

CAPE

Librarian

Kaapse Bibliotekaris

small rocks in the sea or anchored on the ocean bottom, had residents within the lighthouse itself. Many of the locations were very isolated on islands. While others had a better position on the mainland. It was also usual for pilots to be stationed at lighthouses. Working and living conditions for the lighthouse families have varied widely.

The activities of the lighthouse personnel changed gradually with time. Those who served at the wood and coal beacons endured the hardest labour. They had to cope with the fire under the open sky, until the early 1800s when it became possible to build an adequate lantern for this simple lighting technique. Things were often easier for the tenders of mirror or lens lights with glassed lanterns. But these required maintenance with greater care, and hence called for higher competence. Lenses and mirrors were polished. Wicks were clipped, clockworks were opened and oiled. If a fault occurred, an obvious advantage was to have technically personnel who could do the repairs by themselves.

Common to all lighthouses, and particularly the tallest ones, was the

had equipment for fog signalling also belonged to the personnel. The methods and instruments for warning seafarers in the mist at 1800... and then sirens. The resultant certainly helped people at sea, but plague to sleeping residents. At could continue for several days nights.

At the isolated lighthouses people were expected to have an extreme capacity for adapting to loneliness in their surroundings, this was more their wives. The men had work with the lamps and the caring for buildings. In addition they fished and hunted. Trips to the land for provisions and mail, were usually done by men as well. Women, on the other hand, with the household and children were therefore bound more closely to the site. Women also had to cook in the quarters for washing and and sometimes even for cooking gave more reason for conflict. I knew, the lighthouses where disagreement reigned were the of all to live in. Furthermore the increasing responsibility of central authorities for lighthouses and technology, the personnel's level of competence was raised, less



Western Cape Government
Cultural Affairs and Sport

BETTER TOGETHER.



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Cover: This year's covers are representative of Dewey numbers and this month we focus on *Travel* with special reference to fascinating destinations where lighthouses can be found (Dewey 910.2).

Voorblad: Vanjaar se voorblad is 'n voorstelling van Dewey-nommers. Die fokus hierdie maand is op die betowering van vuurtorings en waar hulle besigtig kan word. (Dewey 910.2).



As we reflect on the first Christmas after the passing of South Africa's beloved Madiba let us remember what he stood for especially in his latter years – *PEACE, RECONCILIATION AND FORGIVENESS!* We share in the nation's mourning as well as in the underlying optimism that seems to pervade the country after his death. Let us hope that it is not short-lived and that our memories don't fail us in the long run.

Additional to an extensive booklist published in 2008 in the January/February edition of the *CL* to celebrate Madiba's 90th birthday, we publish on page 8 a list of more recent titles dealing with his life, his philosophy and his achievements. This was compiled by Theresa Sass, one of our book selectors.

It is rather ironic that Madiba passed on exactly 100 years after the promulgation of the notorious 1913 Land Act – a piece of legislation that surely tore his heart out for most of his life. On page 11 Dr Gustav Hendrich discusses in detail the ramifications of this act.

The end of the year is traditionally the time that we look back on the resolutions we made during the previous year. Let us make 2014's anticipated new year's resolutions realistic and achievable. We trust that one of the primary resolutions for the year will be TO READ MORE!

Our thanks to all the librarians and other contributors that, throughout the year, ensured that we can report on their many interesting activities.

My thanks to the dwindling editorial staff and voluntary proofreaders that remain loyal and steadfast in their support of the magazine and always go that extra mile to provide our readers with, what we trust, is an enjoyable and informative product. And a special thanks to the graphic designer Mandy Lomborg who despite the Christmas cheer that permeated the air, valiantly made sure that this magazine hit the streets in time.

A blessed Christmas en great 2014 to you all!

Terwyl ons besin na die afsterwe van Suid-Afrika se geliefde Madiba moet ons nie die ideale wat hy veral later in sy lewe nagestreef het, vergeet nie – *VREDE, VERSOENING EN VERGIFNIS!* Ons deel in ons land se tyd van rou en ook in die onderliggende optimisme wat tans deurskemer na sy dood. Ons vertrou dat dit nie vlietend sal wees nie en dat ons geheues ons nie op die lange duur in die steek sal laat nie.

Aanvullend tot die volledige boeklys wat ons in 2008 in die Januarie/Februarie uitgawe van die *KB* ter viering van Madiba se 90e verjaardag gepubliseer het, het Theresa Sass, een van ons boekkeurders, 'n lys van die jongste titels wat beskikbaar is in die *Diens* (bladsy 8), en wat betrekking het op sy lewe, filosofieë en die mylpale wat hy bereik het, saamgestel. Is dit nie ironies dat Madiba presies 100 jaar na die instelling van die skokkende '1913 Land Act', 'n wet wat in later jare sy hart stukkend moes geskeur het, tot afsterwe kom nie? Op bladsy 11 bespreek dr Gustav Hendrich die nagevolg van hierdie wet in detail.

Dit is tradisie dat 'n mens die jaar se gebeure aan die einde van 'n jaar in oënskou neem en kyk watter nuwejaarsvoornemens in die slag gebly het. Kom ons sorg dat ons planne vir 2014 realisties en bereikbaar is en dat een van ons belangrikste voornemens gaan wees om MEER TE LEESE!

Baie dankie aan al die bibliotekarisse en ander bydraers wat deur die jaar gesorg het dat ons verslag kon doen oor al die interessantheite wat in ons biblioteke gebeur. My dank en waardering aan die al kleinerwordende redaksie en vrywillige proeflesers wat die tydskrif lojiaal ondersteun en soveel ekstra insit om te sorg dat ons lesers 'n produk van gehalte met, wat ons vertrou, interessante leesstof kry. 'n Spesiale dankie ook aan die grafiese ontwerper Mandy Lomborg wat te midde van die Kersfeesatmosfeer wat mens se sintuie om elke hoek en draai oorval, saam met ons geswoeg het om hierdie uitgawe betyds die lig te laat sien.

'n Geseënde Kersfees en die allermoste 2014 aan almal!

Grizell

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Editorial policy

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

Redaksionele beleid

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

PIETER HUGO
Adjunkdirekteur:
Munisipale Vervangingsfonds



Rooi sportmotor red biblioteekboeke

'Jy het wát gekoop? 'n Ou Alfa? Gee jou vrou jou nie genoeg moeilikheid op haar eie nie, dié dat jy nog probleme in jou lewe soek?'

Na hierdie reaksie het ek liefs nie vir my vriend ook nog vertel dat die meer as 30 jaar oue Alfa GTV wat ek gekoop het, vir drie jaar stilgestaan en roes het in die Kaapse wind en weer nie. Hoe verduidelik 'n mens nou in elk geval so 'n aankoop aan iemand wat dink motors is net vervoermiddele?

Die waarheid is dat ek nie nóg 'n vervoermiddel nodig het nie. Maar ek het 'n mooi, ou, rooi Alfa nodig.

Dit werk so. Van kleins af al het ek twee groot belangstellings gehad: woorde en motors. En ek het baie vroeg in my lewe agtergekom dat beide hierdie liefdes heerlijk gevoed en vertroetel kan word deur boeke. Ek het ewe graag storieboeke en motortydskrifte gelees. Die heel eerste boek wat ek vir myself met my eie sakgeld gekoop het, was 'n A tot Z-motorensiklopedie. Wat ek van A tot Z deurgelees het, báie kere.

En so word ek toe uiteindelik 'n bibliotekaris. Wat alles te doen het met boeke. Veral die A tot Z van boeke. Natuurlik het ek dikwels by boekkeuringsvergaderings baklei vir die aankoop van motorboeke vir biblioteke.

Met 'n bibliotekaris se salaris kan 'n mens nou nie juis droom van 'n Porsche of 'n Ferrari nie, maar ek het nog altyd gedroom om eendag 'n klassieke Alfa Romeo te besit.

Tot so 'n paar maande gelede. Toe kóóp ek 'n ou Alfa. 'n Rooie natuurlik. En toe begin die sports!

Die Alfa pas gekoop, val ek en my seun in die pad op 'n tog-met-'n-missie. Verbleikte verf en roes ten spyt, trek die Alfa aandag sover ons gaan. Sy laat koppe draai en glimlagte glim. Op Touwsrivier stop 'n ander Alfa-eienaar langs ons: 'Ek is seker ek het dié Alfa op Gumtree geadverteer gesien.' 'Ja', sê ek, 'ek het hom ook daar gesien en toe gekoop.' 'Het jy planne met hom?'

'Ons ry nou Beaufort-Wes toe waar hy gerestoureer gaan word.'

Op Laingsburg maak ons vol en parkeer langs 'n bakkie hoog gelaai met meubels. Twee jongmense wat van Beaufort-Wes af Kaap toe verhuis. 'Wow! Is dit oom se Alfa? Hy's gorgeous!' Jongmense met sulke goeie smaak kán mos net ordentlike mense wees en ons raak sommer gou vriende. Die gesels gaan draai by die jare wat ek streekbibliotekaris op Beaufort-Wes was. Net daar duik die vrou in die bakkie in en grave 'n sak vol boeke uit. 'Gaan gee asseblief my agterstallige biblioteekboeke in. Ek het nie tyd gehad met die trekkery nie!

Donkeraand ry ons Beaufort-Wes binne na byna 500km in 'n ou rooi Alfa wat op een dag verder gery het as in die vorige drie jaar. Die batteryliggie dui probleme aan, maar ons is opgewonde en tevrede. Ons waagrit het gewerk!

Die Maandagoggend het ons haar vir 'n verjongingskuur by 'n paneelklopper gaan inboek, maar nie voor ons eers by die biblioteek gestop het om die amper verlore boeke te gaan afgee nie.

Of dit nou motors in 'n boek is, of boeke in 'n motor, ek bly maar voortdurend met altwee besig. En ja, 'n mens kán in vervoering raak oor en deur boeke én mooi motors.



POST-BAG
POSSAK
ISINGXOBO SEPOSI

Dual-use school/community libraries in South Africa

The article *Dual-use school/community libraries in South Africa: a new focal point* by Helga Fraser, as published in the **Cape Librarian**, January/February 2013 edition, does not reflect the correct facts about Pelican Park Satellite Library and Masipumelele Public Library. The management team of the Department LIS at the City of Cape Town wishes to bring the following to your attention:

The author reports on page 51 that Pelican Park Public Library and Masiphumelele Public Library are two of 20 successful examples of dual-use school/community libraries. The facts are incorrect and should be that

- ▶ Pelican Park Library is not a fully functional library but a satellite library reporting to a parent library
- ▶ Masiphumelele Library is a fully fledged public library with no dual-use or partnership with any school.

Furthermore, the article also projects the impression that the Pelican Park Satellite Library is a successful example of a dual-use school/community library which is not the case. The operation of the Pelican Park Satellite Library is fully provided for by the City of Cape Town and the school only provides the room housing the library. 90% of the library users are children from the hosting school with only 10% users from the direct community. The latter is a mix of children and adults. The current setup is not considered as a fully functional dual-use school/community library.

You are welcome to forward all articles containing information about the City of Cape Town Libraries to the Research and Marketing Officer, Nazeem Hardy, for comments and corrections.

Flippie van der Walt

District Manager, Library & Information Services

Thank you for bringing this to our attention. Please see the comments below. ED

H. Fraser responds:

In response to your letter, I would like to provide the facts on which I based my description of Pelican Park Public Library as a successful example of a dual-use school/community library:

According to the annual statistics provided to us by City of Cape Town Library and Information Services for 2012 the following picture emerges:

- ▶ In 2012 Pelican Park Public Library had a membership of 2,489 adults and 3,215 children.
- ▶ The circulation of the library was 78,454 for the year 2012 of which 24,589 of circulated items came from the adult section (EF, AF, XF, NF and Periodicals). These items can only be issued to adults, so it can be assumed that 31% of all circulated material was for the use of adult members in the community.
- ▶ The circulation of adult material in the parent library, Lotus River, was 27,986 for 2012, thus not a significantly higher circulation figure for adult material in a fully fledged community library.
- ▶ During a recent field trip the library provided us with first hand observation of primary school learners and adults using the library's services concurrently.

We felt that these indicators compare favourably with Klapmuts Primary School Public Library, which is generally seen as a typical example of a dual-use school library. Here the school also provides the venue, whereas the Stellenbosch municipality provides for all operational needs.

- ▶ The statistics for Klapmuts Primary School Public Library for the year 2012 were as follows:

- The membership of Klapmuts consisted of 384 adults and 1147 children.
- The circulation for the library was 22,044 for the year 2012 of which 11,118 of circulated items came from the adult section (EF, AF, XF, NF and Periodicals). These items can only be taken out by adults, so it can be assumed that 50% of all circulated material was for the use of adult members in the community.

In both cases, the criteria for a dual-use library, which Haycock describes as 'a common facility from which library services are provided to two ostensibly different communities of users' (Haycock, 2006), have been fully met.

Dual-use libraries take many forms and are still, in many cases, in an experimental stage where various issues as mentioned in the article, need to be formalised and a best practice model needs to be found.

In both cases however, the relevant schools would not have had their own school library with a fully qualified librarian had there been no cooperation between the schools and the different municipalities as well as the Western Cape Library Service, which includes the assistance from the Conditional Grant for libraries. The proximity and availability of such a facility must undoubtedly have a positive effect on the literacy rate of the learners of the schools concerned, while providing a vital service to the wider community.

In the case of Masiphumelele Library we incorrectly stated that this was a dual-use library. We regret the error.

Helga Fraser

Senior Librarian, Research





Totsiens Marthie



Marthie Fourie het van Bloemfontein gekom waar sy as katalogiseerder vir 30 jaar gewerk het en het op 2 Julie 2012 in Swellendamstreek begin werk as streekbibliotekaris. Sy het baie teëspoed beleef met ongelukke, harde werk met die oopmaak van 'n nuwe biblioteek en ander probleme ten opsigte van die Wheelie Wagon, SLIMS en rekenaars. Sy het besluit dat die werk in die streek nie 'n goeie opsie is nie en het die diens verlaat op 14 Oktober 2013.

Ons gaan haar mis, selfs net na die kort rukkie wat sy saam met ons gewerk het, en ons wens haar die beste toe vir haar loopbaan as bibliotekaris.



Pulp fiction at Central

Libraries are generally places where books are stacked neatly on shelves and are made available for loan to patrons. At Central Library, however, the staff seem to have developed the knack to become creative with books.

Just two short months ago, together with our resourceful partners from the Open Book Festival and the Book Lounge, Central staff packed 2,586 books in a domino chain formation down stairs, and in and around the various spaces at Central Library. Recently, with the same partners, we arranged 8,500 books in a series of striking book installations in the same space at Central Library.

Librarians from around the Western Cape were then invited via LIASA to dismantle the installations at Central, and to take the books back to their libraries. The books were a generous donation from Penguin Books South Africa; all new, African publications. This particular selection had been destined for pulping (as unsold stock) but we swayed the publisher to hand the books over to us instead. We assured them that a number of communities and individuals would benefit.

In order for librarians beyond Cape Town to tap into this wonderful reserve we timed the event, which we called *Pulp fiction: the sequel* to coincide with the LIASA Conference, in Cape Town this year. We eagerly anticipated visiting librarians to visit Central Library to share our space – even briefly – and to return home with a gift of free books.



Earlier, as the Open Book Festival came to its third hugely successful closure, Central Library had participated in the first *Pulp fiction* event with Open Book and the Book Lounge. During the event, Granta Publishers in the UK had agreed to ship 25,000 new but unsold books to Cape Town, to be distributed amongst librarians for libraries, schools and other institutions.

Both events were fruitful and numerous librarians and members of the public throughout the Western Cape participated in dismantling these artistic creations and left jubilantly with scores of books to add to their professional and private collections.

Pulp fiction: the sequel is much like other events we have recently engaged in at Central Library and serves many purposes. It's an invaluable teambuilding exercise: Staff members tap into creative reserves they didn't know they had; they pull together to ensure the success of the venture; there's a lot of fun to be had in the process; and eventually and inevitably, we're always proud of our library and our team and what we're able to achieve together.

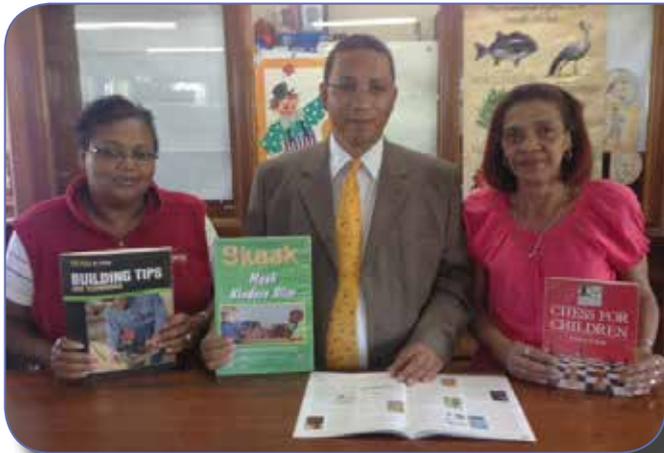
The fact that we saved more than 33,500 new books from being pulped, and moreover, that libraries, schools, nursing homes, et cetera, and the communities utilising those facilities will benefit from those books is a bolstering thought for us, as well as our colleagues at other libraries and our LIS Department.

Endeavours like this and the Guinness Book Domino Chain event, for example, brought us a huge amount of press. It invited different people into our space and highlighted the fact that libraries need not be dull, musty places where people are shushed, but are vibrant, intriguing, creative spaces, where the staff and patrons engage in innovative and mutually beneficial ventures. Programmes like *Pulp fiction* are certainly demanding, in terms of the time, effort and planning required to ensure success, but the benefits are endless. Are we planning a sequel to the *Pulp fiction: the sequel*? Watch This Space!

Akeela Galbie

Senior Librarian, Central Library

The Central Library staff truly deserve some accolades for their sterling efforts to bring books to people. ED



▲ (Ltr): Anne-Maree Afrika, Dr Ivan Meyer, Minister of Cultural Affairs and Sport, Western Cape, with Anita August (head librarian) during his visit to **Pacaltsdorp Public Library**



Skrywer daag vrou uit

Die skrywer Sophia Kapp het op 29 Augustus 2013 in Valhalla Park, 'n arm gemeenskap op die Kaapse Vlakte, 'n pleidooi gelewer vir vroue om hul regte op te eis. Sy het statistiek van die Wêreldgesondheidsorganisasie aangehaal wat getoon het dat een uit elke twee vroue in Suid-Afrika aangerand of seksueel misbruik sal word gedurende haar leeftyd. Hier is Sophia Kapp saam met die span van Valhalla Park se biblioteek.



◀ Thandiwe Mtsengu is aan die hoof van Valhalla Park se biblioteek. Hier vertel sy hoe lekker sy Afrikaanse boeke op die trein lees. Twee gelukkige vroue wat in Augustus verjaar, is reg aan die begin van Kapp se praatjie 'n kopie van **Die erflying**, die heruitgawe van Kapp se heel eerste boek wat nou weer beskikbaar is, belowe. Kapp het egter die twee boeke op 'n tafeltjie neergesit en aan die gehoor genoem dat hierdie boeke weer saam met haar sal teruggaan Pretoria toe indien die wenners dit nie ná die praatjie kom opeis nie. So is dit ook met regte, het Kapp verduidelik. Indien vroue nie opstaan vir hul regte nie, sal daardie regte nie hulle s'n word nie.



LITERARY AWARDS
LITERÊRE TOEKENNINGS
AMABHASO WONCWADI

Catton makes history

Eleanor Catton made Man Booker prize history twice as the youngest winner for, at 832 pages, the longest novel.

The New Zealander was 25 when she began writing **The Luminaries**, an epic 19th-century gold rush murder mystery. Now 28, she also becomes an 'end of an era' winner: the last recipient of a Booker prize which, for 45 years, has only allowed Commonwealth and Irish writers – next year, the Americans are coming.

This year's chair of judges, the writer and critic Robert Macfarlane, admitted readers needed to make a 'huge investment' in the doorstopping book; it is challenging with a slow start but the dividends were more than worth it.

Catton's novel easily set a new longest winner record, beating Hilary Mantel's **Wolf Hall**, which was 672 pages long and AS Byatt's **Possession**, at 624 pages.

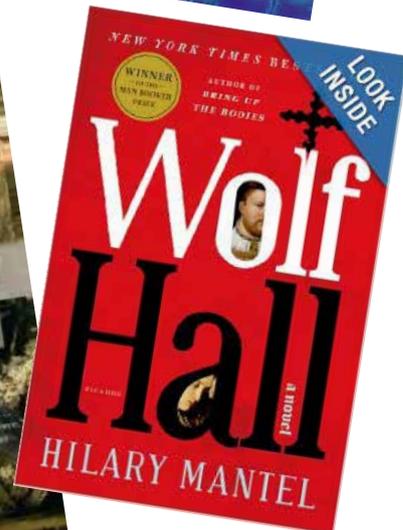
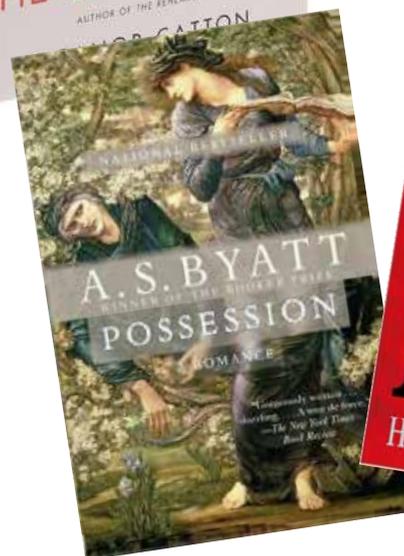
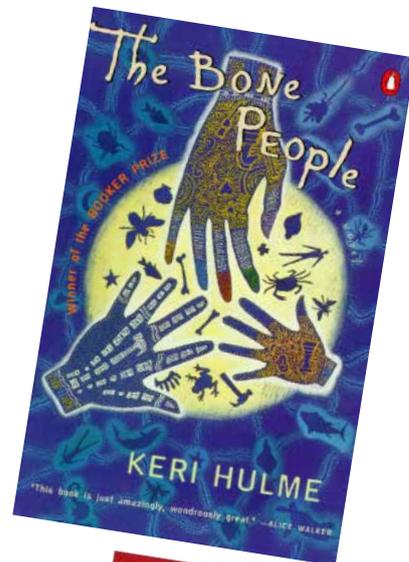
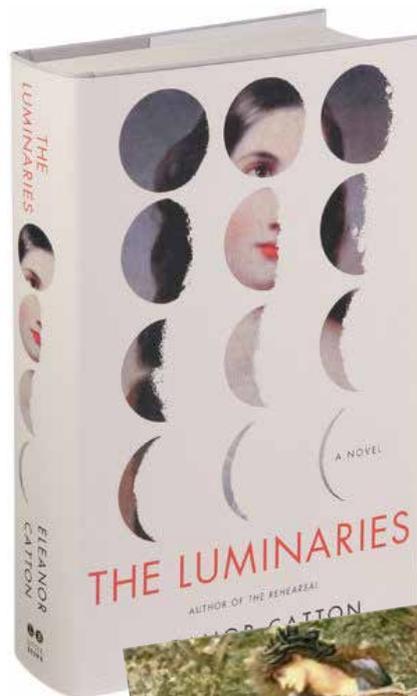
Catton became only the second New Zealander to win after Keri Hulme in 1985 for **The Bone People**. It was also the first win for the publisher, Granta.

The novel had been up against the shortest work ever to be shortlisted: Colm Toibin's 30,000 word novella **The Last Testament of Mary** and the bookies' favourite, Jim Crace's **Harvest**. Also missing out were Ruth Ozeki for **A Tale for the Time Being**; Jhumpa Lahiri for **The Lowland** and NoViolet Bulawayo for **We Need New Names**.

The Luminaries is Catton's second novel after **The Rehearsal**, which was shortlisted for the 2009 Guardian first book award.

Catton wins £50,000, which was presented by Camilla, the Duchess of Cornwall, at a black tie dinner in London's Guildhall. (*The Guardian*)

With reference to our article, on page 28 of the CL September/October 2013, Geoff and Eileen we are pleased to inform readers that we have since purchased the title, **Homosexuality: a study by the parents of a gay son.** (Homoseksualiteit: 'n studie deur die ouers van 'n gay seun.)





In *Die Burger* van 8 Junie 2013 (p.11) resenseer letterkundeghoeroe Joan Hambidge oudkollega Hennie Aucamp se bundel **Mits dese wil ek vir jou sê**, (Hemel & See Uitgewers). Daarin praat sy van die kenmerke van 'ego-dokumente' soos memoires, dagboeke, outobiografieë, en uiteraard ook briewe, want dis waaroor hierdie bundel handel: Aucamp se briewe aan verskillende persone.

Die kenmerke en voordele van ego-dokumente *per se* ter syde, wat Hambidge sê oor skryf en lees is insiggewend. Ook dat briewe vir ander bedoel is en dat dit beter skryfoefening is as skryfsels wat nie vir ander se oë bedoel is nie, soos dagboeke – hoewel sommige mense wel dagboeke skryf met die doel dat dit later deur ander gelees word, soos in die geval van die befaamde spotprenttekenaar Daniël Cornelius Boonzaier (1885-1950) s'n, waarin hy in gesprek is met wie ook al die dagboeke ná sy dood sou lees. Om dié rede het hy eers sy waarnemings in potlood geskryf en daarna netjies in ink, in sy dagboeke. Meeste van ons is egter nie beroemd nie en verwag nie dat enigeen, behalwe dalk 'n geliefde soos 'n familielid, jou dagboeke sal wil lees nie.

Briewe word mos deur ander gelees, minstens die geadresseerde, so die skrywer moet darem netjies, samehangend en hopelik stylvol skryf. Daar is al baie gesê oor die verdwyning van briewe (per slakpos) en die efemere, vlugtige eienskappe van e-posse, SMS'e en dies meer. En dis 'n feit dat ware briëfskryf 'n kuns is, en helaas, een wat verdwyn.

Hambidge sê tereg dat Aucamp se briewe mens daaraan herinner dat die voornemende outeur (van kortverhale ensovoorts) net goed kan skryf as hy/sy baie lees. So: lees, leer, skryf, en nog leer is die leuse.

Ek is self hieraan herinner toe ek begin skryf het aan 'n wetenskapfiksieboek, want gou het ek besef dat ek eintlik min weet van dié genre. Altans, ek het 'n stuk of vyftig, sestig wetenskapfiksieboeke gelees,

maar meestal redelik lank gelede en daarom is ek nie genoegsaam op hoogte met wat intussen gepubliseer is nie. Die betekenis hiervan is soortgelyk aan dit wat vir beginners in enige genre belangrik is: jy moet weet wat al gesê is, hoe dit gesê is en wat daarvoor gesê is, maar veral wat nie meer as oorspronklik beskou sal word nie. Jy mag dink jy het 'n vars invalshoek ontdek en dan laat weet die uitgewer jou: 'Swaap, dis lankal 'n cliché.'

So skryf ek toe ook lustig voort oor die Chinese wat die wêreld probeer oorneem het, en sien toe iemand het al 13 jaar gelede dieselfde dinge gesê in 'n wetenskapfiksieboek (**Brug na Eden**, Charles Stofberg, Lapa). Gelukkig is die 'Chinese konneksie' nie so sentraal in my boek nie – robotte knikker die Oosterlinge gou uit om self die aarde te verswelg – maar dit mag lyk asof ek die idee in die genoemde boek gekry het.

Daar is wel niks daarmee verkeerd om, byvoorbeeld, 'n parodie van 'n bekende verhaal te skryf, of 'n eie kommentaar daarop in jou skryfwerk in te werk nie. So het ek met my storie geskryf met die doel om sosiale kommentaar te lewer op werklikhede in ons eie tyd en omgewing, maar heeltyd met die gedagte gespeel om 'n soort eerbewys aan **Animal Farm** (George Orwell) te lewer.

Omdat **Animal Farm** juis so bekend is en so 'n belangrike boodskap dra, sal niemand wat enigsins belese is tog vermoed 'n mens steel die idee van die varke en die mense wat saamsweer teen die ander plaasdiere, en dink niemand gaan dit agterkom nie. Intendeel, mens maak staat daarop dat daar genoeg mense is wat genoeg lees om genoeg begrip te kan hê vir wat jy (satiries) impliseer in jou verhaal.

Weereens dus: skrywers moet lees en lesers waaragtig ook – ons, die boekwurms, moet 'n gemeenskaplike geheue hê om werklik te kan kommunikeer op die vlak wat ons behoort te kommunikeer: met insig in lewenswaarhede.

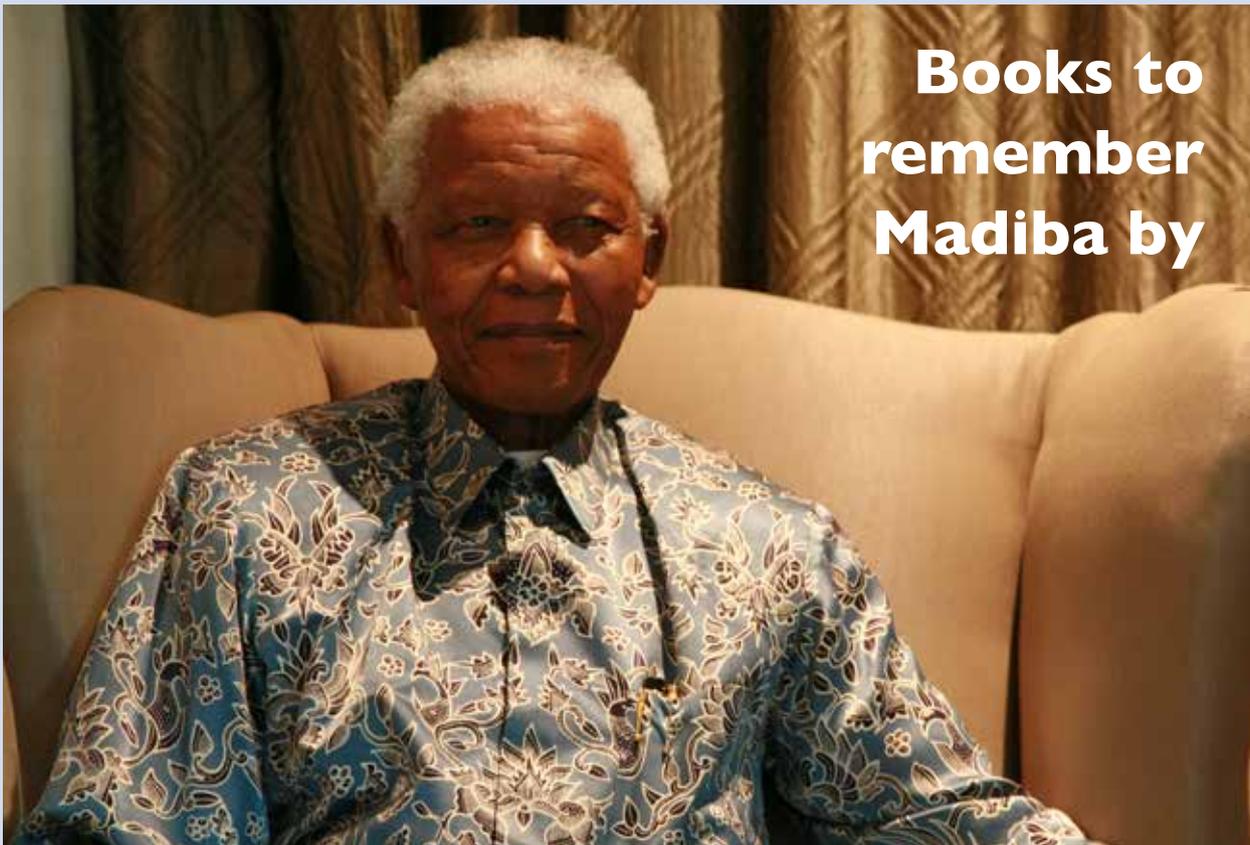
Hambidge sê Aucamp is in wese 'n opvoedkundige (hy was inderdaad baie lank een van beroep) en wil mense leer skryf. Hy doen dit met woord en daad – hy gee voorbeelde van hoe om dit te doen;

asook instruksies oor die metodiek, styl en ingesteldheid wat nodig is. Hambidge sê ook Aucamp se **Die blote storie** 'is waarskynlik een van die beste skryfhandleidings'.

Voornemende skrywers behoort dus **Die blote storie** te lees, en kan aanvullend **Mits dese wil ek vir jou sê** ook lees, maar bowenal moet hulle self skryf. Ongelukkig is brieweskryf nie meer 'n algemene of gewilde skryfoefening nie, so om skrywers aan te moedig om nou te begin briewe skryf, sal naïef wees. Gelukkig is daar darem nog ander maniere om te oefen – essays vir Litnet, kortverhale vir tydskrifte. Wat ook al. Solank jy net skryf.

My eie skryfgewoonte het met briewe begin. Ek het eenvoudig nie geweet hoe anders nie. Vandag is ek nie spyt oor die oefening nie, maar jammer aan almal wat al my briewe moes probeer ontsyfer!





Books to remember Madiba by

Photo courtesy of Nelson Mandela Foundation/Matthew Willman.

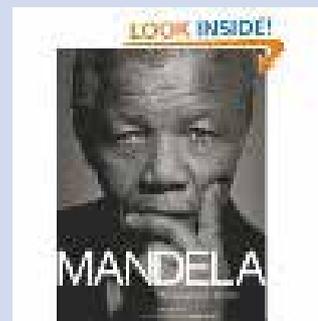
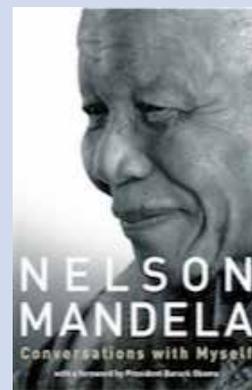
Nelson Rolihlahla Mandela was a South African anti-apartheid revolutionary, politician, and philanthropist who served as the first president of the new democratic South Africa from 1994 to 1999. Rolihlahla Mandela was born into the Madiba clan in Mvezo, Transkei, on July 18, 1918. He joined the African National Congress in 1942.

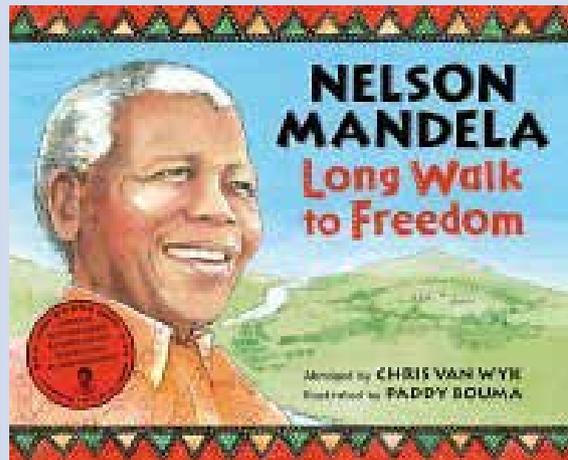
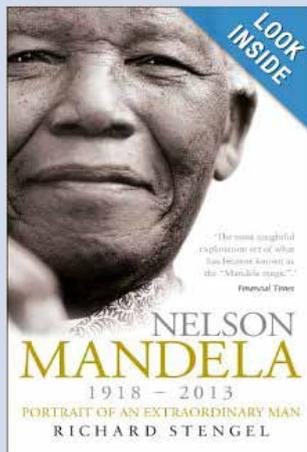
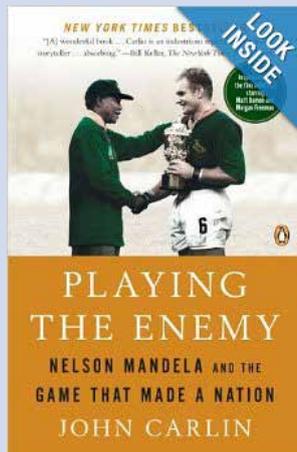
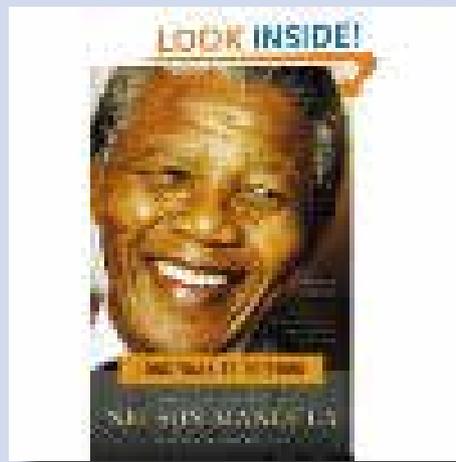
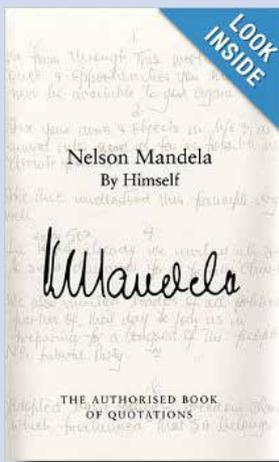
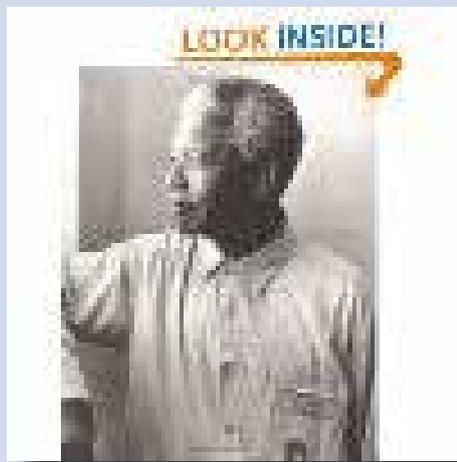
He died at his home in Johannesburg on 5 December 2013.

Below is a selection of recent books on Nelson Mandela in stock. Please also refer to the extensive booklist, containing 90 titles, published in the January/February 2008 issue of the **CL** to celebrate Nelson Mandela's 90th birthday.

Adult Non-Fiction

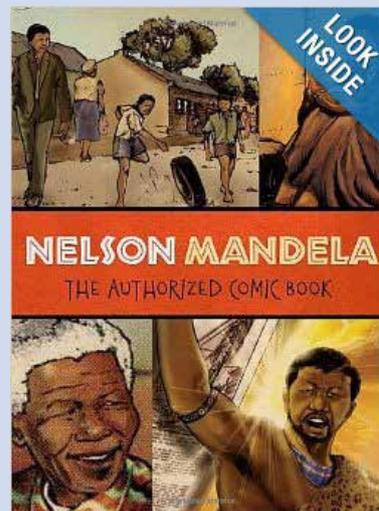
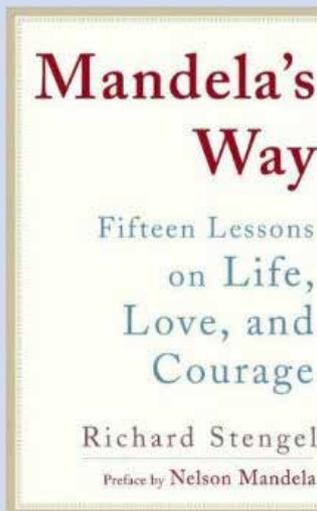
- ▶ Carlin, John. **Playing the enemy: Nelson Mandela and the game that made a nation.** – Atlantic Bks., 2008. *Invictus* the movie directed by Clint Eastwood was based on this book. A 2009 edition of the book was published as **Invictus: Nelson Mandela and the game that made a nation.**
- ▶ Cohen, David Elliot. **Nelson Mandela: a life in photographs.** – Sterling, 2009.
- ▶ Mandela, Nelson. **Conversations with myself.** – Macmillan, 2010.
- ▶ Mandela, Nelson. **Nelson Mandela by himself: the authorized book of quotations.** – Pan Macmillan, 2011.
- ▶ ABE Development Trust. **Nelson Mandela: 'n gebore leier.** – Juta, 1996.
- ▶ Du Preez, Max. **The rough guide to Nelson Mandela.** – Rough Guides, 2011.
- ▶ Stengel, Richard. **Nelson Mandela: a portrait of an extra-ordinary man.** – Virgin, 2012.





Juvenile Non-Fiction

- ▶ Van Wyk, Chris. **Nelson Mandela.** – Awareness Pub., 2010.
- ▶ **Nelson Mandela: his life in the struggle.** – UWC, 1990.
- ▶ Hutton, Barbara. **Nelson Mandela: inkokeli ngokuzalwa.** – ABE Development Trust, 1995.
- ▶ Van Wyk, Chris. **Lang pad na vryheid.** – Macmillan, 2009.
- ▶ Denenberg, Danny. **Nelson Mandela: no easy walk to freedom.** – Scholastic, 2005.
- ▶ Nelson Mandela Foundation. **Nelson Mandela: the authorised comic book.** – Ball, 2008.
- ▶ Kadir, Nelson. **Nelson Mandela.** – Katherine Tegen Bks., 2013.



Kaapse Bibliotekaris 40 JAAR GELEDE ...

Stefan Wehmeyer Adjunkdirekteur: Streke

- ◀ Die tema van die Desember 1973-uitgawe was, raai? Kersfees.
- ◀ Susan Steynberg skryf 'n artikel oor die Kerstema in Afrikaans en haal aan uit prosa en poësie. Uit Elisabeth Eybers se *Maria* ('n Engel het dit self gebring...), Adam Small se *Nativity* (Krismis lê / hy nes 'n poppentjie van sugar candy / in die strooi) en Ingrid Jonker se *25 Desember 1960* (Die kinders slaap / Slaap voor die sirens van die son / oor die bomwerpers van die skoelappers / Slaap in julle krismiskousies en kersies)
- ◀ Freddy Ogterop pondered the origins of the song *The twelve days of Christmas*. The lyrics of this song was first published in 1780 and the first line goes like this: 'On the first day of Christmas my true love sent to me, a partridge in a pear tree.' Freddy calculated that with all the presents adding up cumulatively, the poor girl ended up with 12 partridges (all in pear trees), 36 dancing ladies and 30 leaping lords.
- ◀ Edna Fitzgerald reviewed Janet Hill's new book, **Children are people: the librarian in the community**. Janet Hill says in her book: 'The trouble is that some children's librarians have got so carried away by the "specialist" nature of their work that they have built a great mystique around it. Some of them have even come to believe that only a children's librarian can tell stories or give talks to children adequately.' On book selection: 'It is pointless to give shelf space to books which do not go out, but it is a failure to understand what book selection is about if a stock is confined to what is known to be read.'
- ◀ Nuus uit die Noord-Kaap. Die nuwe Provinsiale Administrasiegebou word in Kimberley geopen en dit huisves ook die hoofkantoor van die Noord-Kaaplandse Biblioteekdiens se beheergebied. In 1973 streek die Noord-Kaap vanuit die suide in Laingsburg tot Mafeking in die noorde en vanaf Pofadder in die weste tot Maclear in die ooste.



The 1913 Land Act ...

a scourge from the past

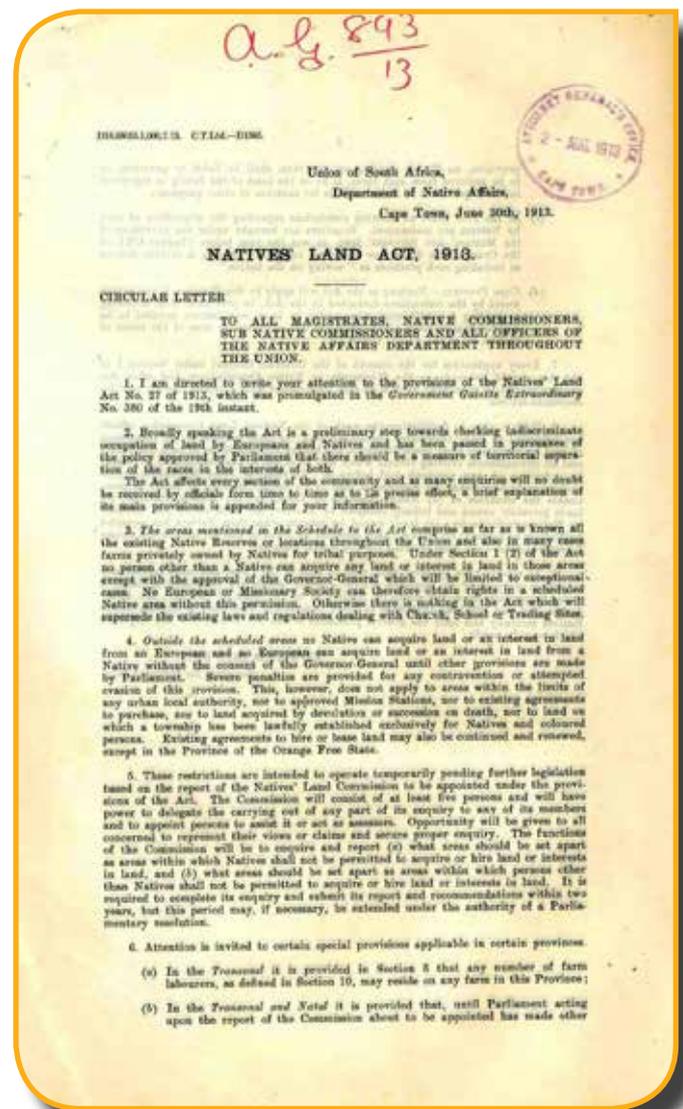
Dr GUSTAV HENDRICH

Archivist, Western Cape Archives and Records Service

This year marks 100 years since the promulgation of the notorious Land Act in 1913. It was one of the most severe laws and one that dramatically changed the course of South African history, creating tremendous divisions within society. According to the famous African writer and champion of human rights, Solomon Tshekisho Plaatje, the year 1913 was 'fateful', as Blacks, who superstitiously discussed among themselves the significance of the number 13 on New Year's Day, were completely unaware of the 'revolutionary law of Draconian severity' that was to be imposed.¹ After the dismantling of apartheid in 1994 and the earlier abolition of the Act, political debates around the morality of the Act and land restitution continued unabated. Today it could be described as a terrible 'scourge from the past' as it left a legacy of sorrow and tarnished relations between Blacks and Whites. The remembrance of the history of the Act is all too often considered irrelevant amongst the youth or has become politicised and distorted by misunderstanding or vague generalisations.

It is worth mentioning the historical background against which the Act was devised and particularly the era of colonialism within which it had originated. The root cause for the imposition of the Act lay in the

The remembrance of the history of the Act is all too often considered irrelevant amongst the youth



fragile labour relations that prevailed after the destructive Anglo-Boer War of 1899 to 1902. Politicians complained about the unfairness of White labourers having to compete with Blacks who were willing to work for lower wages. An underlying reason was that any direct competition needed to be ousted and any form of social equalisation resisted. As a result of the apparent fear of a possible Black domination of the labour market, the Union government gradually decided upon policy considerations regarding labour. The recommendation was that Blacks and Whites had to be separated in the workplace. Blacks were also to be grouped into reserves. Some politicians recommended a loose redistribution of White and Black workers amongst each other, while the majority strove for the ideal of establishing a 'White man's country'.

From a political point of view, the Act has to be perceived against the unification process of South Africa after 1910. As a consequence of the need for centralisation of the state departments of the four colonies under the rule of the British Empire, pressure was exerted for more uniform policies and legislation. Initially these aims were thought merely to improve the effectiveness of the colonialist government and to facilitate better administration. They were not intentionally aimed at addressing any important moral issues such as race per se, but furious political disputes occurred in the Cape parliament about the legitimacy of the Act.²

According to the *Hansard Debates* of the Parliament collection there was a marked difference of opinion between the White liberalists such as John X Merriman and WP Schreiner and conservatives such as JBM Hertzog and Louis Botha. Finally it was decided upon the creation of so-called 'scheduled areas' where only Black ownership would be allowed. Any unregulated squatting and claims on White land outside those borders was to be prohibited. Unfortunately the debated issue on labour also spilled over to that of land affairs, which was to have a critically overwhelming effect on the administration of land.

Ironically, against any real expectation that the Act would be admitted, the Minister of Native Affairs, Jacobus Sauer – who was regarded as the friend of the Black people – allowed the Act to be passed through Cabinet in April 1913. Much confusion surrounding Sauer's decision remains, but he was considered the mastermind behind the Act. Two months later, on 16 June 1913, the Act was finally promulgated by the British Governor-General Viscount Lord Gladstone. Although the Act stipulated that Whites and Blacks be treated equally and fairly the unequal treatment of Blacks became evident. This was mainly due to non-representation of Blacks in politics and thus their inability to stand up against injustice.

The Act stipulated that only 7,5 percent of the total area of South Africa be set aside for the purposes of Black people.³ Demographically it was to be wholly unrealistic to group the majority of people into the demarcated areas. Consequently, Blacks who



Minister of Native Affairs,
Jacobus Sauer

were either living or working on white land, were to be expelled without any objection. This situation suddenly turned many people into a state of destitution. The forcible evictions from their places of birth or ancestry caused much despair and in many cases some were faced with starvation and severe poverty. The expulsion from their land ultimately led to various socio-economic problems such as impoverishment, unemployment and a lack of basic social services. It would further intensify after the apartheid government came into power in 1948.

Plaatje was deeply moved by the sudden promulgation of the Act and questioned the haste with which it was pushed through Cabinet. He mentioned that 'by a single stroke of the pen' revolutionary changes with long-lasting effects were enforced.⁴ One official signature by Lord Gladstone had thus changed the political landscape of South Africa and set the *status quo* for land and race relations for decades to come. All immediate efforts and pleading to oppose the Act by both the African National Congress delegations to Cabinet and even to London, as well as mission societies were refuted or ignored.⁵ It would ultimately result in a long struggle for freedom before the revocation of the Act in 1991, which would pave the way for progressive democratic resolutions on land matters, in the interest of and benefit to all who reside in South Africa.



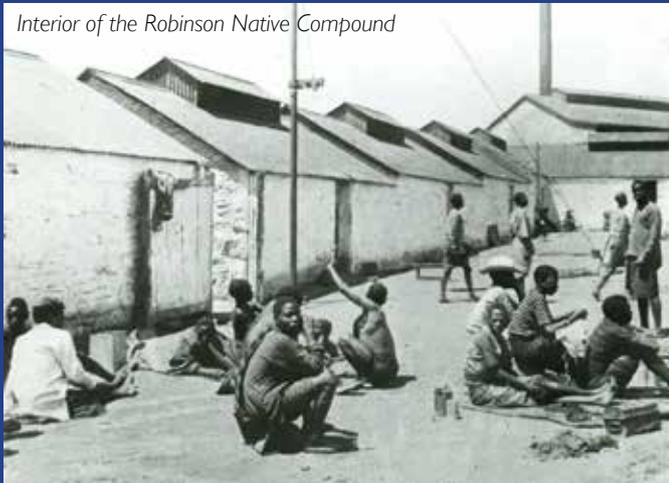
Lord Gladstone

The consulting of original primary sources is of the utmost importance in the attempt to gain clarity, objectivity and a truthful understanding of this highly sensitive issue that befell the South African past. These documents remain the only existing written evidence dealing with the subject matter that give firsthand insight into the implementation of the 1913 Land Act. The Western Cape Archives and Records Service in Cape Town is in possession of archival records, most notably those of the Municipal, Attorney General and Magistrate's Offices, that shed light on the Act. The archives repository contains a fundamental source of information, which can be consulted for research purposes by academics, historians and the general public.

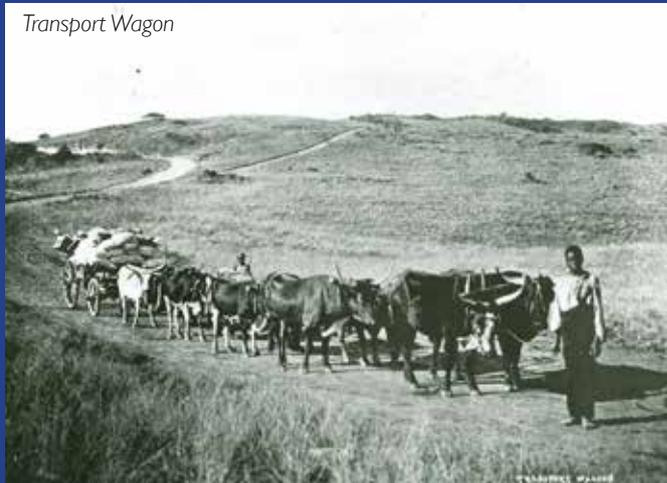
Although the holdings in the archives repository are not grouped as a single collection pertaining to the Act, information is nevertheless dispersed amongst permanent state archives relevant to the regions of the former Cape Province. It has been done in this way because of the archival arrangement of records according to the specific divisional council, region or municipality and not by subject. By means of the electronic search engine or National Automated Archival Information Retrieval System (NAAIRS) most of these records can be retrieved and perused in the reading room of the Archive's repository.

The documents of the Native Land Act and Commission with elaborate correspondence give an impression of the circumstances on the land. Records of the imposition of the Act and the consequent transferral of land, petitions and applications by Blacks to reside or work on White-owned farms, shed light on many historical aspects.⁶ As the Act had its impact on the agricultural sector, there are records with extensive detailed information about grazing contracts and the

Interior of the Robinson Native Compound



Transport Wagon



leasing of rights from the Government. These contracts needed to be evaluated by the Native Affairs Department and finally recommended to His Excellency.⁷ In the reports of the Molteno area, there are applications from Blacks, and other records on the encroachment on village Bizana and the resultant enmity.⁸ Even mission stations that wished to continue working in the scheduled areas had to apply to the Governor-General for approval to enter those areas in order to carry out missionary work.⁹ These are only a few examples of the multitude of primary sources on the Act, which could be used for historical research.

The reference library of the Archives repository also contains valuable secondary and primary sources on the subject. With regard to the former, which mainly comprises pamphlets, these sources provide additional information on matters concerning not only the 1913 Land Act, but also race relations and ethnicity. The most extensive record, which is stored in the Jeffrey's Pamphlet Collection, provides a detailed description of the Act and later amendments to the Bill in 1927.¹⁰ Firsthand accounts of the attitudes of Blacks towards the Act are further recorded in a pamphlet by DDT Jabavu, which accounts endorsed Plaatje's criticism of the Act. The following excerpt from Jabavu's **Native Bill, through native eyes** clearly illustrates his aggrieved state of mind:

'The intended segregation proved an utter failure because of the illogical rush of legislators to pass law prohibiting Natives from buying land from certain specific regions without at the same time promulgating a law to throw open corresponding areas to be available for purchase by Africans.

'This position resulted in the bitterest grievance the northern Natives ever had against White rule, for it led to merciless evictions of innocent dwellers on land who were made homeless wanderers with their families and movable property. Agitation succeeded agitation. . .'¹¹

It is safe to argue that in the archives lie the answers to the burning and sometimes complex issues of the past – issues which could only be resolved by taking into account the true historical facts, and by appreciation of authentic archival sources. It furthermore attests to the value of archives for our understanding of the past and for changing our perceptions or ideas regarding a tragic period that followed on the 1913 Land Act. It is hoped that the archives will be utilised as a means to clarify politically sensitive issues in an honest manner and promote reconciliation in South Africa.

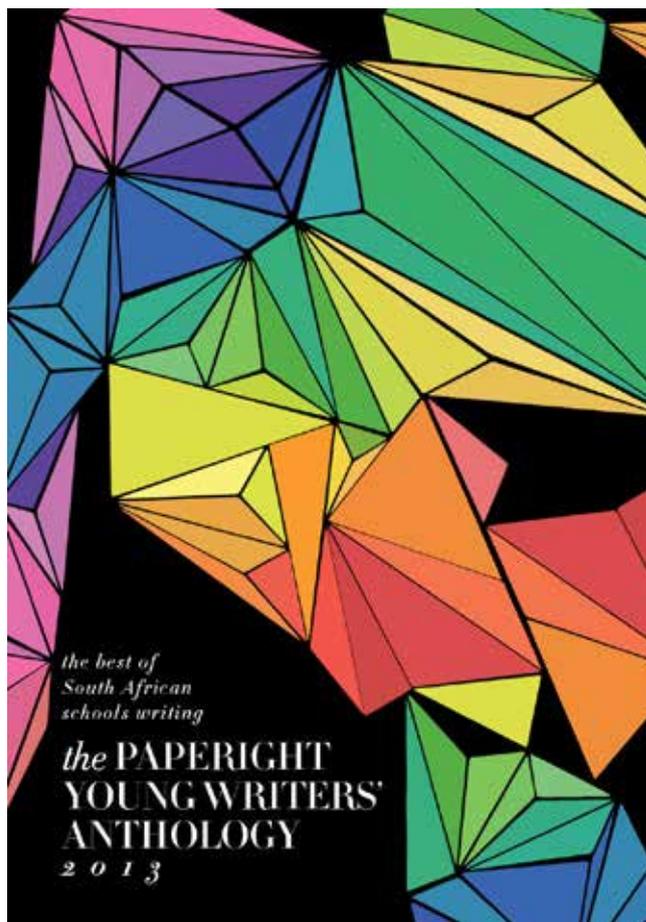
1. Plaatje, S. **Native life in South Africa** (Picador Africa, London, 1916), p. 119.
2. **500 years South African history** (Academica, Cape Town and Pretoria), pp. 343-344.
3. **Illustrated history of South Africa** (Expanded 3rd ed. Reader's Digest, Cape Town and London), p. 292.
4. Plaatje, S. **Native life in South Africa** (Picador Africa, London, 1916), p. 22.
5. **500 years South African history** (Academica, Cape Town and Pretoria), pp. 343-344.
6. Western Cape Archives and Records Service (hereafter WCARS), I/ELN 67, 16/14. Native Land Act 1913: Transfers of Land and Mortgage Bonds, 1914.
7. WCARS, I/PDE 2, 20/13. Native Land Act No 27 of 1913. European-Native: Grazing contracts, 1916.
8. WCARS, I/MTO 8/1/37, 13/15/6. Native Land Act and Commission, 1913 – 1917; CMT 3/966, 15/302. Effect of Native Land Act on Towns and Villages, 1924 – 1930.
9. WCARS, I/LSM 15, 281/13. Mission Stations: Native Land Act, 1913.
10. WCARS, JP564; Native's Land Act, 1913, Amendment Bill, 1927. Representation of Natives in Parliament Bill, Union Native Council Bill. Coloured Persons Rights Bill, 1927 (Lovedale Institution Press).
11. WCARS, JP569. DDT Jabavu, *Criticisms of the Native Bill*. DDT Jabavu and others. (Jeffrey's Pamphlet Collection).



Natives going home



The Right to Read



ARTHUR ATTWELL

CEO, paperight.com

‘Think for a moment of all the knowledge sitting in your head right now that came from books,’ my friend says to me. We’re standing outside a closed shop door in Khayelitsha, hunched over paper cups of coffee as if sheltering them from the cold wind. I’m glad I brought a flask. ‘Now imagine someone just deleted it. All that knowledge totally gone, like it was never there. Who are you now? What can you do with your life?’



I nod my head slowly. ‘That’s how most South Africans live, right?’

‘Right.’

We’re about to speak to the staff of a new bookshop. It’s not the kind you might imagine: it has no shelves and no stock. It has no deals with On the Dot or

RNA. It’s owned and run by a couple of keen entrepreneurs who know their local market well. Most days, it’s a photocopy shop. From today, their copiers will be printing out books, too, on demand. And we’re here to show them how.

The real challenge of bookselling in South Africa is that about 45 million people can’t buy books. Outside of the schoolbooks they might receive (if deliveries go according to plan), most South Africans simply can’t afford them. Even if they could afford the prices that booksellers must charge, it costs a fortune to travel to bookstores. And when they get there, the store might not even stock what they need. So they borrow from friends or a library and photocopy, or they just go without.

Several exciting projects are trying to change that by delivering books to people’s phones or by making e-readers cheap. For instance, over 200,000 young people use Siyavula’s Mxit portal to revise science and maths. Tens of thousands read fiction from FunDza, also on Mxit. And Spanish non-profit Worldreader has been giving out Kindles to rural school children for years, and now distributes books for free to their mobile phones in several African and Asian countries.

But while they’re reaching hundreds of thousands, the problem they’re tackling is much bigger than that. The e-book ecosystem is expensive: it has to include devices, data, electricity, know-how, support, and most crucially of all, a way to pay for books that doesn’t involve a credit card. If there’s no good business model,

We're about to speak to the staff of a new bookshop. It's not the kind you might imagine: it has no shelves and no stock . . . From today, their copiers will be printing out books, too, on demand. And we're here to show them how

charity can only go so far. So as it stands, they're not going to reach millions before an entire generation grows up without books, again.

Which is what brings us to this small shopping centre in Khayelitsha at 7am on a Monday. It's still dark and the first of the shop's staff members are turning up. They unlock the roll-door, rumble it open and we shuffle inside. It's time for us to strut our stuff: we're going to explain how they and their copy-printers are the future of bookselling – they just don't look like it yet.

Copy-printers like these are everywhere. Most of them are connected to a computer, which is connected to the Internet. Why not print books out there? Most of us are within a short walk of this rudimentary book-making machine – and for most students a rudimentary book is just fine, if they can get it right now at a good price. And books printed on demand require no shelving, no stock, no wastage, no returns and no up-front investment. The trick is to make sure the publisher gets paid, so that it's all legal. Paperight handles that.

How do the numbers work?

If you already have a good copy-printer (like a Konica Minolta Bizhub, for instance) and broadband Internet, the only costs of selling print-on-demand books are printing, ring-binding and Paperight's licence fee. For example, let's say a patron wants a 300-page novel. On many copier leases, the cost of printing a double-sided A4 sheet, including paper, is about 25 cents. Since a 300-page novel will be printed two-up on A4, it'll fit on 75 sheets. That's R18.75. Let's say the Paperight licence fee is R50 and it costs R5 to ring-bind the book. Your total costs then come to just under R75. If you sell the book for R115 you've made a 50% mark-up with zero up-front costs. The customer saves at least 20%. And the publisher's earned R40 (Paperight keeps 20% of the R50 licence fee), which is the same gross margin they'd make on their traditional edition. Everyone wins.

So is it working? Since launching in May 2013, over 200 photocopy shops have joined the Paperight network, selling study materials, networks, textbooks and even romance novels. They are in cities, towns and villages, from Mdantsane to Polokwane, Peddie to Petrus Steyn. Their most popular products are matric study guides, past matric exam papers and undergraduate networks. Later this year we're adding romance books and we're looking forward to seeing how those do.

The challenge for copy shops, however, is that they don't yet know how to sell books. Bookselling is its own science, involving clever marketing and savvy staff. So it's critical that booksellers bring their smarts to the print-on-demand revolution, too. Already Caxton and Juta bookshops have joined Paperight: they now offer over 1,700 titles on-demand, printed on their existing office copy-printers as needed. If print-on-demand is the future of bookselling, they're setting the trend.

And now Paperight is working on adding libraries to the service. Imagine being able to get your own copy of a book printed out at your local library. Libraries often have excellent copy-printers and smart staff: they are perfectly placed to offer patrons not just their existing shelves of loanable books but also low-cost print-outs for patrons to keep.

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Crucially, publishers are joining in greater and greater numbers. O'Reilly Media, Random House Struik, PanMacmillan SA and Oxford University Press Southern Africa are among over 80 publishers with books on Paperight. They're joining because Paperight is a simple way to tackle a complex problem, a model the Parliament of South Africa recently described, when congratulating Paperight officially, as '[an] ingenious solution to widespread book shortages in the developing world'.

After we finish up at the Khayelitsha store, we head back to the office in rush-hour traffic. We have no idea whether Paperight will take off, but we're hopeful. Building the Paperight network means a lot of trial and error. In the days that follow we watch the sales figures carefully: our paperight.com dashboard tells us exactly where each book is sold, in real time. And soon enough, it starts: at first, one sale here and there, and soon tens every week, adding up to hundreds before long. Our vision at Paperight is to see every book within walking distance of every home. And it's moments like this that make that very real and very rewarding.

Imagine being able to get your own copy of a book printed out at your local library

Paperight, a Cape Town-based Shuttleworth Foundation-funded company, has picked up a couple of awards in the first week of October 2013. It was named one of the most innovative companies in South Africa, while also winning first place at the international Contec Startup Showcase in Germany. In Germany, the Contec Startup Showcase saw Paperight beat five other international finalist competitors as it impressed the judges with its technological innovations and the social mission to greatly increase access to books in South Africa and other developing nations. 'It's been an extraordinary week, as well as an incredible and humbling vindication of our work,' said Paperight Founder and CEO Arthur Attwell. Back in South Africa, Paperight was awarded the Apex award at the Accenture Innovation Index Awards. This initiative was launched to promote business growth and job creation in South Africa.



*Arthur Attwell is the founder and CEO of Paperight and a Shuttleworth Foundation Fellow. Before Paperight, he co-founded Electric Book Works, developing new and better ways to publish in emerging markets. He is the author of **Designing for digital**, **EBW Knowledge Base**, **Encyclopaedia Britannica's** entry for 'e-book', and **Killing time**.*

Email Paperight at team@paperight.com, phone 021 671-1278, or visit www.paperight.com.





By George, what a Shoppe!

DANTE SCRIBA

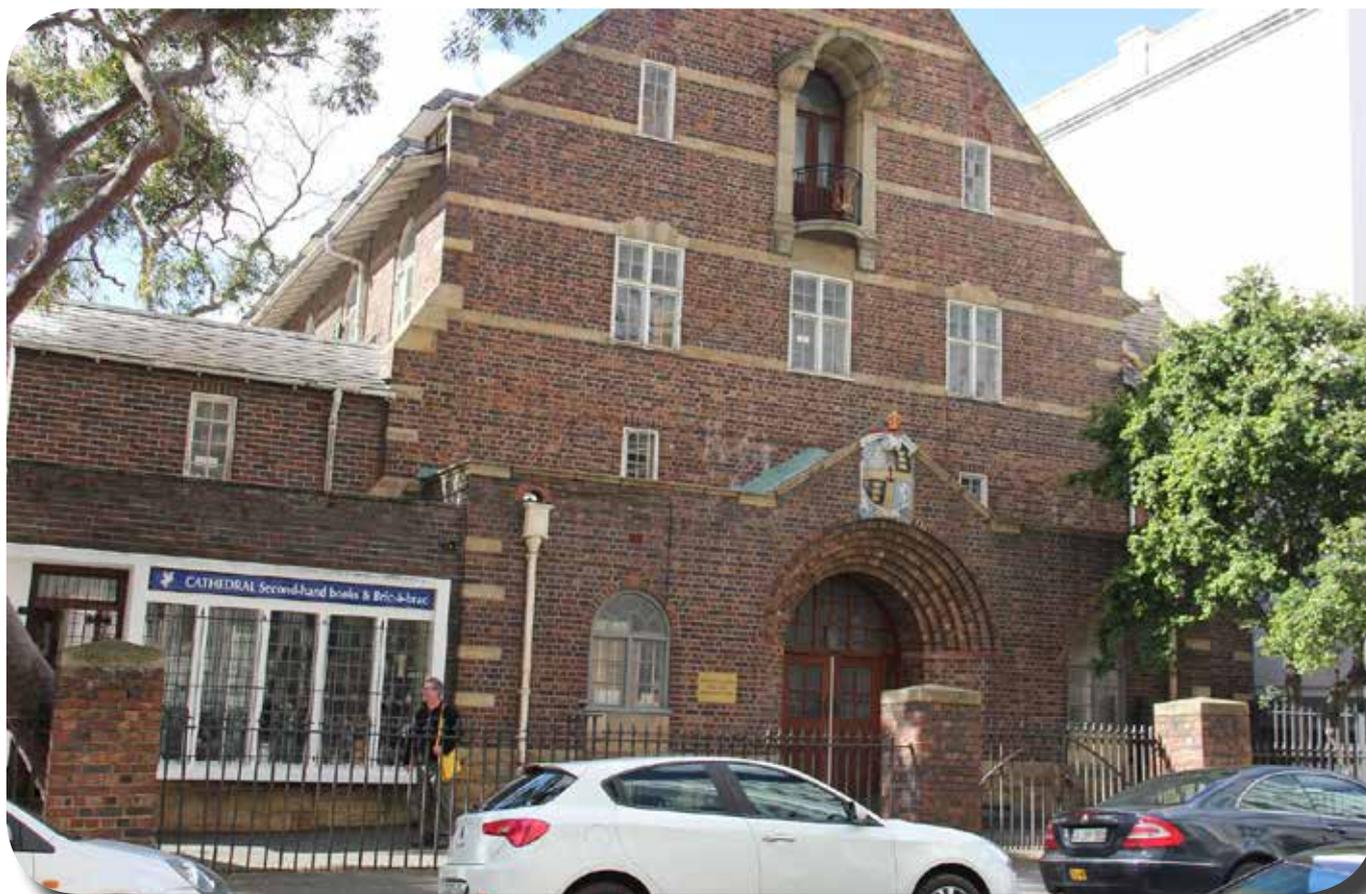
A friend came by my office the other day and asked me to accompany him to a bookshop. This turned out to be Second hand books & bric-à-brac shop, the bookshop at St George's Cathedral, corner of Wale and Queen Vic in Cape Town. Actually the street address is 1 Queen Victoria Street (web address: www.stgeorgescathedral.com) and it was worth the walk across town.

Indeed, what a delight it was, also the second time when I went for an interview with Pat and Fflorens: a lovely, warm, informal place and as pleasant as the people who work there. This little shop is as cramped for space as most bookshops are - I believe a bookshop with loads of space is simply not much of a bookshop, because it has too few books - so Pat and I went into the cathedral's courtyard and had our chat while I admired the beautiful sandstone walls of the cathedral flanking a large, neatly laid-out labyrinth. I asked her when the shop was started and she explained that the shop as it is, is the current manifestation of several phases of generating income to supply some of the charity projects of the parish.

The profits are equally divided among the following: the cathedral outreach programmes, the Cathedral Music Fund and outside charities. Pat says they give away more than they make, 'which probably makes this bookshop unique, taking into account its size'. It may also be the only charity bookshop run by volunteers - truly a labour of love. But like the bookshops in Long Street*, it is not quite as tiny as it may appear, because there is some well-utilised space upstairs as well. In fact, this little shop plays an important role in the setup at St George's, because the church does not do fund raising and the orchestra, for one, would be in dire straits without the funds generated by the shop.

Pat says one characteristic of the shop is that it is not only a church concern, but people from all over do their bit. Browsing the shelves confirms this - this shop does have some religious





books, but overall it does not have a religious atmosphere, even though it is attached to the church buildings. The wing that houses the bookshop, The English Bookshop, which is now history, as well as the antique shop (Peter Visser's), et cetera, which came after that. At one stage it was the Dean's office before he moved upstairs. Then an attorney wanted to rent it and the church needed the income, but this is where Pat, who previously was involved with a monthly bric-à-brac sale, proposed a combination of a bookshop and general items shop. The shop was an immediate success and the question of rent money was never raised again.

Pat and Fflorens (she is proud of the Welsh spelling) have been working in the shop since its very conception, 12 years ago. The rest of the staff comprises of one handy man and ten volunteers who stack the shelves, Pat prices the stock and oversees, and Fflorens deals with clients and punches the till. Fflorens is an ex-school teacher of 91 years young and comes to work seven days a week – even when the store is closed on Mondays. She was a teacher at Zonnebloem from 1943 to 1981 with a love for history – then and now – and has travelled the world, Egypt being her favourite country (no prizes for guessing why). I asked her whether she would like to go again and she nods eagerly. 'But of course I won't be able to,' she added wistfully. 'At least you have the world around you here,' I consoled her. The mountain having come to Mohammed, so to speak.

According to Pat most of their customers are regulars and although this is always a positive sign this also means this shop is one of those 'best kept secrets' that should benefit more people – in this case in the truest sense of the word ('benefit'). Most bookshops claim the title 'eclectic', which is like 'eccentric', actually high praise for bookshops and book people. Put these two together and you have something unique, something the Internet cannot match with all its data and computer geeks put together. The very fibre of a bona fide bookshop (as opposed to most of the bestseller-flogging franchise components) is this ambience of expectancy – the intrepid book hunter may suddenly pounce on a rare treasure like Indiana Jones, furtively glancing around to detect any competition and scurry off to pay the meagre pittance asked by the generous Bringer of Books and Other Great Things.

The very fibre of a bona fide bookshop is this ambience of expectancy – the intrepid book hunter may suddenly pounce on a rare treasure...

Because books are actually portals with codes to crack – Dan Brown only reminded the world of this ancient truth – and once the reader gets home, this code is deciphered and hidden worlds are discovered. What price can one put on this? None, the initiated will tell you, and still, so many millions are ignorant to this fact. How truly sad. It reminds me of the time I heard an engineering student brag that he has never entered the university library and never read a book. And of the time I heard that an international cricketer did not read his own autobiography. And of the time I learned that some politician known as Number One does not read at all ... no wonder children do not visit bookshops any more. No wonder Pat says their regulars become friends – I bet none of them are ignoramuses with millions in the bank. What they have is worth so much more.

But looking at Fflorens and Pat and their shop crammed with character(s) and, really, heritage, one cannot even begin to see a comparison between mall rats and church mice, between readers of gloss and glamour on one side, and those who are eager to delve deeper, to go where many have gone before, but never so many to be enough

I told Fflorens that according to studies the typical buyer of books in South Africa is a middle-aged English-speaking woman. She blinked with surprise and said, 'That's interesting. Most of our customers are men.' Interesting indeed – why would women rather buy expensive new books and men inexpensive old ones? Perhaps it has something to do with economics? Are most browsers of secondhand bookshops less affluent? Or are they mostly academic types ... oh yes: same thing. Of course there could be a practical factor as well, namely that when women go shopping at malls, they have access to bookshops located there. So, wham bam thank you ma'm, in the trolley and off you go ... sounds about right. Personally, I usually go to those mall shops when there is a launch and when I am really interested in hearing what the author has to say. Not that one should generalise – there are exceptions like Protea bookshop in Stellenbosch and The Book Lounge in Cape Town.



▲ Fflorens with the red hat and Pat in the green jacket

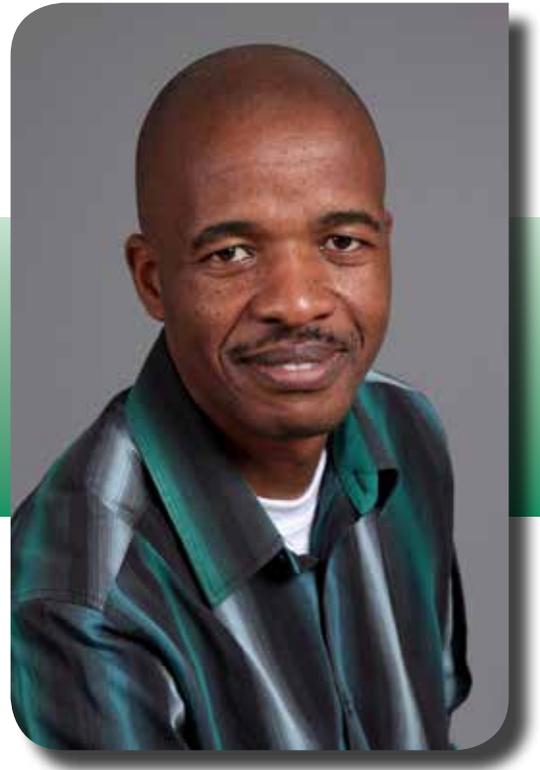
But looking at Fflorens and Pat and their shop crammed with character(s) and, really, heritage, one cannot even begin to see a comparison between mall rats and church mice, between readers of gloss and glamour on one side, and those who are eager to delve deeper, to go where many have gone before, but never so many to be enough. After all, humankind differs from other earthlings in the sense that we ponder our own purpose, our very existence, and if we are serious enough about this, we cannot help but laugh. Which is why the irony of paying R250 for the biography of some shallow simpering superstar fresh off the Hollywood production line, rather than R45 for a signed copy of Allan Donald's life story, makes as much sense as black lightning from a white cloud.

I am joking, of course, but there actually is a signed copy of **White lightning** if you hurry. And a leather bound set of **Encyclopaedia Britannica**. And an oak cabinet for a dart board ... sorry, I just bought that one. In the jungle of books and bric-à-brac you lose if you snooze.

*Select Books and Clarke's Books were covered in this series (Jan/Feb and May/Jun 2013 respectively).

Mpho Ngoepe

author, academic, achiever and ex-archivist



Dr FRANCOIS VERSTER

Correspondent

In April 2002 I received a telephone call from Marian George, head of the Cape Archives Repository. She asked me to come down to the strongrooms to meet a new colleague. 'He is also a writer, she said.' And there I met Mpho Ngoepe, a shy young intellectual who professed to have a passion for writing.

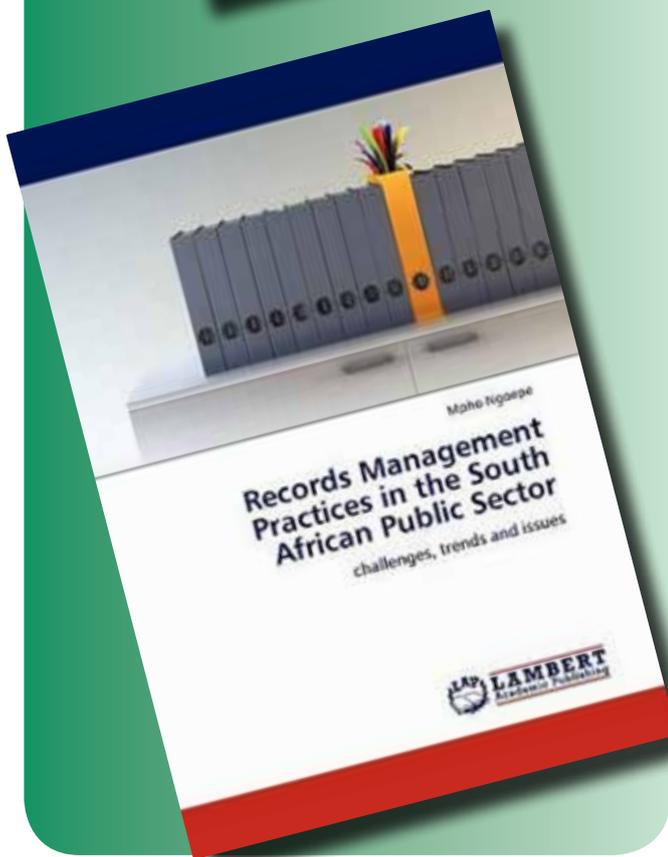
For the next year we regularly discussed writing and I read some of Mpho's work. He had already won a literary prize for short prose and was keen to move on to novels. He also wanted to write in English, but English is not his mother tongue, and he found it hard to express himself as fluently as he can in Northern Sotho. Then Mpho moved to Gauteng and made some career changes, all for the better. He rose to senior posts and studied on to better himself; a man on a mission. Ever since Mpho and I kept in touch, sharing thoughts and motivation mainly via e-mail, and now a decade later, he has also completed a doctorate and published some books.

Partly to determine his progress and partly to encourage him to take up fiction writing after a sojourn in the academic world, I sent Mpho some Q & A's:

- **What have you published so far?**
*Two award-winning anthologies of Northern Sotho short stories: **Ntshwe** (Be out of the game) and **Morole o mosesane** (Youth of yesterday, today and tomorrow). I have also published an anthology of Northern Sotho folktales and contributed poems to the Timbila Poetry Project.*
- **Which genre do you prefer?** *Short stories*
- **In which language do you write?** *Northern Sotho*
- **Which genre do you think is most popular in your language group?** *Novels followed by short stories*

- **Explain what you find difficult about (a) writing in general and (b) writing for an African language readership?** *There is no readership for African languages. People prefer reading in English. Therefore, most writers in African languages write for the Department of Education which can limit creativity.*
- **Do you think readers should read in their own language or rather in an 'international' language like English?** *I think it is best if they can read in both languages.*
- **What do you think is needed to propagate African literature today?** *Reading in African languages must be introduced to children at an early age. There is a proverb in Northern Sotho: 'Sepsa la mpsa le dubja le sa le meetse,' meaning you must deal with an issue at your earliest convenience.*
- **What do you think is needed to be a writer?** *You must have an urge to tell a story.*

And there I met Mpho Ngoepe, a shy young intellectual who professed to have a passion for writing



- **What is the difference between writing in English as opposed to writing in a mother tongue?** *It is easier for one to express oneself in one's mother tongue. However, most African languages are not rich in terminology.*
- **How much reading is required to be a writer?** *Writing has to be natural, but one has to read a lot of other people's works as we are not pioneers. I like the saying 'for one to see far, you have to sit on the shoulders of giants'.*
- **Which writers did (a) you read as a child and (b) which do you read now?** *As a child, I read Northern Sotho books by OK Matsepe, UM Shai and others. The only English book I ever read for leisure was by Mark Twain. Other than that, I read prescribed books such as *Kinders van die aarde*. Now my favourite authors are Jeffrey Archer, John Grisham and Sidney Sheldon.*
- **Have you ever attended a writing course?** *Yes, I did. I found it helpful as it shaped my writings.*
- **Tell us how you started writing.** *I started writing in 1995, while waiting to go to second level at university. I was at home, bored. I started writing a story in English, and before I knew it, I had written 82 pages. As my English was bad, I had to rewrite the story in Northern Sotho and divide it into short stories. It was easy, because the setting of the story was in my home language. That book went on to win third prize with the Department of Cultural Affairs and Sport in 2002. The book was also prescribed at schools from 2006-2010.*
- **Do you think different arts can cross-pollinate each other?** *Yes, I have seen through Pitiki Ntuli's work that it can.*
- **Would you teach others to write?** *I have already mentored several people.*
- **Is an academic background needed to be a good writer?** *No, unless one is writing biographies.*
- **Which genres would you like to try, or do you wish to focus on what you are doing now?** *A novel in English, to reach a wider audience.*
- **What advice do you have for beginners?** *Do not despair if your manuscript is rejected at first. Just keep on writing and revisiting your previous work. Don't throw away rejected work.*

And this is how I know Mpho Ngoepe: frank, focused, an idealist who actually attains his goals. In short: this man is an example of what someone can achieve who starts out as an archivist or librarian. And he did it in just ten years!

*I like the saying
'for one to see far,
you have to sit on the
shoulders of giants'*

CL

Sunday Sundowners

Will tomorrow ever come?



LYN STEYN

Correspondent

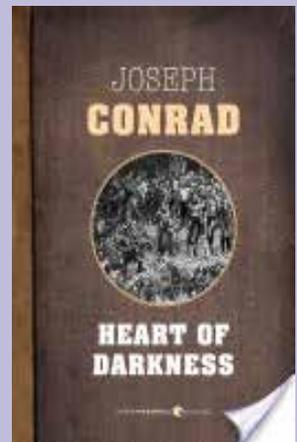
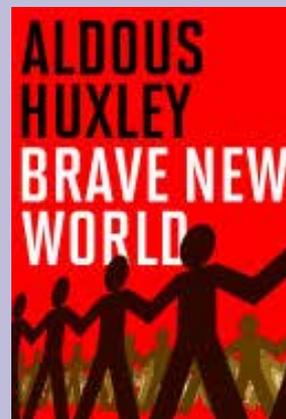
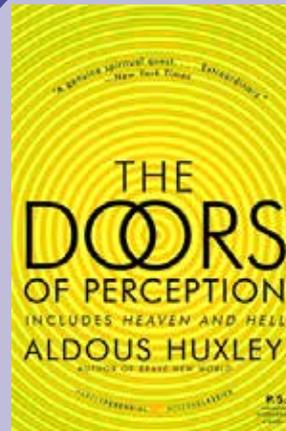
'I love the smell of napalm in the morning; it smells of victory!'
from the film **Apocalypse Now**

'I don't know if my teenage memories are real or brightened by nostalgia. I just know that with a gap of fifty years, none of it helps me understand today's youth at all. Most especially, I am completely mystified by the appeal of Facebook and Twitter. No matter how much I try to learn about the mechanics of social media, I stay appalled and repelled by the thought of being smothered by ceaseless contact.'

The silence amongst the Sundowners is both sympathetic and quizzical. They've heard it all before. Their walls talk to families and friends, both local and abroad; in my house, I'm the one talking to the walls. Kay tells me she keeps track of her son's life and travels through messages on the family's Facebook page alongside pictures of the grandchildren, which seems quite civilised. Nevertheless, I have this obsessive need to take a stand against the world being ruled by 'the machines' – today a smartphone, tomorrow a Terminator!

'Its not about doom and gloom today – I've just been thinking about the quick succession of reading fashions from *Harry Potter*, through *Twilight* and all the bloodthirsty vampires to *Hunger games*. What will be the next big trend to grab teenage attention? If I don't understand what teens are about, how can I understand what they might enjoy reading?' Melinda, a high school teacher, is adept at turning our focus to more useful discussion.

In my teen years, my love for the music of Jim Morrison and The Doors led me to Aldous Huxley's **Brave new word** (Chatto



& Windus, 1932) and **Doors of perception**, (Chatto & Windus, 1954), to George Orwell's **Animal farm** (Secker & Warburg, 1945) and **1984** (S&W, 1949), later to Ray Bradbury's **Fahrenheit 451** (Ballantine Books, 1953) and so to Joseph Conrad's **Heart of darkness** (Blackwood, 1899 and reprints). Francis Ford Coppola's film **Apocalypse now** (1979) completed the circle in my mind, since its theme tune is The Doors' **This is the end** (Electra, 1967). That song and the sound of the ceiling fan above Martin Sheen's bed, merging with the helicopter blades, still sets my heart racing, whether with fear or exhilaration.

Safe in a happy carefree childhood, I had explored my unconscious fears of the future through tales of death and destruction. Maybe under the tech-savvy sophisticated veneer, the current generation of teens is no different and I could find some tenuous common thread? The range of dystopian fiction for young adults is vast; while the older classics abound, the challenge is finding something modern and good that is available locally.

Louise mentions that science fiction writer Veronica Roth's **Divergent** (HarperCollins, 2011) and its sequels **Insurgent** (2012) and **Allegiant** (due October 2013) are being made into films with teen starlet Shailene Woodley as the heroine Tris Prior and new English actor Theo James as Four/Tobias. Similar to Hunger games, their world has collapsed, and in the new Chicago of this future, society is divided into five factions; Tris and her friends fight to survive. No doubt if the film is successful, we can anticipate eager local demand.

My personal favourite written about thirty years ago is John Marsden's **Tomorrow** series, set in Australia. There are seven books, the first being **Tomorrow, when the war began** (Reprints from Pan Macmillan Australia, 2010). He has also written the **Ellie chronicles: While I live** (2008), **Circle Flight** (2009) and **Incurable** (2010) with the same heroine.

'Have you looked at **Maggot moon** by Sally Gardiner (Hotkey Books, 2012)?' Karen H produces a copy borrowed from her local library for us to examine. It is fascinating on a number of levels. The publisher provides handy reader guidance on the back cover with age recommendations and keywords. Karen took issue, however, with the accuracy of this information, or perhaps it was the author who was confused. The story seems more suitable for pre-teens, and the presentation with short chapters and margin illustrations makes it ideal for younger reluctant readers, yet some of the content and language is not suitable for those ages. Despite a number of flaws it is a Costa prize-winner and even adult readers find it absorbing, so it is worth a second look. The main theme concerns learning disabilities and dyslexia.

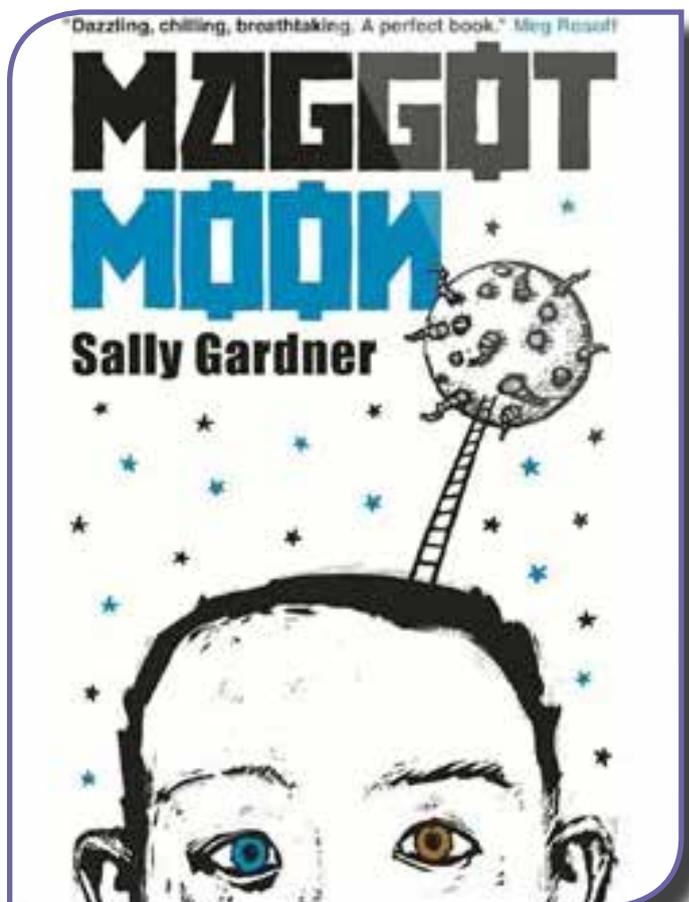
'You cannot believe the twisted scenarios some of these authors dream up. Are they recording their nightmares? Suzanne Weyn has a number of titles: I started with **The bar code tattoo** (Scholastic, 2009), the **Bar code rebellion** and the **Bar code prophecy** (Scholastic, 2012). Helena surprises us all because scifi is something she avoids. 'What can I say? The cover and the flyleaf blurb looked interesting.' She had also found something by Alice Hoffman: **Green angel** (Scholastic, 2003), **Green witch** (Scholastic, 2010) and **Green heart** (Scholastic, 2012), a trilogy that combines disaster; a bit of paranormal and a hopeful belief in the restorative power of love – something for everyone!

Quite by coincidence most of these books feature a girl protagonist, but there are many with boys, settings and disasters vary, and once you add in the range of graphic novels, you have endless choices although not all comics are suitable for younger readers.

If you will forgive the pun, the **Walking dead** by Robert Kirkman (Image Comics, 2009) has been given new life since the film and TV series. There are about 50 volumes in the series and not all are always in print. Alan Moore's work is layered and thoughtful, often uncomfortable, such as **Watchmen** (DC Comics, 2013) and **V for Vendetta** (Titan Books, 2005), the latter set in a totalitarian England. For a French setting, namely Paris under a fascist dictatorship, there is the **Nikopol** trilogy by Enki Bilal (DC Comics, 2004): **The Carnival of Immortals**, **the Woman Trap** and **Cold Equator**. The **Appleseed** series by Masamune Shirow (Dark Horse Comics) is a Japanese manga. Book 1 is **The promethean challenge** (2007) and Book 2 is **Prometheus unbound**. They bring us yet another young woman, Duenan Knute – she has a cyborg partner and the two must save the world from being taken over by the machines.

Isn't this where I started the conversation?

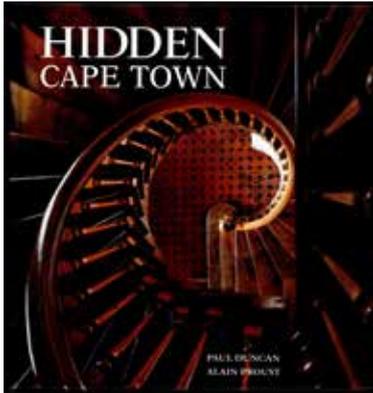
Perhaps tomorrow has already arrived and we were all too busy tweeting to notice or to smell the napalm.



ADULT NON-FICTION
 VOLWASSE VAKLEKTUUR

DUNCAN, Paul and PROUST, Alain

Hidden Cape Town.- Struik Lifestyle, 2013.



This is a remarkable overview of Cape Town's rich architectural heritage, covering all kinds of places that range from public buildings to centres of learning, places of worship and museums. The author Paul Duncan, a former editorial director at Conde Nast Independent Magazines, teams up with celebrated photographer Alain Proust

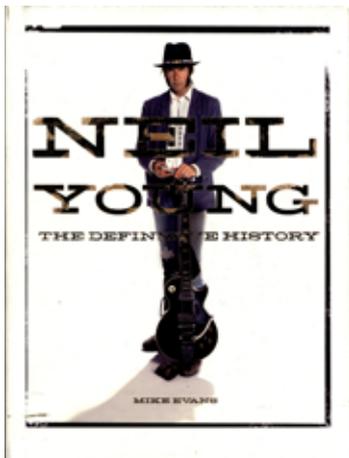
to celebrate and pay tribute to 30 of Cape Town's most notable (some famous, some not so famous) buildings. They embark on a fascinating journey that introduces readers to an unseen and mostly overlooked side to the city.

The book includes places such as the City Hall, the Palm Tree Mosque, Vergelegen, the Royal Observatory, Groote Schuur; the Greek Orthodox Cathedral of St George, the Old Synagogue, the Irma Stern Museum and the Mount Nelson Hotel. The author offers insight into the history of each building and its place in our heritage, with the interiors beautifully captured by Proust's magnificent photographs.

This visually entertaining and informative book will make readers aware of their heritage, and takes them into corners of a wonderful city they didn't know existed and can now explore.....EB

EVANS, Mike

Neil Young: the definitive history.- Sterling, 2012.



This lavishly illustrated book covers the life and career of one of the celebrated icons of rock music, Neil Young, who became a legend in his time and who still enjoys a huge following. The author makes good use of his background as a musician on the '60s rock scene and experience gained while serving as a music journalist on local radio and for magazines such as *Sounds*, *Cream*, and *Melody Maker*.

The result is a wonderful overview of Young's 45 years' career, who still continues to record and tour. The imaginative use of rare and classic photographs, album artwork and contemporary press material complements and makes this celebration of the artist an awe-inspiring and a rare treat.

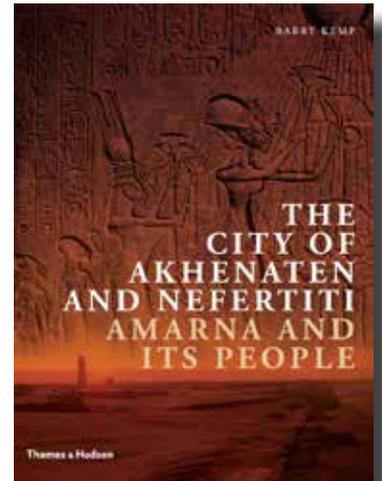
Readers who enjoy reading about their favourite rock icons will find much to enjoy here and can indulge in a rare nostalgic journey into Young's music, collaborations, life passions, and activism, covering over 45 years of creativity and thoughts.....EB

KEMP, Barry

The city of Akhenaten and Nefertiti: Amarna and its people.-

Thames & Hudson, 2012.

Barry Kemp is a distinguished emeritus professor of Egyptology at Cambridge University who has devoted decades of his distinguished career to the Egypt Exploration Society's excavations at the site of Tell el-Amarna in Middle Egypt. This ancient site was the capital city of the heretic pharaoh Akhenaten and his chief consort, Nefertiti. Occupied for just sixteen or so years during the fourteenth century BCE, the city lay largely abandoned and forgotten



until excavations over the last hundred years brought it back into prominence. Akhenaten is known as the 'heretic pharaoh', for introducing the worship of Aten as a replacement of the Egyptian state god, Amun-Ra; a revolutionary step that would affect the art, architecture, and social life of the times, all of which Kemp so splendidly reviews.

In the process of reconstituting a long-vanished city, the author provides a vivid new insight into Amarna and its people, and brings to life the royal family and their offspring. The readable text is generously illustrated with photographs, architectural plans and axonometric drawings, which are combined with accessibly presented archaeological theory.

This is a rare treat for anyone fascinated by ancient Egyptian civilisation and, in particular, those with an avid interest in Akhenaten, his consort Nefertiti, and the Amarna revolution.....EB

Need-2-know series.- Remus House, 2011.

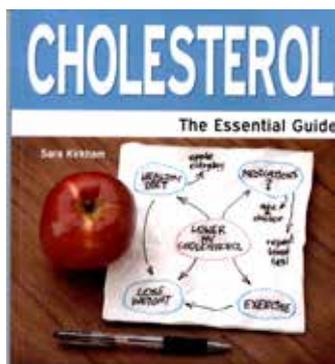
The books in this series are informative, practical and accessible. They are written by different authors and cover many topics ranging from health and education to bullying and single parenting. The series is written in easy-to-understand language. Every chapter ends with a summary and a list of support or care groups.

Allergies: a parent's guide provides practical information and advice on preventing allergies, diagnosis, recognising the symptoms, dealing with medical emergencies, et cetera.

Public speaking: the essential guide lets you in on the secrets of writing a good speech. There is advice and guidance on how to prepare your speech, and how to deliver it with conviction. It also contains advice on how to control your nerves and overcome your fears.

Asthma: the essential guide provides you with practical information and advice to help gain speedy control of symptoms and in turn, improve quality of life. This book explains the diagnosis and symptoms of asthma and it includes a detailed section describing the differing treatment options. Another section focuses on how to use your inhalers effectively, and another offers advice on how to recognise an asthma attack and how to deal with it.

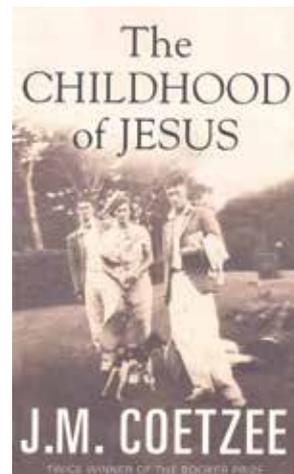
Cholesterol: the essential guide explains what cholesterol is and its effects on health. It further explains what types of food affects cholesterol, contains a suggested diet to lower cholesterol and there is a chapter on lifestyle habits. The other titles in the series are: **Single parents: the essential guide; Alcoholism: the family guide; Dyslexia and other learning difficulties: a parent's guide** and **Sexually transmitted infections: the essential guide**.....TGS



COETZEE, JM

The childhood of Jesus.- Harvill Secker, 2013.

'In this captivating and provocative novel, a small boy who has been renamed David, and Simon, the man who has become David's caretaker since David was separated from his mother, have immigrated to a nameless country. Simon soon finds work on the docks, is given an apartment for new arrivals, and sets about the impossible task of finding David's mother, whose name they do not know and whose face the boy does not remember. One day Simon glimpses a woman inside a wealthy household . . . and becomes instantly, illogically convinced that she should raise the child. He approaches her, intent on convincing her to be "a mother" to David; what unfolds is their story: mistakes made in the name of love and choices no one would wish to encounter. Most fascinating is the timeless, almost placeless country itself, which provides the immigrants with essentials - food, shelter, education, and modest employment - but denies them what Simon discovers, matters most: irony, sensuality, intensity, and opinion. At times, the questions driving the allegory become almost too explicit . . . Coetzee's precise prose is at once rich and austere, lean and textured, deceptively straightforward and yet expansive . . .'
(Publishers Weekly)



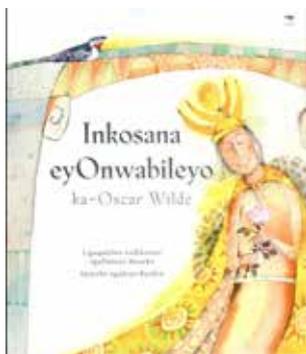
ADULT FICTION

VOLWASSE VERHALENDE LEKTUUR

BLOCH, Carole and SIXEL, Margaret

Inkosana eyOnwabileyo kaOscar Wilde.- Jacana, 2012.

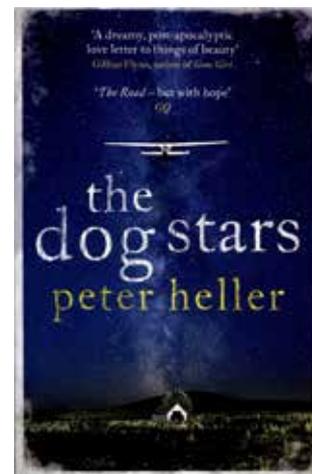
Olu ncwad luguqulelwe esiXhoseni nguPamela Maseko li bali lakudala engeNkozana eyOnwabile e yathi yakubhubha ze kwenziwa umfanekiso oqingqiweyo wayo nowathi wabekwa phezu kwesiqobo ukuze sivelele isixeko eso. Ithe yakuba kulo ndawo yatsho yabona ububi nenxwaleko yabantu esixekweni esingezantsi kwawo. Yakhathazeka kakhulu kengoku iNkosana eyOnwabileyo yile meko yatsho yazikisa ukucinga ukuzama ukulungisa olo sizi. Ithe ke yabongoza umhlobo wayo uNkonjane encinane ukuba isuse bonke ubucwebecwebe obukuyo ize yabelane ngabo nabantu abangamahlwempu. Ngelixa iNkosana eyOnwabileyo icela umhlobo wayo omtsha ukuba ahlale ze ayince, iNkonjane ifunda isifundo ngokubonisa uvelwano nokukhathalela abanye. Imizobo kaJoan Rankin equkathwe kolu ncwadi lwenza ibali eli linike umdla ngakumbi.....NNG



HELLER, Peter

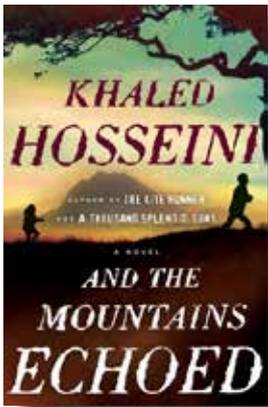
The dog stars.- Headline, 2013.

'In the near future, a flu pandemic has decimated civilisation, leaving only scattered pockets of survivors to fend for themselves. Hig is one of the healthy ones. For the past nine years, he has coexisted with a loner named Bangley at an abandoned airport in eastern Colorado. Trying not to think of his former life, Hig finds sanity in fishing, staring at the constellations, and flying his plane. With his dog, Jasper, Hig flies the perimeter of their safety zone . . . Bangley has a well-stocked arsenal, and between them, they keep a watchful eye for unfriendly invaders. On one of his forays . . . Hig hears another pilot over the radio, an incident that haunts him until he goes in search of [the person] . . . During his six-week journey, he discovers more than he bargained for. After an award-winning career as an adventure writer and NPR contributor, Heller has written a stunning debut novel. In spare, poetic prose, he portrays a soaring spirit of hope that triumphs over heartbreak, trauma, and insurmountable struggles. A timely must-read.'
(Library Journal.)



HOSSEINI, Khaled

And the mountains echoed.- Bloomsbury, 2013.

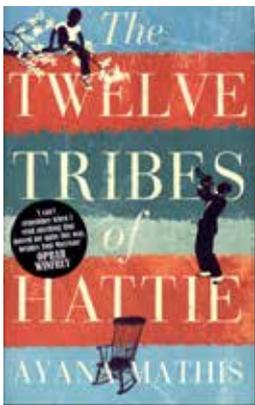


'Hosseini's third novel follows a close-knit but oft-separated Afghan family through love, wars, and losses more painful than death. The story opens in 1952 in the village of Shadbagh, outside of Kabul, as a labourer, Kaboor, relates a haunting parable of triumph and loss to his son, Abdullah. The novel's core, however, is the sale for adoption of the Kaboor's three-year-old daughter, Pari, to the wealthy poet Nila Wahdati and her husband, Suleiman, by Pari's step-uncle Nabi. The split is particularly difficult for Abdullah, who took care of his sister

after their mother's death. Once Suleiman has a stroke, Nila leaves him to Nabi's care and takes Pari to live in Paris. Much later, during the US occupation, the dying Nabi makes Markos, a Greek plastic surgeon now renting the Wahdati house, promise to find Pari and give her a letter containing the truth. The beautiful writing, full of universal truths of loss and identity, makes each section a jewel, even if the bigger picture, which eventually expands to include Pari's life in France, sometimes feels disjointed. Still, Hosseini's eye for detail and emotional geography makes this a haunting read.' (*Publishers Weekly*).

MATHIS, Ayana

The twelve tribes of Hattie.- Hutchinson, 2013.



'This was not the life smart and lovely Hattie expected to live after fleeing Jim Crow Georgia in 1923 and settling in Philadelphia. Two years later, married (at 16) to an irresponsible man, she is poor, cold, hungry and desperate as her twin babies sicken with pneumonia. Writing with stunning authority, clarity, and courage, debut novelist Mathis pivots forward in time, spotlighting intensely dramatic episodes in the lives of Hattie's nine subsequent children (and one grandchild to make the twelve tribes), galvanizing crises that expose the crushed

dreams and anguished legacy of the Great Migration. While Hattie grows more stoic with each birth and each betrayal, her children struggle with her survival strategies, which they perceive as her coldness and anger. Hattie's daughters are epically depressed. Two sons end up in the South, shocked by its backward country ways: Floyd, a jazz musician painfully conflicted over his attraction to men, and badly scarred Six, who discovers a gift for preaching. Late in life, Hattie thinks, "Here we are sixty years out of Georgia . . . and there's still the same wounding and the same pain." Mathis writes with blazing insight into the complexities of sexuality, marriage, family relationships, backbone, fraudulence, and racism in a molten novel of lives racked with suffering yet suffused with beauty.' (*Book & Leisure*.)

YOUNG ADULT FICTION

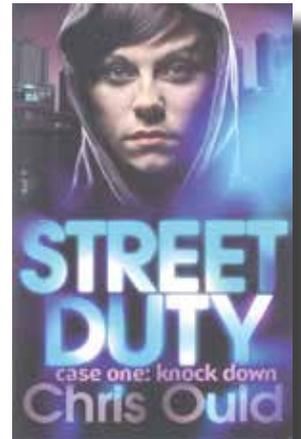
JONG VOLWASSE VERHALENDE LEKTUUR

OULD, Chris

Street duty: case one: knock down.- Usborne, 2012.

'When a young girl is taken to hospital following a traffic accident, 16-year-old trainee police officer Holly is one of the first on the scene. As the girl, Ashleigh, lies unconscious in hospital, Holly finds herself puzzling over what happened to her. Why was Ashleigh running so fast that she didn't see the lorry coming? Why was she so scared? Why was she barefoot on a cold winter's evening? Although Holly is new to her job, she is determined to find out the truth about Ashleigh's accident - whatever the consequences may be. Fast-paced and action-packed, **Street duty: Knockdown**

is a gritty crime novel with a strong female protagonist in Holly. Containing explicit language and drawing on challenging and difficult themes, including gang culture, youth crime and sexual assault, it is firmly aimed at young adult readers.' (www.booktrust.org.uk)



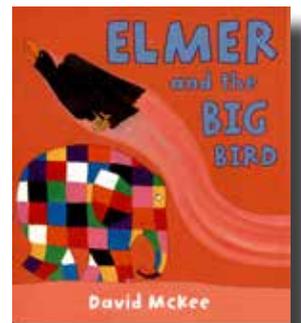
JUVENILE FICTION

JEUGLEKTUUR

MCKEE, David

Elmer and the big bird.- Andersen P, 2013.

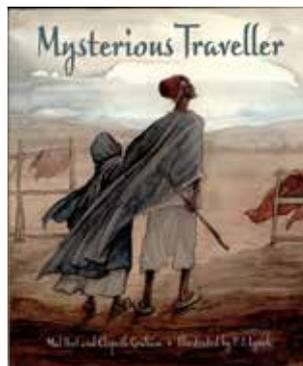
'Another super title from David McKee featuring Elmer and his cousin Wilbur. This time they come to the aid of all the little birds who are being bullied by the big bird. Wilbur has a talent for putting on voices which the birds usually gather round to enjoy, but on this particular day, Elmer is puzzled to note that they are nowhere to be seen. When he tracks them down, they tell him they're hiding from a huge bully of a bird sitting high on a rock. So as the big bird does not respond to Elmer's friendly entreaty, a clever plan is hatched. Wilbur's voice-throwing skills are put to good use as he pretends to be the voice of an enormous bird and all the little birds rise up as one from the forest in the form of a gigantic bird shape in the sky. Bully bird suddenly remembers it's his uncle birthday and scarpers. As ever, McKee's illustrations and text work their magic together to delight young readers. The rounded shapes give even the scary moments a comforting feel in this solid look at friendship and cooperation.' (*Books for keeps*)



PEET, Mal and GRAHAM, Elspeth

Mysterious traveller / illustrated by PJ Lynch.- Walker Bks., 2013.

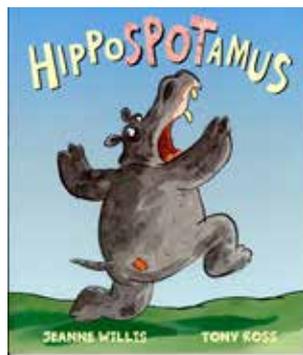
'An uplifting tale evoking the golden sands of Africa. Already an old man, desert guide Issa has seen thousands of dawns. One particular morning, however, the desert reveals something new; something that changes his life. Tucked away in a narrow cave, shielded from a treacherous dust storm by a faithful camel, a baby girl lies wrapped in fine cotton and wearing half of a star medallion around her neck. Issa names the girl Mariama. As years pass, Issa loses his sight, and Mariama becomes his eyes. So Issa does not see the pattern on the robes of a mysterious young traveller who comes through their village, or the medallion he wears. Who is this young stranger, and what does his arrival mean for the life Issa and Mariama share in the desert.' (www.booklounge.co.za)



WILLIS, Jeanne

Hippopotamus / illustrated by Tony Ross.- Andersen P, 2013.

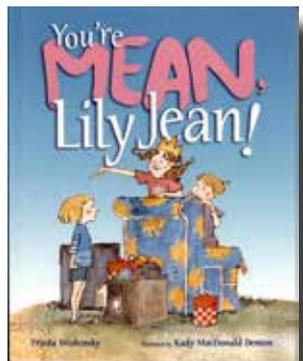
'Hippopotamus is quite distressed to find a "spotamus" on her "bottomus". All of the other animals take turns with diagnoses. Weasel says its measles, Fox calls it "hippopox," and Beaver says "jungle fever". Hippo listens carefully and tries the suggested cures, one after the other, to no avail. At last a boy wanders by, spies the spot, and knows exactly what it is. He reaches over and removes his misplaced gob of bubble gum from the hippo's rump. This entertaining account of a mysterious red spot is told primarily in rhyming triplets, making for an enjoyable read-aloud rhythm. Children and adults alike will delight in the wordplay. The cartoon-style, watercolour illustrations are expressive and perfectly complement the text.' (*School Library Journal*)



WISHINSKY, Frieda

You're mean, Lily Jean! / illustrated by Kady MacDonald Denton.- Whitman, 2011.

'Small in stature but armed with a monstrous attitude, Lily Jean rides into the neighbourhood atop an armchair her moving men are unloading. I can skate backwards and stand on my head, she boasts to Carly and her older sister, Sandy. Lily Jean invites

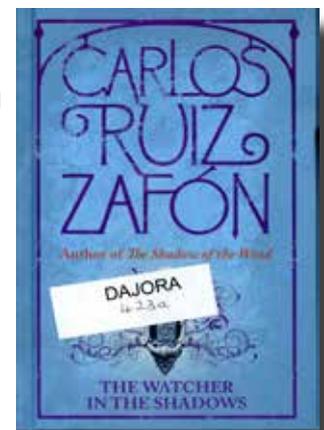


herself to join in their games, but her bossiness dictates the agenda. She pressures Carly into acting as a baby and a cow so she can delight in playing house and cowgirls with Sandy. While resting as the royal pooch, however, clever Carly turns the tide on the haughty diva. The neatly realised conclusion resolves any hint of conflict. Acrylic lines sketch Lily Jean's demanding personality. Oil crayon and gouache touches enhance the pencil-and-watercolour spreads; calming colours suit the youngsters' imaginative romps. The child-centered dialogue reflects Carly's realistic vulnerability as well as Sandy's ambivalence as she's both drawn to the dynamic newcomer and troubled by her treatment of Carly. Though Sandy quietly supports her little sister's inclusion, refreshingly, it's Carly's assertiveness that stops the bullying behaviour.' (www.kirkusreviews.com)

ZAFON, Carlos Ruiz

The watcher in the shadows.- Weidenfeld, 2013.

Recently widowed Simone Sauville takes up a position as a housekeeper at Cravenmoore, a grand, secluded mansion, located near a French coastal village. Her employer is Lazarus Jann, a retired toy-maker who lives as a recluse with his bedridden wife. Joined by her 14-year-old daughter, Irene, and younger son, Dorian, they get to live in a cottage called Seaview, situated near the mansion. Dorian finds pleasure in cartography and the magic of Jann's thousands of automatons that wander the grounds and populate his mansion. Teenager Irene's pleasure is derived from spending time with Hannah, a girl her age who works for Jann as a cook, and Ismael, Hannah's handsome older cousin. As romance ignites between Irene and Ismael, a brutal murder in the forest between Seaview and Cravenmoore quickens the pace. Irene and Ismael investigate and quickly discover that a monstrous shadow haunts Cravenmoore, and Lazarus Jann is hiding a wicked past that will endanger all that Irene and Ismael hold dear. Originally published in Spain in 1995, this early work from Zafón hits all the gothic horror bases and is a cunning twist on Dr Jekyll and Mr Hyde. Readers are sure to be enchanted by this gripping, magical read that will appeal to those looking for something scary, but not filled with unnecessary graphic violence.....EB



Note: At the time of going to press some of these titles were still on order.
 EB Erich Buchhaus
 NNG Nomonde Ngqoba
 TGS Theresa Sass



NON-FICTION

VAKLEKTUUR

General

Algemeen

005.329 EXC

Harvey, Greg. Excel 2013 for dummies.- Wiley, 2013.

Philosophy and Psychology

Filosofie en Sielkunde

155.937 SHA

Shand, Kate. Boy: the story of my teenage son's suicide.- MFBks., 2013.

158.1 SHA

Sharma, Robin S. Life lessons from the monk who sold his Ferrari.- Harper Element, 2013.

Religion

Godsdiens

248.845 SMI

Smit, Johan. 30 dinge wat elke ouer moet weet.- Christelike Uitg., 2013.

Social Science

Sosiale Wetenskap

306.73 FEI

Fein, Ellen. The new rules: the dating dos and don'ts for the digital generation.- Piatkus, 2013.

331.7622 MAR

Alexander, Peter. Marikana: a view from the mountain and a case to answer.- Jacana, 2013.

332.6096 PRO

Profile's stock exchange handbook, 2013 – issue 2.- Profile Media, 2013.

346.6807 GIB

Gibson, Clive. Everyone's guide to the Consumer Protection Act.- Zebra, 2013.

365.45 HAR

Harden, Blaine. Escape from Camp 14.- Pan, 2013.

Q 394.2614 LEC

Le Cordeur, Michael. Die Wellingtonse Klopse.- Naledi, 2013.

Applied Science

Toegepaste Wetenskap

613.71 PLE

Plewman, Tim. Fitness for old farts.- Struik Lifestyle, 2013.

616.462 KRE

Kress, Diane. The diabetes miracle.- Da Capo, 2013.

616.614 SNY

Snyder, Rich. What you must know about dialysis.- Square One, 2013.

637.3 MUL

Mulder, Kobus. Cheeses of South Africa.- Sunbird Pub., 2013.

640 EMM

Emmerson, Kate. Clear your clutter with Kate Emmerson.- Metz P, 2013.

640 EMM

Emmerson, Kate. Ruim jou rommel op met Kate Emmerson.- Metz P., 2013.

640 HUN

Hunt, Mary. Cheaper, better, faster.- Revell, 2013.

641.5 NIE

Niehaus, Carmen. Let's cook top 500+ recipes 2.- Human, 2013.

641.5 NIE

Niehaus, Carmen. Top 500+ wenresepte 2.- Human, 2013.

658.4092 PRE

Pretorius, Brand. In the driving seat.- Tafelberg, 2013.

Arts and Recreation

Kunste en Ontspanning

746.432 SWA

Swanepoel, Christa. Babatruie.- Lapa, 2013.

746.432 SWA

Swanepoel, Christa. Manstruie.- Lapa, 2013.

746.432 SWA

Swanepoel, Christa. Meisietruie.- Lapa, 2013.

746.432 SWA

Swanepoel, Christa. Musse.- Lapa, 2013.

Literature

Letterkunde

X 896.2 MDL

Mdlengele, ZS. Umyolelo awuphikiswa.- Logical Bks., 2011.

Travel

Reisbeskrywing

916 LAN

Landheer, Bob. Memories of my Africa.- Strategic Bk. Pub., 2013.

Biography

Lewensbeskrywing

920 CAC

Cachalia, Amina. When hope and history rhyme.- Picador Africa, 2013.

920 LEO

Leon, Tony. The accidental ambassador.- Picador Africa, 2013.

920 RAM

Butler, Anthony. Cyril Ramaphosa.- Jacana, 2013.

History

Geskiedenis

940.5315 WEI

Weiss, Helga. Helga's diary.- Viking, 2013.

X 968.776 EDG

Edgar, Robert. Kuba bakhetha isicwangciso sikaThixo.- Unisa, 2011.

ENGLISH FICTION

Archer, Jeffrey. Best kept secret.- Macmillan, 2013.

Aslam, Nadeem. The blind man's garden.- Faber, 2013.

Atkinson, Kate. Life after life.- Doubleday, 2013.

Baldacci, David. The hit.- Macmillan, 2013.

Barclay, Linwood. Never saw it coming.- Orion, 2013.

Bauer, Belinda. Rubbernecker.- Bantam P., 2013.

Beukes, Lauren. The shining girls.- Umuzi, 2013.

Boyne, John. This house is haunted.- Doubleday, 2013.

Brown, Dan. Inferno.- Bantam P., 2013.

Bulawayo, NoViolet. We need new names.- Chatto, 2013.

Cameron, W Bruce. A dog's journey.- Pan, 2013.

Campbell, Carol. My children have faces.- Umuzi, 2013.

Carrisi, Donato. The lost girls of Rome.- Abacus, 2013.

Celona, Marjorie. Y.- Faber, 2013.

Chevalier, Tracy. The last runaway.- HarperCollins, 2013.

Chi, Zijian. The last quarter of the moon.- Harvill Secker, 2013.

Clare, Cassandra. Clockwork princess.- Walker Bks., 2013.

Coelho, Paulo. Manuscript found in Accra.- HarperCollins, 2013.

Coetzee, JM. The childhood of Jesus.- Harvill Secker, 2013.

Crais, Robert. Suspect.- Orion, 2013.

Crocker, Gareth. Never let go.- Penguin, 2013.

Dangor, Achmat. Strange pilgrimages.- Picador Africa, 2013.

Dhuwe, Sibusiswe. Banking on love.- Sapphire P., 2013.

Dinsdale, Robert. Little exiles.- HarperCollins, 2013.

Eaves, Will. This is paradise.- Picador, 2013.

Extence, Gavin. The universe versus Alex Woods.- Hodder, 2013.

Fleming, Leah. The girl under the olive tree.- Simon, 2013.

Forman, Gayle. Just one day.- Definitions, 2013.

Furst, Alan. Mission to Paris.- Phoenix, 2013.

Gardner, Lisa. Touch & go.- Headline, 2013.

Gayle, Mike. The stag weekend.- Hodder, 2013.

Gemmell, Stella. The city.- Bantam P., 2013.

Grant, Michael. BZRK – reloaded.- Electric Monkey, 2013.

Grippando, James. Blood money.- Harper, 2013.

Hitchman, Beatrice. Petite mort.- Serpent's Tail, 2013.

Howey, Hugh. Shift.- Century, 2013.

Howey, Hugh. Wool.- Century, 2013.

Jobson, Liesl. Ride the tortoise.- Jacana, 2013.

Kellerman, Jonathan. Guilt.- Headline, 2013.

Kelly, Cathy. The honey queen.- HarperCollins, 2013.

Kibler, Julie. *Calling me home.*- Macmillan, 2013.
Lanchester, John. *Capital.*- Faber, 2013.

Le Carre, John. *A delicate truth.*- Viking, 2013.

Link, Charlotte. *The other child.*- Orion, 2013.

MacBride, Stuart. *Close to the bone.*- HarperCollins, 2013.

Mankell, Henning. *A treacherous paradise.*- Harvill Secker, 2013.

Martin, George RR. *The armageddon rag.*- Gollancz, 2013.

McIntosh, Fiona. *The scrivener's tale.*- Harper Voyager, 2013.

Millar, Louise. *Accidents happen.*- Macmillan, 2013.

Miller, Derek B. *Norwegian by night.*- Faber, 2013.

Moggach, Deborah. *Heartbreak hotel.*- Chatto & Windus, 2013.

Montemaranano, Nicholas. *The book of why.*- Headline Review, 2013.

Oates, Joyce Carol. *Daddy Love.*- Head of Zeus, 2013.

Ozeki, Ruth L. *A tale for the time being.*- Canongate, 2013.

Picoult, Jodi. *The storyteller.*- Hodder, 2013.

Rankin, Ian. *Standing in another man's grave.*- Orion, 2013.

St John, Lauren. *Race the wind.*- Orion Children's Bks., 2013.

Salter, James. *All that is.*- Picador, 2013.

Schneider, Anthony. *A quiet kind of courage.*- Penguin, 2013.

Sidley, Steven Boykey. *Stepping out.*- Picador Africa, 2013.

Sutcliffe, William. *The wall.*- Bloomsbury, 2013.

Suter, Martin. *The chef.*- Atlantic Bks., 2013.

Swarup, Vikas. *The accidental apprentice.*- Simon, 2013.

Taylor, Andrew. *The scent of death.*- HarperCollins, 2013.

Torday, Paul. *Light shining in the forest.*- Weidenfeld, 2013.

Tropper, Jonathan. *One last thing before I go.*- Orion, 2013.

Van der Vliet, Emma. *Thirty second world.*- Penguin, 2013.

Van Lustbader, Eric. *First daughter.*- Head of Zeus, 2013.

Vine, Barbara. *The child's child.*- Viking, 2013.

Watson, Mary. *The cutting room.*- Penguin, 2013.

Wilkinson, Kerry. *The woman in black.*- Pan, 2013.

Zadok, Rachel. *Sister-sister.*- Kwela, 2013.

AFRIKAANSE VERHALENDE LEKTUUR

Archer, Cecile. *Adri se bosboer.*- Romanza, 2013.

Bester, Ida. *Teken van sy liefde.*- Romanza, 2013.

Blackstock, Terri. *Ondergang.*- Lux Verbi, 2013.

Botha, Dina. *Kans van 'n leeftyd.*- Romanza, 2013.

Breytenbach, Malene. *Locum vir liefde.*- Hartklop, 2013.

Clopton, Debra. *Haar cowboy se tuiskoms.*- Jacklin, 2013.

Du Plessis, Hans. *As die wind kom draai.*- Tafelberg, 2013.

Enslin, Stefan. *Verskietende ster.*- Naledi, 2013.

Everson, Eva Marie. *Onvoorwaardelik.*- Christelike Uitg., 2013.

Grobler, Ritha. *Vreugdevure.*- Donker Sjokolade, 2013.

Karsten, Chris. *'n Man van min belang.*- Human, 2013.

Kaye, Glynn. *Dubbelganger van die gereg.*- Jacklin, 2013.

Konrad, Isa-Lotte. *Diva.*- Lapa, 2013.

Kruger, Cornelia. *Onbekend op Maandagshoek.*- Hartbees Uitg., 2013.

Lawrence, Kim. *Santiago se bevel.*- Jacklin, 2013.

Loots, Kristel. *Die ander vrou.*- Lapa, 2013.

Martin, Wille. *Levasseur en die Skerpioen.*- Hartbees Uitg., 2013.

Milburne, Melanie. *Dr Chandler se slapende skoonheid.*- Jacklin, 2013.

Oosthuysen, Janie. *Soene op 'n Suzuki.*- Human, 2013.

Reynders, Adele. *E-pos vir my 'n droom.*- Donker Sjokolade, 2013.

Schutte, Salome. *Alles vir jou.*- Romanza, 2013.

Strumphier, Ansu. *Afdraaipadjijs van die liefde.*- Donker Sjokolade, 2013.

Swanepoel, Salma. *Ompad tot by jou.*- Donker Sjokolade, 2013.
Van den Berg, Zirk. *'n Ander mens.*- Kwela, 2013.

Venter, Peet. *As die regters swyg.*- Hartbees Uitg., 2013.
Venter, Peet. *Ou bloed.*- Lapa, 2013.

Weiss, Tom. *Diep moord.*- Hartbees Uitg., 2013.

Winckler, Elsa. *Te anders, te anders.*- Satyn, 2013.

JUVENILE NON-FICTION

JEUGVAKLEKTUUR

J 363.3492 ORR
Orr, Tamra. *Adapting to severe heat waves.*- Rosen, 2013.

J 363.3493 MEY
Meyer, Susan. *Adapting to flooding and rising sea levels.*- Rosen, 2013.

J 371.4268 DAV
Davis, Kelly. *I'm good at geography – what job can I get?*- Wayland, 2013.

J 553.7 DIT
Ditchfield, Christin. *The story behind water.*- Raintree, 2013.

J 621.3 DEA
Deane-Pratt, Ade. *Electrical gadgets.*- Wayland, 2013.

J 621.811 DEA
Deane-Pratt, Ade. *Simple mechanisms.*- Wayland, 2013.

J 641.5123 NAI
Naidu, Manisha. *Ek en Manisha kook!*- Jacklin, 2013.

J 668.12 DIT
Ditchfield, Christin. *The story behind soap.*- Raintree, 2013.

J 668.4 DIT
Ditchfield, Christin. *The story behind plastic.*- Raintree, 2013.

J 677.31 DIT
Ditchfield, Christin. *The story behind wool.*- Raintree, 2013.

J 677.391 WEI
Weil, Ann. *The story behind silk.*- Raintree, 2013.

J 678.2 SOM
Somerville, Barbara A. *The story behind rubber.*- Raintree, 2013.

J 745.5 GIR
Mitchem, James. *The Girls' book of crafts & activities.*- Dorling Kindersley, 2013.

J 780.92 BEY
Landau, Elaine. *Beyonce.*- Lerner, 2013.

J 780.92 BIE
Gogerly, Liz. *Justin Bieber.*- Edge/Franklin Watts, 2013.

J 793.3 MAC
Mack, Lorrie. *My groot boek oor dans.*- Lapa, 2013.

J 940.5315 THO
Thomson, Ruth. *Terezin.*- Franklin Watts, 2013.

JEUGLEKTUUR

Banks, Rosie. *Eenhoringvallei.*- Lapa, 2013.

Banks, Rosie. *Skitterende paleis.*- Lapa, 2013.

Banscherus, Jurgen. *Die aand van die blou kaalkoppe.*- Human, 2013.

Barker, Stephen. *My eerste rymboek.*- Human, 2013.

Barker, Stephen. *My eerste telboek.*- Human, 2013.

Bolam, Emily. *Onder die see.*- Lapa, 2013.

Bolam, Emily. *Wilde diere.*- Lapa, 2013.

Bouchard, André. *Leeus eet nie hondekos nie.*- Human, 2013.

Disney, Walt. *Vriendskapportret.*- Jacklin, 2013.

Du Plessis, David. *Meneer Koning se ongelooflike reis.*- Struik Nature, 2013.

Eksteen, Rina. Dis lekker op die plaas.- Lapa, 2013.

Eksteen, Rina. Die wiele van die bus.- Lapa, 2013.

Gosciny. Asterix die gladiator.- Protea Boekhuis, 2013.

Hofmeyr, Dianne. Die boom se naam is Bojabi.- Human, 2013.

Home, James. Hendrik Leerdam – seereis na die Kaap.- Tafelberg, 2013.

Jacobs, Jaco. Professor Fungus en die mensvreter-piranhas.- Lapa, 2013.

Jacobs, Jaco. Professor Fungus en die skrikwekkende Snotzilla.- Lapa, 2013.

Jacobs, Jaco. Vis & tjips.- Lapa, 2013.

Jacobs, Jaco. Zackie Mostert en die geheimsinnige gedaante.- Lapa, 2013.

Jonker, Marga. Sonder Chocolate Charlie.- Tafelberg, 2013.

Joyce, Melanie. Stories vir 1 jariges.- Phambili, 2013.

Joyce, Melanie. Stories vir 2 jariges.- Phambili, 2013.

Joyce, Melanie. Stories vir 3 jariges.- Phambili, 2013.

Joyce, Melanie. Stories vir 4 jariges.- Phambili, 2013.

Joyce, Melanie. Stories vir 5 jariges.- Phambili, 2013.

Joyce, Melanie. Stories vir 6 jariges.- Phambili, 2013.

Kinney, Jeff. Dagboek van 'n wimp – Rodrick regeer.- Penguin, 2013.

Lochner, Helena Johanna Francina. Diereland.- Protea Boekhuis, 2013.

Lodge, Katherine. Mandie hou vakansie.- Lapa, 2013.

Melis, An. Bella Beer - 'n hartjie vir mamma.- Fantasi, 2013.

Melis, An. Bella Beer - 'n liggie vir pappa.- Fantasi, 2013.

Preller, Martie. Onder water.- Lapa, 2013.

Rousseau, Leon Gerdener. Storieman omnibus 3.- Human, 2013.

Sasner, Chris. Die Swart Kat slaan 'n nar en verdere avonture.- Protea Boekhuis, 2013.

Sasner, Chris. Die Swart Kat slaan 'n vos, en ander avonture.- Protea Boekhuis, 2013.

Viljoen, Fanie. Nova.- Lapa, 2013.

JUVENILE FICTION

Barclay, Alex. Curse of kings.- HarperCollins, 2013.

Burchett, Jan. The deadly trap.- Orion Children's Bks., 2013.

Burchett, Jan. Dragon fire.- Orion Children's Bks., 2013.

Crossan, Sarah. The weight of water.- Bloomsbury, 2013.

Day, Susie. Pea's book of big dreams.- Red Fox, 2013.

DeStefano, Anthony. The donkey that no one could ride.- Christian Art Kids, 2013.

Fennell, Emerald. Shiver-ton Hall.- Bloomsbury, 2013.

Fletcher, Charlie. Far Rockaway.- Hodder, 2013.

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NIE-FIKSIE

U 261.8321 WHA Mahoney, Chris. What can I do?: the HIV/AIDS ministry and messages of Gideon.

U 362.1969 THR Quinn, Brent. The three amigos: multiple award-winning HIV/AIDS prevention.

U 574.9866 GAL Swinton, Tilda. Galapagos: The islands that changed the world.

U 574.9247 GRE Lamberti, Peter. The greatest shoal on earth

U 580.744 KIR Munro, James. Kirstenbosch National Botanical Gardens.

U 591.5 WIL Stringer, Nick. Wild chronicles.

U 599.7442 LEE Van der Merwe, Fanie. Leeus van die Kalahari. Volume 1.

U 629.283 FOU Klopper, Kallie. 4 x 4 basic training.

U 663.2 ART Munro, James. The art of wine tasting: Diemersfontein.

U 745.546 TEA Gerber, Carla. Teach yourself flat decoupage.

U 745.546 TEA Saurma, Praksha. Teach yourself 3D decoupage.

U 746.5 BEA Gerber, Carla. Beading.

U 780.7973 WOO Maurice, Bob. Woodstock 3 days of peace & music, the director's cut.

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AANWINSTE • EZONGEZELELWEYO

U 782.12 UCA
Dornford-May, Mark.
U-Carmen eKhayelitsha.

U 797.32 STE
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U 799.1752 S.A
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U 799.1758 S.A
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U 920 GOO
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U 920 JOH
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Dodge, David. To catch a thief.

Forbes, Bryan. Whistle down
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Grimm, Jakob Ludwig Karl.
Sneeuwitjie; Raponsie.

Hahn, Gerhard. Benjamin
Blommetjie die olifant.

Hay, Rod. Stoney, the one and
only.

Hood, Gavin. A reasonable man.

Lynch, David. Blue velvet.

Potgieter, Elma. Simba, die leeu
koning.

Schmitz, Oliver. Hijack stories.

Schreiner, Olive. The story of an
African farm.

Swan, Mark. The princess and
the pea.

Wimmer, Kurt. Equilibrium.





Compiled by CHEREZAAAN BASADIEN

Audiovisual Selector

Musical theatre is a form of theatre that combines song, spoken dialogue, acting, and dance.

The story and emotional content of the piece – humour, pathos, love, anger – are communicated through the words, music, movement and technical aspects of the entertainment as an integrated whole.

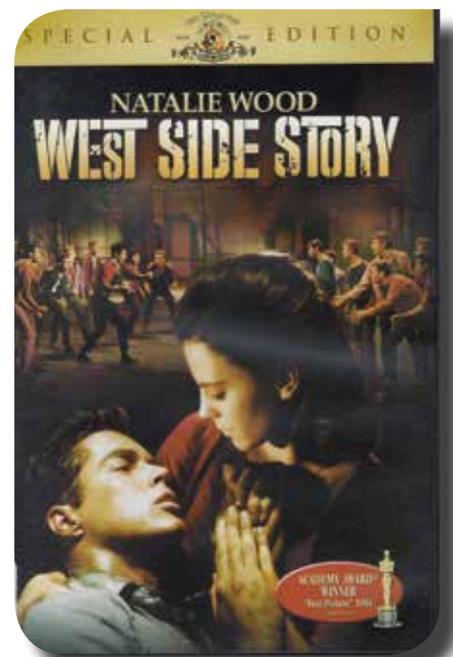
Although musical theatre overlaps with other theatrical forms like opera and dance, it may be distinguished by the equal importance given to the music as compared with the dialogue, movement and other elements of the work. Since the early 20th century, musical theatre stage works have generally simply been called musicals.

This article about musicals also has as its aim to make children aware that musicals can play a role in teaching them to about real life dilemmas. I enjoyed doing this compilation because it took me back to my 'younger' days when we used to watch **Grease** on television, and when every girl wanted to be Sandy and every boy Danny.

Some DVD musicals are set on stage and some were made into films.

West Side story

West Side Story is the award-winning adaptation of the classic romantic tragedy, **Romeo and Juliet**. The feuding families become two warring New York City gangs – the white Jets led by Riff and the Puerto Rican Sharks led by Bernardo. Their hatred escalates to a point where they cannot coexist with any form of understanding.



Ezivakalayo nezibonakalayo

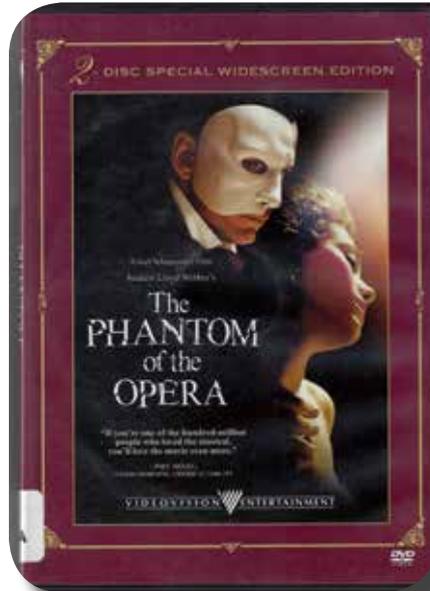
But when Riff's best friend (and former Jet member) Tony and Bernardo's younger sister Maria meet at a dance, no one can do anything to stop them falling in love. Maria and Tony begin meeting in secret, planning to run away. Then the Sharks and Jets plan a rumble under the highway with the winning gang gaining control of the streets. Maria sends Tony to stop it, hoping it can end the violence. It goes terribly wrong and before the lovers know what has happened, tragedy strikes, leading to a climactic and heart-breaking end. This DVD is played out on the streets of New York City.

The phantom of the opera

The show was still running in New York and London when the film version premiered in late 2004

Andrew Lloyd Webber's musical version of Gaston Leroux's novel (which had already enjoyed several stage and screen adaptations in the past), opened in London in 1986 and has been a popular favourite around the world ever since. The show was still running in New York and London when the film version premiered in late 2004.

Christine is a beautiful and gifted young woman who longs to join the company of the Paris Opera House. During rehearsals for one of the opera's grand productions a backdrop falls and crashes to the floor, nearly crushing leading lady Carlotta, the opera star. When several members of the company suggest this could be the work of the 'Phantom of the Opera', a spectral presence said to haunt the building, Carlotta drops out of the show and this permits Christine to step in as her replacement. Christine's performance is a triumph, and on opening night she becomes re-acquainted with Raoul, a former childhood friend who is now a wealthy and well-known nobleman. She soon finds herself smitten with the handsome Raoul, but the same evening she



makes a startling discovery – the story of the Phantom is not just a legend. A brilliant but horribly disfigured composer lives deep in the depths of the opera house, and taken with the beauty of Christine's voice, he abducts her and brings her to his lair, where he offers to help her perfect her talents, offering to write an opera especially for her. As the terrified Christine is comforted by Raoul, the two fall in love, but the phantom sees her affection for Raoul as betrayal, and the jealous phantom nearly kills Christine the same way that he nearly killed Carlotta. When the phantom emerges to present the opera's management with the piece he has written for Christine, the singer is asked to put her life on the line in an effort to capture the mad genius once and for all.

Moulin Rouge

The movie is set in the year 1900. The hero sits in a flat looking down on the closed-down theatre called the Moulin Rouge while writing on a typewriter. The story he is writing is about the woman he loves, Satine.

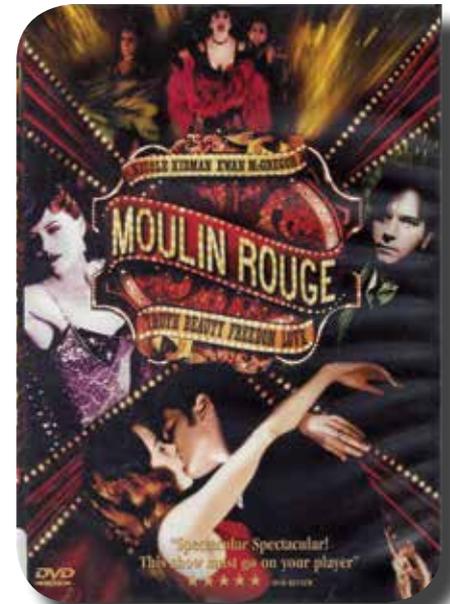
In 1899 Christian, a British writer, arrives in Paris and makes friends with some Bohemians who visit the Moulin Rouge regularly. They are trying to produce a musical called 'Spectacular Spectacular', which the owner of the Moulin Rouge, Harold Zidler, plans to show at the cabaret. The Bohemians' leader, Toulouse-Lautrec, is pleased with Christian's talent and insists he write their musical. They come up with a plan of presenting Christian to Satine, who

is a beautiful courtesan, in the hope that she will be impressed with him and persuade Zidler to hire Christian as the writer of the musical.

Satine understands what her work involves, although she wants to leave the Moulin Rouge to become a 'real' actress. Through a series of misunderstandings, she mistakes Christian for the rich and powerful Duke who will invest in the musical. She is enchanted by his poetry, declares she has fallen in love with him, but is shocked to realise that he is actually a poor Bohemian poet.

The Duke finds Christian and Satine together but they trick him into believing that they are working on the musical.

Christian and Satine fall in love, while Zidler struggles to keep the Duke interested in the musical even though Satine has not yet slept with him. Zidler discovers that Satine is dying of tuberculosis, but keeps it a secret. Christian works on the play, in which the courtesan and the penniless sitar player end up together. The Duke, however, does not appreciate the ending. To change the Duke's mind, Satine agrees to spend the night with him. The Duke offers her everything she has dreamt of. After Satine refuses the Duke's offer, he tries to rape her.



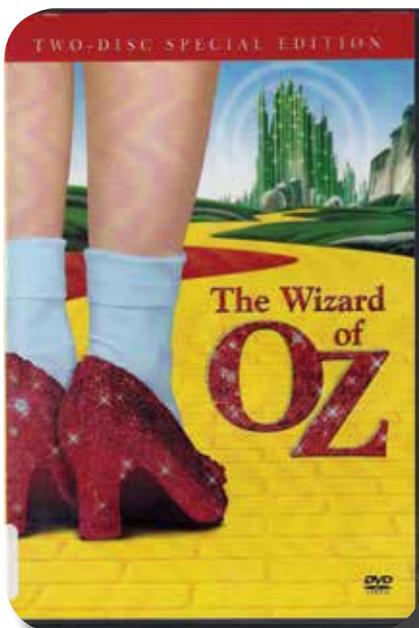
She and Christian plan an escape but the Duke threatens Zidler that he will have the 'penniless sitar player' killed. Zidler tells Satine of her condition and she agrees to abandon her plans to escape. She lies to

Christian, convincing him that her love was an act in the hope that this will make him want to leave Paris and therefore save his life.

As the show opens, Satine performs tiredly, knowing that her life is almost at an end. Christian refuses to give up on her and confronts her backstage. When she tries to force him off, he takes the place of the show's hero, throwing money at her feet to 'pay his whore', and storms off the stage. Satine confesses her love for him in a secret song, and they get back together in full view of the audience and the Duke. The Duke attempts to shoot Christian, but Zidler forces him off. The audience applauds what they think is a good drama, but backstage, Satine is overcome by her illness and dies in Christian's arms. As her final wish, she asks Christian to tell their story.

The wizard of Oz

Dorothy Gale is an orphaned teenager who lives with her Auntie Em and Uncle Henry on a Kansas farm. She daydreams about going 'over the rainbow' after Miss Gulch, a nasty neighbour, hits Dorothy's dog Toto on the back with a rake, causing Toto to bite her. Miss Gulch shows up with an order to take Toto to the sheriff to be euthanized, but Toto jumps out of the basket on the back of Miss Gulch's bicycle and runs back to Dorothy. After much ado Dorothy takes the dog and runs away from home. She meets an itinerant phony fortune teller, Professor Marvel, who guesses that Dorothy has run



*Somewhere, over the
rainbow
way up high,
there's a land that I
heard of
once in a lullaby.*

*Somewhere, over the
rainbow
skys are blue,
and the dreams that you
dare to dream
really do come true.*

*Someday I'll wish upon a
star and wake up where
the clouds are far behind
me.*

*Where troubles melt like
lemondrops away above
the chimney tops
that's where you'll find
me.*

*Somewhere over the
rainbow bluebirds fly,
birds fly over the rainbow
Why then
oh why can't I?*

*If happy little bluebirds
fly beyond the rainbow
Why oh why can't I?*

away. Pretending to tell her fortune and wishing to reunite Dorothy with her aunt, he tells her that Auntie Em has fallen ill from worry over her.

Dorothy returns home with Toto, only to find a tornado approaching. Unable to reach her family in their storm cellar, Dorothy enters the house, is knocked unconscious by a loose window, and begins to dream. In her dream she is swept from her sepia-toned world to the magical, beautiful and dangerous technicolor Land of Oz. The tornado drops Dorothy's house on the Wicked Witch of the East, killing her. The witch ruled the Land of the Munchkins, little people who think at first that Dorothy herself must be a witch. The Wicked Witch of the West, the sister of the dead witch, threatens Dorothy. But Glinda the Good Witch of the North, gives Dorothy the dead witch's enchanted Ruby Slippers, which will protect her. Glinda advises that if Dorothy wants to go home to Kansas, she should seek the aid of the Wizard of Oz, who lives in the Emerald City. To get there, Dorothy sets off down the Yellow Brick Road where many adventures await her...

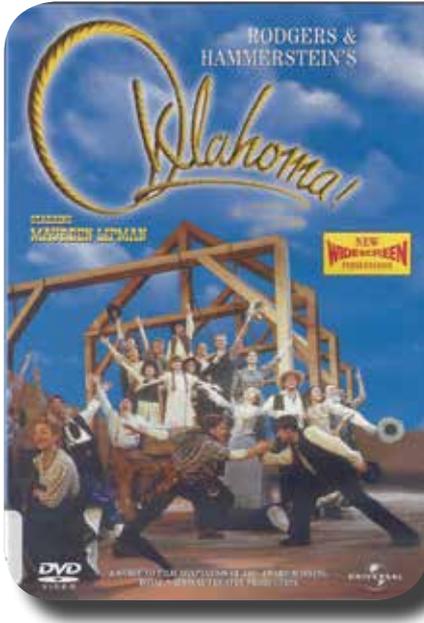
Before she has followed the road very far, she meets a talking scarecrow whose dearest wish is to have a brain; Tin Woodman, who was caught in the rain and is so rusty he can't move and who confesses that he longs for a heart; and Cowardly Lion, who wishes for courage and joins the quest in the hope that the wizard will give him some.

Despite the Wicked Witch's efforts to hinder their journey, they reach Emerald City and marvel at the wonders they find there. The Wizard declines to help them until they bring him the broomstick of the Wicked Witch. Daunted but determined, they set off again.

After many trials and tribulations Dorothy and her friends return to the Emerald City.

The wizard isn't pleased to see them again. He blusters until Toto pulls aside a curtain in the corner of the audience chamber to reveal an old man pulling levers and speaking into a microphone. He's abashed and apologetic, but quickly finds ways to help Dorothy's friends: a diploma for the Scarecrow, a medal of valour for the Lion, and a testimonial heart-shaped watch for the Tin Man. Then he reveals that he's from Kansas himself and came to Oz in a hot-air balloon and he proposes to take Dorothy home.

Ezivakalayo nezibonakalayo



The wizard appoints the Scarecrow, Tin Man, and Lion rulers of Oz in his absence. Just as the balloon is about to take off, Toto runs after a cat and Dorothy follows him. Unable to stop, the wizard leaves without Dorothy. But Glinda appears and explains that Dorothy has always had the power to get home. After bidding her friends a tearful good-bye, the Ruby Slippers take her and Toto back to Kansas.

Dorothy wakes up in her own bed with Auntie Em and Uncle Henry fussing over her. She raises indulgent laughter when she tells them about Oz, but she's so happy to be home she doesn't mind that they don't believe her.

Oklahoma!

This was a stage production set in the Midwest right before Oklahoma becomes a state.

Aunt Eller is outside churning butter when Curly enters, looking to call on Laurey who is in the house. Laurey appears, hanging laundry, and gives Curly a difficult time, but it is apparent there is some attraction. Curly offers to take Laurey to the box-social that night, but she does not think that he could accompany her in an appropriate style. He describes the surrey he will be taking her in as elaborate and beautiful. Laurey is enchanted by it. However, Curly admits that the surrey he was describing was only in his imagination. This sends Laurey into a rage. Jud, the hired hand working for Laurey and

Aunt Eller, says that he wants to take Laurey to the social. Laurey, who is scared of what will happen if she does not go with Jud, decides to go with him. Curly, who is hurt, invites Aunt Eller to accompany him.

Will arrives with others at Aunt Eller's, immediately after arriving home from Kansas City, where he competed in a steer-roping contest and won fifty dollars. He goes to find Ado Annie to tell her the news since Ado Annie's father, Judge Andrew Carnes, told Will that he could only marry Ado Annie if ever he was worth fifty dollars, but Will had used the fifty dollars to buy gifts for Ado Annie.

Ado Annie confides to Laurey that she has feelings for a peddler named Ali Hakim, and cannot choose between Will and Ali.

Ado Annie cannot choose between Ali and Will, but her father certainly does. When Ado Annie tells her father everything the sweet-talking Ali has said, Old Man Carnes makes the decision for her, since sweet talk to him is equal to a proposal of marriage. To get his message across, Carnes waves his shotgun about. Ali has no choice but to agree.

Laurey and Curly are talking and even though they are still guarded towards each other; they agree that people are beginning to talk. The tension between them grows but Jud decides to make sure that Laurey becomes his.

The farmers and the cowmen come together at the social to help raise money for a new schoolhouse. Ali Hakim is trying to get out of the marriage to Ado Annie by buying all of Will's gifts so that Will has fifty dollars.

Two hampers are left, Ado Annie's and Laurey's, and after much juggling Curly outbids Jud. They finally realise that they are in love.

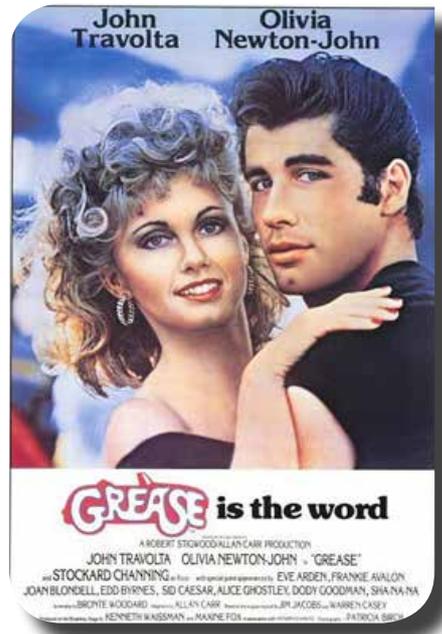
Curly and Laurey finally get married, and it is said that they could not have picked a better time to start in life in a brand new state. During a fight on the wedding night, Jud falls on his own knife and is killed. Curly is charged with the murder of Jud, but during an unplanned trial on his wedding night he is found not guilty as it was self-defence. He and Laurey are now free to leave for their honeymoon.

Grease

Grease is a musical about two teenagers, Danny Zuko and Sandy Olsson, who meet on the beach during the summer of 1950 and fall in love. At the end of the summer they go their separate ways. Sandy is heartbroken and emotional and runs from Danny, thinking she'll never see him again even though he promises they would.

Fate plays a role and they end up at the same high school. However, from the start their romance is challenged.

At the end of the school year, the group shows up at a carnival. Danny is thrilled with Sandy's new image, and impressed that she has done it for him. They become a couple and Danny promises the friends that they'll see each other again.



For all of those who can't afford tickets to the box office musicals go to a library near you and enjoy these wonderful musicals.

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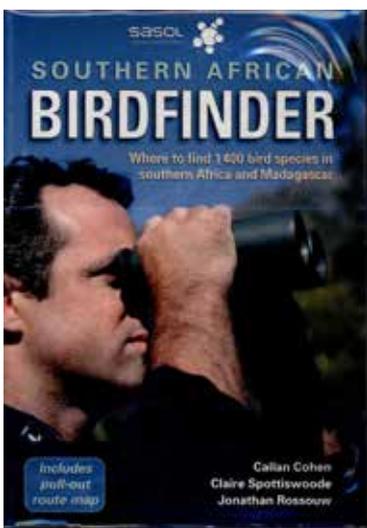
The pleasures of birding

DALENA LE ROUX

Correspondent

In a country like South Africa which abounds in natural scenic beauty, and which has such a rich avian heritage, no one can be blamed if they develop an interest in birding. There could hardly be a better place than Southern Africa to nurture an interest in birds, because more than 900 bird species are found here – some 10% of the world's birds! And birding is fast becoming one of the world's fastest-growing pastimes.

People start watching birds for different reasons: they may on a day see a spectacular bird, or they may be influenced by friends. Many are drawn to birding because of the beauty of our feathered friends and their variety of songs. Whatever the reason, once you start bird-watching, you are almost sure to become a dedicated birder because of the enjoyment you will derive from this hobby.



Another important part of becoming a birder is that you become much more aware of the environment in which you live. Watching birds can be enjoyed virtually anywhere – a city park, a local marsh, or even your own backyard. And once you've taken that first step down the birding path and proceeded past your own backyard and local parks, whole new horizons will open up to you. You will also become a member of the fellowship of birders, a community of people bound by a love of nature and of birds in particular. You will enjoy participating in organised field trips and meetings of birding clubs and organisations.

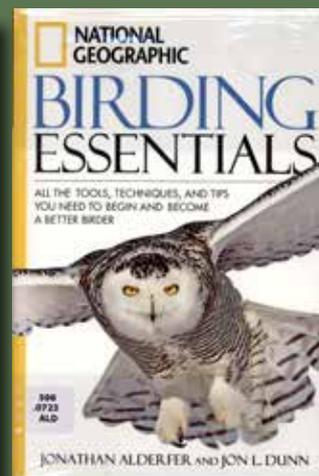
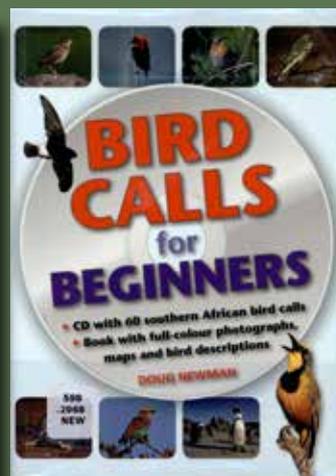
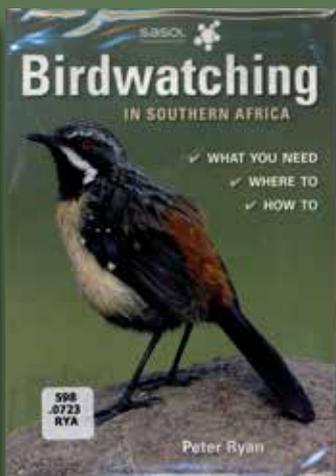
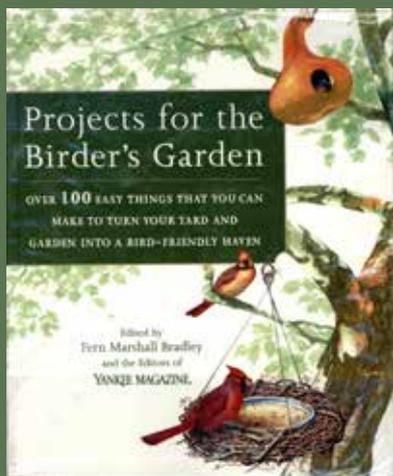
For beginners, birding is easy, relatively inexpensive, and full of discovery. All you need is a mid-priced pair of binoculars, a field guide, and a desire to experience and learn about the birds around you. Three areas of experience are important: looking at birds in their natural environment; learning from others; and studying books and other references. And this is where SN can be of value, for we stock a comprehensive collection of books, sound material (in the form of CDs) and DVDs on this fascinating



subject. You are now invited to make use of our collection to help you become one of that exclusive and happy people known jokingly as twitchers, looking out for all the LBJs (acronym for Little

Brown Jobs; a 'dude' term for any small bird) you can find!

The adventure of birding can last a lifetime!



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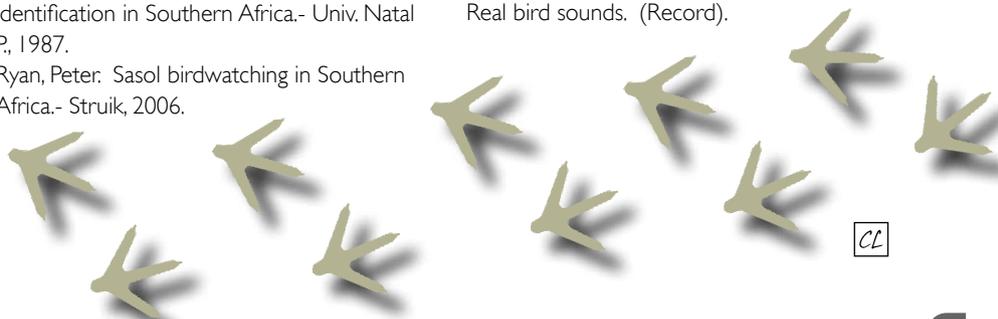
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Skills of a good library marketer



RONEL MOUTON

Assistant Director, Outeniqua Control Area

Marketing is defined as the action or business of promoting and selling products or services. It includes market research and advertising. Although libraries do not exchange money for their products or the services provided, their relevance and frequency of use can to a great extent be contributed to the public being aware thereof as well as the fact that their services and products address a definite need.

There are so many marketing ideas available, but not all staff in a library has the skills or understand what skills are needed to attract readers and how to keep them coming back. We should learn from the business world and use some ideas of how we may develop our skills.

Passion

Love what you do. This will translate into whatever you do and is one of the most attractive and essential traits of a marketer. Have a point of view and be able to express it well.

Know your market

The success of a marketing organisation depends on its ability to understand its target market. The marketer who can understand and effectively articulate what customers are doing has a foundational marketing skill. Becoming the voice of the library user is particularly valuable to a library. Staff who can collect data about

customers (users) and present that data to library management in a strategic manner are very valuable. Bear in mind that this isn't just about gathering data via surveys. Direct conversations with customers are critical to this effort and usually more valuable than survey data.

Our market in general is the current library users, non-library users and the municipal management. A good starting point is to define your target market, because that would determine what you need to do and where your marketing needs to be done.

Know what circulates best and who reads what. During which library hours would one need more staff to handle the higher volume of users? Are the opening hours in the public's best interests?

Create remarkable customer experiences

Today's most successful marketers create remarkable experiences for customers. The library should create interesting experiences for the library users, keeping them engaged and interested in what is happening or what is available. Effective displays, posters, use of media like twitter; e-mails, Facebook, et cetera, may impress non-library users into awareness of the relevance and availability of public libraries.

Today's most successful marketers create remarkable experiences for customers

Become a 'storyteller'

A big part of creating a remarkable customer experience is telling a good story. In today's ever-competing market it is more difficult than ever to get a customer's attention, so it is important to be able to convince someone about a new read, recommend interesting reads referred by other readers, informing the public of new or current services and how it may assist them, et cetera.

Staff should volunteer information to users when they see a need. But storytelling is also about asking the right questions to get the public involved.

A large percentage of the general public is under the impression that there is no future for public libraries and that it is the end of an era. It depends on librarians to be able to convince people why libraries are still important and how librarians can ensure that users' experience in public libraries are worthwhile.

Never stop learning

The library and publishing world is changing fast and constantly. If professional marketers believe that they have to keep on self-educating because they can never know enough, then library staff surely should take note. By reading professional journals, attending seminars and conferences, reading blogs and doing off-line or on-line training will ensure a well-informed staff that will be able to express themselves well in their field of interest. Staff could even share worthwhile ideas on marketing their library or any new ideas at staff meetings.

Curiosity

Social media and digital and mobile marketing have changed the marketing landscape. The ability to learn and stay with the latest trends and technology is essential. Read up on e-readers and question users who have e-readers or use certain equipment so that you can also express an opinion on any new equipment and software available.

Use your insight and knowledge to assist others to learn and grow.

Use customer data to make decisions

Data on aspects such as frequent customer requests, titles and services that could not be supplied, what circulates the best, be it magazines, books, CDs or DVDs, could be well used to ensure the development of a collection through accurate book selection which in turn will ensure a relevant product and service rendered. But this means systematic notes kept at the counter, information shared at staff meetings, gate counts, use of statistics (increase and decrease), et cetera.

Conversations with the public, a comment book, a notice board for readers' comments on books or recommendations could also be handy data. Reports on genres, users, circulation, et cetera, are invaluable.

Become a library technologist

As marketers and other professionals make an effort to know the tools of their trade and are able to use it well, so librarians and staff should request training, use equipment and software and become adept in using it and assisting the public. Become better equipped than most in using the Internet, blogs, twitter, the SLIMS public desktop and the SLIMS OPAC.

Learn skills on software like Adobe Photoshop, Microsoft Publisher or Adobe Illustrator to format photos and create professional posters or notices.

Manage according to a schedule

A schedule for displays, projects, programmes and more indicates a well-run and planned library service. Staff will be well informed, know what to expect and what is expected of them and will create a good impression on the public. The public could even be invited to contribute to themes or displays if they would be so inclined.

Social media and digital and mobile marketing have changed the marketing landscape.

The ability to learn and stay with the latest trends and technology is essential

Be open to new ideas. Invite creative people from the community to contribute to planning programmes. A pre-planned schedule of activities can be publicised in the local media, attracting non-users.

Learn how to write

If librarians want to be seen as professionals and respected as such it is necessary to express oneself well in reports, e-mails, correspondence, et cetera. Get an evaluation on your writing skills and, if needed, develop it by attending courses or make use of someone who could assist you with style and grammar. Over time and frequent exposure to the correct or a better style of writing, one's writing will improve and create a good first impression - an essential tool for good marketing. Clear, neat and concise notices are part of good marketing.

Deliver specific, identifiable results

Library staff need to make a definable impact through their work. Evidence reporting such as photographs and video clips ensures that management is made aware of the work done. Where people may not always take note of statistics and written reports, photos always catch the eye and have more impact.

Always ensure that management is aware of notable achievements, projects, comments from the community and goals reached.

Interpersonal skills

Developing good interpersonal skills is vital to marketing, be it on- or offline. For example, understanding how people behave and what motivates them helps marketers to be more persuasive when pitching an idea;

success in social media relies on marketers having top-notch people skills to understand what makes their target market tick; marketers who know how to negotiate, be it with a demanding client or with a colleague who has an unrealistic idea, are able to get things done and make decisions more effectively. Regardless of which aspect of interpersonal skill is involved, being able to analyse a situation, confidently make a decision, justify it to others involved, and then learn from any mistakes, is an invaluable skill that every marketer needs to have. Be a good listener.

Know your strengths and weaknesses

Evaluating and understanding your library's strengths, weaknesses, opportunities and threats (SWOT analysis) will help you to make informed decisions and deliver your marketing effectively. Know the pros and cons of your library's operating systems, financial commitments, legal obligations and workforce skills. Determining strengths and weaknesses may assist in determining training needs for more effective functioning. Identified opportunities could help you make better use of available resources or contacts to market your services and products.

Know what the 'competition' (book shops) is doing and take it into consideration for planning.

Concluding

The 'package' of a librarian: the way they communicate, sell themselves through what they know and how accomplished they are in their field and with the tools available to them, will convince non-library users that what they offer is worth using.

'Because companies that deliver great buying experiences, grow twice as fast than those that don't.'

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