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

#### Editorial policy

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

## EDITORIAL REDAKSIONEEL



Brrr...! It's that time of the year again. We have received our first prolonged visit from the rain god and the snowman and Capetonians have gone into hibernation for a couple of weeks at least. The reason? The same as every year. When the first winter rains fall and the mountains show their white snowcaps, most of us venture outdoors only for bare necessities. It's a time of steaming casseroles, red-hot curries and lovely thick soups and of course, a good bottle of red thrown in for good measure. All this and a warm crackling fire make life almost idyllic. Ask any bibliophile, however, to name the missing ingredient and the answer will be - a good book!

The CL to the rescue then! We may not provide you with a book but what we do provide are reading lists and suggestions in regard to the hottest on the market as well as in the Service. In her inimitable style prof Shirley Kossick highlights the Orange Prize winners with a short discussion on each of the twenty nominees - just reading the article is enough to make one discard whatever one is busy with in search of one of the novels in question.

Late autumn/early winter is also the time for us to report on the annual Wordfees. This event took place in Stellenbosch in March and then of course we cannot overlook the Klein Karoo National Arts festival. Both these events have become part and parcel of the book and art lover's calendar and are fast becoming a 'Sarf African' tradition. Read more about it on pages 9 and 10.

Tradition!!! Well what can be perceived as a more lasting and exciting tradition than Wimbledon - that great tennis event on the calendar that, irrespective of the prize money involved and the hype that surrounds other grand slam events, remains for me and for most tennis aficionados the big one. Of course I also enjoy the American Open, the French Open and the Aussie Heat-wave but for me Wimbledon remains the cherry on the cake or should it be the cream on the strawberry? To assist librarians we have put together an easy to make display with Wimbledon as the theme - have fun!

A snug winter hibernation to you all...

Brrr...! Dit is weer daardie tyd van die jaar. Kapenaars is vir die volgende paar weke in die begin van hulle winterslapie nadat ons so pas ons eerste besoek van die reëngod en die sneeuman ontvang het. Die rede? Elke jaar na die val van die eerste winterreëns en wanneer die eerste sneeu op die bergpieke verskyn steek mense vir die eerste paar weke daarna net hul neuse by die deur uit vir uifers noodsaaklikhede. Dan is dit 'n tyd vir stomende bredies, rooiwarm kerrie en heerlike, dik sop met natuurlik, 'n goeie ou botteltjie rooiwyn as bonus. Voeg daarby 'n warm knetterende vuurtjie en die lewe is amper idillies. Maar, vra maar vir enige bibliofiel 'wat kort dan', en die antwoord sal onomwonde wees - 'n goeie boek!

Laat die KB tot jou redding kom! Ons kan nou wel nie die fisiese boek in jou hande plaas nie maar ons voorsien lesers van volledige leeslyste en voorstelle oor die jongste treffers op die winkelrakke so-wel as in ons Diens. Aansluitend hierby gee prof Shirley Kossick, in haar onoortreflike styl, 'n oorsig van die twintig novellas op die lang lys van die Orange Prize met net genoeg van 'n proetjie om jou te laat haas na die naaste plek waar een van die boeke opgespoor kan word.

Laat herfs en vroeë winter is ook die tyd wanneer ons gewoonlik verslag doen oor die jaarlikse Wordfees wat in Maart in Stellenbosch plaasgevind het. En laat ons nie vergeet van die uifers populêre Klein Karoo Nasionale Kunstefees nie - beide hierdie geleenthede het 'n integrale deel van die boek- en kunsliefhebber se kalender geword - meer hieroor op bladsye 9 en 10.

Tradisie! Wel wat is 'n groter en meer opwindende tradisie as Wimbledon? Daardie fantastiese jaarlikse tennistoernooi op die sport almanak wat, ten spyte van die prysgeld en die opwindende betrokke by ander grand slam geleenthede, steeds vir my, en ek glo talle ander tennis aficianados, steeds die groot een bly. Natuurlik geniet ek ook die Amerikaanse Ope, die Franse Ope en die hittegolf wat die Australiese Ope is, maar vir my bly Wimbledon die kersie op die koek - of moet ek sê, die room op die aarbeie? Om bibliotekarisse te help het ons 'n maklike uitstalling saamgestel met Wimbledon as tema - geniet dit!

'n Heerlike snoesige winterslapie aan u almal...

*Grizéll Azar-Luxton*

## NEWS NEWS

Almost everyone knows the story of John Montagu, Fourth Earl of Sandwich, an inveterate gambler. It is said that he once spent twenty-four hours at the gaming table without stopping for a proper meal, ordering his manservant to bring him, instead, a piece of steak between two slices of bread, thus inventing the snack which bears his name. Countless generations of schoolchildren, office-workers and picnickers have benefited from this very simple and practical form of eating. Munching away at my lunchtime BLT the other day, I got to thinking about the many other eponymous words which have been incorporated into the English



BETWEEN  
THE LINES  
Cecily van Gend

language. According to the Oxford English Dictionary (OED), an eponym is 'One who gives, or is supposed to give, his name to a people, place or institution, or 'One whose name is a synonym of something'. The sandwich is certainly an institution.

That other English aristocrat, Arthur First Duke of Wellington is chiefly remembered as the conqueror of Napoleon at the Battle of Waterloo in 1815, and as the Prime Minister of Great Britain from 1828-1830. Today, however, we tend to think of him in the mud and rain, for the boot named in his honour. These were actually military boots covering the knee in front, but cut away behind. The name was later extended to include those very necessary items of footwear in a wet and muddy country. South Africans generally seem to refer to them as gumboots (OED: 'boots made of gum or india-rubber'), but one still reads of people who wear their wellies in rainy weather.

There were also, in the early eighteenth century, Wellington coats, hats and trousers.

On the subject of inclement weather - we generally speak of raincoats nowadays, but in my childhood we all wore rubberised mackintoshes, or macs, when it rained. In the early eighteenth century Charles Mackintosh patented a waterproof material consisting of layers of cloth cemented by India-rubber.

Another Scotsman, John Loudon MacAdam advocated a system of surfacing roads, consisting of the compacting of successive layers of stone broken into uniform pieces. Thus we have macadamised surfaces, or tarmacadised roads. Generally today we seem to refer simply to tarred roads, but MacAdam's name survives at airports, where we talk about someone walking across the tarmac.

Back to clothing: certain fabrics and items of wearing apparel derive their names, not from people, but from the places where they originated. The latter-day uniform of denim jeans is a case in point. Denim fabric was once known as Serge de Nîmes, after the French city of Nîmes, where it was manufactured. Originally it was made of wool, but later came to be applied to a tough, cotton material used for overalls. The word jeans is a sailor's corruption of the name of the Italian city of Genoa, from which the tough blue cotton cloth was initially imported for the outfits which they

wore. The Brabant town called Duffel, near Antwerp, gave its name to duffel, a coarse woolen cloth woven there, from which duffel coats were first made. From the Flanders town of Cambray we get cambric. Dungarees were made from an Indian fabric called dungri, while from Calcutta we get Calico, and from the Vale of Kashmir, cashmere. In the Middle East, we get damask from Damascus, and gauze from the Palestinian City of Gaza.

Despite the sketch by Bob Newhart, in which Sir Walter Raleigh excitedly sends home reports of a marvellous new leaf which could be rolled up and smoked, Sir Walter Raleigh does not seem to be commemorated in any way by addicts of the weed. In 1560, however, the French ambassador to Lisbon, one Jacques Nicot, sent some tobacco plants to Catherine de Medici, and his name has ever afterwards come to be associated with the drug nicotine.

In the political field we have some interesting eponymous words. The word maverick has come to mean, according to the OED, a masterless person, one who is roving and casual, a bit of a loner, in fact, an independent thinker with a mind of his own, who does not follow a specific party line. Originally it meant (OED again) a calf or yearling found without an owner's brand so-called after a Texas cattle-owner who carelessly omitted to brand his calves, so that they wandered freely and anonymously about the countryside. From here it came to be attached to loners of all kinds.

Gerrymandering is a method of arranging electoral districts so that one party will be enabled to elect more representatives than they could in a fair system. This was first done in 1812 by the Governor of Massachusetts, one Elbridge Gerry, who ingeniously developed a system of faking electoral districts by reshaping them. One of these remodeled districts resembled the shape of a salamander, and an imaginative journalist combined the name of the lizard with that of the governor to produce the word gerrymander. In the pre-1990 era in this country, South Africans had experience of this practice.

Traitors are often referred to as quislings, dating from World War II. Vidkun Quisling was a Norwegian politician who formed his own political party in 1931. He contacted the Nazi leaders in Germany, and in 1940 conferred with Hitler. Shortly afterwards, Germany attacked and occupied Norway, and Quisling served as the head of the puppet Norwegian government. At the end of the war he was convicted of treason and executed.

The word boycott means a refusal to deal with an individual, an organisation or country. Charles C Boycott was a notorious English land agent in the mid-nineteenth century. He collected such high rents that his tenants refused to have any dealings with him. Since then, boycotts have become a powerful political weapon, as South Africans discovered in the 1980s.

It seems that the political words are all used in a pejorative sense, (pejorative 'ending to make worse, depreciatory' - OED), while the others are a salute to humankind's inventiveness or creativity. I wonder what that tells us about politicians?

## ■ MENSE

### Ronel Tutt verlaat Boland

Na ongeveer twee jaar as streekbibliotekaris van Hermanusstreek, verlaat Ronel die diens om haar aan te sluit by haar man in Grahamstad waar hy tans besig is om te studeer.

Ronel het 'n baie bedrywige twee jaar agter die rug aangesien hierdie streek kort-kort van streekbibliotekaris verwissel en moes sy afgesien van die agterstallige werk ook nog twee splinternuwe biblioteke voorraad en trek. Tans moet daar weer voorraad gebou word vir twee nuwe biblioteke. Ronel is diepklant ingegooi, maar het die streek weer baie mooi op die been gebring wat die taak vir haar opvolger soveel gaan vergemaklik.



Sy het 'n kontrakpos by NISC aanvaar, 'n maatskappy wat 'n databasis opbou met akademiese tydskrifte. Ronel is baie opgewonde oor die pos en beskou dit as 'n uitdaging om haar vaardighede op die gebied uit te brei.

Baie voorspoed met die nuwe toekoms. Geniet die natuurskoon in die Oos-Kaap. Die personeel en biblioteke sal jou gehalte dienslewering mis.

Hier by die KB gaan ons jou talle positiewe bydraes voorstelle ook baie mis. Voorspoed daar in die Oos-Kaap. RED

### Welkom en tотиens

Baie welkom aan Mercia Riekert wat aangestel is in 'n deelydse pos by die Langebaan Openbare Biblioteek. Mercia is getroud met drie kinders en het voorheen onderwys gegee. Sy het 'n B.A.-graad van die Universiteit van Wes-Kaap. Sy woon reeds drie jaar in Langebaan en het by die plaaslike skool afgelos waar sy ook gehelp het met die stigting van hulle eerste skoolkoerant. Sy het 'n baie groot deernis vir kinders wat sukkel om te lees. Ons hoop Mercia sal baie gelukkig wees in haar nuwe beroep.

Op dieselfde noot ook net 'n groot dankie aan Rina Bow wat reeds die afgelope sewe jaar Langebaan se aflos is en vir die afgelope twee jaar uitgehelp het in die pos waarin Mercia aangestel is.

Lizé Sadie  
Biblioteekaris, Langebaan Biblioteek

### 16 years later

Derelda Roode, employed from 1987 to 2003, was one of the original team members at Scottsdene Library. She rose through the ranks to become senior library assistant and was on occasion also acting librarian-in-charge. I have worked with Derelda for nearly four years and have



found her to be well-organised and possessed of strong leadership qualities. I speak for my whole team when I say that we will miss her sense of humour and her scintillating conversation very much - not to mention the pasta dishes she loved and treated us with on occasion!

Professionally a loss is always incurred when someone with years of experience leaves and we will especially miss her experience and knowledge with regard to the toy library (Derelda's baby) that is now a going concern.

We wish her loads of success with her future projects and are quite certain that with her self-assurance and abilities she will attain her goals.

June Swartz  
Librarian

### Fast oorlede

Howard Fast, rebelse Amerikaanse skrywer wat hom veral op historiese romans met 'n hoë spanningslyn toegespits en daardeur gewildheid verwerf het, is onlangs in Old Greenwich, Connecticut, in die ouderdom van 88 jaar oorlede. Fast, gebore in Manhattan in 1914, het meer as 80 boeke en kortverhaalbundels die lig laat sien, waaronder **Spartacus**, **Silas Timberman**, **The last frontier** en **Citizen Tom Paine**. Hy het in 1943 'n lid van die Amerikaanse Kommunistparty geword en is tydens die hek-sejag van die McCarthy-era vir drie maande tronk toe gestuur omdat hy geweier het om die dokumente van die Joint Anti-Fascist Refugee Committee aan die McCarthy-ondersoekspan te oorhandig.

'Om dogmaties te wees oor 'n saak waarin jy op 20 of 30 glo, is nie buitengewoon nie. Maar om dogmaties te wees op

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55 of 60 dui op 'n gebrek om te leer', het hy volgens **The New York Times** in 1981 gesê. Fast kon weens sy teenwoordigheid op die McCarthy-swartlys nie 'n uitgewer vir **Spartacus** vind nie totdat Doubleday aangegooi het as Fast die boek self sou publiseer, hy 600 eksemplare sou koop. Die boek het 'n topverkooper geword en in 1960 'n suksesvolle rolprent met Kirk Douglas in die hoofrol.

Die Burger

### The last manuscripts of a great South African writer

The South African poet and prose writer Tatamkhulu Afrika died in December 2002 at the age of 82. He had published eight collections of poems, and three prose works, including the recently published novel **Bitter Eden**.

Six months before his death he completed his autobiography, to which he gave the title **Mr Chameleon**. Robin Malan typed and edited the manuscripts. Malan also edited his earlier prose works, **The innocents** and the four novellas **Tightrope**.

On World Book Day (23 April) the Centre for the Book in Cape Town held an exhibition of photocopies of the manuscripts of Mr Chameleon. The originals are housed for preservation and safe-keeping at the National English Literary Museum (NELM) in Grahamstown.

Robin Malan lead a walk-and-talk-about guided tour of the exhibition and pointed out the various surfaces on which the author wrote. Afrika used whatever was at hand: a blank diary, the outsides and insides of used A4-sized envelopes, and even large sheets of newsprint. He also liked to use the reverse sides of typescripts of old page-proofs, writing text of the autobiography on the backs of poems or dialogue from unpublished plays.

He took interested viewers through some of the oddities and intricacies of these manuscripts, and the process of creating a workable typescript from them.

Malan is known for his many compilations of poems for school use (his anthology **Worldscapes** is the current Grade 12

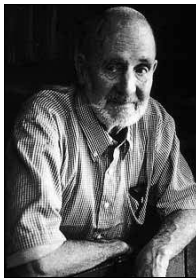


Photo: Annari van der Merwe

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prescribed anthology, and many know his previous anthologies **Inscapes** and **New Inscapes**. In 2000 he edited **The pick of Snailpress Poems** for the general market. His collections of short stories include **Being here**, **No place like** and **New beginnings**.

He was one of the founding editors of **English Alive**, the annual anthology of writing from high schools and colleges, from 1967 to 1971, and has been the current editor since 1995. He is the series editor of the *Siyayruva* series of novels for South African teens, published by New Africa Books.

Robin Malan was awarded the Molteno Medal for lifetime service to literature by the Cape Tercentenary Foundation on the Council on which he now serves.

Colleen Higgs  
Centre for the Book

## ■ LIBRARIES

### Masipumelele's new library

The previous library in Masipumelele having burnt down in August 1999, a new building of 129 square metres is in the process of being built and is already standing roof high. John and Carol Thompson, directors of the Masipumelele Corporation, raised funds in America for this project. Marc Johnson managed the building operation and the builder, Daniel Shabalala was assisted by a team of local workers. When the project was delayed because of various difficulties, David Nkhwezo, (leader in the community) wrote a letter to the Provincial Library Service to persuade the authorities to lend them their support.



△ Left to right: Lynn Steyn, library manager of the South Peninsula Administration, Kush Mpongo, chairlady of the Sub Council, and John Thompson, director of the Masipumelele Corporation, looking at books donated by the Buffalo State Teachers College in America

Michael Thyhali, principal of Ukhanyo Primary School and one of the members of the steering committee, is delighted that the 1 540 learners (of both schools) will not need to walk kilometres or spend money on taxi fares to what was formerly the nearest library - Fish Hoek.

Sue Alexander, librarian-in-charge of Fish Hoek Library, has trained six members of Masipumelele to work in the library on a rotation basis, once it is completed.

5 000 books donated by the Buffalo State Teachers College in New York, will be supplemented by Provincial Library Service stock.

The photographs below were taken on the eve of John and Carol Thompson's return to America. According to Carol they have a house in Simon's Town, where they spend three months annually to oversee projects of the Masipumelele Corporation. A housing project is currently helping locals to build their own houses with donated materials.

The Masipumelele Library will hopefully be completed by June 2003.

Marianne Elliott  
Southern Region

## ■ BOOKS AND AUTHORS

### Brontë novella to be published for first time

For years, the kingdom of Angria has been known only to scholars who struggled through a manuscript crammed with tiny spidery writing.

Now, Charlotte Brontë's 34-page novella **Stanciliffe's Hotel**, set in a fictional land she and her brother Branwell created, will be published for the first time, said Brontë scholar Heather Glen.

'I think it'll change the way in which she's seen, rather patronisingly, as a woman writer who wrote about her own concerns. It's humorous, racy, there's something almost modernist about it.'

Cape Times

### Potter tops lists

**Harry Potter and the chamber of secrets** is the most borrowed book in British libraries, according to data released yesterday as the film version of the JK Rowling best-seller came out on video and DVD.

The second volume in the *Harry Potter* series was borrowed half a million times in the year to June 2002, said Public Lending Rights, the body which pays out royalties to authors on the strength of loans.

Rowling, whose fifth and latest Potter book comes out in June, is, however, only 42nd on the list of most borrowed authors. The front-runner remains Dame Catherine Cookson, who died in 1998 after penning more than 90 novels.

### Local names in children's literature

South Africa has a proud, if struggling, history of children's literature. If you want to support the local market, then you need to know about:

~ Kabelo Kgatea who won the Sanlam



▽ Left to right: Sue Alexander, librarian-in-charge at Fish Hoek Library, Mark Johnson, operations manager and the head of the building team, David Shabalala

Prize for youth literature written in Sotho two years ago. Then he was a winder operator underground at the Rustenburg Platinum Mines. Now he works in the mine's communications office

~ Niki Daly, illustrator of the much-loved **Yebo, Jamela!** and **Jamela's dress**, among others

~ Philip de Vos, who has been a teacher of English and Afrikaans, an opera singer, a photographer, a translator and a writer. He is best known for his little poems, rhymes, verses and limericks, which delight in their frivolity

~ Ccina Mhlope, poet, playwright and performer, has gained the reputation of being 'South Africa's favourite story-teller'.

Jay Heale, secretary of the SA Children's Book Forum, recommends these books for very young readers:

★ **Winnie the Pooh and The house at Pooh Corner** by AA Milne

★ **Rosie's Walk** by Pat Hutchins

★ **The very hungry caterpillar** by Eric Carle

★ **Where the wild things are** by Maurice Sendak

★ **The rainbow birds** by Piet Grobler

★ **Not so fast, Songololo** by Niki Daly.

Cape Argus

## LITERARY AWARDS

### Britain's book of the year

Michael Moore's controversial **Stupid white men**, a blistering critique of the United States (US) administration received Britain's Book of the Year Prize.

Moore's book, which rakes US President George Bush and his team over the coals, was carried to the top spot by telephone votes from the public, which were for the first time counted alongside those of the official jury.

**Stupid white men** raised controversy before it ever hit the stores. Originally scheduled to appear in late 2001, its publication was delayed when the US publisher balked at releasing it, with its virulent anti-Bush stance, after September 11.

The publisher, Harper Collins, relented when Moore, who claimed he was told to tone down his message, publicised the row on his website and generated a well of support.

The book quickly shot to the top of best-

seller lists in the US and Britain, where it has sold more than 200 000 copies.

The award comes two days after Moore's documentary **Bowling for Columbine**, a critical look at America's gun culture, received the best foreign film award at France's prestigious Cesar movie awards.

Cape Times

### Robert Caro kry tweede Pulitzer

Die derde volume van Robert A Caro se **Master of the senate**, die lewensverhaal van die Amerikaanse president Lyndon Johnson, is met die gesogte Pulitzer Prys vir Biografie bekroon. Caro het in 1975 ook 'n Pulitzer gewen vir **The power broker: Robert Moses and the fall of New York**.

In die kategorie vir dramateks het Nilo Cruz se **Anna in the tropics** gewen. Cruz is die eerste Latyns-Amerikaner wat 'n Pulitzer vir drama wen.

Die Pulitzer vir fiksie is toegeken aan Jeffrey Eugenides se roman **Middlesex**.

Rick Atkinson se **An army at dawn: the war in North Africa, 1942-1943** is in die kategorie vir geskiedskrywing bekroon. In die afdeling vir algemene nie-fiksie het Samantha Power met die louere weggestap vir **A problem from hell: America and the age of genocide**.

Die Pulitzer vir digkuns is toegeken aan **Moy sand and gravel** deur Paul Muldoon, terwyl die prys vir musiek gegaan het aan die komposisie **On the transmigration of souls** deur John Adams. Dié werk gedenk die gebeurte van 11 September 2001.

### Joubert wen ATKV Prys

Die skrywer Elsa Joubert het die ATKV se prestigeprys ontvang vir haar volgehoue bydrae tot die Afrikaanse kultuur.

Vorige ontvangers van dié toekenning is dr Anton Rupert, PG du Plessis, It genl M van Vuuren, Fanus Rautenbach, Nico Carstens, Mimi Coertze, prof Elize Botha en prof TT Cloete.

Die ATKV Prosa Prys is 'n tweede keer oorhandig aan die skrywer Deon Meyer vir sy spanningsroman **Proteus**, wat deur Human & Rousseau uitgegee is. Hy het die prys ook in 2001 vir **Orion** gewen.

Sy prysgeld is R23 000, waarvan die helfte kontant toegeken word, en die ander helfte aangewend moet word vir 'n volgende projek waardeur Afrikaans verryk sal word.

Vorige weners van dié prosaprys is Dalene Matthee, Etienne van Heerden,

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Jan van Tonder, Riana Scheepers, Erika Murray-Theron, Marita van der Vyver en Corlia Fourie.

ATKVeeftie Pryse is ook in vier afdelings vir kinderboeke toegeken. In die kategorie se **krrrraakkk maak** (Lapa-uitgewers); tien tot twaalf jaar: Riana Scheepers vir **Blinde sambok** (Tafelberg); en dertien tot vyftien jaar: Anna-Marie Conradie vir **Tippex dit uit** (Human & Rousseau).

Geen prys is in die afdeling drie tot vyf jaar toegeken nie.

### Brink wen Statebond se Afrika Prys

Die skrywer André P Brink het pas nog 'n prys by 'n langlys gevoeg toe hy aangewys is as wenner van die Statebond Skrywers Prys in die streek Afrika.

Hy is bekroon vir **The other side of silence** (Random House), wat ook in Afrikaans onder die titel **Anderkant die stilte** (Human & Rousseau) verskyn het.

Brink het in die apartheidsjare begin om vir 'n internasionale mark in Engels te skryf. Van sy werke is destyds deur die regering verbied. Sedert die politieke verandering skryf hy elke boek gelyktydig in Afrikaans en Engels.

Die beoordeling het vanjaar in Suid-Afrika plaasgevind - die eerste keer in die 17 jaar van die prys se bestaan.

Suid-Afrika en sy skrywers het lank buite die prys gestaan nadat die land in die vroeë sestigerjare uit die Statebond geskop is. Die 22-jarige Nigeriese student Helon Habilas se debuutboek, **Waiting for an angel**, is aangewys as die wenner in die Afrika-kategorie vir eersteboek-skrwers.

Brink en Habilas wen elkeen £1 000 (ongeveer R14 000) en dring deur tot die eindronde.

Die beoordelaars in die kompetisie se Afrika-deel is professor Andries Oliphant, die sameroeper, professor MEM Kolawole van Nigerië en die digter Ayeta Wangusa van Uganda.

### Ian McEwan wen gesogte prys

Ian McEwan se roman, **Atonement** het die National Book Critics Award, Amerika se voorste letterkundeprys, gewen. Die biografie-prys het gegaan aan **Charles**

## NEWS NEWS

**Darwin: The power of place** deur Janet Browne. Sy is, soos McEwan, 'n Brit.

Nederland, Duitsland, Italië en Amerika verskyn.

### Daly weer top-tekenaar

Die Katrine Harries Toekenning vir kinderboekillustrasies herleef vanjaar ná ses jaar, en soos ses jaar gelede is die wenner Jude Daly.

Daly kry die prys dié keer vir haar illustrasies in **The stone**, gepubliseer deur die Britse uitgewer Francis Lincoln.

Die Katrine Harries Toekenning is in 1974 deur die SA Biblioteekvereniging ingestel en is tot in 1997 met die ontbinding van die SA Instituut vir Biblioteek- en Inligtingkunde toegeken. Uitgewers en illustrateurs het dikwels die verdwyning van die prys betreur, iets wat Unisa se Eenheid vir Navorsing in Kinderliteratuur (Enik) aangespoor het om die prys weer in te stel en self die verantwoordelikheid vir die toekenning oor te neem.

Die tydskrif **Baba en kleuter** het ingestem om die prys te borg, en aangesien die prys in 1997 laas toegeken is, is besluit om dit terugwerkend toe te ken om alle illustreerders wat die afgelope ses jaar gepubliseer het 'n kans te gee. Die eerste toekenning wat Enik nou maak, is vir illustrasies in boeke wat in 1997 en 1998 gepubliseer is. Die volgende aantal jare sal die prys elke jaar toegeken word totdat die agterstand ingehaal is. Daarna sal dit weer twee-jaarlik toegeken word.

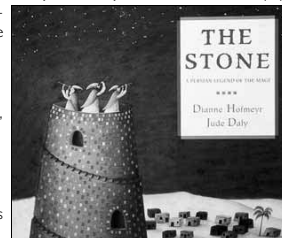
Omdat die kompetisie so straf was, het die beoordelaars besluit om 'n aantal boeke wat sterk meeding het om die prys, eers toe te vermeld. Dié boeke is **Boy on the beach** deur Niki Daly (Human & Rousseau); **Bravo! Zan Angelo** deur Niki Daly (Farrar Strauss & Giroux); **Die rooi rok** deur Annelise Voigt (Garmond); **Lulama's magic blanket** deur Elizabeth Pulles (Tafelberg); **Karnaval van die diere** deur Piet Grobler (Human & Rousseau); en **Wow! Its great to be a duck** deur Joan Rankin (Bodley Head UK).

Al hierdie boeke is van wêreldgehalte en dit is geen wonder nie dat twee van hulle, **Bravo! Zan Angelo** en **Wow! Its great to be a duck** ook slegs in die buiteland verskyn het. **Karnaval van die diere** is wel in Suid-Afrika uitgegee, maar die boek het ook in

### Tartt wen WH Smith Prys

Donna Tartt het die WH Smith Prys, 'n Britse letterkundeprys van £5 000, gewen. Die

Amerikaanse skrywer het die prys gekry vir haar tweede roman, **The little friend**. In dié kompetisie vir fiksie en drama het haar boek gewen teen dramas deur die lank gevestigde Tom Stoppard, kortverhale deur Sam Shepard en Jeffrey Eugenides se hoog aangeskrewe roman **Middlesex**.



### Martjie Bosman wen Ingrid Jonker Prys

Martjie Bosman se bundel, **Landelik**, is vanjaar se wenner van die Ingrid Jonker Prys vir debuut-digbundels.

Die prys word om die beurt aan Afrikaanse en Engelse poësie toegeken. In elke geval word die debuutwerke van die afgelope twee jaar oorweeg. Die prys is in 1965 ingestel toe vriende van die digter Ingrid Jonker besluit het om haar op dié wyse te huldig. Die prys behels 'n herdenkingsmedalje deur die beeldhouer Bill Davis en R2 000.

Vanjaar was die kompetisie buitengewoon sterk en is die eerste keer in sowat 'n dekade 'n kortlys saamgestel. Bosman se bundel, wat deur Protea Boekhuis uitgegee is, was een van vyf op die kortlys.

Vanjaar se beoordelaars, wat ingevolge die statuut van die prysfonds gepubliseerde digters moet wees, was Wium van Zyl en Trienke Laurie. Verlede jaar is die prys toegeken aan Kobus Moolman se **Time like stone** en in 2001 aan Zandra Bezuidenhoudt se **Dansmusieke**.

Die Burger

## MISCELLANY

### Free Internet at libraries

All 97 public libraries in Cape Town will have free Internet facilities by the end of 2004. This is the target of the SmartCape Access Point Project after finishing a successful pilot project in six of Cape Town's libraries.

The pilot project ran from June to December 2002. In this period five free

Internet-computers were available in the libraries of Brooklyn, Delft Main, Grassy Park, Gugulethu, Lwandle and Wesfleur.

In December last year, 4 398 people registered at one of the six free access points. Users were given access to the Internet for 45 minutes every day and by registering, they automatically received an e-mail address.

'Via e-mail, people can easily communicate with government departments and businesses', said Mymoena Ismail, project manager of the SmartCape Access Point Project. 'This makes it simple to get in contact with local government and it can help people to find a job.'

During the pilot project the computers were monitored. According to Ismail, most of the users were male and 75% were under the age of 25.

'The Internet was mainly used for educational purposes, to find information about health and to surf for fun.'

Cape Argus

### Library lures readers with porn promise

A Romanian public library has started buying porn magazines, in order to meet public demand.

*Ananova.com* reports that the magazines can only be borrowed by adults, and may not be removed from the library's reading room.

Monica Munteanu, a librarian at the County Library in Timisoara, defended the move, telling the **Evenimentul Zilei** newspaper: 'Because we had such a huge demand, the library decided to buy sex magazines. We have the **Playboy** collection

## BELANGRIK

Foto's in digitale formaat vir publikasie in die **KB** moet asseblief nie in jpeg digitale-formaat wees nie, maar wel in tiff-formaat. Verseker dat dit van goeie gehalte is deur dit in 'n hoër resolusie in te skandeer.

## IMPORTANT

Please note that digital photographs for publication in the **CL** should be scanned with a high resolution and preferably in tiff format and not in jpeg format.

but also magazines from the 30s, such as one called **Body and Soul**, which is similar to the erotic publications of today.'

Library director Paul Eugen Banciu said that the library agreed to buy the magazines even though it only had about R18 000 to spend each year.

'Generally we follow a serious direction in making new acquisitions', he said. 'But we want to keep people coming to the library.'

Ananova.com

### Authors collect signatures against VAT on books

Prominent authors lobbying to exempt books from value added tax (VAT) gathered opposite St George's Cathedral on 23 April 2003 to celebrate World Book Day while collecting signatures for their cause.

Authors like Bankole Omotoso and Pieter-Dirk Uys, along with the Campaign Against Reader Exploitation (Care) plan to collect 100 000 signatures before taking their petition to parliament.

The organisation has gathered more than 50 000 signatures since first beginning its fight to eliminate VAT from book prices, according to Care coordinator Terry Bell.

Care wants to decrease book costs and increase reading and literacy throughout South Africa.

An AK-47, the organisation says, can be bought for less than the latest *Harry Potter*.

'We have a legacy from a government that set out to intellectually cripple the majority of the population', said Bell. 'We have a long legacy to overcome, let's at least get over this first hurdle.'

Cape Times

### Library & Information Science

The Department of Library & Information Science at the University of the Western Cape is offering a programme of short practical certificate courses for teachers who have been entrusted with the school library but who lack library skills or training.

The courses will take place in block weeks in the Western Cape school holidays. Participants will be expected to undertake follow-up practical projects in their schools in the term that follows.

The courses on offer in 2003 are:

(Note that basic computer skills are required for the programme)

30 June -4 July - Cataloguing and database building

29 September-3 October - Classifying and indexing for information retrieval  
08-12 December - The World Wide Web for teacher-librarians

Courses offered in 2004 are:  
~ Information sources & networks  
~ Children's & youth literature  
~ Information literacy education

Course fees are R750.00. A deposit of R100 is required per course.

For more information, contact Sandy Zinn, e-mail [szinn@uwc.ac.za](mailto:szinn@uwc.ac.za), telephone (021) 959-2349/2137 (office), 082 374 5789 (cell), (021) 959-3659 (fax).

### LIASA Conference 2003

LIASA Conference 2003 will be hosted by the North West Branch at the Rustenburg Civic Centre during 22-26 September 2003.

The theme of the Conference is *Tsoga o itirele: libraries as agents of change*.

For more information please contact Mac Atubra, e-mail [matubra@nwpg.org.za](mailto:matubra@nwpg.org.za), telephone (018) 392-2060.

### Books for Africa - IBBY Congress 2004

**We need your input!**

Call for papers, workshops and poster sessions

In coming to Cape Town in September 2004, IBBY Congress comes for the first time to Africa - a continent with an abundance of stories. The discovery last year of an engraved fragment of clay from 70 000 years ago in a cave north of Cape Town has reminded us of the age of our African cultures. It is indeed time that IBBY gathers in Africa, where story-telling began. The ancient storytellers crafted their stories to make sense of a mysterious and often capricious environment. So today, children's books offer ways of creating meaning - in an equally unpredictable and dangerous world.

In meeting with children's book activists from all over the world, Africans will be hoping to see how children's literature might contribute to the so-called African Renaissance, the vision of a prosperous and peaceful continent. But IBBY Congress 2004 will lead to some soul-searching. What has literature to offer the children of Africa? The world of children's literature perhaps takes for granted the existence of childhood - a time of life with special privileges and challenges. Yet childhood might well be seen

as a luxury in many parts of Africa where war, famine and the AIDS pandemic have displaced hundreds of thousands of children. What can literature offer? How does it help children negotiate the challenges facing them?

Books for Africa will have two broad tracks - a celebration of the abundance of African story-telling and its heritage all over the world; and then an exploration of how to provide Africa's young people with the books they urgently need. Though our intention is to focus on Africa, in using the word 'African' we refer to the children of all developing parts and sectors of the world - including the marginalised, the exploited - the so-called minority groups. Truly, the issues facing us in Africa are universal.

The programme committee therefore invites writers, artists, story-tellers, librarians, teachers, academics, youth workers, literacy and reading experts, publishers and book sellers to send proposals for papers, practical workshops and posters on the themes listed below. Several parallel sessions will be offered in two languages - English and French.

- ~ Original strategies to develop book writing - in societies where there is shortage of writers
- ~ Economics of book publishing in developing countries
- ~ Role of translating in developing a national children's literature
- ~ Multilingual texts - a way forward in a multilingual society?
- ~ Comic books for Africa
- ~ Developing a young adult literature for today's African youth
- ~ Impact of the oral tradition on contemporary children's literature. We welcome cross- or inter- or multi-cultural perspectives
- ~ Fantasy across the world. How do children of different cultures respond, for example, to magic and wizardry?
- ~ Children's literature & adult readers
- ~ Reports on children's literature throughout Africa - including Northern Africa
- ~ Children's literature in the Middle East - and the Arabic-speaking world
- ~ Innovative reading projects
- ~ Reading needs and interests of children traumatised and orphaned by war, famine and the AIDS pandemic. Can story-telling help?
- ~ What is the true meaning of 'multi-cultural' literature in a world of seemingly increasing division?

- ~ Violence, war and prejudice as themes in children's books
- ~ Challenges of teaching children's literature at tertiary level and in teacher/librarian education - especially in multicultural and multilingual countries. What is the 'canon'?

### Requirements

Please send a summary (in English or French) of your paper, workshop or poster in about 200 words by mail or email. Include full contact details.

The deadline for submissions is 30 June 2003. You will be notified by 30 September 2003 whether your proposal has been accepted and will then be given further information on required formats and deadlines.

Presentations will be in English or French. Speakers will have 20 minutes. Workshop presenters will have 90 minutes.

It is understood that presenters pay the Congress registration fee.

However, there is some travel and registration funding available for speakers and delegates from Africa.

Address your proposals to Genevieve Hart, IBBY 2004 Programme Committee, South African Children's Book Forum, PO Box 847, Howard Place 7450, South Africa, or e-mail Genevieve Hart IBBY 2004 Programme Committee [sacbf@worldonline.co.za](mailto:sacbf@worldonline.co.za).

Genevieve Hart

Coordinator: LIASA School Libraries and Youth Services Interest Group, University of the Western Cape

### Rowling leaves mark as 'muggle' included in OED

Harry Potter's dismissive terms for those who can't do magic - muggle - has been accepted as an entry in the next **Oxford English Dictionary (OED)**, the *Times* reported. Author JK Rowling, 37, joins JRR Tolkien (*hobbit*) and Lewis Carroll (*jabberwocky*) among a select band of authors who have left their mark in the bible of English.

An OED spokeswoman told the *Times* muggle was being included in what was only the third update of the dictionary in its 146-year history because it was used widely.

'Normally it takes time before the word starts to be used outside of its fictional context, but with muggle this happened quite quickly', she said.

The entry reads: muggle noun. In the fiction of JK Rowling: a person who possesses no magical powers. Hence in allusive and extended uses: a person who lacks a

particular skill(s), or who is regarded as inferior in some way.'

The *Times* noted there could be cause for confusion. In the **Shorter OED** muggle is listed only as American slang for a marijuana cigarette.

Cape Times

### Skrwersvabond gestig

Die voormalige bendelid Joseph Marble, wat sy ervarings sowat drie jaar gelede in die boek **Ek, Joseph Marble** weergee het, het pas 'n vakbond vir skrywers, kunstenaars en ambagsmanne gestig.

Marble, wat in Westbury grootgeword het, was van sy sesde jaar betrokke by benederywighede en het in grafiese besonderhede in sy boek beskryf hoe hy by misdaad betrokke was.

Hy wil deur dié vakbond, South African Writers Union and Arts Council (SA-WUAC), ander kunstenaars help met praktiese sake soos waarna hulle moet oplet wanneer hulle bedink oor, onder meer, kontrakte en tantiemes.

Vir inligting oor SAWUAC en sy bedrywighede kan Marble gekontak word by telefoon (011) 837-9538, of Schoeman by telefoon 072 241 9486.

## KAAPSE BIBLIOTEKARIS 40 jaar gelede

- \* Voormalige Direkteur Dr Friis skryf uiters volledig oor die geskiedenis van openbare biblioteke in Suid-Afrika, 1928-1955.
- \* CJ Fourie in 'n artikel oor skakeldienste van die biblioteek haal die volgende aan: 'Little girls play at being a teacher, nurse, mother, airline stewardess and little boys like to pretend that they are cops, cowboys, firemen, police or robbers - but nobody plays librarian.'
- \* Daar word op Geogestreek gefokus. In 1963 het die streek nog die Langkloof en 'n stukkie Karoo bedien. Snaaks genoeg die streekkaart lyk soos die kop van 'n kyfende vrou! En spoke? Die toender tydens vroulike biblioteekassistentie is lekker bang gemaak met spoke wat in die hotelle rondloop.
- \* Die huidige probleme rondom die Grondwet herinner baie sterk aan die 1949 ordonnansie. In nog 'n historiese artikel deur Friis skryf hy: 'The faulty and over-ambitious ordinance decreed that the Provincial Administration would control and finance the system from Cape Town... the failure to recognise that the public library was essentially a local institution created by the local community, was nearly fatal.'
- \* 'nTipesie 1963 grappie: Na 'n paar minute klim die jong dametjie uit die biblioteekbus: 'Julle het weer niks mooi boeke op die boekwa nie!' Assistent aan streekbibliotekaris: 'Gits meneer, onthou tog dat ons verf koop en al die boeke verf!'

### Hemingway-briewe na VSA-biblioteek

'n Versameling intieme briewe wat Ernest Hemingway aan die aktrise en sangeres Marlene Dietrich geskryf het, is deur Maria Riva, Dietrich se dogter, aan die John F Kennedy-biblioteek en -museum geskenk.

Dié versameling bestaan uit 30 briewe, telegramme en 'n kerskaartjie wat tussen 1949 en 1959 geskryf is, asook vroeë poësie en verhale.

Deborah Leff, direkteur van die biblioteek, het die briewe as 'asembenewend' bestempel. 'Die briewe is pragtig geskryf. Dit wys 'n ongelooflike intimiteit. Dit is asof hulle mekaar se siel deel', het sy gesê.

Die Burger



*We are more afraid  
of being pretentious than  
of being dishonest*

Stephen Fry  
British actor and author  
1994



# KKNK

## 2003

### KLEIN KAROO NASIONALE KUNSTEFEEES

LIESEL DE VILLIERS

Adjunkdirekteur

Die Klein Karoo Nasionale Kunstefees (KKNK) 2003 is iets van die verlede, maar gelukkig is die onthou nog daar. Vanjaar se fees was effens stiller en korter as verlede jaar. As ekstra bonus het meeste van die sale uiteindelik lugreëling gehad en al is mens tradisievas gee jy glad nie om as so'n nuwe tradisie ingewy word nie!

Dit is maar elke jaar moeilik om twee maande voor die tyd te kies uit al die produksies wat aangebied word en mens mis altyd 'n paar van die goeie shows. Tyd en geld laat jou boonop nie toe om alles wat jy graag wil sien, te gaan kyk nie. Ek het dus my planne vir 'n persoonlike fondsinsameling reg vir volgende jaar en beplan 'n stalletjie met al my oortollige goed op die voorstoep van die mense waar ek tuisgaan. Vanjaar was daar drie uitstallings wat sommer 'n lekker paar rand verdien het - en glo my die mense op die fees koop wonderlike goed, soos ou koekblikke, tikmasjiene en veral Afrikaanse letterkundige werke.

Oja, die eintlike rede vir die fees is mos om jou siel te verky met kultuur - dus immers hoekom mens gaan!

Ons het die fees begin met 'n skou getiteld, *My Ma se poësie en ander gedigte* van Willie Straus. Dit is pragtige toonsettings van NP van Wyk Louw, JD du Plessis en Sheila Cousins se gedigte. Daar is ook 'n CD beskikbaar wat aangekoop kan word as daar belangstelling is.

Een van die hoogtepunte van die KKNK was John Jacobs se *Mime le France*. Hy het, onder andere, klassieke mimiek onder Marcel Marceau gestudeer en hy gebruik letterlik elke spier in sy liggaam om stories uit te beeld deur slegs van sy mimiektegnieke gebruik te maak om jou te laat lag en huil. As hy weer Suid-Afrika toe kom, moet nie sy vertoning misloop nie.

Vanjaar se fees is vir my ook gekenmerk deur meer toneelstukke. Die Nagtegaal Prys vir nuwe verhoogtekte het definitief werke bygedra met **Die Koggelmanderman** van Pieter Fourie as die winner. **Die Krit**, Donderdag 3 April, het die volgende daaroor te sê gehad: 'Dis 'n ruim metaforiese en komplekse toneelstuk. Die figuur van die bloukoppoggelmander is vir lang rukke prominent en aangrypnd op die verhoog as simbool (van onder meer die fallus en leksido)...Fourie slaag daarin om die gehoor...aan die frons te hou...'

Ek moet erken, ek het ook maar gefrons totdat die pennie geval het. My enigste versugting is dat hulle die elllange Jan Rabie verhaal van die **Padda en die maan** tog net korter

moet maak. Weet nie of ek moeg was nie, maar ek het byna in 'n koma gegaan met hierdie vertaling!

Die Kanna Prys vir die beste regie is aan Marthinus Basson toegeken vir **Mamma Medea** en Antjie Krog behoort ook vir haar vertaling in Afrikaans vereer word. **Raaiselkind** van Annelie Botes verwerk vir die verhoog het vol sale getrek en ten spyte daarvan dat die hele boek slegs na een uur verkort is, was dit 'n uiters geslaagde toneelstuk.

Ander hoogtepunte was Mimi Coertse se *Black tie ensemble*, 'n groep jong Suid-Afrikaanse opera sangers wat 'n staande ovasie gekry het. Die skou van die fees was sekerlik *Sonder grense*, 'n musikale extravaganza wat met musiek, videobeelde en choreografie, bekende opera areas en klasiieke werke tot 'n asemrowende ervaring verwerk het. Hopelik is dit nie die laaste sien daarvan nie. Die feit dat dit aand vir aand vol sale getrek het (en die Grootaal van die Korporasie kan I 200 mense vat) is 'n bewys van die sukses van hierdie skou.

Of ek vanjaar beter keuses gemaak het en of die gehalte van die shows oor die algemeen beter was, kan ek nie sê nie, maar genoeg om te weet dat dit wel een van die lekkerste KKNK's was.



Kloksgewys van links: John Jacobs in 'n fees hoogtepunt, *Mime le France*; 'n voorstelling van Pieter Fourie se **Koggelmanderman**; en Mimi Coertse (agter regs) met die *Black Ties*



# Hoe Woordfees 2003 Onthou sal word

THEO KEMP

Korrespondent

**B**aie dinge is gesê na afloop van Woordfees 2003. Goeie goed. Dat dit 'n fees is wat sy voete gevind het; dat die fees daarin slaag om 'n fyn balans tussen pure pret en 'swaar' intellektuele kwessies handhaaf. En dat die Woordfees 'n soort nis skep waar skrywers hulle sê kan kom sê oor relevante en aktuele dinge.

Die Woordfees het in vier jaar gegroei van 'n deurnag-tot 'n weekfees. Van kort uittreksels uit dramas tot vollengte dramas, van storieboekure tot 'n volledige kinderfees, van 'n paar skrywersure tot 'n skrywersprogram wat verdeel word in vuurwarm diskoerse en voorlesings.

Woordfees 2003 sal nie net onthou word vir die fees wat nagenoeg 15 000 mense gelok het nie. Daar was 'n hele klompie hoogtepunte wat onthou sal word van die vierde Woordfees met die slagspreuk: *Vas aan die siel, los op die lippe*.

Die Sestigtersprogram staan uit soos 'n paal bo water. *In-sig Heildronk* op Sestig wat by die skilderagtige Huis van JC le Roux net buite Stellenbosch gehou is, was 'n monumentale ervaring. Sestigters André P Brink, Chris Barnard en Abraham de Vries het staaltjies rondom die Sestigters en veral Jan Rabie (die 'leiersfiguur' van die groep) vertel wat nog nooit vantevore in die publiek vertel is nie. Ampie Coetzee was die gespreksleier.

Net na die ontbyt het Brink 'n boeiende gesprek in die Sasol Kunsmuseum gelewer oor die vernuwning wat die Sestigters se werk gebring het en hoe dit alles deurgewerk het tot op hede. Ongelooflik. Dit is nie nagenoeg die woord om te beskryf watter rol 'n enkele paar skrywers bykans vier dekades gelede gespeel het in 'n verdeelde land nie. Die Sestigters wou die regime, die status quo en die Establishment tot die been toe dekonstrueer. En ongeag die streng sensuur wat toegepas is, kon hulle dit regkry om mense se oë oop te maak.

'n Glasie moes al lankal op hierdie mense geklink geword het.

En ook op Ingrid Jonker wie se naam onvermydelik genoem word as daar van die Sestigters gepraat word. Sy is vanjaar weer op die Woordfees vereer

deur die uitsonderlike film **Korreltjie niks is my dood** wat gewys is. Die vertoning is ingelei deur Henk van Woerden wat deel gehad het in die maak van die dokumentêr.

André P Brink se praatjie kon nie anders as om in die Sasol Kunsmuseum te wees nie. Marjorie Wallace, grootse skilder en eggenote van wyle Jan Rabie, se werke behang die mure. Met die woorde van Brink in jou agterkop, voer Wallace se skilderye jou weg na verskillende landskappe, meestal na die gemeenskap. Amanda Botha is die gaskurator van hierdie uitsonderlike groot solo-uitstalling van Wallace en lei feesgangers deur die kunswerke wat so baie het om te vertel. 'n Paar dae na die opening het Marjorie Wallace 'n beroerte gehad en 'n mens wonder of dié uitstalling nie onthou sal word as die laaste groot Wallace-uitstalling nie. 'n Hoogtepunt. 'n Goeie onthou.

'n Ander program wat nie vergeet sal word nie is *Skywersgala*, wat beslis sy naam werd is. Dit was 'n GALA in hoofletters. 'n Vrydagaand en die HB Thom word volgepak. (Wie het gesê skrywers trek nie vol sale nie?) Met skrywers soos Dalene Matthee, André P Brink, Antjie Krog, Koos Oosthuizen, Etienne van Heerden, Michiel Heyns, PJ Philander, Henk van Woerden en Tom Lanoye kon mens nie anders as om 'n glansryke geleentheid te verwaag nie. Iris Bester se professionele aanbieding, die Abongondisi Brothers se suiver Afrika-klanke en die beeldprojeksie van elke skrywer op 'n lewensgroot skerm het hierdie program mooi afgerond.

Maar dit was nie die laaste sien van Dalene Matthee in die Bos nie! Matthee het 'n nuwe boek getiteld, **Toorbos**, oppad. Hieroor het sy in Protea Boekwinkel gesels en so bietjie geheime uitgelag oor wat mense kan verwag.

Pieterella, Eva Krotsoa en Sarah Baarman het diep spore gelaat in ons geskiedenis. Dalene Matthee, Dan Sleight, Willem Fransman en Diane Ferrus het almal oor hierdie figure geskryf, en in **Drie Vroue** het dié skrywers gedagtes uitgeruil oor die waardigheid wat letterkunde aan hierdie vroue teruggee.

'n Skrywer wat nie agterweë gelaat kan word nie is Petra Müller wie se poësie so mooi soos musiek lees. Met **Die woorde wat so wink daar** het Johann Kotze poësie en klank meesterlik vermeng. Maar meer nog: ook Afrikaans en Zen, wind, woestyn en weemoed het één atmosferiese klanklandskap gevorm. Müller het haar eie werk voorgelê en ook Jacques Coetzee het met sy besonderse stem en verse ekstra dinamika aan die aanbidding verleen.

Nog so 'n landskap is geskep deur Marrisona Booyens en Louise-Marie Combrink. 'n Alledaagse landskap waardeur die moderne vrou, Sarie, stap. 'n Landskap vol sonde. Booyens en Combrink het die woorde en beelde op veertien doeke vasgevang. Die eerste sewe beelde die sewe doodsondes uit en die laaste sewe beelde die afrekening met die sondes uit. Die uitstalling **Sewe doodsondes** het só uitgebrei dat sewe (toeval?) ander kunstenaars - waaronder Strijdom van der Merwe - deelgeneem het aan die Woordfees. Dié uitstalling was die beste voorbeeld van hoe woord en beeld verbind kan word. En dat selfs jou liggaam woord én beeld kan wees, het installasie-kunstenaars soos Seth Harper, Elmi Badenhorst en Jaco Bouwer feesgangers gewys.

Vir musiek liefhebbers was daar meer as genoeg om te geniet. Laurika Rauch het in die program, *Die skoenie moet*



ly dra, (wat spesiaal vir die Woordfees deur Albert du Plessis saamgestel is), vir die eerste keer die verhoog gedeel met Valiant Swart en Laurinda Hofmeyr. Nataniël het feesgangers vermaak met sy verwerking van die uitbundige Saint-Saëns musiekstuk in *Karnaval van die dier*. Na die tyd kon gaste saam met Nataniël aansit vir 'n **Sarie**-driegangete in die Bergkelder.

'n Verrykende komponent op die musiekprogram was die uitvoering deur Maleierkore onder leiding van Desmond Desai. Adam Samoedien, Rawoot en Desai het die feesgangers in boeiende gesprekke touwys gemaak oor dinge soos moppieskrywing en wat 'n Naät (lofgedig) alles beteken.

Die musiekfees is meesterlik afgesluit met die *Afrikaanse Kunslied en Volkslied*. Met kunstenaars soos Randall Wicomb, André Howard en Suzanne Erasmus en Magdalena Oos-thuizen se puik koördinerer, kon hierdie program nie anders as 'n sukses wees nie.

Met die bekwame samestelling van die dramaturg Saartjie Botha, is agt opwindende drama's op die Woordfees aangebied. **Mamma Medea**, 'n historiese stuk gegrond op die oorspronklike Euripedes-tragedie, is uiters goed by die fees ontvang. Nóg 'n klassieke drama wat dikwels besoek word as die beste toneelstuk in Afrikaans, was **Kanna hy kô hystoe**. Feesgangers het ook gestroom na die première van Saartjie Botha se **Raaiselkind**, wat gebaseer is op die gelyknamige roman van Anneli Botes.

Theo Kleynhans se **Drie tannies en 'n tert** en **Die uurwerk kantel** deur Marië Heese was só gewild dat ekstra vertonings gereë moes word. Zebulon Dreed het met sy eerste 'formele' en kontroversiële drama, **Hotnotsgot**, die feesgangers behoort aan die gons gesiek.

Hoërskool Bloemhof het kom wys hooke hulle 'n prys gewen het vir **Die vaal koestertjie** en vir **Tip** (ook deur Saartjie Botha) het die mense gehuil van die lag.

Die Saterdagoggend het die HB Thom kompleks letterlik gewemel van al die kinders wat na die ATKV-produksies *Spook!* en *Krinkelkrankelkarbankebos*, die poppekas, en die *Hip Hop Jive* program gestroom het. En 'n mens kry skielik nuwe hoop vir die toekomstige teateranger.

*Bakgatboeke vir Babelbekkies* (aangebied deur Lapa- en NB uitgewers) het net weer eens bewys dat kinders boeke wil lees. Solank dit net aangebied word op 'n boeiende manier soos wat Carina Diedericks-Hugo, Martie Preller, Piet Grobler en Marianna Brandt dit doen. Die resultaat is kinders wat om hulle ouers neul om boeke te koop asof dit draairoonmys is.

Daar is nog bitterlik baie dinge wat ek sal onthou van Woordfees 2003. Die alternatiewe klanke van Kobus!, Alta Joubert, Delta Blue en die Brixton Moord en Roof Orkes in Mystic Boer. Katinka Heyns en Chris Barnard, veterane regisseur en draiboekskrywer onderskeidelik, wat kom gesels het oor al die dinge wat agter die skerms aangaan. Sarah Theron se sterk kabaretstet in die knus Dorpstraat Teater Café, die Bekgevegte, die Filosofie Kafee waar skrywers en filosowe mekaar die stryd aansê oor die betekenis opgesluit in woorde soos waarom? en wanneer? Die Afrikaanse Studentevereniging se (ASV) paneelbespreking oor die aanstelling van Bruines in tradisioneel Blanke poste, die geredekabel deur mense soos Paul Cilliers, Annie Gagliano en Elize Parker oor die moontlik-



Kloksgewys van bo links: Een van die mees glansryke geleenthede was 'n Skrywersgala wat in die HB Thom aangebied is. Hier het bekende skrywers soos Etienne van Heerden (foto, Johan Wilke), André Brink (foto, Obie Oberholzer) Dalene Matthee (foto, Annari van der Merwe) en Annelie Botes (foto, Quellierie Uitgewers), letterlik vol sale getrek

heid dat daar te min nuwe onderwerpe is om oor te skryf vir die Suid-Afrikaanse skrywer.

Kritiek wat ek so deur die tyd gehoor het is dat daar so baie dinge is wat net doodeenvoudig gesien móét word maar dat daar nie tyd is vir alles nie. Dit is altyd so. En 'n mens sal waarskynlik nooit alles by 'n fees kan sien wat jy wou nie.

Maar die Woordfees is gelukkig nie net eenkeer per jaar nie. Dit is 'n fees wat heeljaar betrokke is by die bevordering van die kunste. Aangesien die Woordfees 'n fees is van die Universiteit van Stellenbosch het dit 'n sterk fokus op gemeenskapsprojekte. Daarom hou die Woordfees elke maand gedigvooriesings in Stellenbosch of elders, waar jong én gevestigde skrywers hulle ding kan kom doen. Daarom bied die Woordfees nou 'n skryfkompetisie aan en later weer 'n skoleorkeskompetisie, 'n kinder-plakkaatkompetisie, skoolbesoek deur skrywers. Ensovoorts. Ensovoorts.

Die Woordfees sal altyd 'n fees bly wat op skrywers en woordkunstenaars ingestel is. Want dit is wat die Woordfees so 'n belangrike fees in Suid-Afrika maak. Dit is 'n fees wat gevestigde kunstenaars vereer en jonges aanmoedig; 'n fees wat 'n platform vir almal bied om te sê dit wat nodig is om gehoor te word. Dit is 'n Universiteitsfees wat die gemeenskap dien en daarom almal se fees.

Daar is ook reeds groot, groot planne vir Woordfees 2004 wat van 8-14 Maart in Stellenbosch aangebied sal word.



*Dit is 'n fees wat gevestigde kunstenaars vereer en jonges aanmoedig; 'n fees wat 'n platform vir almal bied om te sê dit wat nodig is om gehoor te word. Dit is 'n Universiteitsfees wat die gemeenskap dien en daarom almal se fees*

# ORANGE PRIZE

## LONG LIST

PROFESSOR SHIRLEY KOSSICK  
Emeritus Professor of English Literature  
University of South Africa

The annual Orange Prize, open to all women novelists writing in English, was established in 1992 amid a storm of controversy. The brainchild of a group of women in the publishing industry, the prize was criticised for reinforcing the idea of women's writing as a separate (and lesser) category of literature, of ghettoising female writers at a time when such barriers were being broken down.

Many eminent women writers themselves, including Anita Brookner, contributed to this chorus of disapproval, yet from its inception the prize has achieved precisely what it set out to do. That is, it has raised the profile of literary works by women and given a boost to interest in and sales of the novels selected for consideration.

This year's long list of twenty novels is testimony to the variety, range and high quality of the contemporary English novel by women. As the chairperson of the judging panel, Dame Gillian Beer (King Edward VII Professor of English Literature at Cambridge) commented, 'the fictions women are writing now range far beyond the domestic or miniature'. Present-day women, she went on to say, 'have found the freedom to explore fresh plots, often on a large scale, or with the power of intense recollection across communities'.

The novels on the 2002 long list that most readily spring to mind in this connection are several which deal tellingly with WWII. In Stevie Davies's **The element of water** the plot moves between life at the headquarters of Admiral Donitz (Hitler's successor) during the last days of the Reich and the English school occupying the premises thirteen years later. Wolfi and Isolde (both children of former soldiers who fought in the German army) confront the complexities not only of their own relationship but of the Nazi past which hangs over their lives like a malign shadow.

Rachel Seiffert deals with similar themes in **The dark room**, a book (which though also shortlisted for the Booker Prize) is in effect three novellas. Each tells a story related to the war time past and the legacy of the Holocaust through the lives of three individuals. These are Helmut, a youth in the nineteen-thirties whose crooked arm precludes army service;

Lore, a twelve-year-old whose parents are arrested by the Allies just after the war; and, over fifty years later, Micha who reads his grandfather's SS war record and is appalled by what he finds.

Joanne Harris attempts a comparable delving into the war time past in **Five quarters of the orange**. However, though the story she tells of a woman looking back at her childhood in occupied France has exciting moments, Harris is too lightweight a writer to deal with such themes effectively. The novel is easy to read and entertaining, but the subject needs handling with more *gravitas* and tends to be trivialised in her hands.

Perhaps the most powerful work on the topic of war in this long list is Helen Dunmore's **The Siege** which was eventually included in the short list. Under 300 pages in length, the book nevertheless has a monumental quality about it which may justly be compared to Antony Beevor's **Stalingrad** (winner of the Samuel Johnson Non-Fiction Award in 2000).

Dunmore's treatment of the 900-day Nazi siege of Leningrad in the winter of 1941 is depicted through the sufferings of a small cast of characters. Anna, an artist and nursery school assistant, her father, Levin, and brother Kolya (aged five) are joined by the ageing actress Marina, and later by Andrei, a clear-sighted doctor in love with Anna.

The siege of the title caused the death of 600 000 people by cold or starvation, and Dunmore manages to suggest the deprivations of a whole city through her intense focus on this tiny group. The five characters, so different from each other in every way, are levelled by their terrible neediness and through this they become emblematic of the loss and hardship endured by the thousands scratching for existence in the besieged city.

Inevitably the main concern is keeping warm, but even more pressing is the desperate search for food. It is here that Dunmore's writing shows her insight and empathy as she describes the anguish of hunger and its horrible effects on mind and body. In this scene Anna is out foraging for fuel and food:

*But it's still not quite dark. The space closes around her, packed with shadows. On her right a goblin-red light jumps from another doorway. She edges forward silently, and peers into the small room which must have been a vestibule. The floor is churned up, and in the middle a little fire burns, close to a woman who's hacking at a thick column of wood, more than two metres long. The woman's saw looks as if it comes from a child's carpentry set.*

*... from its inception the prize has achieved precisely what it set out to do... it has raised the profile of literary works by women and given a boost to interest in and sales of the novels selected for consideration*

'F...off out of here. This is mine,' says the woman. She stares up at Anna from where she's squatting over the wood. Her shawl has fallen back on to her shoulders, exposing her face. She looks old, but probably she is young. The saw won't cut, not only because it's a child's toy rather than a tool, but also because the wood is hardwood. Mahogany, probably. A newel post or something like that, put into the house when it was young and magnificent. That woman will never be able to cut it up, and she won't be able to drag it home in one piece, because she's as weak as a cat. But she won't leave it, either. She stares up at Anna, not aggressive any more, and certainly not asking for help. There are only three things to deal with here: the wood, the cold, and her own weakness. None of them is negotiable.

Several scenes in **The element of water** (mentioned above) have a comparable force to this one from **The Siege**. Stevie Davies's description of the child Wolfi starving among the bombsites of a ruined city come to mind here. After his mother's death the boy becomes 'only his hunger now, a walking stomach, empty and spasming. He dreamed in fitful sleeps of pork cutlets with onions and mushrooms; thick sausage...' As Davies goes on to explain, 'Wolfi himself had suffered violent division. He had slipped out of his old self to become some animal, like a rat.'

A different but no less devastating type of war is the subject of **No bones** by Anna Burns. In this debut novel Burns examines in stark, unadorned prose the impact of Ireland's recent history on an individual and a community. Amelia Lovett - a Roman Catholic girl growing up in Ardoynce, North Belfast - has been through the ordeals of anorexia, alcoholism and a nervous breakdown. Her story is presented as a metaphor for the political violence assailing Ireland from 1969 when British troops were posted to Belfast and the 1994 IRA ceasefire.

Structured in a series of short, sharp sketch-like chapters, **No bones** creates a picture of unrelenting violence both private and public. Amelia's bloody fight with her brother over a collection of rubber bullets culminates in his attempt to rape her. This particular scene ends viciously with Lizzie (Amelia's sister) attacking him with a hot poker:

*She burnt his hair, burnt his head, burnt his back, burnt her hands, burnt everybody else and burnt giant holes all over the carpet. Eventually Mick fell over and she and the Marys flung themselves on top. They ripped him apart, tore his flesh from his body.*

Horrible as the content of such scenes is, there is a stylised, often comic vitality to the writing which makes for compulsive reading.

The suggestion that political brutality infects the personal lives of those who witness it is ever-present in the novel. And the evidence of its destructive potential is made palpable in the world surrounding the protagonist:

*Amelia had counted thirteen houses from the top of one side of her street and nine houses from the top of the other that had been burnt so far.*

That 'so far' has an ominous ring of persistence which conveys what Burns sees as the self-perpetuating nature of violence.

The bleak landscape of **No bones** has an echo in the setting of **Pop** by Kitty Aldridge. Also an accomplished first novel, **Pop** has been described as inhabiting Esther Freud territory. And indeed the urban landscape of **Pop** is reminis-

cent of such novels as Freud's **Peerless Flats** (1993) which takes its name from a soulless housing estate. When thirteen-year-old Maggie is left orphaned after her father's desertion and her mother's suicide, it is to just such an estate that she is sent to join her grandfather, Pop, and his dog.

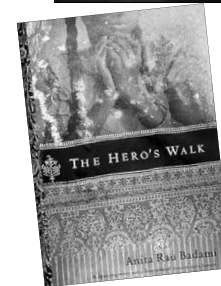
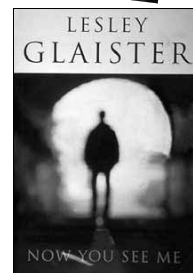
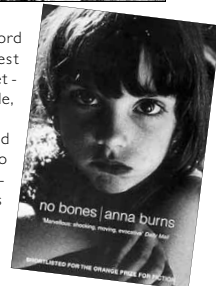
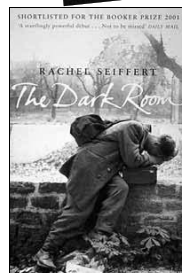
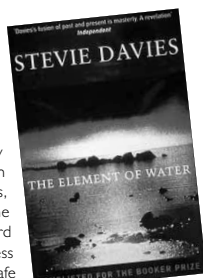
Man, child and dog are metaphorically silhouetted against the background of 'the eternal damnation' of a Sutton Coldfield council estate that 'rolls on like miles of repeating wallpaper.' The author's wonderful descriptive powers evoke the heatwave of 1975 as the three figures move between pub and football stadium, sharply imaging their past and inner lives. There are moments of intense sadness in this book, but the vigor of the writing and the trenchancy of Aldridge's wit unflinchingly restore the balance.

Several other novels on the 2002 long list share with **No bones** and **Pop** the theme of a young girl growing up in difficult circumstances. In **The secret life of bees** by Sue Monk Kidd, for instance, the idyllic 1960s setting on a South Carolina peach farm contrasts starkly with fourteen-year-old Lily's fear of her sadistic and abusive father. Quite a 'Thomas Edison when it came to inventing punishments', Lily's father has allowed her to believe she was responsible for her mother's death ten years earlier.

Haunted by guilt and terror of punishment, Lily decides to run away with her only friend, Rosaleen, a black servant who has been arrested and horribly assaulted for trying to vote. The two flee to Tiburou and find sanctuary in the home of three black sisters, August, July and May. Full of wisdom and genuine piety, the three keep bees whose activities afford endless useful lessons and whose honey has endless useful applications. As Lily remarks, 'nothing was safe from honey...the ambrosia of the gods and shampoo of the goddesses.'

A similar wry humour informs **Sister crazy** the debut novel of Emma Richler, daughter of Canadian satirist, Mordecai Richler. This young novelist tells the story of Jemima Weiss, the third of five children whose father is a fractious Jewish sportswriter and mother an even-tempered Protestant. Being half-Jewish has its complications, especially when the girls attend a convent school, but this serves only to reinforce solidarity. The family moves from England to Canada when Jemima is eleven which gives an added unity to the closely-knit siblings. They have their own encoded language, in-jokes and associative word games. Jemima loves her oldest and youngest brothers, Ben and Gus, but is closer to Harriet - three years her junior - and particularly to Jude, nearest to her in age.

As the adult Jemima thinks back on her childhood and her fascination with Francis of Assisi - who 'called everything Brother this and Sister that' - we begin to discern the significance of the book's title. The intense, idyllic English childhood and Canadian adolescence of Jemima's protected upbringing has not, it would seem, been an ideal



preparation for adulthood. Jealous of 'love situations not involving a family member', Jemima and Harriet do everything they can to break up Jude's new relationship. Harmless one may think at first, but gradually cracks emerge in the perfect façade and one starts to wonder how healthy absolute family devotion in fact is.

Rather than giving her the confidence to confront life's challenges, Jemima suffers terrible bouts of depression, necessitating 'new medications and higher and higher doses'. Worse still is her tendency to self-injury. As she grows up she desperately misses and continues to need the intimacies and familiar games shared with her siblings. The main strength of **Sister Crazy** is Emma Richler's skill at conveying without specifically defining Jemima's malaise and at evoking the idiosyncrasies, shifts in mood and atmosphere of childhood and family life.

Lesley Glaister is also excellent at recreating convincing family dynamics, but in her latest novel, **Now you see me**, she chooses as her subject a young woman, Lamb, living in solitude. The book is full of nameless menace as the vulnerable girl ekes out a living as a cleaner and hides in the cellar of an elderly employer. Having set up a home of sorts among the discarded household odds of the cellar, Lamb is drawn reluctantly into complicity with a young thug, Doggo.

Scarred by self-inflicted injuries, Lamb is also emotionally damaged by the sudden death of her mother: 'Nobody even said the word cancer and next thing this was gone. Like a conjuring trick. Now you see her, now you don't. Glaister's portrait of this lonely figure is moving and even tragic as layer upon layer of her long-buried history comes to light.

In **A true story based on lies** Mexican-based poet Jennifer Clement tells the story of another blighted young life. Leonora, sent to a convent by her impoverished mother, is snatched from its safety into domestic service. Her employer, a wealthy lawyer, seduces the fifteen-year-old Leonora and later decides to keep her child to be reared as his own.

This tale of helplessness and cruelty, as Leonora is forced to live in close proximity with her daughter who takes her for a mere servant, is fraught with race and class prejudice. Often resorting to the magic realism so popular with Latin American writers, the author creates a sensitive reflection of Leonora's inner consciousness while at the same time condemning the conditions she depicts.

Using an even less familiar setting in **The story of my face**, Kathy Page moves her narrative from East Anglia to a remote Finnish township. Natalie Baron, now 44, goes back to Finland to research the origins of the Envallists, a small and rigid Protestant sect to which she briefly belonged as an adolescent.

Forbidden images of any kind ('windows for the devil to climb through'), Natalie transgresses by not only watching television but by harbouring a dark domestic secret in the form of a dead baby's photograph. The horrible punishment meted out

to her and the mysteries she penetrates as she tries to come to terms with her past form the substance of this unusual novel.

Equally inventive and unconventional in setting is Nani Power's tale of urban despair, **Crawling at night**. Here an unlikely cast involving a sushi chef, a waitress, two prostitutes and a Vietnamese-American teenager play out their tragic roles against the shifting backdrops of Manhattan, North Carolina and Japan.

Though Power approaches her material with stylised wit, the misery she depicts is unremitting. Ling (sold into prostitution by her father) makes a comment to herself when Ito (the sushi chef) complains of being 'sad in heart' that seems to sum up the tenor of the whole book:

'Everyone is sad in heart', she thinks. 'Who the hell tell you otherwise. That is kind of life.'

Sadness also permeates **The hero's walk** by Anita Rau Badami which introduces the reader to the Rao family on the eve of their daughter's death. Fascinating details of customs in an Indian village contrast with life in Canada as in Badami's earlier book, **Tamarind men** (1996). Though the collision of cultures, so prevalent in contemporary Indian writing in English, is a worthwhile theme, the integration of the two strands is not successfully achieved, making this perhaps a surprising choice for the long list.

**La Cucina** by Lily Prior is subtitled 'a novel of rapture', a reaction it failed to induce in several critics, including myself! Joanne Harris, however - a writer much given to culinary effusions - calls the novel 'a festival of life and all its pleasures'. These pleasures presumably include the heroine, Rosa Fiore, having Siamese twins for brothers and a father whipped away to a 'white death' by the Sicilian Mafia. The doughty Rose has to flee the family farm and forego her pleasure in butchering animals when the man she loves turns out to be engaged to someone else.

As Elizabeth Buchan remarks, 'food and sex are not only celebrated but linked together in print', and indeed Rosa and her next love have a predominantly gastronomic courtship. This is a rather overblown confection of a book whose place in the Orange long list could have been better filled by any one of the many more substantial novels of the year.

To say that two out of the twenty books are less than satisfying still leaves eighteen really excellent literary works and the judges must have had a very difficult task in making the six-book selection for the short list. Two that are not included but which are really outstanding and weighty works of literature are **Niagara Falls all over again** by Elizabeth McCracken and **Middle age: a romance** by Joyce Carol Oates.

In her first novel, **The giant's house** (1996), McCracken tells the story of a strange - not to say bizarre - love affair between a confirmed spinster of 28 and a gangly adolescent who is destined to become an eight-foot, fragile freak. In his specially-built home the boy, James, finds his opportunities diminishing in inverse proportion to his size until he becomes a tourist attraction and the focus of media titillation.

The element of showmanship in this pathetic tragedy is echoed in McCracken's latest book where a pair of vaudeville comedians take centre stage, as it were. The comedy duo of Rocky Carter and Mose Sharp thrives, rising from

its backwater beginnings to Hollywood eminence. Like Abbott and Costello or Laurel and Hardy, they are a fat man-thin man team, with Mose playing the straight man and Rocky the hapless fall guy.

Off-stage Rocky tends to take all the credit while Mose - whose life-story unfolds in the course of his first-person narration - is endlessly forgiving of his partner's self-destructive behaviour. The inevitable tensions and dissatisfactions of a lengthy collaboration are set against the personal lives of the two men to form an intriguing and out-of-the-ordinary book. McCracken writes with wit and zest, irony and pathos, and the final effect is exhilarating.

**Middle age** by Joyce Carol Oates is an equally accomplished novel but in a totally different way. The setting for this humorous but simultaneously serious work is the affluent New York suburb of Salthill-on-Hudson. A sort of fictional Princeton, the area is glamorous but the money that breathes from the elegant houses has not ensured happiness.

The sudden death on the 4th July of sculptor Adam Berendt when he tried to save a drowning child jolts the residents of Salthill in surprising ways. Many of the middle-aged women of the community had looked upon this lone bachelor as their own personal property, each imagining herself to be his special friend and admirer. However, now that Adam has died, unsettling questions arise about him, not least his very identity.

As the women seek answers to the enigmas surrounding Adam they come to question their own past certainties which leads in several cases to some uncharacteristic behaviour. It is as if the whole town is suddenly convulsed by a mid-life crisis which throws its values into relief. The main thrust of this fine novel is Oates's perennial concern (as in **We were the Mulvaney's**, 2001) with conformity to the stereotypical roles assigned to one by society and the need to break the mould.

Also concerned with notions of identity is Chloe Hooper in **A child's book of true crime** which is one of the four remaining novels (along with **The Siege** and **No bones** discussed above) shortlisted for the 2002 Orange Prize.

Kate Byrne has her first teaching job in a small Tasmanian town and is having an affair with the father of a pupil. As if it were not complicated enough being sexually obsessed with someone else's husband, she becomes fascinated by the murderer of the local vet's mistress, presumably by the man's wife.

Kate feels there is a foreshadowing in this crime of her own death and tries to distance herself by retelling the murder story via a cast of Australian animals turned detective and intent on finding the murderer. This is quite an irritating though innovative ploy, but it augments rather than dissipates the book's psychosexual menace.

Much more worthy, in my opinion, of a place on the short list is Maggie Gee's **The White family** about an eponymous clan whose name ironically defines its patriarch's racial attitude. Alfred White (keeper of Albion Park, North London, for the 50 years since his return from Palestine in 1949) is married to May and has a daughter, Shirley and two sons, Dirk and Darren.

The book opens with Alfred collapsing in a fit of anger and being taken to hospital. Once there he reflects on his chil-

dren's failings while they in turn must adjust to their tyrannical father's sudden weakness. The narrative is more contemplative than eventful but affords a wonderfully insightful deconstruction of a family crippled by prejudice. Darren has escaped to America while Dirk seems self-indulgent and abusive. He has few redeeming features, the result, we gradually realise, of his father's harsh parenting which has left him no room for self-esteem. He seeks fellowship with white supremacists and drinks to bolster his confidence which his father has destroyed: 'When he'd had a few drinks, he was invincible. He was himself. He was enough, at last.'

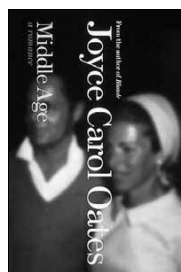
Probably in reaction to her father's xenophobia Shirley was first married to an African and now lives with her Caribbean lover. In the multi-cultural society of modern London Shirley's liaison is anything but extraordinary, despite the outrage felt by people like the Whites who, in critic Heather Clark's phrase, 'were shocked to find that the Empire had landed on their doorstep.'

Like Zadie Smith in **White teeth** (2000), but in a more profound and searching way, Gee explores the changes wrought by the influx of colonial immigrants into a formerly all-white, working-class neighbourhood. The picture she paints is both vibrant and - for people like the Whites - threatening. As the world he knows vanishes Alfred has unthinkingly blamed every ill on blacks and foreigners while his gentle wife, May, retreats into books. The awful and unforeseen consequences of his prejudices form the climax of the novel.

While Gee leaves us in no doubt that Alfred's views are destructive and wrong, she does not deal in stereotypes and movingly portrays his finer side. Capable of nurturing and tenderness, Alfred's work and his sound relationship with May show him to be a man capable of decency but overwhelmed by events. Gee's achievement here is her simultaneous expression of disgust with the faults of her characters and compassion for their all-too-human frailties.

The teeming, Victorian London of Sarah Waters's **Fingersmith** could hardly be more different from Gee's modern city. In a sprawling, three-tier simulation of the Victorian melodrama - reminiscent of Dickens and Wilkie Collins, among others - Waters presents us with two heroines, both orphans. One, Maud, is rich and lives in a country house with her uncle (based on the real-life Henry Spencer Ashbee), while the other, Sue Trinder, is poor and lives with Mrs Sucksby (something like a female version of Fagan) who 'farms' babies, and Mr Ibbs, a receiver of stolen goods. As soon as she is old enough, Sue is given the task of going 'among the cradles with the bottle of gin and the silver spoon' to quiet the babies. She is taught many other tricks as she grows up:

*Good coins we kept, of course. Bad ones come up too bright, and must be slummed, with blacking and grease, before you pass them on. I learned that, too. Silks and linsens there are ways of washing and pressing, to make them seem new. Gems I would shine, with ordinary vinegar. Silver plate we ate our sup-*



**With so many fine works on the 2002 Orange Prize long list it could not have been easy to isolate the winner.**

**Bel Canto, however, does the judges proud in its fluid prose, interesting themes and well-delineated character...**

**Bel Canto is also highly readable, entertaining and accessible and can only add to the prestige of the Orange Prize**

*pers off - but only the once, because of the crests and stampings; and when we had finished, Mr Ibbs would take the cups and bowls and melt them into bars. He did the same with gold and pewter. He never took chances; that's what made him so good. Everything that came into our kitchen looking like one sort of thing, was made to leave it again looking quite another.*

A frequent visitor to the house is 'Gentleman' or, as Sue explains 'Gémun' - 'as if the word were a fish and we had filleted it'. He proposes a plan involving Sue posing as a lady's maid to help him dupe the rich Maud into marriage. The ramifications of this complex plot are too numerous to name, much less unravel. Suffice it to say that Waters keeps her readers thoroughly mystified as the narrative shifts from Sue's point of view to that of Maud and we learn that her apparently sheltered existence is no less shocking than Sue's life in a thieves' den.

Exciting, intriguing and masterful in its depiction of various aspects of Victorian England, **Fingersmith** is Waters's third historical novel and is a *tour de force*. Equally adept at conveying the squalid and the elegant, the hypocritical and the perverse, the cruel and the horrific, Waters also has a delicate touch when it comes to longing, loss and youthful love. This book would not have been an inappropriate winner of the Orange Prize, but then the actual winner, **Bel Canto**, presents a quite discrete and sterling challenge in its own way.

Set in an unnamed South American country, Ann Patchett's prize-winning novel, **Bel Canto**, was inspired by a real hostage-taking incident. One of its central characters is a fictional opera singer, the beautiful Roxane Coss, who is also based on reality in the person of the American soprano Renée Fleming.

The situation and characters Patchett creates out of these reality-based beginnings are both convincing and exciting. The story artfully integrates a musical theme into a highly dramatic context as the home of the vice-president is invaded by a group of terrorists who are intent on taking the president hostage. Disappointed in this objective (since the president has stayed home that evening to watch his favourite soapie!), the terrorists change tack:

*Having no chance to get what they came for, (they) decided to take something else instead, something that they never in their lives knew that they wanted until they crouched in the low, dark shaft of the air-conditioning vents: opera.*

Settling in for a long siege the captors let all the women go except Roxane who they realise is a valuable bargaining chip.

As the personification of the power of music Roxane Coss is the inducement that brought Japanese business tycoon, Mr Hosokawa, to the scene. He is known to be an opera buff and a potential investor, and it is to celebrate his birthday that the party has been arranged and the famous

diva invited to sing. Hosokawa has felt the magic of opera from the first time he was taken to hear *Rigoletto* as a young boy since when he has believed that life, true life, was something that was stored in music.

Inevitably as the days proceed - and despite the warnings of their leaders - the terrorists form relationships with their hostages and Roxane and Mr Hosokawa become close. Throughout the ordeal, which takes on a paradoxically domesticated tenor as the two groups settle into a mutually dependent routine, it is Roxane's voice that soothes the tensions. So used do they become to the situation, in fact, that the reader, too, is lulled into a sense of security which makes the sudden denouement all the more startling and appalling.

Throughout Patchett handles her complex themes and the interplay of diverse characters with great skill. There is considerable humour in the narrative, especially at the beginning, but the tone darkens later and the characters' relationships seem to echo the passion and pain of grand opera with which they have so unexpectedly become profoundly involved.

With so many fine works on the 2002 Orange Prize long list it could not have been easy to isolate the winner. **Bel Canto**, however, does the judges proud in its fluid prose, interesting themes and well-delineated characters. Both complex in its ideas and thought-provoking, particularly in its topicality, **Bel Canto** is also highly readable, entertaining and accessible and can only add to the prestige of the Orange Prize.

## Orange Prize for Fiction - 2002 - Long List

- Kitty Aldridge. **Pop.**
- Anita Rau Badami. **The hero's walk.**
- Anna Burns. **\*No bones.**
- Jennifer Clement. **A true story based on lies.**
- Stevie Davies. **\*The element of water.**
- Helen Dunmore. **The Siege.**
- Maggie Gee. **\*The White family.**
- Lesley Glaister. **Now you see me.**
- Joanne Harris. **Five quarters of the orange.**
- Chloe Hooper. **\*A child's book of true crime.**
- Elizabeth McCracken. **Niagara Falls all over again.**
- Sue Monk Kidd. **The secret life of bees.**
- Joyce Carol Oates. **Middle age.**
- Kathy Page. **The story of my face.**
- Ann Patchett. **\*Bel Canto.**
- Nani Power. **Crawling at night.**
- Lily Prior. **La Cucina.**
- Emma Richler. **Sister Crazy.**
- Rachel Seiffert. **The dark room.**
- Sarah Waters. **\*Fingersmith.**

- \* Books selected for the short list of six.
- Titles available in library service.







Compiled by JANINE DE VILLIERS  
Promotions and Publications

Jazz is not for the faint of heart, but for adventurous music lovers who love syncopated rhythms, interesting original improvisation and the harmonies so typical of jazz. This musical genre is made even more interesting by the musicians who, each in their unique style contribute to add variety to the jazz genre. There are, however, the uninitiated who outright refuse to understand jazz or find a specific style that appeals to their taste in music. It might just be the display or promotion in your library that could turn a few staunch jazz sceptics into jazz fans.

You would expect to find many musical recordings in Library Service stock, but to make the music even more exciting is the number of videorecordings featuring jazz musicians and their music. The following titles are available from the Central Film and Video Collection:

- Art Pepper: notes from a jazz survivor** / director, Don McGlynn.
- Basil Manenberg Coetzee: keeping the home fires burning...** / director, Erald Felix.
- Born to swing** / director, John Jeremy.
- A brother with perfect timing** / director, Chris Austin.
- Carmen McRae live** / director, Hiroshi Fukumoto.
- Celebrating bird: the triumph of Charlie Parker** / directors, Gary Giddins and Kendrick Simmons.
- Claude Bolling's concerto for classical guitar and jazz piano** / director, Bruce Gowers.

**Count Basie and friends 1943-1951.**

**Duke Ellington and his orchestra** / director, Bernard Rubin.

**George Lee Larnyoh: without borders** / director, David Jammy.

**Glenn Miller: America's musical hero** / director, Don McGlynn.

**A great day in Harlem.**

**Hommage a Charlie Parker** / director, Frank Cassenti.

**Hotep Galeta: heading home after 30 years** / director, Wayne Robins.

**Hugh Masekela in concert: vukani.**

**Jazz on a summer's day** / director, Bert Stern.

**Jazz is our religion** / director, John Jeremy.

**Jazz sounds from Africa.**

**Lady Day: the many faces of Billie Holiday** / director, Matthew Seig.

**The last of the Blue Devils** / director, Bruce Ricker.

**Let's get lost** / director, Bruce Weber.

**The lion in the stones** / director, Edwin Angless.

**Louis Armstrong.**

**The Louis Armstrong All Stars** / director, Bernard Rubin.

**Mingus** / director, Thomas Reichman.

**Musicians in exile** / director, Jacques Holender.

**The musical legend of Jonas Gwangwa** / director, H van der Merwe.

**A night in Havana: Dizzy Gillespie in Cuba** / director, John Holland.

**Notice to quit (the lion never sleeps): a portrait of South Africa in pictures, words and music** / directors, Robert Lemkin and Stephen Cleary.

**On the road with Duke Ellington.**

**One night with Blue Note preserved** / director, John Jopson.

**Ray Charles: the genius of soul** / director, Yvonne Smith.

**Stephane Grappelli live in San Francisco** / directors, Carlos N Broullon and Raymond G Poirier.

**Texas tenor: the Illinois Jacquet story** / director, Arthur Elgort.

**Thelonious Monk: straight no chaser** / director, Charlotte Zwerin.

**'Til the butcher cuts him down** / director, Philip Spalding.

**Toots Thielemans in New Orleans** / director, John Beyer.

Enough variety to tempt even conservative music lovers. The fact remains that you will either love jazz or have a life-long aversion to it but prepare yourself to love it after watching a few of these jazz gems!

Note: *Freddy Ogterop is the Film/Video and DVD Selector of the Library Service.*



## BOOKWORLD

## PATRICIA PINNOCK

*'To me the test of a truly good book is whether it can be read and re-read - it doesn't matter if you already know the story'*

CECILY VAN GEND

Correspondent

The sign outside the neat, suburban house on the slopes of Table Mountain reads African Sun Press, so I know I am at the right house. In the front garden are lemon trees laden with fruit, and a path of terra cotta tiles laid in a neat, precise pattern. Inside, the house has a distinctly African feel. The study is filled with books and pictures. A worn Bokhara rug hangs above the desk, on the only area of wall not lined with bookshelves. Patricia Pinnock sits at her desk. She is small and dark, attractive in a very neat, precise way. She gives the impression that she knows exactly where she is going, and she expresses her views articulately and succinctly.

I begin by explaining that I had stayed up the previous night, re-reading *Skyline*. I tell her that I wept for the second time. 'Yes', she says, 'it is a very sad book. When I was writing it, I got so close to Bernard that, when I finished it I felt that I had lost a friend.' The character of Bernard was based on a man whom she had known as a child - someone who had worked for her mother in what was then Southern Rhodesia. 'His name was Gideon, and he was a boxer. He was a very strong man, but very gentle. One day he was involved in a brawl and my mother felt that she had to pay him off. My brother and I were devastated, but looking back I realise that my mother was put in an impossible situation. When I was creating Bernard, I visualised Gideon - the archetypal carer: gentle but strong.'

Born in Rhodesia of an Italian mother and a Czechoslovakian father, her childhood was filled with African images, textures and sounds, but also with an enormous heritage of European literature and culture. She grew up in a household surrounded by books. 'My parents read a

lot - in English, and I grew up reading classic stories like *A tree grows in Brooklyn* and *How green was my valley*. These influences, African and European', she says, 'have distilled themselves into a rich syrup, inspiring mostly poetry but also short stories and novellas.'

As a child, she always thought of herself as a writer. Her first poetry was published when she was sixteen. 'Very emotional, adolescent outpourings', she recalls, but she was extremely lucky to meet mentors who encouraged her to keep writing. She always kept a diary, and wrote a great deal of poetry.

She met her husband, Don, a journalist, while working in a bookshop in Harare, and came to live with him, first in Cape Town, then for ten years in Grahamstown before moving back to Cape Town.

It was while living in Grahamstown that she really felt she was born as a writer. The time was the turbulent eighties - a time full of violence and brutality, particularly in the Eastern Cape. Their house in Grahams-town overlooked the township, and they had a ringside view of the activities of the police and the movements of the Casspirs in and out of the area. Patricia founded a school as a haven for the children of the township: a place where they could escape the harsh realities of everyday life and find peace. Its founding principles were non-violence, non-racialism, and care of the earth, and children were steeped in art, music and ecology.

During this time she discovered two things: firstly, that there were almost no books available with which South African children could identify, and secondly, that the vast majority of her pupils came from homes where there were no books. 'This was a revelation for me', she recalls. 'I had started buying books for my children almost before they were even born.' There was an urgent need for suitable material for the schoolchildren, and to rectify the pro-

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blem, she began creating her own stories, poems and songs, based in Africa, with central characters who were either black or women. They proved popular, and she started sharing them with other schools. This was the beginning of the African Sun Press.

In 1997 her short story *Love at His Majesty's*, won the Maskew Miller-Young Africa Award, and was published in their anthology, *Keys*. Later, her first novel, *Skyline*, was also shortlisted for a Maskew Miller Longman Award, and it was suggested that she rewrite the story, originally aimed at teenagers, with a more adult audience in mind.

The novel is set in a run-down block of flats in Long Street, Cape Town, which is home to the turbulent eighties - a time full of violence and brutality, particularly in the Eastern Cape. Their house in Grahams-town overlooked the township, and they had a ringside view of the activities of the police and the movements of the Casspirs in and out of the area. Patricia founded a school as a haven for the children of the township: a place where they could escape the harsh realities of everyday life and find peace. Its founding principles were non-violence, non-racialism, and care of the earth, and children were steeped in art, music and ecology.

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their clients, dealers and also all the traders and shopkeepers. Much of the description of Long Street in *Skyline* comes from those days although I have incorporated more recent happenings.'

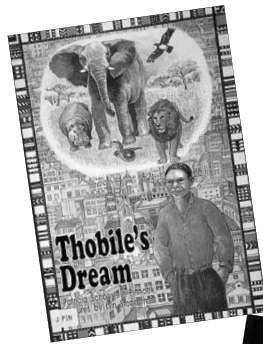
In writing this novel, her aim was, firstly, to highlight the effect of civil war and destabilisation in Africa on ordinary people. 'There will never be an African Renaissance as long as wars rage through this continent. I also wanted to focus on refugees. They speak to me of a broken Africa, an Africa splintered by war, dictatorships, cruelty and poverty. They convey a picture of a torn canvas, a ruined masterpiece. Thirdly, I wanted to illustrate the plight of child soldiers forced to fight adult war. I have dedicated the book to all child victims of war. I want this book to speak on their behalf. They are forced to carry arms, to murder, to rob, loot and maim. They do not know what childhood is. And because their childhoods are ruined, so too are their adulthood.'

We discuss Bernard's role in the story, and the central place of his paintings. 'Of course, the paintings don't exist,' she tells me, 'only in my imagination.' Although they are clearly inspired by Western art, and based on actual paintings, their colours and the vibrancy they are meant to portray are distinctly African. They are the voice of Bernard speaking to the narrator, and through her, to us.

In her review of the novel in the *Cape Times*, Jennifer Crocker calls it 'a magnificent book about the human spirit... vibrant, warm, sometimes funny and sometimes heartbreakingly sad... it reaffirms resilience borne of love and reminds us of the interdependence of those who would survive despite adversity.'

I ask her about literary influences on her work. She names the classics from her childhood - Betty Smith, Richard Llewellyn, Carson McCullers, Harper Lee's *To kill a mockingbird*. 'To me the test of a truly good book is whether it can be read and re-read - it doesn't matter if you already know the story. At present I am reading Primo Levi - I feel very drawn to him as a person. I am deeply moved by everything he writes. He is very difficult, but I am absolutely in awe of him. He inspires me. And I have just finished reading Jill Paton Walsh's *Knowledge of angels* - a very powerful novel.'

She is busy working on a master's degree in creative writing at the University of Cape Town with Professor JM Coetzee, another strong influence in her writing. This work



again takes the form of a novel. 'I am very much concerned with the question of good and evil,' she says. 'Why is it that evil so often seems to prevail over good?' Like *Skyline*, the new novel is set in Long Street, in the present, and portrays a fictitious community of Italians and Jews, who run little shops. Again, it looks at war, and, while it examines the problem of good and evil, it also has humour.

Patricia writes every day. 'I am very disciplined,' she tells me. 'I can stop writing, go off and do something else, and then come back and carry on where I left off. Interruptions are not a problem, because when I am working I enter into the story completely.'

This is fortunate, as she runs a busy household, with her two children still living at home. The eldest son is studying architecture at university, the daughter is going into matric. Husband Don is deputy editor

of *Getaway* magazine. 'We are all very close,' she says, 'and have a wonderful family life.'

As I leave, she autographs her latest publication to give to me - a volume of poems: *A gathering of Madonnas*, published by African Sun. Here, too, the theme is war, capturing the plight refugees and displaced persons. I open it to a poem called *Love Song, Mozambique 1975*. 'This is Bernard's song,' she tells me, 'a continuation of the one he sings in the novel.' I read:

*This is how I will love you,  
As though you be a leaf-laden baobab and I the wind;  
As though you be a pool of mountain water and I  
A rippling murmur across you.  
I will love you from afar as though I be near  
For how can I be gone from you  
When even in death I am the whistling of dreams,  
When even from this place I am cloud ribbons in the sky.*

It epitomises the message of hope which the novel conveys.

Note: This interview was done in November 2001.