

BRIAN WILDSMITH

in Cape Town

ilse ahrends

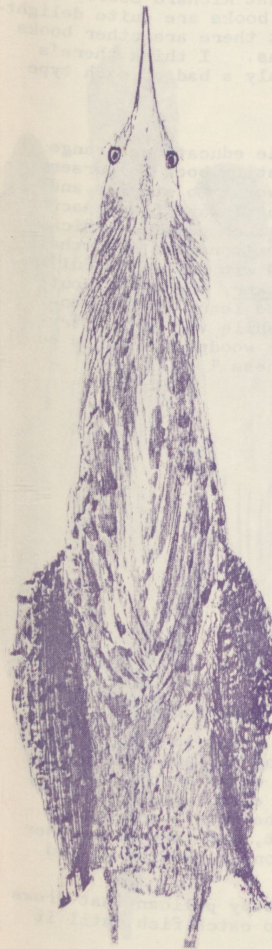
In August last year Cape Town librarians had one of those all too rare occasions - a meeting with a well-known children's book illustrator/author. A few years ago it was John Ryan of Pugwash fame. This time it was Brian Wildsmith. He had come to South Africa to attend the East London Book Fair and had visited Cape Town for a few days afterwards.



Although he must have addressed numerous groups of all ages during his short stay in South Africa, he nevertheless came across as fresh and enthusiastic, as if he were talking about himself and his work for the first time. His technique for getting the attention of the children worked just as well for the adults. Standing in front of a large piece of paper, with a pen in each hand, he drew two lions simultaneously, one the mirror-image of the other. And then with a flourish he signed his drawings, again using both hands at the same time, so that one signature was back to front!

Brian Wildsmith was trained as a painter, though he says he never showed any case for it. "I was walking down the corridor to a chemistry class - I wanted to be a chemist - and I suddenly had this blinding sort of vision into the future. Was this what I really wanted to do? And the answer was very definitely 'no'. So I turned round and left." He went instead to Barnsley Art School, from which he received a scholarship to the Slade School of Fine Arts.

A spell of teaching followed. "There were 40 applicants for the job. I got it because I could play cricket and play the piano, not because I was a good artist." It was during this time that Wildsmith's career began as an illustrator for children's books. It was Mabel George, then children's editor at Oxford University Press, who recognised his ability and gave him the encouragement and training that he needed. He began by designing book jackets - his first one was for Hans Baumann's *Barque for the brothers*, which was published in 1958 - and in 1962 his first book, *Brian Wildsmith's ABC*, was published. It won the Kate Greenaway Medal that year, a wonderful way of justifying Mabel George's faith in him. And



today, 36 books later (and all of them still in print) Brian Wildsmith must truly stand as one of the great names in the children's book world.

His views on various aspects of his work are clearly stated.

ON EXCELLENCE IN CHILDREN'S BOOKS:

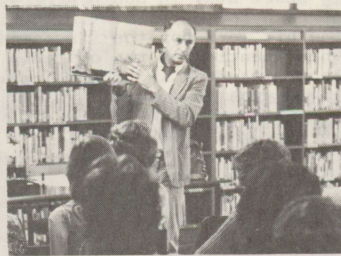
"I always thought that, given a whole range of things the child will instinctively choose the work of quality. But it won't - it will pick lollipops every time. Therefore our purpose (as adults) is to redress this balance of lollipops with a bit of fillet steak. This is really where the role of the teacher, the librarian and the parent comes in - to make a choice. Give the child a choice certainly, but a pre-selected choice."

What about the picture book equivalent to Enid Blyton - the Richard Scarrys and Dr Seuss, perhaps?

"I don't see anything wrong with that. I mean, some of it is awful, but it's like the difference between Gershwin and Bach - they both have their place, but don't get carried away and think that Gershwin is Bach. Or that Richard Scarry is Rembrandt. I think the Richard Scarry books are quite delightful, and Dr Seuss does a good job. But there are other books that I've seen that I think are monstrous. I think there's a good of each type, and there's certainly a bad of each type too."

ON HIS APPROACH TO HIS OWN BOOKS:

"What I've tried to do is cover the whole educational range of the young child, from an ABC and counting book to nursery rhymes, and from a book almost without words to stories and puzzles. In each one there is something I want to put across - it might be, say in Hunter and his dog, compassion, which is the whole theme of the book. You don't ram it down their throats, you dress it up with humour and wit and colourful drawings. Take The owl and the woodpecker, which is about people of different backgrounds having to learn to live together. The woodpecker pecks all day while the owl is trying to sleep, and then at night when the woodpecker wants to sleep, the owl is up and about its business."



So it's a theme and not a story that is important?

"Yes, you need to have an idea and then a peg to hang it on. My newest book, Pelican, is about growing up, and how when growing up nobody ever really tells the child exactly how to do anything. We always assume things, especially when we talk to children. We use words that they don't understand - we think they understand, but they don't, and they are rather shy about saying so. It's a combination of growing up and never being shown how to do so."

(Pelican is a delightful story about a baby pelican that grows up with chickens and doesn't know how to catch fish until it sees a kingfisher do so.)



John Rowe Townsend has said that Brian Wildsmith is "more painter than draughtsman, and much more painter than storyteller". In other words, his illustrations are wonderful, but his stories can be a bit thin.

"I don't agree. My books are each a round idea, and the whole is condensed into a string of sentences. The text is merely a thread running through the whole book linking up the pictures. The fabric of the story is all in the drawings - that's what it is - a picture book. There's no point in saying that the sky is blue and the sun is shining - it's all in the pictures. The trouble with writers is that they're word-bound. They consider the drawings secondary, and they're not. If you want pictures and a lot of words, then it's a picture story book that you've got. There's a difference. After twenty years we're still battling to hammer it into the heads of educationists and teachers and librarians that there is a basic difference between a picture story book and a picture book. As I said, in a picture book, the fabric is all inside the pictures."

ON HIS CONSTANT USE OF ANIMALS:

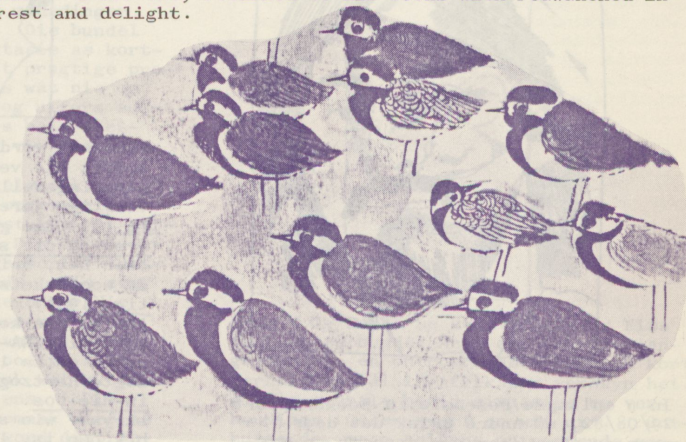
"They fulfil two or three basic needs. 1) You can play around with them in shade and texture. 2) They have immediate appeal. The animal is an object on which you pin what you're going to say, and that object itself has an appeal to children - they can relate to it. 3) You can connect to these animals

some kind of human characteristics - I don't mean dressing them up - but it's like a dog which grows similar to its owner so that you can often tell what the owner is like when you meet the dog. You can attach this sort of thing to the animals. They're lovely things to do - you can play around with them, and abstract with them."

Are the pictures not too abstract? Some librarians report resistance to the books by the children.

"Well, the only thing I can say, and the only proof I and my publishers can have that the books are successful, is that you can't survive 36 books if there's something basically wrong with them."

And that is so. Brian Wildsmith's books go on being reprinted as the demand for them continues. One cannot help but wonder, when one looks at the brilliant colours and the pattern, designs and pictures that they form, how anyone can fail to respond to them. Certainly no one failed to respond to Mr Wildsmith himself, with all his warmth, gentleness and enthusiasm. I for one, returned to his books with reawakened interest and delight.



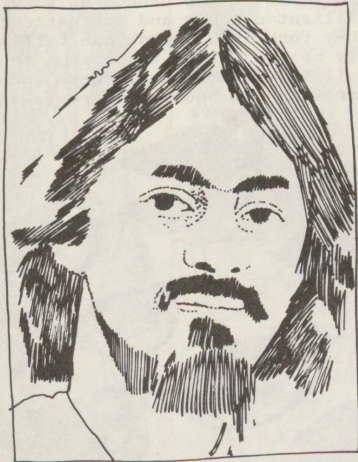
KORTKUNS

Stiefkind van die Afrikaanse Letterkunde

Zirkëa Ellis
boekkeuring

Oor die huidige stand van die Afrikaanse letterkunde word daar aldag en heeldag deur letterkundiges, kritici en skrywers self, besin. Veel is al gesê oor die roman, die drama en die poësie. As ons werke wat reeds bekroon is, in oënskou neem, is dit opvallend dat hulle meesal uit die pen van digters en romanskrywers gevloei het, terwyl dramas en veral die kortkuns maar taamlik stief behandel is.

'n Vlugtige terugblik na die afgelope twee dekades, werp meer lig op hierdie oënskylik eenaardige toedrag van sake. Waar die sestigerjare die dekade van storm en drang op die gebied van veral die eksperimentele prosa was, was die sewentigerjare weer 'n dekade van groot digterlike bedrywigheid. Dit sal ook vorentoe onthou word as dié dekade toe die vrou in ons letterkunde prominent op die voorgrond begin tree het en nuwe name soos Lina Spies, Marlise Joubert, Antjie Krog, Marlène van Niekerk en Wilma Stockenström, begin opklink het.



In 'n onlangse resensie in Boekrapport 29/08/82, sê André Brink dat daar "Na meer as tien jaar van droogte en mis-

moedigheid in ons prosa ..." met die skitterende werk deur nuwe skrywers soos M.C. Botha en werke wat voor die einde van 1982 deur Petra Muller, George Weideman, Amanda Joubert, P.J. Philander, E. Kotzé en Koos Prinsloo gepubliseer gaan word, by hom 'n sterk vermoede bestaan dat die dekade van tagtig veral aan die beoefenaars van die kortkuns gaan behoort. Rykie van Reenen sê met reg in Die Burge se Boekeblad dat hierdie verfrissende oplewing "Tot lafenis van 'n honger en verskreeude volkie" gekom het.

Kortkuns is 'n belangrike onderdeel van die Afrikaanse prosaskat en word in verskeie vorme beoefen. Die kortverhaal is stellig die bekendste vorm, maar kortkuns sluit ook essays, sketse, kort prosastukke, kontreikuns en vertellings in.



Alhoewel verdienstelike werk alreeds sedert die verskyning van Lys Krige se stemmingsvolle sketskortverhale in die veertigerjare gelewer is en Elise Muller in 1957 die gesogte Hertzogprys vir Die vrou op die skuit en ander verhale verower het, bring Jan Rabie se sinsbelaaide woordsketse in die bundel Een-en-twintig (1956) 'n belangrike vernuwing in die Afrikaanse kortkuns. In 1961 en 1968 word die CNA-prys aan Chris Barnard toegeken en in 1973 verower hy ook die gesogte Hertzogprys vir Mahala en Duiwel-in-die-bos. Die enigste onder kortkuns skrywer wie se werk met die Hertzogprys bekroon is, is Hennie Aucamp.

In die sewentigerjare het daar alreeds sterk nuwe aksente opgeklank en skrywers soos John Miles, Welma Odendaal en P.J. Haasbroek kyk almal meedoënloos na die wêreld van geweld en naakte realisme en bring 'n tot nog toe onbekende wending in die Afrikaanse kortkuns mee.

Waar ons nou op die drumpel van 'n nuwe dekade staan, wag daar op liefhebbers van die kortkuns, sowel as lesers wat nog nie met dié genre kennis gemaak het nie, 'n heerlike oes van opwindende nuwe werke.

In Skrywers en rigtings (p. 293), sê Beukes en Lategan dat die moderne kortverhaalskrywer 'n deursnit van die lewe op 'n krisisomblik maak, dit onder die mikroskoop van sy eie lewensbeskouing plaas en die leser daar deur diep laat inkyk in die binne vesels van die lewe.



Hennie Aucamp se jongste bundel kortverhale, Volmink, was 'n sterk mededinger om die Luyt- en CNA-prys. Die bundel bevestig weer eens sy reputasie as kortverhaalskrywer. Dit bevat pragtige prosa en sterk, boeiende temas wat nie op 'n opskure wyse nie, maar tog uiters subtiel, ontgin word. Dit is baie leesbaar en nie net toeganklik vir die hoge literatore nie.

'n Nuwe kortkunsgenre wat gelees kan word, maar ook as verhoogstukke opgevoer kan word, is Aucamp se kabaretstukke Met permissie gesê: 'n kabaret. Die "A-en-oeduel" is 'n debat waarin "geesdrif" teenoor "vleesdrif" gestel word. Die een meisie kry die "A's" en die ander die "oe's". Daar is 'n stuk oor 'n man aan die einde van sy lewe; 'n ander oor 'n skropvrou wat onder die broodlyn lewe; 'n storie oor sensuur; 'n stuk wat skoonheidswedstryde kritiseer, ens. Die stukke moet nie sommer afgemaak word as ligte vermaak nie - daar word diep ge-

sny aan die sere in ons gemeenskap.

André Brink sê in sy resensie van M.C. Botha se Die prys wat jy moet betaal (Rapport, 29/08/1982), dat hy die indruk kry dat 'n nuwe prosateur van beduidenis vir die eerste keer in baie jare weer in Afrikaans begin skryf het. Abraham de Vries beskou die verhale as "verfrissende moment-opnames" en sê die skrywer het die vermoë om die allergeewoonste gewens, byvoorbeeld 'n man op reis in 'n motor of iemand wat na die Mona Lisa in die Louvre kyk, 'n verhaal te maak. Die verhale sentreer byna sonder uitsondering om karakters wat "outsiders" is, soos byvoorbeeld Gustav die kroegman in die Royal Hotel, wat sy ontvulling van die Apostoliese geloof en sy wonderbaarlike geheue gevind het. Al die stories in sy debuutbundel Die hartklop van gevoel gaan weer oor die liefde of verhoudings tussen man en vrou, terwyl Die einde van 'n kluisenaar se lewe kortverhale bevat wat verhoudings tussen mense, oopvlek. André Brink sê "... dit is duidelik dat die nuwe deur wat hy vir die Afrikaanse kortkuns oopgemaak het, nie net 'n agtertuintjie nie maar 'n hele landskap tot die leser se beskikking stel".

Nog 'n bundel kortverhale wat die moeite werd is om te lees is Jan Rabie se Ver-samelverhale wat al die verhale in sy 3 bundels Een-en-twintig, Dakkamer en agterplaas en Die ruok en die pels, sowel as 7 ongepubliseerde kortverhale bevat.

Abraham de Vries se Die uur van die idiote bevat verhale met 'n fyn verweefde tekstuur en 'n subtiliteit wat dit hoofsaaklik vir die letterkunde-liefhebbers toeganklik sal maak.

In 'n ligter trant is Johann Bekker se bundel lekkerleesverhale 'n Tradisie van die Vermeulens en ander verhale, wat almal voorheen in tydskrifte verskyn het.



Naas M.C. Botha se kortverhale is Elsa Joubert se bundel Melk een van die aangrypndste en ontroerndste bundels kortverhale wat al in Afrikaans verskyn het. Al die verhale beeld situasies en verhoudings tussen swart en wit uit. Ont-hutserde, maar telkens ontroerende ver-

hale wat tereg in die klapskrif as "aktualiteitsprosa van die hoogste rang" beskryf word.

Literêre sketse verskil van kortverhale en is gewoonlik beskrywend eerder as verhalend of betogend, korter as kortverhale en het nie die diepgang van die essay of die kortverhaal nie. Dit beteken egter nie dat die sketse as "oppervlakkige" prosasoort beskou moet word nie.

A.A.J. van Niekerk is 'n bekende beoefenaar van die sketse. As die skoolklok lui bevat 'n keur uit sy rubriek in die Huisgenoot en bevat onderhoudende sketse oor skoolhou en skoolgaan soos deur die skrywer self ervaar. Die sketse het 'n humoristiese aanslag en behoort gewild te wees.

Vrouelesers behoort Effie de Vos se bundel sketse n Handvol vere te geniet. Hulle is oorspronklik in 1980 oor die SAUK se Vrouerubriek uitgesaai en handel oor verskillende aspekte van vroue.



Klits is die eerste en ongelukkig ook die laaste bundel sketse van die jong skryfster Amanda Joubert, wat verlede jaar in 'n vliegtuigongeluk gesterf het. Sy skryf in 'n bruisende, gelade styl. 'n Deernisvolle stukkie is byvoorbeeld "Kom ek die dorinkies uithaal", waarin sy die dood van haar suster se man uitbeeld.

Dalene Matthee se bundel sketse Die Judasbok is volgens André Brink van die stewigste en opwindendste prosa wat hy nog in Afrikaans gelees het. In die titelskets staan 'n kwaai, maar warmhartige bruin vrou teenoor haar seun wat wil emigreer en met 'n wit meisie wil trou. Al die stories is plattelandse gebonde met 'n fyn aanvoeling en deernis vir haar karakters. Baie leesbare sketse wat ook deur die gewone leser geniet behoort te word.

Iewers tussen die kortverhaal en die sketse lê die essay en die prosastuk. Sheila Cussons se Gestalten 1947, is 'n jeugwerk wat kom uit die periode toe sy



slegs enkele gedigte gepubliseer gehad het. J.P. Smut's (Die Burger, 16/09/1982) beskou die vyftien stukke as van die opvallendste voorbeelde van volgehoue liriese prosa in Afrikaans. Hy noem dit 'n unieke werk binne die Afrikaanse prosa en 'n belangrike aanvulling by en uitbouing van die wêreld van Sheila Cussons wat vir die gesofistikeerde leser 'n boeiende leeservaring behoort te wees.



Pirow Bekker se meervlakkige, taamlik duistere prosastukke Trap sag terwyl jy hardloop het 'n byna surreële inslag wat by die meer letterkundig-georiënteerde leser byval behoort te vind. Die titelverhaal gaan byvoorbeeld oor 'n nommer by 'n boeresportdag wat deur 'n liggaaamlik gestremde gewen word.

Breyten Breytenbach se surrealistiese, dikwels makabere prosastukke Die mieren swel op ja die fox-terrier kry 'n weekend en ander byna vergete katastrofes en fragmente uit 'n ou manuskrip is ook 'n belangrike bydrae tot ons moderne prosakuns. Net soos Breytenbach se ander prosa en poësie word die stukke gekenmerk deur hulle visueel en "anti-poëtiese", dikwels humoristiese aanslag.

In haar Boekeblad resensie in die Burger raak Rykie van Reenen byna liries oor

Marthinus Versfeld se bundel essays Tyd en dae, waaroor sy sê: "Hier is 'n bundel wat die Afrikaner met 'n sug van die diepste dankbaarheid by homself laat tuiskom as die ruimer, vryer, mensliker mens wat hy al die tyd geweet het hy is". Sy noem Versfeld "filosoof en ver-mens" en sluit haar resensie so af: "Kyk, dis geensins 'n boek wat sy leser op elke bladsy laat ja en amen sê nie. Maar was ja en amen ooit ter sprake by die frisse sokratiese gesprek waartoe Marthinus Versfeld ons met sulke innemendheid uitnooi?"

'n Variant van die essay is die tydskrif-essay wat beskryf kan word as 'n min of meer ligte proses van dink-ver-die-wêreld en hom so half-en-half op die rand van die letterkunde bevind. André Brink se versameling dopstories n Emmer-tjie wyn uit sy rubriek in Wynboer en die keur uit sy humor met die titel Die fees van die malles is kostelik en kan net beskryf word as boers, aards en baie snaaks!

Piet Cillie, 23 jaar lank die redakteur van Die Burger se Eet jou rape eerste gaan oor 'n verskeidenheid onderwerpe en strek van meer ernstige politieke kommentaar tot by luimige, geestige, pittige stukkie wat sorg vir interessante, prikkelende leesstof.

Paraffienblik en simbaal van Piet Muller, 'n bekende Pretoriase joernalis wat jarelank 'n rubriek in die Transvaalse dagblad Die Beeld behartig het, bevat kostelike stukkie waarin hy die draak steek met al ons heilige koeie en fyn spot met alles en almal, sonder om ooit geniëpsig te raak.

Op die randakker deur Rykie van Reenen bevat 'n keur uit haar rubriek in Die Beeld en Rapport oor 'n tydperk van 13 jaar. Afgesien van nuuswaardige gebeurtenisse soos die sesling se geboorte, die Tsafendas-verhaal en die tweede verhoor van Breyten Breytenbach, is die rubrieke deurspek met pittige staaltjies, wetenswaardighede en grappies. Die hand van die goeie joernalis is egter altyd daaragter te bespeur: sy weet watter storie om te vertel en hoe om hom te vertel.

Marietjie van Rooyen het Audrey Blignault se jarelange essayrubriek in Sarie Marais oorgeneem en 'n eerste keuse, Riet-alleen, uit haar bydraes het onlangs verskyn. Dis 'n genoeglike versameling heel persoonlike blikke en kommentare op die wel en wee van die lewe in die stad, wat waarskynlik nie as vernane lektuur beskou sal word nie, maar tog genoeglike leesstof vir die kare aand of die ledige oomblik is.

In 'n heel ander trant is I.L. de Villiers se keur uit sy Sarie-rubriek Die koning se voetkombersie. Sy algemene belesenheid, nugterheid, mensekennis, selfondersoeke en introspeksie val op, asook die goeie balans wat hy handhaaf tussen pre-

kerigheid en 'n lekker alledaagse gesels-trant.

Nog 'n kortkunsvorm wat onderskei kan word is die vertelling, wat ook 'n soort van kortverhaal is, maar waar die verteller sterk op die voorgrond tree, dikwels as 'n soort toeskouer-van-buite wat saaklik sy waarnemings mededeel.

Baasvertellers van die jonste dekade is Sophie Muller met haar Alleenduif en ander vertellings en A.A.J. van Niekerk met sy twee bundels humoristiese vertellings Kerf 'n stokkie en Die klipsweet sit aan my voetsool vas.

Kontreikuns is nog 'n genre wat dikwels nie na waarde geskat word nie. Dié skryfvorm het die afgelope drie jaar 'n bloeitydperk belewe en van baasverteller A.A.J. van Niekerk se 8 bundels kontreikuns, het daar onlangs 'n keur verskyn met die titel Verlange is verniet.

Josie Breytenbach se Bokmis op Wonderkroon en Dot Serfontein se Die laaste jagtog bevat aardse humor oor interessante karakters en gebeurte op die platteland wat met vrymoedigheid by die leser aanbeveel kan word.

P.G. du Plessis se Koöperasiestories op Donderdag gaan almal oor 'n klompie mense op 'n klein plattelandse dorpie êrens in Transvaal. Die verteltrant is gemoedelik, in 'n tipiese "boere"-styl.

Petra Muller se debuutbundel Werf in die Rûens gaan oor die kinders, oumense, behoeftiges en gebrekkiges uit die kontrei bekend as die Rûens. Op fyn genuanseerde en eenvoudige wyse ontvou die skryfster diep menslike situasies.

Om mee af te sluit, verdien Etienne Leroux, romanskrywer van faam, se bundel kort streeksliteratuur Tussenspel, vermelding. Party is kortverhale, ander outobiografiese sketse oor die wêreld van Leroux se onmiddellike omgewing. Party van die stukke is pittig en het 'n ligte, satiriese aanslag. Ander het weer mitologiese ondertone met 'n satiries-ironiese aanslag. In sy inleiding sê Kamemeyer dis opvallend hoe Leroux van die lokale realisme wegswaai en ... "n nuwe dimensie aan die tradisie van die lokale regionale literatuur in Afrikaans toevoeg."

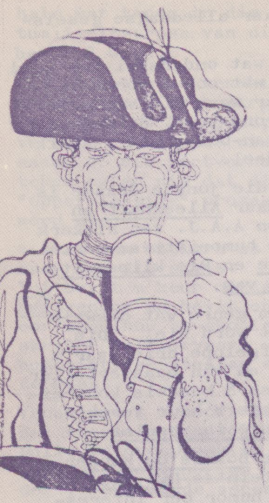
Dat die Afrikaanse kortkuns alreeds hier op die drumpel van die nuwe dekade die belofte van groot dinge inhou, staan dus nie te betwyfel nie en as die tempo volgehoud word, sal die kortkuns sy stiefkindstatus kan afskud en sy regmatige plek as volwaardige susterskind van die roman en die poësie kan inneem.



The Children's Librarian

Die Kinderbibliotekaris

Bekroonde kinderboeke



Gedurende die Kaapstadstreek se opleidingskursus wat in Oktober 1982 by Stellenbosch Openbare Biblioteek plaasgevind het, het mev. Lana Pieterse, wie verantwoordelik vir Afrikaanse boekekeuring is, 'n paar gedagtes oor bekroonde kinderboeke uitgespreek. Dit gaan meestal oor die feit dat goeie kinderlektuur (en dit sluit natuurlik bekroonde boeke in) baie min deur kinders gelees word.

Wat is 'n goeie kinderboek? Twee groot kinderboekskrywers stel dit soos volg: "Miskien is die beste of betroubaarste toets vir 'n kinderboek of dit van so 'n aard is dat dit deur groot mense óók geniet kan word." (Alba Bouwer) "I am almost inclined to set it up as a canon that a children's story which is enjoyed only by children is a bad story." (C.S. Lewis) En dit is mos ook volwassenes wat kinderboeke beoordeel en bekroon - hulle is immers verantwoordelik vir die opvoeding en ontwikkeling van die kind op alle terreine! Maar ek kan nie help om soms te wonder hoé ons literêre pryse daar sou uitgesien het as die kinders dit self moes toeken nie. Seker die Trompies en die Uile! Ons wat met biblioteke deurmekaar is of wat ouers is, weet almal dat die kind beslis self wys waarvan hy hou en hoewel kinders geen medaljes of pryse aan boeke kan toeken nie, keur hulle wel gedurig deur te lees net wat hulle wil en wat hulle boei.

Beoordeling van 'n literêre werk deur volwassenes is altyd éers intuïtief, dan rasioneel en krities. By kinders, daarenteen, is dit slegs intuïtief. "n Volwassene sal van 'n boek hou, of nie en kan gewoonlik sê waarom nie. Die kind wéét net of hy van 'n boek hou of nie, hy weet nie om watter rede nie en dit maak ook nie saak nie. Daar is 'n frisheid van gevoel by kinders en hulle keur hulle boeke heeltemal instinktief. By die bekroning van boeke moet die beoordeelaar kan motiveer waarom die bekroning plaasvind.

Maar nou ja - watter doel dien dit om 'n kinderboek te bekroon wat net volwassenes kan waardeer en wat nie genietbare leesstof vir die kind is nie - al is dit letterkundig hoe goed?

Ek wil graag een aspek van die relatiewe ongewildheid van bekroonde werke vir u op die hart druk. Net soos alle mense nie van klassieke musiek hou, of Etienne le Roux en Shakespear lees nie, so ook is dit nodeloos om te verwag dat die Katrientjies van Keerweder of Die singende gras deur alle kinders geniet en waardeer kan word. As bibliotekaresse moet ons dit aanvaar en in ag neem dat - net soos hoogstaande letterkundige werke nié deur alle volwassenes geniet word nie, sekere van ons kinders nie die leesvermoë het of ontvanklik vir sulke boeke is nie. Ons moet net probeer om ons begaafde en flinklesertjies by die regte boek te bring en die regte leiding te gee.

As ons kyk na moontlike redes waarom die bekroonde werke dikwels raksitters is, is die eerste en sekerlik die belangrikste rede dat dit in die mens én die kind se aard is om die weg van die minste weerstand te volg. Dit wat die minste inspanning verg, kry voorkeur. Die kinderboek van goeie gehalte bied die leser meer, maar dit verg ook meer. Die storie is miskien nie as vanselfsprekend nie, die karakters is nie oppervlakkig geteken nie, die dieper betekenis van die verhaal vergroter begrip en dieper insig. Ons weet almal hoe lui kinders is om met 'n bietjie inspanning te lees.



'n Tweede rede is dat te min of miskien verkeerde leesleiding aan ons kinders én ouers gegee word. Die groot hoeveelheid leesstof waaruit 'n kind 'n keuse moet maak, maak leiding onontbeerlik. Die meerderheid kinderboeke wat verskyn, is van 'n swak gehalte en die ideale toestand sou wees om hom eers toe te laat om boeke van sy eie keuse te lees en hom geleidelik daarvan weg te lok deur beteres aan te bied. So dikwels ontvang kinders ook tuis aanmoediging om leesstof van 'n swak gehalte te lees. Hoeveel ouers weet wat die verskil tussen 'n goeie en swak kinderboek is? Talle ouers gee minderwaardige boeke as geskenke, of spandeer groot somme geld aan speelgoed sonder om eers aan 'n goeie kinderboek te dink. Daarby word kinders ook in sommige boekwinkels blootgestel aan 'n massasa bezaaragte, minderwaardige lektuur wat die goeie boek hopeloos verdwerg.

'n Derde rede is dat daar te min reklame gemaak word vir 'n bekroonde kinderboek. As die prys eers oorhandig is en die skrywer het sy sê gesê, hoor mens net nooit weer van die boek nie, en dit is omtrent 'n gerondskarrel om uit te vind bv. wie die Scheepersprys in 1974 gewen het. Die ander Akademieprys, bv. die Herzogprys, word met luide geskalk aangekondig. Ek kan ook nie onthou wanneer laas ek in 'n tydskrif soos Huisgeenoot 'n artikel oor bekroonde kinderboeke gelees het nie, of oor die radio of TV iets gehoor het nie. Mens sou verwag dat daar brosjures deur uitgewers of boekwinkels aan skole of biblioteke of ander instansies wat boeke keur, beskikbaar gestel sou word, maar dit is nie die geval nie.

Mev. Pieterse het toe oor die Suid-Afrikaanse prys vir kinderlektuur gepraat. Hulle is die C.P. Hoogenhoutmedalje vir jeuglektuur vir die ouderdomsgroep 6-12 jaar, die Katrine Harries Prys vir beste kinderboekillustrasies en die Percy Fitzpatrick prys vir Suid-Afrikaanse boeke wat in Engels geskryf is, wat almal deur SAIF (die Suid-Afrikaanse Instituut vir Biblioteek- en Inligtingwese) toegeken is; en die Suid-Afrikaanse Akademie vir Wetenskap en Kuns se Scheepersprys vir jeuglektuur 12-18 jaar. Hulle ken ook die Tienie Holloway-medalje vir kleuterboeke toe, wat hierdie jaar deur Hester Heese vir Sy wat die soen op haar voorkop dra gewen is. Geen van die ander pryse is hierdie jaar toegeken nie.

AWARD-WINNING ENGLISH BOOKS

ENGLAND : The Carnegie Medal for 1981 has been awarded by the Library Association to The Scarecrows, by Robert Westall. The Library Association's Kate Greenway Medal for outstanding work by an illustrator has been won by Charles Keeping, for his interpretation of Alfred Noyes' The Highway man.

The Whitbread Literary Award for children's books went to The hollow land, by Jane Gardam.

Goodnight Mr Tom, by Michelle Magorian, won the Guardian award for children's fiction.

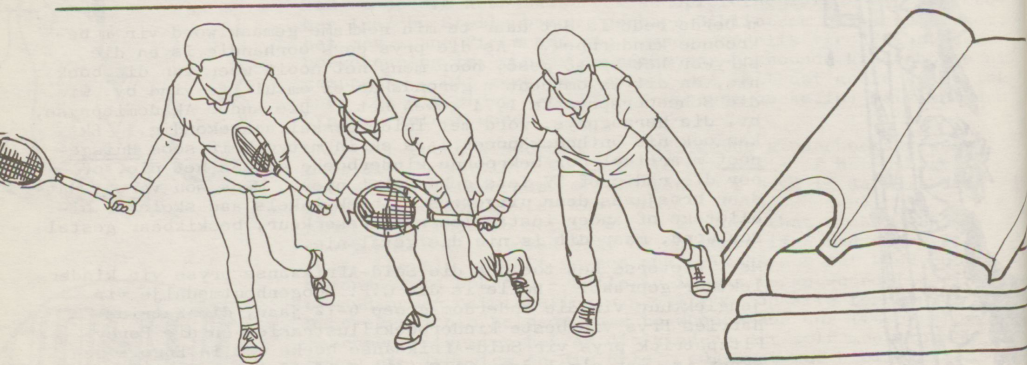
The Mother Goose Award, for the most exciting newcomer to British children's book illustration, was won by Jan Ormerod's Sunshine.

AMERICA : The 1982 John Newbery Medal, awarded by the Association for Library Service to Children, was won by Nancy Willard for A visit to William Blake's Inn: poems for innocent and experienced travellers. The Caldecott Medal for the most distinguished American picture book for children, went to Jumanji, by Chris van Allsberg.



I. Ahrends

one of our libraries SYNDICATE DEPOT



When I turned ten, my father's birthday present to me was a year's subscription to the public library in Port Elizabeth. It opened up a whole new vista for me. Although I had been an inveterate reader from about the age of six and had access to the usual children's 'classics', to have a whole library from which to choose was the most exciting thing that had ever happened to me. I discovered new authors, a wide range of new subjects and a host of new friends who, like me, browsed through the shelves of an afternoon. That was the beginning of my association with libraries, an addiction which has grown with the years. It was what I missed most when I married and moved to the Karroo. I tried every way possible to have access to books. At different times I joined the Noupoort, Colesberg and Middelburg libraries and even, for a short while, tried to keep in touch with the P.E. Library. All this was difficult, costly and had near-impossible dead-lines to meet. We then formed a Book Society which helped a little, but choice was limited and dicey and there were not enough books available to keep up with the demand.

And then in April 1958, the most wonderful thing happened. Mrs Biggs had seen a report somewhere that the Cape Provincial Library Service would be prepared to open library depots in the country provided a suitable venue was available. In her usual efficient way, she obtained the consent of the tennis club to allow us to use the so-called storeroom for this purpose and instructed me to write to the Regional Organisation at Aliwal North. In a very short time, Miss Lightfoot and Miss Geldenhuys came down to Grapevale to inspect the set-up at the Club house, which they approved. They explained how a depot should be run and left us with an application form. On 10th July 1958, a meeting was called to get permission from the tennis club to start a Library Depot on its premises. It was attended by:

N. Biggs, H. Barnes-Webb, J.J. Pienaar, E. Johns, I. Dell,
M. van Niekerk, Mrs S. van der Walt and Mrs W. Biggs

Mrs Biggs was appointed Chairman and Mrs Barnes-Webb Secretary/Librarian with Messrs J. Pienaar, M. van Niekerk and S. van der Walt on the committee. Rules were drawn special permission to open once a week was requested, and we were off! Miss Lightfoot arrived in August with the first batch of 250 books and membership cards which had to be filled in and id stamp affixed. She said that a notice bearing the word LIBRARY should be put up on the storeroom door which had to be kept locked at all times except when the library was officially open. Since then, the library committee has carried on over the years and kept to the rules laid down. Every now and again it has branched out into functions such as a Shakespearian evening, play readings, video library films and children's parties and competitions and, this year, a slide show on Nepal and lecture by Mrs Clare Rheinallt-Jones.

We have had our ups and downs and changes in the committee but, by and large, the foundation members have remained loyal and at present there are still two foundation members on the Committee - Rita Pienaar and myself (Mrs Barnes-Webb). Since our last official A.G.M. (in 1979) we have lost Pat van Niekerk, Sarah Buys, Joan du Plessis and Lynn Dell but our committee appointed substitutes - I hope this is constitutional - it was certainly very necessary. It is now comprised of -

Marie Barnes-Webb, Rita Pienaar, Joan Dell, Penny Biggs (appointed at AGM) and Anette Mönnig and Sarie van Rooyen to deal with the Afrikaans books. (appointed in interim by the Committee)

But now I have to tender my resignation as we are leaving the district. There is a rule that a President should be replaced after 6 years and I was due to retire as Chairman anyway. You will have to appoint a new Chairman at this meeting. I had a conversation with our ex-Regional Librarian Mr Scheffler fairly recently who said that headquarters preferred a depot to keep the same librarian as long as possible as this made for continuity. So you don't have to rack your brains to think of someone to replace Mrs Pienaar - an impossible task I'm sure you will all agree.

The number of books in our depot has now increased to almost 1 500 and includes English and Afrikaans fiction, all classes of non-fiction, art and gardening books and other self-help journals and a most delightful collection of juvenile books and current best sellers, if requested. But I am sad to report a falling off in our readers. Although this is partly due to the active Book Society whose members admit they can hardly keep up with the books available and partly due to a smaller and less exciting turnover because of the escalating cost of books, I would like to appeal to you not to let our depot lapse. You, who have never been without the library, cannot imagine what a gap it will leave in the life of the district.

There have been several regional librarians over the years, most of whom have become our friends, and the same can be said of their assistants. The present man is Mr van Dyk who has taken Mr Scheffler's place while his assistant is Mrs Wilmot who has succeeded Mrs Saunders. They do a tremendous job which entails much travelling over country roads in all sorts of weather and we would like them to know how much we appreciate it. Regional personnel may come and go but the kingpin of the Aliwal North region is indubitably JUMA, the driver of the van, who knows more about the routine of changing books than anyone else. It is always a pleasure to see his face and receive his courteous greeting. Without him, the pleasant function of "Choosing New Books" would feel strange indeed.

This is not the usual Chairman's Report. The bare bones and statistics of our activities over the past two years are fairly routine and can be obtained from the minutes of our Committee meetings which are held regularly. But I felt that there were a number of you who did not know how it all began and, before I vacate the chair for good, I wanted to place on record the tremendous debt I, personally, owe this library depot and our mother Association, the Aliwal North Region of the Cape Provincial Library Services.

GOODBYE AND GOOD READING.

marie barnes-webb

PLEASE HELP! PLEASE HELP! PLEASE HELP!

PLEASE HELP - SUBJECT REQUESTS

Does anybody know where I can find

1. Plasticene modelling - animals (10-14 yrs)
2. Brass furniture - Borrower wants to make brass furniture and requires mainly pictures of brass beds etc.
3. How to build a battery charger (please look in your books on electronics projects)
4. Dictionary of words ending in ...ology (eg. biology) and ...graphy (eg. geography)

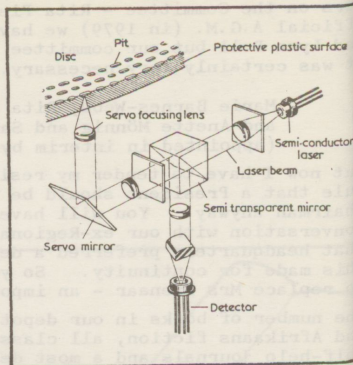
Please send the information to E. de Roubaix, Room 423, Head Office. If possible please state author, title and classification number of the book.

Thank you very much.

Coming developments in the audio-visual field: sound recording

Digital recording

Lesley Whitwell



The most important development in sound recording recently has been digitisation. A stream of pulses encoded to represent numbers is substituted for the audio signal wave form. These numbers each correspond to the amplitude of the signal wave form sampled instant by instant during the recording process. For play back the pulse stream is again scanned and each number transformed back instantaneously to its signal amplitude value, so reconstituting the original wave form.

Thus the original sound wave is electronically imitated and the width or form of the wave is sampled at regular intervals. Each sample is encoded and stored as a binary number expressed in combinations of 1 and 0, corresponding to its value on a fixed scale and represented by pulses.

This system eliminates the distortion to which the wave length is subject in other methods of recording: the wave form is restored practically in its original form, so that the sound obtained is extraordinarily clear and clean. A very wide frequency response is possible and the "wow" and "flutter" fluctuations associated with disc and tape systems are eliminated, together with any tape modulation noise. Because the left and right stereo channels are encoded separately very little channel "cross-talk" takes place.

These advantages, coupled with the fact that digital masters do not deteriorate and copies are identical to the original, have led most major record companies to switch to this type of recording for their master copies, though no standard system has as yet been evolved and some systems are not consistently successful. Two side-effects have emerged from the new recording technique: firstly, as editing is more difficult, musicians are encouraged to make longer "takes", and,

secondly, as digital masters are mainly two-track, recording engineers have been obliged to revert to simpler microphone techniques in contrast to the multi-microphone procedures evolved over recent years. Critics have welcomed both these effects as producing a clear sound balance and more natural sound.

DIGITAL LP'S

The "digital" LPs now being marketed are pressed from master copies made by the technique described above, but the discs themselves are still cut and pressed by the old methods, so that, though the sound is in itself superior, the LPs remain as limited and as easily damaged as conventional discs.

Research into truly digital disc systems where the discs and player used by the public are also digital, has intensified and three distinct formats are in an advanced state of development and likely to be launched commercially within the next year.

The most advanced system technically is that developed by Philips in Holland with the collaboration of Sony of Japan. This is the laser-scanned Compact Disc which is 120mm in diameter, of clear PVC, 1,1mm thick. The digital sound signals are pressed into the PVC on one side only in the form of a tiny pit for each 1 symbol and a blank space for each 0 symbol. The track spirals outwards from the disc's centre and gives up to 60 minutes of stereo music. The play back system consists of a laser light source, a series of lenses and mirrors and a detector sensitive to light. The laser beam is reflected and focussed to scan the pits and blanks from underneath the disc. As the scanning takes place the beam is either scattered or strongly reflected back downwards to be picked up by the photo-electric detector and converted by a special component into

pulses of electric current. Output is similar to that of a conventional record-player, so that the system can be connected to any hi-fi amplifier.

JVC (Victor Company of Japan) is developing a digital audio or sound disc which will be compatible with its video disc player. (The Philips Compact Disc, though it works on the same principle as the Philips Laser Vision video disc system, is not playable on it.) The VHD (Video High Density) and AHD (Audio High Density) disc units can be played on the same player, but an external adaptor will perhaps be required for the audio disc.

The AHD disc is 260mm in diameter and the tracks are scanned electro-magnetically (not optically, as in the Compact Disc) by a broad-tipped sapphire stylus carrying a small electrode which senses the pits and blank spaces and produces the required electric signals. The track includes provision for up to three sound channels, while an additional track guides the stylus and allows for replaying of particular parts. The disc is two-sided, giving up to 60 minutes playing time each side. It is not proof against dust or dirt and has to be kept in a protective case.

Telefunken in Germany has developed another type of audio disc, the MD (Mini-Disc), 135mm in diameter, carrying grooves in which the signals are recorded as undulations (hills and dales). The diamond stylus glides over these, receiving a mechanical shock each time, which is converted into the required electric signal. This, though also not proof against dust or dirt, similarly gives 60 minutes stereo play per side and is said to be no more expensive than a conventional LP.

It is to be hoped that the record-buying public will be spared the "war of the formats" which has bedevilled the purchase of video cassettes and that an agreement on a standard system will be arrived at before digital discs are generally available.

OTHER DEVELOPMENTS

Some minor but interesting developments concern television sound. Until recently this was poor in comparison with the picture, but now some Philips and Bang and Olufsen sets are capable of giving

true hi-fi sound, and in Europe and Japan true TV stereo sound is being transmitted. There are also being marketed in Japan digital processing units which can be connected between the normal stereo sound source (hi-fi or microphones) and a video recorder. Such adaptors and the compact cassette recorders also being developed give the amateur recording enthusiast a high-quality system difficult to match with any conventional tape recorders available to him.

Methods of reproducing the aural sensations actually experienced at a live concert are also envisaged. "Quadraphony" has failed to make much impact upon the public and the recording companies collectively have decided to cut their losses, though large sums had been spent on equipment, and go back to stereo recording. Part of the reason for this failure was the incompatibility of the different systems, which meant that a decoder unit would give "surround" sound only from discs encoded for that particular format and no other; and the fact too that none of the systems was flawless and none gave the results of the best stereo-only discs.

Effective results in "surround" sound have been achieved in the British Ambisonics VHS system, which is really a range of systems. At the bottom is "surround" sound on the horizontal plane using two signal channels feeding a decoder to four loud speakers. Further channels with a suitable array of loud speakers can add height information. An added bonus is that discs so encoded can be played satisfactorily on a normal stereo system: in fact Unicorn and Nimbus records are encoded for Ambisonic sound.

The projected digital discs discussed above will be able to accommodate up to four sound channels and, with flat, well-mounted loud speakers, "surround" sound may indeed stage a come-back.

REFERENCES

BORWICK, John The Gramophone guide to Hi-Fi. David & Charles, 1982.

MATTHEWSON, David K. Beginner's guide to Video. Newnes, 1982.

KRUIK BIBLIOTEKTOER: 1983

'Whodunit' & 'Pret-op-pad'

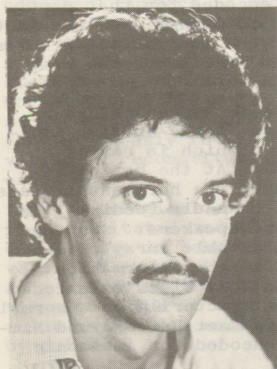


Na die baie geslaagde PRISMA-toer deur Wes- en Suid-Kaap wat besonder byval gevind het by meer as 1 600 toneelgangere, kom biblioteke in Noord- en Oos-Kaap nou aan die beurt.

Twee geselskappe besoek vanaf 24 Januarie tot 23 Februarie 46 biblioteke en te oordeel aan die titels wag daar weer talle verrassings op een en almal: Oos-Kaap se 'WHODUNIT' en Noord-Kaap se 'PRET-OP-PAD'.

'PRET-OP-PAD' : Noord-Kaap

'PRET-OP-PAD' word saamgestel uit die wonderbron van die Afrikaanse humorskrywers.



DAWID MINNAAR



LIBBY DANIELS

Dawid Minnaar en Libby Daniels behartig hierdie opvoering en belowe hul met 'n tas vol lekker lag-stof aan die mense van dié kontrei 'n heerlike aand van vermaak uit die boonste rakke. 'n Keur van die beste uit P.H. Nortjé, Langenhoven, Jan Spies en talle ander skrywers word voorgedra.

REISPLAN : NOORD-KAAP

JANUARIE

Dinsdag	25	(Kinders) en Prins Albert (044322)	21	Mev. Hancke
Woensdag	26	(Kinders) en Beaufort-Wes (0201)	2661	Mev. E. Jooste
Donderdag	27	(Kinders) en Beaufort-Wes (Mimosa) (0201)	3630	Mev. M. Bothma
Vrydag	28	(Kinders) en Victoria Wes (02042)	287	Mev. S. de Klerk

Maandag 31 Carnarvon (02032) 335 Mev. W. Jacobs

FEBRUARIE

Dinsdag	1	Prieska (05942)	331	Mev. E. van Wyk
Woensdag	2	Prieska (Alpha) (05942)	401	Mej. Accom
Donderdag	3	Kakamas (05442)	215	Mev. R. Botha
Vrydag	4	Keimoes (05492)	134	Mev. P. v.d. Westhuizen

Saterdag	5	Keimoes (Leesgenot) (05492)	386	Mej. C. Koopman
Maandag	7	(Kinders) en Upington (Forum) (0541)	2101 X 26	Mnr. J. de Wee
Dinsdag	8	(Kinders) en Upington (0541)	2101	Mev. L. Hamman
Woensdag	9	(Kinders) en Kathu (0595)	31421	Mev. A. Haarhoff
Donderdag	10	Kuruman (041532)	466	Mev. E. Greyling
Vrydag	11	Kuruman (Oasis) -		Mej. M. van Wyk
Maandag	14	Vryburg (01451)	2241	Mej. S. van Niekerk
Dinsdag	15	Jan Kempdorp (053312)	241	Mev. A. le Roux
Woensdag	16	(Kinders) Kimberley (Judy Scott) middag (0531) 41312		Mej. M. Musson
Donderdag	17	Kimberley aand (0531)	22241	Mev. F. van Niekerk
Vrydag	18	Philipstown (057222 X 179)		Mev. M. Vermeulen
		De Aar (Libra) (0571)	4022	Mev. L. Asia
Maandag	21	Saldanha (02281)	42138	Mev. Boshoff
Dinsdag	22	Atlantis (Avondale) (0226)	3529	Mev. C. Fransman

'WHODUNIT' : Eastern Cape

The Whodunit is probably the most widely read field on fiction shelves of public libraries.

Who has not settled back in an easy chair, engrossed in the subtlety of the plot and astounded by the ingenuity of a favourite sleuth.

The material for this programme will be provided by, amongst others, Dorothy Sayers, Ngaio Marsh and Ellery Queen, whilst Hercule Poirot, Sherlock Holmes and Lord Peter Wimsey are likely to be spied in the Eastern Cape, thinly disguised as the inimitable Simon Swindell and his two cohorts, Johan Esterhuizen and Terry Greyvensteyn.

ITINERARY : EASTERN CAPE

JANUARY

Monday	24	Humansdorp (04232)	258	Mrs Rossouw
Tuesday	25	Uitenhage (0422)	26011	Mrs B. Howard
Wednesday	26	Fort Beaufort (043512)	175	Mrs J. Stark
Thursday	27	(Children) and Adelaide (04662)	220	Mrs I. Kellerman
Friday	28	Bedford (04632)	101	Mrs Mansell
Saturday	29	Somerset East (042412)	487	Mrs S. Botha

Monday 31 Cradock (0481) 2838 Mrs E. Putter

FEBRUARY

Tuesday	1	Graaff-Reinet (0491)	2121	Mrs K. Krige
Wednesday	2	Graaff-Reinet (Kroonvale) (0491)	2121	Mrs J. Joseph
Thursday	3	Middelburg (0483)	22641	Mrs H. Aucamp
Friday	4	Burgersdorp (055312)	243	Miss H. Van der Walt

Monday	7	Aliwal North (0551)	2362	Mrs M. Joubert
Tuesday	8	(Children) and Queenstown (0451)	5543	Mrs L. Taylor
Wednesday	9	Stutterheim (04362)	379	Mrs Smart
Thursday	10	King William's Town (0433)	23391	Mrs Scott
Friday	11	Gonubie (0431)	941212	Mrs Moolman

Monday	14	(Children) and Beacon Bay (0431)	472400	Miss E. Burger
Tuesday	15	(Children) and Port Alfred (04642)	679	Mrs M. Jones
Wednesday	16	Kenton-on-Sea (0020)	26	Mrs Ramph
Thursday	17	(Children) and Grahamstown (0461)	2043 X 27	Miss M. Hartzenberg

Monday	21	Strand (Suider-Strand) (024)	34607	Miss L. Paige
Tuesday	22	Strand (024)	31796	Mrs I. Smith
Wednesday	23	Fish Hoek (021)	821162	Miss E. Gillard

R DE VILLIERS

ADULT/VOLWASSE

FICTION/FIKSIE

GASKIN, Catherine

Promises. -- Collins, 1982.
A compelling saga about Black Jack Pollock's family. The story starts shortly after the death of his beautiful aristocratic wife. Shrewd and tough, but kind he takes in a bedraggled waif who becomes the corner stone of his family. He calls her Lally Leeds and she is companion and friend to his beautiful but wilful daughter Margaret, kind and supportive to the handicapped Alice and in love with Jon - Jack's son and heir. World War I took the young men to the trenches and Margaret and Lally as nurses. Lally met Brock Weymouth, an American who was to play a part in the family's affairs. This is a broad sweeping canvas, spanning World War I to the Jazz Age and from Long Island society to the Yorkshire Moors and vividly evokes the years of the Depression. The characters are well drawn and the narrative is filled with its share of joy and tragedy.
E.S.

GREENE, Graham

Monsignor Quixote. -- Bodley Head, 1982.
At 78 Graham Greene has just published his 22nd novel Monsignor Quixote, which Paul Bailey (Argus, 3/11/82) calls "the perfect conclusion to (the) latest of (his) serious entertainments".

The two heroes, a humble but ingenious parish priest, recently promoted to Monsignor and his travelling companion, the Communist ex-mayor of the small town of El Toboso, have tumbled, almost unchanged from Cervantes' 17th century comic classic Don Quixote.

In the priest's temperamental little Fiat, Rocinante, the newly elevated monsignor and his companion set out for Madrid. On the way they have long conversations about Communism and Catholicism and like their illustrious ancestors they meet a number of strange people and experience some rather exciting, but unusual adventures. Within days they accidentally wander into a Spanish house of prostitution, see a pornographic film called The maiden's prayer, chosen by the priest because of its pious-sounding title, hide a criminal on the run in the boot of Rocinante and disrupt a corrupt religious festival.

As a result they are pursued by the omniscient Spanish police and like their ancestors, their adventures end on a dying

fall outside the Trappist monastery at Osera.

William Trevor says of this profound and funny novel: "Father Quixote benefits greatly from his travels but his companion benefits more, and we most of all."
This novel has already received wide acclaim worldwide.
Z.J.E.

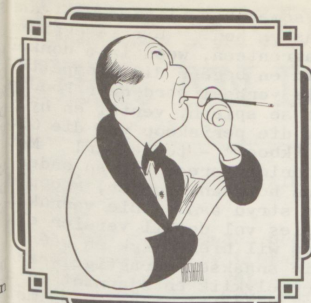
JAKES, John

North and South. -- Collins, 1982.
A vast saga of two families - the Hazards from the North, descended from an indentured fugitive who made good in the ironworks of Pennsylvania and the Maines from the South, descended from aristocratic French Huguenots. The sons of the families, George Hazard and Orry Maine meet at Westpoint Academy and become friends. There are many other characters and all the ingredients for a compelling read - love, hate, joy, tragedy, ambition, courage and greed. It is also a mirror of the times just prior to the Civil war. The story spreads from Carolina to Texas, Mexico, New Orleans and Philadelphia. The first of a proposed trilogy.
E.S.

NON-FICTION/VAKLEKTUUR

BRINK, A.J.

Jou hart en lewe. -- Femina, 1982.
Die skrywer is die dekaan van U.S. se Mediese Fakulteit, voorsitter van die S.A. se Mediese Navorsingsraad en mede skrywer van die Geneeskundige woordeboek. Tog is hierdie boek met 'n totaal afwesigheid van mediese jargon geskryf en vir die "gewone mens wat leef asof nóóit sal sterf nie". Met behulp van gevallestudies, verhaal die skrywer hoe 'n normale hart funksioneer en hoe 'n sinteretoestand die werking van die hart beïnvloed. Hy gee veral aandag aan die rol van die vrou van 'n hart-pasiënt, gevaar tekens waarna mens op die uitkyk moet wees en hy beskryf die ideale lewenswyse van 'n hartaanval-dood. Veral die persoon wat herstel het na 'n hartaanval asook die res van die gesin sal die boek van onskatbare waarde vind.
L.P.



COWARD, Noel

The Noel Coward diaries/ed. by Sheridan Morley and Graham Payn. -- Weidenfeld, 1982.
When he died at 73, Coward left a wealth of plays, novels, songs and films. He also left diaries chronicling the last 30 years of his life. It tells of the falling off of interest in him, and the revival of interest in the 60's when he received his knighthood. He writes with zest, vitality and humour about people and events in his life on both sides of the Atlantic. The impressive cast of characters among his friends and acquaintances includes such as Churchill, Mountbatten, Laurence Olivier, Vivien Leigh, Harold Pinter, the Beatles, Gertrude Lawrence, Cole Lesley (one-time valet and later secretary/manager) and Graham Payn (actor in his plays). The latter two inherited his estate. He lived in London, America, Switzerland and his beloved Jamaica. His memoirs make fascinating reading.
E.S.

KIRSCH, Olga

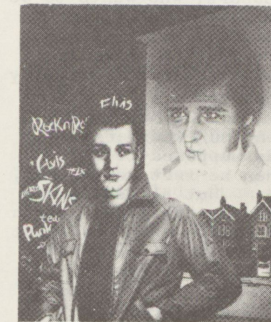
Afskeide. -- Human, 1982
Digteres deur die bekende Joods-Afrikaanse digteres wat by uitnemendheid herinneringspoësie is. Dit is gevoelige stemmingsreëse wat spreek van die digteres se hartseer en ontroering tydens 'n besoek aan haar geboorteland. In die lang gedig begrafnisdiens neem sy afskeid van haar gestorwe moeder, maar dit is ook 'n terugblik op die moeder-dogterverhouding en 'n terugkeer tot haar eie lewendende hede. Die deurlopende gedagtestroom en toon is elegies en geskryf vanuit die digteres se private ervaringswêreld van die dood, rouper word, oorgangsjare, die onafwendbare oltooning van die lewensiklus. Geskryf in 'n konvensionele versvorm wat verfrissend oeganklik vir die gewone leser is. Baie mooi.
J.P.

The simplicity of Kirsch's style and the often poignant yet subtle references to her experience of the various rituals involved in the funeral and mourning period, combine to make her poetry meaningful and highly evocative of the customs, emotions

and often guilt that are present at a Jewish death. In addition, her allusions to the Hebrew Mourners Prayer and the poem Afskeide, wherein she feels the need to copy word for word the stories her mother had told her, "soos die oorskryf van die Tora," enforce the religious fervour with which she approaches her self-imposed task of chronicling her mother's life. Highly recommended."
D.D.

YOUNG ADULT/TIENER

FICTION/FIKSIE



HINTON, Nigel

Buddy. -- Dent, 1982.
Buddy is dumbfounded when his mother walks out on him and his father. He thinks that it is his fault, as he had earlier taken £5 from her purse. His father, a hang-over from Teddy Boy days, eventually finds work, though Buddy fears that it is on the wrong side of the law. He doesn't want to know what it is his father is doing, but he is drawn into events through his own curiosity. This sombre, at times depressing novel of a young teenager's struggle to escape his working-class background, especially at his grammar school, nevertheless ends on an optimistic note, with his father trying to reform and his mother prepared to make another go of it. Written simply, this is an exciting and compassionate story of Buddy's muddled feelings for his parents and his yearning for acceptance.
T.A.

MARSHALL, James Vance

Still Waters. -- Joseph, 1982.
Peter's god-daughter dies from rabies and so he decides to devote his life to finding an antidote. Seven years later he has made a definite break through, and needs only to study the bats in the rainforests of Borneo to find out why they are immune to rabies in order to obtain the cure. He joins a scientific expedition to Borneo, but his search for the

bats brings him into conflict with the gentle Penan, a Stone-Age tribe, who believe that the bats are the spirits of their ancestors and must not be harmed. Peter however, is sure that a cure for rabies is more important than a few pagan beliefs and presses on regardless, so bringing disaster to the tribe and, in a frightening climax, to himself. Simply but very powerfully written, this story shows only too clearly what so often happens when "modern, civilised" man meets a totally different culture.
I.A.

WILSON, Jacqueline
Nobody's perfect. -- O.U.P., 1982.
Fifteen year old Sandra, who wants to be a writer, daydreams about her father, whom, she is sure, would be far nicer than her fattish, corny-joke-cracking stepfather. Unable to stand her family any longer, she sets off one day during the summer holidays to the British Museum, hoping to find out whether the book her father was supposed to have been working on when he left her mother, had been published. But all she finds is Michael, eighteen months younger than herself, but just as clever and off-beat as she is. They become friends and Michael decides to make the finding of Sandra's father his Top Priority Summer Holiday Project. A good read for younger teenagers, with the characters, particularly the adults, well and realistically drawn. A very real story, told with humour and an understanding of adolescent emotions.
I.A.

JUVENILE/JEUG

FICTION/FIKSIE

ALEXANDER, Sue
Prins Stefan; illus. deur Lillian Hoban. -- Human, 1982.
Waarlik 'n prettige boekie vir die beginnerleser! Die Maroelastraatbende besluit om "Doringrosie" op te voer en Stefan is die enigste een wat geskik is om die rol van die Prins te speel. Hy weier beslis aangesien hy dan vir Doringrosie moet soen en dit doen hy nie! Heeltemal uitgesluit wil hy darem ook nie wees nie en sy maats weet gelukkig net hoe om hom te manipuleer en te hanteer.
Stefan se dilemma is een waarmee die ses-tot-agjarige hulle kan vereenselwig. Die illustrasies in Lillian Hoban se bekende spotprentagtige styl is humoristies en paslik. 'n Lekkerlees-boekie wat gewild sal wees.
L.P.

DALLAS-SMITH, Peter
Trompette en Grompette; illus. deur Peter Cross. -- Human, 1982.

Trompette is somerskepseltjies wat van warmte en sonskyn hou. Die iesegrinnige Grompette, daarenteen, woon in 'n donker bevrore wêreld en begêër die Trompette se land. Die verhaal word deur Poddig die Trompette se spioen, vertel en hy is die eerste om die periskoop van die Grompette se "sluikboot" - te gewaar! Met eksentrieke oorlogsgereedskap en onderaanvoering van hoofman Plunder, knoop die Grompette die stryd aan. Die verruklike illustrasies vol detail versier elke bladsy en mens wil hierna kyk en wêër kyk. Hierdie snaakse beeragtige wesentjies is onvergelyklik en sjarmant en die vermenging van Middeleeuse kostuums met dekoratiewe, landelike tonele is uiters geslaagd. Selfs kinders wat al by die kleuterboekstadium verby is, sal die boek onweerstaanbaar vind - en die ouer sal hulle ook hierin kan verkneukel!
L.P.

HICKSON, Joan
The seven sparrows and the motor car picnic. -- Deutsch, 1981.
Set in Edwardian times, this describes the excitement in the Sparrow family when Aunt Millie's fiancé takes them all out in his new motor car. The engine boils and they are towed home by a lovely old horse whom, the children are horror-stricken to hear, is destined for the horse butcher the next day. All ends happily, however, in this beautifully detailed and romantic recreation of times past. Please note that the text is over-long for E readers so the book was made a J.
L.W.

HOBAN, Russell
The great fruitgum robbery. -- Methuen, 1981.
They came from Aargh! -- Methuen, 1981
Three children, suitably clad in pots, pans and old clothes, play at highway men and astronauts. The text chronic their adventures with deadly seriousness while the pictures show what actually happens. Each child emerges as a complete character. Russell Hoban and Colin McNaughton at their best are very good indeed; all the family will enjoy these two books.
L.W.

WILDSMITH, Brian
Bear's adventure. -- O.U.P., 1981.
Bear falls asleep in the basket of a loon and is whisked into a series of adventures across the country side finally landing back home. While Bear stolidly takes what comes, the humans see him as a daring adventurer. Good humoured comment on how we can deceive ourselves.
L.W.

HERE AND THERE HIER EN DAAR

1982 EAST LONDON BOOK FAIR COMES TO GONUBIE ...

Once again East London became a hive of activity, with City Librarian (Miss Van Deventer) plunging yet again into another very successful Book Fair. Authors and publishers came and went non-stop for 12 days last year. Gonubie was fortunate in being included in this massive Book Fair and hosted five authors over a period of ten days. A busy time was had by the staff in preparing for these visits, but every minute spent was certainly well worth it.

John Gordon Davis's visit introduced a man who came through to us as a very warm personality, full of charm and a lovely sense of humour. His talk ranged from his life, to his work and travels, to his thoughts, and finally to his innermost feelings - "Man's inhumanity to Animals".

In John's latest book, Fear No Evil, he brings home to us this message and we humans were left in no doubt as to just how inhumane we are, at times, to animals. His talk ended on a very quiet note - with these words

'Tis strange how women kneel in church
And pray to God above.
Confess small sins and chant his praise
And sing that he is love,
When the coats of softly furred things
Upon their shoulders lie,
Of timid things, or tortured things,
That take so long to die ...

"If you read my book and turn the last page - if then you have a tear in your eye - my friends I have done my work."

Kay Bergh's visit - Our Second Book Fair date was with Mrs Kay Bergh, an authority on South Africa's wild flowers, and Chairman of the South African Botanical Society - a charming African lady from the Clanwilliam district and now of Cape Town. She knew her subject inside out and spoke so well that the audience did not want to go home. The morning ended with Mrs Kay Bergh and our interested members chatting over tea. Before leaving Gonubie, Mrs Bergh was taken down to the Gonubie Nature Reserve to see our special Protea. This last known remaining "Protea Simplex" grows naturally on the sandy sea-facing slopes of the Gonubie sand dunes. As Gonubie has been developed, these last few remaining proteas have been moved into the Nature Reserve for preservation.

Rudy van der Elst's visit - Another very interesting author to drop in on us was Mr Rudy van der Elst, fishing expert and author of A Guide to the Common Sea Fishes of Southern Africa. His lecture and slide show on our marine life were extremely interesting and much of it was applicable to our very own Gonubie coastline. We hope that we will see more of this author and his work in our city.

Coffee and savoury snacks added to the occasion, after all the talking, with questions being asked by many of the fishermen present and by the Library staff.

Mrs Jean Senagles visited our Library in the place of Gerald Cubitt, who was unable to be there. Jean is a very lively, lovely lady from Natal, who is very involved with the Wildlife Society in Natal, and the Palmiet Nature Reserve extension. Jean gave us a very interesting talk and slide show on "Nature Environment and You". Another special project of Jean's is "Monkeywatch", a study of the vervet monkey. We were left with much food for thought - "What can we do in our own area in the conservation field?" and "if we are doing nothing now is the time to start". This talk was greatly appreciated by our Nature Lovers here in Gonubie.

Hester Heese's visit - Our children - totalling 86 in all - were treated to a very special story hour by a very special story teller, Hester Heese. She wove her magic-story-time spell with a candle, closed eyes and a trip into storiland.

The story was The most Beautiful Child by Papas. Mrs Heese captured both their attention and imagination and held them throughout. At the conclusion of the story, the children were hushed quietly into lying down and closing their eyes tight - to make a wish first before being whisked back into our hurly-burly world. Thereafter they were treated to cooldrinks and were invited to participate in Hester Heese's "Most Beautiful Owl Competition". The staff cut and put together owls and over the next two days the children dressed and coloured the owls with feathers and coloured crayons. These were then transported into town for judging. Gonubie was lucky to have one prize awarded to Rory Freeman for a particularly eye-catching "Beautiful Owl". The prize-giving was held on the Saturday at the City Library. In conclusion may I say just how lucky

East London and the surrounding areas are in having a City Librarian like Miss van Deventer, who brings to us the wonders of books and authors. For anyone working in the world of books these Book Fairs are not to be missed.

ALASA CONFERENCE

The African Library Association of South Africa held its annual conference at the Holiday Inn East London from 5 to 8 October 1982. Regretfully, of the libraries affiliated to the Cape Provincial Library Service, only New Brighton Public Library was represented. Mr Z. Yeye was however supported by his predecessor Mr Mama who was there to be honoured by the Association.

About 35 Black librarians from all over the country and some of the national states, attended. The theme of the conference was library services to the disadvantaged and a number of interesting papers were delivered on this topic. The very limited library services available to Blacks, particularly in the rural areas, is of course a major problem. The difficulty of making a white orientated library service relevant to the Black community was also discussed. The need for greater use of audio-visual media as a means to bridge the gap between the oral tradition of the African and the written record was emphasised.

Miss M. van Deventer, the City Librarian of East London, was the guest speaker. She emphasised the need for librarians to be motivated and innovative. Libraries must reach out to the communities which they serve and be responsive to their needs.

Mr B.G. Paterson, Chief Librarian for the Eastern Cape, represented the C.P.L.S. as an observer.

B.G. PATERSON



MRS M. SMIT (STELLENBOSCH), MR P. LOMBARD (DEPUTY MAYOR, STELLENBOSCH), MR G. MORRIS, MRS R. RUPERT



MISS A. SMIT (GOODWOOD), MRS C. SMUTS (PINELANDS), MISS R. DU PLESSIS (PINELANDS)



MISS B. CROUS (KRAAIFONTEIN), MISS S. LE ROUX (HERMANUS), MRS S. TRUTER (KOING-NAAS)

TRAINING GET-TOGETHER

The annual Western Cape training course for librarians was held this year in the beautiful new Stellenbosch library, from the 12th to the 14th of October. About 120 librarians attended, making this the largest gathering of librarians in the history of the CPLS.

The conference was opened by the Deputy Mayor of Stellenbosch, Councillor P. Lombard, who extended a warm welcome to the delegates. Rona Rupert, the well-known children's author, presented the first talk, which provided a fascinating insight into the process of writing books for children.

The rest of the morning was devoted to discussion of information sources in the library, while in the afternoon the delegates fell on books relating to social problems such as alcoholism, divorce and death. Wednesday morning opened with talks by English authors and books, and moved to a discussion of various aspects of children's librarianship. After luncheon librarians split into groups to discuss administrative problems in the library and the day was rounded off with some stimulating suggestions for library plays and holiday programmes. Thursday began with a talk by members of the

Department of National Education, explaining the services offered by the Department, of which libraries may take advantage. This was followed by a account of the activities of ISKEMUS by Mrs M. le Roux. The rest of the day was occupied with a symposium on library public relations; and the film "Meetings, Moody meetings" provided a light-hearted finale to an extremely interesting and informative three days. The social side was by no means neglected: Thanks are due to the Mayor and City Council of Stellenbosch for the splendid reception held on the Tuesday evening. A heart-felt vote of thanks must also go to Mrs Smit and the staff of the Stellenbosch public library, for their warm hospitality and superb catering.

In all, the 1982 Western Cape conference was a great success, providing those who attended with a host of new and stimulating ideas to take away and apply in their own libraries.

ALM JACKSON

SYMPOSIUM ON PUBLIC LIBRARY SURVEYS

Else Ahrends, Chairman of the Public Libraries Group, who initiated and organised the meeting, reports on this important symposium - On the 6 August 1982 the Public Libraries Group, under the auspices of the Western Cape Branch of SAILIS (the South African Institute for Librarianship and Information Science), held a one-day symposium on Public Library surveys: evaluating your community needs and service. This arose out of the W. Cape Branch motion passed at the SAILIS Conference in September 1981 asking Council to approach the Human Sciences Research Council and the South African universities to help public librarians devise suitable scientific methods for evaluating the needs of their communities and the effectiveness of their services.

Between sixty and seventy librarians met at the University of Cape Town, where they heard three very good introductory lectures in the morning. Professor I. Pienaar, head of the School of Librarianship and Information Science at the University of the Western Cape, set the ball rolling by discussing the importance of knowing the needs of the community the public librarian hopes to serve. "A library cannot be a living, growing and changing force in any community ... unless it remains sensitive to the character and needs of the community - public, school or academic - it serves. To achieve this sensitivity requires that community analysis must be an ongoing management activity," she said. Methods for evaluating community needs were also described.

Following on this, Mrs R. Pienaar, a lecturer at the Library School at Stellen-

bosch University spoke about public library objectives; not so much about what these objectives should be as a survey of library literature, showing what has been done elsewhere to formulate public library objectives. Throughout the day it was stressed that one cannot begin to evaluate one's service without a clear and up-to-date statement of objectives to start with.

Finally, Mr P.J. van der Walt, City Librarian of Bloemfontein Public Library, spoke on what has been done and what can be done to evaluate the service offered by public libraries. He expressed the need for forming "a uniform basis for collecting library statistics", explaining how difficult it is in South Africa to find statistics of libraries similar in size to one's own with which to compare one's service.

A workshop session was held in the afternoon, when three groups each discussed one of the morning's lectures and librarians had the opportunity to consider more fully points raised during the morning.

Though very much an introduction to library surveys, the day did much to generate further interest in a subject that is of real concern to public librarians.

PRYS VIR LIGTE LEESSTOF

Die jaarlikse Kaaplandse Helpmekeer-FAK-prys van R1 000 vir Afrikaanse ontspanningsleesstof word in 1983 ingestel en werke wat vanjaar die lig gesien het, sal vir die prys oorweeg word.

Dié aankondiging is deur die Kaaplandse Helpmekeer-Studiefonds en die FAK geden.

Die Taalkomitee van die FAK sal die norme vir beoordeling bepaal en 'n keurkomitee saamstel wat aanbevelings aan die FAK sal doen. Die prys sal jaarliks ná 30 September by 'n spesiale geleentheid oorhandig word.

As daar in 'n jaar geen werk van die gewenste gehalte verskyn nie, kan die prys oorgegedra word na 'n jaar waarin daar miskien meer as een prys toegeken kan word.

DIE BURGER

PUBLIC LENDING RIGHT: It was reported recently in "The Observer" that Mrs Catherine Cookson, prolific writer of romance, was expected to scoop the maximum £5 000 allowable to any one author under the new scheme whereby live British authors resident in the United Kingdom are to be compensated for the free loan of their books by public libraries. Mrs Cookson with more than 50 novels behind her and sales in the United Kingdom of about 22 million copies, will probably not see much of her compensation

after tax. The paper goes on to say that there is little doubt that popular fiction writers like Mrs Cookson or Barbara Cartland would benefit most from the scheme. Libraries in the national sample whose circulations were used to determine the pay-out, also reported Jeffrey Archer, Danielle Steel, Victoria Holt and our Wilbur Smith as top circulators.

Upmarket novelist Brigid Brophy one of the principal campaigners for the scheme, when questioned if she felt that the money in the kitty (£2 million) was going to the "less deserving" replied "Not at all. Who am I to say that the service a borrower gets from a popular romantic novel is inferior to the service he is going to get from mine?" She stands by her original contention: "If you want a good literature, you must also be prepared to have a bad one."

It is very much on the cards that a similar scheme in South Africa would show very similar results.



CAREERS EXHIBITION - Late last year a Careers Exhibition was presented in the Large Exhibition Hall of the Civic Centre in Cape Town. S.A.I.L.I.S. mounted a photographic display on LIBRARIANSHIP and the photo shows Ruth Lund of Western Cape talking to scholars about library work.

OASIS OPENBARE BIBLIOTEK - Die nuwe biblioteek Oasis te Wrenchville, net buite Kuruman, is onlangs geopen. Die gebou is operig teen 'n koste van R82 600, waarvan die Provinsiale Administrasie R48 000 bygedra het in die vorm van 'n subsidie. Drie lede van die Streekpersoneel, bygestaan deur die Hoofbibliotekaris, het korte mette met die intrek gemaak en teen die namiddag was die nuwe biblioteek uitgerus met 5 555 boeke, 77 plate en 35 afdrukke.

'n Biblioteek is egter nie heeltemal iets nuuts vir die gemeenskap van Wrenchville nie, aangesien daar reeds sedert 1967 'n biblioteekdepot bestaan het. Mev. Gaffoor was vir veertien jaar die biblioteekaresse en het 'n onmisbare diens in die beknopte vertrekke, wat deel van 'n ker-

saal was, gelewer. Deur die jare het die depot se ledetal uitgebrei tot 20 met 'n jaarlikse boeksirkulasiesyfer van 6 000. In 1976 is reeds begin werk die gedagte van 'n nuwe biblioteek wat deel van 'n gemeenskapskompleks vir Wrenchville sal vorm. Die bouwerk het in in aanvang geneem en die depot is ges-

Sedert die opening van die nuwe biblioteek het die belangstelling toegeneem is daar reeds 1 043 lede wat 1 677 boeke per maand uitneem. 'n Gemiddelde van agtien plate en twee kunsafdrukke sirl leer per maand, (terwyl die tydskrifte ook goed in die biblioteek gebruik word). Mev. M. van Wyk is as eerste biblioteekaresse aangestel. Ons hoop dat sy baie bevrediging uit haar werk sal kry en die gemeenskap van Wrenchville goeie gebruik van die waardevolle diens wat die biblioteek kan bied, sal maak.

I.J. DU PLESSIS

GALESHWE OPENBARE BIBLIOTEK het op Julie 1982 geaffilieer by die Biblioteek diens. Die biblioteek lewer al jare lank 'n diens aan die Swart gemeenskap waarin hy staan. Die afgelope jare die boeke egter net in die biblioteek self gebruik en kon dit nie uitgeneem word nie. Na affiliasie is 'n volwaardige leendiens ingestel, waarvoor die biblioteekaresse, mev. Emily Monyake, laaraan begin skryf. Hy was 'n paar jaar lank 'n inwoner van Dagbreek en het Openbare Biblioteek in Kimberley opgeleer. Vanjaar is hy kapelaan in die

Galeshewe is gelukkig om mev. Monyake 'n entoesiastiese biblioteekaresse, te wat haar rol as opvoeder van die gemeenskap ernstig opneem. Sy lei haar plesierlik stap vir stap tot volle gebruikmaking van die biblioteek.

Die biblioteek beskik tans oor 'n goeie voorraad van leesstof in Swart en oor 'n Provinsiale versameling van 4 875 boeke en 11 kunsafdrukke.

PRINCE ALBERT OP DIE VOORGROND - Ons Beaufort-Wesstreek is nie min trots op dat mev. Hancke nou onlangs die gekry het om haar biblioteek oor die radioprogram Skrywers en boeke bekend te stel nie.

Albie Grobbelaar van die S.A.U.K. was oppad na Gankaskloof en het sommer die ingewing van die oomblik afgeswenk na Prince Albert. Hy was baie ingenome met die gesellige biblioteek as die wye onderwerpsdekking van vakliteratuur. Mev. Hancke het aan hom uitgelig dat sy leners voortdurend aanmoedig om die beter gehalteboek in Afrikaans te lees. Mr. Grobbelaar was besonder geïnteresseerd in die goeie naslaanversameling en mev. Hancke kon met 'n "kerkry" in die kies vertel hoe sy en kinders dikwels saamswoeg by die nasbronne.

Mev. Hancke skud noual haar vere reg

die S.A.U.K. kan maar weer kom!

EDWIG STRIJDOM



LOUIS KRUGER

LOUIS KRUGER - Aan sy roman, Die Skerp-kutter, het Louis in sy studentejare 'n aard gewerk, want hy het reeds in 1975 laaraan begin skryf. Hy was 'n paar jaar lank 'n inwoner van Dagbreek en het 'n leerjaar by die Kweekskool afgestudeer. Vanjaar is hy kapelaan in die

Louis het reeds as eerstejaar kortverwagende en ander tydskrifte gepubliseer. Sy grade het hy in 'n rekordtyd behaal. Behalwe die grade B.A. en honneurs in Afrikaans en Nederlands, het hy sy eerste twee jaar by die Kweekskool afgeleer. Die tweede honneursgraad - dié keer in die filosofie - behaal. Boonop het hy saam met sy teologiese studies ook sy B.A.-graad in Afrikaans voltooi.

MATIELAND, - 2:82

C.P.L.S. SUBJECT INDEX

An updated version of the C.P.L.S. Subject Index has been produced on microfiche and distributed to 54 service points throughout the Cape Province. The printed Subject Index was produced some years ago and is still in use at all libraries affiliated with C.P.L.S. Subjects added to stock since the publication of the printed Subject Index as well as Dewey Decimal classification number changes are included in this microfiche version.

The complete Subject Index which consists of approximately 52 000 entries has been filmed onto nine microfiche. An annual update is planned in the future.

SYMPOSIUM: PUBLICATIONS AND DISPLAYS

On 2 November, 25 librarians from the Grahamstown, East London and Port Elizabeth regions attended a symposium on displays and publications which was conducted by Mrs Mary Kleinschmidt, with the assistance of Miss Linda Katz. The venue, which proved to be most suitable, was the Council Chamber in the 1820 Settlers' Monument, Grahamstown.

The intention of the symposium was that it be an informal exchange of ideas and librarians were asked to come prepared with questions, comments and criticisms. Topics that were discussed included the Cape Librarian (and an urgent appeal for contributions from the librarians was made), adult and children's displays and publications, which are of use in display work. Lively discussion was generated and comments and suggestions were forwarded. Linda Katz, one of the artists from the Display Department, had everyone enthralled with the simple but different innovations that can be used to enhance a display and make it more eye-catching.

After a buffet lunch in the Monument Restaurant, two slide shows were presented. "What happens at Head Office" gave an interesting and informative insight into the activities at Head Office. "Introducing a new member to your library" again reminded us that the general public is fairly ignorant as to the functioning and arrangement of libraries, and that it is necessary to explain how the library functions and what it has to offer.

Thank you, Mrs Kleinschmidt and Linda, for all the hard work put into this symposium. It is appreciated by all who attended. As one person remarked, "This has opened my eyes to possibilities I never even thought existed."

NICKY GERMOND

STAFF PERSONEEL

LOU NEL - AN APPRECIATION

Lou Nel, the one-time Children's Librarian of the Kimberley Public Library passed away on October 12, 1982, almost four years after her retirement in 1978.

She started working in the Children's Library on a part-time basis in 1962 to keep herself occupied after the loss of her husband, a former Postmasburg magistrate. For the next 17 years she worked for a mere pittance from 2 to 6 p.m. every day.

Although she had no formal library training, she instilled the love of reading into more people than many qualified li-

brarians manage to do in a life-time. Her methods were somewhat unorthodox, but produced results. She thought nothing of issuing a whole pile of books to one child on the off-chance that at least one would be read. She had great faith in Enid Blyton for initiating the reluctant reader into the joys of reading.



"If it didn't sound presumptuous", she wrote in one of her characteristically chatty reports, "I would suggest that, instead of 'Calais' I would have 'Blyton' written on my heart. All my best readers - and I have made a study of this - have had an attack of Enid Blyton, together with measles, chicken pox and what have you. Rather meanly, I suppose, I do not put all the Blyton books on the shelf, and issue them very sparingly to what I treat as 'needy cases'."

These reports, typed out with two fingers, appeared on my desk at irregular intervals and she used them to express her views on all kinds of topics related to her work with "the kids".

About the mutilation of books for the sake of pictures for themes, she wrote,

"This is a matter I have been moaning and groaning about for years! Perhaps I have complained to the wrong people - the teachers. Maybe now the parents will take a hand. While I certainly do not condone this practice, I can understand it - the children get so desperate for pictures, they will go to any lengths. Not all the children are artistic and some cannot even draw - and are even more unfortunate when Ma is no artist - so would it not be possible to do a theme without these embellishments? Not so attractive, maybe, but surely just as educational! (There is no doubt how strongly I feel about this in view of the long preamble)" This suggestion was eventually passed on to some school inspectors who circularized instructions to schools that no pictures were to be used in themes.

On weeding books, she remarked in her report.

"I can't help being reminded of a housewife who goes through her linen cupboard

only to find, that all her linen has 'given in' at the same time. I must admit that our shelves are looking empty just now".

Lou Nel took a great pride in her library. She made a point of reading practically every English children's book in the library and spent hours conscientiously working through book catalogues writing cryptic comments against the titles for the dubious benefit of Mrs Gertz. She lamented, however,

"What is the sense of spending hours drooling over booklists if I am not going to receive any of the books which interest me? I do understand that owing to inflation the expenses have to be cut down but feel that it is a very sad thing if the children have to suffer through not getting enough books. Watching television is a boon after all!"

Later she commented,

"Personally, I find my whole life path has been altered by television and I am glued to the wretched "box" from the time I leave work (after 6 p.m.) until the end of the day. Epilogue - whether I find the program good, bad or indifferent."

Lou was a delightfully spontaneous and completely unassuming person, and she hated publicity of any kind. On one occasion, she and her assistant, Mrs Scholtz, were persuaded to address a parent's meeting at one of the Junior Schools.

Afterwards she wrote in her report,

"Both of us were terrified, but everything went off very well and we will face a similar future task with less trepidation.

The warmth and sincerity that emanated from her, attracted young and old to the library. She loved people and she loved books and she set herself the task of bringing the two together to the best of her ability. And surely that is the librarianship is all about?

We salute a truly great and well-loved librarian, Lou Nel!

F. VAN NIEKERK

MEV. LULU BAARTMAN TREE UIT

Na 'n onafgebroke dienstyd van 34 jaar aan die Calvinia se lesers-publiek, het mev. Baartman op 30 November 1982 die tuig neergelê. Dit word gesê dat niemand so omnisbaar is nie, maar sy sal nog vir baie jare onthou word deur talle lesers en vriende vanweë haar aangename persoonlikheid en uitmuntende diens as bibliotekaresse.

Mev. Baartman is oorspronklik van Uitkragte. Sy het haar skoolopleiding ontvang by die Calvinia se skool en het daarna aan die Graaff-Reinet in om haar as kind-



terwyserses te bekwaam. As jong onderwyseres het sy haar eggenoot, wat in 1980 ontval het, op Clanwilliam ontmoet en hul in 1946 op Calvinia getrou.

In 1948 is sy aangestel as deel-tal bibliotekaresse in die destydse skryfsie-biblioteek waar o.a. mej. Lou - latere eggenote van wyle D.F. Malan - in die dertigerjare bibliotekaresse was.

Haar voorsitterskap van Dr. Jannie de Villiers, oud-reektor aan U.S. - word nog goed onthou watter moeite hulle gehad het om met uiters beperkte fondse aan te koop en terselfdertyd nagaan te handhaaf tussen kwaliteit en koste. Daarby was boeke in daardie jare uiters oninteressant in voorbeeld. Kleurvolle stofomslae en pragtige illustrasies soos ons dit vandag sien, was 'n rareteit.

Keerpunt het in Oktober 1951 gekom toe die biblioteek oorgeenem is deur die Provinsiale Biblioteekdiens. Binne 'n paar jaar na oornam het die ledetal van die biblioteek gelede wat 136 boeke gesirkuleer het, is nou meer as 10 keer soveel gestyg. Sedert die inwyding van die huidige standgebou in 1961 waar Dr. Friis, voormalige Direkteur van Biblioteekdiens, mev. Julie te Groen ere-gaste was, het die biblioteek 'n verdere groei steeds vinniger toeleem tot die huidige 1457 lede wat 'n totaal van 42 000 boeke in 1979 gesirkuleer.

Meers kon sy haar behoorlik uitleef. Sy het 'n aantrekklike stofomslag en goeie kwaliteit was vryelik beskikbaar. Dit, tesame met haar aangebore persoonlikheid, help geweldig baie om gereelde en oorspronklike uitstallings te hou. 'n wye reeks onderwerpe aan te bied sodoende alle aspekte van die Diens te dek. Hierdie publiek se aandag te bring. 'n wye reeks ekstras - hetsy 'n paar woorde met 'n leser, 'n nuwe plant of wat ook al, het 'n bydrae geleë om 'n warm en gesellige atmosfeer te skep wat eie was aan hierdie biblio-

teek. Voeg hierby 'n boekeversameling van hoogstaande kwaliteit waarvoor sy alleen verantwoordelik was, en u het die rede vir die sovele lofbetuigings deur talle besoekers uit alle stede en dorpe wat daarna uitgesien het om vakansietye hier lekker te kom lees.

Omdat mev. Baartman self 'n wydbelese persoon is met 'n ewe breë belangstelling, was dit vir haar geen probleem om boeke aan te beveel oor enige moontlike onderwerp of smaak nie, hetsy die leser Afrikaans- of Engelssprekend, volwassene of kleuter is. Sy ken haar boekevoorraad deur en deur asook elke individuele leser en nog meer, sy het presies onthou wat elkeen reeds gelees het. Daarom dat oud en jonk met alle denkbare versoekes eerstens na haar gegaan het voordat hulle self sou soek. Vandaar ook menige "bedorwe" lesers wat absoluut op haar aanbevelings staat gemaak het en dus tot 'n groot mate van haar deeglike boekekenning misbruik gemaak het.

In 'n Afrikaanssprekende gemeenskap het sy menige kind se vrees vir Engels help oorwin deur hom toe te laat en selfs aan te moedig om met enige swakker literatuur van sy eie keuse - selfs al was dit 'n "Noddy-boek" - te begin en dan deur die jare te lei tot boeke en skrywers van hoogstaande kwaliteit. Op hierdie subtiel wyse het sy menigeen so beïnvloed dat hulle vandag as werkende jongmense gereeld Engelse en vakliteratuurboeke lees. Rona Rupert, Charles Fryer en menige ander, wat as kind lid van hierdie biblioteek was, se letterkundige smaak en waardering is tot 'n groot mate onbewus deur haar toedoen gevorm deur die regte boek op die regte tyd vir hulle aan te bied.

Sy is van voornemens om haar by haar suster in Port Elizabeth te vestig en haar vrye tyd te bestee aan haar groot voorliefde nl. tuinmaak en alle vorms van handwerk waarvoor 'n bibliotekaresse so min tyd gekry het. Sommige dae wil sy net langs die see sit en "tone tel" en ontspan met - raai wat? 'n boek uit P.E se biblioteek.

Baie dankie vir u onbaatsugtige diens en ons gun u 'n welverdiende rus.

J.G.H. HILL



VERONICA ADAMS

We were very sorry to say goodbye to Mrs Veronica Adams late in 1982. After joining the service in July 1969 as Miss McCague she served first as Regional Librarian for Robertson region and from 1973 as Senior Librarian for the Western

Cape areas until transferring to the Book Selection Section in 1979. During the years she made contact with many public librarians and her efficient and friendly presence will be missed.

Her post will be taken up by Lana Pieterse who in turn will be replaced by Zirkea Ellis on Afrikaans Book Selection. The newcomer to the team will be Ann Howison.

Oos-Londenstreek het onlangs afskeid geneem van mev. E. Weyer, senior klerklike assistente, wat in 1976 as mej. E. Brewis diens aanvaar het. Sy het verskeie kere waargeneem terwyl die streekbibliotekaresse se pos vakant was en haar waardevolle hydrae sal gemis word.

Mej. P. Logan het bedank as klerklike assistente en die vakatures is gevul deur mev. E. Botha en mev. C. von Gericke. Ons hoop hulle sal die streekwerk geniet.

Mnr. I. Tshabalala, bestuurder/klerk sedert 1976, het ook n ander pos aanvaar en voorspoed word hom toegewens in sy nuwe werkkring.

RETIREMENT OF MR DREDGE

After 24 years of sterling service as Driver/Clerk for Grahamstown Region, all those who know him were sad to say goodbye to Mr H.C. Dredge, upon his retirement.

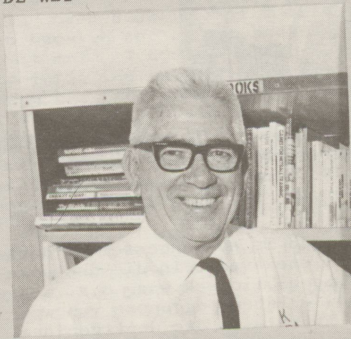
Mr Dredge joined the Grahamstown Region in 1958 - quite a change for this ex-farmer of Settler stock. In these latter days of petrol restrictions, when staff tour in the bus, Mr Dredge would constantly amaze us with his fund of knowledge about local history and nature, and entertain us by recalling episodes from the 'pioneering' days when he first started in the Region. How boring our trips must have seemed, to judge by the many adventures the staff had then!

Mr Dredge was well-known and liked throughout the Border region, as he (who never missed a tour in his own Region) often filled in for drivers in other Regions. His courtesy and friendliness to all librarians he met will be long remembered, as will his diverse skills: Mr Dredge could be relied on to help recommend a good record, as he dearly loved music, or help repair the local church organ (he being a repairer and builder of organs in his spare time). And dear to any librarian's heart, was his incredible skill at fixing and servicing projectors and record players on tour. Many a film show occurred only because of Mr Dredge's willingness to use his free-time to promote library material - thus depots in pre-television days always enjoyed organized film shows on tour, and on innumerable other occasions Mr Dredge showed films to groups and libraries in Grahamstown.

His meticulous care of the buses he drove ensured an accident-free record of safe driving on roads ranging from good to impossible, in all kinds of weather.

The many and varied skills Mr Dredge brought to the Grahamstown Region, will be sadly missed, as will his friendliness, helpfulness and sense of fun, but all who know him wish him only the best for a happy and well-deserved retirement.

E. DE WET



MR H.C. DREDGE

STOP PRESS! STOP PRESS!



CONFERENCE AT GRAHAMSTOWN



1983 january januarie record accessions plate-aanwinste

ORCHESTRA MUSIC ORKESMUSIEK

BACH, C.P.E. Die Sinfonien für Streicher = Symphonies for strings = Symphonies pour orchestre à cordes, Wq 182; Pinnock. -- D.G.G., 2533 449. 222220-226

Bach, Symphonies, strings and bass continuo, Wq 182.

BEETHOVEN, L. van Triple concerto; Szeryng, Starcker, Arrau Inbal. -- PHI, 6580 070. 220195-215

BERLIOZ, H. Romeo and Juliet; Ozawa. -- D.G.G., 2535 422. 223489-501
Tchaikovsky. - Prokofiev. - Berlioz.

BRAHMS, J. Four symphonies; Baker, Boult. -- HMV, BOX 500901-904. 22769-772

Brahms, Symphonies, no. 1, in C minor, op. 68; no. 2, in D major, op. 73; no. 3, in F major, op. 90; no. 4, in E minor, op. 98. - Alto rhapsody, op. 53. - Tragische Overtüre, op. 81. - Akademische Festouvertüre, op. 80.

BRAHMS, J. Serenade, no. 1 in D; Boult. -- HMV, BOX 513701-702. 223041-082

Brahms, Serenade, no. 2, in A major, op. 16. - Variationen über ein Thema von Haydn, op. 56 a.

BRUCH, M. Sämtliche Werke für Vionine und Orchester = Complete works for violin and orchestra = L'oeuvre intégrale pour violan et orchestre; Accardo, Masur. -- PHI, 6542 308-311. 221698-713

BRUCH, M. Violin concerto, no. 1 = Concerto pour violin = Violin Konzert; Zukerman, Mehta. -- CBS, 76726. 222595-601
+Lalo, Symphony, violin, op. 21 (Symphonie espagnole)

CLASSICS on parade: Nutcracker suite, Warsaw concerto. -- Manhattan Records, MAN 5043. 220293-312
Tchaikovsky, Casse-Noisette, op. 21 a. - Addinsell, Concerto Warsaw.

COPLAND, A. Copland conducts Copland. -- CBS, SCBS 61997. 222374-376
Copland, Short symphony (Symphony no. 2). - Dance Symphony.

Eine KLEINE Nachtmusik; Marriner, Academy of St. Martin-in-the-Fields. -- HMV, ASD 3375. 220863-869

W.A. Mozart. - Gluck. - L. Mozart. - Schubert. - Handel. - Bach.

GERSHWIN, G. Previn conducts Gershwin; Ortiz, Previn. -- HMV, IC 067-03 9497. 222282-301

GLAZUNOV, A.K. Symphony, no. 3, in D; Fedoseyev. -- Melodiya, ASD 3993. 220667-673

GRIEG, E. Piano concerto in A minor; Ortiz, Ashkenazy. -- HMV, ASD 3960. 223293-312
+Franck, Variations symphoniques. - Les Djinns.

HAYDN, J. The Morzin symphonies, 1758-1760, v. 1; Solomons, L'Estro Armonico. -- Saga, Haydn 1. 223667-669

Haydn, Symphonies, no. 1, in D major; no. 2, in C major; no. 4, in D major; no. 10, in D major; no. 15, in D major; no. 18, in G major; no. 37, in C major.

HOLST, Sir G. The Planets, Geoffrey Mitchell Choir, Boult. -- HMV, ASD 3649. 223355-376

HOLST, Sir G. A Somerset rhapsody; Del Mar. -- HMV, ASD 3953. 220268-270
+Holst, Brook Green, suite, strings. - Vaughn Williams, The wasps (Aristophanic suite).

HONEGGER, A. 5 symphonies; Baudo. -- Supraphon, 110 1741-1743. 221671-673
Honegger, Symphonies, no. 1; nos. 3-5. - Symphony, strings and trumpet, no. 2. - Pacific 231. - Pastorale d'été. - Chant de joie.

LITOLFF, H. Concerto symphonique, no. 3; Ponti, Schmidt-Gertenbach. -- QCE, 3112. 221293
+Rheinberger, Concerto, piano, in A flat major, op. 94.

MARTINU, B. Symphony no. 4; Weller. -- HMV, ASD 3888. 223469
+Martinu, Sinfonietta La jolla, piano and orchestra.
MOZART, W.A. A little night music; Galway, Riederbusch, Baumgartner. -- RCA, GL 25309. 220072-074

Vivaldi.-Boccherini.-Biber.

MOZART, W.A. James Galway plays Mozart; Robles, Mata. -- RCA, RL 25181. 221005-034

Mozart, Concerto, flute and harp, in C major, K. 299.-Concerto, clarinet, in A major, K. 622; adapted for flute by Galway. --

MUSSORGSKY, M. Pictures at an exhibition; Muti. -- HMV, ASD 3645. 222380-386

+Stravinsky, The firebird (L'Oiseau de feu), suite.

RIMSKY-KORSAKOV, N. Orchestral music; Khaikin, Ivanov, Rozhdestvensky, Svetlanov, Shostakovich. -- HMV, BOX 515001-003. 222780-788

SIBELIUS, J. Finlandia; Ormandy. -- CBS, 61938. 223096-108

SIBELIUS, J. Violin concerto; Perlman, Previn. -- HMV, ASD 3933. 222789-801

Sibelius, Concerto, violin, in D minor, op. 47.-Sinding, Suite; in alten Stil, violin and orchestra, in A minor, op. 10 b.

SINDING, C. Konsert for fiolin og orkester nr. 1, op. 45, Tellefsen, Kamu, Ingebretsen. -- Norsk Kulturrads Klassikerserie, NKF 30020. 220078-082

STRAUSS, Johann, 1825-1899 Goldenes Wien: ein Ball bei Johann Strauss; Stolz. -- Eurodisc, S 87 358-359. 222497-538
Johann Strauss, 1804-1849. -Lanner.-Johann Strauss, 1825-1899.-Joseph Strauss.

STRAUSS, R. Don Juan; Maazel. -- CBS, 35826. 221093-099

+Strauss, Till Eulenspiegels lustige Streiche, symphonic poem, op. 28.-Tod und Verklärung, symphonic poem, op.24.

STRAUSS, R. Till Eulenspiegel; Previn. -- HMV, ASD 3913. 22615-627
Strauss, Don Juan.-Till Eulenspiegels lustige Streiche.-Tod und Verklärung.

STRAVINSKY, I. Pulcinella: complete ballet; Smith, Fryatt, King, Rattle. -- HMV, ASD 3604. 220286-292

TCHAIKOVSKY, P.I. Manfred symphony; Haitink. -- PHI, 9500 778. 222227-235
Tchaikovsky, Symphony, op. 58 (Manfred).

TCHAIKOVSKY, P.I. The Sleeping Beauty, op. 66; Rozhdestvensky. -- B.B.C., 3001. 223170-208

TCHAIKOVSKY, P.I. Sleeping Beauty, complete ballet, op. 66; Svetlanov. -- HMV, ASD 4161-4163. 222847-885

TCHAIKOVSKY, P.I. Symphony, no. 5, in E minor; Muti. -- HMV, ASD 3717. 223333-354

VIENNE Danses 1850; Ensemble Bella Musica de Vienne, Dittrich. -- Harmonia Mundi, HM 1013. 223084-095

Strohmayer.-Johann Strauss, 1825-1899.-Lanner.-Diabelli.-Stelzmüller.-Mayer.-Johann Strauss, 1804-1848.

WAGNER, R. Siegfried Idyll; Marriner, Academy of St. Martin-in-the-fields.-- HMV, ASD 3943. 222236-248

+Dvorak.-Faure.-Tchaikovsky.-Grieg.-Boccherini.

CHAMBER MUSIC KAMERMUSIEK

BEETHOVEN, L. van String quartets, op. 59, nos. 1, 2 & 3 (Rasumovskys); Gabriel String Quartet. -- Decca, 214D1-214D2. 220906-919
Beethoven, Quartets, string, in F major, op. 59, no. 1; in E minor, op. 59, no. 2; in C major, op. 59, no. 3 (Rasumovsky quartet)

HAYDN, J. Berühmte Streichquartette; Borodin Quartet, Prager Streichquartett. -- Eurodisc, 25 945 HK. 222602-614

Haydn, Quartets, string no. 67, in D major, op. no. 5; no. 77, in C major, op. 76, no. 3.

BEETHOVEN, L. van String quartets, op. 74 (Harp); op. 95 (Serioso); Itala Quartet. -- PHI, 6500 22265-281

Beethoven, Quartets, string no. 10, in E flat major, op. 74 (Harp); no. 11 F minor, op. 95 (Serioso)

DVORAK, A. String quartet in F, op. 96; Itala Quartet. -- PHI, SAL 3 220116-132

+Borodin, Quartet, string no. 2, in D major.

MAHLER, G. Klavierquarta-moll; Ljubimow, Smit Kremer, Grindenko, Bax Georgian, Ferschtman. Eurodisc, 28 384 KK. 222765

MENDELSSOHN BARTHOLDY, Oktett Es-dur für Streichinstrumente, op. 20; tana Quartet, Janacek tet. -- Supraphon, 80 MK. 221668-670

Mendelssohn Bartholdy, tet, Strings, in E flat

MENDELSSOHN BARTHOLDY, Piano trios in D minor Chung Tortelier, Previn. -- HMV, ASD 3894. 22139

Mendelssohn Bartholdy, piano, no. 1, in D minor, op. 48.-Schumann, Trio piano, violin and violoncello, no. 1, in D minor, op. 63.

SCHUBERT, F. Streichquintett = String quintet Melos Quartett Stuttgart Rostropovich. -- D.G.G. 2530 980. 222937-940

Schubert, Quartet, string in C major, D 956, op. 3

SCHUMANN, R. Piano quartet, op. 47; Beaux Arts Trio. -- PHI, 9500 065 220273-278

Schumann, Quartet, viola, violoncello and piano, in E flat major 47.-Quintet, piano, in flat major, op. 44.

SMETANA, F. String quartets; Smetana Quartet Supraphon, SQ 411 2130 220681-691

Smetana, Quartets, string no. 1, in E minor (From my life); no. 2, in D minor.

SOLO INSTRUMENTS SOLO-INSTRUMENTE

BACH, J.S. The art of Dinu Lipatti. -- HMV, HLM 7202-7205. 222249-264
Bach.-Mozart.-Scarlatti.-Chopin.-Liszt.-Ravel.-Enesco.

BACH, Johann Sebastian The art of Segovia; Segovia. -- HMV, HLM 7196-7197 223741-766

Bach.-Ponce.-Sor.-Proberger.-Morena Torroba.-Mendelssohn Bartholdy.-Malats.-Tarrega.-Castelnuovo-Tedesco.-Albeniz.-Turina.-Granados.

BARTOK, B. Klaviermusik des 20. Jahrhunderts = Piano music of the 20th century = Musique pour piano du xxe siècle = Musica per pianoforte del XX secolo; Pollini, Taskova, Abbado. -- D.G.G., 2562 188-192. 222590-594
Stravinsky.-Prokofiev.-Bartok.-Schoenberg.-Webern.-Boulez.-Nono.

BEETHOVEN, L. van Encores; Lazar Berman plays. -- COL, M 34545. 221299-308

BIBER, H.I.F. von Die Rosenkranz-Sonaten; Lautenbache, Koch, Ewerhart. -- Vox, FSM 33008-33010. 222934-936

Biber, Sonatas, violin and basso continuo, nos. 1-16.

BRAHMS, J. Violin sonata, no. 3, in D minor, op. 108; Y. Menuhin, H. Menuhin, Gazelle, Elgar, Shankar, Rakha, Tcherepnin. -- B.B.C., REGI 409. 221113-125
Kreisler.-Elgar.-Schubert.-Shankar.-Bartok.-Brahms.-Tcherepnin.

COPLAND, A. Complete music for solo piano; Smit. -- COL, M 36080-36081. 222372-373

PONCE, M. John Williams. -- CBS, 76730. 220090-102

PROKOFIEV, S. Itzhak Perlman and Pinchas Zukerman Play music for two violins; Sanders. -- HMV, ASD 3861. 221086-088
Moszkowski.-Shostakovich.-Prokofiev.

SARASATE, P. The Spanish album; Perlman, Sanders. --HMV, ASD 3910. 223280-292

Falla.-Granados.-Halffter.-Sarasate.
THIJS VAN LEER: introspection 2; Leer, Otterloo. -- COL, M34510. 223502-514

VOCAL MUSIC - NON-OPERATIC VOKALE MUSIEK - OPERA UITGESLUIT

AMOUROUS Dialogues; Hill, Kirkby, Rooley. -- L'Oiseau-Lyre, DLSLO 587. 221083-085

Barlet.-Ferrabosco.-Morley.-Ford.-Lawes.-Gagliano.-India.-Ferrari.-Fontei.-Monteverdi.

BAKER, J., mezzo-soprano Songs for Sunday; Baker, Ledger. -- HMV, ASD 3981. 223566-609

BERIO, L. Coro; Berio; Kölner Rundfunkchor. -- D.G.G., 2531 270. 221294

BRITTEN, B. Spring symphony; Armstrong, Baker, Tear, Ledger. -- HMV, ASD 3650. 222773-779

CHERUBINI, L. Requiem in C minor = c moll = en ut minuer; Gardelli. -- PHI, 9500 715. 220267

CHRISTMAS carols: masterpiece; Tear, Varcoe, Grieg, Lars, Wells, Walters, Willcocks, Heath. -- HMV, MPJ(K)41. 222720-764

DEBUSSY, C. Mélodies; Ameling, Command, Mesplé, Stade, Souzay, Baldwin. -- HMV, 2C165-16.371-.374 221674-677

DRAKENSBERG Boys' Choir in Belgium; Laubser. -- Briggadiers, BCP 1514. 223720-740

Palestrina.-Ramirez.-Joubert.-Bosman.-Lemmer.-Brel.-Vaughan Williams.

FISHERFOLK Sounds of living waters; Fisherfolk. -- Music for Pleasure, MFP 56004. 222941-950

HANDEL, G.F. Saul; Marshall, Burgess, Esswood, Tear, Hill, Daniels. Gil-

lett, Best, Morrell, Ledger. -- HMV, ASD 3918-3920. 222766-768

KINGS Messengers Quartet. More songs with the King's Messengers Quartet. -- Black Music, BMC (A) 554. 220960-980

KINGS Singers A portrait of the King's Singers. -- HMV, ESD 7103. 223231-260

MAHLER, G. Lieder; Fischer-Dieskau, Barenboim. -- HMV, IC 165-03 446-448. 223661-663

ORFF, C. Carmina burana; Burrows, Devos, Shirley-Quirk, Dorati. -- Decca, JB 78. 220674-680

SENIOR koor = Skool vir Blindes = Senior choir School for the Blind; van Niekerk. -- Musiek en Bronne, ALV 11. 220940-959

SHAW, M., vocals Ek wandel met hom; Shaw. -- Music for Pleasure, SRSJ 8038. 222458-496

SHOSTAKOVICH, D. Song cycles by Shostakovich and Mussorgsky; Nesterenko, Krainer, Shenderovich. -- HMV, ASD 3700. 222587
Shostakovich.-Mussorgsky.

STENHAMMAR, W. Serenad; Wikell, Westerberg. -- HMV, 7C 061-35148. 222219
Stenhammar, Serenade, in F major, op. 31.-Florez och Blanzeflor, bariton and orchestra, op. 3.

TOSTI, P. José Carreras sings = singk = chante; Carreras, Müller. -- PHI, 9500 743. 220153-173

VILJOEN, C. singer U still die lewenstorms; Viljoen. -- Trio Records, VLP 5012. 222437-457

OPERA

BEETHOVEN, L. van Fidelio; Hallstein, Ludwig, Vickers, Unger, Berry, Frick, Gass, Klemperer. -- HMV, ASD 3068-3070. 220870-878

BELLINI, V. La sonnambula; Callas, Ratti, Cosotto, Monti, Ricciardi, Morresi, Zaccaria, Votto. -- HMV,

ASD 3568-3569. 223670-675

BLACKFORD, R. Sir Gawain and the Green Knight; Huehns, Hitching, Spooner, Flowers, Earle, Blackford. -- Argo, 2K 85. 223083

DEBUSSY, C. Pelléas et Mélisande; Stade, Barboux, Denize, Stilwell, van Dam, Raimondi, Thomas, Karajan. -- HMV, ASD 3749-51. 222377-379

DEBUSY, C. Pelléas et Mélisande; Yakar, Alliot-Lugaz, Taillon, Tappy, Huttenlocher, Loup, Brodard, Jordan. -- Erato, STU 71297-71299. 222387-395

FAVOURITE opera duets; Callas, Freni, Scotto, Caballé, Ludwig, Cossotto, Bergonzi, Vanzo, Domingo, Sarabia, Cappucilli, Milnes, Allen, Nurmela, Estes, Prêtre, Serafin, Gardelli, Giulini, Gavazzini, Mutti. -- HMV, ASD 3908. 222302-321 Bizet.-Bellini.-Verdi.-Gounod.-Mascagni.-Leoncavallo.

GOUNOD, C. Faust; Freni, Command, Taillon, Domingo, Allen, Ghiaurov, Vento, Prêtre. -- HMV, ASD 3765-3768. 222930-933

GREAT tenors of today in arias from Aida, L'amico Fritz, Andrea Chénier ...; Bergonzi, Corelli, Domingo, Gedda, McCracken, Pavarotti, Vickers. -- HMV, ASD 3302. 223149-169 Verdi.-Bizet.-Giordano.-Puccini.-Mascagni.-Gounod.-Saint-Saens.

HANDEL, G.F. Ariodante; Mathis, Burrowes, Baker, Bowman, Rendall, Oliver, Romey, Leppard. -- PHI, 9500 617-620. 221295-298

JANACEK, L. From the house of the dead = Aus einem Totenhaus = Souvenirs de la maison des mortes = Z mrtvého domu; Janska, Zikmundova, Zahradnicek, Zidek, Krejak, Blachut, Svehla, Sousek, Zitek, Svorc, Novak, Soucek, Mackerras. -- Decca, 224 D1 - 224 D2. 220271-272

LEHAR, F. Richard Tauber sings Franz Lehar; Tauber, Vanconti, Weigert, Hauke, Meller. -- HMV, HLM 7172. 223313-332 Lehar, Fransquita.-Paganini.-Der Zarewitsch.

MASSNET, J. Le roi de Lahore; Sutherland, Tourangeau, Lima, Milnes, Ghiaurov, Morris, Tomlinson, Morrell, Wilson-Johnson, Bonyngé. -- Decca, 210 D1-210 D3. 220860-862

MONTEVERDI, C. Frederica von Stade; Bernardi. -- CBS, 76800. 220083-089 Monteverdi.-Rossini.-Paisiello.-Broschi.-Leoncavallo.

MOZART, W.A. Die Zuberflöte = The magic flute = La flûte enchantée = Il flauto magico; Mathis, Ott, Perry, Tomava-Sintow, Baltsa, Schwarz, Araiza, Hornik, Van Dam, Karajan. -- D.G.G., 2560 001-003 223480-488

MUSIC for romance; Ziegler, Booth. -- EMI, ONCM 530 220103-115

PLANQUETTE, R. Les cloches de Corneville; Mesplé, Stutzmann, Sinclair, Girardeau, Benoit, Burles, Doussard. -- EMI, 2C 163-12.775-776. 222928-929

PUCCINI, G. Tosca; Ricciarelli, Bünten, Carreras, Zednik, Raimondi, Hornik, Corena, Halem, Karajan. -- D.G.G., 2531 247-248. 222652-665

RITA STREICH portrait; Gaebel. -- D.G.G., 2535 367. 221343-362

J. Strauss, 1825-1899.-Saint-Saens.-Verdi.-Godard.-Arditi.-Suppé.-Dvorak.-Meyerbeer.

STRAUSS, J., 1825-1899 Mit Peter Alexander im Land der Operette: 25 unsterbliche Melodien von Strauss bis Stolz; Alexander. -- Ariola, S 27 930 XE-931 XE. 221765-804

STRAUSS, R. Salome; Behrens, Angervo, Baltsa, Böhm, Ochman, Zednik, Knutson, Vontin, Unger, Ellenbeck, Nitsche, van Dam, Kunz, Bastin, Nienstedt, Rydl, Bömches, Karajan. --

HMV, ASD 3575-3576. 220654-659

VAUGHAN WILLIAMS, R. The Drover; Tear, Armstrong, Watts, Lloyd, Rippon. -- HMV, ASD 3683-3684. 222588-589

VERDI, G. Aida; Freni Ricciarelli, Baltsa, Carreras, Maser, Cappucilli, Raimondi, van Dam, Karajan. -- HMV, ASD 3937-3939. 220216-236

VERDI, G. Stiffelio; Sass, Venuti, Carreras, Cesare, Moser, Manuguerra, Ganzarolli, Gardelli. -- PHI, 9500 703-704. 220070-071

VERDI, G. La traviata; Callas, Castro, Zannini, Kraus, Palma, Leitao, Sereni, Maddalena, Malta, Susca, Ghione. -- HMV, ALP 3961-3962. 220372-413

WAGNER, R. Der Ring der Nibelungen; Flagstad, Wason, Balsborg, Crespin, Nilsson, Sutherland, Watson, Popp, Jones, Madeira, Maniuk, Ludwig, Hoffman, Pommacher, Höffgen Guy, Wälkki, Kuen, Kmentt, Svoboda, Holm, King, Windgassen, Stolze, London, Böhme, Nollinger, Fischer-Dieskau, Wachter, Kreppel, Frick, Hotter, Solti. -- Decca, 100 D1-100 D3. 221158-176

WAGNER, R. Der Ring der Nibelungen; Konetzni, M. Streich, Grümmer, Jurina, Oabory, Malaniuk, Siewert, Covelti, Rössl-Majdan, Fehenberger, Windgassen, Patzak, Suthaus, Poell, Neidlinger, Pernerstorfer, Frantz, Greindl, Frick, Furtwängler. -- HMV, BOX 70201-70203. 221140-150

JAZZ AND POPULAR MUSIC JAZZ EN POPULÈRE MUSIEK

ABBA Classic Abba; Abba's greatest hits; Clark, Royal Philharmonic Orchestra. -- Arcade, ML 4538. 223377-400

BEE GEES Best of Bee Gees. -- CESS 1. 22269719

BEE GEES Living eyes. -- RSO, POLY 6500. 220981-221004

BEETHOVEN, L. von Symphonies for the '70s; Los Ros. -- Hispa Vox, PPL71. 222666-689

BENSON, G., vocals The George Benson collection. -- Warner, WBV 3577. 222346-371

BLACK, S., piano Digital magic; Black, Bekker. -- Decca, TXDS 501. 221322-342

BOB JAMES Big Band Hooked on swing; Bob James Big Band. -- K-tel, NA 591. 222993-223016

CLOUT 1977-1981. -- Sunshine Records, CEY(M)255. 222823-846

COWARD, N. The great shows: original cast recordings. -- World Records, SH 179-180. 221089-092

DENVER, J., vocals Some days are diamonds; Denver. -- RCA, RCALP 5034. 223683-702

DOMINGO, P., tenor Perhaps love; Domingo, Denver. -- CBS, ASF 2711. 222951-971

GOOSEN, A., guitar Jors troelie, liedjieber; Goosen. -- RPM, RPM 1159. 218040-069

GROEP Twee Ons beste jare; Groep Twee. -- Music for Pleasure, SRSJ 8093. 213173-217

HENDRIX, J., vocals The essential Jimi Hendrix. -- Polydor, 2335 134-135. 223135-148

HERHOLDT, S., vocals Sonja; waarom daarom. -- Brigadiers, BR5(D) 446. 220334-371

HIGGINS, K., piano Reflections; Higgins. -- Plum Records, MMT 1143. 220237-266

HOOKEED on classics; Clark, Royal Philharmonic O. -- K-tel, STAR 5217. 221405-449

IGLESIOS, J., vocals De Nina a mujer; Iglesias. -- CBS, DNW 2644. 223401-430

KING'S Singers This is the King's Singers. -- EMI, THIS 9. 221233-262

KORSTEN, G., tenor Eendag; Korsten. -- Brigadiers, BR5(M)443. 222416-436

LIGHTFOOT, G., vocals The best of Gordon Lightfoot. -- Warner, K56 915. 223767-796

MANTOVANI Film favourites; Mantovani. -- Decca, DKL 105/1-105/2. 222886-927 MANTOVANI Mantovani, the legend; Mantovani. -- AFE, AFESD 1001. 223431-468

MANTOVANI Theatre favourites; Mantovani. -- Decca DKL 106/1-106/2. 221363-404

The MOODY Blues Long distance voyager; The Moody Blues. -- Threshold, ML 4508. 222322-345

MORRISTON Orpheus Choir Say it with music; Morriston Orpheus Choir, Humphreys, Band of the H.M. Royal Marines, Mason. -- Studio 2, TWO X 1080. 220174-194

PIAF, E., vocals The great Edith Piaf. -- CBS, M CBS 85007. 220133-152

PRESLEY, E., vocals It's now or never; Presley. -- RCA, CDS 1203. 222396-415

QUEEN Flash Gordon; Queen. -- EMI, EMCJ(L)5229. 222628-651

REINECKE, S., vocals Meisie; Reineke. -- Decibel, DC B(L) 101. 220692-715

RODGERS, R. Oklahoma; Ryan, Diedrich, Shelley, White, Molina, Mack. -- Stiff Records, OAK 1. 219291-310

ROUSSOS, D., vocals All time greats; Roussos. -- PHI, SUC 2-530. 222539-586

SIMON and GARFUNKEL The concert in Central Park; Simon and Garfunkel. -- Geffen Records, SCBS 2720. 221035-082

SINATRA, F., vocals Screen Sinatra. -- Capitol, CAPS 1038. 223122-134

SLEDGE, P., vocals Warm and tender soul; Sledge. -- Atlantic, ATL 1050. 221735-764

SMITH, R.J., vocals Hold on to my love; Smith. -- Bullet, BU(L) 577. 221925-948

STREISAND, B., singer Memories; Streisand. -- CBS, PNW 2703. 223473-479

THEODORAKIS, M. State of siege = Etat de siege; Farantouri, Kaloyannis, Demetriou. -- Polydor, 184 357. 223470-472

VALENTE, C., vocals Star discotheq; Valente. -- PYE, 200513. 222802-822

VANGELIS Chariots of fire; Vangelis, Ambrosian Singers. -- Polydor, POLY 5534. 217418-434

VAN ROOYEN, A., vocals Ken jy my; van Rooyen. -- Brigadiers, BR5(D) 449. 223017-040

VAN ZYL, M., vocals My geskenk; van Zyl. -- Brigadiers, BR5(M) 445. 222972-992

FOLK MUSIC VOLKSMUSIEK

BOEREMUSIEK Kompetisie '80: soos gesien op T.V. -- Music for Pleasure, MFP 56013. 221994-222038

The DUBLINERS The Dubliners' greatest hits. -- EMI, NTS 197. 220279-285

GREAT Solos. -- v.2, Sourovi. -- COL, 14 C 054 70816. 220068

HEINO, vocals Lieder der berge; Heino, Botha Lucas-Choar, Sonntagskinder. -- EMI, EMCJ(L) 5244. 218115-204

LANGEVELDT, N., concertina. Bobaas Nico; Nico Langeveld. -- Trio Records, VLP 5010. 221949-993

MATTHEUS, N., concertina Boeeroekes wanner; Mattheus. -- Brigadiers, CEY(M) 225. 222039-083

NORTJIE, C. Corrie se opskud; Nortjie. -- Trio Records, TRLP 3026. 222084-128

MATTHEUS, N., concertina Boereorkes wenner; v.2; Mattheus. -- Brigadiers, BRS(M) 451. 222129-173

The PLANXTY collection. -- Polydor, 2383 397 220660-666

SHAKTI: with John McLaughlin. McLaughlin, Shankar, Raghavan, Vinayakaram, Hussain. -- COL, PC 34166. 223703-719

SOUTH African sing along: Suid-Afrikaanse saamsingliedjies; Berg. -- Gallo, SGALP 11. 217063-107

TUCKER, R., tenor Hatikvah!: Richard Tucker sings great Jewish favourites. -- CBS, MS 7217. 223209-230

WILLIAMS, J., concertina Opuskud; Williams. -- Trio Records, TRLP 3012. 222174-218

CHILDREN'S RECORDS KINDERPLATE

The BATTLE of Jericho; and, Samson; Leif Erickson. -- Cricket Records, CR 203. J 221.9505 BAT

The BIRTH of Christ; and, The Good Samaritan, Leif Erickson. -- Cricket Records, CR 207. J 225.9505 BIR

DAVID and Goliath; and, Solomon; Leif Erickson. -- Cricket Records, CR 205 J 221.9505 DAV

MOSES: Egypt; and, Promised land; Leif Erickson. -- Cricket Records, CR 202. J 221.9505 MOS

NOAH and the ark; and, Story of Joseph; Leif Erickson. -- Cricket Records, CR 201. J 221.9505 NOA

The PRODIGAL son; and, The last supper; Leif Erickson. -- Cricket Records, CR 208. J 225.9505 PRO

The STATUE of gold; and, Daniel in the lions den; Leif Erickson. -- Cricket Records, CR 206. J 221.9505 STA

The STORY of Ruth; and, David and King Saul; Leif Erickson. -- Cricket Records, CR 204. J 221.9505 STO

PRETORIUS, Obie, en PRETORIUS, Hannes Beeldskoon en die monster; Alex Heyns, Miems de Bruyn, Woutrine Theron, Chris van Niekerk, et al. -- Auckland Park, AP 100. J 398.2 PRE

PRETORIUS, Obie, en PRETORIUS, Hannes Slim vang sy baas; Alex Heyns, Miems de Bruyn, Woutrine Theron, Chris van Niekerk. -- Auckland Park, AP 101. J 378.2 PRE

PRETORIUS, Obie, en PRETORIUS, Hannes Sneeuwitjie en Rooi Rosie; Alex Heyns, Miems de Bruyn, Woutrine Theron, Chris van Niekerk, et al. -- Auckland Park, AP 103. J 398.2 PRE

PRETORIUS, Obie, en PRETORIUS, Hannes Uilspieël leer n donkie lees; Alex Heyns, Miems de Bruyn. -- Auckland Park, AP 104. J 398.2 PRE

PRETORIUS, Obie en PRETORIUS, Hannes Wolf is jakkals se ou ryperd; Alex Heyns, Miems de Bruyn, Woutrine Theron, Chris van Niekerk. -- Auckland Park, AP 102. J 398.2 PRE

MILNE, Alan Alexander Three cheers for Pooh; Tear, Ledger. -- ASV, ACM 2001. J 821.912 MIL

LEWIS, Clive Staples The magician's nephew; Michael Horden; Marisa Robles, composer, hosp., Hyde-Smith, flute. -- ASV, SWD 351. J 823.912 LEW

VELS, Verna Liewe Heksie leer bestuur. -- Music for Pleasure, MFK(TC) 85024. J 839.3635 VEL

SPEECH RECORDS SPRAAKPLATE

MONTY Python The matching tie and handkerchief. -- Success, SUC 156. 791.4572 MON

TOLKIEN, John Ronald Reuel Music from the BBC radio dramatisation of J.R.R. Tolkien's The Lord of the rings; S. Oliver; Vine; James; Clarke. -- BBC, REH 415. 823.912 TOL

COOK, Peter, and MOORE, Dudley The world of Pete and Dud: eight of their funniest sketches hand-picked by Pete and Dud; Peter Cook, Dudley Moore. -- Decca, PA 311. 827.914 COO

ELECTRONIC MUSIC ELEKTRONIESE MUSIEK

STOCKHAUSEN, R. Sirius Meriweather, Carmeli, Stockhausen, Stephens, Westdeutschen Rundfunks Köln. -- D.G.G., 2531 267-268. 221666-667

BRASS BAND BLAASORKESTE

FOOTLIFTERS: a century American marches; Schulz. -- Fillmore.-Sousa.-Reeve.-Ives.-Hufine.-Joplin.-Alford.-Evans. -- COL, M 33513. 223109-121

FILM-AANWINSLYSTE

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FILM ACCESSIONS LIST

As from this issue the film accessions list will no longer be printed in the 'Cape Librarian'. The monthly lists are available as a loose addendum which is despatched together with the 'Cape Librarian', for cumulation in the separate Film Accessions file in your library. If any problems are experienced please write to the Editor.



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Slegs in Sentrale Versameling

Available in some regions only
Slegs in sommige streke

RIKAANS VERHALENDE LEK- TUR

THA, M.C. Die einde van n kluisenaar se lewe. Klits.
UBERT, A. Die Roeliers.
TENS, S. Die Roeliers.
THEE, D. Een ligjaar.
GAN, A. Die Judasbok. Skat van onse tye.
TYTLER, K. Die leeu-ster.
BLERK, H.S. Plek van die dooie geeste.
DER WESTHUIZEN, V. nflik.
NIEROP, L. Die mense van Hertestraat.
ROOYEN, M. Riet-alen.
MEULEN, A. Marmotjie.

GLISH FICTION

TON, Sir H. The soul's masanius, and other stories.
DISS, B.W. Helliconia.
LEY, D. Windfall.
RRIDGE, E. People at bay: a novel.
LL, H. The safety net.

BROOKNER, A. Providence.
CHESNEY, M. Quadrille.
COURTNEY, C. Libertine in love.
DAVIS, J.G. Fear no evil.
DEIGHTON, L. Goodbye Mickey Mouse.
DISCH, T.M. The man who had no idea: a collection of stories.
DUNCAN, A. The diary of a country doctor.
DUNCAN, A. To be a country doctor.
DUNNETT, D. King hereafter.
EBERSON, W. Divide the night: a Yudel Gordon story.
EDEN, D. An important family: a novel about New Zealand.
EMECHETA, B. The moonlight bride.
FIREBIRD 1: writing today.

FITZGERALD, P. At Freddie's.
FRANCIS, D. Banker.
FRASER, Lady A. Cool repentance.
FUENTES, C. Distant relations.
GASH, J. The Vatican rip: a Lovejoy narrative.
GILBERT, A. Miss Bede is staying.
GRASS, G. Headbirths, or, The Germans are dying out.

GREENE, G. Monsignor Quixote.
HAMMOND, G. The game.
HANLEY, J. Against the stream.
HARRISON, W. Savannah blue.
HEAVEN, C. The Ravensley touch.

HENNESSY, M. The iron stallions.
HERBERT, M. Winter of the white seal.
HIGGINS, J. Luciano's luck.
HOGAN, D. Children of Lir: stories from Ireland.

HOWARD, E.J. Getting it right.
JOHNSON, S. The Marburg virus.
JOUBERT, E. To die at sunset.
KIDMAN, F. Mandarin summer: a novel.
LACEY, P. Austrian inheritance.
LATHEN, E. Green grow the dollars.
LIVELY, P. Next to nature, art.

MAC LAVERTY, B. A time to dance, and other stories.
MACPHAIL, E.M. Falling upstairs.
MALOUF, D. Child's play: with, Eustace; and, The prowler.
MICHENER, J.A. Space.
MOGGACH, D. Hot water man.
NEBULA winners fifteen =

O'BRIEN, E. Returning: tales.
ORGILL, D., and GRIBBIN, J. Brother Esau.
PYM, B. An unsuitable attachment.
REZZORI, G. von Memoirs of an anti-semite.
SAGER, E. Chasing rainbows.
SLAUGHTER, F.G. Doctor's daughters.
STREET, P. The stepsisters.

STUART, V. The settlers.
TAYLOR, M.D. Let the circle be unbroken.
THESEN, H. A deadly presence.
TRANTER, N. The patriot.
VERYAN, P. Mistress of Willowvale.
WILLIAMS, M. The Tregal-lis inheritance.
WILSON, J. Nobody's perfect.

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