

Cape Librarian

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Kaapse Bibliotekaris



Western Cape
Government

Cultural Affairs and Sport

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ON THE COVER: THE GRAMOPHONE RECORD

The gramophone record is an analogue sound storage medium that was introduced by RCA Victor records in 1931 for home use. It is a melted flat polyvinyl chloride disc (hence the name 'vinyl'), sized at either 25 cm or 30 cm in diameter, with an inscribed spiral groove pressed onto the surface which, when rotated on a turntable, plays from the outside towards the centre typically at 33.5 revolutions per minute (rpm). The grooves on each side of the average record total about 460 metres and the rotation speed gradually decreases as the needle — which relays the recorded material — approaches the centre.

As is often the case with technological breakthroughs, the long-play(ing) record, or LP — as a signifier of its increased storage capacity when compared to its lesser contemporaries — was preceded by several unsuccessful attempts aimed at not only introducing evolutionary improvements, but also industry standardisation.

Preliminary versions of the record were developed in the 1920s and played at 78 rpm. These were manufactured from shellac instead of vinyl and owing to the excessively large grooves widely spaced across the surface, offered less capacity for holding music than their successors. Gradual improvements in production and audio quality also followed over time, not least the ability to play sounds in stereo by 1958 as opposed to the early mono.

It wasn't until 1948 that Columbia Records released a selection of 133 recordings, ranging from classic to popular and juvenile that the LP really caught on. 78 rpm records were gradually phased out and US production stopped in 1959 and 1965 in South Africa.

The sixties saw the contemporary English music album reach new heights (see the **Cape Librarian**, November/December 2017, for further reading on this topic). From The Beatles to Jimi Hendrix to The Doors, the concept album powered these popular performers into the history books.

The vinyl format wasn't without its drawbacks, though. It is susceptible to heat warping, dust and the inevitable scratches, which are relayed as cracks and pops during playback. In addition, the repeated process of a sharp-tipped stylus running through the grooves of a record has an inherently degenerative effect on the surface material.

From the 1970s, compact cassettes started eating away at the vinyl record's popularity. Holding an advantage in size, affordability and storage capacity over the LP, to say nothing of the ease of (illegally) duplicating and previously-unheard of portability through innovations like Sony's Walkman, cassettes became the next big thing on the recording scene during most of the 1980s, until the compact disc ascended the throne at the end of that decade.

Contrary to expectations and in the face of adversity from an increasingly digital-driven distribution landscape, in the recent past vinyl has enjoyed a semblance of a resurgence, mainly through the assertions of nostalgists, the retro movement, audiophiles and the introduction of Record Store Days (an annual muso-cultural event simultaneously held in several countries where independent record stores participate in the sales of unique vinyl releases). In 2014, 9.2 million LPs were sold in the USA; last year this number had rocketed to 14.3 million.

Compared to the tsunami of digital downloads (553 million singles in the USA in 2017), this remains an insignificant figure nonetheless. However, this pushback has been substantial enough to prompt Sony into bringing vinyl back into production as of March this year — for the first time since 1989; their only problem being the inability to find suitable candidates old enough and with the requisite expertise.

As if that's not a strange enough phenomenon, a recent collaborative study by the BBC and YouGov revealed that 41% of vinyl shoppers own a turntable but never use it, while another 7% do not even own a record player at all.

Finally, vinyl culture has also carved its way into the popular lexicon through the contribution of jargon-borne slang in a way that soulless, cloud-based audio distribution can never hope to do. Where else would the terms 'like a broken record', 'stuck in a groove' or 'finding your groove' have originated from?



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Redaksionele beleid

Die **Kaapse Bibliotekaris** is die huisblad van die Wes-Kaapse Bibliotekediens en verskyn twee-maandeliks. Dit bevat artikels oor biblioteek- en inligtingwese, nuusberigte, resensies, aanwinstelyste asook praktiese artikels. Die redaksie behou hom die reg voor om, indien nodig, bydraes te redigeer, te verkort of te herskryf. Die publikasie van artikels wat nie in opdrag geskryf is nie, kan egter nie gewaarborg word nie. Die menings van medewerkers is nie noodwendig dié van die 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.

‘Beware the ides of March’, Shakespeare warned in his 1599 play *Julius Caesar*, but in the conceptual planning of this issue the months of July and August 2018 were just as demanding.

That’s because we had to marry not one, but two cornerstones of modern day South African society.

While we pay homage to the mothers of our nation in August — Women’s month — we uniquely also get to celebrate Nelson Mandela, *the* father of the new South Africa in July, for his centenary birthday would have been on 18 July of this year.

Much has been written about Mandela as an icon of unification, forgiveness and humanity, but if there’s one trait that was often overlooked, then it was his dignity.

It’s a concept that is many things to many people, but dignity can be distilled to being about as much as inner strength as it is about recognising others as equals and the voice that reminds us that we deserve better.

In a recent radio interview on RSG, Zelda la Grange, Mandela’s former personal secretary recalled some of his favourite reads. Many of the values that guided him are ensconced in the works by Churchill, Tolstoy, Sun Tzu, Elizabeth Eybers, JM Coetzee, André P Brink, Langenhoven and Antjie Krog, authors that he so cherished and whose works he read over and over.

The power of change does not lie in our ability to influence behaviour through external action. Instead, it starts with inner strength, none so eloquently verbalised by Jane Austen and personified through the life of Nelson Rolihlahla Mandela.

‘There is a stubbornness about me that never can bear to be frightened at the will of others. My courage always rises at every attempt to intimidate me.’

Plainly, the greatest gift we can give our children as future architects of this country is the ability to read. In remembering our yesterday and building our tomorrow, it is time to stand up and be counted.

‘Pasop vir die ides van Maart’, waarsku Shakespeare in sy toneelstuk van 1599, *Julius Caesar*. Bygesê, met die konsepbeplanning van hierdie uitgawe was die maande van Julie en Augustus ewe veeleisend.

Want ons moes nie een nie, maar twee hoekstene van die eietydse Suid-Afrikaanse samelewing byeenbring.

Met die hulde wat ons aan die moeders van ons nasie in Augustus bring — Vrouemaand — kry ons ook ’n eenmalige geleentheid om *die* vader van die nuwe Suid-Afrika in Julie te vier, omdat sy honderdjarige verjaardag op die 18de van daardie maand sou wees.

Daar is reeds baie geskryf oor Mandela as ’n simbool van vereniging, vergifnis en medemenslikheid, maar as daar een kenmerk waarvan daar nie altyd ewe veel vermelding was nie, dan is dit sy menswaardigheid.

Dis ’n konsep wat iets anders vir ons almal beteken, maar menswaardigheid kan vereenvoudig word tot ’n kombinasie van innerlike krag, die erkenning van ander as gelykes en die stem wat ’n mens herinner dat jy beter verdien.

Onlangs het Zelda la Grange, Mandela se voormalige persoonlike assistent, in ’n radio-onderhoud op RSG ’n paar van sy gunsteling skryfstukke onthou. Baie van die waardes waarvolgens hy geleef het, staan opgeskryf in die werke van Churchill, Tolstoy, Sun Tzu, Elizabeth Eybers, JM Coetzee, André P Brink, Langenhoven en Antjie Krog, almal skrywers vir wie hy besonder lief was en wie se werke hy oor en oor gelees het.

Die mag om verandering teweeg te bring lê nie in ons vermoë om buitefaktore deur eksterne dade te beïnvloed nie. Dit begin veel eerder deur elkeen van ons se binnekrag, verwoord deur Jane Austen en verpersoonlik deur die lewe van Nelson Rolihlahla Mandela.

‘Daar is ’n weerstandigheid aan my wat nooit sal durf om die wil van ander te vrees nie. My dapperheid styg altyd met elke poging om my te intimideer.’

Kennelik is die grootste geskenk wat ons aan ons kinders kan gee — as argitekte van ons land se toekoms — die vermoë om te kan lees. Só onthou ons gister terwyl ons aan môre begin bou. Die tyd daarvoor is nou.

Braam

PEOPLE

Moving up in MSS

Municipal Support Services (MSS) in the Western Cape Library Service has recently made three new appointments. We welcome (pictured, ltr) Ethney Waters as the new assistant director, Public Library Enhancement; Masixole Dayizana as the new administration officer, Finance; and Nancy Visagie as the new administration officer, Public Library Enhancement.

Ethney is well known in the Service with 16 years' service in the Department. For the past six years she has been working as librarian in the Publication and Promotions Section, where she was responsible for promoting libraries. She grew up in Springbok, Northern Cape, where she completed her matric at SA van Wyk Senior Secondary School. Ethney holds Honours Degrees in Library and Information Science from UCT and Public Administration from UWC. She enjoys reading, writing, the outdoors, attending cultural and sport events, photography and spending time with family and friends. Her future dreams include travelling to exotic destinations and publishing a book.

Masixole is the newcomer in the group. He joined us from Cape Nature where he worked as finance and administration officer. He grew up in East London, studied financial information systems at Walter Sisulu University and is currently doing financial accounting through the Institute of Certified Bookkeepers. He would like to study further and broaden his knowledge within public finance. Masixole is single and has two boys. He loves soccer and rugby and would have been very happy if Croatia won the Soccer World Cup!

Nancy is also well known in the Service, having worked in



MSS as Admin Clerk for the past four years. Her previous work experience was in the private sector as personal assistant and liaison officer. She grew up in Elsies River, where she matriculated at St Andrews Secondary School. She obtained a National Certificate in Multimedia at Cape Peninsula University of Technology and is currently pursuing a degree part-time in Information Science at UNISA. Nancy values strong family ties and enjoys spending time with her children and friends, whether on the soccer field or watching cartoons or movies together. She enjoys the music of Toni Braxton, Tamia, Deborah Cox and others. Her dream is to obtain her degree to advance her career and better support her kids and their dreams.

Pieter Hugo, Deputy Director: Municipal Support Services

LIBRARIES | BIBLIOTEKE

Swellendam vier sy 180ste verjaarsdag

Suid-Afrika se tweede oudste biblioteek, Swellendam, het op 11 Mei vanjaar sy 180ste bestaansjaar in dié dorpie se stadsaal gevier. Die geleentheid is deur 'n rits eregaste bygewoon, onder meer die dorp se onderburgemeester, raadslid Abraham Michael Pokwas en Wes-Kaapse Minister van Kultuursake en Sport, me Anroux Marais. Swellendam biblioteek het 'n lang en ryk geskiedenis as een van Suid-Afrika se heel eerste openbare biblioteke. Notules oor die bestuur van die 'Swellendam Book Society' soos dit destyds genoem is en wat tans in die ou Drostdy bewaar word, toon daarop dat hierdie vroeë subskripsiebiblioteek in 1838 'n volwaardige diens aan sy lede begin lewer het. Vandag dien die biblioteek die hele gemeenskap, met 'n spesiale fokus op die jeug en bejaarde dienste. Op Vrydae word twee ouetehuse — AA Tomlinson en Aan de Drostdy — vir boekomruiling besoek. Die plaaslike leeskring stap ook al 'n lang pad saam met die biblioteek en een van ons oudste en aktiefste lede, Tannie Lenie Strauss,



is ook 'n lid van die leeskring. Sy is al vir 50 jaar lank 'n lid van die biblioteek. In die laaste kalenderjaar (Januarie tot Desember 2017) het die biblioteek altesame 76,500 items biblioteekmateriaal aan 1,495 lede uitgereik. Ons sien uit om die Swellendamse gemeenskap vir nog baie jare te dien.

Jennifer Jullies, Waarnemende Hoof: Biblioteekdienste

I had a reading mother. She regularly took us to the library in Durban North and I loved fairy tales the best. I remember that, as a child, I felt that this helped me to develop a fabulous imagination. I loved telling stories which I could make up, which was much easier than it ever was as an adult.

I headed up a team of children's librarians who participated in the International IBBY Conference with Jay Heale in 2004 at the Baxter Theatre Complex, where I discovered the joy of learning about best practices worldwide. In 2007, when the ALA held its conference in Durban, I arranged to attend it. There I was part of a session where librarians from South Australia spoke about their phenomenal success involving the government in their Pramjams programme.

On my return I announced to my lovely patron and volunteer, Lizzie Mdwekesha, that what we had been trying to do up to then had a name, and you can guess what it was! We attracted more and more interested individuals as they came to visit the library and ended up staying for hours on end, day after day. Contrary to my expectation, most babies had all the patience in the world for books and reading. I was amazed to find that even baby boys could sit still for ages. Great attention span, great programme! Now that we had a name, we could press on in earnest, and so we began to grow.



Roni (centre, beige shirt) plans to continue as a volunteer after retiring



After more than 10 years of 'regular as clockwork' Pramjams at the Sea Point Library, attendance has steadily grown, and every Wednesday morning the programme now attracts about 90 babies, each with a caregiver. School holidays are included, of course!

In earlier days, we had time for introductions, but as the programme continued its rapid expansion, quiet time became limited to a brief moment enjoyed only at the beginning of each session. I miss getting to know people's names, but I am thrilled that so many hundreds of guests have become regular visitors and friends, united in the singing, chanting and reading that we share.

I love that we can operate in a fairly structured space, surrounded by our beloved books. Being a little cramped due to lack of space is advantageous, because once seated, nobody can really move around much and even the books stay in or near their places on the shelves. The children, aged from about four months to three years of age, love the outing more than words can describe. Their eyes shine and they maintain focus. I think the Pramjam is an event that satisfies a yearning in the little ones to feel the power of community and celebration.

We work through about 50 items per session quite quickly, keeping the group cohesive and the pace stimulating. Crowd-stopping melodies keep the session flowing. A prolonged shh-shh-shh usually brings everybody to attention. A microphone is a handy tool and we pass it from performer to performer, such as when we count in several languages from 1 to 10: English, Afrikaans, isiXhosa, Shona, Greek, German, Italian, Dutch, Chinese, Farsi, Hebrew, Hindi and more. It is a marvellous opportunity for a cultural exchange and we share songs of the different languages. I try to add each new song to a compilation file that I make available to be photocopied. I used to supply song sheets, but you can imagine that over time this became unwieldy with such a big and diverse group.

As is the case with all treasured guests, I believe that everyone should get a warm welcome. I am blessed with some angelic volunteers who help me to do this. (Here's a chance to do some volunteering, and I myself will soon become one, as I retire at the end of August.)

Bringing a little one across the busy road outside our library is a dangerous feat. I appreciate how everyone dresses up and shows up. Even the latecomers have fun, but more and more people put in an early appearance. The latecomers have to stand. But punctuality should not be an unbearable pressure, because little ones can sometimes fall asleep at inconvenient times. It amazes me that so many manage the full hour and more, and very few depart before the end.

Visitors are always welcome and many students have passed through as observers, taking the programme back to their communities. Working with the public is the greatest privilege. No two days are the same. Loving people and loving books: this has been a perfect career for me. Who was to know, when I set out from my teens, that this was to be the area in which I could offer a contribution?

Roni Snitcher started her career as the children's librarian at Vredehoek Library in 1978. She has since held several positions at other libraries around Cape Town before settling at Sea Point Library in 1995 – a position from which she will retire at the end of August

Hartenbos Biblioteek tuin



Hartenbos Biblioteek het 'n heel vernuftige tuintjie van vetplante en droogte bestandse plante. Dis die handewerk van Eldri Van Dyk, hulle bibliotekaresse. Sy en haar assistant doen dit uit hulle eie sak.

New library facility opens in Tesselaarsdal

On 15 June 2018, Western Cape Minister of Cultural Affairs and Sport, Anroux Marais and the Executive Mayor of Theewaterskloof Municipality, Councillor Christelle Vosloo, opened the new library facility in Tesselaarsdal. Tesselaarsdal is tucked away in the mountains of the Overberg region and is located approximately 23km from Caledon. The new facility was welcomed by the local community and Pastor Jordan Gardener said: 'Within a month the library became the heart of our town. Children have study space and access to computers.' In her keynote address Minister Marais stressed the value of libraries and said: 'Libraries involve communities with social issues and encourage social



Minister Marais and Councillor Vosloo cut the ribbon to open the Tesselaarsdal Library with Winnie Mangotlo, Deputy Director of Department of Arts looking on



Song performance by Tesselaarsdal Primary School learners

integration. I believe that this facility will be a meeting place where social integration will be advanced. Libraries open the windows to the world and inspire us to explore, achieve and to improve our quality of life.'

Ethney Waters, DCAS Library Service

Library displays



Barrydale Africa Day



Meadowridge isiXhosa book display



Parow Library Madiba day display



Sea Point winter display



Table View World Cup



PD Paulsen display



Outdushoorn Library Mother's Day and Africa Day

‘One of the greats’

The gay Afrikaans poet Loftus Marais finds far more resonance in the heterosexual writings of the late Philip Roth than in any other gay literature.

‘Nowhere else is male desire so directly described,’ Marais said of Roth, who died in May aged 85.

‘He really gets under your skin. He writes about male desire with such honesty. Sex is the primary subject, but there’s far more to it. One hesitates to use the word ‘honesty’, because Roth always plays with the assumption that what has been written was gleaned from personal experience. His Zuckerman books are entertaining, but also smart and tender.’

The poet Leon de Kock describes Roth as the last male author who dared to pare back all the multiple layers of the male sexual psyche.

‘His early novel, **Portnoy’s complaint**, which mainly explores male adolescent sexual obsession, demonstrated a new direction in which modern fiction can be written.’

The writer Tinus Horn also has praise for Roth’s honesty.

‘He gave me the confidence to write without guilt about who I really am. He liberated me.’

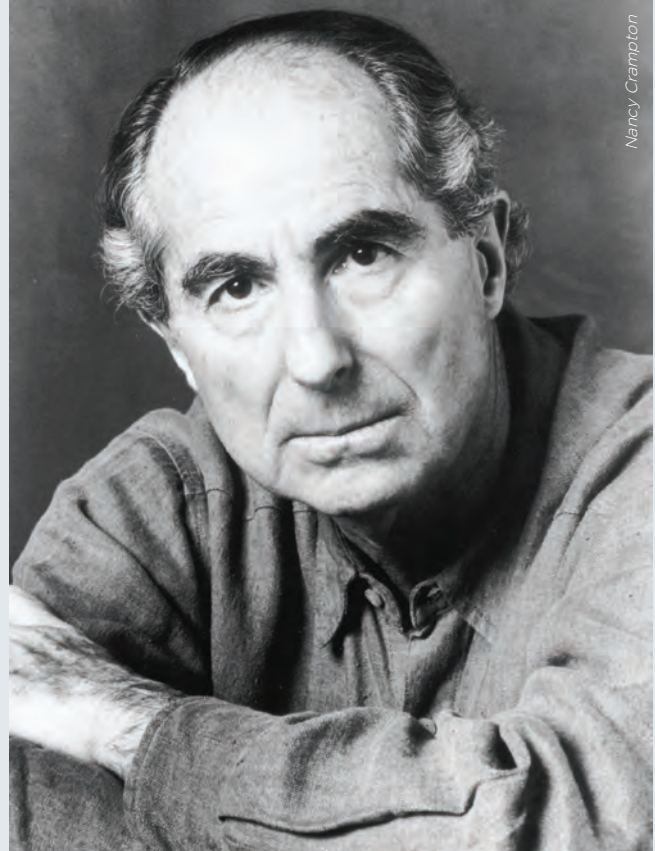
Horn also refers to the second wind that Roth’s writing got once he was in his sixties.

‘He could write about sex like no-one else. He was brutally honest about how men are. His writing was dark, but pleasurable; I am charmed.’

Another author, Kerneels Breytenbach, argues that Roth’s **My life as a man** — in which the Nathan Zuckerman character debuts — made him one of the greatest writers of his generation.

‘After that one simply is compelled to follow his development. I — and probably anybody who has read Roth will agree — feel that he was able to make the finest analysis of male sexuality, more than anyone or anywhere else. His analysis of America and the predicament of Jewish culture therein is equally amazing.’

Poet and academic at the University of Cape Town, prof Joan Hambidge, says that Roth was never shy to write about the American condition.



Nancy Crampton

‘**The human stain** (in which an innocent expression at a university is seen as racist) or **The plot against America** (here he analyses an alternative history of Charles Lindbergh who defeated Roosevelt in the 1940 US election). Then he creates alter egos — like Zuckerman — in which he looks at the writing process, often becoming distant and critical about the future of the novel.’ She considers it a shame that he never received the Nobel Prize for literature.

‘His exchange of letters with the author Saul Bellow, his Jewish comrade and interlocutor, provides further insight into Roth’s complexity.’

‘Only when one reads Roth and considers his immeasurable contribution to the literary arts, does one truly appreciate what a great voice has gone silent. Self-confessed atheist, enormous stylist — that was him.’

Roth’s novel **The human stain** shares similarities with Kirby van der Merwe’s **Klapperhaar slaap nie stil nie** that was published before Roth’s effort saw the light. Both contain a character that pretends to be white.

‘Roth’s writing revealed new worlds. He was excellent at writing about marginalised people and minority groups within minority groups,’ says Van der Merwe.

AJ Opperman (translated and edited from *Die Burger*, 24 May 2018)



Fred R Conrad

Madiba magic: giving back and re-igniting passion

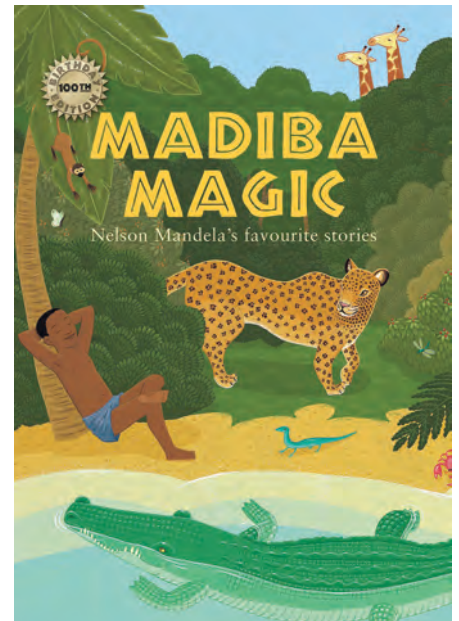
The Jakes Gerwel Foundation commemorated Nelson Mandela's 100th birthday on 18 July 2018 by relaunching the classic **Madiba magic**, an anthology of folk tales selected by Madiba, at fifteen primary schools across the country. Experienced storytellers visited schools in the Western Cape, Eastern Cape, and Gauteng to bring these stories to life — through dancing, storytelling and music. Learners stand to benefit further from a donation to their school library by NB Publishers.

The Western Cape primary schools supported in the project are: Kwa-Faku (Phillipi), Molo Mhlaba and Intshayelelo (Khayelitsha), Blue Mountains (Durbanville), Westcott (Diep River), Mountain Road (Woodstock), Hillcrest (Mowbray), Wallacedene and Groenheuwel (Paarl).

The popular **Madiba magic**, a special re-issue for the Mandela centenary celebrations, includes stories from Southern Africa and the rest of Africa — Lesotho, Swaziland, Namibia, Botswana, Zimbabwe, Uganda, Zambia, Tanzania, Malawi, Kenya, Nigeria and Morocco. This kaleidoscope of a book refracts Africa in its myriad facets and hues: the dizzying glare of the hot African sun, the blue haze of the mountains on the horizon, the wiles of the creatures, both animal and human. There are to be found tales as old as Africa itself, told around the evening fires since time immemorial.

Madiba magic has sold more than 100,000 English copies in South Africa and is available in translation in countries like Sweden, The Netherlands, Germany, the USA, France, Italy, Mexico and Portugal.

*Note: Title in stock



LITERARY AWARDS | LITERÊRE TOEKENNINGS

Big winners at Sunday Times and Media24 awards

Biographer Bongani Ngqulunga and novelist Harry Kalmer were the big winners of this year's Sunday Times Literary Awards, held in Johannesburg in June. The awards are said to be the most prestigious of their type in South Africa.

Ngqulunga (right) won the 29th Alan Paton Award for nonfiction for his **The man who founded the ANC: a biography of Pixley ka Isaka Seme**, while Kalmer received the 18th Barry Ronge Fiction Prize for **A thousand tales of Johannesburg**. Both authors received R100,000 each.

Upon receiving his reward, the former presidential spokesperson Ngqulunga said that 'Sometimes when we look at political problems we face today we tend to glorify the past and present it as if everything was perfect. The story of Seme demonstrates that our past is as complex as our present'.



'n Rits toekennings is ook by die Media 24 Boeke-pryse in dieselfde maand in Kaapstad uitgedeel. Jacques Pauw is met die Recht Malan-prys vir niefiksie vereer vir **The President's Keepers** terwyl Eben Venter sy vyfde WA Hofmeyer-prys vir **Groen soos die hemel daarbo** ontvang het. **Foxtrot van die vleiseters** (1993), **Ek stamel, ek sterwe** (1996), **Begeerte** (2003) en **Santa Gamka** (2010) het hom hierdie prys vantevore besorg.

Marlene van Niekerk (links) het haar tweede Elisabeth Eybers-prys vir Afrikaanse en Engelse digbundels opgeraap vir **In die stilte van die agterkamer: gedigte by die skilderye van Jan Mankes (1889-1920)**. Sy het die prys ook in 2014 vir **Kaar** ontvang.

Ken Barris is vereer met die Herman Charles Bosman-prys vir Engelse fiksie vir sy kortverhaalbundel **The life of Worm and other misconceptions**.

In die kategorie vir jeugromans het Carin Krahtz die MER-prys losgeslaan vir **Blou is nie 'n kleur nie** terwyl Rosamund Haden as skrywer en Tony Pinchuck as illustreerder met die MER-prys bekroon is vir **The all Africa wildlife express** in die kategorie vir geïllustreerde kinderboeke.

Oral History Initiative launched in Elim



Minister Marais handed over recordings to community members



Minister Marais hands over the recordings to the Mayor

Ms Anroux Marais, Minister of Cultural Affairs and Sport, and Mr Paul Swart, Mayor of the Cape Agulhas Municipality, launched the Oral History Initiative in the historical Elim Moravian Church.

Over 100 people from the Elim community attended the launch. Their stories were captured on disk by the Museum Service's Technical Division and the disks were handed over to the Elim Public Library; the Elim Museum and Tourism Centre; as well as members of the community. The department's Archive Services also featured the history of Elim in an exhibition display at the Elim Moravian Church.

Minister Marais emphasized the importance of having

communities' stories told and recorded in order to preserve them in our Museums and Archives for generations to come.

Library Service also produced a booklet containing the written stories of Elim — the first of its kind. Minister Marais handed the booklet over to the various stakeholders to be made available to the community and to visitors to the area.

The Department of Cultural Affairs and Sport (DCAS) encourages communities to capture and preserve their previously untold stories and to keep their history alive by retelling it.

Tania Colyn, DCAS Communication Service

Bellville kunsgalery vier mylpaal



Vader Tyd se simpatie teenoor Bellville se stadskern verkalk toenemend, maar sommige van dié stad se hoekstene bly immuun teen die kloue van verderf.

Daarom was 'n terugblik op die reusesukses — eerder as 'n roubekla oor stedelike agteruitgang — die hooftema tydens die Kunsvereniging van Bellville se sestigste bestaansjaar, wat op 5 Mei vanjaar gevier is.

Die vereniging se gallery was destyds eers geleë in Kruskallaan voordat dit in 1991 geskuif het na Carel van Aswegenstraat om die perseel te deel met die toe-nuutgeopende Bellville biblioteek. Sy naam is ook mettertyd verander na Art.b en sluit deesdae die kunssentrum (waar klasse aangebied word) op die onderste vloer van die biblioteek in.

'n Rits bekende se werke is al uitgestal by die gallery, onder meer Frans Claerhout, William Kentridge, Sue Williamson, Pippa Skotnes en Andries Gous.

'n Erelid van die vereniging, Johan Coetzee, wat al sedert 1978 'n lid is, het tydens die herdenkingsaand vertel: 'Die vereniging het geweldig verander, want Bellville het baie verander.... ons is nie meer in 'n goeie deel van die dorp nie en het minder voete, maar ek dink steeds ons is een van die beste galerye in die land.'

'n Oud-voorsitter van die vereniging, Juria le Roux, het egter bygevoeg, "Ek dink nie mense moet Bellville onderskat nie."

When libraries troll their patrons...



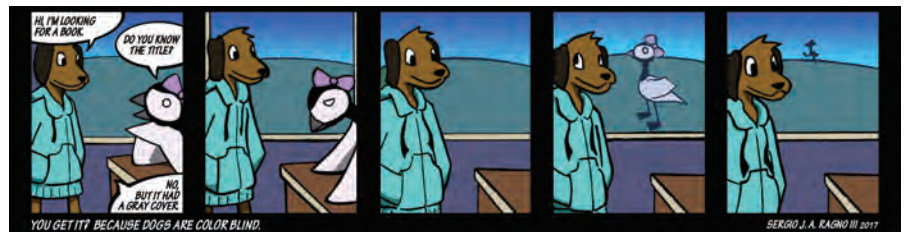
twitter.com/Metafrantic



twitter.com/Karahdactyl

The library feels like a warm, welcoming place where you go to be gently shushed and read in a place that smells like mildew. But behind the scenes, librarians are just as annoyed by customers as any other retailer. Perhaps more.

Twitter user *@Metafrantic* tweeted a photo of a library display of red books with a banner that pokes fun at people's habit of asking a librarian to help them to find a book based on its colour. *@Karahdactyl* responded with a photo of a display of blue books: 'Lolz my library did this too. I took a photo because we used to get this question all the time when I worked at a bookstore.'



It's a phenomenon so widely known, there are even comic strips about it (above).

Aimee Lutkin/www.distractify.com

40 YEARS AGO... | 40 JAAR GELEDE...

Braam Peens

- On page 23 of the **Cape Librarian** of the March 1978 issue, it is reported that 'librarians will be interested to know that 1977 saw a total of 322,552 new books taken into stock in the Library Service. This figure is probably the highest in a decade...'
- The more things change, the more they stay the same: On the same page, the Aliwal North Region Syndicate Library Depot's annual report states: 'We are probably a unique institution in the modern world because we do not have to report either a recession or an inflationary cycle. In short, whilst our reading public has grown tremendously over the last year, the cost to you — our readers — remains the same. NIL.'
- Die voormalige Springbokkaptein, John Smit, word in April gebore.
- Football World Cup hosts Argentina defeat the Netherlands 3-1 after extra time.
- The film *Grease* is released in June, starring John Travolta and Olivia Newton-John (right).
- PW Botha word aangewys as Eerste Minister en John Vorster as die Staatspresident van Suid-Afrika.

- Lank voor die dae van videobande, DVDs — wat nog te praat van die internet — was die jeug reeds hulle tyd tegnologies heeltemal vooruit. In die Oktober 1978-uitgawe skryf Pauline Sutherland van Piketberg Biblioteek, 'Last week a little girl of about eight years old was searching fruitlessly in the juvenile non-fiction. I left the desk and asked if I could help. "Asseblief, Tannie, ek soek vir *Angelique*, die nuwe TV-reeks!'"



Getty Images



(Not so) modern family

by Pieter Hugo

I was raised as one of eight children. My father was a *dominee*. My mother survived us while trying to teach us to survive life. All of this surviving was complemented by lots of talking... much of which happened simultaneously. Especially around the kitchen table during lunch. Picture it: half a dozen school kids all vying for attention in trying to tell their day's stories.

With a handful of older brothers and sisters, I always struggled for a turn to tell my stories. And when I did get to say something I was usually interrupted with: 'Pass the salt, please,' or 'Aag, that's an old story, Mr Lategan told it to us way back when we were in his class,' and 'Pieter, that's way too much syrup on your bread!' Sitting in the middle of the long table didn't help either, because I was forever busy passing condiments up and down the table. I also had a tendency to be fascinated by insignificant things, like the pattern the syrup formed when slowly trickling from the spoon onto my slice of bread. This midday meal madness usually ended with me complaining: 'But I haven't eaten yet!'

We also had a vast extended family, with twenty uncles and aunts that bore an equally imaginable number of cousins. We grew up in Windhoek, while the rest of the family lived very far away in South Africa. There were no cell phones or computers yet, of course. The telephone was only used in emergencies and for arrangements for the annual family holiday, which always involved visiting more of the said extended family only. Instead, my parents had to rely on letters to keep up with family news. But Dad had a very peculiar way of keeping us abreast with the latest familial developments.

In the mornings before school, us kids helped ourselves to breakfast and served our parents coffee in bed. Just before rushing off to school we would gather around the parental bed for Dad's morning prayer, which was to become his co-opted opportunity for dispersing updates on family news: 'Lord, we thank you for the new baby boy born to A and H' and 'Lord please guide Ouma S through her operation today.'

It was only much later in life that I realised how smart Dad was. Maybe he shared his frustration with me in never being able to finish what he wanted to say without interruption. But later, even with a heavenly (or perhaps hellish) ban on the interruption of prayers in place, Dad was rarely afforded the privilege of concluding his prayers appropriately. Rather, they were quite often interrupted by the cacophony of a DKW engine idling outside.

Our daily school transport unit, the DKW, belonged to the De Koks, neighbours a few houses down the street. Anyone below the age of 50 will most probably not know the distinct look and sound of a DKW. It looked like something between a turtle and a stretched VW Beetle, but it had the voice of neither. Imagine a soprano Harley Davidson motorcycle in a huge tin: Like the original Beetles, you could hear it a mile off.

On mornings when dad's prayers were peppered with a disproportionately large incidence of domestic disclosures, proceedings would rapidly terminate with: 'And Lord, please be with uncle J during his time of...'

PRRRRRRT POEP POEP POEP PRRRRRRT POEP POEP POEP
TOOT TOOT TOOT!

Like Jack-in-the-boxes, the school-goers would all jump up, mid-prayer, shouting: 'The De Koks! The De Koks!' and disappear in a stampede of Batas and school bags.

Of course none of us ever heard this, for we'd be long gone by then, but I can just imagine, after the front door finally slammed shut, Dad bemoaning to Mom: 'But I haven't said amen yet!'

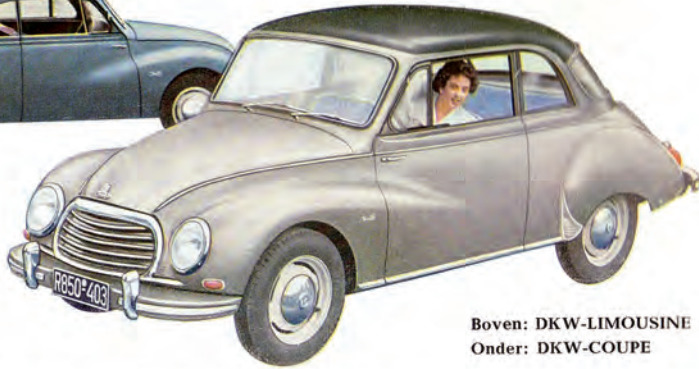
Pieter Hugo is the deputy director of Municipal Support Services at the Western Cape Library Service



DKW 3=6

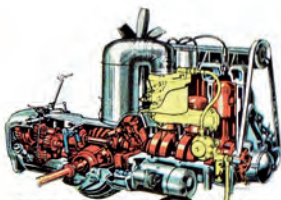
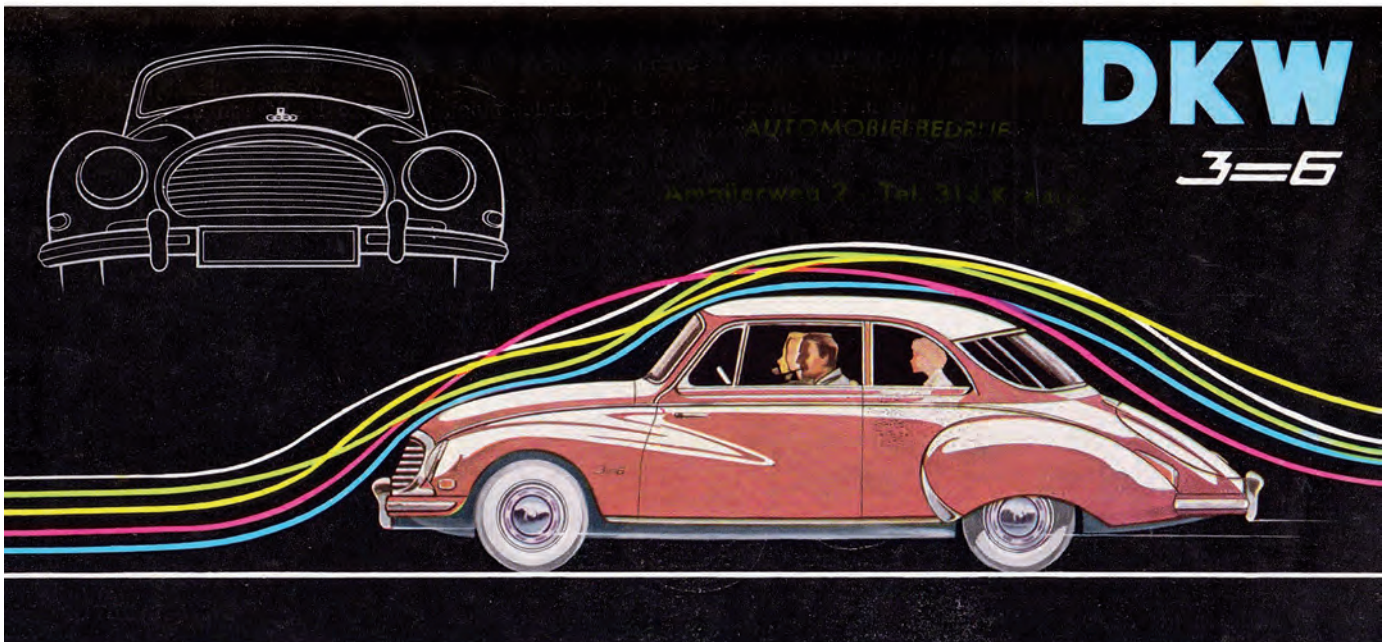


De fraai afgewerkte DKW-Coupé is uitgevoerd in harmonische tweekleurencombinaties. De wagen is voorzien van de bekende gebogen voorruit en sferisch gewelfde achterruit en heeft een smaakvol, tweekleurig interieur. Evenals de andere typen, is ook de Coupé uitgerust met een gesynchroniseerde vierversnellingsbak, sterkere remmen, air-conditioning, verwarming en signaal-licht. Alleen de DKW-Limousine is in uitrusting en vormgeving wat eenvoudiger gehouden.



Boven: DKW-LIMOUSINE
Onder: DKW-COUPE

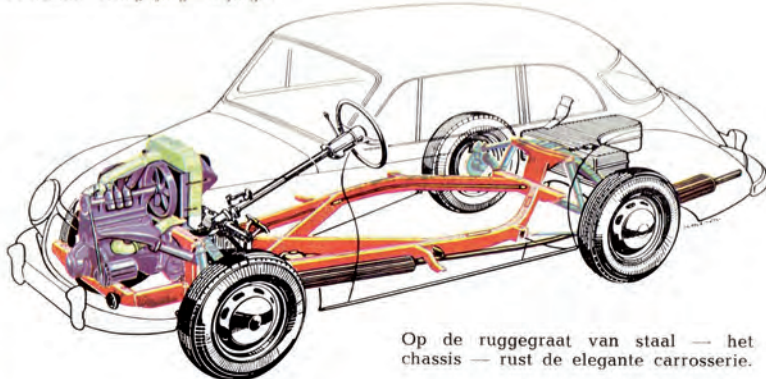
Het model 1956 van de DKW 3=6 is aanzienlijk breder geworden, waardoor de rij-capaciteiten en het comfort nog verbeterd zijn. Door zijn prestaties en zijn elegant, sportief uiterlijk heeft de grote DKW zich in zeer korte tijd een enorme populariteit verworven.



DKW = Veiligheid

Voorwielaandrijving, zweefas, hydraulische Duplex-remmen op vier wielen, gecombineerd met een uiterst solide chassis, garanderen de hoogste mate van veiligheid, die de moderne techniek kan bieden. Al zijn de straten kletsnat, al vriest het dat het kraakt, al staat er een stormwind als een orkaan, de DKW-rijder weet zich veilig. Zo'n wegligging biedt alleen DKW!

De klepeloze DKW driecylinder-tweetakt-lijnmotor heeft een vermogen van 38 pk. Hij is praktisch onverstijbaar en zuinig in gebruik en onderhoud; de zuigers, drijfstan- gen en krukas zijn immers de enige bewegende delen! De gemengde smering met steeds verse olie-toevoer voorkomt vroegtijdige slijtage.



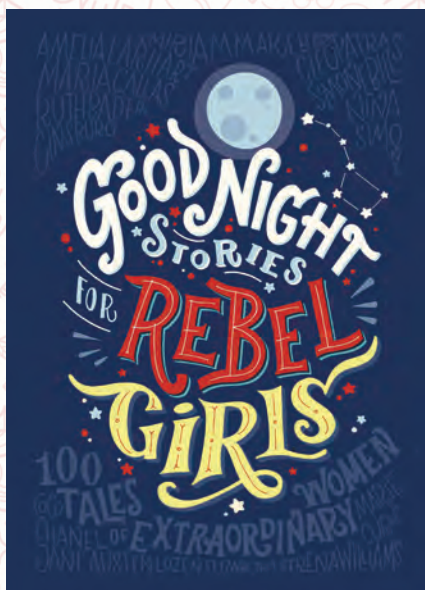
Op de ruggegraat van staal — het chassis — rust de elegante carrosserie.

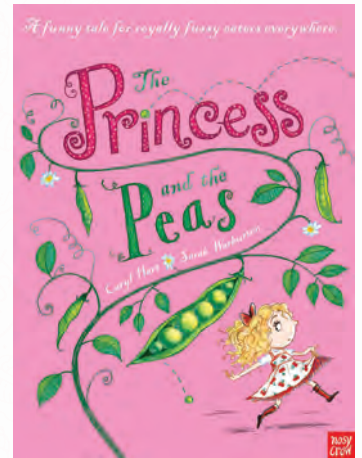
The feminist picture book revolution

by Sarah Kanake

Two-and-a-half years ago I gave birth to my first child. A girl named Olive. I'm a writer and a writing teacher so naturally, our friends and family gave us books. One after another, we unwrapped picture books and added them to the slightly tattered collection salvaged from our own childhoods. In the early weeks of Olive's life, I spent a lot of time looking through those pages and thinking about how I wanted

to raise her and what ethics I felt strongly about passing on to her. Maybe because I was already asking myself these questions, I noticed something in those books. Very few featured strong, empowering girl leads. The same thing was noticed by the authors of a new book called **Good night stories for rebel girls** (2017) and captured in an accompanying video that has since gone viral.





The video opens with a mother and daughter in a bookshop. Together they remove books from the shelf based on their representation of female characters. First, they remove the books with 'zero male characters'. (Three). Then, they remove the books with 'zero female characters'. (Seventy-six).

Then, they remove the books where 'females don't speak' (One hundred and forty one).

Next they ask, do the characters have dreams or aspirations? They remove all the books where female characters are waiting for a prince. No number is provided for these. No number is needed. The shelf that was still pretty full is now virtually empty.

The video ends with the young girl turning to a bookseller off-camera and asking,

'I'm interested in Mars... do you have any books about that?'

Princesses and rebels

I'm a feminist. I'm not what I'd call an anti-princess feminist. I see no reason to pit myself against the princess as a person. Princess is, after all, a job like King or Prime Minister. I know there *are* feminist representations of princess characters in books for children (I discuss a few below) but overall, I, like many feminists, object to the princess as a fictional construct.

Why?

Because the princess common to children's literature is virtually always seen through the lens of her desirability, her romantic contribution and subsequent morality. She works best when she makes the prince his best possible self. When she fixes him. Over time, this princess may grow, new stuff gets added in and old sexist stuff gets carted out, but she's still locked to her male counterpart. She's defined by her 'love' story. This construction is used as a way to package girlhood (and womanhood too), and in that packaging, the princess creates limits for real girls.

But girls are interested in Mars. Where are the books on Mars?

Halfway through the **Rebel girls** video we are introduced to the authors of **Good night stories for rebel girls**, co-founders of Timbuktu Labs, Francesca Cavallo and Elena Favilli (pictured above). They say they wrote the book as a response to bedtime stories where the female characters had no agency. Its 100 stories are about real women who did extraordinary things.

There aren't any pretty pink princesses in this book, but queens are represented. We read about Yaa Asaantewaa, Nefertiti, Hatshepsut and Elizabeth I. Inventors, Olympians, activists, artists, spies, surgeons, scientists. There are women you would expect to see: Frida Khalo, Jane Goodall, Maya Angelou and Rosa Parks.

There are women I'd never heard of like the Irish 'pirate queen' Grace O'Malley, the Nobel Peace Prize winner Wangari Maathai and the 19th Century physician and feminist Mary Edwards Walker. There are also contemporary girls and women like gymnast Simone Biles, sailor Jessica Watson and dancer Misty Copeland. There are a few women missing. I wanted to see feminist Gloria Steinem or former President of Indonesia, Megawati Sukarnoputri, or former Australian Prime Minister Julia Gillard, feminist writer Germaine Greer or author Miles Franklin.

As a first step, **Good night stories for rebel girls** accomplishes what it sets out to do. It takes the frame of the bedtime princess story and populates it with champions, thinkers, artists and activists, but as a social artefact, the book represents so much more. It was funded through Kickstarter to the tune of one million dollars, breaking Kickstarter's record. Favilli and Cavallo originally set out to raise \$400,000 to

print 100 books but interest soon swelled.

Since Olive was born, I've spent countless hours scouring feminist picture book lists online, stalking **A mighty girl** and Amy Poehler's **Smart girls** on Facebook for book recommendations, asking friends, booksellers, googling, and, overall, I've been pleasantly surprised by the number and quality of newish picture books out there for the budding feminist.





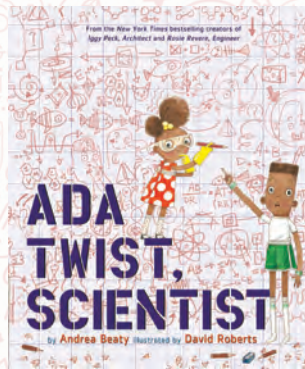
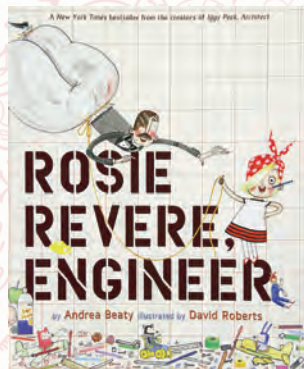
Here are some of my favourites...

Feminist princess picture books

I worked as a bookseller for almost 20 years and if there was one thing I heard daily from mothers, it was that they wanted something other than passive Disney princesses to give their daughters. In **Don't kiss the frog** (2013) by Fiona Waters, Rapunzel would really like to cut off her locks and dye what's left blue. In **The princess and the peas** (2013) by Caryl Hart and Sarah Warburton, 'princess' is a phase, a disease. Ordinary girl, Lily-Rose will not eat her peas and so is diagnosed with 'Princess-itus'. She gets sent to a castle where she trains and works — day in and day out — at being a princess.

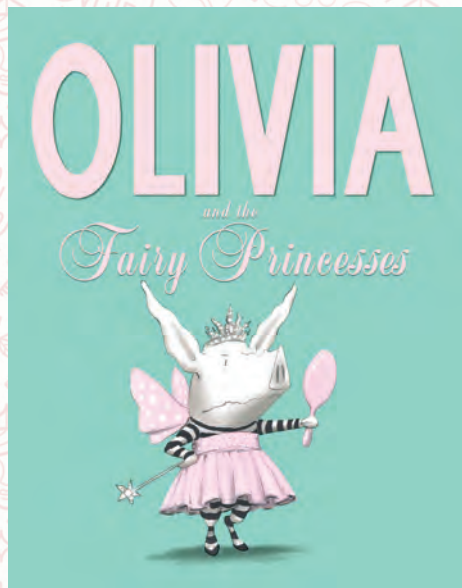
Meanwhile, in Ian Falconer's **Olivia and the fairy princesses** (2012), the fashionable, eccentric, Chanelesque Olivia questions what a princess actually is and why she's always dressed in pink, tiaras and fairy wings. Olivia also confronts the 'whiteness' of this aesthetic by dressing in princess costumes from around the world and asking why the default for princess isn't one from India, or China. In the end, Olivia decides she doesn't want to be a princess. She'll be a queen instead.

Lots of other girls in contemporary picture books come to a similar conclusion as Olivia. Some don't even see the argument as relevant, or part of the story. These girls are often inventors or scientists.



Feminist science and inventor picture books

Leading the charge here are **Rosie Revere, engineer** (2013) and **Ada Twist, scientist** (2016) by Andrea Beaty (illustrated by David Roberts). In Beaty and Roberts's series, Rosie Revere is an aspiring inventor and niece of the real Rosie the Riveter. Her classmate, Ada Twist, is a gifted, if somewhat mess-making scientist. Another notable book in this category is **The most magnificent thing** (2014) by Ashley Spires.



"Why is it always a pink princess? Why not an Indian princess or a princess from Thailand or an African princess or a princess from China?"



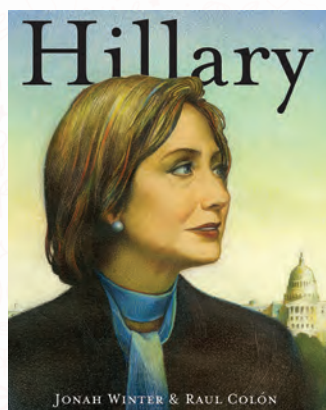
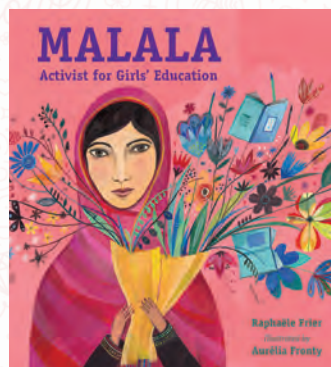
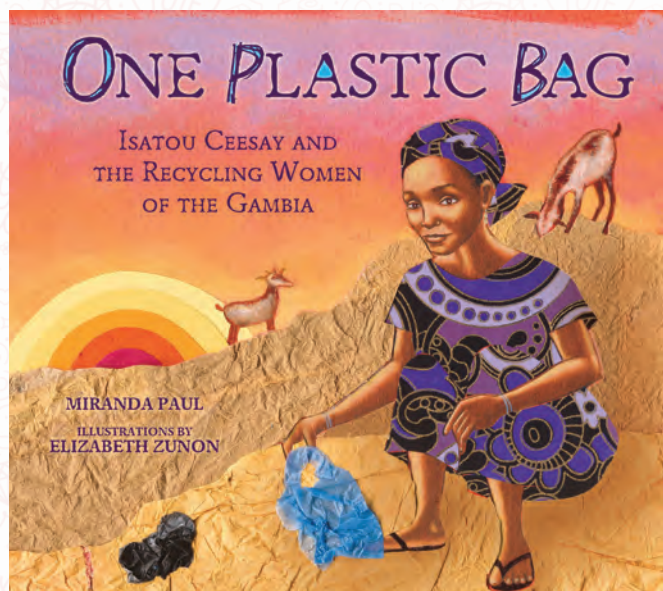
"There are alternatives."

These books position science and inventing as central to the story. The lesson of **Rosie Revere, engineer** isn't that girls should invent, but that you should never let mistakes or failures keep you from inventing. The lesson of **Ada Twist, scientist** isn't that girls should be scientists, but that parents should accept their children for who they are, no matter how messy it is. These books don't argue that girls should be inventors and scientists: they suppose they already are.

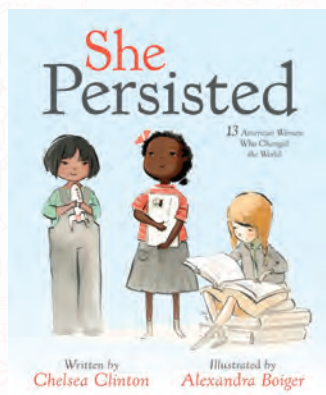
Feminist activist picture books

The next category of arming young girls with heroes are stories (mostly non-fiction) about activist girls, such as the unstoppable Malala Yousafzai. There's **Malala: activist for girls' education** (2017) by Raphaela Frier and illustrated by Aurelia Fronty, **Malala Yousafzai: warrior of words** (2014) by Karen Leggett Abouraya, illustrated by LC Wheatley, and a bunch of others detailing her extraordinary story.

Books about broader activism (such as the right to vote, conservation, segregation) featuring females include **One plastic bag; Isatou Ceesay and the recycling women of Gambia** (2015) by Miranda Paul and illustrated by Elizabeth Zunin and **The youngest marcher; the story of Audrey Faye Hendricks, a young civil rights activist** (2017) by Cynthia Levinson.



Collin Amster Baker thought girls should also have the chance to make their mark on the world. So she took Ruth to the library. On the shelves were stories of girls and women who did big things. Ruth read about Nancy Drew, girl detective. She discovered Amelia Earhart, daring aviator. She learned of Athena, goddess of Greek myths. Here were independent girls and women, taking charge. Ruth read her way into this world. Around her, the sweet scent of books blended with savory aromas from the Chinese restaurant downstairs. Delicious! A girl could be anything.



Feminist political picture books

There is power in the political picture book to reveal the marginalised stories of women in politics, but only space in this article to mention a few. So I'll start (of course) with **Hillary** (2016) by Jonah Winter, a biography of Hillary Rodham Clinton. Winter has had a number of political picture books published, including one about the work of Gertrude Stein and Alice B Toklas, and Hillary's daughter Chelsea Clinton has also written a picture book called **She persisted**. According to a recent tweet from Clinton, it is about 'women who didn't take no for an answer'.

My favourite in this category is, **I dissent: Ruth Bader Ginsburg makes her mark** (2016) by Debbie Levy, illustrated by Elizabeth Baddeley. **I dissent** uses Ginsburg to introduce ideas



around working mothers, persistence, shared domestic responsibilities and stay-at-home dads. The book explores the language of dissent while showing the (completely lovable) liberal US Supreme Court justice in her real life, thereby positing the girl with a voice as something special, but nonetheless natural.

We can't talk about political picture books without also mentioning **Madam President** (2008) by Lane Smith. This book follows a little girl (in a flared pantsuit!) as she imagines how she would preside over her country and develops the qualities she will need for the job. Qualities like calmness and wisdom, diplomacy and humility.

Feminist non-fiction/history/biography books

One of my favourite picture books in this category is **Amazing babes** (2013) by Eliza Sarlos, illustrated by Grace Lee. Each page introduces us to a famous woman from history with a line such as, 'I want the vision of Miles Franklin' or the 'compassion and commitment of Mama Shir!'. It also includes unusual women such as fashion blogger, Tavi Gevinson.

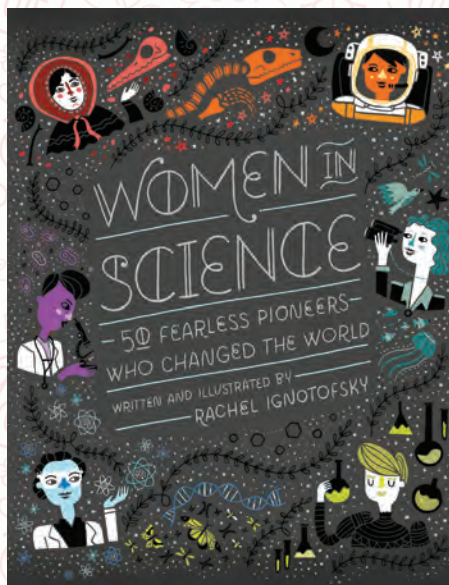
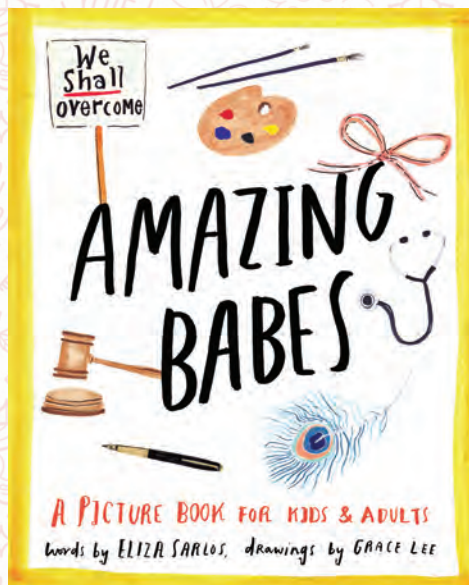
If you want to know more about any of the women in the book you can look them up in the index pages (Hedy Lamarr, I discovered, was an inventor!) This book speaks to a long history of women, and its framing device allows for a clear and deep

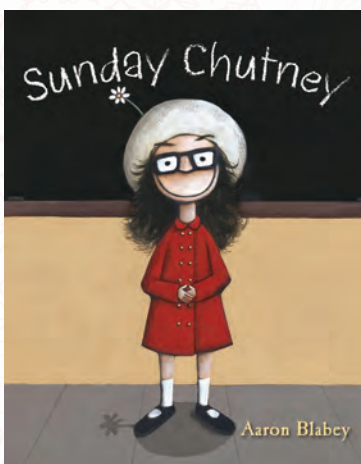
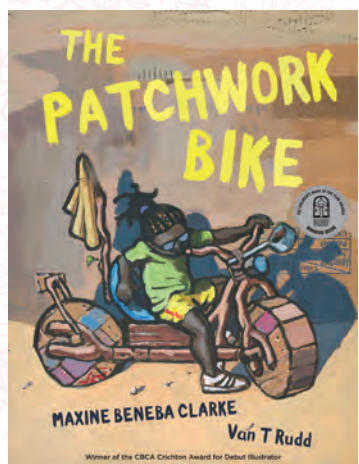
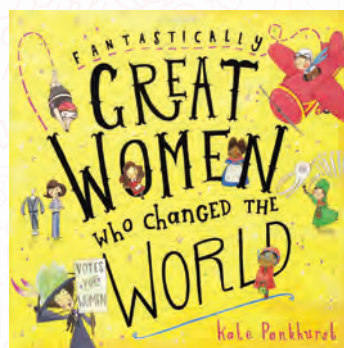
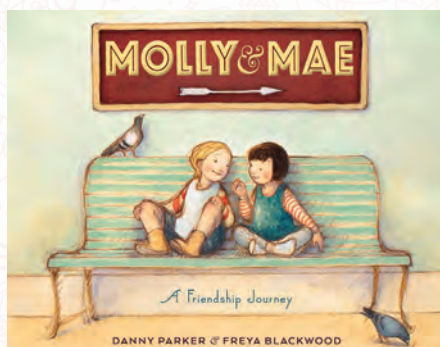
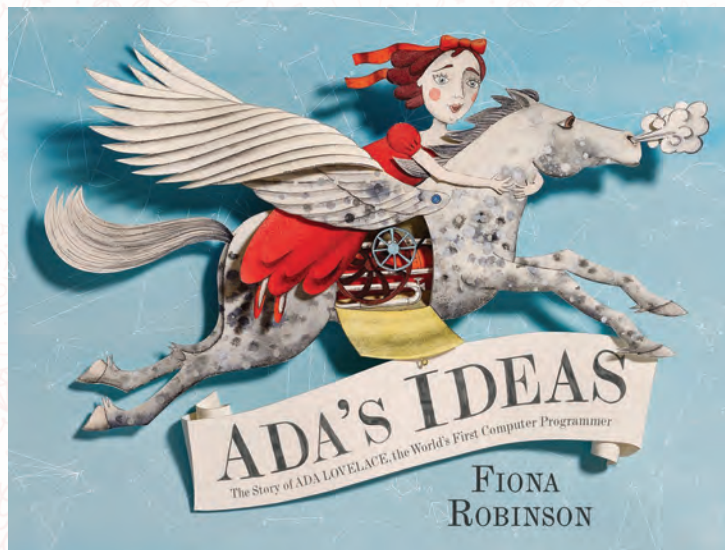
reading of why each woman is important, and what modern girls can take from their lives. It only has one line per page/per illustration and uses repetition throughout, so it's great for younger readers.

Another recent series, **Little people, big dreams**, brings together a writer and illustrator to tell the story of a famous woman. There are six books in the collection — about Frida Kahlo, Marie Curie, Coco Chanel, Agatha Christie, Maya Angelou, and Amelia Earhart — with three more to be published later.

Meanwhile, a few months ago, I stumbled across a list that introduced me to a treasure trove of recent biography picture books that amplified, uncovered or exposed the stories of women whose work had changed the world.

These include books about scientists like, **Ada's ideas: the story of Ada Lovelace, the world's first computer programmer** (2016) by Fiona Robinson, **Swimming with sharks: the daring discoveries of Eugenie Clark** (2016) by Heather Lang, illustrated by Jordi Solano and **Rachel Carson and her book that changed the world** (2014) by Laurie Lawlor, illustrated by Laura Beingsnesner. There are also several great collection books for older readers, such as **Women in science: 50 fearless pioneers who changed the world** (2016) by Rachel Ignatofsky, and **Fantastically great women who changed the world** (2016) by Kate Pankhurst, a descendant of suffragette Emmeline Pankhurst.





What about non-American English fiction?

Australia doesn't have the same number of overt feminist picture books as, say, the US but that doesn't mean we don't have empowering books for girls, about girl characters.

My favourite 2017 CBCA shortlisted book, **The patchwork bike** (2016) by Maxine Beneba Clarke and illustrated by Van T Rudd, is a glorious picture book about a girl (and some other kids) living on the edge of the no-go desert. Together the kids build a bike from scraps, while Clarke and Rudd build a story about freedom and creativity and inventiveness.

Another favourite of mine is **Molly and Mae** (2016) by Freya Blackwood and Danny Parker. This is a story about two very different little girls who meet, become friends, and fall out during a long train ride. It's a sincere and very realistic look at the often complex relationships and power dynamics between girls, set against a magnificent (moving) Australian backdrop.

My absolutely favourite girl picture book hero is Aaron Blabey's **Sunday chutney**. Stylish, outgoing, funny, resilient and creative, Sunday sometimes feels out of place, and struggles when she has to move and go to a new school. But Sunday has a powerful weapon in her confidence and wry sense of humour.

Finding your own rebel girl

Good night stories for rebel girls is not just a book. It's a protest. We wanted it, we funded it, we saw the gap and refused to leave it alone. But the best part of the book, and what really sets it apart from the others I have mentioned, is the last two pages before the acknowledgements. One says 'Write your story', the other, 'Draw your portrait'.

The book invites girls to write themselves into history. To be visible. To be seen. To have their wisdom heard.

I look forward to reading the story my daughter will write in this book one day, and seeing how she will represent herself. I won't know what kind of rebel Olive will want to be for a few years yet, but until that day I'll read her these stories, and urge every mother to do the same.

Sleep well, girls.



This article first appeared on theconversation.com and is republished with permission.

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Photo: qut.edu.au



What happens when you try to read *Moby Dick* on your smartphone?

by Naomi Baron

These days, when most of us think of a 'book', we have in mind something around nine inches by six inches, with mass market paperbacks shaving off an inch or two in each dimension.

But digital reading has redefined presuppositions about size and, more importantly, about what format is best for what's being read: text messages, news articles, textbooks or fiction.

Conventional wisdom (including my own) typically suggests that serious digital reading calls for ample screen size (at least a tablet or e-reader), while one-off encounters with sports updates or tweets are fine on mobile phones.

But these rules of thumb are crumbling as users increasingly abandon larger mobile devices like Kindles and Nooks in favour of an all-purpose phone. While sales of e-readers and tablets are slowing, the real growth is in smartphones. In 2017, more than 1.5 billion smartphones were sold worldwide. With many newer generations of smartphones offering bigger screens — along with continued advancements in screen resolution — readers are turning to their mobiles for more and more of their onscreen reading.

Does size matter? For most of us, yes. When the reading platform size shrinks, it's harder to focus on complex arguments or story lines. No wonder the bestselling e-books tend to be romance and erotica.

It's become commonplace to invoke Herman Melville or Leo Tolstoy when arguing about what kinds of reading work (or

don't work) on which digital media. 'No one would read **War and peace** on a mobile phone', you might say — but that's exactly what journalist Clive Thompson did in 2015. Expediency was his basic motivation — knowing he was unlikely to lug the print version around with him, he turned to the device he was already carrying: his phone.

Thompson's success story (he went on to polish off **Moby Dick** and **Crime and punishment** on the phone) can be interpreted in two ways: 'I told you so' or 'the exception proves the rule.' Knowing Thompson's work, I'm confident he proved a serious reader of these meaty texts. But when my university students try the same feat, they often admit the results are more questionable.

To be fair, the main challenge of reading on mobile phones or smartwatches isn't size, per se. (Historically, readers have been absorbed in books fitting in the palm of their hand — especially prayer books or poetry.) Rather, for the majority of readers, the issue is mindset. For those lacking self-discipline, there is Freedom software, which blocks internet access on digital devices if you're trying to get some work done. Either way, reading serious literature on a mobile phone (rather than restaurant reviews or gossip) takes a level of concentration and self-discipline that few have.

Five hundred years ago, when people prayed using a book no larger than a mobile phone, there was no chance of being interrupted by a text message or a tweet. Today, our handy



pocket devices are laden with temptations that snatch our attention away from an author's words.

And distractions aside, there's still the question of whether or not we can comprehend text on small screens at a level comparable to text in printed books or magazines. Here, there are several intertwined components: size, text length and the digital (as opposed to print) medium.

For size, when reading on a small digital device, the number of characters visible at one clip is abridged, from around 200 (on a mini-tablet or large smartphone) to, at best, a few dozen on a smart watch. Digital reading entails continual scrolling, and there's little prospect of seeing a two-page spread (an essential format of the codex for nearly 2,000 years). Reading specialist Anne Mangen argues that constant scrolling on digital devices undermines mental absorption.

Now think about how much text people are willing to tackle in the first place. In the age of tl;dr ('too long; didn't read'), those who read onscreen — even comparatively big screens — show less patience with lengthy prose (longreads.com informs time-conscious readers how many words each piece contains and how long it should take to work through them). As screens get smaller, it's wildly unlikely that even our current attention spans will hold steady.

Finally, consider the medium itself. My research on university students in five countries revealed that 92% believed they could concentrate best when reading in print, not on digital devices.

If you're reading on a laptop or average-sized tablet or e-reader, at least the physical spread of text offers an in-your-face inducement to read. As screen size shrinks, so, I'll wager, does the mental holding power of a tiny window that displays only a small amount of text at a time.

Once upon a time, reading was literally a big deal. Children actually learned to read by following the adventures of Dick, Jane and their dog Spot. My own first Dick and Jane primer was physically outsized — picturesquely called an elephant folio — measuring about 20 square inches and set in what seemed like 200 point type.

For me and others of my generation, those mammoth folios were a sign of the importance of reading. With today's small-screen digital devices, can reading still be a big deal? For most of us mere mortals who yield to distraction and assume size matters, the answer will often be 'no'.

This article first appeared on theconversation.com and is republished with permission. Naomi Baron is a linguist and professor of linguistics at the Department of Language and Foreign Studies at American University in Washington, DC



Reading assists visually disabled people to see

by Ronel Mouton

On 31 October 2017, doctor Wilhelm van Deventer, who specialises in narrative research and counselling, addressed a group of George and Knysna library professionals about the needs of the visually impaired person.

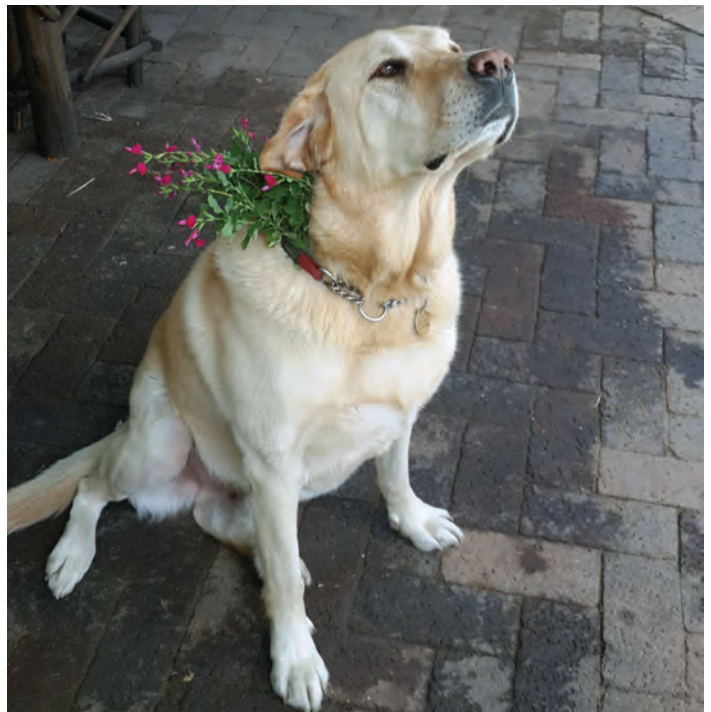
Dr Van Deventer — who has a visual ability of 0.6% — completed his secondary education at the Pioneer School for the Blind, Worcester. He has been a member of several boards of management of institutions serving the disabled and has since the 1990s played an active public role regarding awareness, education and activism in the interest of people living with visual disabilities. During the past decade he particularly promoted the rights of guide dogs and their owners.

Accompanied by his guide dog, Tonto, Van Deventer gave an informative and humorous account of his experience as a visually impaired reader:

The journey from carrying the Braille version of the Bible in a wheel barrow to being able to listen to CDs, DVDs, audio and electronic books nowadays tells the story of the reading world of the visually disabled person.

Growing up in a home where Wilhelm was not exposed to any literature, it was his Aunt Lenie who made sure that he had something to read during his weekend and holiday visits to her.

At the age of nine she and Wilhelm travelled to Windhoek by train. He can't remember the name or



author of the children's book, but it made the four-day long trip much shorter. In his foster sister's windowsill he hung his legs out of the window and sat reading. About halfway through the book he could no longer see the print and never finished reading the story.

The rest of his primary school years were a case of merely surviving on text books and notes from the black board which he in any case found difficult to read. So, when his vision deteriorated further, he switched to the Pioneer School for the Blind in Worcester.

There he was introduced to Braille, large print books, audio literature on those big-reel audio tapes and reading with a closed-circuit reading apparatus. Then came cassette tapes and later CDs. Now, the reading world of visually disabled people has expanded to CD audio books, as well as electronic literature on the internet.

The major issue is — how to engage our deep rural and marginalised people with visual disabilities through all these advancements?



Doctor Wilhelm van Deventer and his guide dog, Tonto

It is not possible for every central library, branch or mini-library to have a mini-library for the blind. What is, however, of great importance, is for everyone and all these service points to reflect the right professional attitude and to be able to access other resources in order to assist readers with visual disabilities.

According to Section 4(1)(c) of the South African Public Library and Information Services Bill, *special measures must be taken to ensure equitable access to services, including measures to facilitate, promote and ensure access by people with disabilities and other categories of persons disadvantaged by unfair discrimination.*

Section 4(1)(e) of the same Bill also states that services *must be provided in a manner that facilitate, promote and develop the information literacy and electronic communication and technology skills of library users, particularly people with disabilities and young children.*

The mandate for public libraries to provide an inclusive service that caters for the needs of all communities is thus clear. This will ensure that the quality of life of all citizens is improved.

'When a blind person arrives at the counter, please introduce yourself and speak directly to that person and not the person next to them. Look them in the eyes, irrespective of whether they can look you in the eyes or not. Treat them as you would treat any other client.

'Visually disabled people have brains, ears to hear, noses to smell, mouths to taste, emotions to feel and minds to think. Library personnel don't have to speak down to us as if we can't understand or to speak louder as if we are deaf. We are normal people who happen to be blind.

'And, if you cannot help us directly, please be informed of the existing resources which you can draw on in order to attend to the needs of people with visual disabilities. One such resource is the South African Library for the Blind in Grahamstown. Braille and audio books can be ordered or you can assist visually disabled persons to register as members of Blindlib who can then order reading material directly.*

'Should visually disabled people enter your library with a guide dog, please relax and welcome both owner and dog. Guide dogs have a legal right to enter all public spaces.

'Guide dogs are thoroughbreds that undergo intensive training. For a year after their birth, voluntary puppy walkers take them into their homes and teach them strict discipline as well as social skills. They then undergo six months of detailed work training at the South African Guide Dog Association in Cape Town and Johannesburg. Once owner and dog are introduced, 21 days of joint training takes place at the respective centres and thereafter a week in the owner's home environment.

'These dogs are therefore very well-behaved, harmless and extremely loving. Should you come too close, you might be blessed with a lick of your face.

'Reading assists visually disabled people to see. This is true of all people, but even people who were born blind develop a vision of their own through books.'

*Contact Helen Samuel on 046-622-7226 or email at helen.samuel@salb.org.za for more information

Ronel Mouton is the assistant director of the Eden and Central Karoo regions at the Western Cape Library Service.



SKRYWERS GESELS

Wilna Adriaanse vat dit soos dit kom

saamgestel deur Francois Verster

Op 'n koel wintersmiddag ontmoet ek die skrywer Wilna Adriaanse by 'n restaurant in Brackenfell. Sy is 'n aanvallige dame wat nogal nie soos 'n skrywer lyk nie — bygesê, hoe lyk 'n skrywer regtig? — maar ek bedoel sy het geen kunssinnige *airs* nie, praat nie soos sommiges met 'n tuitmondjie en fladder nooit haar wimpers nie. Sy is Wilna, en sy het niks om te bewys nie, punt. Soveel kreatiewe mense probeer tog maar optree soos hulle dink die publiek verwag hulle moet wees, en ek is verlig wanneer ek skrywers ontmoet wat bloot mense is.

Ons gesels eers oor dit en dat en sy vertel my dat sy en haar man onlangs 'n nuwe ontleding met 'n olifant gehad het. Die voertuig waarin hulle was, is afgeskryf. Maar hulle leef, dis wat tel, en dis een van die dinge wat enigeen in Botswana, waar hulle nou woon, kan oorkom.

Toe haal ek my vraelys uit, die een wat ek an elke skrywer waarmee ek 'n onderhoud vir **Kaapse Bibliotekaris** voer voorlê, en ons praat daaroor.

Het jy al op skool geskryf en gedroom van skrywer word?

Nee, nie vroeg al nie, wel geskribbel, stories opgemaak en stories uitgespeel, soms met maatjies. My ma was 'n groot leser.

Dink jy dis 'n voordeel om 'n veelsydige skrywer te wees? Of is spesialisasie tog beter?

Die wêreld hou van 'brands' — om sodoende spesifiek te weet wat hulle koop. Tog sal ek dan en wan iets anders wil skryf.

As iemand sê: "n Skrywer is net regtig 'n skrywer as hy/sy romans skryf," wat sal jou antwoord wees?

Nee, ek stem nie saam nie — seker net as jy 'n roman geskryf het!

Wat is jou gevoel oor die impak van resensies en literêre pryse?

Op sosiale media is elkeen 'n 'resensent'. Maar daar is baie goeie resensies. Wat pryse betref: dit moet nooit die doel van skryf wees nie, maar dis steeds goed om waardering te verkry. 'n Skrywer behoort nie 'n storie te manipuleer om polities korrek te wees nie, maar eerder eerlik en suiwer skryf.

Praat jy ooit oor manuskripte waarmee jy besig is, of voel jy ook jy praat dan die storie uit, eerder as om dit uit te skryf?

Ja, maar jy moenie die storie se energie weggee as jy daaroor praat nie. Jy moet die energie nie verstrooi nie, maar dit eerder gebruik om te skryf.

Werk jy direk op 'n rekenaar, of skryf jy eers met 'n pen of 'n potlood?

Ek tik op 'n rekenaar.

Het jy 'n spesiale plek waar jy verkies om te skryf en het jy 'n ideale tyd van die dag wat jy wil kreatief wees?

Ek het 'n studeerkamer, maar het geleer om in vliegtuie, hotelle, lughawens te werk, omdat my man op verskillende plekke werk en ek nie kan wag vir die ideale plek of geleentheid nie. My skootrekenaar reis saam. Dis wel moeilik as ek nie al my boeke by my het nie. Ek sit dikwels buite en werk as ons in Botswana is.

Van watter deel van skrywer wees hou jy die meeste, en van watter deel hou jy die minste?

Navorsing is lekker, en as daar klaar iets geskryf is, om dit te verfyn. Te veel navorsing kan natuurlik ook opmerklik wees; die skrywer behoort nie die lesers te probeer beïndruk nie.



Biografie

'Ek is eerstens 'n storieverteller en dan 'n skrywer...'

Wilna is met die rooi sand van die Kalahari tussen haar tone gebore. Dis 'n wêreld van stories, mites en legendes. En elke persoon in daardie wêreld is eintlik 'n storieverteller in eie reg. Sy noem dit die wêreld waar vrae met stories beantwoord word.

Sy word egter tussen die berge en wingerde van die Breëriviervallei groot en nadat sy matriek op Worcester voltooi het, gaan studeer sy verder aan die Universiteit van Stellenbosch.

Hier ontmoet sy vir Deon Adriaanse en na voltooiing van haar honeursgraad in Ontwikkelingsadministrasie, trou hulle en verhuis Giyani toe, waar hulle by die Kantoor van die Kommissaris-Generaal werk.

Na drie en 'n half jaar in die Laeveld trek hulle terug Kaap toe waar hulle eersteling in 1985 gebore word. Sy word 'n voltydse ma en gedurende die volgende vyf jaar word nog twee seuns gebore. Intussen studeer sy sielkunde deur UNISA.

'Dit was die jare van boeke, bottels, doeke, tandekry, eksamen skryf, werkstukke en waterpokkies, alles deurmekaar.'

In 1999 stuur sy 'n manuskrip vir Lapa uitgewers en **Die wingerd sal weer bot** verskyn in 2000 onder die skuilnaam, Wilmine Burger. Drie verdere boeke — **'n Heildronk op die liefde**, **Die kleur van liefde** en **Brug van woorde** — verskyn onder dieselfde skuilnaam oor die volgende drie jaar by Lapa. **'n Heildronk op die liefde** wen in 2002 Lapa se Liefdesverhaaltoekenning van die jaar.

In 2001 verskyn **'n Ongewone belegging** — die eerste boek onder haar eie naam — by Tafelberg uitgewers as deel van die Jasmyn onderafdeling.

Sy begin in 2009 met haar Meestersgraad in Kreatiewe Skryfkuns aan die Universiteit van Kaapstad, onder leiding van Professor Etienne van Heerden.

Wilna woon sedert 1987 in Durbanville saam met haar man Deon en drie seuns, Cobus (Beer), Jaco en Johann.

Volgens haar het sy sedert sy in graad een leer lees het, nog nooit weer opgehou nie en die huis is vol boeke. Boeke is haar verslaving.

'Ek kan ook nooit nêe sê vir 'n goeie flik, 'n gesellige kuier of 'n vakansie nie. As ek in die antieke tye geleef het, sou ek heel waarskynlik 'n storieverteller op die markplein gewees het, want by die huis sou daar nie veel nut vir my gewees het nie.'



Wilna saam met haar seun, die akteur Beer Adriaanse

As jy 'n storie begin verbeel, is die verhaallyn die belangrikste of die karakters?

Ek begin met 'n karakter, en hy kom met 'n hoek aan [om die leser in te trek].

Watter van jou skryfsels, in watter genre ook al, lê jou die naaste aan die hart?

Moelik om te kies, kan nie regtig sê nie.

Wat bedoel jy met: 'Ek is eerstens 'n storieverteller, dán 'n skrywer'?

Ek sien myself nie as 'n tegniese skrywer nie. Die storie is die belangrikste, soos die mondelinge tradisie waarmee ek grootgeword het.

Het jy enige idees oor wat die regering kan doen om 'n leeskultuur te help vestig?

Minder belasting — boeke kan soveel goedkoper wees, en biblioteke moet sterk gemeenskapsplekke word.

Hulle beweer dat die Afrikaner besig is om uit te sterf, dat die groep oor 20 jaar skaars twee persent van die land se bevolking gaan wees. Indien dit so sou wees, dink jy die krimpemde lesersmark gaan die boekbedryf kelder?

Ja, hieroor is ek ook bekommerd. Ek raak bang want dit voel as 'n instansie soos 'n universiteit Afrikaans verskraal, wat gaan dan nuut wees, wat gaan gebeur? Die jonger generasie is ingestel op vernuwing. So dit kan 'n domino-effek wees. Ook is daar ouers wat al minder vir hulle kinders lees, so ja, ek het kommer in my hart daaroor.

Hoe sien jy die toekoms van misdadafiksie in Suid-Afrika?

Dit is baie gewild, dalk vir nog 'n paar jaar. Ons sien daarin nog orde om ons, en wil glo dinge wêrk. Ons lees en verbeel, beswêr as't ware die verkeerde dinge rondom ons, want die kriminele kom tweede in boeke — ons smag daarna, ons wil dit glo.

Het boekfeeste jou as skrywer bevoordeel, en indien wel, hoe?

Ja, dis 'n stimulus, en kry die skrywers bymekaar, asook hul lesers. Die Woordfees doen wonderlike werk — by ander feeste het die boek-aanbod baie afgeskaal. Hulle kan sommer drie of meer skrywers nooi om met mekaar te praat, dan kry jy drie, of meer, vir die prys van een.

As jy kon kies, sou jy spesifiek op ontspanningsromans fokus of dalk ernstiger skeppingswerk, sê maar soos 'n JM Coetzee?

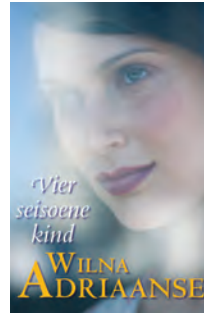
Ek verkies spanningsromans met 'n bietjie lyf om, meer as net 'n oop-en-toemaak boek. Ek skryf ook nou misdadromans. Die tema is relevant.

Jou assosiasie met die platteland — kweek daardie omgewings storievertellers?

Ek kan dit nie kategories sê nie, maar storievertel is definitief 'n vorm van vermaak in daardie gemeenskappe, weens isolasie, daar was niks anders nie. As jy vir hulle 'n vraag vra, word dit sommer 'n storie — dis 'n tradisie, 'n oorspoel-effek. Ek is spyt ek het nie meer aandag aan my ouers se stories gegee het nie.

Jou MA in Kreatiewe skryfkuns by Etienne van Heerden, hoe het dit jou gehelp?

[Sy dink lank.] Ja, dit het my laat skerper kyk na woorde en die betekenis van elke woord. En die konsep van *less is more*, om woorde spaarsamiger te gebruik. As jy een woord kan gebruik, hoekom méér gebruik?



Beskryf die verhouding met jou uitgewer kortliks – skakel jy met een persoon, of is daar nie juis ’n persoonlike verhouding nie?

My uitgewer is my eerste leser, my biegmoeëder. Baie belangrik.

Het jy ’n tema of temas, dinge wat jou naby aan die hart lê, waaroor jy spesifiek skryf, soos die liefde, of is dit maar hoe die stories hulle eie loop neem?

Ja, mense in hulle totale vorm; van liefde tot hartseer, ook die *slice-of-life*-tipe, ook by films. Daar moet ’n prosés wees, jy moet darem vorentoe gaan, groei. En introspeksie doen, nie net oppervlakkig lewe nie, deure oopmaak... maar, is kreatiewe mense nie meer geneig om introspeksie te doen, in die spieël te kyk nie? Jy móét darem vrae vra.

Het Wilna Adriaanse ’n bucket list?

Ek wil nog reis, wil nog plekke sien, byvoorbeeld Italië, waar ek al was, en Israel, oor die óúdheid, dat dit nog bestáán, fassineer my, ook soos Rome. Ek sal ook graag ’n draaiboek en ’n verhoogstuk wil skryf.

Met ons bespreking van die vraelys afgehandel, praat ons oor skrywers wie se werk ons bewonder, of wat ons al ontmoet het, en oor skryfkursusse, soos die SA Writer’s College, en Wilna se betrokkenheid daar as tutor, oor tipiese foute en versugtings van beginner-skrywers. En oor kommunikasie, veral swak kommunikasie soos op Facebook, oor verdomming, ook op skool waar kinders nooit geleer word om hulle gedagtes in ’n werkbare orde te formuleer nie, en om vra te vra nie. Ons kom ooreen dat skrywers dit namens die publiek moet doen – en hoop die publiek sal dan die moeite doen om te lees! Ek ry later daar weg, diep onder die indruk van die gravitas van die persoon met wie ek kon gesels het, en ek voel verlig dat Afrikaans nog sulke skrywers het.

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*Nota: Alle titels in voorraad

Dr Francois Verster is ’n historikus, argivaris en skrywer



The Nelson Mandela footage you never saw

by Freddy Ogterop

On 11 February 1990 Nelson Mandela was released from the former Victor Verster maximum security prison outside Paarl. The image of him, holding hands with his then-wife, Winnie, exiting the gates is one that is etched in the memories of all South Africans and, for that matter, those of people throughout the world.

Though most news agencies were represented, all television coverage was managed by the SABC. In the run-up to Mandela's release on the day, viewers watched as reporter Clarence Keyter, who had not been warned beforehand, valiantly endeavored to fill an hour-and-a-half with anticipatory waffle while the cameras were locked on the prison gates — and for more than one reason, not least that at the time few people knew what Mandela actually looked like.

Among the select few were members of his closest family, his fellow prisoners on Robben Island, and of course, some of the warders. The rest of the world only had a few early photographs to rely on, but as he was a banned person in South Africa, no images of him were allowed to appear in any local publication.

After what felt like an eternity, Nelson Mandela finally emerged and promptly disappeared again, as the actual walk out of prison had been stage-managed for the international press.

A journey by car followed to the Grand Parade in Cape Town, where he would address a crowd estimated at 50,000 along with a large media contingent. The following day Mandela held his first international news conference at Bishopscourt, the official residence of Archbishop Desmond Tutu. There is an insightful documentary called *Welcome Nelson* (2010) by filmmaker Craig Matthew, who turned his camera around to focus on the media competing for Mandela's attention. The following day Mandela addressed a huge gathering at the FNB Stadium in Soweto at an event that was also widely covered. After that the floodgates opened and as he travelled the world, no-one would ever have to wonder again what Nelson Mandela looked like.

Prior to these momentous days however, there were, in fact, several pieces of earlier footage shot before Mandela's imprisonment, along with a few rare segments caught during the 27 years he spent in custody. Some of this material was used in television programmes of the time and was subsequently incorporated in films dealing with aspects of South African history and specifically that of the African National Congress. This is the footage that has been identified:





1952 – A short sequence of Mandela accompanying a visiting British journalist on a walk through Orlando (sometimes said to be Sophiatown). It was shot by Dennis Towler for use in the first programme in a six-part series on race relations throughout the world presented by Christopher Mayhew, a Labour Party MP. Broadcast on 1 December 1952, it was produced by Grace Wyndham Goldie, the head of the BBC Television Talks Department. Individuals interviewed for the occasion included Noni Jabavu and HHH Bierman of the South African Embassy in London. The footage was also used in *Black and white in South Africa* (1957), a film produced by the National Film Board of Canada for a series entitled *The Commonwealth of Nations* (<https://archive.org/details/blackandwhiteinsouthafrica>).

1957 – A BBC *Panorama* programme (*Union of South Africa*, shown on 24 June 1957) includes a remarkable sequence of all the Treason Trialists grouped together outside and singing an anti-apartheid song critical of the then Prime Minister, JG Strydom. In the middle of the group is an unidentified Nelson Mandela, with Helen Joseph next to him and Ruth First next to her. Woodrow Wyatt was the reporter, Michael Peacock the producer and the cameraman was the BBC's Peter Hamilton.



1961 – On 31 January 1961 the Dutch radio and television station AVRO broadcast a programme called *Boeren en Bantoes*², in which journalist and political commentator GBJ Hiltermann discussed the apartheid policies of the government of the time. About eight minutes into the programme there are a few brief interviews with anti-apartheid leaders, including ZK Matthews and Helen Joseph,



Nelson Mandela in Umtata, 1937
commons.wikimedia.org

during which Mandela states: 'From the very beginning the African National Congress has set itself the task of fighting against white supremacy. We have always regarded as wrong for one racial group to dominate another racial group, and from the very beginning the African National Congress has fought without hesitation against all forms of racial discrimination and we shall continue to do so until freedom is achieved.' This is thought to be Mandela's first television interview. (<https://citizen.co.za/news/south-africa/1272908/madibas-first-tv-interview/>)

1961 – During the Treason Trial, Mannie Brown, one of the accused and father of filmmaker David Max Brown, managed to smuggle an 8mm camera into the courtroom and surreptitiously filmed some of the proceedings, including Mandela in the dock. There is also material shot on the final day of the trial on 29 March 1961, when the last of the accused were acquitted. This includes a brief shot of a smiling, bearded Nelson Mandela outside the courtroom. The footage was later donated to the International Defence and Aid Fund for Southern Africa. (The Nelson Mandela Foundation claims that footage shot by Ike Rosenberg on the last day of the Treason Trial was used in *Isitwalandwe: the story of the South African 'Freedom Charter' told by those who struggle for it*, a film directed by Barry Feinberg in 1980.)



1961 – To protest South Africa becoming a republic, the ANC advocated a nationwide stay-away. Its chief organiser was the 42-year-old Nelson Mandela, who was interviewed by Brian Widlake on 21 May³. Mandela briefly refers to Africans' demand for universal franchise and provides the first indication that the ANC might embark upon an armed struggle by saying: 'There are many people who feel that it is useless and futile for us to continue talking peace against a government whose reply is all these savage attacks on an unarmed and defenseless people. And I think the time has come for us to consider, in the light of our experiences in this stay-at-home, whether the methods we have applied so far are adequate.' The interview was first broadcast on 21 June as part of a programme for ITN *Roving Report* entitled *The new republic*. This segment has been used in numerous subsequent documentaries. (<https://www.gettyimages.com/detail/video/the-new-republic-itn-roving-report-the-new-republic-news-footage/668361470>)

1962 – Nelson Mandela was arrested on 5 August 1962 and charged with inciting workers to strike and leaving the country illegally. A British *Movietone* newsreel shot across an outside wall on 15 October shows him crossing a courtyard in tribal dress escorted by policemen, presumably leaving the court



to be returned to prison⁴. This has also found its way into many subsequent accounts. (https://www.youtube.com/watch?v=_5P1tu8ILec)

1977 – On 25 April 1977 the Ministry of Information invited a group of journalists to visit Robben Island in order to illustrate that the persistent rumours of poor living conditions and mistreatment were not true. There is one shot of Mandela, wearing dark glasses, obviously determined to ignore the government-sanctioned media invasion⁵. The footage was first used in Clifford Bestall's 1999 documentary *The long walk of Nelson Mandela* (1999), with former UPI foreign correspondent Eric van Ees, who was present, commenting on the event. There is an account of this public relations exercise in *South African Panorama* of July 1977. (<https://www.pbs.org/wgbh/frontline/film/showsmandela/>)



1986 – On 13 February 1986 Mandela was reportedly taken to the Medipark Clinic in Cape Town for a medical check-up. There is fuzzy footage of him walking down a corridor and being shown into an examining room, which was caught on the hospital's security monitor. This CCTV material was included in a CBS/WTN pool programme together with footage of Winnie Mandela watching it and confirming that it was her husband. At the time the authorities denied that Mandela was in the clinic, but photographer Rob Howing also positively identified him. (<https://www.channel4.com/news/mandela-nelson-1986-medipark-clinic-cape-town-south-africa>)

Freddy Ogterop was a film, video and DVD selector first for the Cape Provincial Library Service and subsequently the Western Cape Library Service for more than 40 years



Book reviews

Boekresensies

compiled by book selectors / saamgestel deur boekkeurders

ADULT FICTION

VOLWASSE VERHALENDE LEKTUUR

CILLIERS, Cecile

Die ou vrou en die priester en ander verhale.

- Human & Rousseau, 2018.

Cecile Cilliers (1933-2018) was 'n merkwaardige mens. Sy word, onder andere, onthou vir haar rubrieke in *Beeld*, *De Kat* en *Sarie* vanaf 1981 tot 2014. Cilliers het kort voor haar afsterwe in Junie gedebuteer met 'n treffende kortverhaalbundel, **Die ou vrou en die priester en ander verhale**. Joan Hambidge sê daarvan: 'Die verhale handel oor tussenposisies of die skemer plekke van die gees: 'n meisie se jeugdige obsessie met 'n ouer man; 'n vrou wat verlang na haar oorlede man; 'n huwelik van stiltes en verwyte na die kinders die huis verlaat het; onvervulde begeertes en drifte; 'n gesteelde ring wat 'n teken moet word vir 'n herbesoek van 'n verhouding; bloedskanie; Alzheimer se siekte; die dood... Hierom verhale van 'n ouer, lewenswyse mens... elke woord op sy plek. Elke insig ryp en beleë...' (*Die Burger*, 26/02/2018).

Louise Viljoen sê verder: 'Die verhale in hierdie bundel is 'n bevestiging van die oortuigings, temas en vaardighede wat oor 'n leeftyd

gevestig is, eerder as 'n radikale vernuwing of wegswaai daarvan. Uit die verhale klink 'n duidelike vertellerstem en bepaalde oortuigings op: Dit is die stem van iemand met veel lewenswyseheid en empatie, vas van religieuse oortuiging en sterk ingebed in 'n bepaalde lewenswyse (dikwels landelik, gegrond op tradisionele waardes, gevestig in die kerngesin waarin die vrou 'n bepaalde rol speel). Daar blyk ook 'n gevoeligheid vir die Afrikaanse kulturele en literêre sfeer, soos wat blyk uit die verwysings na Van Wyk Louw, Sheila Cussons, Totius en MER. Die vertellings is sober en onsentimenteel, sonder literêre toertjies...' (*Rapport Weekliks*, 11/03/2018).

Dit is 'n waardevolle bundel waarby vele lesers aanklank sal vind. 'n Werk om te koester. **SSJ**



COELHO, Paulo

Die spioen / uit Engels vertaal deur Kobus Geldenhuys.
- Protea Boekhuis, 2018.

Die spioen is die Afrikaanse vertaling van Coelho se roman oor Margaretha Zelle, beter bekend as Mata Hari, die Hollandse eksotiese danseres wat gehore geskok en verruk het in Europa. Maar paranoia weens die Eerste Wêreld-oorlog het Frankryk verteer en Zelle se leefstyl het haar onder verdenking geplaas. In 1917 is sy gearrester in haar hotelkamer aan die Champs-Élysées en van spioenasie aangekla, waarna sy op 15 Oktober in Parys voor 'n vuurpeloton tereggestel is. Sy was in alle waarskynlikheid onskuldig van verraad. In hierdie roman ontvou haar verhaal deur fiktiewe briewe aan haar prokureur terwyl sy in die tronk was. Op siniese en filosofiese wyse beskryf Margaretha haar lewe: haar burgerlike familie in Holland; hoe sy as sestienvjarige deur haar skoolhoof verkrag is en uit desperaatheid met 'n Hollandse weermagkaptein getrou het, waarna hulle na Indonesië verhuis het. Haar man het haar egter vir jare fisies, emosioneel en seksueel mishandel. Toe hulle skei en hy haar verhoed om haar oorlewende dogter te sien, besluit sy om terug te keer na Europa. In Parys vind sy haar heil as eksotiese danseres en word as gesogte minnares die vertroueling van die rykste en magtigste mans van haar era. Sy was egter onbewus van die gevare wat die naderende Groot Oorlog sou bring. Toe sy 'n uitnodiging ontvang om in Berlyn op te tree, aanvaar sy dit sonder versuim. Die keiser wou haar egter as spioen werf. Met haar terugkeer na Parys bied sy haar dienste aan die Franse as dubbele agent aan. En dis hier waar sy haar rieme styfloop. **Die spioen** is nie Coelho se beste werk nie, maar bied 'n simpatieke beeld van hierdie fassinerende, onafhanklike vrou wat in daardie tye volgens haar eie standaard geleef het en uiteindelik deur die samelewing verdoem is — nie net as sondebok nie, maar ook oor haar waagmoed. **SSJ**

GROEN, Hendrik

On the bright side: the new secret diary of Hendrik Groen, 85 years old / translated by Hester Velmans.

- Michael Joseph, 2017.

'When **The secret diary of Hendrik Groen, 83 1/4 years old** came out a few years ago, it became a bestseller around the world. The novel chronicled the life of Hendrik Groen living in an old-age care home in Holland. The escapades of Hendrik and his band of friends who refuse to take old age lying down

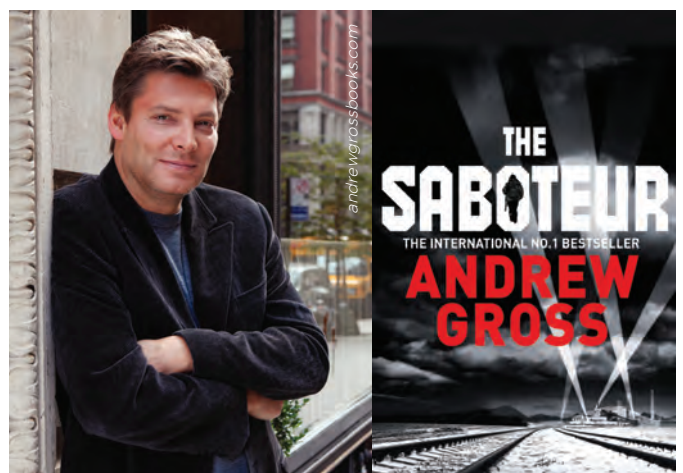
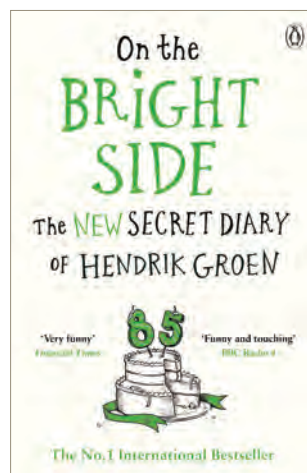
and form the Old But Not Dead Club, were a delightful and refreshing commentary on life in a home. Witty at times, and heartbreakingly sad at times, it was a favourite read for me. Hendrik and his friends are determined to enjoy what is left of their lives to the full, but that doesn't mean that Hendrik finds all aspects of ageing pleasant. There is a fair bit about being old and infirm, but the message is quite strong: needing to wear an adult nappy does not mean your mind has gone. There are small moments of rebellion in the home that will have the reader cheering. At the same time there are restrictions that make no sense and cause undue grief. There are threads of hope and fear that flow through this book. Hope that Hendrik and his friends will continue to be able to live the life they wish to, but the fear that they will not all make it through the year. Cleverly, the creator of Hendrik brings in issues that are pertinent to today's politics. It's the beauty of the writing that makes the reader want to find someone to read a piece of prose out aloud to. Or just to read over and over again to ponder how much can be said in very few, very carefully chosen words. This is a big book about life that will make you laugh and weep. The author is apparently working on a standalone novel or, at least Hendrik Groen is. I can't wait to read it.'

(*Cape Times*, extract from Jennifer Crocker's review)

GROSS, Andrew

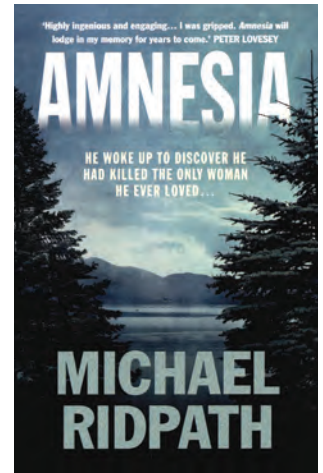
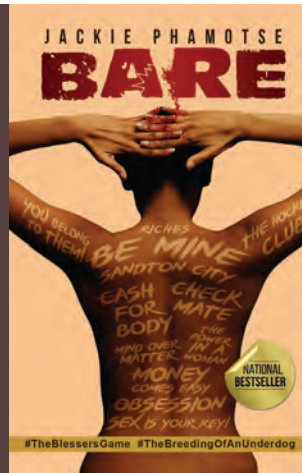
The saboteur. - Macmillan, 2017.

This is the latest historical thriller by Andrew Gross who in the past has teamed up as co-author to a number of novels with bestseller author James Patterson. Set in 1943 during World War II in Norway, it is based on true events, although the names of the real participants have been changed. Kurt Nordstrom is enlisted by a friend to smuggle microfilm to British Intelligence regarding the Nazi programme to build an atomic bomb at the remote Norsk Hydro heavy water facility which could dramatically alter the course of the war. After successful delivery, Nordstrom and a small team of Norwegian patriots set out to sabotage this Nazi operation. Although the odds are stacked against them, Nordstrom, the saboteur, never gives up, even during the most perilous times. Intensely gripping, multi-faceted and well written, the story is filled with many heart-stopping, chilling, and terrifying moments. This is a suspenseful and gripping WWII novel with compelling characters that will appeal to both thriller fans as well as lovers of historical fiction based on true events. **EB**





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PHAMOTSE, Jackie

Bare: #TheBlessersGame #TheBreedingOfAnUnderdog

- Porcupine Press, 2017.

Set in Johannesburg, the story is about young girls who live pampered lives filled with designer clothes, executive cars and expensive champagne while dating older, wealthier men. The main character suffers abuse by the men around her. The first part of the book deals with her teenage years when she first had to endure her impoverished father's powerful hold over the family followed by a series of bad experiences, including being drugged and raped in a night club. This fuels her hate of men and she ends up in a lesbian relationship. Her lover encourages her to pursue a modelling career, but she is raped by the photographer during a model casting. She finally sells her body (and soul) to a man who provides her with a lavish, but sordid lifestyle. In South Africa this is an increasing phenomenon: young girls end up becoming victims of abuse by old men. A life of glamour is flaunted to maximum effect — and approval — through social media posts. In return they hand over control of their lives. This book exposes readers to the realities of their lives. A cautionary tale with a disconcerting feeling of authenticity. **BN**

RIDPATH, Michael

Amnesia. - Corvus, 2017.

'Amnesia demonstrates that Ridpath has itchy feet again. His latest offering is a stand-alone psychological thriller and it suggests he may finally have found his metier. Curmudgeonly retired doctor Alistair Cunningham has had a fall that has damaged his memory and is recuperating in a cottage by a Scottish loch; he is reluctantly attended to by Clémence, the great-niece of a friend. She discovers a manuscript in which her patient appears to confess to killing a woman he once loved. But attempting to uncover the truth soon puts both Alistair and Clémence in peril. Using an expertly wrought book-within-a-book narrative and a variety of time shifts to address issues of ageing and memory, Ridpath is in full command of his material.' (*The Guardian*, Barry Forshaw)

VAN RENSBURG, Rudie

Ys. - Queillerie, 2018.

'Ys is Rudie van Rensburg se sesde misdaadroman waarin Kassie Kasselmann moordsake oplos. Ys is 'n intelligente, donker spanningsroman wat jou lank na die laaste bladsy nog

effe ongemaklik laat. Kaptein Kassie Kasselmann en sy kollega Rooi Els bevind hulle hierdie keer in die Spesiale Spookeenheid (SGU) — die SAPD se nuwe elite-speureenheid. Ondanks die fênsie naam en die belofte aan hoëprofielsake sonder administratiewe rompslomp, bied die SGU nie veel opwinding vir Kassie en sy regterhandman nie. Boonop het Kassie se nuwe bevelvoerder nie veel vertroue in twee oud-stasiespeurders se vaardighede nie. Wanneer 'n vooraanstaande Amerikaanse wetenskaplike in 'n Waterfront-hotel vermoor word, is dit die ideale geleentheid vir die tweemanskap om hulle speurvernuw te bewys. Op die oog af lyk dit soos 'n rooftog wat skeef geloop het, maar daar is dalk meer as een kinkel in hierdie kabel. So word Kassie in 'n ingewikkelde komplot gedompel. Hoe steek 'n moord in die Noordpool, 'n politiese gekonkel in Washington, en die geval van 'n voortvlugtige oud-Pollsmoor-gevangene in mekaar? En dan is daar ook nog die geheimsinnige man met Die Drang wat snags deur die Kaap se strate rondsluip. Ys is 'n boeiende, aksie-belaai roman met genoeg onverwagte draaie in die knoop om die leser se aandag tot die einde te behou. Wat van Ys 'n uitstekende speurverhaal maak, is Van Rensburg se vermoë om fyn verwikkelde verhaallyne, komplekse karakters en vlymskerp sosiale kommentaar te verweef in 'n roman wat bloot net lekker is om te lees.'

(www.litnet.co.za, uittreksels uit Elzette Steenkamp se resensie)



Brenda Veltman

ADULT NON-FICTION VOLWASSE VAKLEKTUUR

BURGESS, Anneliese

Heist!: South Africa's cash-in-transit epidemic uncovered. - Penguin, 2018.

Anneliese Burgess is an award-winning investigative journalist who has spent more than 20 years reporting for radio and television. She was a founder member and co-executive producer of the SABC's Special Assignment. In **Heist!** she uncovers South Africa's cash-in-transit epidemic, with a focus on ten audacious heists, from the 2006 Villa Nora heist in Polokwane in which four security guards were burnt alive in their armoured vehicle after a ferocious fight-back against highly trained robbers, to the 2014 robbery of a cash centre in Witbank, where a gang made off with almost R104 million after impersonating police officers. Cash-in-transit heists are an endemic crime phenomenon that some analysts warn could bring South Africa to its knees. Using information from court documents and press reports, as well as interviews with police officers, crime intelligence agents, defense lawyers, researchers, journalists, security guards, prosecutors, and the criminals themselves, the book provides unprecedented insight into a crime that increased by 49% in 2017. Burgess calls these heists 'a national crime emergency'. It is not random crime, but 'highly organised and highly lucrative and astronomical amounts of money just disappear into the criminal economy'. Worryingly, she mentions that police members were complicit in seven of the ten heists described in this book. Gripping and very readable, this is true crime writing by a seasoned investigative journalist. **SSJ**

EGER, Edith and WEIGAND, Esme Schwall

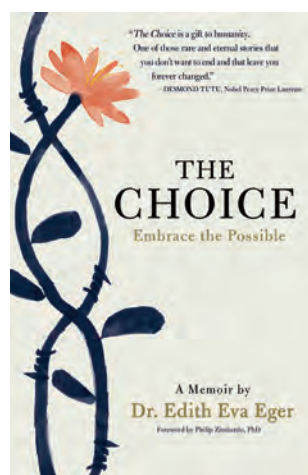
The choice. - Rider Books, 2017.

'Clinical psychologist Eger (b. 1927) presents a searing first-hand account of surviving the Holocaust in this heartfelt memoir of trauma, resilience, and hope. At age 16, Eger and her family were sent from their home in Kosice, Hungary, to Auschwitz, where her parents died in the gas chamber. Eger and her sister barely survived a brutal period of confinement, forced marches, and near starvation in Auschwitz and other concentration camps before US troops liberated

their camp in 1945. The author eloquently examines the ongoing process of personal growth and recovery as she later becomes a wife, mother, and psychologist. She provides useful guidance on healing and dealing with adversity based on her own experiences, as well as compelling examples from her psychology practice focused on treating PTSD. Offering a gripping survival story and hard-won wisdom for facing the painful impact of trauma on the human psyche, this valuable work bears witness to the strength of the human spirit to overcome unfathomable evil. Verdict: Best-suited to readers seeking inspiration in difficult times and those interested in the Holocaust, PTSD, psychology, or coping with trauma.' (*Library Journal*, Ingrid Levin)

Eisteddfod-pret: gedigte, monoloë en samesprake vir die laerskool – graad R tot graad 7 / saamgestel deur Gloudine Kellerman en Jonelle du Toit; illustrasies deur Maja Sereda. - Human & Rousseau, 2018.

'**Eisteddfod-pret** is gebore uit 'n noodkreet van ouers, opvoeders en kinders wat 'n liefde het vir en betrokke is by eisteddfods. Meestal is dit 'n allerverskriklike soektog na nuwe, vars materiaal. Dié boek, die enigste in sy soort vir laerskoolleerders in Afrikaans, is 'n welkome toevoeging tot die literatuur en 'n enorme hulpbron vir menige ouer, kind en opvoeder. Die bundel bestaan uit oorspronklike, ongepubliseerde werke van die Fynboskrywers en bevat 108 gedigte, 24 monoloë en 20 samesprake wat geskik is vir laerskoolleerders. 'n Welkome hulp is die inleiding deur Louise Lachenicht wat afrigters, onderwysers en ouers wenke gee vir hoe om die deelnemer se volle potensiaal te ontwikkel. Die samestellers het hul goed van hul taak gekwyd en het baie ondervinding wat hul in die regte rigting gestuur het. Die gedigte is lekker vars, jonk, stimulerend en vermaaklik. Jonelle met haar MA-graad in Drama, rigting kinderteaater, het verskeie kinderteaaterproduksies geskryf en opgevoer. Gloudine was 'n onderwyser en eisteddfod-sameroeper. As deel van die Fynboskrywers-groep het haar stories en gedigte al in verskeie publikasies verskyn. Volgens Marlene Fraser, onderwyseres en eisteddfod-sameroeper by Laerskool Bredasdorp, is **Eisteddfod-pret** gebruikersvriendelik en verskaf stap-vir-stap leiding vir die leek en ook vir die meer ervare afrigter. Die gedigte is van kort na lank gerangskik en is modern en van pas vir die hedendaagse kind.' (www.litnet.co.za, Yolanda Wessels)



MULLEY, Clare

The women who flew for Hitler: the true story of Hitler's valkyries.- Pan Books, 2018.

The book recounts one of the lesser known aspects of the World War II, namely that women also played a key role in Hitler's military forces. It focuses on two of those women: Hanna Reitsch, a blond-haired and blue-eyed Aryan poster girl, who thrived on the glamour of flying and the attention it attracted, and Countess Melitta von Stauffenberg, a member of the aristocracy who was educated as an aeronautical engineer, but was of Jewish heritage. While Hanna and Melitta are bonded by a love of flight, they could not, as Mulley uncovers in her brilliant biography, have been more different. Melitta's brother-in-law would come to be a key figure in the July 1944 plot to assassinate Hitler, resulting in her entire family ending up in prison camps. This did not deter her as she continued flying, not for Hitler, but for the Fatherland. Hanna, on the other hand, was a different person altogether and craving the limelight, was devoted to Hitler and his cause. While the ability of the two women is never in question, their loyalties are examined thoroughly by Mulley. Hanna survived the war, but Melitta succumbed weeks before the end. Clare Mulley has crafted an intimate and honest look at two remarkable and complex women whose lives are portrayed in a timeless tale that offers an insightful and compelling read. **EB**

PRESTON, Douglas

The lost city of the monkey god.- Head of Zeus, 2017.

Preston has earned considerable fame as a co-author with Lincoln Child of brisk and noir-ish thrillers. **The lost city of the monkey god** is his account of an archaeological expedition through the wilds of eastern Honduras. A legend of an abandoned jungle metropolis referred to as the White City has been circulating for centuries, hidden deep within Mosquita in the primeval rain forests of Honduras. Numerous explorers have sallied forth in search of this alleged archaeological wonder, only to return with empty hands or fantastic lies. Preston, a frequent *National Geographic* contributor, agreed when offered the opportunity to join an archaeological mission tasked with uncovering the truth behind these rumours. He realised that it would yield a gripping true-life adventure story. The expedition led by documentary filmmaker Steve Elkins, included photographers,

experts on pre-Columbian ruins, and a selection of ex-military, jungle-warfare veterans. Findings from a Honduran flyover using classified lidar mapping technology, revealed a stunning discovery of vast indigenous settlements abandoned over 500 years ago. The result is not only an exciting book, filled with rich history and science, but an examination of such modern issues as the ethics of archaeological expeditions, man's destruction of the rainforest and the increasing development of technology and its effects. **EB**

JUVENILE FICTION JEUGVAKLEKTUUR

AMBROSE, Sophie

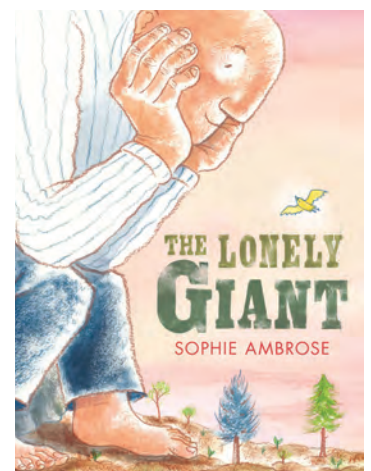
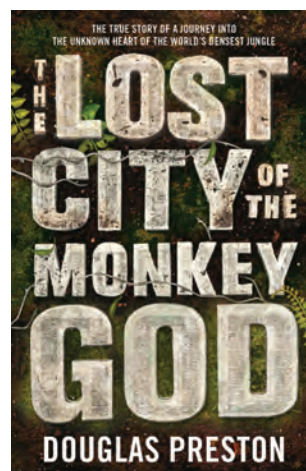
The lonely giant.- Walker Books, 2017.

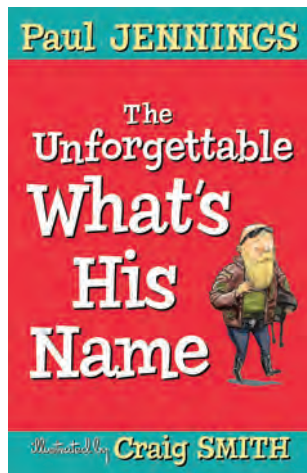
'In this allegory about conservation, man's destruction of the environment, and the consequences of one's actions, a giant lives in a huge forest a virtual paradise heavily populated with flora and fauna. Since giants are natural-born destroyers, he systematically levels the forest, scaring away all of the animals and creating an extremely barren landscape devoid of life. Without the company of any form of living being, the giant has a lonely existence until a songbird happens by. When the bird disappears, the giant, alone again, realises the error of his ways and works to replenish the desecrated landscape in the hope that the bird and others will return. The forest thrives, many animals including the bird return, and the giant isn't lonely anymore. Softly coloured acrylic, watercolour, and coloured-pencil illustrations depict the giant as a big, not-unappealing bald guy. His rampages are downplayed, and most frames show his kinder, gentler side. Pleasant, to the point, and an easy way to get a conversation about some of life's issues underway.' (*Booklist*, Enos Randall)

JENNINGS, Paul

The unforgettable what's his name / illustrated by Craig Smith.- Allen & Unwin, 2016.

'Imagine a boy so terrified of being noticed, that he has the chameleon-like ability to blend in with his surroundings. Imagine his fear escalating so greatly, that he can change how he looks entirely. Now, imagine that you have Paul





Jennings's imagination and send that boy on a two-day series of madcap adventures. When our narrator, "What's His Name", finds himself running from thirty, angry, tough-looking bikies, his fear generates a physiological response that allows him to camouflage. Throughout the story, the boy's pursuers constantly change and he constantly tries to evade them. For every chase, the reader is treated to an interactive "look-and-find" double-paged colour spread by the talented Craig Smith. Jennings cleverly connects these drawings to the story using language to create smooth segues. The illustrations are cleverly drawn, in Smith's award-winning, recognisable style. Readers will enjoy the challenge of spotting the boy in the pictures and can use the clues in the text to help them. Also appealing to the age group (7-12 years) is the large font, and the numerous black-and-white sketches complementing the story throughout. It's a highly amusing story that is lots of fun to read. But, in amidst the craziness, it really is a heartwarming story of a lonely boy who just wants his dad back. Jennings has written it for children who shy away from the spotlight, stating that the story: "...tells the quiet people that their lives can be exciting and successful without having to ceaselessly promote themselves". Oh, and we do learn the boy's name eventually...'

(*Buzz Words*, Daniela Andrews)

YULY, Toni

Thank you bees.- Candlewick Press, 2017.

'Yuly reminds readers of the importance of appreciating the natural world. Using spare text and simply styled illustrations, she enumerates seven environmental items, explains the reasons for their importance, and offers direct expression of thanks. Sun gives us light, declares a boy at a window looking outside at the sun. The following spread, Thank you, sun, depicts the large orb from outside the house. Later pages note that bees give us honey; sheep, wool; clouds, rain; trees, wood; dirt, plants and the earth our home. The collage artwork (created with ink, tissue paper, fabric, wood, and digital effects) emphasises classic primary and secondary colours, set against mostly white backgrounds. Objects are kept minimalist (the sun's rays, for example, are depicted as narrow pie-shaped wedges), and observers will enjoy following the boy and an unmentioned red bird as they go about their daily activities. Brief enough to hold even a toddler's attention, this will suit story hours ranging from Thanksgiving to Earth Day.'

(*Booklist*, Kay Weisman)

JUVENILE NON-FICTION JEUGVAKLEKTUUR

CASTALDO, Nancy F.

Sniffer dogs: how dogs (and their noses) save the world.- Houghton Mifflin Harcourt, 2014.

'This winsome book describes the many jobs sniffer dogs do, including detecting drugs and explosives, searching for survivors after disasters, and tracking animals. The author discusses some amazing and moving stories: Sunny, a Doberman, searched for survivors after September 11; Tucker, a black lab, looks for orcas through the scent of their scat; and Alan, a Labrador, can detect his 14-year-old owner's blood sugar levels and warn him if they slip dangerously low. Castaldo also sheds light on dogs who assist the armed forces, pointing out that the military hasn't always rewarded these animals for their service. This appealing volume provides important information about the dedication and determination of these dogs and the intense training they undergo in order to carry out these difficult tasks and even devotes a chapter to explaining why dogs' noses work so well. The attractive color photos that capture many of these canines in action and the accessible tone of the text make this an appealing read. A well-organised, thoughtfully written title that celebrates the achievements of these great dogs.' (*School Library Journal*, Carol Schene)

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

BN Boniswa Notiki
EB Erich Buchhaus
SSJ Stanley Jonck





The 1920s:

creativity carved
from chaos

by Robert Moulton



A lot of ink has been dedicated over time to the 1960s as a decade not only renowned for its excesses, but also one of radical social change. It is noteworthy, however, that this period was not the first of its type during the twentieth century.

Another post-war period, the 1920s, was just as reactive, inventive and downright wild as the swinging sixties. It was a decade characterised by several cultural influences, from the hedonistic culture of Berlin to Prohibition in the United States, during which it was illegal to sell alcohol.

Talk of Prohibition brings me to the first part of this decade — jazz, the music that reflected the Zeitgeist of Prohibition and became America's most recognised music of that era. The second deals with the period of the silent cinema in Europe, during which this form of entertainment evolved into art.

Jazz was born in the African-American community of the port city of New Orleans. This city is situated at the end of the Mississippi river in the state of Louisiana, a state in which strong French and Creole identities are shared. As a major port it was a once-bustling and thriving place for the exchange of ideas from individuals from diverse backgrounds. Following the American Civil War (1861-1865), the ex-Confederate southern states were integrated into those of the (northern) Union, which saw — among others — the abolishment of slavery and equal rights for African Americans. By 1900 New Orleans was a melting pot of African, Creole and European peasants, refugees, merchants, settlers and artisans trading off commerce and ideas. However, despite constitutionally guaranteed equality, tensions continued to exist between the race groups.

The Creoles were particularly influential in the city. Originating both from Francophone and Hispanic backgrounds, they adopted European culture and generally disapproved of the perceived lack of sophistication of the local African-American population. The Creoles had a strong affinity for music and opera was particularly popular.

The newly emancipated African-American community found their lives no less hard as low levels of literacy, mechanisation and plague infestations lead to job losses and added to their economic misery. Many sought solace through music. On

Sundays, when slaves enjoyed a day off, Congo Square in New Orleans became a popular open space for playing and appreciating song, dance and music. If Congo Square was the birthplace of American music, the Mississippi river running through the city was the artery that helped transmit the influences upstream, from Memphis to St Louis, from Kentucky to Minnesota and from Chicago to Pittsburgh.

Jazz clearly is a derivative of the blues, but because of New Orleans's varied communities it saw added influences such as those from the Caribbean or march or polka sounds from Europe. Jelly Roll Morton laid claim to — often to the chagrin of others — inventing jazz in 1902, but in truth he may not have been far off. Nowadays the first player credited to have played jazz was a cornet player called Charles 'Buddy' Bolden, who played ragtime — something not dissimilar to blues as we know it today. He attracted attention and imitators and by the mid-1910s Bolden dominated the New Orleans emerging jazz scene. It remains a tragedy that there is no recording of Bolden in existence, so his signature sound remains a mystery. It must have been captivating, though, as the popularity of jazz continued to spread through the city.

Radio was another catalyst playing a part towards the rapid expansion of this new style of music. Record companies emerged during this period, leading to the first-ever jazz band to be recorded. Aeolian Vocalion Records released the first commercially recorded jazz album by Original Dixieland Jazz Band in 1917, controversially comprising an all-white lineup, and this despite the fact that jazz was regarded by the public as 'black music', illustrating the segregated nature of America in those years. Prejudice aside, it was also seen by the record company as a business decision, as the phonograph had hardly made a dent in record sales among the black community at that time.

Like Bolden, many of the early players were never recorded, while others who did — such as Freddie Keppard — were in the twilight of their careers. The talent of Keppard, another 1910s cornet player, was regarded to be on par with that of Bolden. When recordings of the former finally saw the light, it was obvious that he was past his prime and this possibly tainted his

William Ransom Hogan Jazz Archive/Tulane University



The only known photograph of Charles Bolden (back, second from left)



Original Dixieland Jazz Band in 1917



Corbis

Jelly Roll Morton



Hulton Archive/Getty Images

Louis Armstrong

perceived excellence. Thanks to the vast improvements of latter-day sound production though, Keppard has been able to enjoy some posthumous prominence.

Recording techniques employed a century ago were extremely primitive and did the artists few favours in elevating their efforts. Because the New Orleans sound was intensely eclectic, some players were easily drowned out in a recording. If one wants to hear authentic New Orleans jazz, then the music of Sam Morgan and Oscar 'Papa' Celestin is about as good an example as one can find — vibrant, energetic and well played by some brilliant musicians. Apart from Morgan (trumpet) and Celestin (trumpet), others that rose to prominence include Sidney Bechet (clarinet), Kid Ory (trombone), Johnnie St Cyr (banjo), Clarence Williams (piano), Zutty Singleton (drums), Jimmie Noone (clarinet), Johnny Dodds (clarinet), his brother Baby Dodds (drums), Omer Simeon (clarinet), Manuel Perez (cornet) and Armand Piron (violin/band leader).

Musicians often hopped from band to band or would create new startup bands overnight. Most left New Orleans as better-paying opportunities called from elsewhere, such as in Chicago and New York, where a lot of the music was eventually recorded. But Chicago was the favourite. One of the greatest New Orleans jazz musicians who recorded and performed regularly there, was jazz's first major composer and arranger and (controversially though ultimately apocryphal) self-declared inventor of the genre, Jelly Roll Morton.

Morton, or Ferdinand Joseph LaMothe, was born in 1890 in New Orleans and was part of the French creole community. His parents wore the prejudices of the Creoles with pride and were suspicious of anything of African descent, a prejudice that haunted Morton throughout his life. He loved music and liked what he heard in the city, much to his parents' annoyance. After being caught playing the piano in a Storyville brothel — Louisiana's red light district — his grandmother, who he was living with at the time (and who was convinced he was a security guard at a barrel factory), kicked him out.

In the early 1900s he subsequently toured the American South, earning a living from his compositions, small-time crookery, card trickery, pimping and some gambling on the side. The self-assured, sharply dressed Morton was respected and admired by musicians, if only for his compositional skills and forward-thinking approach to compositions. By 1910 he was so successful that he had a diamond inserted into one of his front teeth.

When listening to his pieces, the sophisticated structure of the songs stand out, which seems to support his calls to credit him with his oft-repeated brag as jazz's first 'real composer and arranger'.

Typical of the New Orleans scene, his band Jelly Roll Morton and the Red Hot Peppers always played together as a unit, leaving little time for playing solo, although he was in fact a very good piano player and also recorded some terrific solo pieces.

Just about everything the band did was groundbreaking: Morton would, on occasion, even add non-musical sound effects such as a car horn. On top of that he would sometimes sing to great effect. His extrovert personality attracted attention anywhere he went, but he was most sought-after in Chicago when working with his Red Peppers. He managed to record with the brilliant all-white band called the New Orleans Rhythm Kings, who



Louis Armstrong (left) and his Hot Five: Johnny St Cyr; Johnny Dodds; Kid Ory; and Lil Hardin Armstrong with a copy of Armstrong's autograph 'To Kid Muggsy', 1927

featured the leader and cornet player Paul Mares and clarinet player Leon Roppolo, widely considered to be two of the best in their discipline. This act was considered taboo at the time, but these are great recordings and a landmark in jazz. The brashness of Morton is illustrated when they played together in the segregated south with Morton passing off as a Cuban!

But Morton failed to keep up with changes in the genre that occurred in the late 1920s and he began to fade away. In 1938 musicologist Alan Lomax managed to interview and record him in what emerged as his Library of Congress Recordings. These inspiring operatic recitative sessions reveal a master recapturing his old swagger in the remarkable stories retold by Morton to Lomax. Morton passed away in 1941 as a controversial figure, yet remarkable pioneer of the early jazz scene.

With most New Orleans musicians now rooted in Chicago, the Midwest was turning into the new heartland of jazz. A good

example of this would be King Oliver and his Creole Jazz band. Joseph Oliver moved from New Orleans to Chicago in 1917 and in doing so he was leading arguably the best band in Chicago. He and his outfit usually resided in Lincoln Gardens and attracted many enthusiasts to their live performances. It was a great band. Featuring names like Louis Armstrong, Lil Hardin (a piano player who later became Armstrong's wife from 1924 to 1938), Johnny Dodds (drums) and Honoré Dutrey (trombone) and William Manuel Johnson (double bass) never strayed from the raw, New Orleans rough-around-the-edges sound.

Though gifted, Oliver was no virtuoso, fully aware that each individual brought their own strengths to the band. His influence cannot be denied, though, and because he recorded more than his contemporaries, he and his band continued to influence jazz players for many years after. An example would be Wynton Marsalis, himself a New Orleans resident and a champion of

Oliver's band. Ironically Oliver would probably most be remembered for discovering Louis Armstrong.

Armstrong was raised in the Storyville red light district that existed between 1897 and 1917, with a father he did not know and a mother who at times worked in local brothels. When he was 11 he fired his stepfather's gun in public, leading to his arrest and being sentenced to two years to a reformatory, where he became a disciplined young man and learned to play cornet and trumpet.

Armstrong discovered his skills in the school band and had remarkable talent, which was soon noticed in New Orleans. He first played on riverboats with several local bands while building a considerable reputation all the way to Chicago and New York. On the riverboats he notably played with the band of Fate Marable, who insisted his band learn sight reading. Armstrong describes this period as 'going to the university', as this experience taught him to work with written musical arrangements.

In 1922 he moved to Chicago upon invitation of King Oliver. He first recorded with Oliver's band in 1923. Like a lot of art forms in the 1920s, jazz evolved rapidly but Oliver was not adapting to the changes the genre was undergoing. Good as Armstrong was, Lil, his fellow band member and later wife, convinced him to become more of his own person on and off stage.

If Armstrong's recordings from 1922 are compared to the famous Hot Five that were made only three or four years later, his vision is clear.

Almost inevitably, Armstrong and Oliver parted ways in 1924. One year later Louis Armstrong and his Hot Five were formed featuring Kid Ory (trombone), Johnny St Cyr on banjo, Johnny Dodds on clarinet and wife Lil on piano; a stellar group that was really more of a recording than a venue performing outfit. The label Okeh, a significant promotor of black music in the 1920s, released the first records Armstrong made, first with his Hot Five and later the Hot Seven.

Jazz had changed significantly as Armstrong continued to focus on the solo, which up to then had not been prevalent in New Orleans. His playing was crisp and strong. He improvised over the chords, giving this new music a characteristic sound. Hints of improvisation were always there, but Armstrong made it the law. To hear these recordings now perhaps does not do it justice, but that doesn't mean it should be dismissed. In the mid-1920s, however, this was sensational; similarly his innovation of scat singing — first displayed in the song *Heebie Jeebies* — where the lyrics were intentionally nonsensical and made secondary as he used his voice as an instrument. Today we look back upon this as vintage Armstrong. In his Hot Seven days he enlisted another improviser of note, pianist Earl 'Fatha' Hines, a musician with similar thinking.

The emerging Chicago and New York jazz scene, although influenced by New Orleans, came from musicians living around these two cities, which largely comprised immigrant European backgrounds. The names of Eddie Condon (guitar/banjo), Frank Teschemacher (clarinet), Joe Venuti (violin), Eddie Lang (guitar), Red Nichols (cornet/trumpet), Red Norvo (vibes) and Pee Wee Russell (clarinet) spring from this era, and as the decade wore on the distinction between jazz and popular became increasingly indistinct. Jean Goldkette's Victor Recording Orchestra of 1924-1929 was labelled by several as the 'greatest jazz band of all', featuring on-and-off ensembles by a host of top performers of the time, including Bix



King Oliver



The Wolverines with Bix Beiderbecke (right of centre), 1924

Beiderbecke, the most admired, but also the most tragic soloist of this era.

Born in the mid-west town of Davenport, Iowa, to immigrant German parents, Bix's taste in music radically differed from that of his forebears who loved the polka music from their native country. Bix, however, adored the sound of jazz. After obtaining a cornet, he taught himself to play mostly by ear, partly because of his inability to sight read. His strict parents sent him to boarding school to improve his discipline and academic performance, but his interests started and ended with jazz and sports only. At night he would escape to Chicago to listen to jazz bands.

When, in 1921, he was finally caught on the dormitory fire escape while climbing back into his room, he was expelled and started playing full time. In 1922 he joined the Cascades Band, playing on Lake Michigan leisure boats and then became part of The Wolverines in 1923. They recorded at Gennett Records in Richmond, Indiana. As front man he had an elegant solo style that elevated him above his contemporaries to such an extent that he was spoken of in terms of Armstrong genius.

In October of the following year, Beiderbecke left the Wolverines. He then briefly joined Jean Goldkette's orchestra in Detroit, was equally briefly enrolled at the University of Iowa before finally meeting and forming a band with C-melody

saxophone Frankie Trumbauer, who became something of a mentor and with whom Bix would see out his career.

Subsequent recordings with Gennett show Beiderbecke at his best. Trumbauer, as a calm and cultured individual, was the perfect foil for the unresolved and ill-disciplined Bix, who later became an alcoholic, an affliction which greatly affected his health, position and playing.

After enjoying status as Chicago's leading soloist, he started recording more popular music while working with Jean Goldkette, Paul Whiteman and the singing sensation Bing Crosby. But by then Bix was past his prime. He died at the age of 28 of pneumonia with oedema on the brain on 6 August 1931. Had it been a few decades later, he would have been portrayed in the same way as members of the 27 club (see **Cape Librarian**, January/February 2018). Handsome and by all accounts well liked, he became the prototype of the self-destructive genius that jazz has sadly become known for. Think of Charlie Parker; who wasn't the only musician to pass in the 1920s. Similar to Beiderbecke, the gifted Frank Teschemacher was also an alcoholic and died in a car accident aged 26.

'The Jazz Age', as F Scott Fitzgerald called it, never really left — it just kept on finding more and more expression in terms of the sizes of the orchestras and the sounds they made. By the late 1920s orchestras began to dominate the ever-evolving jazz scene. There was Fletcher Henderson and Don Redman, but more noteworthy was the arrival of a brilliant composer and arranger from Harlem, New York — Duke Ellington. He would take what Jelly Roll Morton did, but extend it much further to produce some of the 20th century's most memorable music.

Swing had arrived, but only just in time for the seemingly never-ending party of the 1920s to come crashing down with the Depression at the end of the decade. Broadcasting became the favoured platform for music distribution: 78 rpm record sales plummeted by over half in the early 1930s. Times became tough. As an indication of how hard life had become, the once-great King Oliver ended up as a janitor in a hotel. Many of the musicians mentioned here did, however, manage to survive and continued playing for decades later.

1920s America was a country of contrasts, characterised by the intermingling of progressive and reactionary movements. The ban on the sale of alcohol gave rise to a crime wave led by organised crime headed by cult figures such as Al Capone, Dutch Schultz, Lucky Luciano and Meyer Lansky. While jazz was the reluctant soundtrack to this unruly chapter in American history, it was similarly and undeniably to be the country's investment in domestic and later global culture.



The recordings of early jazz presently available are noteworthy in quality. Much credit is due to the British remastering engineer and former jazz player, John RT Davies, who remastered much of the music of this era. The labels JSP and Retrieval specialise in 1920s jazz and are well worth investigating for those interested in period jazz. The annotations on these box sets are invaluable as they provide the recording date, personnel and venue information. They are reasonably priced, considering their quality and detail. There are other labels, but these are the ones to look for.

Robert Moults is a librarian at Wynberg Library



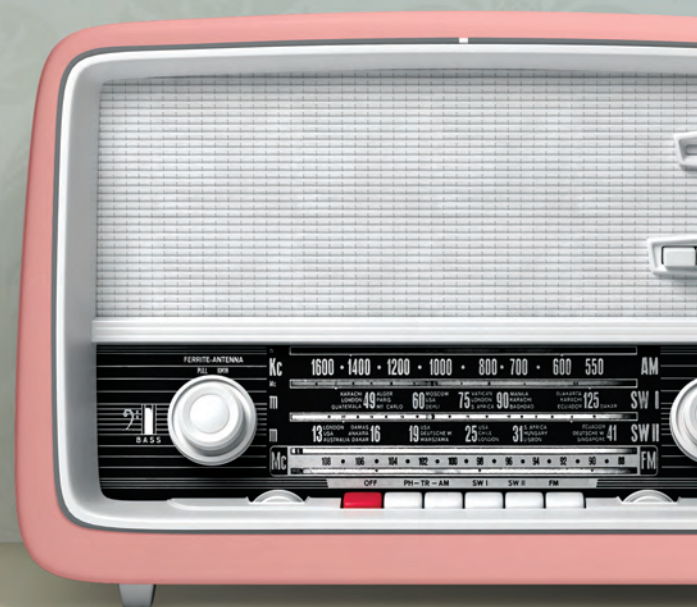
Die skat van prentjielose storievertel: verbeelding sonder grense

deur Leon van Nierop

Radiodramas en -stories was destyds ons televisie van die brein; die skokstok wat ons verbeeldings geprik het. Alhoewel mense natuurlik gewoon was aan rolprente, was die enkele rolprente wat destyds nie (in Suid-Afrika) verban is nie redelik voorspelbaar en geïk. Dus was die vermaak dikwels voorskrywerig en selfs eentonig. En omdat fliek toe gaan destyds 'n baie stywe affêre was (ek het tot diep in my hoërskooljare gestewel en gespoor in 'n pak klere gaan fliek) het ek selde die gerief gehad van om myself oor te gee aan vermaak saam met ander mense — iemand wat dit kon deel sonder 'n das.

Dit is waarvoor radiodrama daar was.

Een van die eerste radiodramas wat só 'n invloed op my gehad het as agtjarige dat ek daardie aand skaars kon slaap was *Nag van die jagter*, gegrond op die klassieke verhaal en ook rolprent *The night of the hunter*. Daardie deuntjie wat die bose priester gesing het voordat hy die weeskinders agtervolg en geïg het om die skat in die dogtertjie se lappop op te spoor, het vele van



my latere stories soos *Wolwedans in die skemer* geïnspireer.

Radio was en is steeds, om die cliché te gebruik, die teater van die verbeelding wat geen grense geken het nie. En daarom was dit vir my so 'n ongekende heerlijkheid. Dit was verbeelding sonder grense. Jy kon onder die water gaan rondbaljaar, in die ruimte reis (die klassieke radiovervolgverhaal *Die ruimteskip wat nie wou weet nie*, en natuurlik die manlike avonture van Staal Burger, het ons vir dae lank by die skool laat gis, praat en verlief gemaak op Staal se doedies wat net-net bokant die lyfband gepraat het.

Maar dan was daar ook Springbokradio — vandag steeds deel van die goue herinneringe van menige mens. Ek het grootgeword met die jarelange en nimmereindigende sepies soos *Verbode liefde* deur Brami Theunissen smiddae om halfdrie, Dricky Beukes se (dramatiese) verhaal wat elke moederhart sal roer, *Die indringer om drieuur*, en Frieda Viljoen se onsterflike *Die volmaakte uur* wat vir meer as 2,000 episodes geduur het. Om nie te praat van die eerste stories waarin daar regtig iets gebeur het nie, soos Willie van Rensburg se *Dokter Marius Hugo*, die storie van 'n seun uit die agterbuurtes van Johannesburg wat moes veg teen sy agtergrond', en die nimlike *Die banneling* en *Die wildtemmer*.

Hierdie verhale het meer gedoen as net jou verbeelding geprikkel. Dit was die opwinding wat jou huiswerk interessanter gemaak het, dit waarvoor jy smiddae op jou fiets huis toe gejaag het (al het daar nooit regtig iets in *Stiefvader* van Christina Pienaar gebeur nie). Dit was gewoonteluisterstof — jou geselskap as jy 'n alleenkind was.

Dit is daardie stories, en spesifiek Pieter Treurnicht se *Die geheim van Nantes* en Naomi van Niekerk se *Die wit sluier* wat my laat besluit het om self eendag radioverhale te skryf. Die rolprentweergawes van sommige van hierdie rolprente was misluktings, want dit het nie die sjarme van daardie verhale verstaan nie, nog minder het die karakters gelyk soos ons gedink het hulle moet lyk. Dit was flou nabootsings.

En dan was daar natuurlik die grootste radioverhaal van alle tye: *Die Du Plooy van Soetmelksvlei*, saans om 19:15. Dis waar ek 'n gesinslewe werklik begin ervaar en waardeer het, want

Anna-Mart en tant Hybie en die dowe oom Bartel was deel van ons familie. En ek onthou, al het ons waar gaan kuier, almal het eers om die radio vergader om na die stories te luister. Dit was soel luisterstof waaraan almal deelgeneem het.

Ek het my ouers en familie se gesigs-uitdrukkings van nader bestudeer terwyl hulle geluister het, en dis wat my laat besef het: meelewing is die wagwoord, maar ook humor, gevatte sêgoed, duidelik-omlynde karakters, maar die belangrikste: daar moet iets gebeur. Verby was die dae van *Verbode liefde* waar niks vir weke lank gebeur het nie in stories waarin dit geklink het of selfs die skrywer verveeld was met sy eie storie omdat dit te lank uitgerek is. Daar moes iets gebeur wat die storie laat vorentoe beweeg, wat mense boei en fassineer, en wat aanleiding gee tot die volgende episode. Ekonomie en konflik — dit was die wagwoorde!

Naelbyters (*cliffhangers*) moes lei na 'n oplossing of 'n voortsetting daarvan — dit moes nie net 'n droom gewees het nie. En so het *Wolwedans in die skemer* in 1979 ontstaan toe Springbokradio, my verhoog van drome, my gevra het om 'n verhaal te skryf wat 'anders' is as die gewone verhaal. 'n Moordenaar met 'n byl wat 'n spoghotel in die Laeveld terroriseer — dit was my idee. En dit het werklikheid geword. Honderde mense praat steeds daaroor en net daaroor as hulle my iewers teëkom. Dit is die paspoort tot hul skoolherinneringe: grondboontjebotter op witbrood met stroop en Adéle Joubert wat Hotel Nyala met 'n ysterhand regeer het.

Terwyl ek daaraan geskryf het, was ek ook een van die hoofregisseurs en skrywers van vele radiodramas en verhale van daardie tyd en het ek probeer om deur middel van klank by te dra tot die storie. Dit kon nie, soos in die stories waarna ek geluister het, net niksseggende voëltjies in die agtergrond wees of die verkeer nie (wat vir jare lank elke keer dieselfde geklink het) — dikwels was die byklanke (soos hadidas) die storie, nes *Wolwedans* bewys het. Ons het die byklanke gaan opneem in die Laeveld, en vir ruimtestories wat ek verwerk het soos *Sending solo 2*, (in die tyd van **Star Wars**), self moes skep.

Maar ek het dit net so geniet om meesterdramas soos Shakespeare se **Hamlet** of **Wuthering Heights** op te voer — dramas wat ek visueel probeer maak het. Klassieke tydgleuwe soos *Lux Radio Theatre*, halfnege Maandagaande het my die swier van formele radiodramas geleer. Ook respek vir die luisteraar en om hulle iets anders te bied as waaraan hulle gewoon was.

Toe ek dus gevra is om in 1996 'n radioverhaal te skryf wat eietyd was en oor Johannesburg wat verander gegaan het, het *Stralerjakkies* ontstaan — 'n verhaal wat gehandel het oor hoe mense by veranderende tye aangepas het. Dit het vir 1,368 episodes geloop, en ek dink en hoop dat elke halfuurepisode geboei het. Daarna is ek deur Margot Luyt gevra om 'n jeugverhaal te skryf oor vandag se jeug, en *Ratels* is vir byna nege jaar lank uitgesaai — die langste Afrikaanse radioverhaal ooit. En toe Kobus Burger van RSG my vra om 'n sepie te skryf waarvan elke episode net vyf minute lank is (lank genoeg om saam met 'n koppie tee te geniet) het *Hartebreker* ontstaan wat tans al by episode 700 trek. Die genot om dit te skryf en op te voer hoop ek spreek uit elke episode.

En steeds is dit einde niet. RSG eksperimenteer met nuwe dramas, moedig nuwe skrywers aan om die medium te ontgin en kundig aan te wend, en skryfkompetisies vernuwe radiodrama elke dag.

Lank lewe die radiodrama en -vervolgverhaal!

As deel van RSG se 75ste verjaardagviering in 2012 het Bettie Kemp 'n reeks van 13 episodes gewy aan die Afrikaanse radioverhaal. Dit kan gehoor word by <https://iono.fm/c/1341>.

Leon van Nierop word omroeper-regisseur by die SAUK in 1975. Sedertien skryf hy radioverhale, TV-dramas en TV-reekse en behartig die rolprentresensies op RSG en in Rapport. Hy werk tans aan sy volgende roman, *Die Nagreisiger*



New on the shelves

compiled by Sandra Kingswell

The current education system in South Africa has brought about a major shift to the teaching experience. The focus is now on what the learner understands, applies and appreciates at the end of each lesson. To this end learners have to do research on subjects of interest and search for information for their school projects. **Setting up a school library: a step by step guide for teacher librarians** by Nene Dorothea Gaopalelwe Seboko provides invaluable and comprehensive guidelines and information for educators or anyone who has an interest in setting up and running a school library. The guidelines in this publication can also be applied to a public library.

South African law remains relatively silent on the legal aspects of pregnancy. **Pregnancy law in South Africa** by Camilla Pickles focuses on the issues of prenatal substance abuse, termination of pregnancy, violence that terminates pregnancy and the extension of legal personhood to the unborn. This book provides a sound theoretical approach to pregnancy in law and its recommendations seek to promote healthy, rights-supported pregnancies.

Lymphoedema is one of the most misunderstood and neglected conditions in healthcare today. It affects millions of people worldwide and yet patients often struggle to obtain a diagnosis. **Let's talk lymphoedema** by Professor Peter Mortimer and Gemma Levine is a reader-friendly, informative guide that offers support to sufferers and their families and helps them to deal with its effects.

The no-nonsense guide to archives and recordkeeping by Margaret Crockett is ideal for professionals involved in the management of archives and records, especially if they are just starting out or have no formal training. It covers all aspects of record keeping and archives management. It follows the record's journey from creation, through the application of classification and access techniques, evaluation for business, legal and historical value and finally to destruction or preservation and access to the archives.

GENERAL

- 004.167 SCH Schep, Tijmen. Design my privacy: 8 principles for better privacy design.
 025.1714 CRO Crockett, Margaret. The no-nonsense guide to archives and recordkeeping.
 027.82 SEB Seboko, Nene Dorothea Gaopalelwe. Setting up a school library: a step by step guide for teacher librarians.

PHILOSOPHY AND PSYCHOLOGY

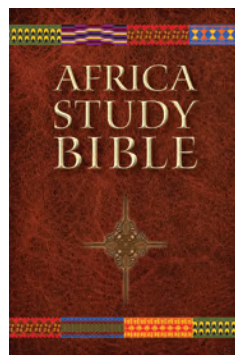
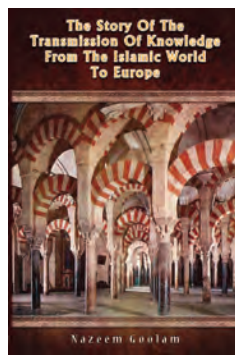
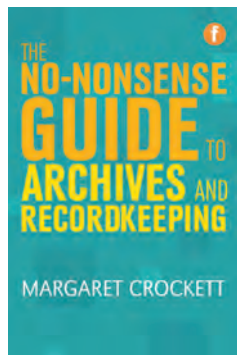
- 190 GOO Goolam, Nazeem. The story of the transmission of knowledge from the Islamic world to Europe.

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- R 220.52083 BIB Jusu, John. Africa Study Bible: New Living Translation.
 294.5924 BHA Bhaktivedanta, Abahy Charan. Bhagavad Gita, as it is.
 297.14 KAM Kamali, Mohammad Hashim. Shariah law: questions and answers.

SOCIAL SCIENCES

- R 300.5 WHI Whitaker, Joseph. Whitaker's almanack, 2018.
 Q 303.385 VER Versfeld, Ruth. Teaching controversial issues.
 305.896073 COA Coates, Ta-Nehisi. We were eight years in power: an American tragedy.
 305.8968 ERA Erasmus, Zimitri. Race otherwise: forging a new humanism for South Africa.
 305.8968 RET Lefko-Everett, Kate. Rethinking reconciliation: evidence from South Africa.
 320.1 PAI Paine, Thomas. The rights of man.
 323.168 BIK Biko, Steve. The testimony of Steve Biko.



- 323.20968 LOD Lodge, Tom. Sharpeville: an apartheid massacre and its consequences.
- Q 325.25693 WIE Wiener, Charlotte. The Jewish country communities of Limpopo/Northern Transvaal.
- 333.793211 JAG Jaglin, Sylvy. Eskom: electricity and technopolitics in South Africa.
- 333.910968 SWA Swatuk, Larry A. (Larry Anthony). Water in Southern Africa.
- 338.70968 DEG Jurd de Girancourt, Dora. Embracing paradoxes in South African family businesses.
- 338.96 RIS Melber, Henning. The rise of Africa's middle class: myths, realities and critical engagements.
- 343.6804 CRO Croome, Beric J. Street smart taxpayers: a practical guide to your rights in South Africa.
- 344.680113 SA Broad-Based Black Economic Empowerment Act 53 of 2003 & related material, updated September 2017.
- 344.680125 SA Employment Tax Incentive Act, 26 of 2013; Skills Development Act, 97 of 1998; Skills Development Levies Act, 9 of 1999 & regulations, updated June 2017.
- 344.680159 DUP Du Plessis, Meryl Candice. Access to work for disabled persons in South Africa: a rights critique.
- 346.60432 LAN Mostert, Hanri. Land law and governance: African perspectives on land tenure and title.
- 346.68017 PIC Pickles, Camilla. Pregnancy law in South Africa: between reproductive autonomy and foetal interests.
- 361.763 COP Copley, Nicole. NGO matters: a practical legal guide to starting up.
- 362.197954 GLO Lundin, Susanne. Global bodies in grey zones: health, hope, biotechnology.
- 371.206 FIN Deacon, Jaco. Financial management in public schools: a practical guide to legislative compliance.

LANGUAGES

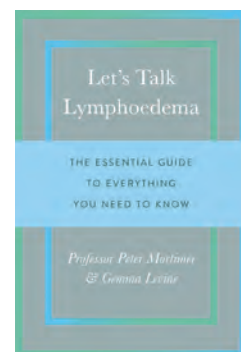
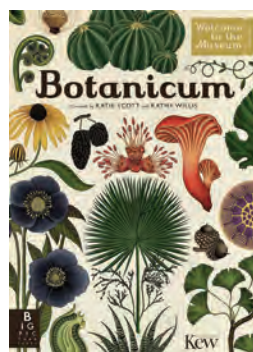
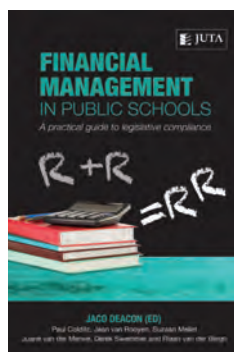
- 428 UYS Uys, Isabel. English for all: grammar rules, reference lists and general knowledge.
- RQ 495.132 OXF Kleeman, Julie. The Oxford Chinese dictionary: English-Chinese, Chinese-English.
- X 496.824 OOS Oosthuysen, Jacobus Christiaan Christoffel. ImiGaqo-ntetho yesiXhosa.

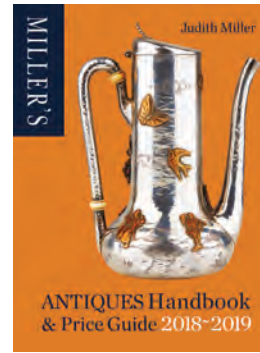
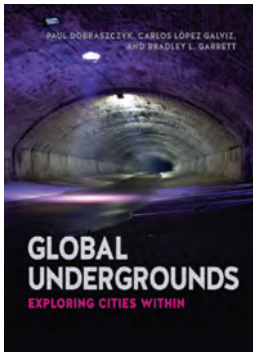
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- LQ 513.07 MAT Maths level 1: course for adult learning. Educator's guide.
- LQ 513.07 MAT Maths level 2: course for adult learning. Educator's guide.
- 574.92472 STE Stewart, Terry. Rocky shores of the Western Cape.
- XL 581 SCO Scott, Katie. Botanicum.
- 582.14 SMI Smith, Gideon F. Field guide to succulents in Southern Africa.
- Q 582.160968 EST Esterhuyse, Neels. Remarkable trees of South Africa.
- 597.46 BRU Bruton, Mike. The annotated Old Fourlegs: the updated story of the coelacanth.

TECHNOLOGY

- 616.42 MOR Mortimer, Peter. Let's talk lymphoedema: the essential guide to everything you need to know.
- 618.326861 LOU Lourens, Peter. Living with fetal alcohol syndrome: our journey with Tisha.





- Q 623.74752 WIL Willey, David. The tank book: the definitive visual history of armoured vehicles.
- 624.19 GLO Dobraszczyk, Paul. Global undergrounds: exploring cities within.
- XL 636.200968 RAM Ramaphosa, Cyril. Cattle of the ages: Ankole cattle in South Africa.
- JT 639.2096 BRU Bruton, Mike. Traditional fishing methods of Africa.
- Q 658.5 OPE Pycraft, Mike. Operations management: global and Southern African perspectives.
- 696.1 BOD Bodenstein, J. Plumbing. NCV 3.

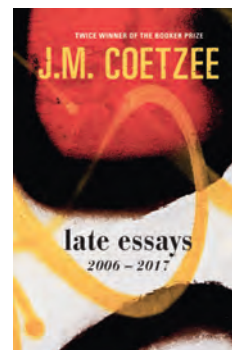
ARTS AND RECREATION

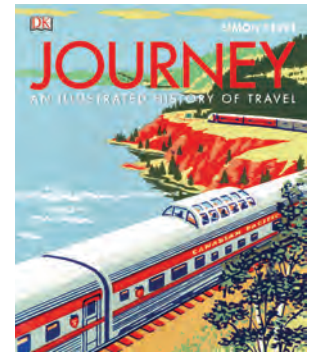
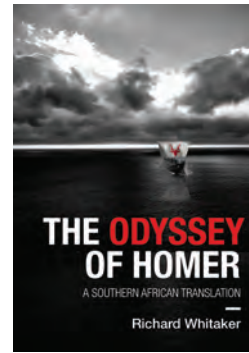
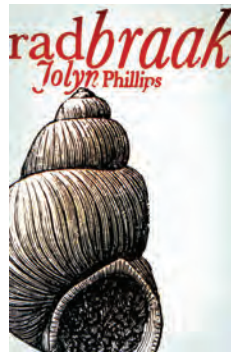
- R 708.051 MIL Miller, Judith H. Antiques handbook & price guide, 2018-2019.
- Q 709.04082 BOO Paton, David M. Booknesses: artists' books from the Jack Ginsberg collection.
- Q 709.68 KNI Knight, Natalie. The big picture: an art-o-biography.
- Q 709.68 SMI Smit, Lionel. Faces.
- Q 709.68 VAR Vari, Minnette. Of darkness and of light.
- Q 709.6891 CHI Chiurai, Kudzanai. While the harvest rots: possessing worlds of Kudzanai Chiurai's art.
- Q 709.6891 ZVA Zvavahera, Portia. I'm with you.
- Q 720.968782 DUN Duncan, Paul. Inside Kimberley.
- 745.54 FIR Firchau, Louise. Paper Panda's guide to papercutting.
- 746.0968 LEE Leeb-du Toit, Juliette. IsiShweshwe: a history of the indigenisation of blueprint in South Africa.
- Q 746.4222 MUL Mullins, Amy. Macramé for beginners and beyond: 24 easy macramé projects for home and garden.

- Q 746.5096 DUB Dube, Hlengiwe. Zulu beadwork: talk with beads.
- Q 758.3 KRU Kruijt, Marjolein. Drawing and painting animals with expression.
- Q 779 MOF Mofokeng, Santu. Santu Mofokeng: a silent solitude: photographs 1982-2011.
- Q 779.2 HUG Hugo, Pieter. Pieter Hugo: between the devil and the deep blue sea.
- 780.92 STR Suchet, John. The last waltz: the Strauss dynasty and Vienna.
- 782.81 WIL Williams, Pat. King Kong: our knot of time and music: a personal memoir of South Africa's legendary musical.
- R 791.44 WOR World radio TV handbook, 2017: the directory of global broadcasting.
- 799.096826 DIK Dikeni, Leslie. Habitat and struggle: the case of the Kruger National Park in South Africa: a study of the outcome of the interface between government, NGOs, managers of natural resources and local communities.

LITERATURE

- 809 COE Coetzee, JM. Late essays, 2006-2017.
- 809.3872 NAI Naidu, Samantha. A survey of South African crime fiction: analysis and publishing history.
- 820.9968 MDA Mda, Zakes. Justify the enemy: becoming human in South Africa.
- 821.008 VOI Brown, Molly. Voices of this land: an anthology of South African poetry in English.
- 821.008035 TOB Jenkins, Mysha. To breathe into another voice: a South African anthology of jazz poetry.
- 821.92 FIN Finlay, Alan. That kind of door.
- 821.92 RYC Rycroft, Beverly. A private audience: poems.



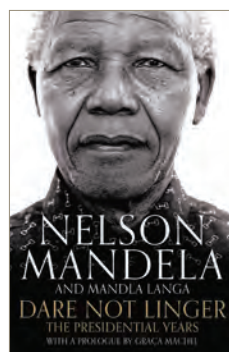
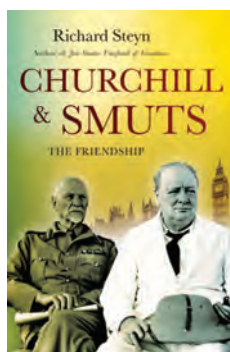


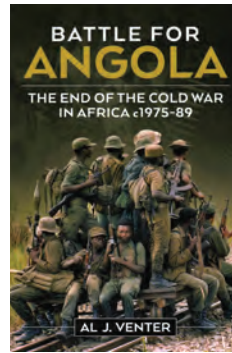
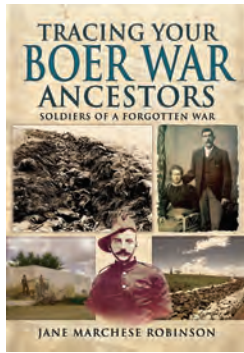
839.361008 MOO Vos, Cas. Die Mooiste Afrikaanse Christelike gedigte.
 839.3615 VEN Venter, De Waal. Oop sirkel.
 839.3616 BOH Bohnen, René. Op die vingerpunte van die heeal.
 839.3616 BOT Botha, Fourie. Krap uit die see.
 839.3616 COE Coetzee, Corné. Nou, hier.
 839.3616 FOU Fourie, Pieter. Knapsekêrels.
 839.3616 FOU Fourie, Ruan. 'n Ope brief aan Dorian Gray.
 839.3616 PHI Phillips, Jolyn. Radbraak.
 883 HOM Homer. The Odyssey of Homer: a Southern African translation.

GEOGRAPHY/HISTORY/TRAVEL/BIOGRAPHY

Q 910.4 JOU Collins, Michael. Journey: an illustrated history of travel.
 914 EUR Europe.
 914.15 IRE Ireland.
 914.2 ENG England.
 914.4 FRA France.
 914.69 POR Portugal.
 914.71 FIN Finland.
 914.912 ICE Iceland.
 914.972 CRO Croatia.
 915 SIL The Silk Road.
 915.125 HON Hong Kong.
 915.4 IND India.
 915.5 IRA Iran.
 915.61 TUR Turkey.
 915.91 MYA Myanmar (Burma).
 915.94 LAO Laos & Cambodia.

916 AFR Africa.
 916.3 ETH Ethiopia & Djibouti.
 916.4 MOR Morocco.
 916.874 GUI A guide to the Garden Route.
 916.88 ROU Humphreys, Sara. The Rough guide to Namibia, with Victoria Falls.
 917.1 CAN Canada.
 917.291 CUB Cuba.
 918.5 PER Peru.
 919.4 AUS Australia.
 920 BOT Du Plooy, Heilna. Gespreksgenoot: 'n brieweboek.
 920 CHU Steyn, Richard. Churchill & Smuts: die vriendskap.
 920 CHU Steyn, Richard. Churchill & Smuts: the friendship.
 920 HAM Chernow, Ron. Alexander Hamilton.
 920 JOU Joubert, Elsa. Spertyd.
 920 MAN Mandela, Nelson. Dare not linger: the presidential years.
 920 MFE Mfenyana, Sindiso. Walking with giants: life and times of an ANC veteran.
 920 MOT Motshumi, Mogorosi. The initiation: a graphic autobiography.
 920 SAN Kongo, Jean-Claude. Thomas Sankara.
 920 SCH Schadeberg, Jurgen. The way I see it: a memoir.
 920 SMA Van der Elst, Jacques. Adam Small: denker, digter, dramaturg: 'n huldiging.
 920 SMU Du Pisani, JA. Jan Smuts: van boerseun tot wêreldverhoog: 'n herwaarding.
 920 TAM Macmillan, Hugh. Oliver Tambo.
 920 VAN Muller, Stephanus. Nagmusiek. Volume I, Katalogus en werklys van musiek, 1925-1983.
 920 VAN Muller, Stephanus. Nagmusiek. Volume II, Eindnotas en bladwyser.

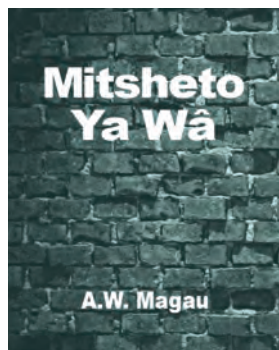
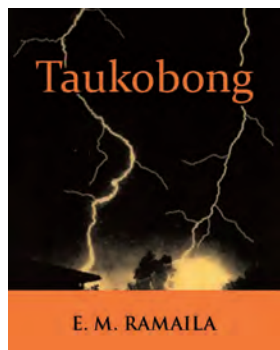




- 920 VAN Muller, Stephanus. Nagmusiek. Volume III, Chronologie I, II, III.
- 929.1 BAL Bali, Karen. Tracing your twentieth-century ancestors: a guide for family historians.
- 929.1 ROB Robinson, Jane Marchese. Tracing your Boer War ancestors: soldiers of a forgotten war.
- 960.3 MAM Mamdani, Mahmood. Citizen and subject: contemporary Africa and the legacy of late colonialism.
- 967.304 VEN Venter, Al J. Battle for Angola: the end of the Cold War in Africa, 1975-89.
- Q 968 GOO Gosselink, Martine. Good Hope: South Africa and the Netherlands from 1600.
- 968.0072 OUT Forte, Jung Ran. Out of history: re-imagining South African pasts.
- Q 968.73 DIE Diemont, Marius. The confiscated coast.
- 968.9107 DOR Doran, Stuart. Kingdom, power, glory: Mugabe, Zanu and the quest for supremacy, 1960-1987.

INDIGENOUS LANGUAGES

- NDB MAS Masango, BD. Ngifanele ukuzenzela.
- NDB SIK Sikosana, Marcus. UBonakele.
- NSO MAT Matsepe, OK. Sebatakgomo!
- NSO RAM Ramaila, EM. Taukobong.
- TS CHI Chikane, OK. Mafaratlhatlha.
- TSO MGI Mgiba, NR. Vutomi i vhi!wa.
- V MAG Magau, AW. Mitheto ya wa.
- V MUD Mudau, E. Ngomalungundu.
- X MZA Mzamane, GI. Malunga. Izinto zodidi: Xhosa novel.
- Z NYE Nyembezi, Sibusiso. Mntanami! Mntanami!



CDs

- Fleming, Renée. Bel canto: Rossini, Bellini, Donizetti. Allyson, Karrin. Ballads remembering John Coltrane. Reddy, Surendran. Reddy, steady, go! The ill-tempered keyboard. McDermott, Lydia. Complete Afrikaans. (439.3682 MCD)
- Dausab, Pedro. Leer jouself Nama = Teach yourself Nama = Aitsama Namagowaba kha khasen. (NA 496.1 LEE)
- Hudson, Kyle. Xhosa fundis course 1: essential social Xhosa. (X 496.824 XHO)
- Hudson, Kyle. Xhosa fundis course 2: essential practical Xhosa. (X 496.824 XHO)

DVDs

Fiction

- Anderson, Bill. Dockers.
- Dunbar, Geoff. The cunning little vixen: the animated film of Janáček's opera.
- Hathaway, Henry. Call Northside 777.
- Hopper, Dennis. Colors.
- Kieślowski, Krzysztof. Dekalog: the ten commandments parts 6 to 10.
- Munro, Grant. Cut-up: the films of Grant Munro.
- Roeg, Nicolas. Don't look now.
- Vigo, Jean. The complete Jean Vigo.
- Watkins, Peter. Culloden.
- Wegener, Paul. Der Golem.
- Willmott, Kevin. CSA: the Confederate States of America.

Non-fiction

- A 070.18 DER Dick, Kirby. Derrida.
- A 306.74 BOR Briski, Zana. Born into brothels.
- U 345.6805 COU Lipman, Jane. Courting justice.
- U 658.8342 CZE Klusák, Vit. Czech dream.
- A 791.430973 DEC LaGravenese, Richard. A decade under the influence: the 70's films that changed everything.
- A 792 COC Weber, Bill. The Cockettes.
- U 792.8 TAY Diamond, Matthew. Dancemaker.
- U 797.1409 DEE Osmond, Louise. Deep water.
- U 942.9 DAV Dickson, Paul. David: also featuring Cardiff & Miners' weekend.

Sandra Kingswell is the senior library assistant at Central Reference



Accessions Aanwinste

compiled by / saamgestel deur Johanna de Beer

NON-FICTION | VAKLEKTUUR

Philosophy and Psychology | Filosofie en Sielkunde

158.1 CLO Cloud, Henry. Nooit weer nie: hoe om tien slaggate in die lewe te vermy.

Religion | Godsdien

248.4 NGU Ngubane, Sbu. Yesterday I cried.

Social Science | Sosiale Wetenskap

332.024 KIY Kiyosaki, Robert T. Why the rich are getting richer: what is financial education really?

Q 371.271 MAT Nicol, S. Wiskundige gelettertheid, Graad 11 KABV: 3 in 1.

Q 371.271 STE Sterrenberg, Liesl, Lewenswetenskappe, Graad 11 KABV: 3 in 1.

Q 375.53 FOC Hendricks, A. Focus on physical sciences, Grade 11. [Learner's book].

Science | Wetenskap

LQ 513.07 MAT Maths level 1: course for adult learning. Educator's guide.

LQ 513.07 MAT Maths level 2: course for adult learning. Educator's guide.

Q 581.968 VEG Low, A Barrie. Vegetation of South Africa, Lesotho and Swaziland: a companion to the vegetation map of South Africa, Lesotho and Swaziland.

Applied Science | Toegepaste Wetenskap

617.89 BAT Bathurst, Bella. Sound: stories of hearing lost and found.

641.5 VAN Van Zyl, Katrien. Katrien se geskenke uit die kombuis.

Arts and Recreation | Kunste en Ontspanning

R 708.051 MIL Miller, Judith H. Antiques handbook & price guide, 2018-2019.

Q 758.3 KRU Kruijt, Marjolein. Drawing and painting animals with expression.

Travel | Reisbeskrywing

918.5 PER Peru.

Biography | Lewensbeskrywing

920 HOL Naki, Eric. Bantu Holomisa — the game changer: an authorised biography.

920 PUG Pugh, Lewis. Achieving the impossible.

920 SHA Laband, John. The assassination of King Shaka.

ENGLISH FICTION

Allende, Isabel. In the midst of winter.

Bracken, Alexandra. Wayfarer.

Brain, Helen. The rising tide.

Cohen, Julie. Together.

Connolly, John. He: a novel.

Goldstone, Eli. Strange heart beating.

Henry, Veronica. The forever house.

Horowitz, Anthony. Never say die.

Kauffman, Donna. Blue Hollow Falls.

Patterson, James. Woman of God.

Pyper, Andrew. The only child.

Stuart, Keith. A boy made of blocks.

Unnikrishnan, Deepak. Temporary people.

AFRIKAANSE VERHALENDE LEKTUUR

Du Toit, Louisa. Louisa du Toit omnibus 11.

Gie, Marius. Almeloo.

Rust, Madelein. Moordhuis.

Van Vuuren, Annico. Blou moord.

Von Meck, Anoeschka. Vaselinetjie.

Wilson, Scarlet. Die dokter se babageheim.

JUVENILE NON-FICTION | JEUGVAKLEKTUUR

J 363.7392 SIM Simon, Seymour. Global warming.
J 591 JAC Jacobs, Jaco. Die wonderwêreld van vreemde diere.
J 623.7469 WOO Wood, Alix. Drones.

JEUGLEKTUUR

Camino, Isabella. Nuwe avonture op die plaas.
Mansiet, Madeleine. Geliefde sprokies.
Van Haeringen, Annemarie. Die prinses met die lang hare.

JUVENILE FICTION

Haden, Rosamund. The all Africa wildlife express.
Allers, Annabel. Cupido.com.
David, Erica. Anna & Elsa: all hail the queen.
Dennis, Helen. Mortal.
Rozelaar, Angie. Busy school.

ISIXHOSA JUVENILE FICTION

Mkhulise, N. Bayavuya ebuyile.
Mkhulise, N. Ngasedameni.

CDs | CD's

De Villiers, James. Roots and branches: electro acoustic poetry
Grootboom, Elvina. Questions women ask.
Grootboom, Elvina. The Bethlehem star.
Makeba, Miriam. Miriam Makeba — the legend.

DVDs | DVD's

Non-fiction | Nie-fiksie

U 364.660973 HEI Meeropol, Ivy. Heir to an execution: a granddaughter's story.
U 395.22 HOW Brilliant Productions. How to look good on your wedding day.
U 784.5 FRE Fitzgerald, Kevin. Freestyle: the art of rhyme.
791.430973 EAS Browser, Kenneth. Easy riders, raging bulls: how the sex-drugs-and-rock 'n' roll generation saved Hollywood.
U 791.430973 EDI Wood, Bret. Edison: the invention of the movies.

A 791.4375 ERR Morris, Errol. The Errol Morris collection.
U 792.78 FOS Diamond, Matthew. Fosse.
U 794.159 GAM Jayanti, Vikram. Game over: Kasparov and the machine.
U 914.21 SAI Kelly, Paul. Saint Etienne presents Finisterre: a film about London.
U 920 MCN Morris, Errol. The fog of war: eleven lessons from the life of Robert S McNamara.
A 920 PAR Rice, Craig. Half past autumn: the life and works of Gordon Parks.
A 920 SAI Dibb, Mike. Edward Said: the last interview.
U 920 WIL Neville, Morgan. Hank Williams: honky tonk blues.

Fiction | Verhalende DVD's

Broomfield, Nick. Ghosts.
Elliot, Adam. Harvie Krumpet.
Harvey, Anthony. The glass menagerie.
Hershman, Joel. Green fingers.
Hyams, Peter. Hanover street.
Jarmush, Jim. Ghost Dog: the way of the samurai.
Mukunda, Michael Dewil. Retribution.
Sissoko, Cheick Oumar. Genesis.



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