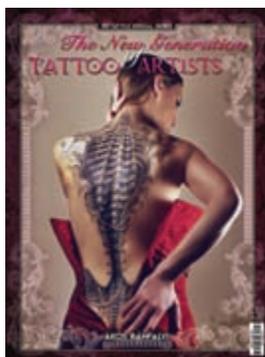
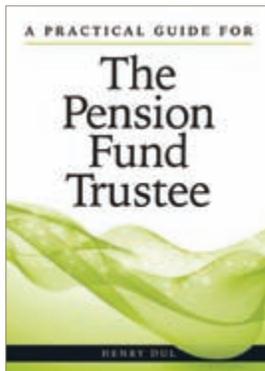
- 200.1 LEW Lewis-Williams, J David. Conceiving God: the cognitive origin and evolution of religion.

SOCIAL SCIENCES

- 302.3096 MBE Mbembe, Achille. On the postcolony.
 305.231096 GRO Bray, Rachel. Growing up in the new South Africa: childhood and adolescence in post-apartheid Cape Town.

- 305.562 LON Delius, Peter. A long way home: migrant worker worlds, 1800-2014.
 305.697068 BAD Baderoon, Gabeba. Regarding Muslims: from slavery to post-apartheid.
 305.896 RAB Rabaka, Reiland. Concepts of Cabralism: Amilcar Cabral and Africana critical theory.
 306.7663 BRU Brundrit, Jean. A lesbian story: an exhibition project.
 307.76 BIC Bickford-Smith, Vivian. The emergence of the South African metropolis: cities and identities in the twentieth century.
 307.760968 ROS Ross, Fiona C. Raw life, new hope: decency, housing and everyday life in a post-apartheid community.
 320.550961 INT Abdalla, Muna. Interregional challenges of Islamic extremist movements in North Africa.
 320.9 FUK Fukuyama, Francis. Political order and political decay: from the Industrial Revolution to the globalization of democracy.
 320.968 BEC Mangcu, Xolela. Becoming worthy ancestors: archive, public deliberation and identity in South Africa.
 320.968 ROA South African Democracy Education Trust. The road to democracy in South Africa. Volume 5, African solidarity part 2.
 320.9688 MUD Mudge, Dirk. Enduit vir 'n onafhanklike Namibië.
 322.40968 BAD Badat, Saleem. Black man, you are on your own.
 322.420968 SIM Simpson, Thula. Umkhonto we Sizwe: the ANC's armed struggle.
 323.168 NEA Neame, Sylvia. The Congress movement: the unfolding of the Congress Alliance, 1912-1961. Volume 1, 1917-April 1926.





- 323.168 NEA Neame, Sylvia. The Congress movement: the unfolding of the Congress Alliance, 1912-1961. Volume 2, April 1926-1928.
- 323.168 NEA Neame, Sylvia. The Congress movement: the unfolding of the Congress Alliance, 1912-1961. Volume 3, 1928-1961.
- 323.20968 HIR Hirson, Baruch. Year of fire, year of ash: the Soweto revolt: roots of a revolution?
- 323.20968 STU Heffernan, Anne. Students must rise: youth struggle in South Africa before and beyond Soweto '76.
- 325.25693 JEW Windhoek Hebrew Congregation. Jewish life in South West Africa/Namibia: a history.
- 327.172096 NAT Nathan, Laurie. Community of insecurity: SADC's struggle for peace and security in Southern Africa.
- 327.172096 UND Bowd, Richard. Understanding Africa's contemporary conflicts: origins, challenges and peacebuilding.
- 331.120968 SEC Kraak, Andre. Sectors & skills: the need for policy alignment.
- 331.761387 RUG Ruggunan, Shaun. Waves of change: globalisation and seafaring labour markets.
- 333.3168 COC Cochet, Hubert. South Africa's agrarian question.
- Q 333.3168 LUN Lunderstedt, Steve. 'Native' eyes: Sol Plaatje versus the Natives' Land Act of 1913.
- 338.1968 FOO Fukuda-Parr, Sakiko. Food security in South Africa: human rights and entitlement perspectives.
- 338.968 GRE Swilling, Mark. Greening the South African economy: scoping the issues, challenges and opportunities.
- 346.68059 DUL Dul, Henry. A practical guide for the pension fund trustee.
- 355.021309 CON Conway, Daniel. Masculinities, militarisation and the End Conscription campaign: war resistance in apartheid South Africa.
- 355.0968 HAN Hangana, Zingisile. The hidden truth of the Transkei Defence Force.
- Q 363.728209 SAM Samson, Melanie. Reclaiming livelihoods: the role of reclaimers in municipal waste management systems.
- 363.7384 BAM Bamberger, Michelle. The real cost of fracking: how America's shale gas boom is threatening our families, pets, and food.
- Q 365.45 DES Desai, Ashwin. Reading revolution: Shakespeare on Robben Island.
- 370.968 HEN Henning, Mark. The cross, the sword and Mammon: a personal evaluation of the development of schools for English-speaking South Africans.
- 371.2 JAN Jansen, Jonathan D. How to fix South Africa's schools: lessons from schools that work.
- 378.68715 FIN Thomas, Cornelius. Finding freedom in the bush of books: The UWC experience and spirit.
- Q 387.155 PUR Purcell, Lisa. Lighthouses of the world.

- Q 391.65 BAN Banfalvi, Akos. The new generation of tattoo artists.
- 391.65 MCC McComb, David. 100 years of tattoos.
- 398.20968 LEW Lewis-Williams, J David. Myth and meaning: San-Bushman folklore in global context.
- 398.20968 VAN Van Vuuren, Helize. A necklace of Springbok ears: Xam orality and South African literature.
- Q 398.20968 WAT Lange, Mary. Water stories: original !Garib narrations about the Water Snake = Waterstories: oorspronklike !Garib-vertellinge van die Waterslang.

SCIENCE

- 572.968 SCH Schapera, Isaac. Picturing a colonial past: the African photographs of Isaac Schapera.
- 572.96828 MIN Totem Media. Mining the future: the Bafokeng story.
- 572.9687 DEJ De Jongh, Michael. A forgotten first people: the Southern Cape Hessequa.
- R Q 595.798 GES Gess, Sarah K. Pollen wasps and flowers in southern Africa.
- R Q 595.798 GES Gess, Sarah K. Wasps and bees in southern Africa.
- 599.74422 MCI Mc Ilrath, Grant M. Meerkats.

TECHNOLOGY

- 614.58 FRA Frankl, Viktor Emil. Man's search for ultimate meaning.
- 616.8982 DON Donvan, John. In a different key: the story of autism.
- 617.7 MAL Maloney, Robert K. Life without glasses: LASIK, lens implants & lens exchange.
- 624.0968 MUR Murray, Tony. Megastructures and masterminds: great feats of civil engineering in Southern Africa.
- Q 629.222209 STU Stuart-Findlay, Derek. Our intrepid Cape motoring pioneers.
- Q 629.225 TRA Kennedy, Sam. The tractor book: the definitive visual history.
- Q 629.287 LAN Hosier, Ralph. Land Rover Discovery Series 1 and 2: maintenance and upgrades manual.
- 636.70886 MAN Mandilk, Fred. Training dogs for protection work.
- 647.2 ALL Ally, Shireen. From servants to workers: South African domestic workers and the democratic state.
- 658.3125 PRI Prinsloo, Jeanne. Performance information for managers and internal auditors: theory and practice.
- 658.916155 JAM James, Jackie. Start and run a successful complementary therapy business.
- Q 685.31 CHO Choklat, Aki. Footwear design.

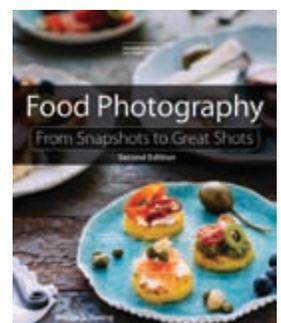
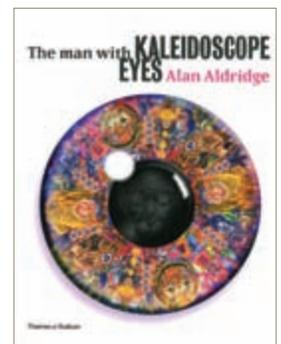
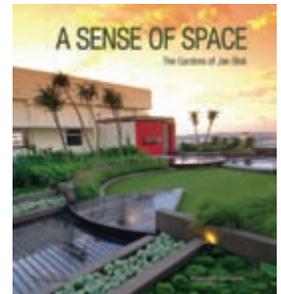
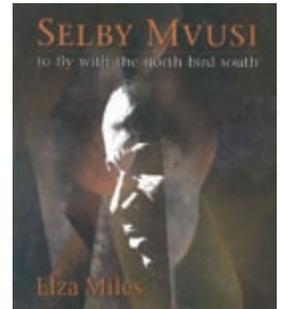
ARTS AND RECREATION

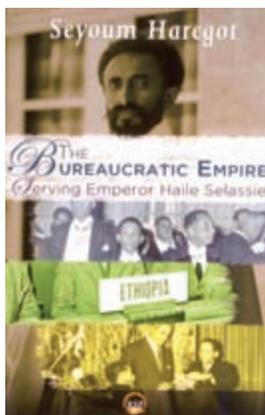
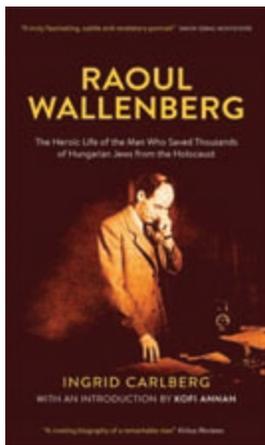
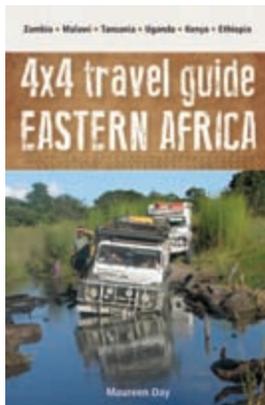
- 708 GEO George, Adrian. The curator's handbook: museums, commercial galleries, independent spaces.
- 709.68 ABS Van Zyl, Marelize. Abstract South African art from the isolation years. Volume 2, Winter 2008.
- 709.68 ESM Raymond, Leanne. Eleanor Esmonde-White: based on interviews with the artist.
- 709.68 HOM Brown, Carol. Home and away: a return to the South: an exhibition of the Ifa Lethu and Art Against Apartheid collections, Constitution Hill, Johannesburg, 1 June - 25 July 2010.
- Q 709.68 MAQ Maqhubela, Louis Khehla. A vigil of departure — Louis Khehla Maqhubela: a retrospective, 1960-2010.
- Q 709.68 MVU Miles, Elza. Selby Mvusi: to fly with the north bird south.
- 709.68 NEW Rayner, Lucy. The new spell: an exhibition of contemporary South African art.
- 709.68 PAG Wright, Jeanne. Frederick Hutchinson Page, 1908-1984: ringmaster of the imagination.
- Q 709.68 SIG Charlton, Julia. Signature pieces: the Standard Bank Corporate Art Collection.
- Q 712.620968 GRA Gray, Lindsay. A sense of space: the gardens of Jan Blok.
- 720.47 LEN Lengen, Johan van. The barefoot architect: a handbook for green building.
- R 720.9 HOP Hopkins, Owen. Architectural styles: a visual guide.
- Q 720.968 ECL Bakker, Karel. Eclectic ZA Wilhelmians: a shared Dutch built heritage in South Africa.
- Q 720.968712 WAL Walker, Michael. The old hotels of Cape Town (1890-1911): a history long forgotten, seldom told.
- Q 729.028 PLU Plunkett, Drew. Drawing for interior design.
- Q 730.968 PIS Pissarra, Mario. Against the grain: Isaac Makeleni, Ishmael Thyssen, Shepherd Mbanya, Timothy Mafenuka & Thami Kiti: sculptors from the Cape.
- 730.968 SCH Schütz, Peter. Peter Schütz: an eye on the world.
- Q 730.968 SIT Haenggi, Fernand F. Lucas Sithole, 1931-1994: major works in private, corporate or public collections throughout the world.
- 741.6 HYL Hyland, Angus. Symbol: the reference guide to abstract and figurative trademarks.
- Q 741.942 ALD Aldridge, Alan. The man with kaleidoscope eyes.
- Q 741.968 SEK Sekoto, Gerard. Exiles: drawings by Gerard Sekoto.
- Q 745.09684 MEE Meeting the makers: contemporary craft of KwaZulu-Natal: Thursday 28 July to Sunday 18 September 2011, Tatham Art Gallery.

- Q 745.2 DES International Design Indaba. Design Indaba all stars: a better future, by design.
- 745.2 LEF Lefteri, Chris. Materials for design.
- Q 746 THI Thittichai, Kim. Reclaimed textiles: techniques for paper, stitch, plastic and mixed media.
- Q 746.432 EPS Epstein, Nicky. Knitting reimagined: an innovative approach to structure and shape with 25 breathtaking projects.
- Q 746.7 KNI Knisely, Tom. Weaving rag rugs.
- 759.0113 SEE Blundell, Geoffrey. Seeing and knowing: understanding rock art with and without ethnography.
- 759.011309 MGU Mguni, Siyakha. Termites of the Gods: San cosmology in Southern African rock art.
- 759.968 CAM Campbell, Jean. I adore red.
- 759.968 MAH Retief, Zed. Esther Mahlangu 80: UCT Irma Stern Museum.
- 759.968 STE Kaufmann, Carol. Brushing up on Stern.
- Q 759.968 THA Munro, George Ross. James Thackwray: an unassuming master.
- 769.968 HAR Hartlief, James. James Hartlief: artist of the dreaming world.
- Q 770.968 GRA Grantham, Tasha. Darkroom: photography and new media in South Africa since 1950.
- 778.996413 YOU Young, Nicole S. Food photography: from snapshots to great shots.
- 778.997469 KEI Keily, Leigh. Photographing fashion: art and techniques.
- Q 779.2 BOT Botha, Louis. Slow down, look again...
- Q 779.968834 GOL Goldblatt, David. On the mines.
- Q 779.99679 FOR Forjaz, Moira. Moira Forjaz: Mozambique 1975/1985.
- Q 779.9968 NUN Nunn, Cedric. Call and response.
- 780 BYR Byrne, David. How music works.
- 784.54 CRE Creswell, Toby. Rockwiz decades: the greatest songs of our time.
- M 786 JOU Linn, Jennifer. Journey through the classics. Complete.
- 791.430968 VAN Van Nierop, Leon. Daar doer in die fliek: 'n persoonlike blik op die geskiedenis van die Afrikaanse rolprent.
- Q 798.24 VAN Van Dam, Paul. Suid-Afrika se grootse uithourit, Fauresmith.

LITERATURE

- 822.914 FUG Fugard, Athol. My children! My Africa!
- 822.914 FUG Fugard, Athol. The shadow of the hummingbird.
- 822.914 MDA Mda, Zakes. Dark voices ring: a play for grade 12: second additional language.
- 822.92 FAR Farber, Yael. Mies Julie: reconstitutions of body and soil since the Bantu Land Act, No. 27 of 1913 and the Immorality Act, No. 5 of 1927.





- 822.92 MCC McCarthy, Alex. Uhm... .
 839.3616 BOT Botha, Hendrik J. Atropos.
 839.3616 BRO Brown, Floris A. Sing vir my.
 839.3616 KAM Kamfer, Ronelda S. Hammie.
 839.3684 BUH Giliomee, Hermann. Buhr van die Bokveld: 'n sprankelende intelligensie': 'n bloemlesing uit die werk van Johann Buhr.

TRAVEL

- 914 WES Averbuck, Alexis. Western Europe.
 915.MID Ham, Anthony. Middle East.
 916.76 DAY Day, Maureen. 4X4 travel guide Eastern Africa.
 916.8 COR Corne, Lucy. Beer safari: a journey through the craft breweries of South Africa.

BIOGRAPHY

- 920 AUC Botha, Danie. Om Hennie Aucamp te onthou.
 920 EDW Ebrahim, Mogamat Hoosain. Shaykh Ismail Hanif Edwards: his life and works.
 920 GAN Desai, Ashwin. The South African Gandhi: stretcher-bearer of empire.
 920 HIT Ullrich, Volker. Hitler: ascent, 1889-1939.
 920 KEY Davenport-Hines, Richard. Universal man: the seven lives of John Maynard Keynes.
 920 WAL Carlberg, Ingrid. Raoul Wallenberg: the biography.
 920 WIL Morrow, Sean. The fires beneath: the life of Monica Wilson, South African anthropologist.
 920 ZIL Zille, Helen. Not without a fight: the autobiography.

HISTORY

- 940.40968 GRU Grundlingh, Albert Mauritz. War and society: participation and remembrance: South African black and coloured troops in the First World War, 1914-1918.
 956.054 MEN Jeenah, Na'eem. MENA uprisings and transformations and their impact on Africa.
 963.06 HAR Haregot, Seyoum A. The bureaucratic empire: serving Emperor Haile Selassie.
 968.1 WOR Mgadla, Part T. Words of Batswana: letters to Mahoko a Becwana, 1883-1896.
 968.7 STE Stewart, Roger. The Cape Odyssey 107: a selection of essays inspired by Maps of the Cape.
 Q 968.7013 BAR Barnard, Anne, Lady. Lady Anne Barnard's watercolours and sketches: glimpses of the Cape of Good Hope.
 Q 968.703 HAR Harris, Stewart. Table Valley

- market gardens: 1800, 1805, 1807.
 968.714 WAL Walker, Michael. Kalk Bay — St James: in search of rest (1855-1923).
 968.717 JAM De Waal, LM. Jamestown, Webersvallei, Jamestown: 'n stukkie van die paradys.
 P 968.73 STO Stoffberg, Dirk. Slave art at Still Bay. Guide no. 5.
 Q 968.732 DIE Diemont, Marius. The Arniston 1815-2015: a village remembers.

CDs

- Artyomov, Vyacheslav. Requiem.
 Biber, Heinrich Ignaz Franz von. Requiem; 2 cantatas; sonatas; Battalia.
 Fick, Acama. Kontak: Stellenbosch — Stockholm.

DVDs

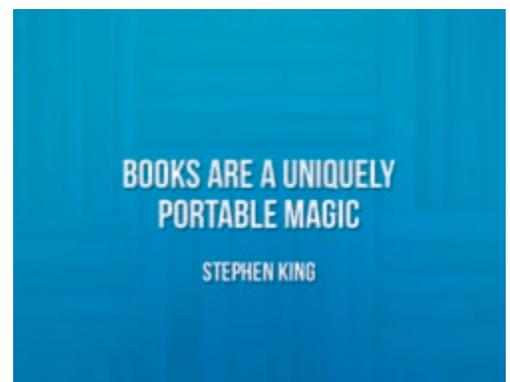
Non-Fiction

- U 646.7042 BEA Mermin, Liz. The beauty academy of Kabul.
 U 780.968 STO Mitchell, Doug. Stopping the music: a story of censorship in apartheid South Africa.
 920 SAC Ginzberg, Abby. Soft vengeance: Albie Sachs and the New South Africa.
 U 940.27 EIG Holloway, Graham. 1805: the battle of Austerlitz.
 U 940.53161 DEA Van der Sluis, Wouter. Dear Kitty: remembering Anne Frank.

Fiction

- Berry, John. Boesman en Lena.
 Gabriel, Ian. Four corners: life or death, it's your move.

Sandra Kingswell is the senior library assistant in Central Reference



Abbotsdale se deure open

deur Ilse Loock

'n Brandende behoefte vir 'n biblioteek op Abbotsdale het gelei tot die bou van 'n splinternuwe biblioteek. Die naaste biblioteek vir inwoners van Abbotsdale was in Malmesbury of Chatsworth. Vyf miljoen rand is bewillig vir fondse vir die bou van die biblioteek. Op 7 Maart 2016 is die eerste sooi gespit deur die minister van Kultuursake en Sport, Anroux Marais, en bouwerk het fluks begin. Die nuwe biblioteek het sy deure vir die publiek op 6 Maart 2017 geopen — presies 'n jaar nadat die eerste sooi gespit is!

Die bouprojek was onder leiding van Ilse Loock, bestuurder van openbare betrekkinge, toerisme- en biblioteekdienste by Swartland Munisipaliteit. Gedurende die bouproses is boorgatwater aangery wat tot 'n besparing van 110 kiloliter water gelei het. Van die 24 werksgeleenthede wat geskep is, was 22 plaaslike arbeiders.

Die biblioteekvoorraad is tydens die week van 6 Februarie 2016 uitgepak en staan tans op 8,565 items. Die biblioteek het ook ses rekenaars met Internettoegang vir die publiek. Die vloeroppervlakte van die gebou is 484m² en sluit 'n saal in vir aktiwiteite en 'n volwasse-, jeug-, en kinderarea. Die gebou

maak voorsiening vir kantoorspasie, 'n werkkamer, stoorkamer en kombuis en is ook gebruikersvriendelik vir persone met gestremdhede.

In die eerste week (6 Maart 2017) is daar reeds 150 boeke uitgegee en in die tweede week 353 boeke. Die ledetal het in week drie op 234 gestaan, waarvan 166 kinders is.

Die plaaslike gemeenskap is betrek met die versiering van die gebou sodat hulle ook eienaarskap daarvan kan hê. 'n Mosaïekkunstenaar, Lovel Friedman, het werksinkels by die St Michaels Primêre skool aangebied waar sy vir die graad 2's stories gelees het waarna hulle prentjies gevef het van bye, blomme, ensovoorts. Die prentjies is gebruik om 'n mosaïekskildery te skep en dit is verewig op die buitekant van die gebou en ook voor die toonbank. Van die teëls is al die pad vanuit Italië ingevoer.

Abbotsdale Biblioteek se amptelike opening was op 28 Maart en is behartig deur Minister Anroux Marais en die uitvoerende burgemeester van Swartland Munisipaliteit, raadslid Tijmen van Essen.



Leerders se prentjies is gebruik om mosaïekpanele te skep op die buitekant van die gebou en ook voor die toonbank



Die mosaïekpaneel voor die toonbank



Minister Marais en raadslid Van Essen knip die lint



Jong gebruikers verken die kinderafdeling



St Michaels Primêre Skool se dansvertoning tydens die opening



Ilse Loock, wat in beheer van die bouprojek was, tydens die opening

Statistiek: (soos op 27/3/2017)

- Ledetal: 234 (68 volwasenes, 166 kinders)
- Sirkulasie (eerste kwartaal): 353
- Voorraad: 8,565
- Personeel: een permanente bibliotekaris, een kontrakwerker, een afloswerker
- Ses rekenaars: gratis Internetgebruik

Openingstye Maandag tot Donderdag: 09:00 - 18:00
Vrydag: 09:00 - 17:00

Posadres Swartland Munisipaliteit, Privaatsak X52,
Malmesbury, 7300

Straatadres Roosmarynstraat, Abbotsdale, 7300

Kontak Brian Dirkse, bibliotekaris: (022) 487-9474

E-pos AbbotsdaleBib@swartland.org.za

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sharing material between libraries

by Ronél Mouton

To provide a quality service, libraries have an obligation to obtain material to meet the information needs of users when local resources are not adequate. Sharing of material between libraries is therefore an integral part of the provision of a library service to communities.

Public libraries provide a selection of library material to the public, but due to limited funds and space no library can get a copy of all items procured. Where a need is expressed for library material that is expensive or that contains specialised content, it is bought in small quantities and for limited collections. The smaller a library facility is, the more limited the collection will be. This type of material is bought in small quantities to be available within the Western Cape Library Service.

Through interlibrary loans a large collection of items is available to every library in the Western Cape, but the effectiveness of the interlibrary loan (ILL) system depends upon the participation of all libraries. Items may be loaned between the provincial Library Service and municipal libraries, between libraries from different municipalities and between libraries in the same municipality. The Library Service and the network of affiliated public libraries need a policy that emphasises the value of libraries regarding this service, to promote consistency and to clarify the procedures. This policy:

- formalises the commitment regarding sharing of library material for public library and Library Service staff, clients and other stake holders
- enables staff to see the importance of this service and
- should build consistency in how staff behave in relation to key ethical issues regarding this service.

This article refers to the ILL policy that will soon be approved and made available to all libraries.

USERS OF THE SERVICE

Any member of a public library may request material or items that are not available in the local collection or to obtain extra copies for a book club discussion, et cetera.

The requester must be older than twelve years or else be assisted by a parent or guardian and should be a registered user.

Although users may be requested to pay an administration fee as determined by the local authority, the postage is free for the user and the municipality should budget for postage. The user can access the free online SLIMS database to see where titles are located at wc.slims.gov.za/desktop/desktopwc

Enough bibliographic detail must be provided to ensure sufficient and accurate supply of material. This may include publication dates in the case of study material, accurate author and title information, et cetera. Alternatively a user may just request a number of titles on a subject.



RESPONSIBILITIES OF THE REQUESTING LIBRARY

IMPALA, the ILL service software platform used by Western Cape public libraries should be used by all libraries who are part of this ILL network as far as possible. This service must be marketed to the public, which means that the service should be offered when staff realise there is a need, or clear notices should be displayed to indicate the availability of the service.

When a request for an ILL is received, it should be handled within 48 hours (two working days) and feedback of availability supplied. Thereafter the request should be actioned as soon as possible.

The number of requests may be limited to four active requests per borrower except in motivated circumstances, for example, reading circles, loans for a school, a library or an institution library or for research and study purposes.

Before the request is made, the requesting library must identify active libraries in the network where the items are available to ensure the fastest service delivery and not place a request from more than one location simultaneously to prevent the supply of duplicate copies.

The use of a constantly updated ILL register will track the process of the requested items and will ensure responsible asset management.

The library and the borrowing user must adhere to the conditions set by the supplying library, for example, return date or no renewals.

The requesting library assumes responsibility for borrowed items from the time it is received by the borrowing library until it is safely received back by the supplying library, so fast and secure methods should be used to send items.

Renewal of loans may be requested before the due date. If the supplying library does not respond to the request for renewal within 48 hours, the requesting library may assume that the renewal has been granted for the same length of time as the original loan.

RESPONSIBILITIES OF THE SUPPLYING LIBRARY

Any library that receives a request should seriously consider supplying the item, but may refuse lending of items in the case of them being new, rare, and valuable or on a reserve list. When items cannot be supplied, it should be communicated within 48 hours (two working days), preferably with a reason. If libraries on the network frequently deny requests without valid reasons, they may be seen as non-compliant and even experience difficulty borrowing material themselves at a later stage. To ensure an uninterrupted service it is recommended that two staff members should work with ILLs to ensure continuity should one be absent.

Items should contain enough information to indicate that it is a temporary loan, stating the date of return and supplying library with address and ILL reference number.

A normal loan period is eight weeks and it may be renewed if there is no request for the item at the library it was requested from.

The supplying library may recall an item on loan and the borrowing library must comply as soon as the borrower returned the item.

Service to a requesting library may be suspended if the said library consistently fails to comply with reasonable compliance in responding to requests, returning items in time, safe handling of items, et cetera.

CENTRAL REFERENCE

In the article *Know our Central Reference Collection* in the *Cape Librarian*, January/February 2017, p. 36, more detail about this section, also known as SN, is available.

Items may be requested via SLIMS/Brocade, fax, e-mail, telephone and post.

Central Reference consists of five special collections and a ready reference service.

- Central Reference Collection (books on specialised topics, Africana, foreign languages)
- Art Library
- Film Library (16mm films, videos)
- Audiovisual Library (DVDs, audiobooks)
- Music Library (vinyl records, CDs).

The service is free and no postage fee is required.

Specialised items such as academic material are available through SABINET, for which the borrower may pay a fee if it is required by the supplying library. Loan periods and renewals or restrictions, for example, in-house use only, are sometimes set by the supplying library.

Central Reference prefers that parcels be sent through registered post to ensure the safe-keeping of valuable items.

When public libraries borrow items on a block loan from Central Reference, they may request a return date to accommodate, for example, the duration of a programme or a display.

IN CASE OF LOSSES

Items received in damaged condition by post or from users, should immediately be reported to the supplying library, and likewise in the case of lost items.

According to the Asset Management Policy pertaining to library material classified as minor or major assets (2012) C3:62, damaged and lost material must be accounted for in the annual account of the requesting library in the relevant financial year.

ILLs are one way of serving the public to accomplish our purpose.

'A customer is the most important visitor on our premises; he is not dependent on us. We are dependent on him. He is not an interruption in our work. He is the purpose of it. He is not an outsider in our business. He is part of it. We are not doing him a favour by serving him. He is doing us a favour by giving us an opportunity to do so.'

Mahatma Gandhi

The ILL policy is ready to be signed off and will be distributed to public libraries in due course.

Note: City of Cape Town is on a different server from the rest of the Western Cape Libraries and material from these libraries is not available through IMPALA.

Ronél Mouton is the assistant director of the Eden and Central Karoo Control Area



The librarian

by John Maytham



Books have been critical to me ever since I can remember. My mother loves telling a particular story of my early birthday parties — the ones when I was aged between about six and ten. We lived in a tiny village in a fairly remote part of the Eastern Cape, and my birthdays wouldn't be attended by too many children — there weren't too many around in the village and on surrounding farms. Mum says I would wait very impatiently at the front door, rudely grab the presents that had been brought, and tear off the wrapping. If books had been bought, and usually they were, I'd take them into my bedroom, close the door and start reading immediately. My guests would start, and often finish, the party without me. I hope I've discarded the rudeness, but the love of reading remains more than fifty years later.

What I read, and love to read, was also forged in those long ago and far-off days. My family was not at all well-off, and so, apart from the very few books I would receive for birthdays and Christmas, I was almost entirely dependent for reading material on the municipal library in the town of Alice, about 20 kilometres away. My father wasn't always available to drive me through to Alice every Saturday morning so I could exchange what I'd devoured in the previous seven days, but I was always pestering him to do so. I remember writing a very polite letter on mauve writing paper — it was the only paper I could find — asking the head librarian (whose name I don't remember, although her battleship bosom still sticks in my memory) for special permission to take out six books at a time, rather than the very strict limit of three that was generally applied. She said yes. That improved my lot, but didn't stop my pestering of my father, because when I was home from

I have never been able to understand ... why some people proclaim (often sniffily) that they 'only listen to opera' or 'can't understand why anyone would waste reading time on a thriller'





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boarding school, those six books would be read from cover to cover within a week. When we did go to Alice, he would drop me off at the library and go and do whatever fathers do when they're rid of their bookworm sons. Discuss the issues of the day with the local butcher, Rhodes Tremeer, who was also a portrait photographer of international fame, amongst other things, I suppose. And I would lose myself in the aisles of the library, looking for books, any books that I'd not read before. That got increasingly difficult to achieve because not too many new books made their way to Alice, and my reading speed meant I'd finished all the age-group suitable books within months. Enid Blyton and the Hardy Brothers and others of that ilk were read and re-read by age seven. At age nine I was onto Nevil Shute and Alastair Maclean; also early Ian Fleming and Agatha Christie and Ngaio Marsh, and by twelve I'd read much of Dickens and Austen and F Scott Fitzgerald and Steinbeck and the like. My tastes were catholic, because the lack of choice and my voracious reading appetite imposed that on me. The impact of this, which continues to this day, is that I am entirely eclectic in my approach to reading. I read a crime or espionage thriller with as much enjoyment as I do chick-lit or an Aga-saga; the latest Richard Ford delights me, but then so too does a

Nick Hornby from his early years. I read history and current affairs and natural science and (auto-) biography with equal avidity and curiosity. I have never been able to understand, in music or in literature, why some people proclaim (often sniffily) that they 'only listen to opera' or 'can't understand why anyone would waste reading time on a thriller'. There is no genre to which I am not open. That's not to say that I lack judgement or discernment, or at least I hope I don't. If I am not fully engaged by a book's first fifty pages, I set it aside, and I set a lot of books aside. Fiction and non-fiction, serious or airy — all of it can be good, and much of it often is good if the reader is not closed to the possibility of genre-stretching.

Jane Austen and Roald Dahl both wrote of the value of home libraries. Austen wrote in *Pride and prejudice*, 'I declare after all there is no enjoyment like reading! How much sooner one tires of anything than of a book! When I have a house of my own, I shall be miserable if I have not an excellent library.' And Dahl, in *Charlie and the chocolate factory*, had this to say:

*So please, oh please, we beg, we pray,
Go throw your TV set away,
And in its place you can install
A lovely bookshelf on the wall.
Then fill the shelves with lots of books.*

I now have a house of my own and it has, by my lights, an excellent library; it has shelves with lots of books. But I will never forget that this is only so because of the welcoming and magical space that the Alice Municipal Library was to me when I started out on my book journey.

John Maytham is a trained actor who made the switch to radio over 20 years ago when he joined the news team at Radio 604. He then swapped reporting for anchoring an AM drive time show at a national talk radio station. Once he set the bar for South African news and talk radio he accepted the challenge to join Primedia Broadcasting and help establish the newly founded CapeTalk, fulfilling the role of both news editor and breakfast host. Listen to his regular book review feature on Fridays after 3pm on AM 567.



Accessions

Aanwinste

compiled by Johanna de Beer / saamgestel deur Johanna de Beer

NON-FICTION VAKLEKTUUR

General Algemeen

001.9 SMI Smith, Daniel. 100 things you will never find: lost cities, hidden treasures and legendary quests.
005.329 MIC Rutledge, Patrice-Anne. Easy Office 2016.

Philosophy and Psychology Filosofie en Sielkunde

T 100 WEE Weeks, Marcus. Heads up philosophy.
152.4 FOX Fox, Elaine. Rainy brain, sunny brain: the new science of optimism and pessimism.
153.43 LEV Levitt, Steven D. Think like a freak: how to think smarter about almost everything.
153.83 DOB Dobelli, Rolf. The art of thinking clearly.
153.83 IYE Iyengar, Sheena. The art of choosing.
155.2 GLA Gladwell, Malcolm. David and Goliath: underdogs, misfits and the art of battling giants.
155.24 TAL Taleb, Nassim Nicholas. Antifragile: how to live in a world we don't understand.
158.1 BRO Brown, Brene. Rising strong.
158.1 EMM Emmerson, Kate. Laat los jou las.
158.1 HAN Hanson, Rick. Hardwiring happiness: the practical science of reshaping your brain — and your life.
158.1 HUN Hunter, Allan G. Princes, frogs & ugly sisters: the healing power of the Grimm Brothers' tales.
158.1 LET Letshabo, Ronnie. No limits: a motivational guide for dealing with challenges, creating hope, and living your full potential.
158.1 MAM Mamabolo, Fredrick Kaonafatso. Winning myself back: eight ways of changing the status quo.
158.1 MCC McCallum, Donna. The Fairy Godmother's guide to getting what you want.
158.7 INT Bergh, Ziel. Introduction to work psychology.

Religion Godsdiens

228.06 PAG Page, Nick. Revelation road: one man's journey to the heart of the Apocalypse and back again.
234.2 VAN Van Niekerk, Anton. Geloof sonder sekerhede: hoe kan ek nog glo?
237 HAN Hanegraaff, Hank. Die lewe na die dood.
248.4 CAT Catt, Michael. Courageous living: dare to take a stand.
248.4 EKG Frazee, Randy. Ek glo: leef die storie van die Bybel om meer soos Jesus te word.
248.4 ENS Enslin, Andries. 7 ritmes binne 7 dae: vir totaal toegewyde, Geesvervulde volgelinge van Jesus.
248.833 GEO George, Elizabeth. Beautiful in God's eyes for young women: looking good from the inside out.
248.84 LUC Lucado, Max. 'n Nuwe seisoen: die Jordaan is agter jou, Kanaan lê voor jou, 'n nuwe dag wag op jou.
248.843 JOU Joubert, Stephan. Van futloos tot fantasties!
248.844 MOF Mofokeng, Jerry. In love and intimate.
248.86 KON König, Adrio. Hoop — ons lewensanker: om te lewe met ware hoop in moeilike tye.
248.86 NOB Noble, Perry. Oorwin die stryd teen stres en bekommernis.
259.4 SCH Schmidt, Theo. Yes, you are healed: a journey of healing.
261.83581 BUC Buchan, Angus. Ons twee saam.
262.13 THA Thavis, John. The Vatican diaries: a behind-the-scenes look at the power, personalities and politics at the heart of the Catholic Church.
291.4 HAR Harris, Sam. Waking up: a guide to spirituality without religion.
291.4 WAL Walsch, Neale Donald. Happier than God: turn ordinary life into an extraordinary experience.

Social Science Sosiale Wetenskap

R 300.5 WOR The World almanac and book of facts, 2016.

- 303.4 BRO Brooks, Rob. Sex, genes and rock 'n roll: how evolution has shaped the modern world.
- Q 305.230968 RAM Ramsden, Noreen. Including children: guidelines on ethical practice in fulfilling children's rights to participation.
- 306.483 COA Coakley, Jay. Sports in society: issues and controversies.
- 306.7 ELF El Feki, Shereen. Sex and the citadel: intimate life in a changing Arab world.
- 307.140968 DIK Dikeni, Leslie. South African development perspectives in question: the conflicting nature of people, environment and development.
- 323.168 BUR Burton, Mary Ingouville. The Black Sash: women for justice and peace.
- 325.25693 TAT Tatz, Colin. Worlds apart: the re-migration of South African Jews.
- 325.25693 WAS Wasserstein, Bernard. On the eve: the Jews of Europe before the Second World War.
- 338.4791 MAN Hermann, UP. An introduction to tourism & hospitality management: a services approach.
- 362.83 ADA Adams, Zubi. Enough said!: from victim to survivor.
- 364.15 POT Potgieter, De Wet. Gruesome: the crimes and criminals that shook South Africa.
- 364.15 POT Potgieter, De Wet. Grusaam: die dade en geweldenaars wat Suid-Afrika geruk het.
- 364.968 VAN Van Zyl, Chris. Treurgrond: 20 jaar van plaasaanvalle in Suid-Afrika.

Language

Taalwetenskap

- 411 HOU Houston, Keith. Shady characters: ampersands, interrobangs and other typographical curiosities.
- 439.368 UYS Uys, Isabel. Afrikaans vir almal: taalreëls, naslaanlyste en algemene kennis.

Science

Wetenskap

- 500 THI Brockman, John. This idea must die: scientific theories that are blocking progress.
- 523.1 PEN Penrose, Roger. Cycles of time: an extraordinary new view of the universe.
- 523.1 PRA Pratchett, Terry. The science of Discworld IV. Judgement Day.
- 556.871 COM Compton, John S. The rocks and mountains of Cape Town.
- 574.52636 HOA Hoare, Philip. The sea inside.
- 575.1 NEW Rogers, Kara. New thinking about genetics.
- 577.18 THO Thompson, Ken. Where do camels belong?: the story and science of invasive species.
- 582.130968 LER Le Roux, Annelise. Wild flowers of Namaqualand: a Botanical Society guide.
- 599.53 KIR Kirby, David. Death at SeaWorld: Shamu and the dark side of killer whales in captivity.
- 599.74442 WHI Whittington-Jones, Brendan. African wild dogs: on the front line.

Applied Science

Toegepaste Wetenskap

- 612.8209 KEA Kean, Sam. The tale of the duelling neurosurgeons: the history of the human brain as revealed by true stories of trauma, madness and recovery.
- 613.69 STA Stafford, Ed. Naked and marooned: one man, one island, one epic survival story.
- 613.7 WYN Wyndham-Read, Lucy. HIIT: high-intensity interval training.
- Q 613.71 COT Cotter, Steve. Kettlebell training: 95 exercises for strength, toning, stamina, and weight loss.
- 616.83209 CAH Cahalan, Susannah. Brain on fire: my month of madness.
- 616.99409 FOU Fourie, Danny. Vir ewig en altyd saam: 'n reis van liefde, verlies en hoop.
- 629.42 BAC Warren, Mike. Backyard rockets: learn to make and launch rockets, missiles, cannons, and other projectiles.
- 635.7 ROB Roberts, Margaret. 100 new herbs.
- 636.108327 HEN Henderson, Carolyn. The Pony Club guide to bits & biting.
- 640 ANA Anastasopoulos, Julia. SuzelleDIY — die boek.
- Q 641.5 VAN Van der Westhuizen, Jan Hendrik. JAN: a breath of French air, Nice, France.
- 641.5622 FOR Forslund, Monique le Roux. Healthy food for a healthy baby 6-18 months.
- 641.631 VAN Van Zyl, Katrien. Katrien's dessert cakes: enjoy the best of two worlds in one irresistible offering.
- 646.404 NAK Nakamichi, Tomoko. Pattern magic 2.
- 651.7 PHI Phillips, Tim. Talk normal: stop the business speak, jargon and waffle.
- 658.022 HAZ Hazledine, Sam. Winning the unfair fight: how your small business can take on, and beat, the giants.
- 658.408 GRE Terry, Graham. Green II: why corporate leaders need to embrace sustainability to ensure future profitability.

Arts and Recreation

Kunste en Ontspanning

- R 708.051 MIL Miller, Judith H. Antiques handbook & price guide, 2016-2017.
- Q 709.6 MAK Savage, Polly. Making art in Africa, 1960-2010.
- Q 709.68 GEE Kellner, Clive. Kendell Geers, 1988-2012.
- 720.968755 COA Herholdt, Albrecht. Coastal contemporary: architecture of Nelson Mandela Bay, 2000-2013.
- Q 741.5968 GAL Galloway, Kobus. Where's Zuma?
- Q 743.6 WIL Willsher, Aimee. The essential book of drawing animals: the step-by-step guide to beautiful artwork.
- 745.59221 BUL Bull, Jane. Crafty dolls.
- 745.5932 FRA Fraga Gomes, Ruth de. Shades of light: making tailored lampshades.
- Q 746.434 FRI Friedlander-Collins, Emma. Big hook crochet: 35 projects to crochet using a large hook.
- Q 746.662 YUN Yunus, Noor Azlina. Malaysian batik: reinventing a tradition.
- Q 748.50282 LAF Lafaille, Julie. Stained glass painting.
- 751.73 MAM Jake. The Mammoth book of street art: an insider's view of contemporary street art and graffiti from around the world.

- Q 791.43092 COR Nashawaty, Chris. Roger Corman: king of the B movie: crab monsters, teenage cavemen, and candy stripe nurses.
- R 791.44 WOR World radio TV handbook, 2016: the directory of global broadcasting.
- 792.028 NOW Malan, Robin. 'Now I am alone' 2: SA monologues F & M 16+.
- 796.426 SAK Mipham, Sakyong. Running with the mind of meditation: lessons for training body and mind.
- 796.62 ALB Albergotti, Reed. Wheelmen: Lance Armstrong, the Tour de France, and the greatest sports conspiracy ever.
- 799.096826 FOU Fourie, PF. Kruger National Park: questions and answers.
- 799.296 CAZ Cazenove, Susie. Legendary safari guides.

Literature

Letterkunde

- 808.02 NEW Waddingham, Anne. New Hart's rules: the Oxford style guide.
- 820.8 TYH Berold, Robert. Tyhini 2013.
- 821.914 MET Metelkamp, Joan. Now the world takes these breaths.
- 821.92 MOO Moola, Milkis. Wounds & wings: a lyrical salve through metaphor.
- 821.92 MUT Muthien, Bernedette. Ova: the poetry of Bernedette Muthien.
- 821.92 ZIE Ziemann, Fran. This listing place: poems.
- 839.3615 HUG Hugo, Daniel. Takelwerk.
- 839.3625 OPP Opperman, Deon. Aantrekkingskrag: 'n drama vir die verhoog.
- 839.3645 KOM Kombuis, Koos. Ver in die wêreld, sushi!
- 865.64 GAR Garcia Marquez, Gabriel. I'm not here to give a speech.
- 883 HOM Manguel, Alberto. Homer's The Iliad and The Odyssey: a biography.
- X 896.4 GAJ Gajana, Pheliwe. Izixhobo zexabiso, 1.

Travel

Reisbeskrywing

- 909.097671 ALL Allawi, Ali A. The crisis of Islamic civilization.
- 915.1 CHI Harper, Damian. China.
- 916.76 EAS Ham, Anthony. East Africa.
- 916.8 MOO Mooiloop! the book: the people, the places and the recipes.
- Q 916.8 ROA Fick, Elaine. Padlans Suid-Afrika: Suid-Afrika se agterpaadjies.

Biography

Lewensbeskrywing

- 920 AAR Goldstone, Patricia. Aaronsohn's maps: the man who might have created peace in the Middle East.
- 920 BAR Barnard, Niel. Secret revolution: memoirs of a spy boss.
- 920 CHU James, Lawrence. Churchill and empire: portrait of an imperialist.

- 920 CHU Shelden, Michael. Young titan: the making of Winston Churchill.
- 920 CLE Cleese, John. So, anyway....
- 920 DAW Dawkins, Richard. Brief candle in the dark: my life in science.
- 920 HEP Hepple, Bob. Alex Hepple: South African socialist — a memoir.
- 920 KRE Krebs, Shani. Dragons & butterflies: sentenced to die, choosing to live.
- 920 LOR Loren, Sophia. Yesterday, today, tomorrow: my life.
- 920 MCL Van Onselen, Charles. Showdown at the Red Lion: the life and times of Jack McLoughlin, 1859-1910.
- 920 NIC Eliot, Marc. Nicholson: a biography.
- 920 NIY Kidder, Tracy. Strength in what remains.
- 920 NOS Gerson, Stephane. Nostradamus: how an obscure Renaissance astrologer became the modern prophet of doom.
- 920 SOY Soyinka, Wole. Ake: the years of childhood.
- 920 STR Strydom, Wynie. Wynie: my blood is blou.
- 920 SUA Suarez, Luis. Crossing the line: my story.
- 920 THO Thomas, Gareth. Proud.
- 920 WES Beaumont, Mark. Kanye West: god & monster.
- 929.2 PLA Mokae, Sabata-Mpho. The family of Sol T Plaatje.

History

Geskiedenis

- 940.5421 MUK Mukhina, Elena. The diary of Lena Mukhina: a girl's life in the Siege of Leningrad.
- 946.353 PAT Paterniti, Michael. The telling room: a tale of passion, revenge and the world's finest cheese.
- 956.054 DAN Danahar, Paul. The new Middle East: the world after the Arab Spring.
- R 960 AFR Wiafe-Amoako, Francis. Africa, 2015-2016.
- XL 968.04 GRO Grobler, Jackie. Oorlog-Beeld: weekblad oor die stryd tussen Boer en Brit.
- 968.048 STE Steyn, Willie. Die groot Boere-ontsnapping.
- 968.06 SAU Saul, John S. South Africa — the present as history: from Mrs Ples to Mandela & Marikana.
- 968.73 DEB De Bruyn Joubert, Dalene. Plaasstories vir 'ie siel.
- 968.737 ROU Roux, Malan. Huisvriend: 'n informele ondersoek.
- Q 968.78 RES Swanepoel, Sunet. Resistance in the Northern Cape in the nineteenth century: history and commemoration: proceedings of a mini-conference held at the McGregor Museum, Kimberly 14-16 September 2011.

ENGLISH FICTION

- Addison, Corban. The tears of dark water.
- Bivald, Katarina. The readers of Broken Wheel recommend.
- Brekke, Jorgen. Death song.
- Brooks, Geraldine. The secret chord.
- Carrisi, Donato. The hunter of the dark.
- Connelly, Michael. The crossing.
- Dobson, John. Year of the turnip.
- Evanovich, Janet. Tricky twenty-two.
- Flanery, Patrick. I am no one.
- Grafton, Sue. X: a Kinsey Millhone mystery.

Hoag, Tami. The bitter season.
 Howard, Sandra. Tell the girl.
 Jenkins, Jerry B. Empire's end: a novel of the Apostle Paul.
 Kay, Sanjida. Bone by bone.
 Kray, Roberta. Dangerous promises.
 Mansell, Jill. You and me, always.
 Mda, Zakes. Little suns.
 Moriarty, Sinead. The way we were.
 O'Flanagan, Sheila. My mother's secret.
 Park, Tony. An empty coast.
 Read, Piers Paul. Scarpia.
 Rowe, Michele. Hour of darkness.
 Seethaler, Robert. A whole life.
 Smiley, Jane. Golden age.
 Tlaka, Thabang. The taxi philosopher.
 Tregillis, Ian. The rising.

AFRIKAANSE VERHALENDE LEKTUUR

Andrews, Renee. Gesoek: 'n gesin.
 Breytenbach, Dibi. Vrediger.
 De Villiers, Karen. Van altyd af.
 Du Preez, Vita. Droomland.
 Le Roux, De Wet. Lokval vir 'n meisie.
 O'Neil, Annie. Van dokter tot hertogin.
 Van Staden, Ilse. Goeie dood wat saggies byt.

JUVENILE NON-FICTION JEUGVAKLEKTUUR

J 001.944 FEL Feldman, Thea. Monsters: myth or fact?
 J 242.62 LLO Lloyd-Jones, Sally. Thoughts to make your heart sing.
 J 333.7 JAC Jackson, Tom. What's next for the environment? from weed lasers and robot worms to space recycling.
 J 392.14 GAN Ganeri, Anita. Coming of age around the world.
 J 392.5 GAN Ganeri, Anita. Celebrating weddings around the world.
 J 394.26971 ALO Aloian, Molly. Cultural traditions in Canada.
 J 510.76 KOL Koll, Hilary. Design a skyscraper.
 J 552 HON Honovich, Nancy. Rocks & minerals.
 J 574.52636 JOH Johnson, Robin. Oceans inside out.
 J 591.65 DAV Davies, Nicola. Deadly!: the truth about the most dangerous creatures on earth.
 JT 608.7 KES Kespert, Deborah. Genius!: the most astonishing inventions of all time.
 J 613.2 HEA Head, Honor. Healthy eating.
 J 628.925 CHA Chancellor, Deborah. Fire rescue.
 JT 701.15 VRY Vry, Silke. My big book of art and illusion.
 J 746.432 LET Let's knit: learn to knit with 12 easy projects.
 J 791.32 SIM Simons, Lisa MB. Amazing animal stunts.
 J 796.0194 RUD Rudow, Taylor. Yes she did! sports.
 J 918.2 KAL Kalman, Bobbie. Spotlight on Argentina.
 J 920 EDI Delano, Marfe Ferguson. Inventing the future: a photobiography of Thomas Alva Edison.
 J 920 MAQ Maqoma 3: warrior and peacemaker.

JT 930.1028 WOO Woolf, Alex. The impact of technology in history and archaeology.
 J 937.7 SAM Samuel, Charlie. Solving the mysteries of Pompeii.

JEUGLEKTUUR

Adams, Ben. 100 eerste woorde.
 Claasen, Ria. Waar bome groei.
 De Bel, Marc. Die bal van Bil Jart.
 De Bel, Marc. Katskenades onder die volmaan.
 Hunt, Roderick. Die towersleutel.
 Hunt, Roderick. Vlooi se partytjie.
 Jacobs, Jaco. Die rowwe resies.
 Jacobs, Jaco. Viskos!
 Lindgren, Astrid Anna Emilia. Pippie Langkous omnibus.
 Wierenga, Jelleke. Mensekind teen Monstervlieg.

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