Sept/Oct 2013  •  Vol 57 No. 5

Cape Librarian

Kaapse Bibliotekaris

Western Cape Government
Cultural Affairs and Sport
BETTER TOGETHER.
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JEUG- en tienerverhale in Afrikaans vertaal
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Soos deur Hettie Scholtz aan Francois Verster vertel

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NEWS • NUUS • IINDABA

between the lines / tussen die lyne / phakathi kwemigca
libraries / biblioteke / amathala eencwadi
literary awards / literêre toekennings / amabhaso woncwadi
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on writing / skryfgedagtes / ezababhali

Cover: This year’s covers are representative of Dewey numbers and this month we focus on Biographies with special reference to our beloved Madiba (Dewey 920).

Voorblad: Vanjaar se voorblad is ’n voorstelling van Deweynommers. Die fokus hierdie maand is op Biografieë met ons geliefde Madiba as fokus (Dewey 920).
On a more positive note readers can share in Jay Heale and Jean Williams’s vision for growth towards a truly African quality in South African children’s literature on page 17. It is estimated that there are over 220 quality children’s titles available in at least four of the official languages of South Africa (Afrikaans, English, isiZulu and isiXhosa) and nearly 90 in all of the 11 languages. This is nowhere near enough and their call for government to enable the purchase of supplementary reading material in all of the official languages will go a long way towards the rectification of this problem. Nelson Mandela once expressed the wish that ‘the voice of the storyteller will never die in Africa; that all the children in Africa may experience the wonder of books and that they will never lose the capacity to enlarge their earthly dwelling place with the magic of stories’. Now at last we can claim that we publish books about South Africa for South African children – indeed, for all the children of Africa.

‘Public libraries are often seen as a non-essential or “soft” service which will be replaced by electronic media,’ writes Ilze Swart, chairperson of the Friends Indaba, an invaluable organisation that can play an essential role in educating the public towards the rectification of this problem. Nelson Mandela once expressed the wish that ‘the voice of the storyteller will never die in Africa; that all the children in Africa may experience the wonder of books and that they will never lose the capacity to enlarge their earthly dwelling place with the magic of stories’. Now at last we can claim that we publish books about South Africa for South African children – indeed, for all the children of Africa.

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We’re approaching that ‘slow’ time of the year, and what better way to wind down than to reminisce on that delightful period in the film industry, the 1930s. Enjoy with us Robert Mout’s article on page 30, as he takes us down memory lane in French Poetic Realism in the cinema, 1930s.

With one issue away from the end of the year we greet you and let’s hope the weather picks up...
Moving goal posts

‘Towards the end of last year I tiptoed meekly through the portal to the Third Age.’ Reading that statement, your interpretation will differ radically from mine. The modern meaning of ‘meek’ is somewhat negative: docile, submissive, almost spineless, yet its original true meaning had greater depth, namely ‘controlled, disciplined and powerful’. Consider how that enhances the prediction ‘the meek shall inherit the earth’. Alexander the Great heaped praise on his favourite warhorse Bucephalos, calling him ‘meek’ in a description of ideal qualities required of a mount in battle. So, while I reject a default setting of weakness, I must admit that pursuit of discipline has never been my strength. My use of that particular word was in hopeful self-encouragement, even while you pictured me shuffling hesitantly into the unwelcome unknown.

There are gifted writers and journeyman wordsmiths who slave over a hot pen in a grubby attic, or, latterly, over a sleek keyboard on Kokomo beach. They produce works of genius or bestsellers (not always compatible concepts) but eventually the pen dries up and the keyboard goes offline. At the other end of the scale, we find those with a little skill and a surfeit of malice who make a career of critical destruction. The random spray of lucrative venom dribbles to the same unavoidable conclusion. Immortality lives only at the apex of the scrabbled pile of words. The rest of us who aspire to share our thoughts need to be mindful to do so with meanings of some relevance to our readers.

Herewith the practical lexicon of the leisured life of retirement:

- no carbon footprint – only sandy footprints on Kommetjie beach
- balanced diet, with four major food groups – Woollies, Nando’s, Debonairs, Tong Lok
- plenty of liquids – eke out the whiskey budget
- regular exercise – flex bicep (lift glass), relax bicep (replace glass)
- low impact aerobics – replace glass gently
- energy conservation – remain motionless for extended periods, preferably in horizontal position
- move eyes rhythmically from left to right, either over print or observing tennis ball on TV screen
- maintain mental acuity – solve puzzles, that is, where is my glass?
- maintain social networks – keep a list of friends with passport photos as ID clues.

Two vital adjustments will be to dump long-term goals in favour of more immediately achievable plans, and secondly, to keep my dictionaries next to my bed. I would hate to forget a word while searching for the dictionary.

For the moment I still prefer Frankie goes to Hollywood singing *Relax* rather than Frankie Sinatra’s *My way*, but who knows what may appeal when one gets sucked into the wicked social whirlwind of Senile Singalongs?
Porterville vier fees

Die Porterville 150-jaar Fees is in Augustus 2013 herdenk met ’n boek- en kunsuitstalling. Tydens dié geleentheid het Dr Ivan Meyer, Minister van Kultuursake en Sport in die Wes-Kaap, die biblioteek besoek.

Die boeke-uitstalling het werke van beroemde persone afkomstig van Porterville ingesluit soos: Hubert du Plessis (komponis); Christiaan Albertyn (Albertyn Uitgewersmaatskappy); Barend Toerien (digter); Herman Gilliomee (geskiedenis-skrywer) en Francois du Bois (plaaslike skrywer).

Die kunswerke was ook van plaaslike kunstenaars asook studente van die kunsskool van Mev Pasques, in plaaslike kunstenaar:

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Observatory librarian’s creativity

Both these interesting displays were done by Lauren Lengeveldt, librarian at Observatory Library. They are simple and inexpensive, yet very effective and can serve as an inspiration to others.
Mandeladag-vieringe

Hierdie spesiale dag is vanjaar met ’n heerlike tee deur personeel van Esselen Biblioteek saam met 67 senior burgers gevier. Adj Esterhuizen van die SAPS en sy kollega het ’n praatjie oor algemene veiligheid gelewer en beklemtoon hoe bejaardes hulself kan beskerm teen misdadigers. Die koördineerder van Houmoed Dienissetrum (bejaardeklub) het ’n motiveringspraatjie gelewer en bejaardes wat nog nie by ’n dienssentrum betrokke is nie, uitgenooi om aan te sluit.

Die verrassing van die dag was die Santos Sokkerklub se spelers wat aan die bejaardes komberse en ander items uitgedeel het. Hier het groot opgewondenheid geheers en almal het saam met die spelers foto’s geneem en die spelers hul handtekeninge uitgedeel.

Mariska Bailey
Bibliotheekar, Esselen Biblioteek

Minister verras Ladysmith

Op Dinsdagmiddag, 6 Augustus 2013, het Dr Ivan Meyer Ladismith Biblioteek verras met ’n besoek, ’n hoogtepunt vir almal en ’n inspirasie!

Hy het hom op ’n stadium tussen die leerders by die rekenaars tuisgemaak. Almal sien uit na die beloofde skaakstukke vir die voorkant van die biblioteek sodra die sementblokke geverf is. (Gelukkig het ’n gebruiker draagbare skaakstelle geskenk wat aan leerders uitgeleen kan word.)

Gloria Fortuin, Murusda van Heerden, Thomas Heath, Minister Ivan Meyer en Barbara Gunther

Hier word ’n jong dogtertjie se Xhosa woordeskat getoets. (Ladysmith is oorwegend ’n Afrikaansprekende gemeenskap.)
World Guinness Record topped

On a day in early July 2013, Central Library and the organisers of the Open Book Festival decided to break the Guinness World Record for the longest book domino chain, set in May 2013 by the Seattle Public Library. We thought the event would be a delightful prelude to Open Book 2013, and that Central Library would be an amazing space in which to do it.

Open Book set about getting the proper permission and rules from the Guinness WR office in London, while Central staff went to work to find 2,500 donations – the only condition being that the books be small hardcovers, preferably sturdy.

We received the majority of the books from the Rotary Club’s ‘Books for the World’ containers in Pinelands, where staff members spent hours, over a period of many days, going through stacks of books seeking out those suitable for the game. We also got books from the Friends of Central Library and the Bookery in Cape Town.

Our first practise run was in the staff room with 112 books and at the end of the run we were thrilled: this seemed infinitely doable! Over the weeks that followed, our strategies for success changed from very intricate runs with spinners and bridges to the simplest possible runs, though the design would have to include our favourite words, ‘Open Book’ and ‘Central Library’, as well as a big red heart symbolising our love for all things literary.

In the end the book chain would start on the second floor, run down the stairs to the first floor, and further down to the ground floor where it would continue the chain with the words ‘OPEN BOOK’ and finish with ‘CENTRAL LIBRARY’. We had it all worked out.

The event garnered loads of media interest and though the small domino crew was confident that we would break the record, we told ourselves that the public relations generated from the event, in the weeks leading up to the day, meant that we had already succeeded. But we still had work to do!

It took six people seven hours to line up the books. At 9am on the day of the event we had all the media we could dream of

Minister sken skakstel

Dr Ivan Meyer, vir wie skaak baie na aan die hart lê, het op Vrydag 26 Julie ’n skaakstel aan Caledon Biblioteek oorhandig.

Minister Meyer is werkelik ‘n inspirasie vir biblioteekpersoneel- en gebruikers. Met sy bystand en aanmoediging kan hierdie Diens net groei. RED

Nuwe baadjies vir kassethouers

Tydens die Julie skoolvakansie is ’n handwerksessie (die maak van ’n pennekissie) vir kinders deur Gloria Fortuin by Ladismith Openbare Biblioteek aangebied. Oortollige vc-kassethouers van die streekbiblioteek is gebruik. Streek personeel het die bo-, onder- en voorste rand eers met goue spuitverf gespuit en gaatjies in die voorkant geboor waardeur die linthandvatsels vasgemaak kon word. Die kinders het hul eie tekeninge op A4-blaeie gedoen wat onder die plastiek ingeskui is en daarna is die handvatsels aangebring. Daar is nog heelwat vc-kassethouers oor wat op dié wyse benut kan word.

Theuns Botha
Streekbibliotekaris, Oudsthoornstreek
in the house: reporters from newspapers, magazines and television, and many interested onlookers. There were people tweeting and others sending messages of support on Facebook. And while Central was abuzz with interest and nerves, the small crew was steeped in concentration, willing the 2,500-odd books to behave...

Just before noon, poet Toni Stuart set off what would be our second and final attempt to topple the Guinness World Record. Our collective heart stopped beating and we were on the proverbial edge, as the books ran, and ran, and toppled, and we realised more and more that success was just a heartbeat away. And then the final exhilarating moment when the last book had fallen and we were all mid-air; shouting our elation and sharing our collective joy at our success: WE HAD DONE IT! 2,586 books toppled in one sequence!

The benefits of the endeavour were many and ranged from personal lessons in patience, due diligence and perseverance, to unprecedented highs in staff morale, not only internally but on a departmental level; we even had librarians nationally and internationally sending messages of congratulations and support. The cherry on the top was a tweet from Seattle Library congratulating us on topping their record with 455 books.

Would we do it again? In a heartbeat!

Akeela Gaibie
Senior Librarian, Central Library

Taking stock is a thankless and tedious job but the diligent staff of Strand Library are determined to get the work done.

It must have been a heart-stopping moment when the last book fell! Congratulations on this magnificent effort. ED
Learners read their way to the top

The Milnerton Library Reading Programme for the Grade 1-3 learners who are struggling with English reading skills and comprehension, is still going strong. Committed young readers from Marconi Beam Primary School come to the library in the pouring rain to attend the weekly classes. One of the volunteer teachers, Ilana Sachar, noticed that some of the children were not dressed warmly enough for the very cold winter weather and hence called upon members in the community to donate tracksuits for these enthusiastic young readers. Suffice to say, overwhelming excitement prevailed among the children when tracksuits were presented to them. One little girl refused to part with her tracksuit even though it was a size too small, but she was promised a bigger size soon. The Milnerton Library is very proud of their caring community and grateful for the support for the library’s goal of building a strong reading culture in our community.

Mariétha Eyssen
Principal Librarian, Milnerton Public Library

Exciting reading programme

Learners from the Marconi Beam Primary School who received tracksuits. (Ltr): B Nopote (teacher), Eugene Kammeas, Matu Nsembani, Pascal Byandunia, Jemima Byandunia and E Plaatjies (principal of Marconi Beam Primary School)
Taryn Hayes visits Milnerton

Cape Town author and blogger, Taryn Hayes, visited the Milnerton Library and gave an enlightening talk to the Grade 7 learners and library monitors from Woodbridge and Seamount Primary Schools, where she discussed her debut novel, *Seekers of the lost boy*. Set in Cape Town, this is an adventure that brings a home-schooling family face to face with the atrocities of their apartheid past. Her talk was about the understanding of different cultures and religions in the light of our country’s past.

Soil turning ceremony

It is all systems go for the new Prince Alfred Hamlet Library!

The long awaited establishment of a library for the community of Prince Alfred’s Hamlet, just outside Ceres, is finally starting to take shape.

On Thursday, 3 October 2013, the soil turning ceremony, which marked the official start of the project, took place. MEC for Cultural Affairs and Sport, Dr Ivan Meyer, enthusiastically turned the first soil to mark the beginning of a new era for this vibrant area and community.

Minister Meyer also handed over a cheque of R5 million for the new library at the event.

- MEC Ivan Meyer
- Joan Stuurman, Library Manager for Witzenberg Municipality, at the soil turning ceremony
- (Ltr): Clr Ronald Visagie (Chairperson Portfolio Committee: Community Services), Deputy Mayor Kariem Adams, Minister Ivan Meyer (who turned the soil first) and Clr Piet Waterboer

- Milnerton Library gives publicity to the author’s visit and her book
- The author with learners from Woodbridge and Seamount Primary Schools
**LITERÈRE \TOEKENNINGS**

**LITERARY AWARDS AMABHASO WONCWADI**

**Book prizes for Africa**

- On 10 September 2013 publisher Maskew Miller Longman hosted its annual literary awards ceremony in the Central Library in Cape Town as part of the Open Book Festival.

  The Maskew Miller Longman Literature Awards were established in 2007 by Maskew Miller Longman, the largest educational publishing company in South Africa, and part of global giant Pearson. The competition was created to encourage writing in all of South Africa’s eleven official languages, with a particular focus on literature suitable for the youth. The genres rotate each year between novels, drama and short stories - this year the award went to a novel. It is the only competition for entries in all official languages.

  Bolander columnist Francois Verster received first prize for his historical novel *Een teen Adamastor*.

  Congratulations to Francois for this wonderful award. It is with a touch of pride that we claim him as one of our most valued correspondents.

  **ED**

- Mozambican author António Emílio Leite Couto (Mia Couto) has been chosen by a jury of nine international authors to receive the 2014 Neustadt International Prize for Literature.

- Ingrid Winterbach has just been announced the winner of the University of Johannesburg Prize for Creative Writing for her novel *Die aanspraak van lewende wesens* (Human & Rousseau).

- Popular travel writer and former editor of Getaway, Don Pinnock, is the winner of the City Press Non-fiction Award 2013. Ferial Haffajee, editor-in-chief of City Press, made the announcement at the Open Book Festival held in Cape Town. Pinnock received a prize of R60,000 to fund the research and writing of his book that will be published by Tafelberg in 2015. In this book Pinnock will explore the underbelly of Cape Town’s gang culture.

- Die aanspraak van lewende wesens, the winner of the NB Publishers’ competition for new novels in 2012, has also received this year’s WA Hofmeyr Prize, the Hertzog Prize and the M-Net Literary Award for the best Afrikaans novel. André Krüger is the winner in the debut category for his novel *Die twee lewens van Dieter Ondracek* (Human & Rousseau).

- Bolander columnist Francois Verster received first prize for his historical novel *Een teen Adamastor*.
The award of R60,000 is made annually. The winner of last year’s inaugural award, Maria Phalime, is currently completing her book that deals with the crisis of the shrinking workforce in the medical profession. This book, *Postmortem: the doctor who walked away*, will be published early in 2014.

- John van de Ruit was presented with the Nielsen SAPnet Gold Book Award, a new award introduced by Nielsen and SAPnet in 2013. This award is presented for exceptional sales to an author who has achieved continuous sales since the start of the Nielsen BookScan SA panel.

Jacklin Enterprises and Encyclopedia Britannica have recently launched *Britannica Junior: Encyclopedia for Southern Africa*. This publication consists of 10 durable hardcover volumes and are bound according to library standards. The *Britannica Junior: Encyclopedia for Southern Africa* covers a variety of learning areas, from classic to contemporary.

Based on Britannica’s award-winning *Britannica Student Encyclopedia*, this brand new and unique English edition boasts a variety of global topics and brand new Southern African articles, like African Architecture, Bafana Bafana, Princess Charlene of Monaco, the Cullinan Diamond, Heritage Day, Kofi Annan, Namibia, Nelson Mandela, Robben Island, Ukhahlamba-Drakensberg Mountains and lots, lots more!

Clearly organised content offers learners various ways to find information, like A-Z articles, an introduction to the different elements of the set and how...
to use it effectively, as well as a separate comprehensive index volume. The content is in appropriate, modern Southern African English and was checked by highly skilled editors.

The set contains more than 2,700 photographs, illustrations, tables and 1,200 maps and flags, to create an extensive, educational environment for young children. There are over 2,250 informative articles to explore in over 2,700 pages.

South African content originated by Dawid van Lill

Dawid van Lill is a writer, journalist, translator and Internet consultant and writes quiz programmes for radio, television, magazines and the Internet. He contributed to the South African version of Trivial Pursuit and supplied the questions and answers for five series of The Weakest Link. In 1984 and 1986 he was the winner of the popular TV quiz programme FLINKDINK. Dawid is currently the CEO of Think Media, a quiz and trivia company. His most recent books include Wonders of Africa, African wildlife trivia and Manmade wonders of Africa.

Book news hints

It is always good to be informed about projects happening in the library and book world.

- The Paperight Project can print titles no longer in print on request (a core of 1,700 titles are available), in an office or shop. (Article to follow in CL.)
- A Bookly APP on Mixit that gives users access to e-books
- Tips for book shops to encourage the public to buy books. Go and look on the www.nalibali.org web site for tips on how to encourage reading. (Article to follow in CL.)
- I can recommend further reading on the bookmark@sabookssellers.com website to follow the e-book circulation debate.

Libraries to join in World Design Capital Project

Win a R500 Pick ’n Pay voucher for your library!

The Western Cape Library Service invites public librarians to showcase their exhibition savvy in its World Design Capital 2014 competition.

The project is an initiative of the International Council of Societies of Industrial Design, an international NGO, that aims to protect the profession of industrial design. Its vision is to promote and encourage the use of design to further the social, economic, and cultural development of the world’s cities.

With Cape Town being chosen as the World Design Capital 2014 for the developing world, the theme will be: Live, design and transform lives, with the subthemes of Rebuild, Reconnect, and Reposition.

To promote this project, the Western Cape Library Service, with the kind sponsorship of Pick ‘n Pay, will be hosting a competition whereby librarians are encouraged to don their creative hats and produce an exhibition to promote career possibilities in line with the topic. The career fields to be covered are: architecture (Jan/Feb); graphic design (Mar/Apr); civil engineering (May/June); urban planning (Jul/Aug); landscape design (Sep/Oct); and advertising (Nov/Dec). Ancillary to this we will be interviewing a professional in each of the career fields to elaborate on A day in the life of... an architect, a graphic designer, et cetera.

The exhibitions will start in January 2014 and librarians are encouraged to take part and produce at least one exhibition. There is no limit to the number of entries, and libraries that have the capacity may be inspired to produce more than one exhibition during the year. Simply submit photographs of the exhibitions to reach us not later than the 15th of each consecutive month, in other words, 15 February, 15 April et cetera.

The editorial and design staff will choose the best display in a particular category for each cycle of two months. Remember, submit your photographs to the Cape Librarian for publication and your library stands a chance of winning a R500 voucher sponsored by Pick ‘n Pay. Should you not have the facility to take proper photographs, please contact our office (David Webber on 021-483-2288) who can assist with the photography.

The competition will run from January to December 2014.
Read and Share
National Book Week 2013
The value of reading and the important role it plays in a nation’s development was celebrated at the launch of National Book Week 2013 on Monday, 2 September 2013, in Atlantis. The event was addressed by Western Cape Minister of Cultural Affairs and Sport, Dr Ivan Meyer, and prominent musician and brand ambassador for National Book Week, Chad Saaimaan. Ikamva Labantu Book Club members also entertained the crowd with masterful storytelling during the launch.

Saaiman, a songwriter and avid reader himself, urged people to make reading fun again. ‘We need to motivate people to read more, especially our children,’ he said. Dr Meyer thanked librarians for their efforts to encourage reading in Atlantis. He said that his own experience showed that ‘it is through reading that you can empower yourself’.

National Book Week is a joint initiative by the South African Book Development Council (SABDC) and the National Department of Arts and Culture and is held every year to celebrate books and the love of reading. The theme for this year is Read and share.

The Western Cape Library Service hosted an exhibition from 2-5 September 2013 at Atlantis City Mall; an excellent opportunity for people who are not currently regular library users to realise the many treasures that libraries have to offer and to join their local libraries.

Pyn en kreatiwiteit – die stok eerder as die wortel

’n Onlangse ontmoeting met die digter TT Cloete het my laat grawe in my argiewe na hierdie (toe nog ongepubliseerde) essay:

In Die Burger van 4 Maart 2013, p.10 onder Altyd op soek na homself, skryf Carina Stander die volgende oor TT Cloete: ‘Om te skryf is om bewus te raak,’ sê Cloete. ‘Dit was vir my amper ironies, bevrydend om daarvan bewus te raak dat pyn kreatief kan wees. En dat skryf oorlewing is.’ Hy het vir ongeveer vyf jaar sy stem verloor, ná die dood van sy vrou Anna. En hierin lê iets wat ‘n teenstrydigheid: as skryf sy weg na katarsis is, hoekom het hy ophou skryf? Dalk weens die oomaat emosie wat hom ‘verstop’ het? Is dit so dat mens ‘n sekere hoeveelheid pyn benodig om kreatief te wees? Is daar ‘n pynskaal ter sprake – iets soos tussen vyf en tien is die optimum pyn-genererende kreatiwiteitsone?

Minder as vyf is te min, dalk genoeg om jou onderbewussyn te kielie, net onrustigheid te veroorsaak; en hier by ses, sewe rond ‘n toenemende irritasie dalk, terwy l 12, 13, ‘n ligte dosis van verwardheid tot gevolg het? En ongeveer by 15 is die digter dan in the zone, maar wanneer hy 20 haal, gly sy koppelaar en ruk en pluk hy wanhopig om die regte rat te vind.

Karel Schoeman het glo gesê Audrey Blignault se vrolike skryftrant getuig van te min lyding - dat skrywers net werklik kreatief kan wees indien hulle gely het. Sy persoonlike probleme, soos sy problematiese verhouding met sy ma het sekere tyd tot sy eie soke na katarsis geleë, en hom, onder andere, in ‘n lese klooster laat beland. Blignault se verlies van haar broer en (eerste) eggenoot maak Schoeman se mening grootliks ongedaan, maar sy stelling bly steeds insiggewend.

Lees ‘n mens oor ons skrywers en ander kunsinniges, is daar heelwat gevalle van depressie en selfdood: Ingrid Jonker, Eugène Marais natuurlik en Johannes Kerkorrel, ensovoorts. Mikro het
Lana Pieterse interviewed Mr FA Thorpe, publisher of Ulverscroft Large Print Books. He launched large print books in 1964. One of the first authors who agreed that her works could be published in large print was Agatha Christie. Mr Thorpe mentioned that he was distressed to see notices in libraries saying, ‘IF YOU ARE NOT PARTIALLY SIGHTED, DO NOT TAKE THESE BOOKS.’ ‘Many people have clerical jobs, work with small figures or small print all day . . . there is a phrase, BOOKS FOR TIRED EYES . . .’, he said.

A pictorial report of the Preparation Belt appeared in the CL. Two staff members that are still with us were pictured in this report. They are Gammie Williams and Maureen Olivier. (After 40 years of hard work, both are going to retire soon.)

Die CJ Langenhoven Biblioteek word amptelik geopen deur Mnr AH Vosloo, administrateur van die Kaapprovinsie. (Ek wonder hoeveel mensieke en affliksies soos alkoholisme by sielswroeging onder mense het, en of enigiemand, of enigiets, gekoester nie. Sommiges soek dit by hulle menslike eienskappe, ander by God, of albei. En dat die behoefte na nóg nooit versadig raak nie, kan ons ontsnap van die diep drang na koestering nie. Sommiges soek dit by hulle mens se kreatiewe mense binnekring. En miskien is die stok – en pynfaktor – nodig; bly ononderhandelbaar essensieel.

Two staff members that are still with us were pictured in this report. They are Gammie Williams and Maureen Olivier. (After 40 years of hard work, both are going to retire soon.)

Kaapse Bibliotekaris, September/Oktober 2013

Do not look where you fell, But where you slipped.

"Vai (Liberia) proverb"

Lana Pieterse interviewed Mr FA Thorpe, publisher of Ulverscroft Large Print Books. He launched large print books in 1964. One of the first authors who agreed that her works could be published in large print was Agatha Christie. Mr Thorpe mentioned that he was distressed to see notices in libraries saying, ‘IF YOU ARE NOT PARTIALLY SIGHTED, DO NOT TAKE THESE BOOKS.’ ‘Many people have clerical jobs, work with small figures or small print all day . . . there is a phrase, BOOKS FOR TIRED EYES . . .’, he said.

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Do not look where you fell, But where you slipped.

"Vai (Liberia) proverb"
INTERNATIONAL BOOK AWARDS

...their history and background part 2

A continuation in our series on the background of the various literature awards.

Macavity Award for Best Novel

The Macavity Award is named for the ‘mystery cat’ of T.S. Eliot (Old Possum’s book of practical cats). Each year the members of Mystery Readers International nominate and vote for their favourite mysteries in these categories: Best Mystery Novel; Best First Mystery Novel; Best Mystery-Related Non-fiction; Best Mystery Short Story; Sue Feder Historical Mystery Award.

The Man Booker International Prize

Worth £60,000, the prize is awarded every two years to a living author who has published fiction either originally in English or whose work is generally available in translation in the English language. The Man Booker International Prize is significantly different from the annual Man Booker Prize for Fiction in that it highlights one writer’s overall contribution to fiction on the world stage. In seeking out literary excellence, the judges consider a writer’s body of work rather than a single novel.

Man Booker Prize for Fiction

The Man Booker Prize for Fiction, also known in short as the Booker Prize, is a literary prize awarded each year for the best original full-length novel written in the English language by a citizen of either the British Commonwealth or the Republic of Ireland. Winning the Man Booker Prize is the ultimate accolade for many writers, and the winner is guaranteed a huge increase in sales. The winner of the prize receives an award of £50,000.

Naguib Mahfouz medal

In 1996 the American University in Cairo (AUC) Press presented the annual Naguib Mahfouz Medal for Literature, a major award in support of contemporary Arabic literature in translation for the first time.

The award, consisting of a silver medal and a cash prize, as well as translation and publication throughout the English-speaking world, is presented annually on 11 December, the birthday of Nobel laureate Naguib Mahfouz, by the president of the American University in Cairo in the presence of the minister of culture and many other prominent leaders of Egypt’s cultural life.

The Naguib Mahfouz Medal for Literature is awarded for the best contemporary novel published in Arabic (but not yet in English).

National Book Award for Fiction

The National Book Awards are among the most eminent literary prizes in the United States. Started in 1950, the awards are presented annually to American authors for literature published in the previous year.

Awards are given in each of four categories: Fiction, Non-fiction, Poetry, and Young People’s Literature. The winners receive a $10,000 cash award, a bronze sculpture and a citation written by the panel.

National Book Critics Circle Awards

Every year the NBCC presents awards for the finest books and reviews published in the USA in English. Awards are made in six categories: Fiction, Non-fiction, Poetry, Memoir/Autobiography, Biography, and Criticism. According to their mission statement ‘The National Book Critics Circle honours outstanding writing and fosters a national conversation about reading, criticism and literature’.

Nebula Award for Best Novel
The Nebula Awards are the Oscars of the SF/F field, awards presented by professionals to professionals. They were created in the mid-1960s by the newly formed Science Fiction Writers of America (SFWA). Every year SFWA gives an award to the best of that year, and that award is called the Nebula. The Nebulas are different from the Hugos which are more of a fan-based award for speculative fiction. Getting a nomination for a Nebula requires impressing your peers, while earning a Hugo involves dazzling your fans.

**The very first Nobel Prize in Literature was awarded in 1901 to the French poet and philosopher Sully Prudhomme, who, in his poetry, showed the 'rare combination of the qualities of both heart and intellect'.**

**Nobel Prize in Literature**

Alfred Nobel stipulated in his last will and testament that his money be used to create a series of prizes for those who confer the 'greatest benefit on mankind' in physics, chemistry, peace, physiology or medicine, and literature.

The very first Nobel Prize in Literature was awarded in 1901 to the French poet and philosopher Sully Prudhomme, who in his poetry showed the 'rare combination of the qualities of both heart and intellect'. Over the years, the Nobel Prize in Literature has distinguished the works of authors from many different languages and cultural backgrounds. The prize has been awarded to unknown masters as well as acclaimed authors worldwide.

The Nobel Prize in Literature is awarded by the Swedish Academy in Stockholm, Sweden.

**The Noma Award for Publishing in Africa**

Established in 1979, the award has honoured African writers for over 30 years. The award is made annually to an African writer for a book published by an autonomous African publisher on the continent. The award’s founder was the late Shoichi Noma, formerly president of Kodansha Ltd, the Japanese publishing house. Mr Noma died in 1984 after a lifetime’s devotion to making books more readily available in developing countries, to actively promote readership in these countries and to bridge the gap between North and South. He was conscious that the need for books is particularly acute in Africa and that encouragement should be given to the publication of works by African writers and scholars within the continent to aid their proper place in world scholarship and literature.

Shoichi Noma’s daughter, Mrs Sawako Noma, the current president of Kodansha, has continued to support the prize generously, with the active support of her staff. After 30 years the generous sponsorship by the Noma family ceased last year’s prize saw schools across the country involved in the judging process. Over 500 pupils from across the UK were selected to read the shortlisted titles, discuss them with their classmates, and pick their favourite funny book in the relevant category for their age. Their votes were combined with the votes of the adult judging panel to find the two winners for 2012.

The prizes are intended to encourage writing and thinking in this tradition. Clear, elegant expression, original ideas, and hard argument about political issues that communicate to a wide audience are looked for. The definition of politics is broad and can include political and moral dilemmas, ideas and history, as well as issues in public policy, social and cultural concerns in both fiction and non-fiction.

The ambition of the prizes is to reward, celebrate, and promote work that helps nurture the discussion of politics and contributes to the quality of public life.

The judges ask only that ‘writing must be of a kind that is aimed at or accessible to the public, and submissions will be judged equally for the excellence of their style and the originality of their content’.

**PEN/Faulkner Award for Fiction**

The PEN/Faulkner Award for Fiction is a national prize which honours the best-published works of fiction by American citizens in a calendar year. Three judges, chosen annually by the directors of the PEN/Faulkner Foundation, select five books from among the more than 300 works submitted, making this the largest peer-juried award in America. The winning writer receives $15,000 and is honoured at a ceremony held in Washington at the Folger Shakespeare Library in May of the following year.

**Pulitzer Prize for Fiction and Non-Fiction**

The Pulitzer Prize has been awarded by Columbia University since 1917. The awards are made in several categories, including Journalism, Letters, Music, and Drama. The Pulitzer Prize for Fiction is awarded for distinguished fiction by an American author, preferably dealing with American life. The winner receives $10,000.

**Roald Dahl Funny Prize**

Last year’s prize saw schools across the country involved in the judging process. Over 500 pupils from across the UK were selected to read the shortlisted titles, discuss them with their classmates, and pick their favourite funny book in the relevant category for their age. Their votes were combined with the votes of the adult judging panel to find the two winners for 2012.
Rossica Translation Prize

The Rossica Prize has been awarded biennially since 2005 for the best new translation of a high-quality Russian literary work into English. £5,000 is divided between the translator and the publisher. The Rossica Prize aims to promote the best of Russian literary culture in the English-speaking world, rewarding and encouraging the translation of a broad range of authors, genres, and periods. It recognises the vital role of translation in culture and the contribution that Russian literature continues to make towards enriching the intellectual life of people worldwide.

The Rossica Translation Prize was established by Academia Rossica and is sponsored by the Foundation of the First President of Russia, Boris Yeltsin.

Samuel Johnson Prize

The Samuel Johnson Prize celebrates diverse and thought-provoking writing in non-fiction. Sponsored by BBC Four, it has been awarded since 1999. The prize covers current affairs, history, politics, science, sport, travel, biography, autobiography, and the arts. The competition is open to authors of any nationality whose work is published in the UK in English.

South Bank Sky Arts Award

The South Bank Sky Arts Award (originally The South Bank Show Award) is an accolade recognising British achievements in the arts. The awards have been given annually since 1996. They originated with the long-running British arts programme The South Bank Show. The last South Bank Show Awards ceremony to be broadcast by ITV was in January 2010. After the network had announced that The South Bank Show would be cancelled at the end of the 2009 season, the award ceremony continued to be broadcast by Sky Arts and was eventually renamed the South Bank Sky Arts Award. Sky Arts revived The South Bank Show itself in 2012.

Theakstons Old Peculier Prize

The Theakstons Old Peculier Crime Writing Festival held in Harrogate is now Europe’s biggest crime writing event. The festival is a four-day event held annually, bringing together the very best in crime fiction in a series of events, interviews, and panel sessions.

The Theakstons Old Peculier Crime Novel of the Year is also announced at the festival, the only crime novel to be voted for by the public. The award is open to any British crime fiction published for the first time in paperback in the previous year.

Waterstone’s Children’s Laureate

The Waterstone’s Children’s Laureate is awarded once every two years to an eminent writer or illustrator of children’s books to celebrate outstanding achievement in their field.

Women’s Prize for Fiction

The Women’s Prize for Fiction (previously called the Orange Broadband Prize for Fiction (1996-2008) and the Orange Prize for Fiction (2008-2012)) is one of the United Kingdom’s most prestigious literary prizes. It is annually awarded to a female author of any nationality for the best original full-length novel written in English and published in the United Kingdom in the preceding year. The prize was originally sponsored by Orange, a telecommunications company. In May 2012 it was announced that Orange would be ending its sponsorship of the prize. As of October 2012, the award is formally known as the Women’s Prize for Fiction, and is sponsored by ‘private benefactors’ led by Cherie Blair and writers Joanna Trollope and Elizabeth Buchan.

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The growth towards a truly African quality in South African children’s literature

JAY HEALE and JEAN WILLIAMS

Correspondents

This overview of books written for young readers concentrates mostly on titles written and published within South Africa, though a few earlier books from England are mentioned in order to give the historical setting. Later, some authors sent manuscripts abroad in order to avoid the books being banned under apartheid-based laws.

Africans were depicted as innately greedy, bloodthirsty, brutal, despotic, lustful, and lazy; as naked, pagan, fetish worshippers and cannibals who performed grotesque and frenzied dances to hideous carved idols at the instigation of wizards and witch doctors; and as bizarre, barbaric, crude, queer, disgusting, wild, and indecent. (Nancy J Schmidt in Children’s fiction about Africa in English[1])

A hundred years ago, European readers were thrilled to read about an Africa that was mysterious and full of that powerful ingredient, ‘adventure’. Such a title as RM Ballantyne’s The settler and the savage (1877) is indicative both of a fictionalised picture of Africa and of the assumed superiority of the European over the native. *King Solomon’s mines* by H Rider Haggard (1885) swiftly sold over a hundred thousand copies. The whole continent, it seemed, was full of jungle, wild animals and even wilder inhabitants.

One can contrast, with pleasure, *Ashraf of Africa* by Ingrid Mennen and Niki Daly, illustrated by Nicolaas Maritz (1990) which tells of a modern African boy wandering through Cape Town to renew his library book which is about wild animals – he is only likely to encounter them in the pages of a book.

For many years, the writers and readers of children’s books in South Africa were white. So the stories were about white children. In *Corah’s school chums* by May Baldwin (1912) a girl explains, ‘They do not allow coloured girls at our schools, even if they are only a little coloured.’ *Kit in Kafirland* by EM Green (1914) explains how Kit, who remains ‘awfully decent’ throughout, lives in a land where ‘Kafirs are like children: they work well enough as long as there is someone in authority over them. As soon as they are left to themselves they relapse into idleness.’ This is the paternal, condescending assumption that Africans are unintelligent and fit only to appear in books as domestic servants or rogues and vagabonds.
Another theme features a brave white boy accompanied by a small black companion – and indeed, white children growing up on a South African farm were often allocated a black child of the same age as a companion. As recently as 1976, a book such as Tongelo by Catherine Annandale tells of such a ‘veldt friendship’ between a white and a black boy, severed naturally when the white boy goes off to an education never envisaged for his black friend. Martin leaves Tongelo, promising, ‘No school is going to make any difference to us! It will always be the same.’ And the author (whether wisely or sadly we are left to guess) adds, ‘But, of course, it never was quite the same again.’

The adult African (in European children’s fiction) was either portrayed as a ‘noble savage’ or else a ‘stupid servant’. Any concept of ‘noble’ disappeared swiftly after South Africa came under National Party rule. One stereotype character survived for too long in literature: the witch doctor; usually portrayed as wicked and malicious. African magic remains very real. The sangoma (diviner) and the inyanga (herbalist) are both still strong forces within African culture.

Separate development

Different living conditions for black and white within South Africa were set in place by the British administration under Lord Milner. However, it was the National government led by DF Malan that enforced racial segregation (called apartheid) between 1948 and 1994. Amongst the legislation came differing support for education. Provinces had their own White, Coloured and Indian education departments while the areas reserved for blacks had their own ‘Bantu’ education aimed at a lower standard. At one time there were 19 separate education departments. Afrikaans became an official language of South Africa in 1925. The country was declared bilingual and equal status was therefore allocated to Afrikaans and English. The fiction stories approved for school use were those portraying good, polite, obedient white children with no disrespect for authority.

As equal money had to be spent on books in both main departments, many books were written and published in Afrikaans – and a strong South African children’s literature began to emerge. Children of differing skin colour and cultural backgrounds hardly ever met each other except in the pages of books. Though there was huge money to be made if a book was ‘prescribed’ for school use, an increasing number of books were published that refused to ‘toe the line’ and could be subversive. Only a few youth novels were actually banned, though many more were ‘not accepted for school use’ which had much the same effect. Amongst the offenders were The sound of the Gora by Ann Harries (1980) which is a sympathetic account of the 1976 children’s riots in Cape Town and Journey to Jo’burg by Beverley Naidoo (1985) which described police brutality (both published in England).

‘It is my wish that the voice of the storyteller will never die …’

Nelson Mandela

First books with a non-white central character

Then appeared one of our ‘milestone’ books, *Not so fast, Songolo!* written and illustrated by Niki Daly (1985). This full-colour picture book was the first to feature a black urban South African child as the happy hero of his own story. What a simple story too: skipping ahead of his bully Gogo (grandma) a boy helps with the shopping and comes home wearing bright red tackies (sneakers). The book won awards for illustration and was animated on film by Weston Woods in the USA.

At last our literature was not restricted to white heroes. Quickly, we saw such titles as *Sidwell’s seeds* by Maretha Maartens, (1985) about a boy living in an ‘informal settlement’ (that is, squatter camp); *Day of the giants* by Pieter Pieterse, (1986) about a boy and girl caring for an elephant injured by a landmine in war-torn Mozambique; and *Love, David* by Dianne Case, (1986) another tale of the Cape Flats where parents travel away to work as domestic servants. These were reality tales of underprivileged children living, as they did live, in squalor; in danger; in poverty.

An independent publisher, Ravan Press, dared to create *Two dogs and freedom* by Open School in Soweto, (1986): a collection of writings and drawings from children aged 8 to 15 living in an apartheid world. Blunt comments on Casspirs (police vehicles) and police themselves were not appreciated by authority, yet the book was not banned. ‘When I am old I would like to have a wife and to children a boy and a girl and a big house and to dogs and freedom’ – so said Moagi (aged 8).

The growth of picture books took longer because of the expense of printing (and competing with the bland, bright books from overseas). A ground-breaking story by Mike Kantey of a rural African boy at an urban school, *Some of us are leopards, some of us are lions* (1987) had soft pencil drawings by Nelda Vermaak. That same year saw the first ever international conference...
on children’s literature in South Africa. ‘Towards understanding’ attracted 550 delegates to the University of the Western Cape where one of the honoured guests was Dr Lorenz Graham, a pioneer in African-American literature. Suddenly, local publishing came alive. 134 children’s books were published in South Africa (in English) in 1987, compared with 59 in 1986 and 30 in 1985. One of the books of that year was *The strollers* by Lesley Beake, set amongst the street children of Cape Town with the challenge of daily survival. It has been reprinted over twenty times.


Here, in our literature at last, was the world we lived in with its poverty and division and physical difficulties.

**Cross-over time**

For a while, South African society and its youth literature was not sure how to handle the situation of White and Black (and Coloured and Indian) being together. There were stories about a gang of white boys admitting a black member and finding that he was ‘allright’. There were no stories of black youngsters admitting a white one – probably because there were very few black authors able to handle such a theme. Lawrence Bransby did write of a lone black boy in a white school (in *Homeward bound*) which Tafelberg bravely published as early as 1990. Independent schools had been allowed to admit ‘non-white’ pupils as early as 1985. The book received a prize but the concept was not easy for many white readers to swallow.

All white males who served their compulsory ‘basic training’ with the South African Defence Force were heavily indoctrinated against the swart gevaar (the black danger). An innocent story of a boy day-dreaming about his father fighting ‘on the border’, and making a plane and a jeep and a gun out of plasticene (*Jimmy goes to the border* by Andrew McCallaghan, 1983) resulted in a storm of protest. Children’s books were not supposed to meddle in such topics. We were not ready for reality.

Tentatively, we tried stories of one white and one black child together – such as the Craig and Corda stories by Debora Savage (1989-91) and Bronwen Jones’ Tristan and Thobe stories (1994-95). While parents and educators considered the implications, junior stories portrayed African children longing to go to school or to be able to read. Though it wasn’t South African, we rejoiced to read *The day of Ahmed’s secret* (1990) – set in Cairo where little Ahmed’s great secret is that he can write his own name!

‘Children’s literature has been produced in every period of South African history. Perhaps visitors will find at least something that resonates with their own countries’ experiences: the oral literature of pre-colonial Africa, followed by the literature of colonialism, colonial wars, and neo-colonialism; civil wars; the repressions of a harsh regime; revolution, emergence from colonialism, and the building of a new democracy for the twenty-first century.’

[Professor Elwyn Jenkins in *Sharing our stories; his keynote address to the IBBY Congress, Cape Town, September 2004.*]

**Democracy**

The amazingly peaceful election of 1994 brought democracy to South Africa and Nelson Mandela to the presidency. (We had been admitted as a national section of IBBY in 1992.) The emotive scene was described by Elinor Sisulu in *The day Gogo went to vote* (1996) and the sweeping pictures by Sharon Wilson show the endless, snaking queues of people. The Group Areas Act – and many other hurtful pieces of legislation – was repealed. We were allowed to meet each other; even to live beside each other. But the divisive element which would take so long to solve (and has not been properly dealt with yet) was that of language. All 11 languages of South Africa were declared ‘official languages’. Hurrah! But children whose mother tongue was such as Siswati, TshiVenda or Xitsonga had virtually no hope of encountering a picture book in their own language. In 1995, Jay Heale could find only five, three and three in those respective languages.

There were two streams of thought. Yes, said academics, little children must be taught initially in their own mother tongue. Therefore we need books in all eleven languages. No, said parents, we want our children to be able to get jobs in the ‘new’ South Africa. For that they need fluent English. Therefore their education should be largely in English.

The gap in funding between white (Afrikaans and English) schools and black (African language) schools was still horribly unequal. So one can hardly blame our publishers for failing to produce books in African languages when there was no money available to buy them. Garamond gallantly produced full-colour picture books, printing 1,000 each of Afrikaans, English, isiZulu and isiXhosa. The first two languages sold; the second two didn’t. Many fine titles (such as *The red dress* by Dux van der Walt, 1996) initially failed to cover the cost of production.

In recent years, many more books have appeared for Zulu and Xhosa readers, but only a trickle in the ‘minority African languages’. One applauds the efforts of such publishers as PanMacmillan for issuing picture books in all South African languages as well.
as Portuguese (for Mozambique and Angola) and the special Sesotho spoken in Lesotho. Biblionef SA, donators of books to underprivileged schools since 1998, realised the dearth of books in too many South African languages and therefore found sponsors to publish those books. They have at present over 18 titles available (to be given free to suitable schools) in all 11 South African languages, with more in reprint and planned for the future – one of which is Mike Kaney’s *Some of us are leopards, some of us are lions*, rescued from 1987.

### HIV Aids

There is no more violent reality to hit Africa than the trauma and suffering caused by Aids-related disease. It is estimated that of the 50 million population of South Africa, over 10% are living with HIV. The SACBP data base (South African Children’s Books in Print) maintained on www.bookchat.co.za lists 80 titles which include Aids as a main theme. In spite of President Thabo Mbeki’s apparent denial that he had never known anyone with Aids, our children now know all about it. There are too many parentless families for it to be ignored. At least two books need to be mentioned. *Praise song* by Jenny Robson (2005) describes, in a Botswana setting, a murder connected with the utter refusal of many Africans to name or mention the disease. To admit that someone in your family has Aids can be degradation. To some extent, this problem has still to be overcome. It is being tackled by such publications as *Brenda has a dragon in her blood* (2005) which originated in the Netherlands but was republished in South Africa with the support of Biblionef. Its bright text and pictures tell of a cheerful little girl who is quite ordinary except that she has a dragon called HIV and it has to remain sleeping. As indicated, there are now many other children’s books which present sensible facts and attempt to take the stigma out of the situation. Here youth literature is being used positively.

### ‘...never lose the capacity to enlarge their earthly dwelling place with the magic of stories.’

**Nelson Mandela**

2011 evidence on the shelves of Biblionef

Today, Biblionef SA (part of an international organisation) has the nearest thing to a definitive collection of books in the 11 languages of South Africa. Work is in progress to produce a descriptive list. It is estimated that there are over 220 quality titles available in at least four of those languages (that is, Afrikaans, English, isiZulu and isiXhosa) and nearly 90 in all 11 languages. This is far more than most people realise – yet it is nowhere near enough. Only an official government policy to purchase supplementary reading material in all of the official languages, backed by the funds to do so, can start to rectify this situation.

One future dream would be the establishment of a Children’s Book House for South Africa (similar to the ones in Australia, Austria, England, Japan, Canada, et cetera) which would house a complete definitive collection of all South African children’s literature in all languages (including Braille) – open to all for research and giving recognition to the seldom sufficiently appreciated authors, illustrators and publishers of this country.

### Proof of quality

The IBBY Honour Books displayed every second year on behalf of South Africa since 1994 show the high quality of book production. We have had, so far, four candidates submitted for the Hans Christian Andersen Award: Lesley Beake, Niki Daly, Piet Grobler and Beverley Naidoo. The nearly 600 delegates who attended the first ever IBBY Congress in Africa (hosted in Cape Town in 2004) saw for themselves the vibrant children’s book scene in South Africa, as well as evidence of the still appalling lack of books in our schools. The vast majority of schools in South Africa have no functional library. In the province of the Eastern Cape, for example, 93% of schools do not have a library. Overall, 85% of the population of South Africa lives beyond the reach of a public library.

Of course, South African publishers make sure that schools and libraries are aware of their publications. But the general public has hardly any way of knowing that new children’s books exist unless the (not so many) bookshops buy them or (even less frequent) they attract publicity. Teachers in underprivileged schools have hardly any book knowledge at all. That is where the huge stock of books maintained at Biblionef in all 11 South African official languages is so helpful and essential.

South African children’s literature portrays real children in a real situation. As ample proof, read *A wish this big* by Ingrid Mennen, illustrated by Katrin Coetzer (2011). This bouncing picture book is about a boy who wants something round. No, not the moon, not the sun, not even the new soccer stadium built in Cape Town for the World Cup. Yes – a football! But Grandpa won’t give him one straight away because he remembers playing football on Robben Island and how only patience and practice will bring results. That’s what’s meant by a children’s book being relevant. What’s more, it is great fun as well.

We are justly proud that such international figures as former president Nelson Mandela and archbishop emeritus Desmond Tutu have turned their attention to South African children’s literature. *Madiba magic* (published in the United States as Nelson Mandela’s favorite African folktales, where it has also been issued as an audiobook) carries a foreword by Nelson Mandela and 32 stories sourced...
from all over Africa.  *God's dream*, written by archbishop
Desmond Tutu and Douglas Carlton Abrams is a picture book
about children all over the world sharing God's dream 'that every
one of us will see that we are all brothers and sisters'. Both books
have been made widely available in African languages.

In his foreword of *Madiba magic* Nelson Mandela states:
'It is my wish that the voice of the storyteller will never die in Africa,
that all the children in Africa may experience the wonder of books
and that they will never lose the capacity to enlarge their earthly
dwelling place with the magic of stories.'

Now at last we can claim that we publish books about South
Africa for South African children – indeed, for all the children of
Africa.

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at July 2011)

Note: *Titles in stock*
Queillerie Uitgewers
– ’n beskeie begin, maar goed gewin

Soos deur HETTIE SCHOLTZ aan FRANCOIS VERSTER vertel

Van同一个Het Hettie Scholtz terugdink aan die beginjare van Queillerie Uitgewers, wat eens as ’n tuisbedryf in Beeld se boekeblad beskryf is, onthou sy die woorde van Sir Walter Scott: ‘One crowded hour of glory is worth an age without a name.’

Die aanhaling kom voor in ’n brief van Berta Smit aan Queillerie, (tôé bestaande uit Ria Barnard, Marésa de Beer en Scholtz) in 1993, ná die bekendstelling van Smit se roman, Juffrou Sophia vlug vorentoe. Hierdie skryfster se stem was stil vir meer as 20 jaar ná die verskyning van ’n vernietigende resensie van haar vorige werk (Die vrou en die bees, 1964).

Dog, Smit se roman is allerweë goed ontvang deur resensente en ontvange Smit se Andrew Murray Prys. Daarna kyk konkurrente anders na dié uitgewery.

Scholtz vertel dat sy ná 12 jaar by die uitgewery HAUM (Pretoria) na Somerset-Wes verhuis het, steeds as bestuurder van die afdeling HAUM-Literêr, met ’n kantoor in Parow. Swak gesondheid van haar dogter Anina noodsaak haar bedanking en sy bekommers deur die Kleinsake Ontwikkelingskorporasie om van die huis af boeke te produseer.

Die taalvaardige Anina het ’n rekenaarkursus geloop sodat sy van die huis af die setwerk van moontlike manuskripte kon behartig. Hulle besluit toe op die naam Queillerie, afgelei van die Duitse woord Quelle. ‘Ons sou ’n bron van lewe wees, soos die water van die naam.’ Dié ongewone spelling veroorsaak egter dat die naam dikwels verkeerd aangegee is in die media.

Scholtz sê sy het skrywers laat weet waar sy haar bevind en dat sy op klein skaal boeke gaan publiceer. ‘Pure malligheid. Ek het geen idee gehad waarvoor ek my inlaat nie,’ vertel sy nou, 21 jaar later. ‘Want manuskripte het gekom, van bekende én nuwe skrywers. Die eerste publikasie was die kortverhaalbundel van Chris Pelser: Soweel nagte ploetseling, gevolg deur Fransi Phillips se bundel Herfsverhale. Toe verskyn die jeugverhaal Mieg se kort en lang middag van De Waal Venter, wat later voorgeskryf is in skole.’

Oor hierdie tydperk sê Scholtz: ‘Teen hierdie tyd het die realiteit van ’n eenvrou-opset tot my deurgedring: behalwe vir jou dogter wat die setwerk doen, is jy alleen. Jy ontvang die manuskrip en ontwikkel dit in noue samewerking met die skrywer. Jy skryf keurverslae, doen redigering, hanteer produksie, doen al die proeflees en kontrole totdat die film, soos dit nog destyds die geval was, oorhandig word aan die drukker. Jy bemerk self deeglik vooraf met jou enigste hulpmiddel ter hand die faks. Só deeglik dat jy beskuldig word van oorbemarking op Beeld se literêre sofa!’

Maar die tuisbedryf floreer en die herdrukke kom. Die
Daaglikse program was druk: ‘Gaan deur die dag se pos en begin om bestellings uit te voer, boeke te verpak vir versending en af te gee by die poskantoor. Dit in die dae voordat daar aparte ry was vir krapkaarte koop . . . van daar na die volgende ry by die bank vir die inbetalings. Volgende is ‘n draai by die drukkers om seker te maak alles daar is op koers met die boeke in druk. Terug by die huis begin die eintlike werk aan nuwe manuskripte, soms deurnag, ‘n Moordende tempo en met ‘n dogter wat al hoe langer tye moet rus, al kry die medici oënskynlik niks met haar verkeerd nie.’

Tog is daar ook baie vreugde: ‘Queillerie kook behoorlik van skeppende energie.’ Scholtz sonder Berta Smit se genoemde verhaal, Klaas Steytler se Toe die wêreld nog anders en ek nog jonk was, Mark Behr se Die reuk van appels en Abraham Phillips se Die verdwaalde land uit as hoogtepunte.

En toe, op 30 Mei 1992, ses maande ná die stigting van Queillerie, sterf Anina. ‘Om een voet voor die ander te sit was weke lank ‘n uitdaging,’ onthou Scholtz. ‘Die beste medisyne in daardie donker tyd was om klaar te maak waarmee ons twee begin het. Ons boeke. Haar aandeel daarin. En om dan die toekoms te evalueer. Ek sou weer kon inby by HAUM-Literêr; of ‘n vorige aanbod om by Tafelberg Uitgewers aan te sluit, ondersoek.’

Scholtz besef egter dat die kleine Queillerie reeds veel bereik het in terme van uitstekende boekverkope en goeie resensies. Sy gee toe dat ‘die goeie verkope grootliks te danke was aan die tydgees. Dr Ivy Matsepe Casaburri was pas aangestel as hoof van die destydse SAUK, en Afrikaans was ook uit ander oorde onder druk. Daar was skielik ‘n dringendheid om Afrikaans te beskerm en dit het gereflekteer in die boekverkope.’

Sy besluit dus om aan te gaan met die ‘tuisnywerheid’, want dit het ‘duidelik voldoen aan ‘n behoefte in die mark’. Ria Barnard, voorheen vakhoof van Afrikaans by die Hoërskool Strand, sluit aan by Queillerie. ‘Ria, die slim vrou wat nie terugdeins vir donkiewerk nie, sonder wie daar nie vandag ‘n Queillerie sou gewees het nie. Want Ria dra ons deur, veral in my stil dae wanneer verdriet nie net my hande afgesny het nie, maar ook my verstand.’


Manuskripte het steeds ingestroom, en Marésa de Beer sluit by Queillerie aan en word ‘n onontbeerlike skakel met haar skerp intellek en woordvaardigheid. ’Weens haar man se heraanstelling by HAUM (nou Kagiso Uitgewers), verhuis Scholtz na Pretoria en kry ‘n kantoor in die Rynlal-gebou oorkant hulle huis, terwyl Barnard en De Beer steeds van die huis af in Somerset-Wes werk.

Scholtz besef egter die belangrikheid om ‘n gevestigde uitgewer in die Kaap in beheer te hê en vra Frederik de Jager om die ‘Kaapse anker’ te word. Kort daarna word hy vennoot (soos ook Scholtz se seun Jaco). Laaggenoemde sou voortaan verantwoordelik wees vir die boekhouding sowel as die bemarking.

‘Volgende keerpunt vir Queillerie is ‘n besoek van Marlene van Niekerk met die eerste weergawe van Triomf in haar hande. ‘Dit was van meet af aan duidelik dat dit ‘n belangrike boek is. Soveel geloof het ek in Triomf se treffkrag gehad, dat ek ‘n eerste
‘Dit vra groter wysheid as die Orakel van Delphi s’n en meer durf as Prometheus s’n en ’n beter oog as òf Coco Chanel òf Steffi Graf, ’n groter hart as wat Florence Nightingale gehad het, meer geloof as Noag, nog meer uituivermoë as ’n Dorslandtrekker, meer kners-en-deurdruk as ’n Riemvasmaker, meer vrygewigheid as Moeder Teresa en meer bedonnerdheid as Jan Taks, groter versiendheid as die Heks van Endor, meer cheek as ’n vark in Palestina en meer lydsaamheid as Job . . .’

Drupkloaag van 10,000 bestel het. Gróót fout, het almal gedink, maar dit is kort daarna herdruk én plaaslik bekroon met die CNA- asook MNet-toekenning, later ook met die Noma-toekenning, met die CNA- en MNet-toekenning vir literatuur in Afrika. So begin Queillerie groter vaarwaters betree, met ons boeke wat meeding om pryse sowel as voorskywing, vertel Scholtz.

Intussen het De Jager uitstekend gevaar in die Kaap: ‘Hy openbaar die vermoë om ’n skeppende lawaai te hoor/sien kom, sowel as die selfverseker om skrywers aan te moedig om te skryf, die kloutjie by die oor te bring, en spoedig het ons nog ’n uitgewer nodig.’

Daarna is Etienne Bloemhof aangestel, ‘iemand aan wie skrywers graag hulle manuskripte toevertrou’.

‘Die dae is kort, die ure lank,’ onthou Scholtz. ‘Ek is besig om met ’n skrywer te gesels oor die foon en sien verbaas hoe val die instrument uit my hand. Die druk tempo sowel as onverwerkte hartseer het my uiteindelik ingehaal. Die ligte was nog aan, maar daar was niemand meer tuis nie. Totale uitbranding, sê die dokter en beveel sabbatsverlof van minstens ses maande aan.’

Sy moes besin oor Queillerie se toekoms. ‘My kruik was duidelik leeg. Ek het terdeë besef ons kon nie klein bly nie, maar het ook geweet ons kon nie langer self uitbreidings finansier nie, ons sou moës vennote inneem en selfs harder werk, met my steeds in Pretoria en die res van die personeel in die Kaap. Die besef het ingesin: ek kan nie verdwyn vir ses maande en verwag om net weer die leisels op te neem dan nie. Dit was lank nie meer die (rustige!) plek wat ek en Anina begin het nie en ek besluit om te ontrek.’

Daarna het De Jager die leisels oorgeneem. Later sou Naspers die drukkersnaam dormant laat raak, maar het dit onlangs weer laat herleef, met die einste Etienne Bloemhof aan die stuur.

Een van Queillerie se grootste ondersteuners was André P Brink, aldus Scholtz: In ’n bydrae wat hy geskryf het vir die boekie *Hettie de la Queillerie*, ’n geskenk by haar afskeid van Queillerie, skryf hy: Dit vra groter wysheid as die Orakel van Delphi s’n en meer durf as Prometheus s’n en ’n beter oog as òf Coco Chanel òf Steffi Graf, ’n groter hart as wat Florence Nightingale gehad het, meer geloof as Noag, nog meer uituivermoë as ’n Dorslandtrekker, meer kners-en-deurdruk as ’n Riemvasmaker, meer vrygewigheid as

Moeder Teresa en meer bedonnerdheid as Jan Taks, groter versiendheid as die Heks van Endor, meer cheek as ’n vark in Palestina en meer lydsaamheid as Job . . .’

‘En dis waar. Maar soos enige uitgewer jou sal sê, is alles die moeite wel waard en een dag wanneer die finale produk in jou hand lê, krankeur – die skrywer s’n en joune – vergete,’ glimlag Scholtz.

Sy het ’n paar laaste opmerkings: ‘Ek het baie geleer by Queillerie. Ek het byvoorbeeld, Deon Meyer se eerste roman, *Wie met vuur speel*, afgekeur. Ek moes verby die storie gebyk het en die talent raakgesien het. Nog ’n fout was die vertaling in Engels van Jeanne Goosen se roman *Ons is nie almal so nie*. So goed soos dit in Afrikaans ontvang en verkoop is, so dood was die mark daarvoor in Engels. Op grond van die ervaring hou ek regs verby met die vertaling van *Die reuk van appels* en daar word dit elders met groot sukses uitgegee en bekoor met die Betty Trask Award vir debutuboeke. Om maar net ’n paar te noem. Met boeke kan jy net nooit voorspel hoe lesers gaan reageer nie. En dis wat uitgewer-pees so ‘n avontuurlike beroep maak.’

Dit dan die storie agter Queillerie se ontstaan. Namens alle skrywers en lesers: Hettie Scholtz, jou ‘tuisbedryf’ was geen eendagvliegie nie, geen komeet wat na een verblindende flits oor ons literêre uitspansel verdwyn het nie, en meer as net ‘one crowded hour of glory’.

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Meermrif, Towerberg, en Skitterstrand. (Ten tye van publikasie het die Biblioteekdiens nog nie al hierdie titels aangekoop nie.)

Lillie die heksie: Lillie die heksie se avonture is nou in Afrikaans beskikbaar. Die Duitse skrywer Knister het die reeks in 1992 begin saam met grafiese ontwerper Birgit Rieger, die illustreerder. Die oorspronklike reeks bestaan tans uit een-en-twintig titels, waarvan Protea Boekhuis die eerste twee titels deur Amelia de Vaal uit Duits laat vertaal het. In Lillie die heksie keer die skool op sy kop (2012) maak lesers kennis met hierdie doodgewe dogtertjie wat op 'n dag 'n towerboek langs haar bed ontdek . . . en dan verander alles. Die towerkunsies daarin is nie kinderspeletjies nie, so sy hou haar toordery 'n geheim. 'n Inspekteur besoek Lillie se skool om haar juffrou te assesseer en Lillie trek haar towerboek nader om te sien of enige towerkunsies kan help om haar die inspeksie met vlieënde vaandels te laat slaag. Maar alles loop nie soos Lillie dit beplan nie!

In Lillie die heksie se towerkaskenades (2012) gaan Lillie by haar ouma kuier en, net vir die pret, beplan sy om sprokieskarakters op te toor om haar en Ouma se sprokiesvertellinge meer oemf te gee. Min weet Lillie watter gevolge haar towerspeletjies op haar ouma se woonstelbestuur gaan hê! Die boeke is in kleur geïllustreer en het elk 'n boekmerk - 'n lint met 'n klein speelgoedpoppie in die vorm van Lillie die heksie.

Speurder Kwaaikoski: ‘Hierdie opwindende speureëks vir beginnerlesers deur die geliefde Duitse skrywer, Jürgen Banscherus, vertel van Kwaalkoski, ’n 9-jarige seun met ’n avontuurlike stokperdjie: Hy is ’n amateur-speurder. Hy kou altyd kougom, want dit help hom om te dink. Hy haal ook NOOIT sy kep af nie, want dit sorg dat sy brein altyd teen die optimale temperatuur

Jeug- en tienerverhale
Die bekroonde Duitse jeugboekskrywer Lilli Thal se aangrypende fantasieverhaal, Joran Noordewind (Protea Boekhuis, 2012) is meesterlik vertaal uit Duits deur Amelia de Vaal (sy het in 2012 die Elsa Steenberg Prijs vir vertaalde kinder- en jeugdliteratuur ontvang). ‘Die Afrikaanse vertaling behou die magiese misterie, die skerp humor, die interessante benaming- en taaltoertjies en die meevoerende plot van die oorspronklike verhaal. Dit verleen aan die roman ‘n universaaliteit, omdat dit met die Suid-Afrikaanse leser kan resoneer. Op pad na die grootste skoonlapperbyeenkoms van sy lewe, word die jong bloutjie Joran na die Klapkoninkryk agter die waterval ontvoer – ‘n gruwelijke onderwêreld waar gewetenlose kewers die septer swaai, skoonlappers en motte soos slawe werk en ‘n parmantige bloutjie óf gedweë diens doen as die Kewerkoningin se borsspeld, óf die gevaar loop om as muurbehangsel in die Saal van Duisend Skoonlappervlerke te eindig. Joran se intelligensie, sin vir avontuur en bravade veroorsaak gou dat hy die koningin se boodskapper word - hy leer die blomkode aan waarmee die geheimsinnige Eksodus-beweging kommunikeer en word sodoende ‘n belangrike skakel in dié beweging se doen en late. Joran se karakterisering illustreer ‘n interessante en geloofwaardige balans tussen dapperheid, arrogansie, naïwiteit en sensitiwe intuïsie. Skerp, sarkasties en vreesloos in sy op- en aanmerkings, sorg hy vir ‘n groot deel van die boek se heerlike humor. ‘Op ‘n baie subtile manier word sosio-politieke konsepte, byvoorbeeld, klasverskille, magsug, propaganda, tirannie, asook die revolutionêre stryd om vryheid en die strewe na gelukkigheid en menseregte (insekteregte), deel van ‘n heerlike verhaal.’ (Ihette Jacobs www.litnet.co.za; www.proteaboekhuis.com).

De Belgiese skrywer Ingrid Vander Veken se boek Sam: ‘n ware verhaal van ‘n dogtertjie en haar olifant (Lapa, 2012) is bekroon met ‘n Boekenwelp Toekenning, benoem vir ‘n Gouden Uil én deur die Belgiese Kinder- en Jeugdjury vereer. Dit is uit Nederlands vertaal deur Antjie Krog en deur Marjorie van Heerden geïllustreer. Die verhaal handel oor Marthe, ‘n Franse meisie wat saam met haar ouers en susie in China bly. ‘Vir haar agtste verjaardag kry sy ‘n ongewone geskenk – ‘n baba-olifant! Sy naam is Sam en kort voor lank is die twee onafskeidbaar. Sam bly in die tuin en hy hou daarvan om saam mark toe te gaan, waar hy self vir hom geskilde
piesangs koop. Maar op ‘n dag gebeur daar iets wat alles verander. Die boek is gegrond op die ware verhaal van ’n meisie wat meer as ‘n eeu gelede met haar olifant van China na Frankryk moes reis. (www.lapa.co.za)


Nog ander jeug- en tienerfiksie wat onlangs in Afrikaans vertaal is, sluit in:
Eileen en haar Geoff
die storie van ’n skrywer met ‘rugsteun’

Dr FRANCOIS VERSTER
Korrespondent

Hulle sê ’n skrywer moenie trou nie. Behalwe as sy of haar eigenoot 100% ondersteunend is … Eileen Jensen-Stenekamp, tuisteskepper en moeder van drie, het in 2008 ’n digbundel, Die wêreld rondom my, op haar 60ste verjaardag uitgegee. Daarna het ’n paar sketse en artikels in die media verskyn. En vanjaar verskyn daar toe weer ’n boek, wat heelwat opslae maak oor ’n netelinge, maar uitsers relevante kwessie, getiteld Homosexuality: a study by the parents of a gay son. Haar man Geoffrey het egter hierdie keer saam geskryf.

In gesprek met ons korrespondent het ’n storie ontvou, een van ’n merkwaardige egpaar – ’n vrou met vasbyt by haar flair en ’n man wat haar elke tree van die pad ten volle bystaan. Maar eers ’n een en ander oor Eileen, die skrywer en boekemmers.

Sommige mense is laat ontwikkelaars, en mens wonder soms hoekom. Eileen vertel hoe dit gekom het dat sy eers later in haar lewe skrywer geword het: ‘Toe ek in die hoërskool was, het my Engelse (eerste taal) onderwyseres my aangemoedig om eendag te skryf. Met die jare het meer mense my aangemoedig en gekomplimenteer oor my talegebruik. Toe, in 2006, het ek besluit dit sal ’n fout wees om nie hierdie talent te ontwikkel nie.’

Om haarself te bemagtig om op die skrywerspad te kom het sy, onder andere, ’n sesmaande kursus in joernalistiek en ’n paar kort skryf kursusse geloop, wat haar selfvertroue gegee het om voort te skryf. Met die jare het meer mense my aangemoedig en gekomplimenteer oor my talegebruik. Toe, in 2006, het ek besluit dit sal ’n fout wees om nie hierdie talent te ontwikkel nie.’


Wat haar eie skryfwerk betref, het Eileen ’n voorkeur aan digkuns (‘dis gewoonlik op die inspirasie van die oomblik’) maar sy geniet dit ook om sketse van gebeure te skryf, soos oor ’n onlangse rit van die Vrystaat na hulle huis op Danabaai. Sy het ook al ’n paar kortverhale geskryf, ’maar verskillende dinge het my geinspireer; of daartoe ’gedryf’ en sy reageer op sulke impulse deur haar in verskillende genres uit te druk soos dit reg’ voel in elke geval.


Aangaande hulle boek sê Geoffrey (hy is ’n afgetrede ouditeur) dat aangesien hulle besluit het om ’n manuskrip te skryf wat ’n volledige gids is vir gays en hul mense oor homoseksualiteit, was die belangrikste eintlik om vooraf die hoofstukke te bepaal; met ander woorde, waaroor hulle sou skryf.

Nadat hulle dit bepaal het, het die navorsingswerk begin. Hulle het oor ’n tydperk van tien jaar data versamel en inligting bekom. Ongeveer twee tot drie jaar gelede het hulle boeke gelees oor die onderwerp vanoor die hele wêreld om sodoende ’n ingeligte mening te kan gee. By die bekendstelling van die boek op 21 Augustus, het hy benadruk dat mense uiteraard hul eie opinies mag hê, maar tog net nie uit onkunde moet praat nie. Dis hierdie onkundige napratery wat hy en Eileen wil beïnvloed deur middel van hulle boek.
‘Die aanvanklike idee was nie om ’n boek te skryf nie, maar eerder ’n brief aan familie en vriende.’
French Poetic Realism in the cinema 1930s

ROBERT MOULT
Librarian, Wynberg Public Library

The French film industry is one of the oldest and most established in the world. It has contributed hugely to the development of film as both an entertainment and artistic vehicle since the late 1890s. In over 100 years France has influenced the course of cinema but its golden era is probably the period from the mid-1930s to the outbreak of the Second World War. For many this was the finest period in French cinematic history. This article will reflect on some of the films that made such an impression even until today.

The French cinema was well established by the time the Depression had arrived. During the silent film period the French made many pioneering films. There were numerous film studios, with Pathé and Gaumont being the biggest. They were self-sustaining because the French public enthusiastically supported their own films. With the introduction of sound the comedies of Rene Clair were very popular and well received abroad.

But the Depression highlighted major conflicts within French society between the land-owning and the working classes. This made the French political climate unstable during the 1930s. The left that represented the working class formed an alliance of Communist, Socialist and other progressive forces naming itself the Popular Front as they looked for unity to defeat the right. The film industry shared many of the Popular Front’s ideals and these views began to take a prominent place in French cinema.

Perhaps the first influential filmmaker to inspire the style that was to become known as Poetic Realism was Jean Vigo, who made two great films, L’Atalante and Zéro du Conduite, both daring and visually striking. Vigo tragically died in 1934 at 29 – a huge loss to the industry. But he was to inspire many others with his atmospheric films.

Poetic Realism was not a real movement like the German Expressionists or the Soviet Montage movements of the 1920s. They were not as technical as those two movements. Their films were characterised by themes of bitterness, disillusionment, disappointment and nostalgia. This struck a chord with many of the French cinema-going public. Times were difficult and fractious in France during the 1930s, and the public could identify with them. Films were characterised by their depiction of working class life and a remarkable tendency to avoid happy endings like Hollywood did.

The big hero of this era, Jean Gabin, usually died at the end of the film. The French public responded well to this!
Unthinkable at this time of studio-dominated films from Hollywood.

Another characteristic of these films were their remarkable sets. They were lucky to have the designer Alexandre Trauner during this period. He created a distinct impression with every film. The moody atmosphere of his sets were very realistic and far more advanced than most films from this era from other countries.

Jean Gabin was given his big break with director Julien Duvivier. Formally a cabaret singer, Duvivier gave Gabin the opportunity to show his prodigious screen ability. He had already worked on a few films with Duvivier until he achieved international fame with *Pépé le Moko*. Released in 1936, this film was not set in Paris, but in the Casbah in Algiers. The film set was incredible with its narrow, dense streets and grimy buildings. It looked real. Gabin plays Pepe, a notorious gangster; who is safe in the impenetrable Casbah. But during an attempt to arrest Gabin, he meets a bored Parisian socialite named Gaby (Mireille Balin). Pepe becomes self-destructive as he falls for Gaby. This factor attracts the detective Slimane (Lucas Giradoux), who, although friendly with Pepe, is determined to arrest him. Pepe himself tolerates Slimane as long he does not arrest him in the Casbah.

Although we root for Pepe and Gaby, both are flawed people. Despite his charm, Pepe is ruthless and self-centred. His treatment of his girlfriend at the Casbah, Ines (Line Noro), borders on contempt. For her part, being married to a financier double her age, Gaby is clearly married to money. Yet one can’t help wishing the couple will run off together when they reminisce over Paris. Pepe is the prisoner in the Casbah, who wants to break free. This leads to his downfall, when he recklessly makes a dash to see Gaby on the boat leaving for France. Although we don’t blame her he is betrayed by Ines. The final scene is very moving and a trend was set. This film is the archetypal Poetic Realist film. It is romantic, yet it offers a truly depressing end. The cowardly Lucien opportunistically guns Jean down. The film ends with Maurice Jaubert’s effective score playing, with the dog seen at the beginning of the film running to the same place as when the film started. This film’s reputation has been enhanced over the years and Gabin’s military uniform plus Morgan’s beret and transparent raincoat became iconic images of the era.

In over 100 years France has influenced the course of cinema but its golden era is probably the period from the mid-1930s to the outbreak of the Second World War.

Carne’s next venture was *Hôtel du Nord*, this time without Gabin and Prevert. His screenwriters were Jean Aurenche, Eugene Dabit and Henri Jeanson. Trauner built another fabulous set with the hotel, shops and canal all nearby. Virtually all the action takes place here. The film starts off with a young couple, Renée (Annabella) and Pierre (Jean-Pierre Aumont), moving into the Hotel du Nord to commit joint suicide to avoid a jobless future. Their attempt fails and Edmond (Louis Jouvet), who noticed the two lovers coming in, storms in after hearing the shots. He tells Pierre to run and subsequently lies to the police that he found the girl dead in the room. But Renée is not dead and when she recovers in hospital, she protests Pierre’s innocence after he is captured. The hotel staff take Renée in to work at the hotel so that she can rejuvenate her life. Edmond, however, becomes attracted to Renée, much to the annoyance of Raymond (Arletty) his partner. Edmond is a part of the criminal underworld and acts as a procurer to Raymonde, a prostitute. Tensions develop as Edmond tries to run off with Renée but she refuses to go with him. He is crestfallen and allows his enemies to kill him in the hotel. The fatalism of the film is all the more poignant as life goes on without Edmond. The lovers leave the hotel and the wonderful staff notice nothing. At the end the picture fades away from Trauner’s magnificent set and Jaubert’s great score.

The following year, 1939, Carne was teamed up again with Prevert and Gabin as well as the impressive Arletty and Jules Berry, brought in to play a memorable villain in *Le Jour se Lève*. This time Gabin’s doomed hero character is not a criminal or a man on the run. He plays Francois, who has just shot Valentin after an argument (which the viewer does not see). The film is told largely in flashbacks. The first scene shows Francois, who has barricaded himself from the police and a crowd developing around the apartment building. He had established a relationship with Francoise (Jacqueline Laurent) and this leads him to Valentin (Berry), a creepy and sadistic dog trainer who plays mindgames with Francois over Francoise. He has also met Clara (Arletty), a one-time assistant to Valentin who Francois eventually stays with while Valentin’s dubious hold over Francoise becomes too much. Significantly, the police are not seen as the heroes as they go after Francois, essentially a good man. Trauner’s set is very striking with a bizarre apartment block that looks ominous, as if predicting the outcome. Berry is effective as Valentin— one dislikes him on sight! The ending is powerful as the police throw tear gas into the room, but Francois has already shot himself and can be seen with the cloud floating through the apartment, a classic poetic and realistic end. The film enraged the conservatives of its day, who thought it was defeatist and
subversive. It is probably the highlight of the Carne-Prevert-Gabin combination. Arletty too was superb, a mixture of tough exterior and kind interior; very convincingly put across.

Carne's other rival as the leading director of Poetic Realist films was Jean Renoir, son of the painter Auguste. He had been involved in cinema from the early days and was already directing some excellent silent films a decade before this era. With Le Crime de Monsieur Lange Renoir teamed up with Prevert to make this film in 1936. The film is a little like Le Jour se Lève in that the story is told as a flashback by Valentine (Florelle) to a group at an inn, who recognise Amedée Lange (Rene Leferve) as a murderer on the run. The film is set largely in a courtyard, where a publishing business is being run or rather swindled by Batala (Berry). He impregnates one of the female staff and as the creditors become more demanding, he takes off, leaving the rest to fend for themselves. But they do well with Amedée, whose progress was stilted under Batala. It becomes a commercial success and the staff form a co-operative.

Things are going well for everyone until Batala, who has supposedly died in a train accident but has actually taken the identity of a dead priest, returns to get the money from the co-operative. Amedée stumbles upon him and in the ensuing argument kills Batala. Amedée, in a state of shock, is helped by Valentine and they make a dash for the Belgian border. The final scene is very effective: on a grim, grey windswept beach the two lovers cross the Belgian border. Jules Berry plays perhaps one of cinema's most manipulative villains ever. He has to be seen to be believed, a grand performance.

Similar to Carne, but more political, Renoir continued with perhaps his most famous film, la Grande Illusion, written by another great screenwriter, Charles Spaak. An anti-war classic, this film sees the combatants not as enemies. The beginning is set at a German POW camp. Although the prisoners wish to escape, their captivity is not always unpleasant. Von Rauffenstein (Erich von Stroheim) and de Boeldieu (Pierre Fresnay) find they have much in common as they are aristocrats who bemoan the fact that the era of the aristocracy is waning. With de Boeldieu is Lt Marechal (Gabin), an officer of modest social background. And Rosenthal (Marcel Dalio) is a nouveau riche man of Jewish ancestry.

These distinctions are important to the film. Renoir presses that class differences divide and lead to war. De Boeldieu sacrifices his life as a decoy, so that Marechal and Rosenthal can escape. He shows his honour and duty so that they can escape, but despite this he feels no enmity towards Rauffenstein, who is forced to shoot him because of orders. Von Rauffenstein, a fallen and injured fighter pilot, feels he is ordering the death of one his own, a member of a dying class. It's a remarkable scene. From here the film dwells on the escape of the two men as they meet a German woman, Elsa (Dita Parlo). They stay for a while and Marechal falls in love with Elsa. She tells him her husband has died in Verdun and that she is left with a daughter. The Germans, the enemy, are made to be as human as Marechal and Rosenthal. The final scene, similar to le Crime de Monsieur Lange sees Marechal and Rosenthal crossing the Swiss border while two German soldiers let them go when they realise that they are already across the border. This is one of the finest war films ever made, yet it does not have any battle scenes. Renoir illustrates his pacificist and humane philosophy in his popular film.

Renoir then turned to Emile Zola, a favourite author of his. This time he directs the screenplay with Denise Leblond to make Le Bete Humaine in 1938. Gabin plays Jacques Lantier, a train driver who stumbles upon a couple, Severine (Simone Simon) and Roubard (Fernard Ledoux), on a train. They have just murdered Simone's lecherous godfather, Grandmorin, with Roubard acting out of jealous rage. Lantier does not give them up to the police, though he suspects that they did it. Roubard, fearing Lantier, makes him welcome in his home. But this brings trouble, as Lantier becomes attracted to Severine, a much younger person than Roubard, and Lantier, being more in her

Times were difficult and fractious in France during the 1930s, and the public could identify with them. Films were characterised by their depiction of working class life and a remarkable tendency to avoid happy endings like Hollywood did.
age group. Severine is the original femme fatale. She appears sweet and innocent, but manipulates Lantier to murder Roubard. He can't do it despite trying to do so in her presence. She becomes aloof, but Lantier's desire is too strong and this leads to her death as Lantier strangles her. The film has the classic Poetic Realist end. Roubard discovers Severine's body when he is greedily checking on stolen money and breaks down realising what his jealousy and greed have caused. Lantier confesses to Pecqueux (the charming Julien Carrette), his assistant, that he has murdered Severine. On the train journey he jumps off the train as grief overwhelms him.

The film was popular and it influenced the film noir films in Hollywood in the mid-1940s. The performances are superb, and Curt Courant’s cinematography is also brilliant. The noticeable moment – the train journey from Paris to Le Havre – has a neo-realist feel to it. It is a breathtaking scene. The following year Renoir made the most controversial film of his life. Based on a farce by De Musset, he added Beaumarchais and Mozart as written influences. The film was called *la Règle du Jeu*, a savage satire on the social classes set at a weekend country retreat. Renoir sends up the pettiness of his characters. They are forever gossiping about one another; have barely concealed affairs and express some pretty bigoted views. Both classes appear to be anti-Semitic. In short, they live banal lives. The gentry on the outside appears sophisticated, but what they really show is ignorance and stupidity. The servants who they rely on so much are not much better as they seek favour over one another when fighting for attention.

The film has a memorable, if not grim scene, when the servants chase all living creatures, rabbits and birds, into a killing area as the aristocracy blast away at the game. It is a shocking scene even now, not for the squeamish, but it is a powerful image of a society in deep decline. The film’s plot, which seems like a soap opera, begins to really take effect towards the end when the entertainment turns to debauchery. In the ensuing chaos of petty jealousy and rivalries a situation is created, where a servant shoots an aviotor hero by mistake. ‘It’s just a mistake’, Marcel Dalio, the estate owner, tell the remaining guests. The film is so well directed it appears to be almost remote controlled. Renoir himself has a role as Octave, the man people confide in. Nora Gregor plays Christine, the Austrian wife of Dalio and is pursued by Andre Junieux (Roland Toutain) the aviator who is somewhat unstable because of Christine’s rejection. He is the man who is mistakenly shot.

Needless to say, this film enraged the conservatives and in some places it was banned. But the Second World War intervened and these films were quickly banned both in the Nazi and the Vichy part of France. In fact, during the war *La Règle de Jeu* was nearly destroyed during an American bombing raid! Many of these great artists left France. Some, like Arletty and Carne, (he made the celebrated *Les Enfants du Paradis* with Arletty), stayed. But after the war these films were quickly restored and achieved greater success, notably *La Règle de Jeu*, which for six consecutive decades was voted in the top ten best films of all time in the Sight and Sound’s poll done once every ten years. Last year it held the fourth position.

These films were way ahead of their American rivals of the era, but Hollywood also made some great films during this period. Their romantic, but pessimistic and fatalistic plots were admired by many. Fritz Lang in Hollywood made *Fury* and *You only live once* which were similar to the French films. During and after the war the Americans took to making films noir which were clearly influenced by these films. So were the Italian Neo-realist films in that period. The French New Wave of the late 50s and early 60s continually quoted them.

They have survived because this was a generation of great French artists. Gabin is arguably the greatest lead screen actor of all time. The others like Louis Jouvet, Pierre Fresnay, Marcel Dalio, Julien Carrette, Jules Berry, Michel Simon, Arletty, Simone Simon, Florelle, Dita Parlo and many more actors from this time as well as the great people behind the scenes will be forever immortalised. This was not only France’s golden hour; but also the golden hour of film.

The City of Cape Town’s libraries stock some of these films and for every cinema lover of any age they are a must-see. Don’t be put off by the pessimistic plots: they are very entertaining and engaging. These films have great atmosphere!

There are a number of books on French cinema, which will contain more information of these films. *Rough guides* and the 1001 series will have more too. Two good sites to go to would be: sensesofcinema.com as well as filmsdefrance.com – they give great detail.

Note: *Titles not in stock.
LAMBOURNE, Wendy

Legitimate leadership.- Schuitema Assoc., 2012.

This is a local title with its intended audience people in managerial positions. Lambourne gives strategic advice and guidance on attaining the cooperation of employees. The author writes from first-hand experience. She gives guidelines on how to motivate and develop staff members, cultivate accountability and how to create enabling structures. She writes that a key function of leadership is to provide an enabling environment for employees and gives suggestions on how to create this. Lambourne has an MA degree in industrial and organisational psychology and is a registered psychologist.

LOWE, Keith


This is a stunning portrait of the continent-wide upheaval that followed World War II and covers a period which popular history tends to ignore, going straight from the Victory Day dancing in the streets to the Marshal Plan which began Western Europe’s efforts to regain stability. The years in between is the period that no one likes to talk about. British author and historian Keith Lowe attempts to capture a moment at the end of World War II that few can imagine today. Savage continent is a grim catalog of humanity at its lowest ebb, portraying a world where civil society and the rule of law were yet to be re-established and where revenge, anti-semitism, ethnic cleansing and heightened political sensibilities gave rise to a renewed wave of inter-communal and political violence. Using eyewitness accounts, Lowe paints a European landscape that includes dreadful scenes of homelessness, mass hunger and crime ranging from black marketing to the mass rape of German women by Soviet troops. He also provides dark vignettes from the shaping of Europe’s postwar ethnic and political map.

Alongside the now rather well-documented episodes of brutality from the period, such as the Communist takeover of Eastern Europe or the expulsion of the German populations from the same region, Lowe does well to uncover some lesser-known examples of man’s postwar inhumanity to his fellow man. The story of the Lithuanian Forest Brothers, for instance, and their brave, futile resistance to the imposition of Soviet rule, is one that deserves to be much wider known and is outlined well. Similarly, the ethnic cleansing of Ukrainians in postwar Poland is rightly placed alongside better-known events, such as the mass expulsion of Germans from many countries at the end of the war. Lowe offers a groundbreaking history of the chaos and lawlessness that gripped Europe in the aftermath of the Second World War during the years 1944 to 1949. It reveals that the war did not end neatly at all, but in fact continued in various guises for several years after the official ceasefire in May 1945. This well-written and immensely important book is the winner of the PEN Hessell-Tiltman Prize.

MCCABE, Jenny

Handprint and make your own bags: 35 stylish projects using stencils, lino cuts, and more.- Cico Bks., 2013.

This is a useful guide for creating your own unique bag from fabric you have printed yourself. The author explains in detail five different printing techniques and how to apply them to fabric: block printing, resist printing, constructed block printing, carved block printing and using natural products like leaves and the sun as well as photo transfers. There are also step-by-step sewing instructions. All of the 35 projects come with traceable patterns and are accompanied by colour photographs of the completed products. The author also indicates the skill level needed to complete every bag.
a race for market share. The food industry is not about to change, but this book is a wake-up call to the issues and tactics at play and to the fact that we are not helpless in facing them down. Moss is an investigative reporter with the New York Times; he won a Pulitzer Prize in 2010 for his investigation of the dangers of contaminated meat. (Books & Leisure)

PARK, Alice

The stem cell hope: how stem cell medicine can change our lives.- Plume Bks., 2012.

‘Few people know much about stem cell research beyond the ethical questions raised by using embryos. But in the last decade, stem cell research has made huge advances toward eliminating some of our most intractable diseases. Now this sweeping book introduces us to this cutting-edge science that will revolutionise medicine and change the way we think about and treat disease. Alice Park takes us from stem cells’ controversial beginnings to the recent electrifying promise of being able to create the versatile cells without using embryos at all. She shows us how stem cells give researchers an unprecedented ability to study disease while giving patients the promise of replacing diseased cells with healthy new ones. And she profiles the scientists and leaders who have fuelled the quest and will continue to shape the field in years to come.’ (www.sciencenews.org)

PLEWMAN, Tim

Fitness for old farts.- Struik Lifestyle, 2013.

Well-known actor Tim Plewman shares his fitness advice for men over 50. This entertaining and motivating title is geared to inspire readers to take a closer look at their lifestyles and reveals how they can improve their long term health and turn back the clock. The necessity of regular exercise and a healthy diet is discussed as important factors in avoiding an early death. Therefore the author encourages readers to join a gym, as few have the necessary discipline to regularly exercise at home. He stresses the concept of exercising on a regular and routine basis, which is something to which mind and body must become accustomed.

After the sudden death of a close friend due to heart failure, resulting from lack of fitness and carrying too much weight, Tim and friends decided to lose weight and become fit. They formed a fellowship and selected Tim as leader for the task. This book is the result. The author uses his friends and himself as role models on what can be achieved with the correct, progressive gym exercise programmes, as well as healthy food choices. The witty text is a treat — what else can readers expect from the author best known for his one-man show, Defending the caveman, which won him the Vita Award for Best Comedy Actor in 1998. ..........................................................EB

SPOTO, Donald


Spoto, the author of more than 20 celebrity biographies, presents the life and career of screen queen Joan Crawford (1905-1977), a movie star whose iconic status owed as much to the actress’s sheer willpower as to her perfect bone structure and large, expressive eyes. Born into poverty, uneducated Lucille LeSuer pursued a successful dancing career on Broadway that eventually evolved into movie work. Later she would acquire the name Joan Crawford in a magazine contest held to christen MGM’s newest contract player who became the embodiment of Hollywood glamour. Though much has been written about Crawford, who died in 1977, Spoto justifies his contribution by writing to clear the name of a star who has been underappreciated, misrepresented by rumour, innuendo, and unfounded allegations. Spoto discounts or explains away Crawford’s daughter Christina’s infamous autobiography Mommie dearest (1978) that resulted in the tarnished public image of Crawford as an unhinged martinet, obsessed with order and cleanliness. The author makes use a wealth of published and unpublished source material, including a useful consideration of Crawford’s films and legacy, to provide a worthy, full-scale biography that neither whitewashes nor demonises his subject. ..........................................................................................................................EB

CAMPBELL, Carol

Karretjiemense / uit die Engels vertaal deur Kirby van der Merwe.- Umuzi, 2013.

‘Hierdie boek is ’n verskriklike aanklag teen die mensdom, maar dis ook ’n verhaal van ewige hoop . . . Muis is op vlug van Miskiet, ’n man wat op haar verlief was, maar haar nou wil doodmaak. Daarom is sy op die songedroogde langpad met haar man, Kapok, wat hinkepink, en Fansie, haar seun, Klein Witpop, haar dogter, en Sponsie, hul babasussie. Die donkie is Pantoffel, haar vul Rinnik en water hinkepink, en Fansie, haar seun, Klein Witpop, haar dogter, en Sponsie, hul babasussie. Die donkie is Pantoffel, haar vul Rinnik en water hinkepink, en Fansie, haar seun, Klein Witpop, haar dogter, en Sponsie, hul babasussie. Die donkie is Pantoffel, haar vul Rinnik en water hinkepink, en Fansie, haar seun, Klein Witpop, haar dogter, en Sponsie, hul babasussie. Die donkie is Pantoffel, haar vul Rinnik en water hinkepink, en Fansie, haar seun, Klein Witpop, haar dogter, en Sponsie, hul babasussie. Die donkie is Pantoffel, haar vul Rinnik en water hinkepink, en Fansie, haar seun, Klein Witpop, haar dogter, en Sponsie, hul babasussie. Die donkie is Pantoffel, haar vul Rinnik en water hinkepink, en Fansie, haar seun, Klein Witpop, haar dogter, en Sponsie, hul babasussie. Die donkie is Pantoffel, haar vul Rinnik en water hinkepink, en Fansie, haar seun, Klein Witpop, haar dogter, en Sponsie, hul babasussie. Die donkie is Pantoffel, haar vul Rinnik en
decisions during dangerous times became a gripping debut novel about ordinary people making extraordinary choices, in which loyalties are flexible and survival is elusive. This of the country, and thus enters a world of deception and horrifying riddled with danger. She becomes caught up in smuggling Jews out...
Die mense wat ook in die Witlokasie bly, help waar hul kan. Die deernis en die ommegoe vir mekaar tussen die arm mense word aangrypend deur Le Roux beskryf en wanneer die boetie Henk onverwags sy opwagting maak en haar ma haar glad nie steur aan die nuwe baba nie, kom help almal en word hy die “straat se kind”. Klara bly haar lewe lank verkhoog aan Bопlaas waar sy grootgeword het en die grootste skakel tussen haar en die plaas is Polla, wat ‘n huishulp op die plaas is. By haar hoor Klara alles wat met die Brink-gesin gebeur. Soos baie van die ander karakters kruipt Polla ook in die hart van die leser.

‘Hierdie verhaal is aangewys as debuutwenner van NB-Uitgewers-se Groot Afrikaanse Romanwedstryd vir 2012. In die roman besef Malan, wat wyf is en in Hermanus woon, sy nog baie stories het om te vertel.’ (www.dieburger.com).

MALAN, Robin


‘This local teenage novel, written by well-known Robin Malan, who is the Chairperson of IBBY SA, the South African national section of the International Board on Books for Young People, was named one of the Books of the Year 2012 by Bookchat. “Missy, the youngest child in a family of five, narrates the story of her relationship with her two brothers, and also with her mother and father. She worships her brother Donovan; also referred to as Donnie or Donna, because he is very happily gay. When the story begins she is in Grade 3 and Donovan in Grade 11 . . . The family is a happy one; the story is told in a simple unpretentious style, and as events unfold we are also introduced to Donovan’s boyfriend Zaid. But when Zaid is offered the opportunity to study in America at the Yale School of Management, he has to leave Donovan behind.

At this point in the story a telephone call reaches the family one night, informing them that Donovan is in hospital, having been severely beaten up outside a club. The family learns also that he is now paralysed from the waist down and may never walk again. Eventually Zaid returns home to support Donovan and to help with his care. From this incident the story intensifies in meaning and one learns how the family and his friend deal with this tragedy; in the process, everybody becomes wiser and they even learn to forgive his attackers. This is an important contribution to gay literature . . . a family which accepts gayness, clearly teaching the reader that families can form indestructible bonds in their love and commitment to every member.

There are funny, light-hearted moments; a bit of instruction in the use of words and their meanings; and the most beautiful part

spesery-roetes en pelgrimstote word netjies in die teks ingeweef en gee diepste huivering aan die hand van hulle waardering. Die deernis wat ook in die Witlokasie bly, help waar hul kan. Die deernis en die ommegoe vir mekaar tussen die arm mense word aangrypend deur Le Roux beskryf en wanneer die boetie Henk onverwags sy opwagting maak en haar ma haar glad nie steur aan die nuwe baba nie, kom help almal en word hy die “straat se kind”. Klara bly haar lewe lank verkhoog aan Bопlaas waar sy grootgeword het en die grootste skakel tussen haar en die plaas is Polla, wat ‘n huishulp op die plaas is. By haar hoor Klara alles wat met die Brink-gesin gebeur. Soos baie van die ander karakters kruipt Polla ook in die hart van die leser.

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There are funny, light-hearted moments; a bit of instruction in the use of words and their meanings; and the most beautiful part
The boys’ book of things to make. - Dorling Kindersley, 2013. Dorling Kindersley has done it again, this time with a volume that offers 150 amazing projects geared for boys. (Don’t worry: there is a female equivalent called The girls’ book of crafts & activities.) It is divided into three sections and features things to make, things to do and things to know. Each project is presented in an accessible step-by-step manner and is featured in double-page sequence. It is well-illustrated in colour, and the practical tasks presented can all be made of easily obtainable raw materials. Some of the projects featured include monster puppets, DIY crazy golf, pirate games, juggling and making a balloon dog. Also included are quizzes and trivia. Not only are most of the projects rather fun, but also serve as a good source of information. As mentioned in the Amazon.com description, this is ‘the ultimate compendium of making models, games, quizzes and puzzles, and it’s all perfect for active boys’ .........EB

COSTER, Patience
Both sides of the story-series
‘The Both sides of the story-series aims to present arguments about controversial issues in an even, level-headed way that allows readers to think for themselves and form their own opinions. The books contain quotes by experts or contemporaries from opposing sides:

The ethics of war. - Watts, 2012. ‘Each volume begins with some background and history about the topic, laying the groundwork for the more detailed arguments that follow. The books are full of information boxes, pictures, and illustrations that support the text nicely. There are information boxes that contain quotes by experts or contemporaries from opposing sides of the issue.’

Animal rights. - Watts, 2012. This volume questions if humans, who have dominance over other species, have the right to use animals as they wish and if animals, like people, have rights under the law. Double-page spread with the background to animal rights, how religious thinking has influenced the treatment of animals through the centuries and the factory farming of animals. There is also a double-page spread with the rights and wrongs of eating animal products. The pros and cons of genetic engineering of animals are also discussed. The author also discusses how human behaviour affects the lives of animals in the wild and in zoos. There is a double-page spread questioning the use of animals for their products, as per entertainment and in sports.

The death penalty. - Watts, 2012. In this volume information is given about suitable punishment, the history of the death penalty and religious views on the death penalty. There are arguments on retribution and vengeance, the question whether the death penalty prevents crime, are cost-effective prison sentences, and how people who can afford good legal representation usually escape harsh punishment. The book contains three case studies that are discussed in detail.

Cloning and genetic engineering. - Watts, 2012. This volume starts out by defining genetic engineering and cloning. It describes the history of genetic engineering, the human genome project and transgenics. Human and animal cloning is explained on a doublepage spread and is accompanied by colour photographs. The book gives information on research of cloning and stem cell therapy and its pros and cons. It explains how genetic engineering in medicine has opened up new possibilities for the treatment of diseases. It also explains farming of animals and plants for medicinal use and it highlights the concerns about genetic modification in farming and food.

The Arab-Israeli conflict. - Watts, 2012. This title discusses the Arab-Israeli land conflict where both the Jews and the Arabs lay claim to Palestine. The historical, political and religious background is discussed as well as the historical tension up to the present day between Israel and its Arab neighbours.
There is information on the Palestine Liberation Organization which was formed from different Palestinian groups. The book also highlights obstacles which had to be overcome before peace talks could even begin. The issues regarding the claim to Jerusalem are highlighted, as well as the refugee and the two state nations. (www.mackinbooksinbloom.com) ..............................................................TGS

BRINK, Tania
My eerste soen en ander dinge wat jou uit die bloute tref.- Lapa, 2013.

Die bekroonde skrywer Jaco Jacobs het al ’n hele paar gewilde tienerboeke geskryf onder die skuilnaam Tania Brink, byvoorbeeld, Liefde laat jou Rice Krispies anders proe, My hart is vol graffiti, Ouens is nie pizzas nie!, en Al die meisies hou van Divan Louw. In sy nuutste maak lesers kennis met die sestienjarige Reza. Sy blog draai (http://www.murphymeisie.blogspot.com) en vertel sodoende van haar rampspoedige afspraak met ’n ou van ’n seunskool. Sy erken dat sy nie ’n kenner op die gebied van soen is nie, maar dat jou eerste soen ’nie veronderstel is om jou pens en pootjies binne-in ’n winkelsentrum se fontein te laat beland nie! Reza dink partykeer Murphy se Wet is spesiaal vir haar uitgedink. Daardie wet wat sê as iets verkeerd kan gaan, dan sal dit. In haar gunstelingskrywer se boeke se boeke het sulke rooigesig-oomblikke altyd romantiese gevolge, maar in die regte lewe werk dinge ongelukkig anders’. Die reaksie op haar blogskrywings is oorweldigend en het onverwagte gevolge. ’Skielik kan sy uit honderde ouens kies - en een van hulle sal die kans kry om haar op ’n droom-date te vergesel.’  Jaco Jacobs is weereens in die kol met hierdie humoristiese verhaal wat jonger tieners baie sal geniet. Die verpakking is aantreklik, die karakters oortuig en die verhaal lees lekker. ...............................SSJ

TUTU, Desmond and ABRAMS, Douglas Carlton
Desmond and the very mean word: a story of forgiveness / illustrated by AG Ford.- Walker Bks., 2013.

‘Archbishop Tutu describes the power of words and the secret of forgiveness in a story from his South African childhood during apartheid. One day Desmond rides his bike past a gang of boys, one of whom calls him “a very mean word”. The pain of the word stays with him for days, following him around “like a shadow in the hot sun”. A few days later, Desmond retaliates with a mean word of his own, but it leaves a “bitter taste in his mouth”. Father Trevor recommends forgiveness, but the child is not ready to forgive someone who has not apologised. A week later, he sees his tormentor being harassed and is surprised to feel sorry for him. That moment sets the stage for Desmond’s act of forgiveness, and he finally experiences the “magic” about which Father Trevor spoke. Ford’s richly coloured paintings capture life in the South African township. Light is a strong element, from the blazing sun to deep shades of night and sadness. The story avoids a preachy tone by staying true to Desmond’s emotions and his struggle to reach a moral high ground. The book is both a lesson and a slice of life, giving insight into the person Archbishop Tutu became as an adult. The preface explains apartheid in child-friendly language, and the afterword tells more about the real Father Trevor. Some children might feel frustrated that the “very mean words” are never specified, but the real point of the story is the personal power one derives from letting go of revenge.’ (School Library Journal.) This is a lovely picture book for older children.

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

EB .................................................................Erich Buchhaus
SSJ..............................................................Stanley Jonck
TGS .............................................................Theresa Sass

There is no power on earth like imagination, and the worst, the most obstinate grievances, are imagined ones.

Laurens van der Post
(South African writer, 1951)
ACCESSIONS

Koch, Herman. The dinner.- Atlantic Bks., 2012.
Koppelaar, Hans. She’s never coming back.- Sphere, 2012.
Meyer, Deon. 7 Days.- Hodder, 2012.
Ntumy, Cheryl. The vow.- Virago, 2013.
Ozkan, Serdar. The missing rose.- Rider, 2012.
Rain, David. The heat of the sun.- Atlantic Bks., 2012.
Reichs, Kathy. Bones are forever.- Heinemann, 2012.
Vargas, Llosa, Mario. The dream of the Celt.- Faber, 2012.
Vernon, Roland. The good wife’s castle.- Black Swan, 2012.

AFRIKAANSE VERHALENDE LEKTUUR

Beek, Johann. ‘n Doktor vir Kashowe.- Hartbees Uitg, 2012.
Brain, Helen. Liefde is nie tjiklits nie.- Human, 2013.

Oosthuysen, Janie. Ouens is nes ekstra bagasie.- Human, 2012.
Penzhorn, Anna J. Fees van versoening.- Donker Sjokolade, 2013.

XHOSA FICTION

Wees skeppend vir Kersfees!

Saamgestel deur
GRIZÉLL AZAR-LUXTON

Bibliotekarisse en biblioteeklede se kreatiwiteit het werklik geen einde nie.

Kyk net hierdie ongelooflike skeppings wat reeds sommige biblioteke versier:

Dit sal sekerlik gebruikers in die regte stemming bring vir die heerlike feesdae wat voorlê. Nie net is dit ’n tyd om te ontspan, en om saam met vriende en familie te kuier nie, dis ook tyd om agteroor te sit en daardie spesiale boek te lees waarvoor daar nie gedurende die jaar tyd was nie.

Ons weet dat daar nog talle voorbeelde is, maar dit het nog nie by die KB uitgekom nie. Stuur gerus u foto’s in en vir diegene wat nog nie aan iets kon dink om te doen nie, neem inspirasie van hierdie innoverende versierings en maak u eie.

Geniet die feesseisoen!
THE WORKROOM

IGumbi loCweyo

Library interiors for comfort and inspiration

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The library is the one public space where people may spend hours at a time for free, getting access to resources, socialising, meeting, studying, waiting, reading – or – yes – relaxing.

It is essential to create a pleasant ambience and an inviting atmosphere in a library. A public library should not just be a space filled with shelves, where strict rules of silence and order apply, but a welcoming area to which people would like to return.

Many books have been written on this subject and this article only scratches the surface.

Some ideas to keep in mind

• Colour scheme

Colours and finishes will set the mood for your spaces – whether you want to create a calm and reflective atmosphere or an upbeat environment with a buzz. Colour psychology is based on the mental and emotional effects colours have on sighted people. Colours can create a relaxing, calming or irritating environment.

In large libraries it might be a good idea to differentiate between the various spaces like study, children’s areas, teenage corners, internet areas, et cetera.

Read up on colours and the effect they have on people to decide on the mood you want to create in your library. Colours have different shades and may have different meanings and influences in different cultures.

Blue
• is calm, sedate and can lower blood pressure
• gives a sense of coolness
• builds confidence
• enhances intuition
• is the most productive colour.

Red
• increases enthusiasm
• stimulates energy, passion and strong emotion
• encourages action, confidence and appetite
• gives a sense of protection from fears and anxiety
• some cultures consider red to represent luck.

Green
• is soothing and restful on the eye
• is relaxing, mentally as well as physically
• helps alleviate depression, nervousness and anxiety
• offers a deep sense of renewal, self-control and harmony.

Orange
• can stimulate feelings relating to summer
• stimulates hunger and enthusiasm
• relates to meditation and higher self
• promotes creativity.

Brown
• gives a feeling of wholesomeness and practicality
• also of stability and reliability
• makes people feel grounded with a connection to earth
• offers a sense of orderliness.

Purple
• is uplifting
• calms the mind and nerves
• offers a sense of spirituality and wisdom
• encourages creativity and success.

Yellow
• is mentally stimulating
• stimulates the nervous system
• activates memory
• encourages communication
• is the colour most likely to cause eye strain and is prone to make babies cry.

White
• aids mental clarity
• encourages us to clear clutter or obstacles
• evokes purification of thoughts or actions
• enables fresh beginnings.

Black
• is inconspicuous
• creates restful emptiness
• is mysterious, evoking a sense of potential and possibility
• represents sophistication.
• Comfortable furniture

Comfortable and durable furniture will encourage visitors to linger. For many people a library is a good space to relax and study.

The large variety of styles of furniture for study and reading areas, children’s corners, et cetera, that is available makes deciding on the interiors very exciting. It is a good idea to ask around, visit new libraries and look at websites for new ideas.

Round or octagonal tables may waste a bit of space, but rectangular tables can be very ordinary. The determining factor will be the space available and the need for the number of seats.

• Spaciousness

Architects have a good idea of the space needed for people to move comfortably between shelves, around counters, between tables and chairs, et cetera. Adequate space is required to move from the counter to the front door or between areas. The lay-out of the furniture should therefore be planned according to specific norms. When planning to upgrade the library, it is necessary to create optimal space, keeping, for example, book trolleys in mind.

Study space is in high demand in South African libraries. Technology has also brought about a demand for space, such as for photocopying machines, computers with Internet access (and soon, broadband). This in turn will draw more people to the library as a public space.

• Layout or display of categories

Popular categories such as Westerns, Romance, Short Stories, the Classics, Science Fiction, Teenage Fiction, et cetera, make using the library a pleasure but will also result in more people crowding that area. Ensure that these high use areas have enough space to accommodate all the users.

The layout should be functional and convenient for both users and staff.

• Lighting

Be aware of dark spots in the library and immediately report bad lighting. If necessary, ask a professional to measure the light in dark areas. Maintenance of lights is essential.

• Flooring

Carpeting behind the counter is as important as carpeting in the reading areas to dampen sound. The use of different colours in the various areas in the library will contribute to the atmosphere and serve to identify the various zones.

Tiles or industrial flooring in the foyer and open walkways in front of the counters are more suitable for high traffic volumes. Flooring will also be influenced by the surfaces directly outside the library. In certain libraries, the use of carpets will be unwise due to muddy, dusty and often unpaved exteriors.

For practical reasons the carpets should not be too light in colour and should be discussed with the electrical engineer during the planning stage. Darker flooring, for example, will require different lighting than lighter floors. Light reflects off colours and surfaces and could influence the library experience for users and staff.

• Signage

Signage does not just add to the accessibility of material, but should be attractive and clear and should be considered as being part of the look and feel in the library.

• Displays and display shelves

The use of toys and colourful objects and a variety of posters and displays that are changed monthly, add to the atmosphere and the stimulating surroundings in the children’s library.

Many older libraries do not have enough display shelves. (This is a good reason why people rather make use of the book trolley where recently returned books are to be found). Display shelves should be kept stocked with titles inviting the reader to pick them up and take them home.

Publishers give much attention to designing cover pages to sell books. So, if possible, it is advisable to display the front of the book, because it draws attention and enlivens the library shelves.

Special displays on Good Reads, New Best Sellers, Classics, et cetera, keeps stock ‘alive’ amongst avid readers.

• Murals

Tastefully done murals for the children’s libraries (for example, those in Barrydale Library) add atmosphere and stimulation.

• Pinboards

In many small libraries staff have a bad habit of sticking posters or small notices on a bare wall. Over time the fatty marks and residue left behind create a bad impression and result in interiors needing a repaint more frequently (which does not always happen). Neat pinboards with notices that are kept up to date and neatly spaced make a good and professional impression.

• Maintenance

Faulty lights should get immediate attention and loose carpet tiles, cracked and dirty windows, graffiti on walls, shelves, et cetera, should also be fixed as soon as possible. It might be necessary to include photos of items that need attention in monthly reports.

A well-maintained, stylish library will contribute to a positive experience for the public.

• Planning extension

When a library becomes too small to function effectively, proper planning for extension should be done rather than several small additions that would make eventual extension or functionality problematic.

• Furniture

Furniture should be kept in a good condition and broken or nickety pieces removed from public spaces. Good and sturdy children’s furniture will ensure lasting use rather than frequent replacement. You may think that this is just good sense and logical, but surprisingly, many people don’t follow this rule.

Finally, ask yourself: is your library an inspirational and welcoming space? Does it attract non-members to return after their first visit? Does the community find it neat, useful and stimulating?

It is up to you, the librarian, to create a library interior that is a joy to use and to work in.

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Public library advocacy is a planned and sustained effort to raise awareness of public library issues. It is an ongoing process of building support and understanding over an extended period of time. Advocacy therefore also has a great deal to do with building relationships, partnerships, finding champions and collaborating with them. It becomes a critical function for Friends in times of stress for the library.

Public libraries are often seen as a non-essential or ‘soft’ service which will be replaced by electronic media. Libraries need the support of the public and all levels of government to challenge this myth of obsolescence.

Friends should be aware of local and national issues that affect libraries, such as the unfunded mandate and conditional grants. So much of what they can do in an advocacy campaign is educating the public about what is at stake.

Friends can make a longlasting, significant difference for libraries by:
- working with the librarian-in-charge towards the achievement of a specific goal, with a strategy and timelines
- publicity via a Friends newsletter; the local press, flyers, radio, et cetera.
- involving library management, local decisionmakers, politicians
- the composition of their executive committee, with representatives reflecting the diversity of the community they serve. (In reality it is usually older, retired people who have the time to devote to Friends’ affairs.)

Friends groups that are visible in the life of the community increase their ability to raise money and the profile of the library. Friends can gain visibility through, for example:
- a mention in the local newspaper/letters to the editor/radio/TV/Facebook/web sites
- inviting local councillors to library events and adding them to the regular Friends’ mailing list, even if they are not members. Councillors have ward allocations, which can be spent on libraries
- hosting events in the library and inviting community leaders
- offering special benefits for members, for example, preview of a special book sale, newsletters.

Public libraries are often seen as a non-essential or ‘soft’ service which will be replaced by electronic media.
In 1979, the Friends of Libraries USA (FOLUSA) was created to formalise the loose national network of Friends groups increasing their potential to promote libraries. FOLUSA joined with the American Library Trustee Association (ALTA) in 2008 to form a new American Library Association (ALA) division, the Association for Library Trustees, Advocates, Friends, and Foundations (ALTAFF). ALTAFF provides many resources for Friends groups seeking to advocate for their libraries in new ways. ALA’s Public Information Office tracks legislation and offers information and resources for advocacy and helps in dealing with legislative issues. Materials for conducting an advocacy presentation, training materials, information for dealing with the press, and other ideas are available. ALA’s Advocacy Centre provides a library advocate’s handbook.

In Cape Town, the Indaba of Friends of Libraries was founded in 2002, when representatives of Friends groups got together to discuss common problems, share ideas and debate issues, such as enlisting greater community support for local public libraries; the extension of library activities to the benefit of local communities; ways of fundraising, and projects that could make communities more conscious of the importance of reading and their libraries.

Lobbying

Advocacy will often include the need to lobby. Lobbying involves interaction with decision-makers to secure specific objectives at an appropriate point in the legislative, policy-making or budget process. It also requires a thorough knowledge of the priorities, interests, schedule and political clout of the decision-maker.

Consult with the librarian-in-charge to identify problem areas. Develop a clear specific strategy regarding those areas or persons you wish to influence, who could be city councillors, provincial authorities or members of parliament. Find ways to communicate your message. Use any method available: phone calls, letters to the press, the Internet. Friends can be outspoken in lobbying for issues, for example, in Bellville the Friends chairman lodged an objection with the City Council to the proposed extension of the hospital and the building of a parking garage opposite the library, as the critical shortage of parking is affecting library usage. When a front page article on the issue appeared in the local community newspaper, Friends sent letters in support of the library’s predicament.

Partnerships

In an era of decreased budgets, over-extended staff and limited resources, partnerships make more sense than ever. It is critical for the library to purposefully seek out to collaborate with organisations and individuals in the community who have compatible interests and complementary strengths to successfully deliver services. The City of Cape Town has acknowledged the Friends as valued partners in its library service, together with other outstanding partners such as the Shuttleworth Foundation (which donated more than R12m for the renovation of Durbanville Library and the erection of a new library in Fishbekraal, and in addition, gave each library R1m for new books); the Carnegie Corporation (for a revamp of the Central Library and new libraries in Harare and Kuyasa) and MASICORP (a new library in Masiphumele).

Friends who have signed a Library Charter (a partnership agreement with the City) and who are formally constituted, are acknowledged as partners. The Library and Information Service conducts an annual survey of contributions by Friends in terms of volunteer hours and donations to the library.

Relationship with librarians-in-charge (LiC)

A code of conduct was drawn up by the Indaba of Friends of Libraries for Friends groups within the City of Cape Town. What should the role of staff be and how much time should they spend on Friends activities? As all Friends money is spent on the library and its activities, it is in the best interest of the library to co-operate with and promote the activities of Friends and recruit members for them.

What are the benefits of Friends other than fundraisers? The most successful libraries have great community backing. Nobody is more aware of the importance of the library in the community than a library Friend. The more closely a LiC and the Friends work together, the stronger the message that is sent out to the community.

When there are poor relations between the Friends and the LiC, when the understanding of roles between the Friends and the LiC breaks down, the library suffers.

Code of conduct: Friends

Friends should not derive any personal advantage from being members of the association.

Friends must have a constitution and adopt the City’s Charter for Friends to be formally recognised as a Friends association and be a member of the Indaba.

Libraries need the support of the public and all levels of government to challenge this myth of obsolescence.
Friends of the Library

Abahlobo Bethala Leencwadi

LOBBYING

- Identify problem areas
- Develop a clear specific strategy
- Identify persons you wish to influence
- Find ways to communicate your message
- Use any method available: phone calls, letters to the press, the Internet

Attendance

- Volunteer by arrangement with the librarian-in-charge
- Attendance register for volunteers as per City requirements

Committee meetings/communication

- The LiC or authorised representative to attend all committee meetings and give feedback on library issues
- Purchases for/donations to the Library submitted to and approved at the meeting
- The LiC communicates with Friends through the chairman or office bearers and at committee meetings

Conduct

- Friends and Library staff treat each other with friendliness and respect
- Friends do not interfere in operations of the library but can raise library issues at a committee meeting and draw attention of LiC to concerns in the community
- Friends do not give instructions to library staff
- Complaints by the public about library services or staff should be referred to the LiC, who should then give feedback on how matters were resolved.

Friends money

- Follow local authority regulations for handling of Friends money
- Proof of purchase to be supplied for all expenditure financed by Friends
- Expenditure to be audited.

Telephone/fax use

- Friends should be allowed access to the Library’s telephone/fax if they are conducting business for the Library, for example, placing an order for the library, querying the non-arrival of a periodical for which they pay the subscription.

Photocopying on Friends copying machines

- Friends may be allowed to do official photocopying on the library’s copier but an accurate record must be kept of such copies so that money tallies with readings.

Borrowing privileges

- Friends do not have special privileges, nor are their fines waived.

Parking

- If Friends are working as volunteers, they should be able to park in an area where they will not be subject to parking tickets, should such an area be available. Every effort should be made to enable Friends to park free of charge.

Use of computers

- Friends may not use staff computers unless authorised to do so for a specific task.

Press

- As a LiC is not allowed to communicate with the press, other than providing details of programmes offered by the Library, the Friends can raise sensitive issues in the press, either on their own behalf or of the community served by the library.

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Mandela on . . .

- Speech
  - ‘it is never my custom to use words lightly’

- Fortitude & perseverance
  - ‘the greatest glory lies not in never falling, but in rising every time we fall’

- Racial harmony
  - ‘is an ideal for which I am prepared to die’

- Non-violence
  - ‘one of our strongest weapons is dialogue’

- Forgiveness
  - ‘forgiving where forgiveness is necessary but never forgetting’

- Democracy
  - ‘I must step down while there are one or two people who admire me’

- South Africa
  - ‘never again shall this land experience oppression’