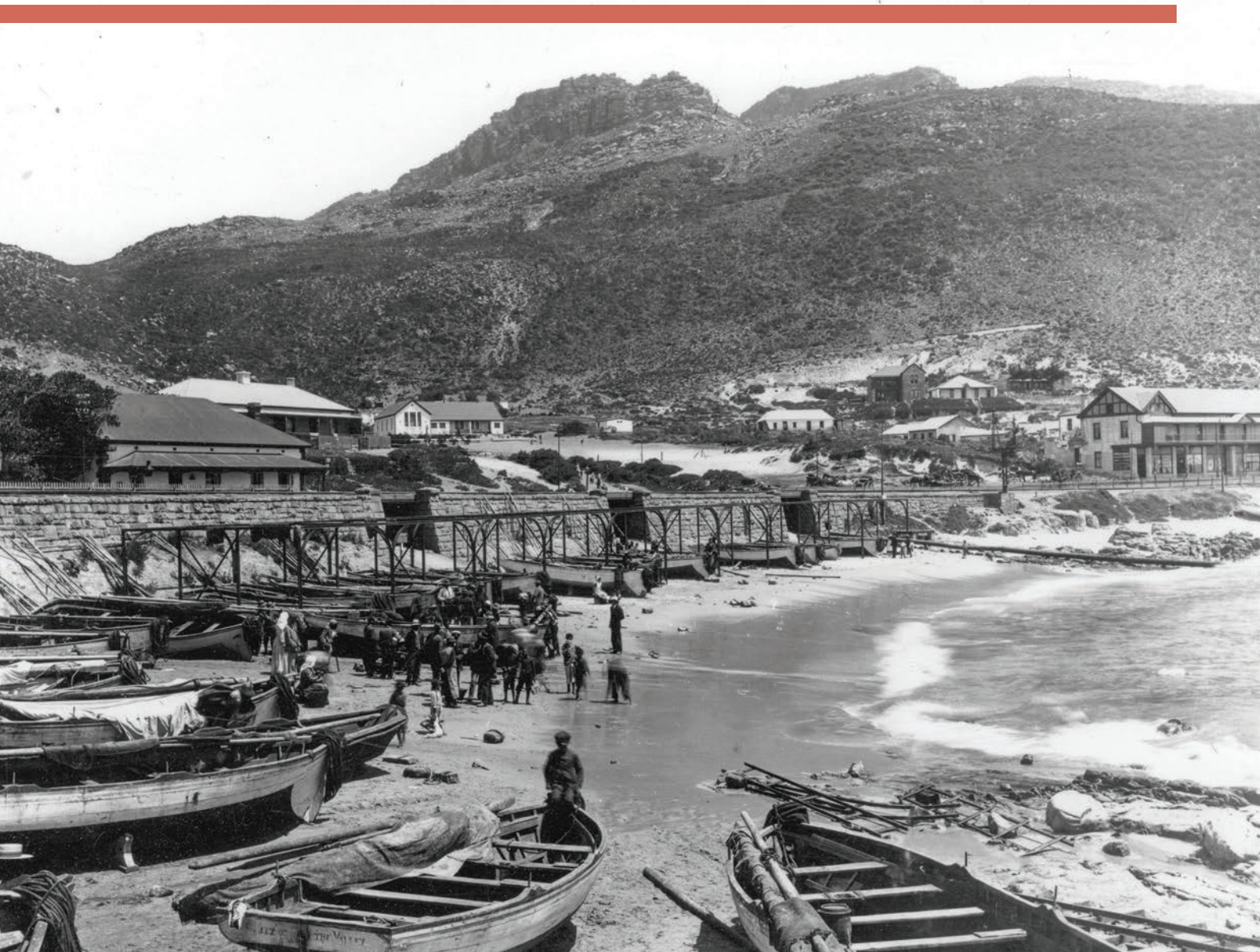


# CAPE KAAPSE LIBRARIAN BIBLIOTEKARIS

Volume 66 | Number 6 November/December 2022



Western Cape  
Government

FOR YOU

Cultural Affairs and Sport

# editorial

As the festive season nears, we as parents are bombarded with considerations (or demands!) over gifts for our children. Now while the gift of reading through a book couldn't hopelessly compete on the coolness scale against an action figure, makeup or train set or PlayStation, there's another seldom-considered path towards literacy — and that's through handwriting.

Learning optimally takes place when the subject matter is presented in multiple ways. In the case of reading, it is enhanced through the mechanics of handwriting; the multisensory sensation of muscular input fed by language processing in the brain and the simultaneous optical recognition of letters.

Much the same process occurs in the brain when words are spelt out orally before being written down.

It's a proven fact that language development is accelerated through handwriting, and studies have shown that children that excel at handwriting are likely to perform the same at spelling. The reasoning alleged is that the marriage of fashioning letters by hand while the mastering of sounds stimulate brain circuitry specifically linked to literacy.

So amidst an ocean of wannabe-woke issues clamouring for our attention, here's a — *the* — hashtag truly worth following right now: *#handwritingmattersmost*.

That's the good news — and it's free.

The bad news is a pencil and writing pad alone will never cut it as a Christmas present. Which means you're not off the hook for buying that eye-wateringly expensive PlayStation yet.

After a most tumultuous year characterised by crippling load shedding and salary-sapping inflation, enjoy a most deserved festive break, and may 2023 shower you with limitless happiness and good fortune.

Soos die feesseisoen naderkruip, word ons as ouers gebombardeer met voorstelle (of eise!) vir presente vir ons kinders.

Hoewel die geskenk van lees deur 'n boek nie 'n kat se kans staan teen die coolheid van 'n aksiefiguur, mooimaak- of treinstel of 'n PlayStation nie, bestaan 'n verdere, minder bekende middel tot letterkundigheid — deur middel van skrif.

Die leerproses vind optimaal plaas wanneer die onderwerp voorgestel word op meer as een wyse. In die geval van lees, word laasgenoemde verskerp deur die meganiese werking van die handskrifproses, die multi-sensoriese sensasie van spierinspanning aangedryf deur taalprosessering in die brein en die gelyktydige optiese herkenning van letters.

Dieselfde proses speel uit in die brein wanneer woorde eers mondelings uitgespreek word voordat hulle neergepen word.

Dis 'n welbekende feit dat taalontwikkeling versnel word deur handskrif, en studies het bewys dat kinders wat met skrif uitblink, gewoonlik ewe spelvaardig is. Die beweerde verklaring hiervoor is dat die kombinasie van die lettervorming per hand en die bemeestering van klanke breinstroming spesifiek ten doel van geletterdheid stimuleer.

Terwyl ons daagliks verdrink in 'n oseaan van kamma-kastige en aandagsoekerige woke-kwessies, is hierdie *dié* nastreefwaardigste hutsmerk van almal: *#skrifmaakdiemeestesaaik*.

Dit was die goeie nuus — en dis gratis.

Die slegte nuus is dat 'n potlood en skryfblok op hulle eie onmoontlik nie aanvaar sal word as 'n kersgeskenk nie. Wat beteken jy gaan nog steeds daardie peperduur PlayStation moet koop.

Met nóg 'n stormagtige jaar gekenmerk deur verlammeende beurtkrag en salaris-slurpende inflasie eindelijk agter die rug, is dit tyd om te groet. Geniet daarom 'n mees welverdiende feesvakansie en mag 2023 jou omhels met perkelose vreugde en geluk.



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

*Braam*



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## ON THE COVER

### Kalk Bay, circa 1910

Following the establishment of the Dutch colony at the Cape, the burning of seashells to supply lime and chalk for construction purposes began after the 1670s in the vicinity of a small elongated beach off False Bay. The area appropriately became known as Kalk Bay. Yet, as a natural harbour it simultaneously attracted large numbers of fishermen, amongst them emancipated slaves and groups of Filipino sailors, who ventured into earning a living from fishing.

The town of Kalk Bay then developed into a thriving fishing community, with fish being caught there before being transported to Cape Town. Of added economic importance was that of whaling, especially the Southern Right whale; as a single carcass could produce an estimated average of 70 barrels of oil.

After 1889 however, Kalk Bay's glorious epoch and abundance of marine resource ground to a halt in the wake of a stone viaduct and railway line being constructed over the beach area, thereby hindering fisherman to trawl their boats onto the beach. Today, the picturesque town remains

a significant tourist attraction, bearing the remnants of a once-thriving fishing industry.

Picture credit: 06 R1547

The **Cape Librarian** extends its gratitude to the Western Cape Archives and Records Service for making available its rare collection of vintage photographs of the Cape for the cover images for all issues of the magazine in 2022.

## A word of thanks from our director



My fellow librarians...

As in the past two years, 2022 started and ended with its own unique set of challenges. In the beginning of the year the world was still battling the clutches of COVID-19, but now we are faced with a cost of living crisis that has — owing to pressures on government budgets — had an indirect adverse effect on social

spending, of which libraries is just one recipient.

Yet such pressures have only brought out the best in the Western Cape Library Service (WCLS). Evidencing the province's continued commitment to community upliftment, several major infrastructure projects were successfully launched throughout the year. Without a doubt, our proudest achievement of 2022 was the opening of the Archbishop Desmond Tutu Public Library in Swellendam at the end of May.

Another memorable moment was when Premier Alan Winde and Minister Anroux Marais opened the upgraded Noordhoek Public Library in February. In addition, Bergsig (Kannaland) opened its doors in May and a new library service point also saw the light at Rosevalley near Oudtshoorn in July.

Both Bergsig and Rosevalley were added to the rural connectivity network, which provides a breakthrough opportunity for students and job-seekers alike in getting plugged in to a greater world of knowledge and opportunity.

Indeed, the calling of the librarian now extends far beyond books; it is now about creating enabling opportunities to our patrons through the provision of access and knowledge.

To this end, I would also like to extend a word of gratitude to all our library staff who have done fantastic work through the outreach programmes servicing their immediate communities. We should never forget that our libraries are not only institutions of literacy, but also of knowledge, hope and social cohesion.

As a province, we have our continued support of youth and job creation through the 1000 stories project and our ICT Yeboneers Programme in partnership with YearBeyond.

The WCLS, as well as City Libraries, have also throughout 2022 promoted our online borrowing service and it has been a joy to witness the continued rapid uptake as a provider of access to not just ebooks but also international magazines and audio titles.

Unfortunately, sweetness seldom comes without some bitterness; and for all the milestones the WCLS achieved in 2022, fate struck at the end of October when the Beaufort West regional office was destroyed by a fire.

We are grateful that no-one was hurt and that staff will be accommodated in the Mimosa Library during the process of rebuilding the old office. A word of thanks is also due to all who stood up in support and offered a helping hand during this difficult period.

Clearly, 2022 gave the WCLS a lot to be proud of, but the challenges faced by the country and province will not be any less taxing in 2023. There is only one way to beat such afflictions and that will be to stand together in everything we do — and never losing sight of the greater goal of serving our people.

For that, I thank each and every one of you in your tireless contributions made in 2022. We are truly, in everything we do — better together.

Have a safe, happy and blessed festive season, and come back stronger in 2023!

**Cecilia Sani, Director: Library Service**

## libraries | biblioteke

### Displays | Uitstallings

1. The Cancer Month display (October) created by **Mbekweni Library's** assistants attracted many users.
2. Die klein plattelandse biblioteke by **Protem** in die Kaap-Agulhas-area het 'n uitstekende uitstalling vir Halloween opgetoor. Ongeag hulle beperkte ruimte kon hulle nogtans wys wat gedoen kan word met 'n bietjie inspanning en baie verbeeldingskrag!







## Brand verwoes Beaufort-Wesstreekkantoor

Op Maandagaand 31 Oktober het 'n kortsluiting 'n wat tot 'n onbeheerbare brand gelei het, die streekkantoor van die Wes-Kaapse Biblioteekdiens in Beaufort-Wes in puin gelê.

Niemand is in die voorval beseer nie, hoewel duisende boeke vernietig is aangesien die kantoor gebruik word as 'n bergingsdepot, sowel as die Biblioteekdiens se administratiewe kantoor in die Sentrale Karoo.

Guy Redman, die departementshoof van die Departement van Sport en Kultuursake, het sy spyt en medelye oor die insident uitgespreek. 'Die verlies van enige regeringsdiens is verpletterend. Dis 'n tragedie vir die departement en ons sal kyk na wat ons gaan doen, omdat daar nie infrastruktuur in Beaufort-Wes is nie.'

Die kantoorpersoneel sal tydelik oorgeplaas word vir die hervatting van hulle pligte by die nabygeleë Mimosa Biblioteek.

## Scottsdene upgrade set to win young hearts and minds



Earlier this year, **Scottsdene Public Library** refurbished its children's area with new furniture received from Ward Allocation. The new arrivals include a brightly coloured story time stage, which is much enjoyed by the children. This space has become so inviting for reading and play activities, not only to children but also their parents, who have become inspired by the space to read to their children. It does not only make them feel valued but also offers a sense of comfort and safety away from home. The community and staff expressed their gratitude to Subcouncil 2 for supporting the library's mandate of supporting lifelong learning. On the day of the launch, various activities were enjoyed by everyone present, including an icebreaker, play activities and story time followed by a talk by Cllr Kyle Carls who motivated children to make use of the library, read books and become the best they want to be in the future.

**Vuyokazi Tatana-Somlata, Senior Librarian: Scottsdene Public Library**

## Learner's licences at Huguenot Square



**Huguenot Square Library** ran a learner's license course for the community from 18 to 20 October with the help of the Western Cape Traffic Department. Attendees were served with a light breakfast of coffee, tea and a muffin to start off their first day. Senior Librarian Daniel Arendse did the welcoming and introduction. A full session was done by the facilitators who steered them through the coursework. On Day 2, the students were given homework from the previous day to revise and complete at home. On the final day, class resumed in the hall at Huguenot Square Library. Attendees were given a written mock test of the learner's licence paper. Huguenot Square Library will also offer the course digitally whereby people can do a mock learner's license test on the library's computers. Owing to continuous interest in the programme, we are hoping to make this an ongoing event.

**Cheryl Petersen, Assistant Librarian: Huguenot Square Library**

## Ocean View celebrates its golden anniversary

**Ocean View Public Library**, an anchor in the community, celebrated its 50th birthday in August.

Ocean View was established in 1968 in the apartheid era when coloured families formerly residing in adjacent white areas were forcefully removed and re-established in the Slangkop (today Ocean View) area. It then consisted of around 30,000 residents, served by two primary schools and one high school; as well as some shops, a butcher and it had a soccer field. The library was built and opened in August 1972. Its mission since then was to enlighten our community and never stop broadening their horizons.

One particular highlight came in 1990, when we honoured our local writers and artists — Gladys Thomas, Peter Clarke, Beverly Jansen and Frank Brown. Their works were displayed in our library and each read some of their works to an attentive crowd. Community author and playwright Thomas explained that one didn't need a degree or a PhD to be a writer; ordinary people can accomplish anything as long as they have compassion for others. Our literacy campaign also started that year.

Because none of the schools in the area had their own library, our library has served as the central reference facility for the whole community. Even though there is a degree of poverty in our community, the library has continued to shine and has, since 1992, hosted regular educational programmes such as chess, drama, crafts, fabric painting, literacy classes and talks on topical issues. With the help of volunteers we have also provided regular school holiday programmes (with soup served each day to many children!). Over the years the library has had five amazing librarians in-charge: Sadia Adams, Asa Majiet, Jean Williams, Carmen Fowkes and Ashley Lewis. Each played a major role in our growth and positive status enjoyed by the library in our beautiful community.

In 1998 the library was extended and its hall transformed into a children's section. The old children's section was then transformed into the teenage section. We were then promised a library hall, but 24 years later this has still not yet materialised. Sadly this hinders the scale of the programmes and activities that we would ideally like to provide. Computers fulfil a vital service in our community because of the high rate of unemployment and absence of such facilities elsewhere in Ocean View. We are also the venue for the EPWP enrolments and interviews.

The key to the success of any organisation is the people who run it. The library is managed by a team of four awesome, caring, friendly, enthusiastic and hardworking ladies: Fatima Kiel (Acting Librarian-in-Charge), Natasha Arendse (Acting Librarian-in-Charge), Ulfah David (Assistant Librarian) and Maureen Keet (Library Aid).

Some notable ex-patrons include Joe Barber, Oscar Petersen, Tarryn Lamb and Emo Adams. The latter has participated in our mentoring programme organised by our own Fatima Kiel, who won three awards in 2021. We have our community at heart and encourage everyone to join and benefit from all the facility has to offer.

Our community has tripled in size over time and the services we provide have had to adapt accordingly. We have regular storytelling programmes, movie days, library



Ocean View Library staff

orientations, a study place, chess club, art classes and reading classes. We also host competitions, tutoring classes, provide legal service from UCT Law Clinic; and have become the communal safe haven in difficult times of crime that threaten our community. The staff is committed and love going the extra mile — and providing the best facility to keep everyone coming back for the love of reading and the services that they render.

**Fatima Kiel, Librarian: Ocean View Library**

## Fine Free Week at Wesfleur



The **Wesfleur Library** team decided to serve their patrons in style during the Fine Free Week from 5-10 September, dressed as their favourite fairytale characters. (Ltr): Cindy Xaba (Librarian-in-Charge), Durith Desmore (Librarian), Daniëla Volkwyn (Assistant Librarian), Edith Marthinus (part-time Assistant), Gabriël du Toit (Assistant Librarian), Fredelene Arendse (part-time Assistant) and Mario le Fleur (Librarian).

**Durith Desmore, Librarian: Wesfleur Library**



## Somerset West rocks its first PramJam



**Somerset West Library** hosted its first PramJam on 25 October. The initiative started when a parent asked if we have any programmes for toddlers as she and a friend were interested in bringing their children to the library to read some stories. Subsequently, we decided to start a PramJam for parents wishing to establish an early love for reading by their children. This forms part of the City of Cape Town's Reading Strategy. It also aims to encourage reading for fun and pleasure. The PramJam was loved by children and parents alike and is now set to become a regular occurrence at Somerset West Library. It is held every alternate Tuesday morning at 10am and all are welcome to join.

**Nizam Bray, Principal Librarian: Somerset West Library**

## D'Almeida's computer course is designed to build dreams



**D'Almeida Public Library** offered a basic computer skills training course on 8-9 September and 14-15 September. With increasing demand to present basic computer skills, the librarian set a plan in action, with the assistance of the YeBoneer ICT Cadet. A total of 13 unemployed youth benefited from this training. All participants were also assisted to register on SA Youth for future job opportunities. Teaching digital literacy starts with basic computer skills required to use technology. Without an understanding of computer fundamentals and typing techniques, the pursuit of digital literacy automatically becomes a bigger and lasting hurdle to clear. The YeBoneers ICT programme is one of a range of youth programmes established by DCAS that helps improve the service orientation of public-facing offices.

**Leilani van der Berg, Librarian: D'Almeida Public Library**

## miscellany

### Oudtshoorn's oral history immortalised

The Department of Cultural Affairs and Sport's Library Service launched the Oral History project in Oudtshoorn on 25 October. The launch was attended by 100 guests including storytellers, municipal councilors and dignitaries, along with the Minister of Cultural Affairs and Sport, Anroux Marais.

The Department recognises the importance of collecting, preserving, protecting and disseminating living heritage. With this aim in mind the Department has over the past few years embarked on a process to record the oral histories of the people of the Western Cape. Through this initiative, the oral histories of local communities across the province have been captured and preserved so that future generations can hear first-hand accounts of the histories of their areas.

In her keynote address, Minister Marais said: 'History gets lost and must be preserved, which is the aim of the Oral History Project. It is what makes you who you are and young people must also be able to identify with the stories. It is wonderful to see such a diverse group of storytellers here in Oudtshoorn.'



Minister Marais with Oudtshoorn municipality library staff

The Department will in future continue rolling out this initiative in various communities across the province.

**Neville Adonis, Assistant Director: Information, Research, Publication and Promotions, Western Cape Library Service**

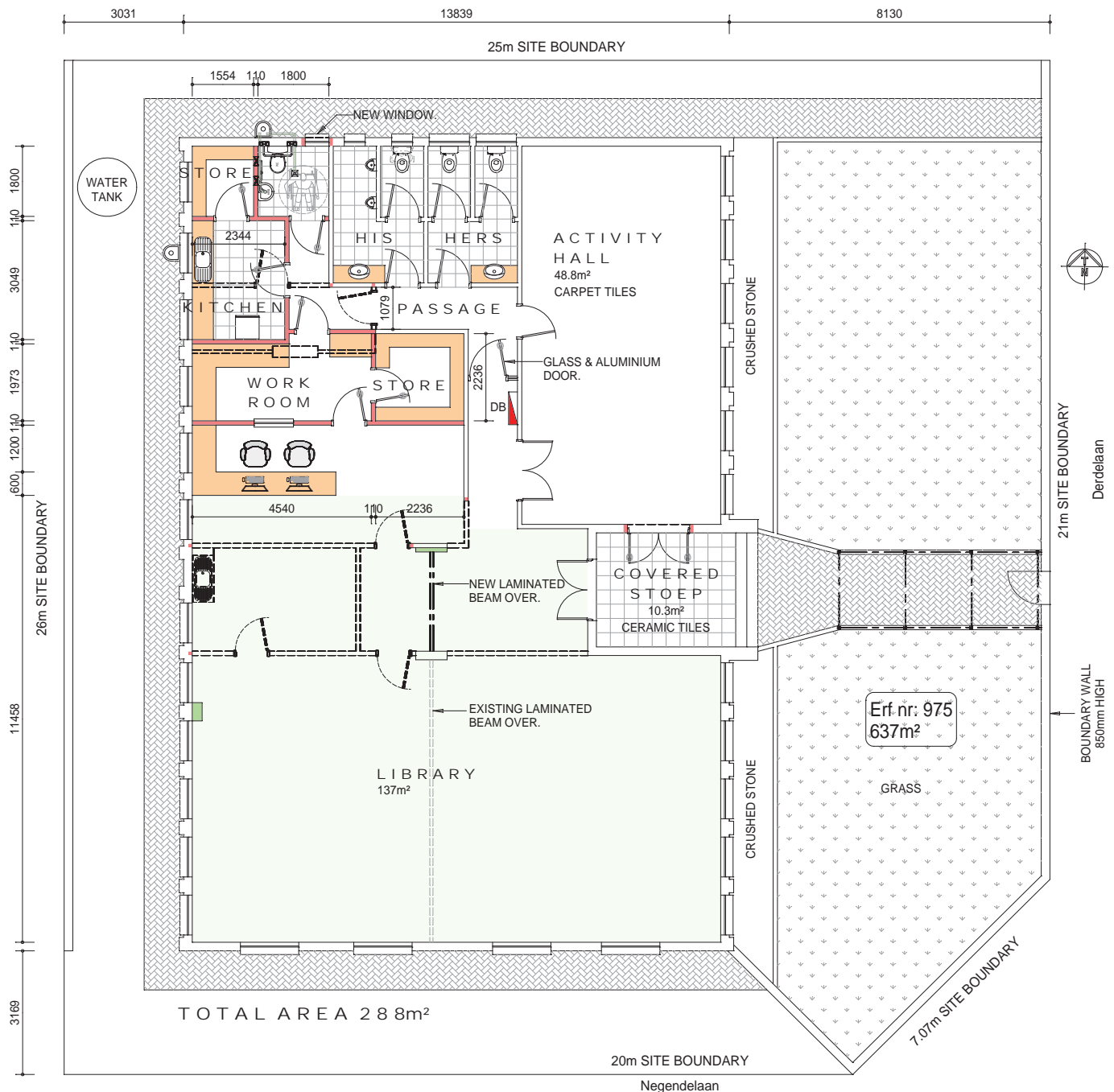


## The official opening of the new Bergsig Public Library

On Friday 6 May, the brand-new **Bergsig Public Library** was officially opened by the Minister of the Department of Cultural Affairs and Sport, Anroux Marais. The project, undertaken in partnership with the Kannaland Municipality, will serve the community of Bergsig in Calitzdorp.

### The building

The new library facility, which took approximately 12 months to complete, was designed and overseen by architect, Brian Verwey. With a floor area of 288m<sup>2</sup>, the new library boasts two computer workstations, an activity hall and 12



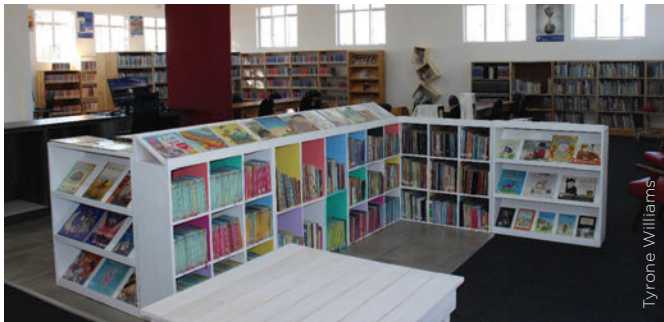
The floorplan of the new Bergsig Public Library



Children's section



Entrance of Bergsig Public Library



The new library stocks over 8,880 library materials



(Ltr): Bergsig Public Library opened by Minister Anroux Marais, Mphakamisi Phaki Mbali, Ronel Mouton and Murusda van Heerden



The new facility can accommodate more than a dozen patrons in its capacious study area

seats in its spacious study area. The total cost of the new library amounted to R1,65 million, which was financed by the Conditional Grant funding. The fully equipped library is expected to enhance the learning environment and provide stimulation and entertainment to residents of the Bergsig community.

### Special features

The walls of the new library building are filled with vibrant, eye-catching paintings of animals, nature, books and cartoon characters. In addition, the user-friendly library features many windows that bring natural daylight and adequate ventilation into the building.

### Activities and services

Activities and services provided to patrons of the library include free internet access, library outreach programmes, storytelling sessions, school holiday programmes, photocopying, printing and the circulation of library materials, to name a few. The library also provides learners with the opportunity to do research for projects and school assignments. In this regard library patrons have access to a collection of more than 8,880 library items, which include specially designed sections for children, teenagers and adults as well as a reference and study area.

### Staff

The library's staff complement consists of Monique Claassen (Library Assistant) and Adri Julies (Library Aid).

### Research Section, Western Cape Library Service



### Library operating hours

The library is open to the public on Monday to Friday from 10h00–17h00 and on Saturdays from 09h00–12h00.

### Library contact details

Name of library: Bergsig Public Library  
 Postal address: PO Box 30, Calitzdorp, 6660  
 Physical address: 3rd Avenue, Bergsig, Calitzdorp, 6660  
 GPS co-ordinates: -33.523469, 21.673926  
 Contact persons: Monique Claassen and Murusda van Heerden  
 Telephone: 028 551 8000  
 Cellphone: 084 328 9594  
 Email: [bergsiglibrary@gmail.com](mailto:bergsiglibrary@gmail.com)

# The impact of technological change on business activity

by Ronel Mouton





The challenges of the lockdowns imposed on us by the COVID-19 pandemic in 2020 and 2021 forced a significant rethink of how we meet and engage.

Thanks to the ever-evolving internet and the marvel of high-speed connectivity, naturally our meeting places shifted online due to programmes like Teams and Zoom.

And, expectedly, as is always the case with mastering new platforms, there were several teething problems at first. During the very early meetings participants would forget basic online etiquette such as leaving their cameras on; or had switched their microphones off, resulting in either frustrated or humorous takeouts from meetings.

But in the absence of any alternatives and through sheer perseverance, it worked — or so it was initially thought. In fact, if it could work for meetings with libraries, we anticipated that it be employed just as seamlessly for presenting webinars. The latter was something never attempted before; and neither had we ever foreseen that online training could one day be implemented for teaching how to use the OverDrive/Libby ebook programme.

However, this thinking turned out to be short-lived and somewhat wishful; and what was expected to be an effortless transition from face-to-face in-person to online training, was met with resistance or the inability of libraries to easily adapt to the new medium.

Still, it was sink or swim, and something had to be done to address the challenges at hand, identifying the stumbling blocks and how library managers perceived the success of the virtual meeting world.

As a fact-finding mission, between 19 May and 29 August of this year, a Microsoft Forms-based survey was conducted among library managers from the 24 municipalities outside the Metropole area in the Western Cape.

Even before any replies were received, the slowness in receiving responses provided an early indication of the challenges with technology being faced by libraries. Among the key explanations for the delay were that:

- the email programmes did not work;
- the survey felt impersonal;
- some were not comfortable with completing online work forms;
- some were not comfortable with following online instructions.





## The survey questions and results

### Are online forums successful?

No: 7

Yes: 19

### Reasons for the success of online meetings

'It is a good platform to share ideas, issues and to learn from other Libraries'

'Yes, it is successful, but I believe more input co-operation is achieved with actual forum meetings'

'Affordability. More staff members can attend the online meetings'

'Allow for a greater number to participate'

'Online forum meetings are more cost effective, [and] from a logistical point of view are far more comfortable (no transportation, catering, et cetera)'

'Online meetings is good to stay up-to-date due to lack of in-person meetings'

'Answer is 50/50 actually'

'For me they are very successful because I can pay attention.'

### Reasons why online meetings are not successful

'Information gets lost during meetings, because of [poor] network connections'

'More staff can attend; however, often staff are distracted by doing other tasks so are not fully involved in the session. On the flip side, contact meetings provide the much-needed interaction and networking with other staff. This is not always possible with online meetings'

'Staff are hesitant to use virtual platform for Q&A and discussion sessions; are not comfortable with virtual platforms; meetings are sometimes too short; takes too long during group discussion (valuable input goes missing due to non-participation)'

'It is very impersonal and cold'

'The facilitator does not have full control of the training. Some staff may doze off or walk away from meetings without reporting'

'It is difficult to communicate with a black screen'

'Staff do not want to ask questions on a virtual platform as they are not comfortable with it. Questions and answers on a virtual platform take very long as opposed to face-to-face meetings when a group discussion can take place.'



#### The number of staff who can attend online training or meetings

Total: 809      Can attend: 488 (60,32%)

#### Do you trust staff to attend online training and meetings?

Yes: 22 (84,61%)      No: 4 (15,38%)

#### Libraries represented at the online forums

Total: 252      Attending: 201 (79,76%)

#### Reasons why staff cannot attend online training or meetings

No dedicated office space	17
Do not have equipment	14
Equipment does not have audiovisual capability	13
No network access	11
Staff do not have enough ICT knowledge to attend the meeting	11
Do not have enough staff	7
Staff don't want to do virtual training	5
Not enough technical support	2
Not enough data to attend online meetings or training	2
Does not have the software to attend the meeting or training	1

#### Other reasons indicated

Staff prefer Afrikaans training	2
---------------------------------	---

#### Recommendations to support or encourage staff to attend or participate in online training and meetings

'Regular talks/motivation/in-house meetings'

'[Host] more online meetings, then they will become more comfortable'

'[Present a] variety of topics to accommodate everybody; practical hands-on ideas are most welcome'

'Suitable computer equipment with audiovisual capabilities (staff will definitely attend meetings)'

'Classroom-like sessions on a screen'

'Better network connectivity'

'Dedicated office space'

'Training interaction in sessions'

'Separate staff levels (when attending online meetings)'

'Short(er) online meetings'

'Provide ICT training — training on online training'

'Training and meetings should be compulsory'

'Fun and informative sessions'

'Certification of attendance'

'Explain why the training is needed'

'Face-to-face training cannot be stressed enough and participation is much better in person'.

## The way forward

Owing to cost-cutting measures and the time taken to physically travel to libraries, online meetings and virtual training are our new realities and are here to stay. For many this may still be not ideal because they are not used to it or do not meet regularly enough online, but the survey has proven that efforts need be made to equip staff with the tools and skills to provide the confidence required to become comfortable with the online meeting environment.

And of course, on the other hand presenters should be able to handle and present the online meeting programmes as attractive, informative and engaging, stimulating interaction through group work, virtual white boards, discussions and PowerPoint presentations.

We are not there yet, but consistent communication and feedback are the building blocks of evolution and a more enlightened future.

*Ronel Mouton is the Deputy Director: Regional Organisation at the Western Cape Library Service*





# On fountain pens and lessons from Athol Fugard

by Anthony Akerman

*On 11 June this year, the playwright Athol Fugard turned 90. Since the 1960s, he's been an influential presence in the South African theatrical landscape. His plays — many of which gave a voice to the victims of our country's racist policies — challenged the preconceptions of local audiences and helped shape the thinking of international audiences towards apartheid South Africa. In this personal tribute, playwright Anthony Akerman writes about the ways in which Athol Fugard influenced him.*

In 1968, partially brain-dead after nine months in the army, I enrolled for a BA degree at the Pietermaritzburg campus of the University of Natal. I had no idea what I was going to do

with my life, but took Psychology because I'd told my dad I might go into advertising.

In res, I became friends with Mark Stannard and spent part of the July holiday at his dad's place in Munster near Port Edward, where he taught me to water-ski on the Mtamvuna River. Mark wasn't averse to name-dropping and, no doubt trying to impress me, said, 'My mother's friends with Athol Fugard's wife.'

I stared at him blankly. 'Who?'

'He's a playwright', said Mark, 'and they live in Schoenmakerskop near PE. They're so poor they can't afford a fridge.'

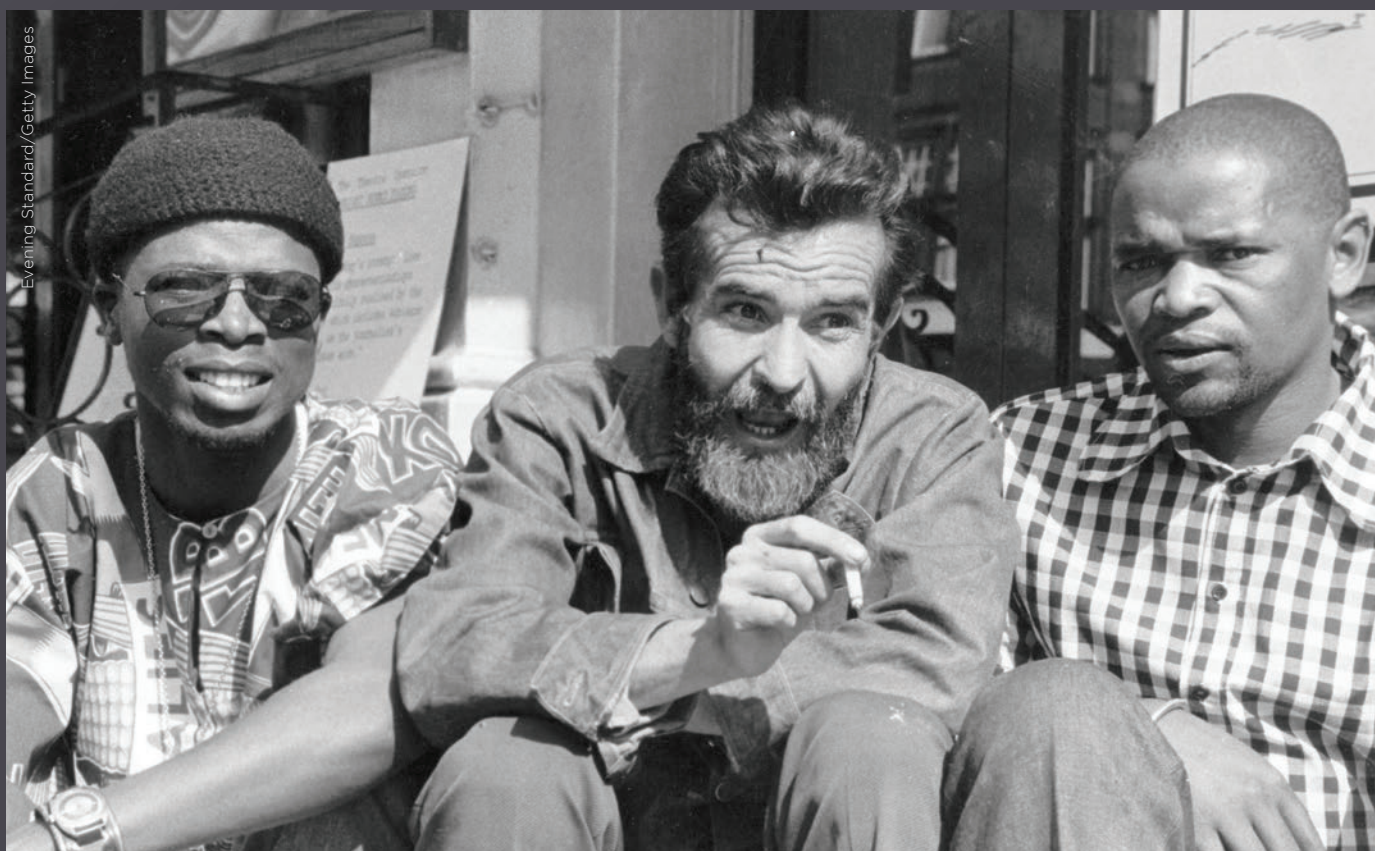
Playwriting didn't sound like such a great career choice. The only other playwright I'd heard of was William Shakespeare and he'd definitely never had a fridge.

Later that year, I went to see a Shakespeare play at the University Theatre, Howard College, in Durban. I only did so because the play —

*Henry V* — was an English set work and I thought if I saw it I wouldn't have to read all those impenetrable iambic pentameters. When the Chorus stepped out on the stage and spoke the first lines, I suddenly knew what I wanted to do with the rest of my life — and it wasn't coming up with catchy slogans to sell peanut butter.

Someone should have told me acting was as precarious a profession as playwriting, but my parents didn't know anything about either profession. However, my dad did insist that I finish my degree so I'd have something to fall back on. I told him I wanted to switch to Rhodes University because I'd been told they had the best English Department in the country.

The real reason was that if I got out of Natal, I wouldn't have to do monthly parades with my citizen force unit, the Natal Field Artillery. I decided to major in Speech and Drama and encountered some really boring playwrights.



Fugard with John Kani (left) and Winston Ntshona at the Royal Court Theatre, where they staged *Sizwe Bansi Is Dead* in September 1973

I had a walk-on part in a play by the Roman playwright Plautus. He was supposedly one of the world's first comic playwrights, but the only joke in his repertoire was having two people look identical. The audience wasn't exactly rolling in the aisles. After reading a medieval morality play called *Everyman* by a guy called Anonymous, I started to wonder if advertising wouldn't have been a better career choice after all.

Then, just before returning to Rhodes to start second year, I heard about another play at the University Theatre. It was *Boesman and Lena* and had been written by Mark Stannard's mother's friend's husband. I'd occasionally heard his name mentioned at Rhodes because he was friends with one of my English lecturers, Don MacLennan. Apparently, Don and Athol Fugard used to fish together while discussing Jean-Paul Sartre and Albert Camus. I had no idea what to expect,

but it couldn't possibly be more boring than a medieval morality play.

I took my seat in the auditorium, feeling more at home than I had two years previously when I entered this theatre to see *Henry V*. The curtain was open; it seemed like someone had forgotten to turn off 'the workers' — the overhead halogen lights — and three shabby stage managers were sorting through a pile of rubbish on the stage. Why hadn't they done this before they let the audience in? One of the stage managers was even smoking in the theatre! But then he pinched out the cigarette and put the *stompie* behind his ear while the other stage manager loaded a lot of the junk onto his back. The woman tied a white *doek* around her head and the stage manager started walking. But he didn't walk off stage. He started walking around the outer perimeter of the stage and continued this circular movement, and the woman started following him. The workers were

switched off, the house lights dimmed and cross-faded with the stage lighting as they continued their walk. Eventually the man stopped and let the pile of junk on his back slide to the floor. The woman looked around in disbelief and said, 'Here?' Boesman (Athol Fugard) cleared his throat and spat on the ground while an exhausted Lena (Yvonne Bryceland) sat down, dug something out from between her toes and spat out the words, 'Mud! Swartkops!'

What followed turned out to be the most riveting experience I'd ever had in a theatre. I'd never been exposed to theatre that was modern, South African and politically relevant. Although essentially a love story in which an abused woman finds her voice, the play also exposed the inhumanity of apartheid's forced removals under the Group Areas Act — the same Act that prescribed that the play itself could only be performed before segregated audiences and Outa — the old black

man — had to be played by a white actor (Glynn Day), his ethnicity concealed by a balaclava and an army greatcoat.

After that I read every play written by Athol Fugard and saw the productions he directed for The serpent players in New Brighton, as many of them were put on at the Rhodes Little Theatre.

Because it was a 'private theatre', black actors were allowed to perform to racially mixed audiences — provided no tickets were sold, as that would have constituted a contravention of the Group Areas Act. Don MacLennan prefaced each performance with a little speech asking the audience to donate generously to the silver collection and, afterwards, some of us drama students cracked the nod and were invited to cast parties at his house where Don and Athol drank from a 5-litre demijohn of Tassenberg, while Sheila Fugard (Mark Stannard's mother's friend) sat intensely in a corner wearing a beret and looking how I imagined a Parisienne Existentialist would look. Perhaps she was just wondering when they'd be able to afford a fridge.

There was an edginess to these cast parties. Consuming alcohol at racially mixed gatherings was against the law and we knew the Security Police were snooping around. They invariably attended performances and deliberately made no attempt to be inconspicuous. We stood around engaging in stilted conversation with actors from The serpent players, including John Kani, who made quite an impression when he turned to us drama students and said with a smile, 'When the revolution comes, we'll kill nice liberals like you last.' We took it as a joke and managed a nervous laugh, but — together with the prospect of military camps — it seemed yet another good reason for leaving South Africa as soon as I could.

Before starting at the Old Vic Theatre School in Bristol, I spent six months in London immersing myself in theatre. In September 1973, I took my seat in the Theatre Upstairs at the Royal Court and saw the first London preview of *Sizwe Bansi is dead*. That experience eclipsed the 100 plays I'd seen so far that year. Nothing had been as visceral, nothing as powerful, nothing as exciting. It seemed ironic that I'd come to the Mecca of World Theatre only to be most excited by a play from home. I introduced myself to Athol and reminded him of

the cast parties at Don's house. I don't think he remembered me, but he was polite enough not to let on. When *Sizwe Bansi* went on a national tour, I saw it a few more times in Bristol and hung out with them like a groupie.

The following year, the Royal Court presented a South African Season of three plays. Two of them — *Sizwe Bansi is dead* and *The island* — were collaborations with John Kani and Winston Ntshona — developed through a process Athol characterised as 'playmaking'. The third — *Statements after an arrest under the Immorality Act* — was the first play he'd written alone in his workroom since *Boesman and Lena*.

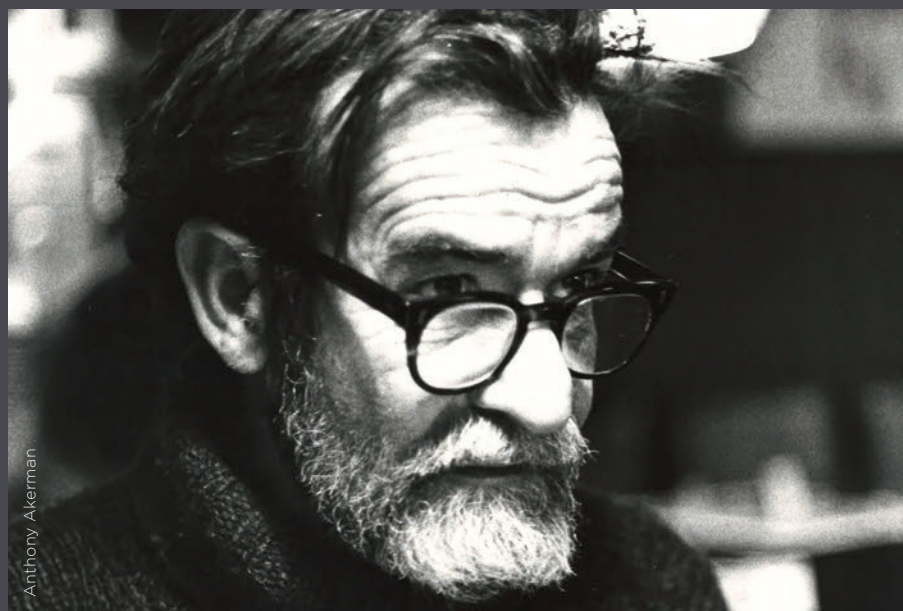
After seeing Ben Kingsley and Yvonne Bryceland in this production I knew I wanted to direct the play. It was a powerful indictment of an inhumane law and not an expensive play to stage: it required no set and the two leads were naked for most of the play.

After I'd finished my studies, I met Conny Braam at the home of South African friends in London. I told her about *Statements* and asked if any Fugard plays had ever been done in Dutch. She thought not and — as chairperson of the Dutch Anti-Apartheid Movement — she would have known. I suggested I direct the play in Amsterdam and she said she'd

see what she could do to make that happen. That's how I ended up going to Amsterdam. In 1976, the first play I directed professionally — in other words, the first play I was paid to direct — was *Verklaringen na een arrestatie onder de Immoraliteitswet* in a translation by the Dutch writer Bert Schierbeek.

The original plan had been to go back to England after I'd directed the play, but I ended up staying for 17 years. During those years I directed five Fugard plays in Holland and one in Mexico. The last play I directed in Holland was *My children! My Africa!* So my years in Amsterdam were book-ended by two Athol Fugard plays.

I don't recall exactly when I first read *A lesson from aloes* but it moved me profoundly and I immediately knew it was a play I wanted to direct. I convinced a theatre company in Amsterdam to produce it and they suggested we invite Athol to attend the opening night and give press interviews. I doubted whether he'd be available. He'd recently acted in two films directed by Ross Devenish, directed *A lesson from aloes* for the Market Theatre, had taken the production to the National Theatre in London, and had directed a production for the Yale Repertory Theatre in Newhaven, which had then transferred to Broadway. He was an



Athol Fugard in Amsterdam, 1981



extremely busy man. We extended an invitation through his agent, the redoubtable Esther Sherman at the William Morris Agency in New York, and Athol accepted.

I collected him on an early November morning at Schiphol Airport. He was on a high because he'd just finished writing *'Master Harold' ... and the boys*. Driving back to have breakfast at my flat, he told me about the play and the final image when Sam and Willie — the two waiters in St George's Park Tea Room — decide to put their bus fare into the jukebox and dance to a Sarah Vaughan song. When he walked into my flat and saw the electric typewriter on my desk, he shrank back in horror and, in a pungent Eastern Cape accent, exclaimed, 'Get rrrrrrid of it!' Athol believed writing should be done using pen and ink. Once the play was written, he handed his handwritten manuscript over to a professional typist. Well, if he could afford to pay for a professional typist, he'd certainly reached a point in life where he could afford a fridge.

Athol was in an expansive mood and in 1981 he hadn't yet given up drink. When we walked into a café, he'd announce, 'This is my table', and would pay for the drinks of anyone who joined him. November was the month when Beaujolais nouveau (a young

French wine) became available and we drank copiously.

He acquitted himself well in interviews but was irked by constantly having to justify living in South Africa. He said it was home and quoted Anna Akhmatova's poem *Requiem*, saying he was not 'under some foreign sky', but with his people when it happened.

Athol often described the act of writing his plays as 'bearing witness'. Some journalists couldn't understand how the apartheid regime allowed him to get away with writing plays critical of government policy. When pressed, he acknowledged that in the past he'd had his passport withdrawn for four years, then went on to say that white liberals were no longer perceived as public enemy number one. He said he was protected by his age and reputation and thought the government would look very bad if they persecuted an old man with a grey beard. He was only 49 at the time. It may have been the drink talking, but I think Athol liked to think of himself as an old man.

He spent over a week in Amsterdam and, on the Sunday, my girlfriend and I took him for a drive in the countryside. We stopped for lunch in Hoorn, a little town on the IJsselmeer that once served as a jumping-off point for the Dutch East India Company.

Over a glass of Beaujolais nouveau, Athol talked about his relationship with fountain pens and how they were central to his rituals as a playwright. A pen — and it could be one he'd bought second-hand — wrote one play and was then retired. After that, it could be used for writing notebooks, but never another play. He took out his Montblanc 149 and wrote something in the sepia-coloured ink he made from wild olives. He apologised for not allowing me to try it out but said you should never let anyone else use your fountain pen. That was my first lesson from Athol.

The second piece of advice he gave me had to do with secrets. 'When you start work on a play,' he said, 'don't tell anybody what it's about. Keep it a secret until you get to the end. If you don't, you may lose the urgency to tell your story.' I'd sat opposite so many people in Amsterdam cafés who'd described characters in detail and given me a beat-by-beat account of the plot of a story they somehow never got around to putting down on paper. So it seemed like sound advice.

While in Amsterdam, Athol bought himself another second-hand fountain pen to use when he kept his appointment with the next play he planned to write. He was passionate about stationery and said he couldn't find decent notebooks in South Africa, so we went to Vlieger, a shop specialising in art supplies and stationery. Athol stocked up on notebooks and also bought one for me, in which he transcribed three of his own haikus and wrote, 'Use this book Anthony. And thank you.' It was an invitation to write, but up to that point in my life I hadn't really given any serious thought to writing a play.

Three months later the situation had changed. I needed to take a break from working with Dutch actors and felt ready to accept Athol's invitation. The year before, a friend who was an organiser for COSAWR (Committee on South African War Resisters) had suggested I write a play about the army. I passed at the time but now I felt ready to take it on. Athol's panegyric in praise of pen and ink had made an impression, so I took a walk down to the somewhat fortuitously named PW Akkerman ('specialists in Waterman, Parker and Montblanc') and invested in an entry-level Parker. On 5 March 1982, I made my first entry in a companion notebook under the heading, 'Army Play'.



Sunday Times/ Esa Alexander

Athol Fugard being interviewed in The Fugard Theatre, 2014

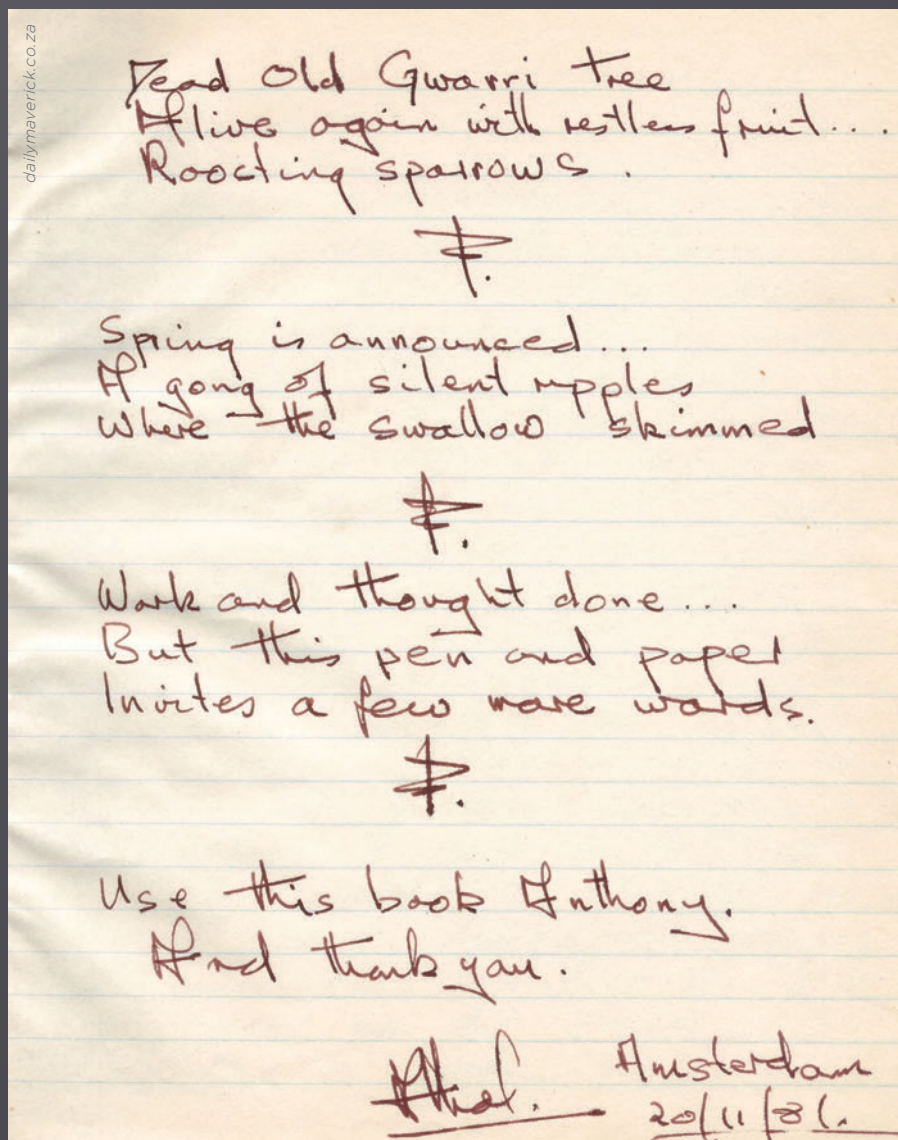
I wrote in pen and ink and kept what I was writing a secret — even from my girlfriend. All I would tell her was that the play was set in the South African army and that the title was *Somewhere on the border*. I think that irritated her and not even amorous pillow talk would induce me to say more until I'd written the words, 'The End'. When I'd completed the final draft, I typed it up on the typewriter Athol had told me to get rid of and airmailed a copy to him. When I didn't hear anything, I became a bit anxious. Had he hated it?

His *Notebooks* were published in 1983 and I wrote to tell him how much I'd enjoyed reading them. On 17 August that year, I received a letter from him saying he'd been away for several months and apologising for the long delay in replying to my letter. The PS at the end of his letter read, 'Your play hasn't as yet arrived.' It never did. He may no longer have been public enemy number one, but someone was still intercepting his post.

I'd just begun rehearsing *Somewhere on the border* in Amsterdam with a cast

of South African actors when one of the actors told me his sister had read in the *Cape Times* that the play had been banned. Brendan Boyle, who was working for UPI in Amsterdam at the time, made enquiries and received a telex from John Battersby in London. It confirmed that an announcement of the banning had appeared in the *Government Gazette* of 9 September 1983. I wasn't surprised, but how did they get hold of a copy of the play? The one or two copies sent to other people in South Africa had arrived and were accounted for. One of those people was Ampie Coetzee at Taurus Press. I'd sent him the play in the hope that they'd publish, but that was off the table now that it was banned 'as a publication'. He suggested I write to the Directorate of Publications and ask for an explanation. This I did in May 1984 and I was informed by Mr SF du Toit, the Director of Publications, that the play had been deemed undesirable on two counts: the language was 'offensive to the reasonable and balanced reader' and it was prejudicial to the safety of the state. The play could not be 'distributed in the Republic of South Africa' so it wouldn't have been smart to post another copy to Athol and I'm assuming that he's never read the play. As the page numbering they used to indicate the offensive passages coincided with the page numbering in the rehearsal script, I decided to ask Mr Du Toit how the Directorate of Publications had come to be in possession of something that was for internal use only. I wrote, 'I did send one of the scripts to my colleague, the playwright Athol Fugard, in June 1983 and he has subsequently told me that it never arrived. Is this the script that came into the Board's possession?' Mr Du Toit explained that any member of the public could submit a publication to the Directorate to find out whether, in the Board's opinion, it was undesirable. 'The Directorate does not however disclose the name of the submitter.' There is no doubt in my mind that this was Athol's stolen copy.

When Athol was born 90 years ago, there was little indigenous theatre in South Africa and none in English. With the notable exception of Stephen Black during the first two decades of the century, it was all imported. British theatrical companies disembarked in Cape Town, did countrywide tours of



Notebook with Athol Fugard's inscription, 1981



IW Schlesinger's theatres by train, went on to play the Empire in the East and the Antipodes, then toured the country again on their return journey. It's possible Athol saw one of these shows at the Opera House in Port Elizabeth (now Gqeberha), but his family lived in straitened circumstances. They probably couldn't have afforded a fridge, let alone the luxury of theatre tickets.

World War 2 brought an end to international touring companies and local, professional theatre gained a foothold. Perhaps, as a 14-year-old Marist Brothers schoolboy, Athol was taken to see the Ffrangcon-Davies-Vanne Company performing Turgenev's *A month in the country*. In 1948, the government finally provided funding to the newly formed National Theatre Organisation (NTO) which, in 1958, gave Athol his first paid employment in the theatre as a stage manager. Unfortunately, the formation of the NTO coincided with the National Party's election victory and, predictably, state funding brought with it political interference. However, it could also be argued that the harsher racist policies introduced by the National Party gave some impetus to South African playwriting. Lewis Sowden's *The Kimberley train* (1958), Basil Warner's *Try for white* (1959) and Athol's *The blood knot* (1961) all explored the human cost of South Africa's race laws. By the time he wrote *The blood knot*, Athol already had two 'township plays' under his belt. They had fairly large casts (which included such luminaries as Bloke Modisane, Ken Gampu, Zakes Mokae and Lewis Nkosi), but all the plays he'd go on to write would have small casts. That not only made economic sense, but it also became his hallmark as a playwright and he has often described himself as a miniaturist. On international stages, Athol's plays gave audiences a deeper and more nuanced understanding of the inhumanity of apartheid but, unlike Bertolt Brecht, he didn't write with a political agenda.

Athol espoused Camus' courageous pessimism, not Marx's dialectical materialism. He wrote with love and compassion, often about marginalised characters who were victims of an evil political dispensation — and that made his political critique implicit. Athol was a trailblazer, the first playwright to tell our stories in our diverse accents on an international stage.



I took Athol's lesson to heart and have written all my plays with a fountain pen, but for two decades I wrote for television. When you enter a television writers' room, you'll see a sign on the wall that reads: 'Leave fountain pens at the door.' That's not actually true, but not once did I see a fountain pen in a writers' room. It's also a working environment in which there are no secrets. Stories are collectively 'brainstormed' and 'beaten out', after which they're 'story-lined', then written and rewritten by different people in a process inescapably reminiscent of a production line. When I directed Athol's *La lección de la zabala* (*A lesson from aloes*) at the Cervantino Festival in Guanajuato, the Mexican actors explained their attitude towards television and theatre: 'Television is your husband because it pays; theatre is your lover because you do it for free.'

In 1997, I invested in a Montblanc 149. It's the same make and model as the pen Athol showed me all those years ago in that café in Hoorn. The last time I used it to write a play was in 1999 when I wrote *Comrades arms*.

A few months ago, when I sat down at my desk, filled that pen, wiped the residual ink off the nib with a soft cloth and prepared myself to write *Leading ladies* — my first stage play in 23 years — my thoughts strayed to Athol. I couldn't remember when I'd last seen him, although I'd seen most of his plays over

the past three decades, some of which I'd liked more than others. I recalled that he was turning 90 this year. Is he still writing plays? They say Sophocles wrote *Oedipus rex* when he was 90, so there's no good reason why he shouldn't be working on a new play. I was 32 when Athol transfixed me with his gaze and spoke so passionately about writing in pen and ink and the importance of keeping writing secrets. Now he's 90 and I'm an old man with a grey beard.

Back in 1968, when Mark Stannard told me about his mother's friend's husband — the playwright who couldn't afford a fridge — it seemed inconceivable to me that anyone in their right mind would choose to be a playwright. Perhaps that still holds true and nobody in their right mind would choose to be a playwright, yet I can't imagine ever having done anything else with my life.

What I do know, however, is that had I become an advertising executive, I'd have one of those state-of-the-art, door-in-door fridges with a smart inverter compressor, linear cooling and an external ice dispenser in the door.

*Anthony Akerman is a playwright who has also written extensively for radio and television. His award-winning stage plays include Somewhere on the border, Dark Outsider and Old Boys. This article was first published on [dailymaverick.co.za](http://dailymaverick.co.za) on 9 June 2022*





# Literary Awards

## Literêre Toekennings

The 2021/22 update is compiled by Nomonde Ngqoba, Boniswa Notiki, Ayanda Majola, Lieschen Kays and Stanley Jonck

The following is a list of recent literary awards. If you notice any errors, or if you can add to the information, please contact Stanley Jonck on (021) 483-5475 or [Stanley.Jonck@westerncape.gov.za](mailto:Stanley.Jonck@westerncape.gov.za).

Die volgende is 'n lys van onlangse literêre toekennings. Kontak gerus vir Stanley Jonck op (021) 483-5475 of [Stanley.Jonck@westerncape.gov.za](mailto:Stanley.Jonck@westerncape.gov.za) indien daar enige foute is, of u kan bydra tot die informasie.

### SOUTH AFRICA | SUID-AFRIKA

#### Academy Gold Medal for outstanding service to the English language (English Academy of Southern Africa)

2022	Betty Govinden
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#### Alan Paton Award (see *Sunday Times* Literary Awards)

#### Andrew Murray-Desmond Tutu Prize for Best Christian or theological book in any official language of South Africa

2022	Andries van Aarde	Jesus, Paul and Matthew
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#### Andrew Murrayprys vir die Beste Christelike Boek in Afrikaans

2022	Louis Jonker, Jan Botha en Ernst Conradie	Die Bybel in fokus: hoe om gelowig én denkend te lees
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#### ATKV Woordveertjies

##### Prosa

2022	Gerda Taljaard	Vier susters
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##### Liefdesroman

2022	Helene de Kock	Elisabet se oorlog
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Poësie		
2022	Daniel Hugo	Klinkklaar
Romanses		
2022	Dina Botha	Die Kersfeeslysie
Spanningslektuur		
2022	Rudie van Rensburg	Hartedief
Nie-fiksie		
2022	Nicol Stassen	Van Humpata tot Upingtonia
Woordwystoekening vir woordeboeke en taalgidse		
2022	Alex Duffey en Susan Roets (redakteurs)	Kunswoordeboek/Arts Dictionary
Barry Ronge Fiction Award (see <i>Sunday Times</i> Literary Awards)		
City Press Tafelberg Non-fiction Award (biennial)		
2021	No award	
Desmond Tutu-Gerrit Brandprys vir Debuutwerk		
2022	Roedolf Botha	Jesus-leierskap
Dinaane Debut Fiction Award (formerly the European Union Literary Award)		
2022	Not yet awarded	
Ds Pieter van Drimmelenmedalje		
2022	Geen toekening nie	
Elizabeth Eybers Prize for Afrikaans and English Poetry (Media24 Books)		
2021/22	No award	
Eugène Maraisprys vir Poësie		
2022	Ashwin Arendse	Swatland
Eugène Maraisprys vir Prosa		
2022	Frederik de Jager	Man op 'n fiets êrens heen
European Union Literary Award for Best First Novel (see Dinaane Debut Fiction Award)		

<b>Gustav Prellerprys</b>		
2022	Prof. WJ Henderson	
<b>Herman Charles Bosman Prize for English Literature</b> (Media24 Books)		
2021/22	No award	
<b>Hertzogprys vir Prosa</b>		
2022	SJ Naudé	<b>Dol heuning</b>
<b>The Humanities and Social Sciences Book Awards</b> (National Institute for the Humanities and Social Sciences – NIHSS)		
<b>Novel</b>		
2022 (shared)	Mandla Langa	<b>The lost language of the soul</b>
	Futhi Ntshingila	<b>They got to you too</b>
	Ronelda Kamfer	<b>Kompoun: 'n roman</b>
<b>Fiction Edited Volume</b>		
2022 (shared)	Natalia Molebatsi	<b>Wild (im)perfections</b>
	Niq Mhlongo	<b>Haunting</b>
<b>Short stories</b>		
2022	Nthikeng Mohlele	<b>The discovery of love</b>
<b>Poetry</b>		
2022 (shared)	Athambile Masola	<b>Ilifa</b>
	Dimakatso Sedite	<b>Yellow shade</b>
<b>Non-fiction Biography</b>		
2022	Johnny Clegg	<b>Scatterling of Africa: my early years</b>
<b>Non-fiction Monograph</b>		
2022 (shared)	Pumla Dineo Gqola	<b>Female fear factory</b>
	Thula Simpson	<b>History of South Africa</b>
<b>Non-fiction Edited Volume</b>		
2022	Desiree Lewis and Gabeba Baderoon	<b>Surfacing: on being black and feminist in South Africa</b>
<b>Imbali Award for excellence in romance writing</b> (Romance writers Organisation of Southern Africa – ROSA)		
2022	Not yet awarded	
<b>Imbali Toekenning vir uitmuntendheid in die skryf van romanses</b> (ROSA)		
2022	Nog nie toegeken nie	
<b>Ingrid Jonker Prize for Poetry</b> (English)		
2022	Jacques Coetzee	<b>An illuminated darkness</b>
<b>Jan H Maraisprys</b>		
2022	Prof. Rufus Gouws	
<b>Jan Rabie en Marjorie Wallace-beurs</b>		
2022	Nog nie toegeken nie	
<b>Jan Rabie/Rapportprys vir Innoverende Afrikaanse Letterkunde</b>		
2022	Nog nie toegeken nie	
<b>kykNET-Rapportboekpryse</b>		
<b>Fiksie</b>		
2022	Gerda Taljaard	<b>Vier susters</b>
<b>Nie-fiksie</b>		
2022	Nicol Stassen	<b>Van Humpata tot Upingtonia</b>
<b>Debuut en tweede prosawerke</b>		
2022	Ronelda Kamfer	<b>Kompoun</b>
<b>Verfilingsprys</b>		
2022	Francois Smith	<b>Die getuienis</b>
<b>Boekresensente van die jaar</b>		
2022 Fiksie	Charl-Pierre Naudé	<i>Dekonstruksie as gebundelde terrorisme</i> (oor <b>Die wrede relaas van Vuilgat en Stilte</b> deur Aryan Kaganof, <i>Beeld/Die Burger/Volksblad</i> , 27 September 2021)

2022 Nie-fiksie	Jean Meiring	<i>Goldblatt 'n vreemde, fiere eik van 'n vrou</i> (oor <b>Op soek na Saartjie</b> deur Dominique Malherbe, <i>Beeld/Die Burger/Volksblad</i> , 17 Mei 2021)
2022 Prys vir langer resensies	Izak de Vries	<b>Die kleinste ramp denkbaar</b> deur Francois Smith ( <i>LitNet</i> , 6 April 2021)
<b>Louis Hienstraprys vir Nie-fiksie</b> (driejaarliks)		
Volgende toekenning in 2023		
<b>NB-Uitgewers Groot Afrikaanse Romanwedstryd</b>		
Volgende toekenning in 2024		
<b>Nielsen Booksellers' Choice Award</b> (see <b>SA Book Awards</b> )		
<b>Olive Schreiner Prize for Poetry</b> (English Academy of Southern Africa)		
2021/22	No award	
<b>Philida Literary Award</b>		
2020	Mohale Mashigo	
2021	Garnita Loxton	
2022	Mary Watson	
<b>Protea Boekhuisprys</b>		
2022	Carel van der Merwe	<b>Kansvatter: die rustelose lewe van Ben Viljoen</b>
<b>Recht Malan Prize</b> (Media24 Books)		
2021/22	No award	
<b>SA Book Awards</b>		
<b>Overall winner</b>		
2022	Joanne Joseph	<b>Children of sugarcane</b>
<b>Adult fiction category</b>		
2022	Joanne Joseph	<b>Children of sugarcane</b>
<b>Adult non-fiction category</b>		
2022	Gerard Labuschagne	<b>The profiler diaries</b>
<b>Sol Plaatje Prize for Translation</b> (English Academy of Southern Africa)		
2021/22	No award	
<b>South African Literary Awards (SALAs)</b>		
<b>Lifetime Achievement Literary Award</b>		
2022	Vusi Mchunu	
	Deena Padayachee	
	Mothobi Mutloatse	
<b>Chairperson's Literary Award</b>		
2022	Lebo Mashile	
	Nokuthula Mazibuko Msimang	
	Deela Khan	
<b>Posthumous Literary Award</b>		
2022	Gisela Ulyyatt	
<b>K Sello Duiker Memorial Literary Award</b>		
2022	Mzoli Mavimbela	<b>Amazwembezwenbe kagxuluwe</b>
	Nick Mulgrew	<b>A hibiscus coast</b>
<b>Literary Translator's Award</b>		
2022	Tuelo Gabonewe	<b>Tshika fa e ya baneng</b>
<b>First-time Published Award</b>		
2022	Razina Theba	<b>A home on Vorster Street</b>
	Herschelle Benjamin	<b>In Slavenhuis 39</b>
	Mmabore Gladys Mogashoa	<b>Bohwa Bja Rena</b>
<b>Creative Non-fiction Award</b>		
2022	Ebrahim Harvey	<b>The great pretenders: race and class under ANC rule</b>
	Nicol Stassen	<b>Van Humpata tot Upingtonia</b>

Poetry Award		
2022	Ashwin Arendse	Swatland
	Bafana Charles Peter	Umkhumezelo umqulu 1, Umkhumezelo umqulu 2
	Takalani Lishivha	Khali ya lufuno
	Thatayaone Dire	Kgatsele ya Puo
Nadine Gordimer Short Story Award		
2022	Mzoli Mavimbela	Zigqitywa kuhlwile zibonwe liwuhlabile
	SJ Naudé	Mad honey
Novel Award		
2022	Ingrid Winterbach	Voorouer. Pelgrim. Berg.
	Yamkela Ntwalana	Intlungu yevezandlebe
	Damon Galgut	The promise
	Patrick Khosa	Nhlokonho wa vele
Strelitzia Award for unpublished romance authors (ROSA)		
2021	Not yet awarded	
Sunday Times Literary Awards		
Non-fiction Prize		
2022	Mignonne Breier	Bloody Sunday: the nun, the defiance campaign and South Africa's secret massacre
Fiction Prize		
2022	Tshidiso Moletsane	Junx
Thomas Pringle Awards (English Academy of Southern Africa)		
2021 Reviews	Tymon Smith	
UCT Book Award (University of Cape Town)		
2022	No award	
UJ Prize for Creative Writing in isiZulu		
Main Prize		
2022 (shared)	Ntombenhle Protasias Dlamini	Zinoju Zulu
	Khanyelihle Mnguni	Kusazoba mnandi
Debut Prize		
2022	Sandile Ngwenya	Imali yezipoki
UJ Prize for Creative Writing in Sesotho sa Leboa		
Main Prize		
2022	PM Mashilo and MT Masha	Ditsakauma tša marumo
Debut Prize		
2022 (shared)	Kholofelo Thaba	Sedibeng sa komelelo
	Mahlatsi Maqwenjo	Bohlale bjo fufetšego
UJ Prize for Literary Translation		
2022	SJ Naudé	Dol heuning into Mad honey
WA Hofmeyrprys (Media24 Boeke)		
2021/22	No award	

GREAT BRITAIN   GROOT-BRITTANJE		
Arthur C Clarke Award		
2022	Harry Josephine Giles	Deep Wheel Orcadia
Authors' Club Best First Novel Award		
2022	Tish Delaney	Before my actual heart breaks
Baileys Women's Prize for Fiction (see Women's Prize for Fiction)		

Baillie Gifford Prize for Non-fiction (formerly the Samuel Johnson Prize)		
2022	Katherine Rundell	Super-infinite: the transformations of John Donne
Betty Trask Prize (Society of Authors award for first novels, traditional or romantic, non-experimental, by writers under 35)		
2022	Will McPhail	In: the graphic novel
Betty Trask Awards (Society of Authors awards for young authors of 'outstanding literary merit')		
2022	Megan Nolan	Acts of desperation
	Natasha Brown	Assembly
	Caleb Azumah Nelson	Open water
	AK Blakemore	The manningtree witches
Boardman Tasker Award for Mountain Literature		
2022 (shared)	Brian Hall	High risk: climbing to extinction
	Helen Mort	A line above the sky: a story of mountains and motherhood
Bollinger Everyman Wodehouse Prize for a Comic Novel		
2022	Percival Everett	The trees
Booker Prize (formerly Man Booker Prize)		
2022	Shehan Karunatilaka	The seven moons of Maali Almeida
Bookseller/Diagram Prize for Oddest Book Title of the Year		
2021	Roy Schwartz	Is Superman circumcised?: the complete Jewish history of the world's greatest hero
British Book Industry Awards (see British Book Awards)		
British Book Awards (Nibbies)		
Book of the Year (overall winner chosen from the six category winners)		
2022	Marcus Rashford	You are a champion: how to be the best you can be
Fiction Book of the Year		
2022	Meg Mason	Sorrow and bliss
Debut Fiction Book of the Year		
2022	Caleb Azumah Nelson	Open water
Crime and Thriller Book of the Year		
2022	William McIlvanney and Ian Rankin	The dark remains
Non-fiction: Narrative Book of the Year		
2022	Sathnam Sanghera	Empire land
Non-fiction: Lifestyle Book of the Year		
2022	Paul McCartney	The lyrics: 1956 to the present
Audiobook of the Year		
2022	Billy Connolly	Windswept & interesting: my autobiography
Children's Fiction Book of the Year		
2022	Phil Earle	When the sky falls
Children's Illustrated and Non-Fiction Book of the Year		
2022	Dapo Adeola	Hey you!
Author of the Year		
2022	Marian Keyes	
Illustrator of the Year		
2022	Dapo Adeola	
British Fantasy Awards		
2022	Mike Brooks	The black coast
	CL Clark	The unbroken
	Lucy Holland	Sistersong
	Tasha Suri	The Jasmine throne
	Lorraine Wilson	This is our undoing



British SF Association Award for Best Novel		
2022	Shelley Parker-Chan	She who became the sun
Christopher Bland Prize (Royal Society of Literature Prize for debut novelists or popular non-fiction writers over 50)		
2022	Pete Julia Parry	The shadowy third: love, letters, and Elizabeth Bowen
Costa Awards (formerly Whitbread Awards)		
Book of the Year (overall winner chosen from the winners in each of the five categories)		
2021	Hannah Lowe	The kids
Novel		
2021	Claire Fuller	Unsettled ground
First Novel		
2021	Caleb Azumah Nelson	Open Water
Biography		
2021	John Preston	Fall: the mystery of Robert Maxwell
Poetry		
2021	Hannah Lowe	The kids
Children's Book Award		
2021	Manjeet Mann	The crossing
Crime Writers' Association Awards		
CWA Goldsboro Gold Dagger for Best Crime Novel		
2022	Ray Celestin	Sunset swing
CWA Ian Fleming Steel Dagger for Best Thriller		
2022	MW Craven	Dead ground
Crime fiction in Translation (formerly CWA International Dagger)		
2022	Simone Buchholz (author) and Rachel Ward (translator)	Hotel Cartagena
CWA Historical Dagger		
2022	Ray Celestin	Sunset swing
CWA John Creasey (New Blood) Dagger for Best First Crime Novel		
2022	Janice Hallett	The appeal
CWA Gold Dagger for Non-fiction		
2022	Julia Laite	The disappearance of Lydia Harvey
Debut Dagger		
2022	Anna Maloney	The 10:12
Dagger in the Library		
2022	Mark Billingham	
CWA Diamond Dagger for Lifetime Achievement		
2022	CJ Sansom	
Desmond Elliott Prize for New Fiction		
2022	Maddie Mortimer	Maps of our spectacular bodies
Dylan Thomas Prize for Young Writers (Swansea University, Wales)		
2022	Patricia Lockwood	No one is talking about this
Elizabeth Longford Prize for Historical Biography (Society of Authors)		
2022	Andrew Roberts	George III: the life and reign of Britain's most misunderstood monarch
Encore Award for Best Second Novel (Royal Society of Literature)		
2022	Francis Spufford	Light perpetual
Folio Prize (see Rathbones Folio Prize)		
Forward Poetry Prizes		
Forward Prize for Best Collection		
2022	Kim Moore	All the men I never married

Felix Dennis Prize for Best First Collection		
2022	Stephanie Sy-Guia	Amnion
Galaxy National Book Awards (see British Book Awards)		
Goldsmiths Prize (Goldsmiths College)		
2022	Natasha Soobramanien and Luke Williams	Diego Garcia
James Tait Black Memorial Prizes		
Biography		
2022	Amit Chaudhuri	Finding the raga: an improvisation on Indian music
Fiction		
2022	Keith Ridgway	A shock
Jhalak Prize (a prize for a book published in the UK by a writer of colour – BAME)		
2022	Sabba Khan	The roles we play
Literary Review's Bad Sex in Fiction Award		
2022	Not yet awarded	
McKitterick Prize (Society of Authors award for a first novel by an author over 40)		
2022	David Annand	Peterdown
Man Booker Prize (see Booker Prize)		
Not the Booker Prize		
2022	Shehan Karunatilak	The seven moons of Maali Almeida
Ondaatje Prize (Royal Society of Literature)		
2022	Lea Ypi	Free
Orange Prize for Fiction (see Women's Prize for Fiction)		
Orwell Book Prize for Political Fiction		
2022	Claire Keegan	Small things like these
Orwell Book Prize for Political Writing		
2022	Sally Hayden	My fourth time, we drowned
PEN/Ackerley Prize for Autobiography (English PEN)		
2022	Frances Stonor Saunders	The suitcase: six attempts to cross a border
PEN/Pinter Literary Prize (English PEN)		
2022	Malorie Blackman (The prize is shared with an 'international writer of courage' chosen by the winner: Malorie Blackman chose Abduljalil Al-Singace)	
The People's Book Prize (by public vote – no judges)		
Fiction		
2021/22	Salena Godden	Mrs Death Misses Death
Non-fiction		
2021/22	Laura Dodsworth	A state of fear
Beryl Bainbridge Award for Best First-time Author		
2021/22	Tim Gliter	Red corona
Best Achievement Award		
2021/22	Paul Crawford, Anna Greenwood, Richard Bates and Jonathan Memel	Florence Nightingale at home
Rathbones Folio Prize (formerly the Folio Prize)		
2022	Colm Tóibín	The magician
Romantic Novelists' Association Awards		
Historical romantic novel		
2022	Catherine Tinley	A waltz with the outspoken governess
Contemporary romantic novel		
2022	Dani Atkins	A sky full of stars
Debut romantic novel		
2022	Heidi Stephens	Two metres from you

Jackie Collins Romantic thriller award		
2022	Suzanne Fortin	All that we have lost
Fantasy romantic novel		
2022	Freya Marske	A marvellous light
Romantic comedy		
2022 (shared)	Kathryn Freeman	Mr Right across the street
	Bella Osborne	The promise of summer
Popular romantic fiction award		
2022	Liz Fenwick	The river between us
Royal Society Insight Investment Science Book Prize (formerly Royal Society Winton Prize for Science Book)		
2021	Merlin Sheldrake	Entangled life: how fungi make our worlds, change our minds and shape our futures
Saltire Society Scottish Book of the Year		
2021	Ely Percy	Duck feet
Samuel Johnson Prize for Non-fiction (see Baillie Gifford Prize)		
Somerset Maugham Awards (Society of Authors)		
2022	Caleb Azumah Nelson	Open water
	Tice Cin	Keeping the house
	Maia Elsner	Overrun by wild boars
	Lucia Osbourne-Crowley	My body keeps your secrets
Sunday Times Young Writer of the Year Award		
2021	Cal Flynn	Islands of abandonment
The Telegraph Sports Book Awards		
The Telegraph Sports Book of the Year (overall winner)		
2022	Michael Holding	Why we kneel, how we rise
Autobiography of the Year		
2022	Rob Burrow	Too many reasons to live
Clays Sports Writing Award		
2022	Michael Holding	Why we kneel, how we rise
The Cricket Book of the Year		
2022	David Woodhouse	Who only cricket know: Hutton's men in the West Indies 1953/54
The Football Book of the Year		
2022	Simon Kuper	Barça: the rise and fall of the club that built modern football
The Rugby Book of the Year		
2022	Hugh Godwin	The flying prince: Alexander Obolensky: the rugby hero who died too young
Children's Sports Book of the Year		
2022	Ian Wright and Musa Okwonga/illustrated by Benjamin Wachenje	Striking out
Pinsent Masons International Autobiography of the Year		
2022 (shared)	Rob Burrow	Too many reasons to live
	Olivier Giroud	Always believe
Illustrated Book of the Year		
2022	Michael Payne	Toon In!
Sports Entertainment Book of the Year		
2022	James McNicholas	The champ & the chump
Cycling Book of the Year		
2022	Marlon Lee Moncrieffe	Black champions in cycling: desire, discrimination, determination
Theakston Old Peculier Crime Novel of the Year Award		
2022	Mick Herron	Slough House

TS Eliot Prize for Poetry (The Poetry Book Society)		
2022	Joelle Taylor	C+nto: & othered poems
Wales Book of the Year (English language)		
2022	Nadifa Mohamed	The fortune men
Walter Scott Prize for Historical Fiction		
2022	James Robertson	News of the dead
Waterstones Book of the Year		
2022	Meg Mason	Sorrow and bliss
Waterstones Scottish Book of the Year		
2022	Sara Sheridan	The fair botanists
William Hill Sports Book of the Year Award		
2021	Michael Holding	Why we kneel, how we rise
Women's Prize for Fiction (formerly Baileys Women's Prize for Fiction and Orange Prize for Fiction)		
2022	Ruth Ozeki	The book of form and emptiness

## UNITED STATES | VERENIGDE STATE

Agatha Awards (Malice Domestic awards for traditional mysteries)		
Best contemporary novel		
2021	Ellen Byron	Cajun kiss of death
Best first novel		
2021	Mia P Manansala	Arsenic and Adobo
Best historical novel		
2021	Lori Rader-Day	Death at Greenway
Best non-fiction		
2021	MWA with editors Lee Child and Laurie R King	How to write a mystery: a handbook from Mystery Writers of America
Andrew Carnegie Medal for Excellence in Fiction		
2022	Tom Lin	The thousand crimes of Ming Tsu
Andrew Carnegie Medal for Excellence in Non-fiction		
2022	Hanif Abdurraqib	A little devil in America: in praise of black performance
Astounding Award for Best New Writer (formerly John W Campbell Award for Best New Writer)		
2021	Emily Tesh	Silver in the wood
2022	Shelley Parker-Chan	She who became the sun
Bram Stoker Awards for Horror (Horror Writers Association)		
Winners to be announced in 2023		
Damon Knight Memorial Grand Master Award (Science Fiction and Fantasy Writers of America)		
2022	Mercedes Lackey	
Edgar Awards (Mystery Writers of America)		
Best novel		
2022	James Kestrel	Five Decembers
Best first novel by an American author		
2022	Erin Flanagan	Deer season
Best paperback original		
2022	Alan Parks	Bobby March will live forever
Hugo Award for Best Science Fiction Novel		
2021	Martha Wells	Network effect
2022	Arkady Martine	A desolation called peace

<b>John W Campbell Award for Best New Writer</b> (see <b>Astounding Award</b> )		
<b>Kirkus Prizes</b>		
<b>Fiction</b>		
2022	Hernan Diaz	Trust
<b>Non-fiction</b>		
2022	Tanaïs	In sensorium
<b>Library of Congress Prize for American Fiction</b>		
2022	Jesmyn Ward	
<b>Locus Awards</b>		
<b>Science fiction novel</b>		
2022	Arkady Martine	A desolation called peace
<b>Fantasy novel</b>		
2022	Fonda Lee	Jade legacy
<b>Horror novel</b>		
2022	Stephen Graham Jones	My heart is a chainsaw
<b>First novel</b>		
2022	P Djèlí Clark	A master of djinn
<b>Best YA novel</b>		
2022	Charlie Jane Anders	Victories greater than death
<b>Mary Higgins Clark Award</b> (Mystery Writers of America)		
2022	Naomi Hirahara	Clark and division
<b>Mythopoeic Fantasy Award for Adult Literature</b>		
2022	Jo Walton	Or what you will
<b>National Book Awards</b>		
<b>Fiction</b>		
2022	Tess Gunty	The rabbit hutch
<b>Non-fiction</b>		
2022	Imani Perry	South to America: a journey below the Mason-Dixon to understand the soul of a nation
<b>Poetry</b>		
2022	John Keene	Punks: new & selected poems
<b>Translated literature</b>		
2022	Samanta Schweblin (author) and Megan McDowell (translator)	Seven empty houses
<b>Medal for Distinguished Contribution to American Letters</b>		
2022	Art Spiegelman	
<b>Literarian Award for outstanding service to the American literary community</b>		
2022	Tracie D Hall	
<b>Young people's literature</b>		
2022	Sabaa Tahir	All my rage
<b>National Book Critics' Circle Awards</b>		
<b>Fiction</b>		
2021	Honorée Fanonne Jeffers	The love songs of WEB DuBois
<b>Non-fiction</b>		
2021	Clint Smith	How the word is passed
<b>Biography</b>		
2021	Rebecca Donner	All the frequent troubles of our days: the true story of the American woman at the heart of the German resistance to Hitler
<b>John Leonard Prize for an outstanding debut book in any genre</b>		
2021	Anthony Veasna So	Afterparties

<b>Autobiography</b>		
2021	Jeremy Atherton Lin	Gay bar: why we went out
<b>Criticism</b>		
2021	Melissa Febos	Girlhood
<b>Poetry</b>		
2021	Diane Seuss	Frank: sonnets
<b>Ivan Sandrof Lifetime Achievement Award</b>		
2021	Percival Everett	
<b>Nebula Awards</b>		
<b>Novel</b>		
2021	P Djèlí Clark	A master of djinn
<b>Novella</b>		
2021	Premee Mohamed	And what can we offer you tonight
<b>PEN/Bellwether Prize</b> (for socially engaged fiction)		
Next award in 2023		
<b>PEN/Faulkner Award for Fiction</b>		
2022	Rabih Alameddine	The wrong end of the telescope
<b>PEN/Jean Stein Book Award</b>		
2022	Daisy Hernández	The kissing bug: a true story of a family, an insect, and a nation's neglect of a deadly disease
<b>PEN/Open Book Award</b> (for a book-length work by an author of colour)		
2022	Divya Victor	Curb
<b>PEN/Robert W Bingham Prize</b> (for a debut short story collection)		
2022	Yoon Choi	Skinship: stories
<b>Philip K Dick Award for Best Original Science Fiction Paperback Novel</b>		
2022	Kali Wallace	Dead space
<b>Poet Laureate</b>		
2022	Ada Limón	
<b>Pulitzer Prizes</b>		
<b>Fiction</b>		
2022	Joshua Cohen	The Netanyahus: an account of a minor and ultimately even negligible episode in the history of a very famous family
<b>General non-fiction</b>		
2022	Andrea Elliott	Invisible child: poverty, survival and hope in an American city
<b>Poetry</b>		
2022	Diane Seuss	Frank: sonnets
<b>Biography</b>		
2022	By the late Winfred Rembert as told to Erin I Kelly	Chasing me to my grave: an artist's memoir of the Jim Crow South
<b>Drama</b>		
2022	James Ijames	Fat ham
<b>History</b>		
2022	Nicole Eustace	Covered with night
<b>RITA Awards</b> (Romance Writers of America - see <b>Vivian Award</b> )		
<b>The Strand Critics' Awards</b>		
<b>Best mystery novel</b>		
2022	SA Cosby	Razorblade tears
<b>Best debut mystery novel</b>		
2022	Kōtarō Isaka, translated by Sam Malissa	Bullet train
<b>Vivian Award</b> (replaces <b>RITA Awards</b> in 2021)		
2022 Awards postponed		



## AWARDS FROM OTHER COUNTRIES AND INTERNATIONAL AWARDS | TOEKENNINGS VAN ANDER LANDE EN INTERNASIONALE TOEKENNINGS

### ABA Booksellers' Choice Awards (Australia)

#### Booksellers' choice adult non-fiction

2022 Trent Dalton **Love stories**

#### Adult fiction book of the year

2022 Diana Reid **Love & virtue**

#### August Prize for best fiction book of the year (Sweden)

2021 Elin Cullhed **Euphoria: a novel about Sylvia Plath**

### Aurealis Awards (Australia)

#### Science fiction novel

2021 Kathryn Barker **Walking Romeo**

#### Horror novel

2021 Ben Pinaar **Holly and the nobodies**

#### Fantasy novel

2021 CS Pacat **Dark rise**

### Aurora Award for Best Novel (Canada)

2022 Fonda Lee **Jade legacy**

### Bank Windhoek Doek Literary Awards (biennial)

Next awards 2023

### Caine Prize for African Writing (for a short story)

2022 Idza Luhumyo *Five years next Sunday*

### Cervantes Prize (for lifetime achievement - Spain)

2022 Rafael Cadenas

### Crime fiction in translation (formerly CWA International Dagger)

2022 Simone Buchholz (author) and Rachel Ward (translator) **Hotel Cartagena**

### CWA International Dagger (see Crime fiction in translation)

### Franz Kafka Prize

2021 Ivan Vyskočil

### Gerald Kraak Award (The Other Foundation and Jacana Literary Foundation)

2022 Roy Udeh-Ubaka **Until it doesn't**

### German Book Prize (Germany)

2022 Kim de l'Horizon **Blood book**

### Governor-General's Literary Award for English Fiction (Canada)

2022 Sheila Heti **Pure colour**

### International Dublin Literary Award (formerly International IMPAC Dublin Literary Award)

2022 Alice Zeniter (author) and Frank Wynne (translator) **The art of losing**

### International Prize for Arabic Fiction (Abu Dhabi)

2022 Mohamed Alnaas **Bread on Uncle Milad's table**

### Irish Book Awards (Ireland)

#### Novel of the Year

2022 Louise Kennedy **Trespases**

#### Best Irish-published Book of the Year

2022 John Creedon **An Irish folklore treasury**

#### Non-fiction Book of the Year

2022 Sally Hayden **My fourth time, we drowned**

#### Lifestyle Book of the Year

2022 Eoghan Dalton **An Irish Atlantic rainforest: a personal journey into the magic of rewilding**

### Cookbook of the Year

2022 Gina and Karol Daly **The Daly dish: bold food made good**

### Sports Book of the Year

2022 Kellie Harrington and Roddy Doyle **Kellie**

### Biography of the Year

2022 Charlie Bird and Ray Burke **Time and tide**

### Children's Book of the Year: Junior

2022 Bob Johnston (author) and Michael Emberley (illustrator) **Our big day**

### Children's Book of the Year: Senior

2022 Ellen Ryan (author) and Shona Shirley Macdonald (illustrator) **Girls who slay monsters**

### Teen and Young Adult Book of the Year

2022 Richie Sadlier **Let's talk**

### Crime Fiction Book of the Year

2022 Edel Coffey **Breaking point**

### Popular Fiction Book of the Year

2022 Marian Keyes **Again, Rachel**

### Newcomer of the Year

2022 Alice Ryan **There's been a little incident**

### Author of the Year

2022 John Boyne

### ITW Thriller Awards (International Thriller Writers)

#### Best hardcover novel

2022 SA Cosby **Razorblade tears**

#### Best paperback original novel

2022 Jess Lourey **Bloodline**

#### Best first novel

2022 Amanda Jayatissa **My sweet girl**

#### Best ebook original

2022 EJ Findorff **Blood parish**

### John W Campbell Memorial Award for Best Science Fiction Novel

No awards in 2020/2021

### Man Booker International Prize (an annual prize, shared by author and translator, for a translation into English of a single work)

2022 Geetanjali Shree (author) and Daisy Rockwell (translator) **Tomb of sand**

### Miles Franklin Literary Award (Australia)

2022 Jennifer Down **Bodies of light**

### Naguib Mahfouz Medal for Literature (an American University in Cairo Press award for the best contemporary novel written in Arabic)

2022 Not yet awarded

### Ned Kelly Awards (Crime Writers Association of Australia)

#### Best crime fiction

2022 Candice Fox **The chase**

#### Best true crime

2022 Debi Marshall **Banquet: the untold story of Adelaide's family murders**

#### Best debut crime fiction

2022 Josh Kemp **Banjawarn**

Best international crime fiction		
2022	Nita Prose	The maid
Neustadt International Prize for Literature (biennial)		
2022	Boubacar Boris Diop	Murambi: the book of bones
Nigeria Prize for Literature (Prose fiction)		
2021	Romeo Oriogun	Nomad
Nobel Prize for Literature		
2022	Annie Ernaux	
Nommo Awards (African Speculative Fiction Society)		
Best novel		
2022	TL Huchu	The library of the dead
Best novella		
2022	Nnedi Okorafor	Remote control
Best comic or graphic novel		
2022	Roye Okupe and Godwin Akpan	Iyanu: child of wonder, volume 2
Ockham New Zealand Book Awards		
Acorn Prize for Fiction		
2022	Whiti Hereaka	Kurangaituku
Illustrated Non-fiction Award		
2022	Claire Regnault	Dressed: fashionable dress in Aotearoa New Zealand 1840 to 1910
General Non-fiction Award		
2022	Vincent O'Malley	Voices from the New Zealand wars
Pius Adesanmi Memorial Prize for Excellence in African Writing (biennial award from the African Studies Association of Africa)		
Next award in 2023		
Prime Minister's Literary Award for Fiction (Australia)		
2021	Amanda Lohrey	The labyrinth
Prix Femina (France)		
2022	Claudie Hunzinger	Un chien à ma table
Prix Femina étranger (award for best foreign book translated into French)		
2022	Rachel Cusk	Second place
Prix Goncourt (France)		
2022	Brigitte Giraud	Vivre vite (Live fast)
Prix Renaudot (France)		
2022	Simon Liberati	Performance
Pushkin House Russian Book Prize		
2022	Mary E Sarotte	Not one inch: America, Russia and the making of post-Cold War stalemate
Scotiabank Giller Prize (Canada)		
2022	Suzette Mayr	The sleeping car porter
Sharjah International Book Fair Awards		
2022	Futhi Ntshingila	They got to you too
Sir Julius Vogel Award for Best Novel (SF & Fantasy Association of New Zealand)		
2022	Cassie Hart	Butcherbird
Stella Prize (for fiction or non-fiction books by Australian women)		
2022	Evelyn Araluen	Dropbear
Trillium Book Award - English (Canada)		
2022	Ann Shin	The last exiles
World Fantasy Award for Best Novel		
2022	Tasha Suri	The jasmine throne

## CHILDREN'S BOOK AWARDS | BEKROONDE KINDERBOEKE

### SOUTH AFRICA | SUID-AFRIKA

Alba Bouwerprys vir Kinderliteratuur		
2022	Jaco Jacobs	Die boekwinkel tussen die wolke
ATKV Kinderboek Toekennings		
Voorleeskategorie Graad RR-1		
2022	Liz de Villiers (skrywer)	Tjoppie se verjaardag
	Vian Oelofsen (illustreerder)	
Selfleeskategorie Graad 2-3		
2022	Jaco Jacobs (skrywer)	Krok en Dil
	Johann Strauss (illustreerder)	Ouma Mollie en die mensvreter
Selfleeskategorie Graad 4-5		
2022	Peti Troskie (skrywer)	Lukas bou 'n superkar
	Hjalmar Pretorius (illustreerder)	
Selfleeskategorie Graad 6-7		
2022	Daniëlla van Heerden en Megan Werner	As jy droom
Selfleeskategorie Graad 8-10		
2022	Jacolet van den Berg	Tyd om te skaats
Elsabe Steenbergprys vir Vertaalde Kinder- en Jeugliteratuur in Afrikaans		
2022	Geen toekening nie	
Exclusive Books/IBBY SA Award for Children's Literature (biennial)		
Best Writer		
2022	Refiloe Moahloli	We are one
Best Illustrator		
2022	Chantelle and Burgen Thorne	Kantiga
Best Translator		
2022	Jaco Jacobs	We are one (Afrikaans)
	Ndabayakhe William Zulu	I have brown skin and curly hair (isiZulu)
LAPA Jeugromankompetisie		
Algehele wenner		
2022	Annelie Ferreira	Dit het alles begin by 'n hond
Tieners		
2022	Annelie Ferreira	Dit het alles begin by 'n hond
Jonger tieners		
2022	Nerine Ahlers	Die verdwyning van Seamus Smit
Jong volwassenes		
2022	Noreen Nolte	Uitverkies
MER Prize for Youth Novels (Media24 Boeke)		
2021/22	No award	
MER Prys vir Kinderlektuur (Media24 Boeke)		
2021	Not yet awarded	
Percy Fitzpatrick Award for Youth Literature (English Academy of South Africa, biennial)		
2022	Not yet awarded	

SA Book Awards		
Children's category		
2022	Refiloe Moahloli (author) and Anja Stoeckigt (illustrator)	How many ways can you say goodbye?
South African Literary Awards (the SALAs)		
Children's Literature Award		
2022	André Trantraal	Keegan & Samier 3: die strokiesprent-kompetisie
	Niki Daly	On my papa's shoulders
	Nandipha Nomsobo	Qashi qasi, injani?
Youth Literature Award		
2022	Theodora Lee	Hashtag happy
	Themba Qwabe	Imizila yegazi
	Thatayaone Dire	Se sa feleng se a tlhola
	Maureen Ngwanamahlole Ramusi	Matlompulele meduping ya Lerato
	Daniëlla van Heerden	As jy droom
Sanlam Prize for Youth Literature (biennial)		
Next award in 2023		
Scheepersprys vir Jeugliteratuur		
2022	Fanie Viljoen	Offers vir die vlieë
Tienie Hollowaymedalje vir Kleuterliteratuur		
Volgende toekenning in 2024		

## GREAT BRITAIN | GROOT-BRITTANJE

Blue Peter Awards (BookTrust)		
Best story award		
2022	Hannah Gold	The last bear
Best book with facts		
2022	Christiane Dorion (author) and Gosia Herba (illustrator)	Invented by animals
The Bookbug Picture Book Award (Scottish Book Trust)		
2022	Alastair Chisholm (author) and David Roberts (illustrator)	Inch and Grub
The Bookseller YA Book Prize (see YA Book Prize)		
BookTrust Lifetime Achievement Award		
2022	Not yet awarded	
Branford Boase Award (given annually to the author and editor of an outstanding debut novel for children)		
2022	Maisie Chan (author) and Georgia Murray (editor)	Danny Chung does not do maths
British Book Awards Children's Book of the Year		
Children's Fiction Book of the Year		
2022	Phil Earle	When the sky falls
Children's Illustrated Book of the Year		
2022	Dapo Adeola	Hey you!
Children's Non-Fiction Book of the Year		
2022	Marcus Rashford, with Carl Anka and Katie Warriner	You are a champion: unlock your potential, find your voice and be the best you can be
Carnegie Medal		
2022	Katya Balen	October, October

Children's Book Awards (formerly the Red House Children's Book Awards. These awards from The Federation of Children's Book Groups are voted for entirely by children)		
Overall winner		
2022	Peter Bently (author) and Steven Lenton (illustrator)	Octopus shocktopus!
For younger children		
2022	Peter Bently (author) and Steven Lenton (illustrator)	Octopus shocktopus!
For younger readers		
2022	MG Leonard and Sam Sedgman (authors) and Elisa Paganelli (illustrator)	The highland falcon thief
For older readers		
2022	Liz Kessler	When the world was ours
Costa Children's Book Award		
2021	Hannah Lowe	The kids
Kate Greenaway Medal for Illustration		
2022	Danica Novgorodoff	Long way down
Klaus Flugge Prize (a prize for the most promising and exciting newcomer to children's book illustration)		
2022	Joseph Namara Hollis	Pierre's new hair
Laugh Out Loud Awards (the Lollies are awards for funny children's books voted for by children)		
2022	Jenny Pearson (author) and Rob Biddulph (illustrator)	The super miraculous journey of Freddie Yates
The People's Book Prize for a Children's Book (chosen by public vote - no judges)		
2021/22	Joshua Seigal (author) and Sarah Horne (illustrator)	Yapping away
Red House Children's Book Awards (see Children's Book Awards)		
The Royal Society Young People's Book Prize		
2021	Stefanie Posavec and Miriam Quick	I am a book. I am a portal to the universe
Scottish Book Trust Outstanding Contribution to Children's Book Awards		
No award in 2021		
Scottish Teenage Book Prize (Scottish Book Trust)		
2022	Harry Cook	Fin & Rye & fireflies
Waterstones Children's Book Prize		
Overall winner		
2022	Hannah Gold (author) and Levi Pinfold (illustrator)	The last bear
Best illustrated book		
2022	Harry Woodgate	Grandad's camper
Best book for older readers		
2022	Ciara Smyth	Not my problem
YA Book Prize (The Bookseller)		
2022	Adiba Jaigirdar	Hani and Ishu's guide to fake dating

## UNITED STATES | VERENIGDE STATE

Andre Norton Award for Young Adult Science Fiction and Fantasy (Science Fiction and Fantasy Writers of America)		
2021	Darcie Little Badger	A snake falls to earth
Coretta Scott King (Author) Book Award		
2022	Carole Boston Weatherford	Unspeakable: the Tulsa race massacre



Coretta Scott King (Illustrator) Book Award		
2022	Floyd Cooper	Unspeakable: the Tulsa race massacre
Coretta Scott King/John Steptoe New Talent Author Award		
2022	Amber McBride	Me (Moth)
Coretta Scott King/John Steptoe New Talent Illustrator Award		
2022	Regis and Kahran Bethencourt	The me I choose to be
Kirkus Prize for Young Readers' Literature		
2022	Harmony Becker	Himawari House
Michael L Printz Award		
2022	Angeline Boulley	Firekeeper's daughter
Mythopoeic Fantasy Award for Children's Literature		
2022 (shared)	Lori M Lee	Pahua and the soul stealer
	Eden Royce	Root magic
National Book Award for Young People's Literature		
2022	Sabaa Tahir	All my rage
Newbery Medal		
2022	Donna Barba Higuera	The last cuentista
Randolph Caldecott Medal (for the artist of a picture book for children)		
2022	Jason Chin	Watercress
Theodor Seuss Geisel Award		
2022	Corey R Tabor	Fox at night
Scott O'Dell Award for Historical Fiction		
2022	Justina Ireland	Ophie's ghosts
Stonewall Children's Literature Award		
2022	Kyle Lukoff	Too bright to see

Stonewall Young Adult Literature Award		
2022	Malinda Lo	Last night at the Telegraph Club

## INTERNATIONAL | INTERNASIONAAL

Astrid Lindgren Memorial Award		
2022	Eva Lindström	
Children's Africana Book Awards (annual awards for 'authors and illustrators of the best children's and young adult books on Africa published or republished in the US')		
Best Book: Young Children (Ghana)		
2022	Useni Eugene Perkins (author) and Laura Freeman (illustrator)	Kwame Nkrumah's Midnight speech for independence
Best Book: Older Readers (Sudan)		
2022	Safia Elhillo	Home is not a country
Golden Baobab Prizes		
2019	Deborah Ahenkorah	Grandma's list
Hans Christian Anderson Awards		
2022	Marie-Aude Murail of France (author) and Suzy Lee of the Republic of Korea (illustrator)	
NSK Neustadt Prize for Children's Literature (biennial)		
2023	Gene Luen Yang	

Nomonde Ngqoba, Boniswa Notiki, Ayanda Majola and Lieschen Kays are book selectors and Stanley Jonck is the Assistant Director: Selection at the Western Cape Library Service



## Two-time Booker winner Hilary Mantel dies at 70



Els Zweerink

Two-time Booker Prize-winning author Hilary Mantel died on September 22 at a hospital in Exeter, England, of complications from a stroke she suffered two days earlier. She was 70.

Mantel was born on July 6, 1952, in Glossop, England. She graduated from the University of Sheffield in 1973 and, that same year, married geologist Gerald McEwan. Her debut novel, **Every day is Mother's Day**, was published in 1985.

She was best known for her *Cromwell* trilogy, which centered on the Tudor-era figure Thomas Cromwell and comprised the novels **Wolf Hall**, **Bring up the bodies**, and **The mirror and the light**. In all, she authored 15 books: 12 novels, two story collections, and a memoir.

Mantel's *Cromwell* trilogy earned both critical acclaim and bestseller status. The author won her first Man Booker Prize in 2009 for **Wolf Hall** and her second for its 2012

sequel **Bring up the bodies**. The trilogy's conclusion, **The mirror and the light**, was longlisted for the Booker Prize. According to NPD Bookscan, **Wolf Hall** has sold more than 600,000 copies and **Bring up the bodies** more than 300,000 in the US. **The mirror and the light**, published in March 2020, debuted at #1 on the *New York Times* bestsellers list and has sold more than 135,000 copies.

Mantel was the winner of a National Book Critics Circle Award, Costa Book Award, David Cohen Prize, and British Academy President's Medal, and has twice been named UK author of the year by the British Book Awards. In 2014, she was made a dame of the United Kingdom.

'That we won't have the pleasure of any more of her words is unbearable,' her longtime editor, Nicholas Pearson, told *PBS* after her death. 'What we do have is a body of work that will be read for generations.'

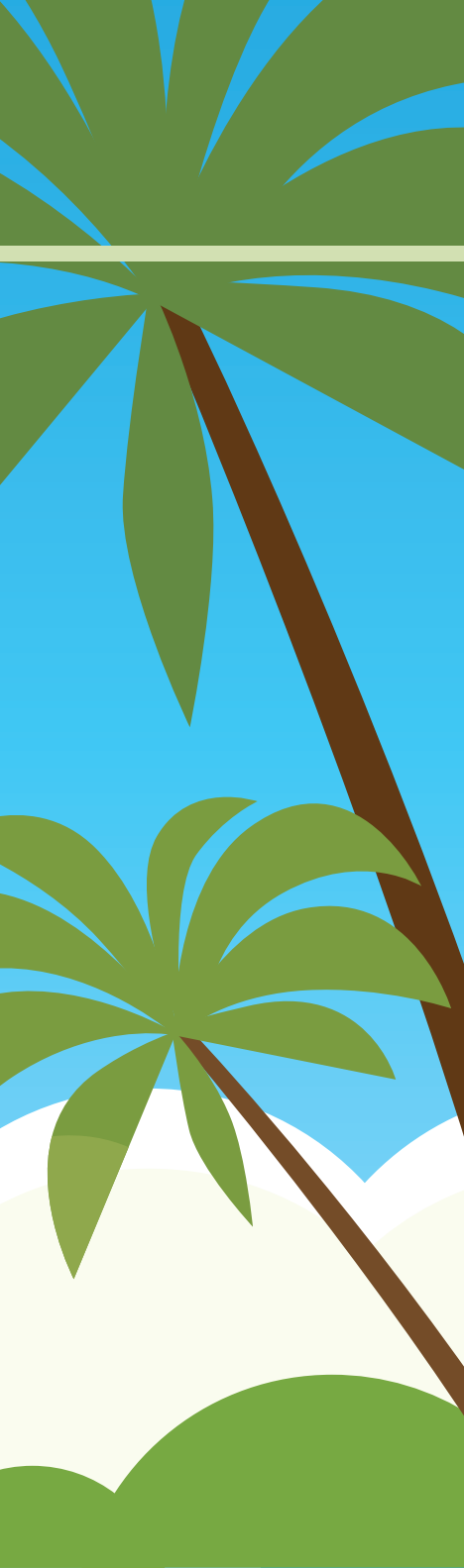
'From her epic trilogy on the life of Thomas Cromwell to her poignant memoir and her cutting-edge short stories, everything about Hilary Mantel's writing was perfection on the page and a gift for readers,' Mantel's US publisher, Macmillan, said in a statement. 'But moreover, we will miss her great spirit and kindness, and remember her with tremendous affection.'

(publishersweekly.com, Sophia Stewart)

# Afrikaanse leesstof vir die feestyd

deur Stanley Jonck





Met die einde van die jaar om die draai en vakansie 'n broodnodige vooruitsig vir baie, is die verblywende nuus dat daar onlangs somer baie lekkerlees Afrikaanse verhale uitgegee is — gereed om juis nou nader te trek terwyl jy 'n blaaskans neem. Indien jou plaaslike openbare biblioteek nog nie die volgende boeke aangeskaf het nie, kan jy dit gerus op Libby as e-boek aflaai by <https://libbyapp.com/library/westerncape>.

Die veelbekroonde skrywer Rudie van Rensburg is bekend vir sy spanningsromans en humoristiese *Hans*-reeks, uitgegee deur Queillerie. Die eerste boek in die reeks, **Hans steek die Rubicon oor** (2017), is benoem vir een van *Huisgenoot/Tempo* se leesboeke van die jaar. Lesers word hier bekend gestel aan Hans van Kraaienburg. 'Op 90 is Hans nog hups

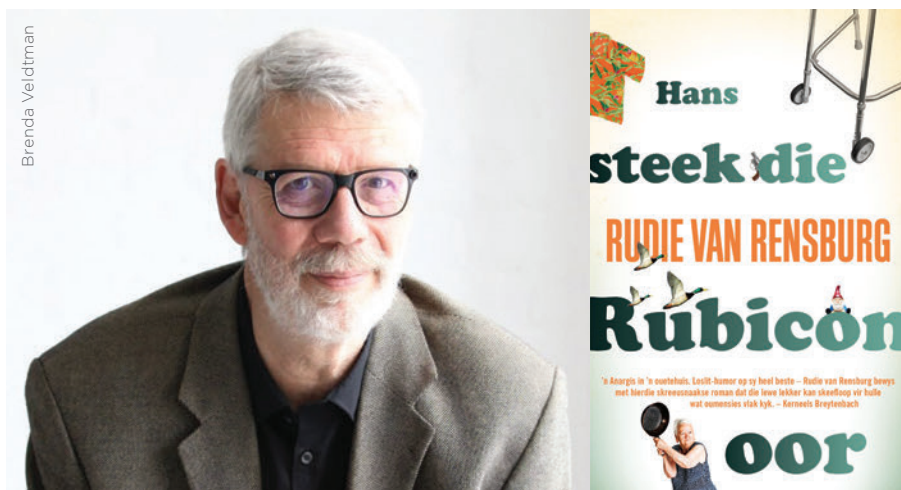
en springlewendig. Sy orige kinders manevreer hom egter vanuit hul tuistes oorsee uit sy lekker ou huis in die Kaap en in Huis Madeliefie in. Maar Hans skop nog kliphard, en gou lei hy 'n ouetehuisopstand teen die onhoudbaar drakoniese matrone — 'n afgetrede tronkbewaarder. Dis daggakoekies, ontkleedansers en vet sports net waar jy kyk in hierdie hoogs komiese roman oor oudword op eie terme.'

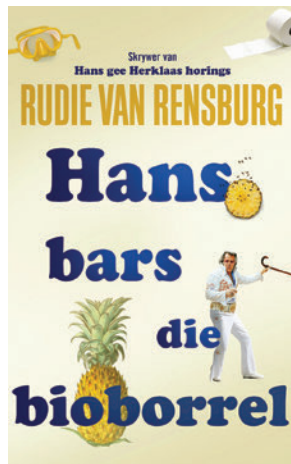
([rudievanrensborg.co.za](http://rudievanrensborg.co.za))

Die opvolgboek, **Hans gee**

**Herklaas horings** (2020), haal in die daaropvolgende jaar die SA Book Awards-kortlys vir een van die topverkopers in die volwasse fiksiekategorie. Daarna volg **Hans bars die bioborrel** (2021): 'Huis Madeliefie se inwoners word deur die staat se Vlak 5-inperking in die gesig gestaar. Hans besef dit gaan elke faset van hul lewens raak, want teen hierdie virus groei geen kruid nie. Maar die drakoniese reëls wat die tehuis se interne bevelsraad uitvaardig, kry nie vatplek by Hans en kie nie. Om sake te vererger, is Hans oor die hoof gesien as leier van die bevelsraad. Altoon Ahlers, 'n befaamde akteur van weleer en 'n onlangse inkommer met 'n buitengewoon hoë dunk van homself, neem die leisels. Ná verskeie ontberinge en vernederinge, besluit Hans hy het klaar bek gelek en stert geswaai. Dis tyd om die Groot Akteur se opgepompte spiertjies te prik.' ([rudievanrensborg.co.za](http://rudievanrensborg.co.za))

In die mees onlangse titel, **Hans hou sy lyf Sherlock** (2022), word Hans en Huis Madeliefie se mense deur 'n piramideskema-skelm ingeloopt.





Toe die polisie 'n beloning uitloof aan enigeen wat hulle na die skurk kan lei, ry Hans en trawante met 'n mankolieke bussie en karavaan Weskus toe om die skelm te probeer vastrek. Die boeke is voorgelees oor die RSG en daar is 'n rolprent gemaak van die eerste Hans-boek. Die reeks gaan van krag tot krag en is baie gewild.

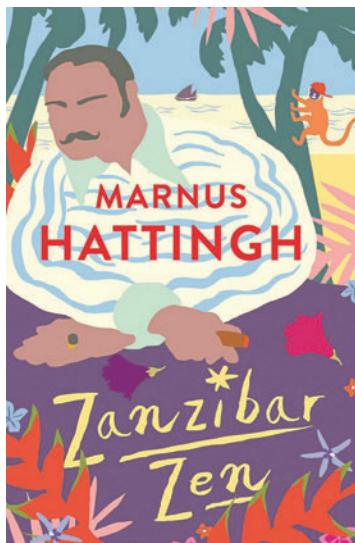
Marnus Hattingh, motorjoernalis by *Die Burger*, se debuutroman **Zanzibar Zen** (Queillerie, 2022) word deur Charles Smith<sup>1</sup> beskryf as 'n groen-aksieroman wat gatskop — 'n *Bourne Ultimatum*-aksiestorie vol intrige en jaagtogte: 'As 'n toeris in die see op die eiland Zanzibar, aan die ooskus van

Afrika, vermoor word en net sy Lions-pet uitspoel, begin die malle jaagtog op Vespa-bromponies en dala-dala-taxi's tussen skobbejakke en helde... Giorgio Comaneti, 'n gewetenlose ontwikkelaar, beveel sy paloeke-sluipmoordenaars Bozo en Tjokkie om die aap met die pet te soek, want dit kan die polisie op die spoor van die toeris en natuurlik sy onwettighede bring. Die toeris het dit te naby gewaag aan die geheimsinnige Mafia-eiland. Dit is na hierdie eiland wat die joernalis Toast le Roux se mooi vriendin die naweek op 'n seiljag vertrek, maar hy verkies om 'n toerismekonferensie in Comaneti se Casino-hotel genaamd

Zanzibar Zen by te woon. En in die konferensie sien hy hoe die twee lummels 'n ou hippie-kaalnaeler met 'n aap in 'n hok ruk en pluk, en hy gaan help. Finley Johnson, die kaalbas-hippie, het die getraumatiseerde aap gered wat om die dood aan die pet klou. As Toast hom gaan help toe Bozo en Tjokkie hom 'n paar klappe gee, soek die skurke ook sy bloed — en begin hy vrae vra oor wat hier — en op die eiland — aangaan. Comaneti se plan is om 'n deel van die Jozaniwoud, wat die bedreigde Colobus-aape se habitat is, plat te stoot vir 'n gholfbaan vir rykes. Dan betaal hy die vroue 'n skamele bedrag per sak vir die seewier om na die Ooste te smokkel. Gooi korrupte politici en polisie en die uitbuiting van meisies by, en jy het te doen met 'n opperste skurk. Bozo en Tjokkie is 'n soort Bud Spencer en Trinity, onbeholpe boewe wat 'n spoor van verwoesting agterlaat om Comaneti se vuilwerk te doen. Bozo, met 'n verrottende seekat-tentakel en pleister van seewier oor die ontsteekte wond waar die aap hom op die arm gebyt het, is 'n stewige karakter.

**Zanzibar Zen** is meer 'n groen-aksieroman as spanningsroman. In dié heerlike boek in keurige Afrikaans, ideaal vir 'n naweek-wegbreek, verken jy Zanzibar se ryk kultuur en geskiedenis van slawehandel...'

Azille Coetzee is die skrywer van **In my vel** (2019) en nou **Die teenoorgestelde is net so waar**







(Human & Rousseau, 2021). Die verhaal vertel van die vriendskap tussen drie vroue en die geliefdes in hul lewens. Klara du Plessis<sup>2</sup> berig só daaroor: 'Hier vind die leser drie ambisieuse vrouekarakters wat van kindsbeen af vriende is: Charlotte ('n kunstenaar wat veral belangstel in geweld en Afrikaneridentiteit), Katryn ('n bekende, beeldskone aktrise) en Lien ('n prokureur en moeder). Hierdie genuanseerde vertelling van die drie vroue se lewenservaring het 'n feministiese strekking. Charlotte, Katryn en Lien weier om hulle lewens te skik na tradisionele verwagtinge; trou en kinders is nie die fokus nie. Kuns, loopbaan en passie, asook die verwerping van die sogenaamde *marriage plot*, word eerder die kolk waarrondom hulle ontwikkeling as karakters draai. Hulle wil die lokus van hulle eie lewens bepaal en hulle eiesoortige outobiografieë, wat nie noodwendig volgens heteronormatiewe standaarde gemeet wil wees nie, weef. Dis moontlik die eerste Afrikaanse roman waarin ek myself — as 'n eietydse, Afrikaanssprekende vrou — kan herken, in die tipe keuses wat die vroulike karakters ervaar en die genot wat hulle as protagoniste uit hulle bestaan put. As tematiese voortsetting eerder as teenstrydigheid, speel mans 'n sentrale rol in die roman se feministiese raamwerk en onderskeie definisies van manlikheid vorm 'n dominante motief. 'n Reeks negatiewe rolmodelle dryf die stereotipering van machismo

al meer op die spits. Daar is Lien se besitlike man wat graag 'n ouderwetse rolverdeling wil volg deur Lien by die huis te hou, die klem op populasie-aanwas; daar is Lien se skoonpa wat knaend sy vrou verneuk; en daar is geskiedkundige, apartheid-pa's wat hulle hele gesinne uitmoor. Maar net soos jy begin dink mans verteenwoordig alles wat fout is in die wêreld, vind die leser "[die] teenoorgestelde is net so waar". Hierdie eponieme woorde, wat vorm aan die boek se karakter as 'n geheel gee, word deur die karakter, Hendrik, gespreek. Hendrik, die beskeie, intelligente, ondersteunende teler van boerboelhonde, en Charlotte se vriend en minnaar. Hendrik wat self ook deur teenstrydighede 'n tipe "ideale" man beliggaam. Hy wil trou en kinders hê, maar is ook bereid om letterlik jare vir Charlotte te wag terwyl sy sukkel om haarself aan een man te verbind...' Die uitgewer beskryf dit as 'n vlymskerp, eerlike en aangrypende verhaal wat strek oor jare en skuif tussen kuns en seks, joga, vriendskap, lojaliteit en geheime.

Helene de Kock is 'n welbekende skrywer met meer as veertig liefdes-, Christelike- en historiese romans op haar kerfstok. Haar nuutste roman is **Stella se dogters** (Penguin Random House, 2022). Die verhaal handel oor Stella Bennet van die plaas Ommekeer in die Oos-Vrystaat, en haar drie dogters — Julia, Pauli en Teresa; al drie worstel met probleme. Julia is die oudste. Haar man is 'n

bekende akademikus, maar wat buitestaanders nie weet nie is dat hy 'n selfgesentreerde narsis is wat haar emosioneel mishandel — uiteindelik ook fisies. Julia smag na 'n kind van haar eie. Pauli, die jongste, is pas klaar gestudeer en verlief op die verkeerde man. Ten spyte daarvan dat sy 'n aantreklike, suksesvolle jong boer aan haar sy het, hunker sy steeds na haar eerste liefde. Teresa is 'n hardekwas advokaat wat oënskynlik geen man nodig het nie. Tog is sy 'n baie brose mens. Die drie dogters se lewens word verder gekompliseer deur vier mans: Frans de Wet, wat langsaan op Genotsfontein boer; Martin Joubert, die prokureur op die dorp; 'n plaaslike dokter, James Cameron; en dokter Michael de Waal, 'n chirurg wat vanuit die buiteland terugkom om op sy tuisdorp te praktiseer. Al drie Stella se dogters ly tot 'n mate aan ontkenning — ontkenning van wat werklik is en van wat hulle regtig wil hê. Maar die lewe het 'n manier om die erkenning van waarhede af te dwing. Dit is 'n heerlike familieroman met Stella as die besorgde ma.

Die skrywer Marida Fitzpatrick is 'n bekroonde joernalis. Haar vorige romans was die *chick lit*-verhaal **Iemand vir 'n scoop** (2009) en die liefdesroman **Eksklusief uit Eden** (2011). **Mara** (Tafelberg, 2022), haar derde roman, is iets heeltemal anders — *domestic noir*, 'n sielkundige riller, 'n donker familieverhaal. Dit verken die diep letsels in 'n gesin wat uit die

ouer-kind-verhouding voortspruit. Phyllis Green<sup>3</sup> skryf soos volg daaroor: 'Rakie Bouwer se ma ruk die mat onder haar voete uit met die noem van haar broer se naam, Viljoen. Dié naam en al die herinneringe aan Viljoen het Rakie vir jare so diep weggesteek dat sy dit vir die eerste keer weer onthou. Nou soek sy antwoorde en loop terug op die spore van haar verlede. Intussen daag haar tweelingsuster, Mara, ongenooi by haar woonstel op en besluit om daar te plak. Dit ontken 'n tweestryd in Rakie, want sy kan nie saam met Mara lewe nie, maar ook nie sonder haar nie. Marida Fitzpatrick vertel uit die hoofkarakter, Rakie, se perspektief 'n boeiende maar ontstellende verhaal in **Mara**. Oor hoe een lid van 'n gesin almal se lewe kan ontwrig en hulle laat voel hulle skiet tekort. Die openingsin, 'Hoe het sy haar ma oorleef?', gee reeds vir lesers 'n aanduiding dat dié ma allesbehalwe sag en moederlik is. Salomé se onvermoë as ma het haar gesin verwoes en diep emosionele letsels gelaat. Sensitiewe Rakie ly die meeste en noudat haar ma oud en siek is, wil sy foute uit haar verlede regstel in haar soeke na die waarheid. Maar sal sy die skokkende waarheid kan hanteer wanneer sy haar verlede volledig in die oë kyk? Hierdie meesleurende roman raak aan belangrike temas soos geestesgesondheid, gesins- en liefdesverhoudings en die impak daarvan op individue se lewe.'



**Droomboom** (LAPA, 2022) is Marie Spruyt se tweede roman ná **Stillewe** (2021) en vertel die verhaal van professor Mariaan de Jongh wat groot trauma en verlies beleef as gevolg van onluste in Suid-Afrika. 'Wanneer sy skrywersverblyf in Killaloe, 'n klein Ierse dorpie, aangebied word, gryp sy die geleentheid aan. Só kan sy Suid-Afrika en die trauma van die studenteopstande agterlaat. Sy kan fokus op haar vertaling van die tesis oor Afrikamites- en legendes en vergeet

van die geweld en haar kollega se dood. Ierland, met sy magiese landskap, legendes en kleindorpse rustigheid, oorrumpel haar. Sy maak nuwe vriende en begin selfs 'n tentatiewe verhouding met Declan. Wanneer sy egter uitvind dat hy bande met die Ierse Republikeinse Weermag het, besef sy dat geweld en gevaar oral aanwesig is. **Droomboom** is 'n verhaal van vergifnis en aanvaarding, en die helende krag van vriendskap en liefde.' ([lapa.co.za](http://lapa.co.za))

Adele Vorster<sup>4</sup> sê in haar resensie op LitNet: 'Die boek lyk aanvanklik na 'n klassieke liefdesverhaal, maar dit het meer om die lyf as net romanse. Die inligting oor Ierland is fassinerend en die platteland waar sy bly word as't ware een van die karakters. Die leser kry baie inligting oor Ierse sowel as Suid-Afrikaanse mites en legendes — 'n vars tema in Afrikaanse prosa, veral in 'n liefdesverhaal. Hierdie inligting oor Ierse tradisies en oor die Rooms-Katolieke en Keltiese geskiedenis dra by tot die leesgenot. Daar is ook verwysings na talle Suid-Afrikaanse mites en Mariaan vergelyk selfs die tokkelossie en leprechaun met mekaar. Sy dink baie na oor die twee kulture se legendes en die ooreenstemmende motiewe... **Droomboom** sal aanklank vind by liefhebbers van romanse, maar ook by lesers wat 'n breër belangstelling in mitologie en geskiedenis het, asook diegene wat 'n intieme blik op die Ierse platteland wil kry.'



word dus vroeg reeds aangemeld as belangrike temas in die roman... Eugene is 'n karakter en 'n roman wat 'n mens nie moet misloop nie. Dit is geskryf in 'n taal wat nie huiwer om woorde soos vuishoue te plant nie; tog slaag dit daarin om met besonderse gevoeligheid die kompleksiteit van 'n hele geslag mense se lewens vas te vang. Kirby van der Merwe is terug op die Afrikaanse literêre toneel en met méning.'

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Stanley Jonck is die Assistentdirekteur: Keuring by die Wes-Kaapse Biblioteekdiens

Die Rotterdamse predikant Louis Krüger is 'n gevestigde, bekroonde skrywer, maar dalk nie so bekend onder Afrikaanse lesers nie. Sy nuutste roman, **Die verleiding van Eva de Winter** (Human & Rousseau, 2022) was op die kortlys in NB-uitgewers se Groot Afrikaanse Romanwedstryd. 'Wanneer die databoer-*nerd* Josua een middag vir Eva de Winter in 'n Rotterdamse koffiewinkel ontmoet, voel dit vir hom onwerklik dat 'n begaafde regsgeleerde soos sy in 'n verhouding sou belangstel. Maar sy getuigenis vroeër in 'n hofsitting interesseer haar — dit lei tot verdere afsprake, en algaande word hulle vriende. Dis eers ná hul huwelik voltrek is dat Josua begin begryp daar is iets onpeilbaars aan Eva. Hoeveel raaisels het sy van hom weerhou, en wat hy slegs deur middel van obskure soekenjins oor haar kon naspur? Die verhaal word beskryf as 'n ragfyn bestekopname van die grysland in 'n huwelik en tegelyk 'n verkenning van die skaduagtige en manipulerende wêreld van farmaseutika en grootdata.' (nb.co.za)

Kirby van der Merwe, bekroonde joernalis en skrywer van **Klapperhaar slaap nie stil nie** (1999) se tweede roman, **Eugene** (Human & Rousseau, 2022) word beskou as 'n nuwe hoogtepunt in sy werk. Louise Viljoen<sup>5</sup> lig die volgende uit in haar resensie in *Rapport Weekliks*: 'Die roman is gebou rondom die hoofkarakter, Eugene,

sy boesemvriend Alan en die meisie Jenny op wie hulle albei verlief was. Die roman begin met hul toevallige herontmoeting in Johannesburg in 2017, dekades nadat hulle in 1980 uitmekaar gespat het ná 'n klopjag van die veiligheidspolisie op die Hillbrow-woonstel waarin hulle saam met 'n klomp ander mense gewoon het. Hierdie herontmoeting word dan verbind met 'n ander insident twee jaar tevore, toe Eugene tydens sy ooggendstap by die Witpoortjiewaterval in die Walter Sisulu Botaniëse Tuin aangeval is en een van sy aanrander doodgemaak het. Eugene is 'n suksesvolle joernalis in sy middeljare, welbelese en gesofistikeerd, maar ook iemand wat metafoeries gesproke 'n bobbejaan op sy rug dra omdat hy sy verstand gekry het in "die ghetto se *killing fields*" (bl. 22). Hy herken in homself die soort van "gentleman-skollie" wat nie skroom om homself aggressief te verweer wanneer hy te na gekom word nie... Eugene word twee jaar ná die moord in die botaniëse tuin en kort ná sy herontmoeting, eers met Alan en daarna met Jenny, in hegtenis geneem. Hy vermoed dat een van hulle die polisie ingelig het, vermoedelik uit wraak omdat hulle ten onregte dink Eugene het hulle destyds verraai aan die veiligheidspolisie. Die res van die roman vertel die verhaal van hul "moerse ineenangestremde *back story*" (bl. 66). Verraad, skuld en wraak



# Book reviews

compiled by book selectors

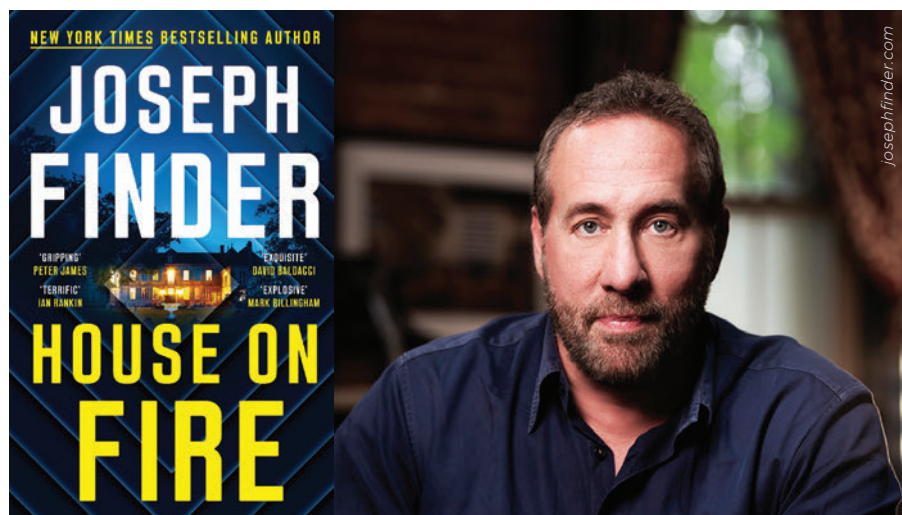
## ADULT FICTION

**FINDER, Joseph**

**House on fire.** - Penguin Publishing, 2020.  
'Nick Heller takes on big pharma in Finder's excellent fourth novel featuring the Boston PI (after 2016's **Guilty minds**). Sean Lenehan, who saved Heller's life when they were in Afghanistan as members of a

Special Forces team, has died from an overdose of the painkiller Oxydone. At Lenehan's funeral, Heller is approached by Sukie Kimball, daughter of Conrad Kimball, the head of Kimball Pharma, which produces Oxydone. She explains that she attends the funerals of many of those who have died as a result of her family's product in order "to bear witness to the victims of the drug that

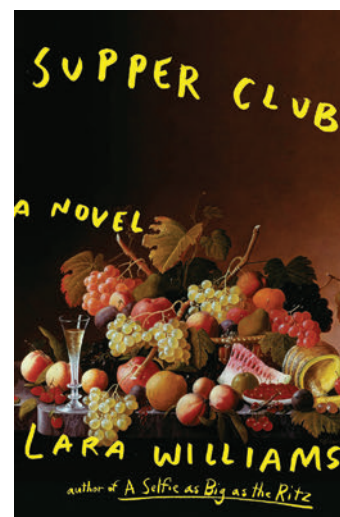
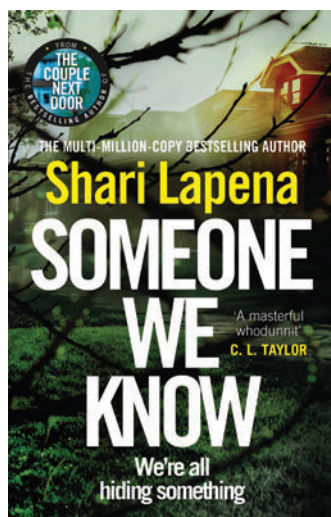
made us all rich". Sukie hires Heller to find and steal the smoking gun that will bankrupt Kimball Pharma and send Conrad to prison — a study that demonstrated Oxydone's addictive nature suppressed before the drug was put on the market. Heller agrees. The stakes rise when he goes undercover as Sukie's boyfriend at Conrad's Katonah, NY, home, where a copy of the study might be hidden, and ends up investigating a murder. Fans of timely, thoughtful page-turners will be richly rewarded.' (*publishersweekly.com*)



**LAPENA, Shari**

**Someone we know.** - Penguin, 2020.  
'Residents of a tranquil suburb in the Hudson River Valley believe they have it all. They know their neighbours, attend each other's book clubs, talk casually over their fences, and enjoy backyard barbecues. Yet, when a teenager is discovered to have hacked various residents' computers, and, later, when one of those residents is found brutally murdered, everything changes. The police begin an intensive investigation, and secrets are revealed. Everyone in the neighbourhood, it turns out, has something to hide. A community built on trust is instantly





in tatters. Lapena creates unrelenting psychological tension by describing how the shared illusions of a tightly knit group of people are destroyed, transforming tranquillity into desperation. This highly suspenseful domestic crime novel will make readers think twice about what transpires behind neighbourhood doors and to admit that appearances are often too good to be true. Sure to delight fans of Liane Moriarty and Louise Candlish.' (*booklistonline.com*, Shoshana Frank)

#### **PULLEY, Natasha**

**The kingdoms.**- Bloomsbury, 2021.  
'Joe Tournier's life is a muddled mess at the beginning of Pulley's latest... and his confusion continues throughout the story. As he steps off the train at London's (yes, London's) Gare du Roi station, he has no clue where he lives or who his family is. With a diagnosis of an epileptic seizure and a master claiming ownership, Joe returns to an unfamiliar wife and life. Before he finishes his enslaved years, he receives a postcard that waited 93 years for delivery. Later, he leaves his wife and daughter for a three-month assignment to repair the lighthouse pictured on the mysterious postcard. He finds himself thrust back in time and abducted by the remnants of the English navy, who are desperately fighting off the French in a revised version of history. As he shifts between timelines, Joe becomes aware of some of the ripple effects of history changing

around him and must determine when he belongs. This riveting story keeps the reader hoping that Joe can rebuild his family in the best timeline.' (*booklistonline.com*, Frances Moritz)

#### **WILLIAMS, Lara**

**Supper club.**- Penguin, 2020.  
'Before Roberta meets Stevie, she is disconnected, depressed, a person to whom life mostly happens, and not always in a good way. Having left the cozy home she shared with her mother for an urban university, she is disappointed to find herself not joyously liberated, as she had imagined she would be, but emotionally confined and isolated from her peers... She takes up cooking, spending hours in the kitchen of her shared flat conjuring increasingly elaborate dishes and then eagerly devouring them. Roberta lives furtively, apologetically, in time moving on to a generally solitary job at a fashion website. It is there she first encounters Stevie, an aspiring artist who is as free-spirited as Roberta is inhibited, and with whom she forms an immediate bond... They will form the "Supper Club", an initiative to intermittently bring together women in a bacchanalian celebration of appetite for food, for connection, for breaking boundaries and occupying space and approaching life on their own terms. Eventually, Roberta is compelled to confront the difficulties in her past, especially those related to men who

have disappointed and degraded her and decide where, for what, and with whom she stands. Mixing together insights about food and friendship, hunger and happiness, and the space women allot themselves in the world today, Williams writes with warmth, wit, and wisdom, serving up distinctive characters and a delectably unusual story. Williams' debut novel will satisfy your craving for terrific writing and leave you hungry for more from this talented writer.' (*kirkusreviews.com*)

#### **YANAGIHARA, Hanya**

**To paradise.**- Picador, 2022.  
'A triptych of stories set in 1893, 1993, and 2093 explore the fate of humanity, the essential power and sorrow of love, and the unique doom brought upon itself by the United States ... More than 700 pages long, the book is composed of three sections, each a distinct narrative, each set in a counterfactual historical iteration of the place we call the United States. The narratives are connected by settings and themes: A house on Washington Square in Greenwich Village is central to each; Hawaii comes up often, most prominently in the second. The same names are used for (very different) characters in each story; almost all are gay and many are married. Even in the Edith Wharton-esque opening story, in which the scion of a wealthy family is caught between an arranged marriage and a reckless

affair, both of his possible partners are men. Illness and disability are themes in each, most dramatically in the third, set in a brutally detailed post-pandemic totalitarian dystopia. Here is the single plot connection we could find: In the third part, a character remembers hearing a story with the plot of the first. She mourns the fact that she never did get to hear the end of it. That is just one of the conundrums sure to provoke years of discussion and theorising. Another: Given the punch in the gut of utter despair one feels when all the most cherished elements of 19th- and 20th-century lives are unceremoniously swept off the stage when you turn the page to the 21st — why is the book not called **To hell?** Gigantic, strange, exquisite, terrifying, and replete with mystery.'

(kirkusreviews.com)

## ADULT NON-FICTION

**HARRIS, Kate**

**Lands of lost borders: a journey on the Silk Road.** - HarperCollins, 2020.

'Natural history devotee Harris' debut is an homage to science, a love letter to geology, zoology, astronomy, and everything in between and a travelogue-memoir in which she traces her academic pursuits, solo travels, and year-long bicycle trek along the storied Silk Road with her

dear friend, Mel. Starting in Turkey, the intrepid duo navigates thousands of kilometres along with all kinds of weather, police assistance and interference, government bureaucracy, visa woes, searing muscles, and soaring spirits. In journeying to their Himalayan destination, Kate and Mel cut through boundaries both real and imagined, exploring the complexities of control and the ambiguity of borders (most poignantly vivified in Chinese-controlled Tibet) while questioning if exploration is flawed by its inherent desire to lay claim to place and experience. Fuelled by the observations of someone fascinated by her surroundings, Harris' stunning and nuanced prose limns sweeping landscapes and offers engaging history lessons all while maintaining a brilliant self-awareness and authenticity. Vivid, pithy descriptions read like indelible poetry, exemplifying Harris' reverence for the interconnectedness of our world. **Lands of lost borders** is illuminating, heart-warming, and hopeful in its suggestion that we will explore not to conquer but to connect.'

(booklistonline.com, Katharine Uhrich)

**LEVY, Steven**

**Facebook: the inside story.** - Penguin, 2021.

'Respected tech writer Levy (*In the Plex*, 2011) presents the definitive story of Facebook. From Mark Zuckerberg's Harvard dorm room in 2004 to Levy's

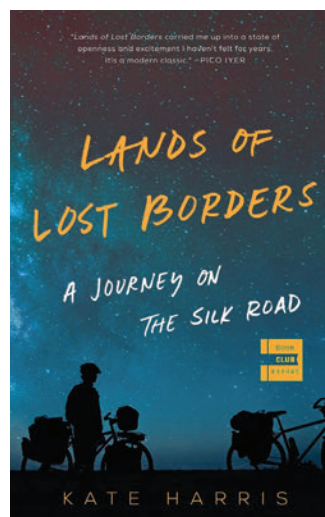
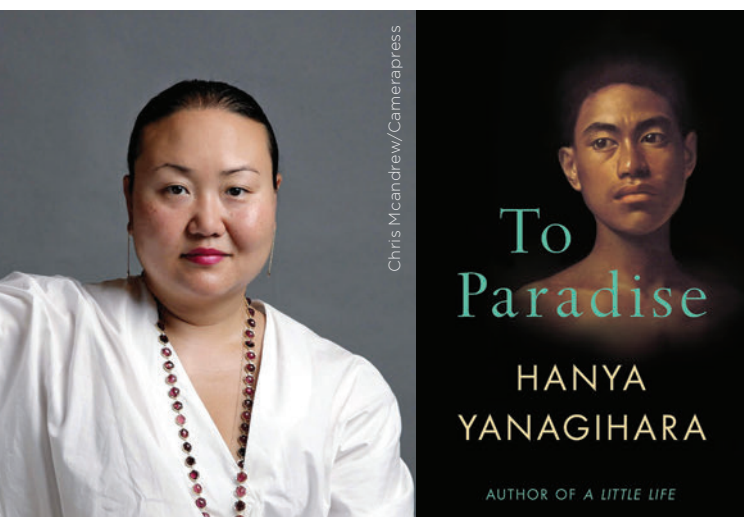
July 2019 interview with him, Levy takes the reader into a detailed history of the world's biggest social networking company. Given unfettered access to Zuckerberg and the company during the last three years, Levy is able to illustrate how the company developed under the influence of Zuckerberg's acknowledged hyper-competitiveness. Levy notes that the company's original motto, "move fast and break things", could have the addendum, "and apologise later." The book is divided into three parts. The first details Facebook's early years, including what really happened at Harvard with the Winklevoss twins and others who had competing ideas for the same concept. The second part follows Facebook's heady days of unprecedented growth. Lastly, Levy considers the recent implications of Facebook's use to influence the 2016 election and the public's loss of trust in the company. This absorbing book will inspire important conversations about big tech and privacy in the twenty-first century.'

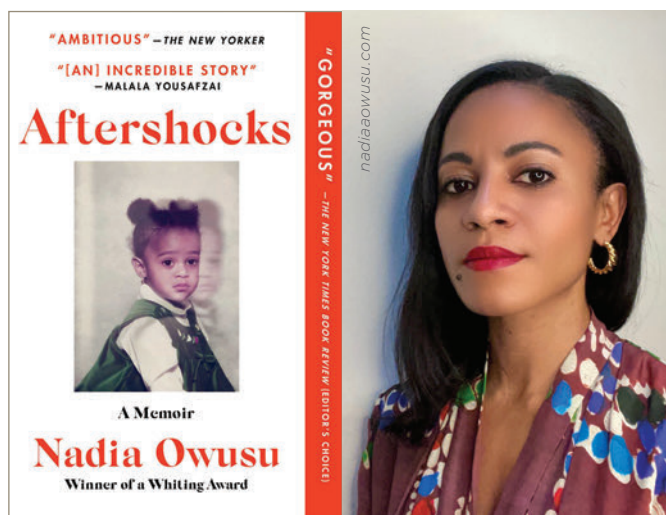
(booklistonline.com, Caren Nichter)

**OWUSU, Nadia**

**Aftershocks: dispatches from the frontlines of identity.** - Sceptre, 2021.

'Weaving together her own personal history with that of her parents and the many countries where she was raised, Owusu, author of the chapbook **So devilish a fire** (2018), tells a story



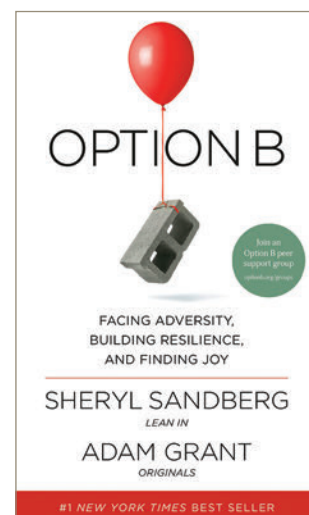
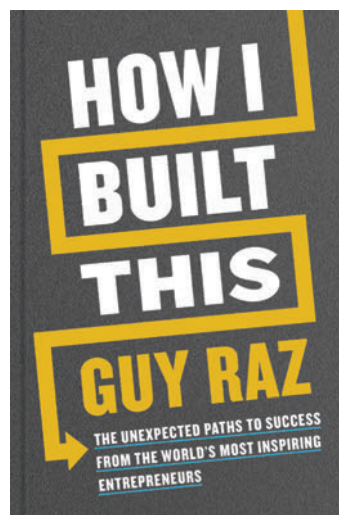


of fracture, loss, and mental illness. Owusu's Armenian American mother left the family when Owusu was two, and her Ghanaian father, whom she idolised, died when she was 13, leaving her in the often-resentful care of a Tanzanian stepmother. As an adult, Owusu experienced a mental breakdown following a failed relationship and her stepmother's revelation that her father might have died of AIDS rather than cancer. Owusu's dispatches from the trenches of what she calls madness are brutally metaphorical, elegantly honest, and familiar to readers with similar experiences. In alternating chapters, she explores the many seismic shifts of her childhood and early adulthood, living in African nations torn apart by civil wars and a family torn apart by parental death and abandonment. **Aftershocks** is a stunning, visceral book about the ways that our stories — of loss, of love, of borders — leave permanent marks on our bodies and minds.' (*booklistonline.com*, Jenny Hamilton)

#### RAZ, Guy

**How I built this: the unexpected paths to success from the world's most inspiring entrepreneurs.** - Macmillan, 2020. 'Featuring his probing yet welcoming narrative voice, Raz presents stories that serve as solid lessons in entrepreneurship. While the syntheses of the lessons are useful, it is the learning curve — the story-by-story building of

business acumen — that imparts the most wisdom. The comments from the entrepreneurs are consistently candid and practical. For example, begin with a concrete, unique idea that lies "at the intersection of personal passion and problem-solving". From dozens of on-the-ground stories, Raz gathers countless business pearls: Don't quit your day job; do your homework; find a co-founder since humans thrive when we work together; prioritise the funding of the business, whether through bootstrapping or other people's money, such as a relative's or venture capitalist's. The narrative then moves on to business-building — all the tests that you will have to confront and overcome with a new business — and Raz introduces new characters and continues to follow entrepreneurs we have met in the earlier chapters, thus enabling readers to grasp the path to their success. In the concluding part of the book, the author tackles what he feels most profoundly about passion and decency. Kindness, generosity, and respect are critical to a long-lasting business (plus a shared purpose and values); without passion — "it's about finding and fulfilling a deeper purpose" — look forward to a lifetime of disgruntlement. Among the businesses included in the book are: Dell Computer Corporation, Boston Beer Company, FUBU, Method cleaning products, Chicken Salad Chick, Allbirds, Stacy's Pita Chips, and Carol's



Daughters. Years of business wisdom distilled into an entertaining and useful narrative.' (*kirkusreviews.com*)

#### SANDBERG, Sheryl and GRANT, Adam **Option B: facing adversity, building resilience and finding joy.** - WH Allen, 2019.

'A memoir of the loss of a husband and finding a path forward beyond the grieving process. Sandberg... was living a life with all of the fulfilments one could hope for. After a comfortable upbringing and education at Harvard, she worked her way up to become a vice president at Google and eventually the COO of Facebook. She presented a popular TED talk and then wrote a book on her "lean-in" conceptualisation of women in the workplace. However, no amount of professional accomplishment could prepare her for the sudden passing of her husband, Dave, in 2015, after which she had to figure out how to carry on as a mother of two and make the shattered pieces fit back together. This moving book is the result. Writing with Grant, a highly rated professor at Wharton, Sandberg explores how to weather the storm of grief, applying concrete skills in addition to more complex theories of psychology about how to find meaning in life-changing circumstances. Going deeper and broader than the commonly understood stages of grief, the authors look at different factors that can stunt recovery after a loss, self-blame and the fear that the loss will permeate every



aspect of life indefinitely. Sandberg shows her struggle with finding a comfort level regarding the sharing of her emotional status and learning when to push the level as well as when to respect it. The challenges of moving forward are immense beyond understanding for anyone outside of the experience; this accounting of Sandberg's resilience does for the process of grieving what her previous work has done for women in the workplace. A book that provides illuminating ways to make headway through the days when there doesn't seem to be a way forward.' (*kirkusreviews.com*)

## YOUNG ADULT FICTION

**BOWEN, Natasha**

**Skin of the sea.** - Penguin, 2021.

'For her debut, Bowen pens a riveting, fast-paced fantasy readers won't be able to put down. In service to the Gods, Simi fulfills the role of Mami Wata, a mermaid whose duty is to collect the souls of people who die at sea. But Simi's memories of a former life perpetually haunt her and compel her to save a boy from drowning, instead of watching him die. Her choice violates an ancient edict, and the punishment for it threatens all Mami Wata. To atone, Simi must seek out the Supreme Creator; however, a shadowy force circling Simi desires to

see her fail. The stakes for discovering what the force is could not be higher, as failure means that all Mami Wata — and perhaps the entire world — could perish. Bowen weaves a tantalising story of intrigue, romance, danger, and mythology, complete with a lush, immersive setting off the coast of West Africa. The characters are just as unique and dynamic, especially Simi, who is a fierce, fearless heroine. Any story about literal Black Girl Magic featuring a Black mermaid is sure to shine, but Bowen's story swims to sparkling heights.' (*booklistonline.com*, Enishia Davenport)

## JUVENILE FICTION

**PETER, Gareth**

**Adventures with my daddies/**

**illustrated by Garry Parsons.** - Peachtree Publishing, 2021.

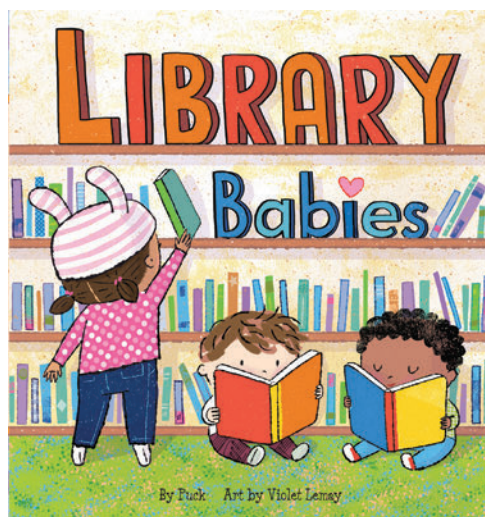
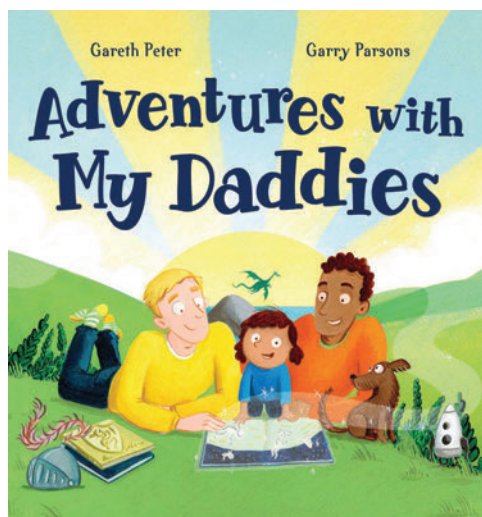
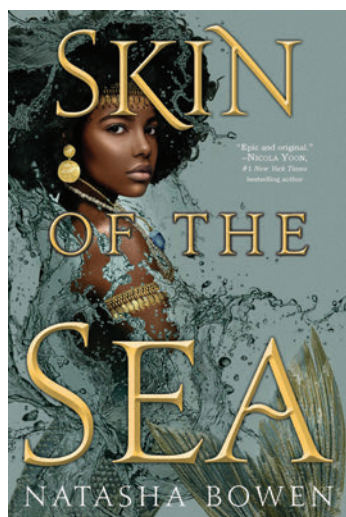
'Peter and Parsons' vivid, imaginative storytelling brings to life an unnamed, ungendered, olive-skinned narrator and their two fathers — one white, one brown — weaving a relatable tale for children of adopted, blended, and LGBTQ+ families. Alongside their loyal canine companion, the child and daddies embark on a series of fantastical storybook adventures that encourage a love for learning and literature but also an appreciation for family stories, such as how the child was adopted by their daddies.

Accompanied by Parsons' bright, energetic illustrations, Peter's rhyming text reminds young readers that all types of family structures are valid and that different kinds of families are capable of kindness, education, protection, and, most important, fun. As their characters battle dragons and explore dinosaur territory and outer space, Peter and Parsons depict a protagonist who defies gender stereotypes and is capable of whatever passions they want to pursue. With the love, help, and support of their multiracial daddies, this charming character is ready to take on the world.' (*booklistonline.com*)

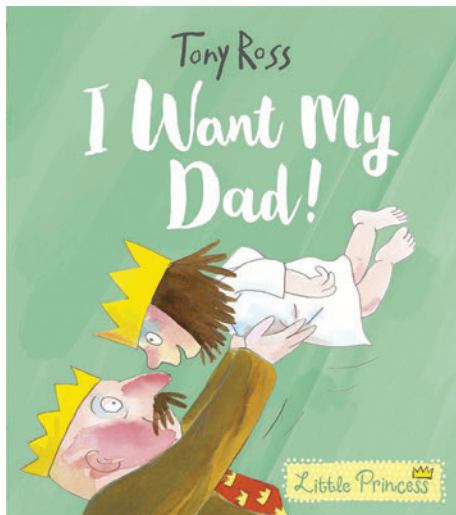
**PUCK**

**Library babies/illustrated by Violet Lemay.** - Duo Press, 2019.

'Lemay's cheerful artwork depicts a group of babies and adults engaging in a variety of activities during a library visit. The illustrations elaborate on Puck's enthusiastic text, as on the spread where "The children's section is a favorite spot... where babies and older children have tons of things to do", showing the tots watching a wall-mounted screen, playing with blocks and manipulative toys, and choosing and reading books. The text celebrates the elements of a library visit, from storytime and puppet shows to checking books out to enjoy at home. Some tips and activities are appended,







although those reading aloud will want to note that the caregiver-directed introductory text for that spread uses the exact same font and placement as the child-directed text on the previous pages, making it easy to accidentally continue reading aloud. Recommended for caregivers to use in discussing the steps of a library visit with their little one.' (slj.com, Amanda Foulk)

#### ROSS, Tony

**I want my dad!.** - Lerner, 2020.

'Ross's pint-size Little Princess wishes that her dad, the King, could be more like other fathers — a ragtag group of palace employees. While the Cook bakes his son elaborate cakes, "even the dog would not eat the famous burned-black cakes that her dad baked". The General teaches his son to ride a pony, but the King is allergic. The Admiral teaches his daughter to swim; the King wears water wings in the bath. The Gardener takes his children on forest adventures, but "the King got lost on his way to bed". Under the tutelage of an overzealous maid, the Little Princess learns to bake, swim, and ride a pony and goes for a nature walk, all with disastrous results, leading her to embrace her dad and all of his humdrum habits. Ross's idiosyncratic royals and distinctive pencil and watercolour art relay the message that there's no father like one's very own.' (publishersweekly.com)



#### JUVENILE NON-FICTION

##### JINA, Devika

**The extraordinary life of Katherine Johnson.**

- Kane Miller, 2020.

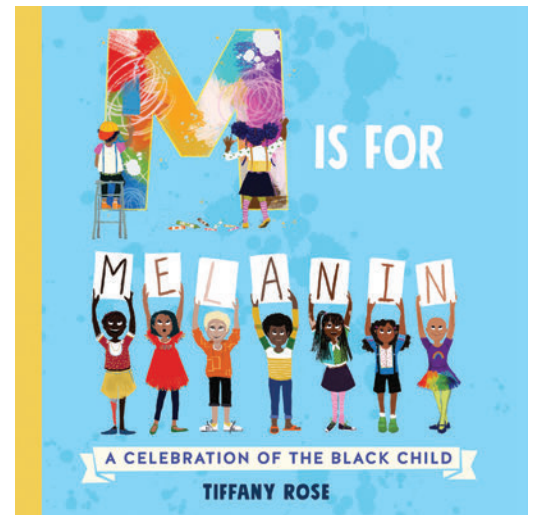
'Brilliant NASA mathematician Katherine Johnson is the subject of this engaging biography in the *Extraordinary lives*-series... It opens with a "Who is Katherine Johnson?" snapshot of this noteworthy woman before presenting a chronological account of her life and accomplishments, beginning with her childhood. The book is invitingly designed, with liberal illustrations breaking up the text to create an airy feel to the page. Furthermore, it is printed in purple, which can lower visual stress and assist dyslexic readers. Throughout, the injustices of and obstacles posed by segregation and institutional racism are noted, making Johnson's perseverance as a Black woman working in the sciences all the more admirable. Sourced quotes personalise her story, and an illustrated timeline helpfully recaps the main text. An appealing and recommended resource.' (booklistonline.com, Julia Smith)

##### ROSE, Tiffany

**M is for melanin: a celebration of the black child.**

- Little Bee Books, 2019.

"Melanated" children get an ABC book to make them proud in Rose's colorful debut. A is for "Afro. Pick it, fluff it, love it". B is for "very Black. Be it unapologetically". C is for "Creative. Paint



the canvas of your life with the colors of the rainbow. Sprinkle your Black Girl Magic and Black Boy Joy on the world". Each large letter is itself a work of art, filled with patterns, colors, and themes that frequently directly relate to the word represented. Children of various hues populate each page, pictured at about one-third the size of the letters, enacting the word in some way. They sing, they dance, they march, they wear crowns, they pretend, they dream, they smile at their reflections in the mirror. A few famous names are featured — Obama for O, and Malcolm X for X. The white space is splattered with what looks like watercolor paints, in different colors on each spread. Each child pictured is unique, with all sorts of hairstyles and hair colors and skin tones that range from the deepest black to albino and everything in between, including several with vitiligo. Contagiously upbeat, joyful, and positive, this artistic alphabet book is also a series of affirmations for young black children, who will beg to read it again and again. From "Empowerment" to "Worthy", "Genuine" to "You", there are more than 26 reasons to cherish this book.' (kirkusreviews.com)

**Note:** At the time of going to press some of these titles are not yet at the libraries.





# A library in conversation with its community

by Honest Mxokozeli





Each community requires a library that will be of help and assists the overcoming of recreational, educational and socio-economic adversity; and conversely contributing towards academic fulfilment.

There are various components that assist in dealing with the particular needs of each community. Chief among these is the level of professionalism with which services are rendered; and in the case of librarianship — ongoing training; the measuring of standards through the prism of a shared vision; and purpose. This in turn will be dictated by staff training levels, sufficient funding and correctly targeted marketing.

One of the crucial elements for a successful library service is to understand the socio-political and economic dynamics of the community the service will be rendered to. In communities where the level of formal education is challenged, the library must provide its service through reading and book clubs, where members are able to listen to stories read either by librarians, teachers or a fellow community member.

In a scenario where the librarian is fully aware of the community profile being served, balancing that library's collection development (of academic, general and reference material) is far easier to achieve.

It also stands to reason that to deliver an optimal service, the librarian must have an intimate relationship with the surrounding schools, crèches and general community.

To determine the progress whether the service you provide to the community can be deemed a success, a clear understanding is required of how many members of the total number of inhabitants visit the library.

This percentage then needs to be broken down into respective groupings that visit the library for research purposes, internet usage, reference and general use.

Aligning library goals with those of the community is also key to its success. Remember that each community shapes its needs based on the level of exposure to its surroundings. Collection development serving each community must therefore be clearly understandable by its users.

Programmes like book clubs, skills development and literacy programmes are some of the ad hoc value-adds that can be leveraged towards further fulfilment of community needs. These compete against ever-strong competitors from the technological arena such as social media and future-first digitisation of our lifestyles.

To this end, and in attempting to preserve our past, our collections should cover and promote the categories that are more reflective and historical in their nature, such as the Classics and Africana.

Furthermore, Friends of the Library groups are pivotal in facilitating projects that enhance the development of reading; and whose logistical and financial support should be lobbied towards the enhancement of very successful and community-focused libraries.

Combined — and as knowledge of our communities' needs is power — all these interventions can empower librarians to deliver a collective service that is accessible, enabling, meaningful and above all, empowering.

*Honest Mxokozeli is a Regional Librarian: Regional Organisation at the Western Cape Library Service*



# Latest arrivals at Central Reference (SN)

by Sandra Kingswell

Over the last few months Central Reference (SN) has received some new and exciting items to add to its already extensive collection. 82 new books have been shelved and are waiting to be borrowed. The following titles are reviews of the latest arrivals at Central Reference.

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Researched from archival sources and contemporaneous literature, **Forgotten tracks and trails** by Gerrit Haarhoff documents the origin and development of towns and roads in the Nineteenth Century. The wheel was late to arrive in the Lowveld, as it was only in the 1930s that the first explorers and emigrants ventured far inland in their ox wagons. Describing the events as they unfold and the people involved, this book gives an accurate and concise history of the period leading up to the establishment

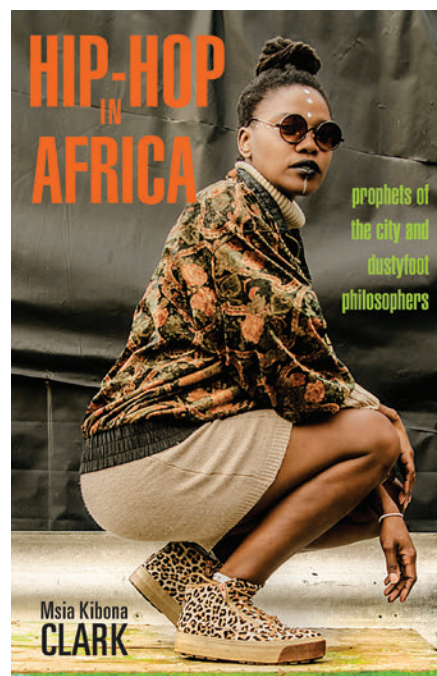
of the Eastern Railway line. Using the latest drone technology, forgotten roads can again be identified as they cross mountain passes and ford drifts. The aerial photography series of 1935 was used extensively to identify and accurately pinpoint the old highways. The overlay technology of Google Earth made it possible for the first time to create accurate maps of the original wagon tracks. Cutting-edge lidar (light detection and ranging) technology was used to determine the old roads where forestry had destroyed the marks and gouges through cycles of replanting. Exploring the timelines and narratives of the time, the author debunks previously held myths by meticulous reasoning and proof. Among the startling conclusions is the contention that Pretoriuskop has been misnamed after the Anglo-Boer War and the mistake has been repeated ever since. Lavishly illustrated, the reader is taken on a journey through time and pointed to the places where history is still visible on the face of the landscape of the beautiful province of Mpumalanga.



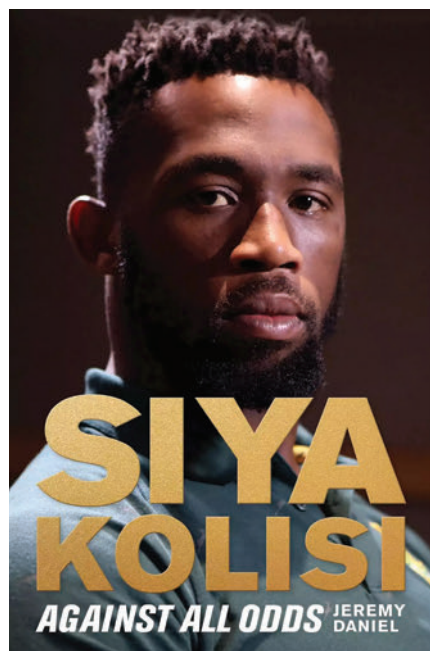
## Forgotten Tracks and Trails of the Escarpment and the Lowveld



Gerrit Haarhoff



As a boy, the odds were stacked against Siya Kolisi. Born into poverty in the township of Zwide near Gqeberha, he was raised by his grandmother as his mother was too young to cope and his father worked in Cape Town. Food was scarce and he often went to bed

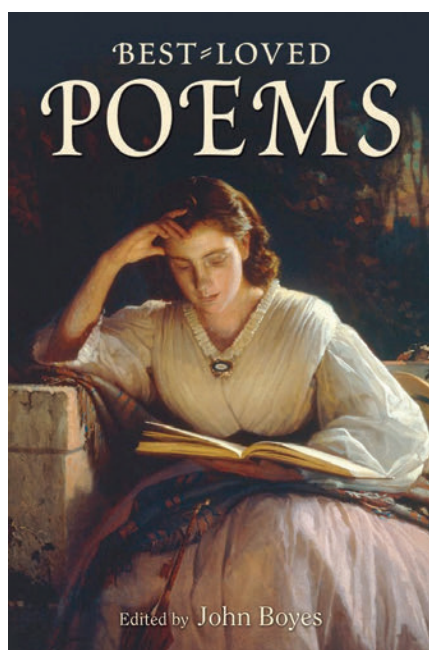


hungry. But Siya had one great passion: rugby. He would spend all his free time playing for the African Bomber Club until, one day, he was offered a rugby scholarship to Grey High School. Thus began one of the most remarkable success stories in rugby history, one that culminated in his appointment as the first black Springbok captain. **Against all odds** by Jeremy Daniel traces Siya's journey from a dusty township to the great arenas of international rugby. It is a remarkable story of grit and determination. From SA Schools matches to success with the Stormers and Western Province to the devastating lows brought on by injury, Siya just keeps on going. As Springbok captain, he carries the hopes of a rugby-mad nation.

Throughout Africa, artists use hip-hop both to describe their lives and to create shared spaces for uncensored social commentary, feminist challenges to patriarchy, and resistance against state institutions, while at the same time engaging with the global hip-hop community. In **Hip-hop in Africa**, Msia Kibona Clark — one of the foremost experts on African hip-hop — examines some of Africa's biggest hip-hop scenes and shows how hip-hop helps us understand specifically African narratives of social, political,

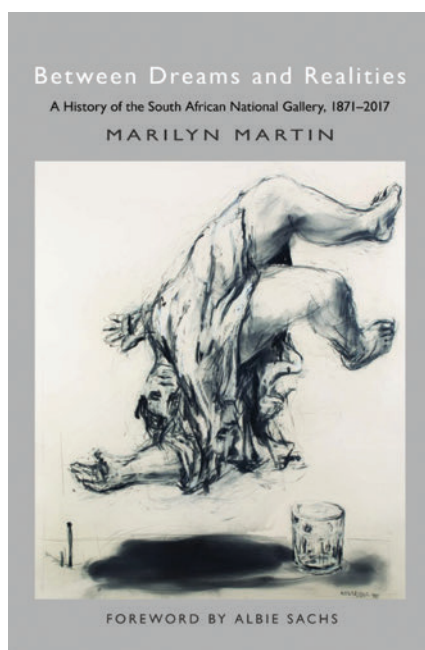
and economic realities. Clark looks at the use of hip-hop in protest, both as a means of articulating social problems and as a tool for mobilising listeners around those problems. She elucidates the role that female artists play in constructing contemporary representation of African women. Influenced by both hip-hop and local cultures, these artists use their music to provide original and complex depictions of women in Africa. Finally, Clark details the spread of hip-hop culture in Africa following its emergence in the United States, assessing the impact of urbanisation and demographics on the spread of the hip-hop culture. **Hip-hop in Africa** is a tribute to a genre and its artists as well as a timely examination that pushes the study of music and diaspora in critical new directions.

**Best-loved poems**, edited by John Boyes, is a glorious celebration of classical poetry featuring verse from around the English-speaking world. Carefully selected and divided into themed sections, the poems encompass the wealth of human experience — love, death, youth, old age, nature, travel, and humor are all included in the works that range from the 1500s onwards. A comprehensive range of time-honored poetry from



the British Isles, America, Canada, Australia, and New Zealand, the collection embraces famous and not so famous, from Blake and Wordsworth to Adeler and Wyatt, and includes over 170 other poets. From Coleridge's fantastical *Xanadu* or the battlefields of John McCrae, to the ominous croaking of Poe's raven, this is a wonderful collection of poems containing the great and the good, the funny and the tragic, and everything in between.

**Between dreams and realities** by Marilyn Martin tells the engaging story of South Africa's pre-eminent art museum: the South African National Gallery. Based on extensive research and experience, this book revisits important exhibitions, events, forgotten controversies; it highlights the achievements of directors, who often faced political agendas and strained relationships within and outside the institution. The book begins in 1871, with a bequest of forty-five paintings and money for the establishment of a public art gallery in Cape Town, and ends in 2017, a time of extraordinary changes in South Africa's art and museum sectors. It is richly illustrated with key art works, installations shots and photographs of individuals and groups. The book tells the story of excellent public cooperation and support, and the

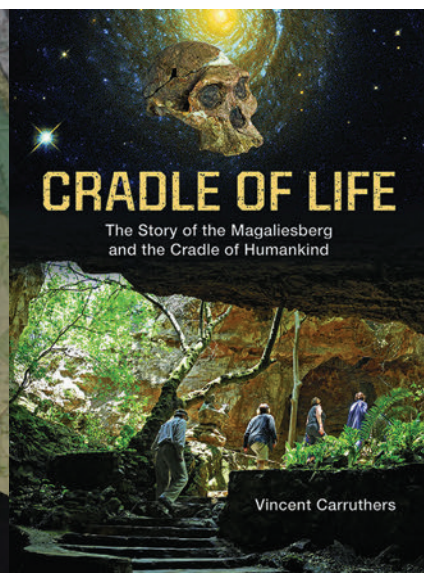


boards of trustees, directors and staff together overcoming the realities of budget cuts, government interference and severe space constraints. This is a celebration of South Africa's heritage and cultural wealth and contributes to the field of museum, heritage, cultural and curatorial studies, as well as visual and art history. It opens up the discourse and revives interest in public art museums in general and the

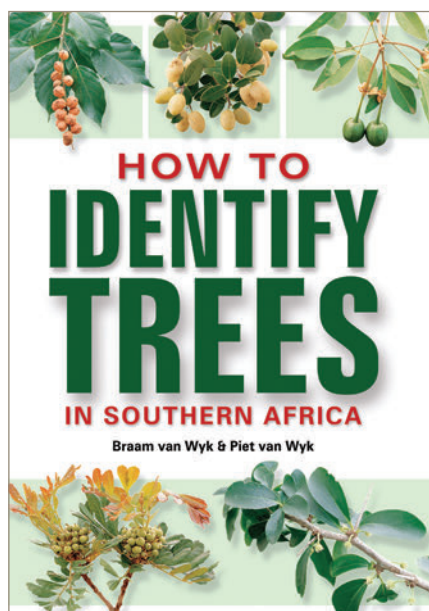
national art museum in particular, while offering perspectives on the future, and galvanising custodians and the public to action.

The Cradle of Humankind World Heritage Site, situated in the heart of the Magaliesberg Biosphere Reserve, is the jewel in South Africa's evolutionary crown: an area of outstanding universal value, it has attracted world-wide interest and furnished key evidence about where, when, and how we came to be. For decades, the greater Magaliesberg area with its unique geology, history and biology has been intensively studied by specialists in search of clues about our origins. In this spectacular book **Cradle of life**, Vincent Carruthers brings those studies to life as he reviews the evidence and guides the reader along a timeline from the birth of our planet through the most recent findings this century. He covers the formation of landscapes and the emergence of life, the rise of the hominins, the stone and iron ages, early settlement, migrations and wars, and recent developments in the Magaliesberg region. Vividly illustrated with photographs, maps and diagrammes, this book portrays the intrigue and importance of the site, taking readers on a fascinating journey of discovery.

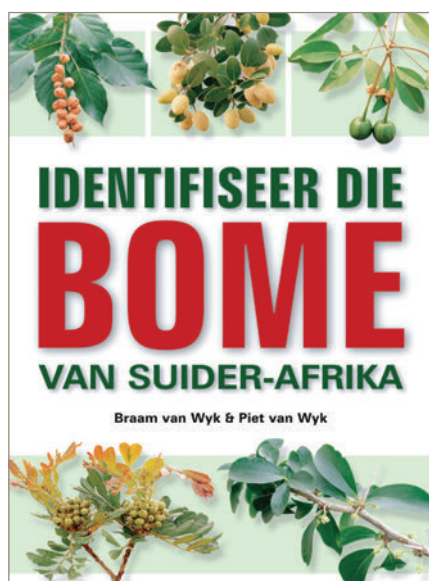
Tree identification is generally perceived as difficult, all the more so in a botanically diverse region as southern Africa, where about





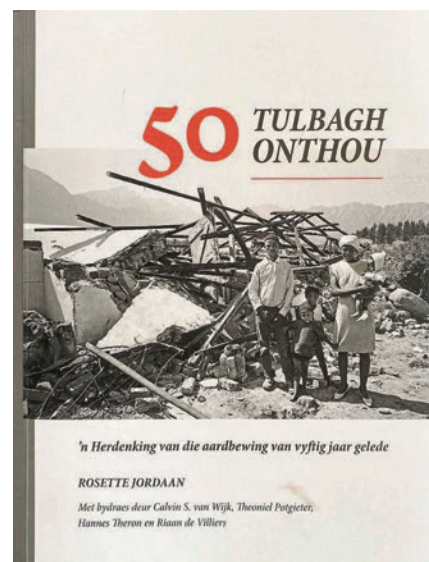


2,100 species occur naturally, and several hundred more have been introduced from elsewhere in the world. Now updated to reflect changes in taxonomy, **How to identify trees in Southern Africa** by Braam van Wyk and Piet van Wyk provides the background-knowledge essential for tree identification. This book promotes an approach that will equip readers to use any field guide to trees with more confidence. Starting with the basics



of plant form, the book systematically uncovers the structure of trees to enable a clear understanding of what to look for when trying to identify a tree. So, Part One describes and clearly illustrates the different parts of a tree and their role in identification. Part Two features a key to 43 tree groups based on easy-to-observe stem and leaf features. An icon is used to depict the principal characters of a group, making it easier for the beginner to record and conceptualise tree diversity. Group accounts present explanatory notes on group characters and tips on species identification. A selection of tree species is described and illustrated, and a list of all the southern African plant families represented in each group is supplied (greater coverage of individual species is featured in the authors' field guide). This title is also available in Afrikaans as **Identifiseer die bome van Suider-Afrika**.

Vyftig jaar gelede, om drie minute oor tien op 29 September 1969, is die Noord-Boland getref deur 'n aardbewing van 6.3 op die Richterskaal. Die middelpunt van die aardbewing was net buite Tulbagh, tuiste van sommige van die oudste kerke, Kaaps-Hollandse huise en wynplase in Suid-Afrika. Tien van die elf mense (meestal kinders) wat in die skudding gesterf het, is in en om die dorpie dood. In **Tulbagh onthou** verwesenlik Rosette Jordaan 'n lewensideaal om die geskiedenis op te teken voordat dit uit die menseheugenis verdwyn. Die resultaat is 'n skatkis van verhale en vertellings, aangrypend, amusant, onvergeetlik. Ander bydraers lig nog aspekte van die aardbewing en sy nagevolge toe. 'n Oud-koerantman — ook 'n boorling van Tulbagh — vertel van sy middernagtelike rit na Tulbagh om die eerste foto's te gaan haal. 'n Geoloog ontleed die skudding en vertel hoekom mense in die streek die onverwagte bedag moet bly. Uittreksels uit die plaaslike koerantjie, *Ons Courier*, beskryf die omvattende noodlenigings- en rekonstruksie-program wat die streek weer op sy voete geplaas het. Aandag word geskenk aan die restorasie van die historiese Kerkstraat, die grootste enkele restorasieprojek nog in Suid-Afrika, wat 'n nuwe toerismebedryf vir Tulbagh en sy distrik ingesluit het. 'n Geskiedkundige werp ook



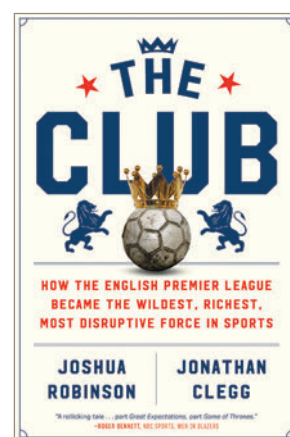
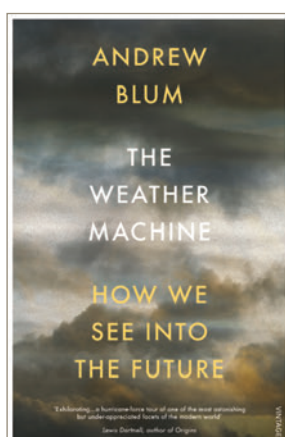
lig op 'n meer verborge aspek van die aardbewing en sy nagevolge, naamlik hoe die owerhede destyds die geleentheid aangegryp het om groter rassesekeiding in die streek te bewerkstellig. In die proses het talle historiese en deels gemengde woonbuurte in die slag gebly — en daarmee saam 'n plattelandse leefwyse wat uit die tyd van die vrystelling van die slawe gedateer het. Laastens besin die teks kortliks oor die breër betekenis van die aardbewing en sy nagevolge vir Tulbagh en sy mense, ook die toekoms in. 'n Spesiale poging is aangewend om foto's oor Tulbagh se geskiedenis, die aardbewing en sy nagevolge op te spoor en die boek bevat 'n ryke oes van foto's waarvan baie nog nooit gepubliseer is nie.

## General

R 001 GUI Guinness world records 2022. 070.43 KRI Krige, Foeta. The SABC 8. R 070.5025 PUB Publishers' Association of South Africa. Guide to publishing in South Africa, 2020.

## Philosophy and psychology

100 HOW Weeks, Marcus. How philosophy works: the concepts visually explained.



## Social sciences

- 305.42096 AFR Candido, Mariana P. African women in the Atlantic world: property, vulnerability & mobility, 1660-1880.
- 305.83936 GIL Giliomee, Hermann. The rise and demise of the Afrikaners.
- 320.96 AFR Kornegay, Francis A. Africa and the world: navigating shifting geopolitics.
- 320.96 TAY Taylor, Ian. African politics: a very short introduction.
- 323.209669 THU Thurston, Alexander. Boko Haram: the history of an African jihadist movement.
- 324.968 ELE Schulz-Herzenberg, Collette. Election 2019 South Africa: change and stability in South Africa's democracy.
- 326.96 SHE Shell, Sandra Rowoldt. Children of hope: the odyssey of the Oromo slaves from Ethiopia to South Africa.
- 339.47 CON Posel, Deborah. Conspicuous consumption in Africa.
- 343.0252 HOO Hoops, Bjorn. The legitimate justification of expropriation: a comparative law and governance analysis.
- 347.6801 BEG Kley, Duard. Beginner's guide for law students.
- R 352.068 PRO Main, Olivia. The Provincial government handbook — South Africa, 2019: a complete guide to provincial government in South Africa.
- R 354.6804 NAT Main, Olivia. The National government handbook — South Africa, 2019: a complete guide to national government in South Africa.
- 362.295 MOD Modler, Heinz. ... en daar was dagga: 'n biografie.

- Q 372.6 STR Western Cape (South Africa). Education Department. Structured learning and teaching activities for the acquisition of basic literacy concepts and skills.
- 378.103 BAN Bank, Leslie John. City of broken dreams: myth-making, nationalism and the university in an African motor city.
- 378.68 BAN Bank, Leslie John. Anchored in place: rethinking higher education and development in South Africa.
- 379.68 POL Levy, Brian. The politics and governance of basic education : a tale of two South African provinces.
- 393.930968 GOL Golomski, Casey. Funeral culture: AIDS, work, and cultural change in an African kingdom.
- 395.5 TUR Turk, Victoria. Digital etiquette.

## Languages

- 428 VIL Viljoen-Smook, EE. The write stuff: the indispensable guide to English usage.

## Science

- 551.63 BLU Blum, Andrew. The weather machine: how we see into the future.
- 569.9096 CAR Carruthers, VC. Cradle of life: the story of the Magaliesberg and the Cradle of Humankind.
- 581.652 BRO Bromilow, Clive. Probleemplantte en indringeronkruid van Suider-Afrika.

- 582.1609 VAN Van Wyk, Braam. How to identify trees in Southern Africa.
- 582.1609 VAN Van Wyk, Braam. Identifiseer die bome van Suider-Afrika.
- 589.2223 GOL Goldman, Gary B. Field guide to mushrooms & other fungi of South Africa.
- 599.4096 BAT Monadjem, Ara. Bats of Southern and Central Africa: a biogeographic and taxonomic synthesis.
- 599.725 SPR Spreen, Reinier. Monument vir die kwagga: Afrika se beroemdste uitgestorwe dier.

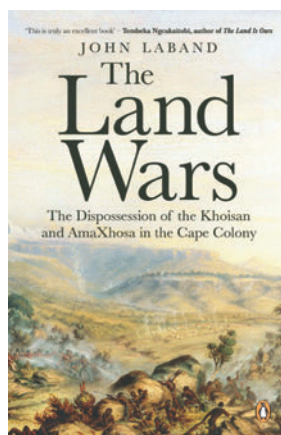
## Technology

- Q 684.08 WRI Wright, Natalie. Crafting with wooden crates & pallets: 25 simple projects to style your home.
- Q 684.8 LAW Lawson, Stuart. Routing: a woodworker's guide.

## Arts and recreation

- Q 708.968712 MAR Martin, Marilyn. Between dreams and realities: a history of the South African National Gallery, 1871-2017.
- Q 709.68 BEL Bell, Deborah. Deborah Bell: enthroned
- Q 736.4 BAL Baldina, Tatiana. Chip carving: geometric patterns to draw and chip out of wood.
- Q 745.2 WIL Wilkinson, Philip. Great designs: the world's best design explored & explained.
- XL 779 BAL Rhodes, Colin. The world according to Roger Ballen.





- Q 779.9968 PAU Paul, Daylin. Broken land.
- 780.968 COP Coplan, David. Sounds in South Africa: School of Human and Social Sciences annual lectures, University of Venda, 2017.
- 784.5 CLA Clark, Msia Kibona. Hip-hop in Africa: prophets of the city and dustyfoot philosophers.
- 791.43096 AFR Harrow, Kenneth W. African filmmaking: five formations.
- Q 796.069 JOF Joffe, Graeme. Sport: greed & betrayal.
- 796.334 ROB Robinson, Joshua. The club: how the Premier League became the richest, most disruptive business in sport.
- 796.352096 COH Cohen, Barry. Blazing the trail: celebrating 90 years of black golf in Southern Africa : bringing down apartheid.
- Q 796.352096 SAU Sauerman, Peter. The history of golf in South Africa: from the foundation of the first club in 1885 through to the unification of the SAGU and the SA N-E GA in 1992.
- 796.520968 LOU Lourens, Tony. Southern Peninsula classics: a guide to mountain adventures — walks, scrambles and moderate rock climbs.
- 796.520968 RAU Raubenheimer, Gavin. Drakensberg select: the definitive guide to rock climbing, ice climbing, trekking and day hikes.

## Literature

- 809.3009 MUK Mukoma wa Ngugi. The rise of the African novel: politics of language, identity, and ownership.
- 821.008 BES Boyes, John. Best-loved poems.

- 821.914 CLO Clouts, Sydney. Seahorn messiah: Sydney Clouts: the poems.
- 821.92 AGU Agustin, Jim Pascual. How to make a salagubang helicopter & other poems.
- 821.92 BUZ Buzani, Mangaliso. A naked bone.
- 821.92 DLO Dhlomo, Herbert IE. Valley of a thousand hills.
- 821.92 WYL Wylie, Dan. Intimate lightning: Sydney Clouts: poet.
- 839.31164 BAR Barnard, Benno. Die trouservies.
- 839.3616 MAR Marais, Loftus. Jan, Piet, Koos en Jakob: gedigte.
- 839.3626 RAD Rademeyer, Philip. Wild; Klippe wat val.

## Geography/History/Travel/ Biography

- 914.21 SEC Secret London: an unusual guide.
- Q 914.284 BRO Leeming, Glenda. Bronte country.
- 914.436 SEC Secret Paris: an unusual guide.
- 914.69 BRI Brierley, John. A pilgrim's guide to the Camino Portugues: a practical & mystical manual for the modern-day pilgrim.
- 916.73 ANG Angola: the Bradt travel guide.
- 916.782 STE Stedman, Henry. Kilimanjaro: the trekking guide to Africa's highest mountain — also includes Mount Meru & guides to Arusha, Moshi, Marangu, Nairobi & Dar es Salaam.
- 916.88 NAM Namibia: the Bradt travel guide.
- 916.897 MAL Briggs, Philip. Malawi: the Bradt travel guide.

- 920 A-Z LEA Leaders who changed history.
- 920 DAH Cohen, Nadia. The real Roald Dahl.
- 920 FOU Olivier, Fanie. Pieter Fourie: teatermaker: 'n huldiging.
- 920 JAS Vadi, Zaakirah. Essop & Abdulhay Jassat: brothers in struggle.
- 920 KOL Daniel, Jeremy. Siya Kolisi: against all odds.
- 920 LAR Elliott, Peter. Constance: one road to take — the life and photography of Constance Stuart Larrabee (1914-2000).
- 920 LOT Schoeman, Chris. Die lewe van kommandant Hans Lotter, 1873-1901.
- 920 SMI Smit, Tania. Hekelwoorde van my hart.
- 920 SUR Surty, Mohamed Enver. In pursuit of dignity.
- J 920.68 DUV Duvenage, Engela. Uitvinders, planmakers en ander slimkoppe van Suid-Afrika.
- 968.035 BIN Binckes, Robin. Zulu terror: the Mfecane holocaust, 1815-1840.
- Q 968.25 HAA Haarhoff, Gerrit. Forgotten tracks and trails of the escarpment and the Lowveld.
- 968.4045 BEC Beckett, Ian. Rorke's Drift and Isandlwana.
- 968.6 LAB Laband, John. The land wars: the dispossession of the Khoisan and amaXhosa in the Cape Colony.
- Q 968.721 JOR Jordaan, Rosette. Tulbagh onthou: 'n herdenking van die aardbewing van vyftig jaar gelede.

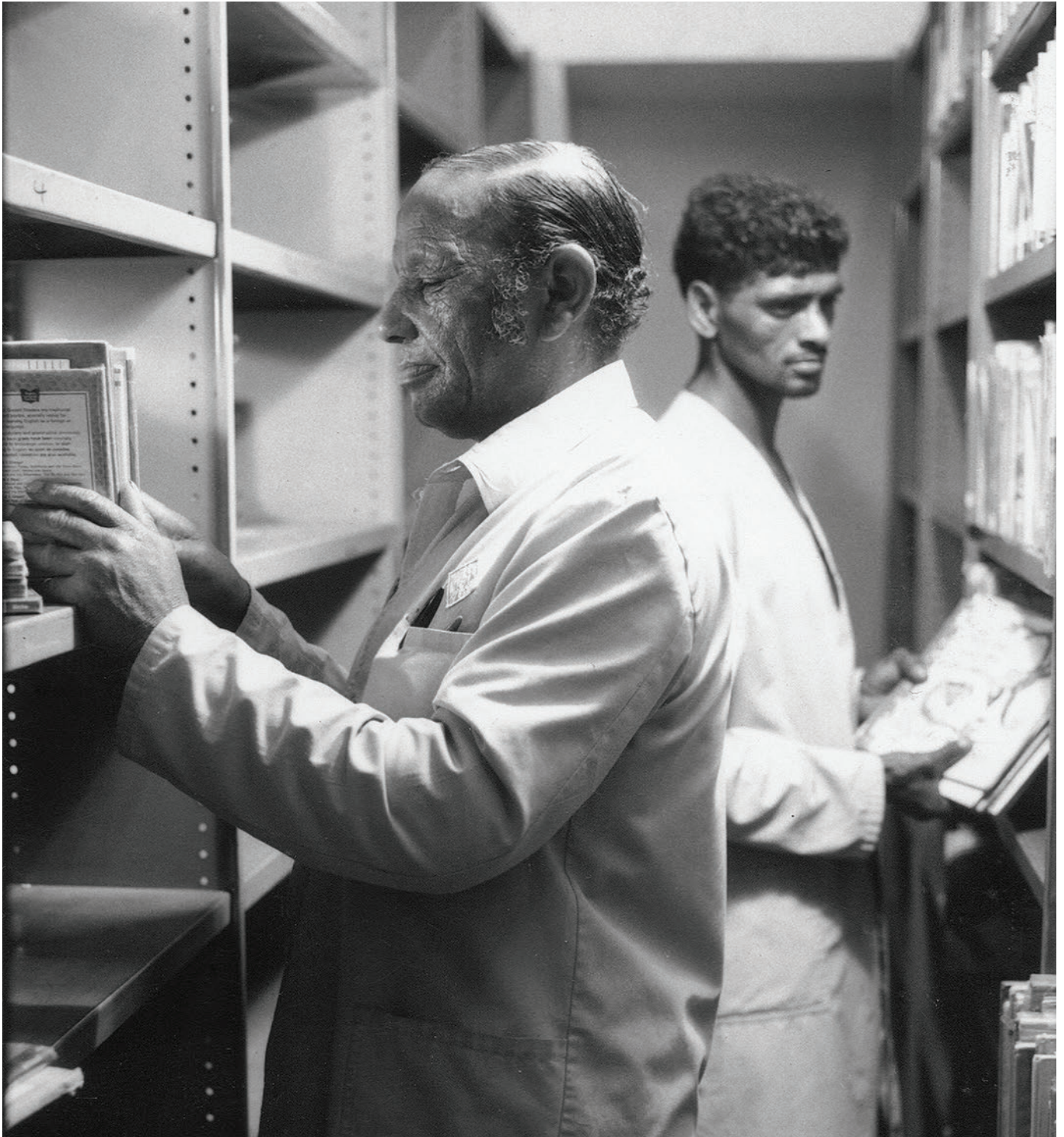
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*Sandra Kingswell is the senior library assistant at Central Reference*

## parting shot

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Abe Adams and Phillip Kennedy processing and preparing discarded books for the Board of Survey



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