

CAPE KAAPSE LIBRARIAN BIBLIOTEKARIS

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Western Cape
Government

FOR YOU

Cultural Affairs and Sport

editorial

As our masks have finally been doomed to the dustbin — hopefully symbolic of a defeat over the final vestiges of the COVID-19 pandemic, legitimately timed hypotheses about what constitutes the 'next normal' are now being made.

No sphere of society was spared the impacts of evolution and technological advance over the past two years. Although admittedly most of these challenges to the status quo were already rooted in the pre-pandemic era, these even trickled down to librarianship — only to be seismically and inexorably accelerated thereafter. Consider our now-relentless reliance on digitised media, or the importance of connectedness to conduct online shopping, work and study remotely; and for entertainment.

OverDrive, the US-based ebook provider that the Western Cape Library Service in 2021 entered into an agreement with as a provider of e-reading materials, in 2020 saw a spike of 33 percent in global demand for its products to 430 million: truly a digital tsunami. Too good to be true?

The lesser reported, more troubling flipside of such explosive digitisation has been the entrenching effect of the digital divide on the poor; who, owing to the absence of access, continue to suffer a growing lack of economic opportunities.

And that's just where libraries have been coming to the rescue. As they did throughout the pandemic, libraries are continuously endeavouring to meet the needs of underserved communities by bridging the digital gap and breaking down barriers through the services they provide free of charge — as the bastions of cohesion and trust; and at a time when most other public institutions are failing them: a noble and necessary duty.

As far as the doubters were off the mark in misguidedly predicting the demise of the library, be it because of reduced demand or a perceived lack of relevance, we've got news for you: what didn't kill libraries has only made them stronger.

Nadat ons maskers uiteindelik gedoem is tot die drom — en hopelik simbolies is van 'n oorwinning oor die

laaste oorblyfsels van die COVID-19 pandemie, begin al hoe meer geregverdigde hipoteses oor hoe die 'volgende normaal' sal lyk, die lig sien.

Nie 'n enkele aspek van die samelewing is tydens die afgelope twee jaar deur die impak van evolusie en tegnologiese vordering onaangeraak gelaat nie. Hoewel heelparty van hierdie bedreigings vir die status quo kennelik reeds voor die pandemie wortel geskiet het, het dit uiteindelik selfs die biblioteekwese beïnvloed — en daarna op 'n seismiese vlak teen 'n onomkeerbare spoed ontplof. Dink, byvoorbeeld, aan ons nuutgevonde en perkelose afhanklikheid van digitale media, of die allerbelangrikheid van konnektiwiteit vir aanlyn-inkopies, werk of studie; asook vermaak.

Die wêreldwye vraag na OverDrive, die Amerikaanse eboekverskaffer saam met wie die Wes-Kaapse Biblioteekdiens verlede jaar 'n ooreenkoms geteken het, se emateriaal het in 2020 met 33 persent tot 430 miljoen opgeskiet: 'n ware digitale tsoenami. Té goed om waar te wees?

Die minder gerapporteerde (en meer steurende) keersy van sulke ongebedelde digitale uitbreiding is die verskansingseffek van die digitale verdeeldheid op die armes; wat weens 'n tekort aan toegang onder 'n groeiende tekort aan ekonomiese geleenthede gebuk gaan.

Dis egter juis hier waar biblioteke as helde intree. Soos ten tyde van die pandemie, streef biblioteke toenemend daarna om die digitale gaping te oorbrug en grensmure af te breek deur die verskaffing van gratis dienste; en as bastions van maatskaplike kohesie en vertroue; juis in 'n tyd waar vele ander openbare instellings hulpbehoewendes gereeld in die steek laat.

Daar's dus nuus vir die skeptici se wanvoorspelling oor die ondergang van die biblioteek, hetsy deur verminderde aanvraag na sy produkte of 'n verbeelde verlies van relevansie. Wat nie die biblioteek kon doodkry nie, het hom net sterker gemaak.



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Die **Kaapse Bibliotekaris** is die huisblad van die Wes-Kaapse Biblioteekdiens en verskyn twee-maandeliks. Dit bevat artikels oor biblioteek- en inligtingwese, nuusberigte, resensies, aanwinstyde 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.

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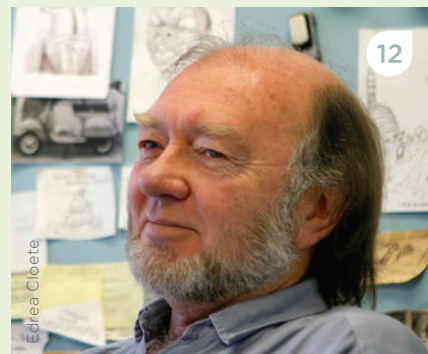
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WCARS: To preserve and to conserve

After the sorting and shelving of records in the strongrooms of the archival repository, the archivists have the responsibility of ensuring its preservation. Documents of historical value can become damaged or destroyed through a combination of neglect and exposure to perils, particularly fire and water, but also other threats due to pests, dust or even theft. These hazards posed a serious problem for the very existence of paper-based records, including photographic and map records.

Since archival documents are considered unique and irreplaceable primary sources of information, it became a foremost obligation by archivists during the early 20th century in South Africa, based on the British model for archival regulations, to care for it. Historically, this has meant keeping records in enclosed strongrooms built from brick and cement, stored on steel shelves in favourable climatic conditions. Today, we understand far more about the deterioration of the elements of historical documents, such as: paper, ink, animal skins (eg, leather and parchment) used to cover books, and many of the more modern materials found in archival

collections, such as photographic material, sound recordings and plastic-based media. This has changed the nature of preservation work in archives. In modern repositories worldwide, the preservation of records become a day-to-day task in monitoring the conditions and safekeeping of the records. Together with the fire-detection system, fumigation of the strongrooms is carried out regularly as an essential measure to preserve archival records.

The Preservation Section fulfills a critical role in the conservation care and repair of records. Damaged documents are transferred to this section for cleaning, repair, and the production of protective enclosures for records. The knowledgeable staff members have the arduous task of working on these records by manually applying the latest methods of conservation. This is a slow process, since it demands skill, resourcefulness and, above all, patience. This is why modern preservation also looks to the storage and usage of documents to prevent damage and loss in the first place. During the restoration process nothing may be added to a document which did not originally form

part of the archival record, nor is anything thrown away. The modern approach is to stabilise a damaged document to prevent further deterioration. For the Western Cape Archives and Records Service this admirable section has become an inseparable component of the institution, for without it some of our most valuable records would have deteriorated even further, and forever be lost to future scholars and researchers.

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

On the cover: Clifton was originally known as *Schoenmakersgat*, most likely because a shoemaker had resided there at some time in the past. Kloof Cottage was erected after 1802; Mr Bess Clifton was appointed in the 1890s as the hotel manager, and the most likely origin of the area's name today. By 1913 Clifton had become a popular camping spot and bungalows were built. The picture hails from circa 1910.

Picture credit: 04 R1422

people

New Chief Director: Cultural Affairs appointed



Carol van Wyk joined the department on 4 July as the newly appointed Chief Director: Cultural Affairs.

Van Wyk previously worked at the Department of Science and Innovation. She has over 23 years' experience in Information and Knowledge Management and has also previously worked as an Archivist and Digital Resources Librarian (UWC Robben Island Museum Mayibuye Archives; Freedom Park Heritage Site & Museum). She holds a Master's degree in Library and Information Studies and is currently completing her PhD. She is an experienced and adept public administrator, whose academic publications have also

earned much respect in her field.

Her 23 years in government has enabled her to become a well-versed facilitator, trainer and community manager. She brings with her a good understanding of the sphere of Cultural Affairs and all its complexities. Her strong research background has equipped her with knowledge across various fields.

She promises to bring innovation, new technologies and a rich background of cultural heritage to the role. We are excited to welcome her to the department and look forward to working with her.

Deon Burger, Office of the HOD

miscellany | allerlei

Digtende tweemanskap maak Touwsrivier trots

Twee leerders van Steenvliet Primêre Skool op Touwsrivier het onlangs hul eie digbundels die lig laat sien.

Die leerders is Haleema Mirza (**Uit die kop van 'n skoolkind**) en Shanidea Persence (**'n Lewe vol vreugde**).

Hulle sê met die regte inspirasie en benadering, kan 'n mens gedigte skryf waarop jy trots kan wees om met ander in die klas of met jou vriende te deel. Dít is die dryfkrag agter dié paar Graad 7-leerders se kreatiewe skrywery, wat op 22 Junie hul digbundels by hul skool bekend gestel het. Volgens die skoolhoof is hulle die eerste inwoners wat digbundels gepubliseer het sedert die dorp se ontstaan. Die plaaslike ATKV-tak en 'n paar van hul opvoeders is uitgesonder as hul dryfkrag.

Die burgemeester van Breedevallei Munisipaliteit, Antoinette Steyn, het

die dogters aangemoedig om aan te hou skryf. Haar woorde het skynbaar nie op dowe ore geval nie, aangesien albei leerders reeds besig is met 'n opvolgbundel.

Daar moet egter iets in Touwsrivier se water wees wat hierdie nuutgevonde skryfgier voed. Een van hul opvoeders, Candass Theunissen, het self ook onlangs twee digbundels gepubliseer: **Deur my oë** en **My woorde**.

Haleema en Shanidea het vroeër vanjaar tydens Biblioteekweek elk 'n gedig vir die **Steenvliet Biblioteek** geskryf. En dis g'n wonder nie, aangesien hulle kranige lesers en lede is van die plaaslike Steenvliet Biblioteek op die dorp.

Christine Gerber, Biblioteekbestuurder: Breedevallei Munisipaliteit



Haleema Mirza, Raadsheer Antoinette Steyn en Shanidea Persence

Cape Town Museum goes digital



Dr Helene Vollgraaf can be seen browsing through the newly launched website for the Cape Town Museum

The Museum Service of the Department of Cultural Affairs and Sport has launched Cape Town Digital – the new website for the Cape Town Museum.

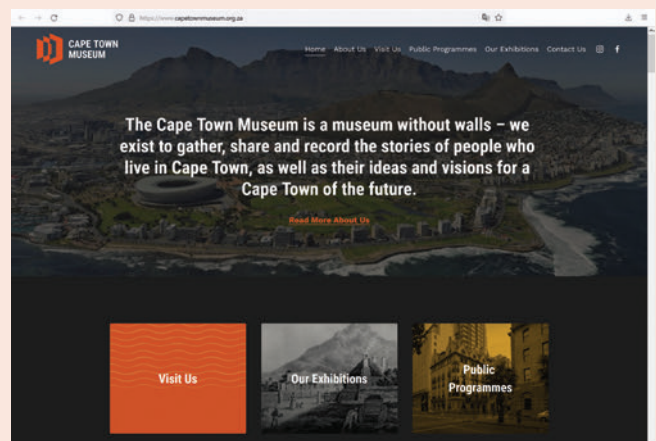
According to the department, the Cape Town Museum is modelled on the idea of a ‘museum without walls’.

The website offers people the opportunity to access exhibitions and collections, including oral history collections from various communities in Cape Town. These collections will be updated on a continuous basis. In addition to the website, the museum also has three sites under development:

- A walk-in-centre at 148 Long Street, in the Cape Town city centre.
- A memory centre at the Cape Medical Museum, at the Old City Hospital Complex in Green Point.
- An exhibition on the Legacy of Slavery at Leeuwenhof Slave Quarters which is open to the public by appointment on the first Saturday of the month.

The museum is dependant on partnerships and collaborations and encourages stakeholders and members of the public to give their inputs on what they would like to see being included in the collections.

Head of Department of Cultural Affairs and Sport, Mr Guy Redman, said at the launch: ‘This is a very exciting time that we are in, where we use digital platforms for museum collections. We want the Cape Town Museum to create a space for communities to own and tell their stories in their own voice.’



MEC for Cultural Affairs and Sport, Ms Anroux Marais, said: ‘I am happy to have the museum as an online platform so that we can reach so many more people and so that we make the information accessible to those who might not be able to travel to visit a physical museum. The Cape Town Museum will also be a museum that listens to the people and will take inputs from communities when planning content.’

The Cape Town Museum website can be accessed at: <https://www.capetownmuseum.org.za/>

(bolanderlifestyle.co.za, 22/06/2022)

Strengthening library leaders



In a move to ensure continuity, the **City of Cape Town's Library and Information Services** recently trained 19 young librarians to be the next leaders within the service.

Understanding the need to equip future leaders, the LIS Professional Services and Programme (PSP) unit spearheaded an internationally recognised five week-long training programme to prepare the next generation of library leaders.

The *Strengthening innovative library leaders* (SILL) training programme was created by the Mortenson Center for International Programmes at the University of Illinois Library with support from the Bill and Melinda Gates Foundation. The SILL modules are designed for librarians serving in public or community libraries.

The PSP unit received permission to make use of the source material and adapt it according to local needs. The first cohort saw 19 participants complete the five-day course (completed over five weeks) and had to complete a series of assignments. It was very interactive and focused on group work, discussions and problem solving.

The SILL Academy took place from 9 May to 17 June. The topics covered leadership styles, innovation, communication styles, planning and SMART principles; as well as library leaders as networkers.

Several guest speakers were roped in during the course of the training to share their experiences on leadership and what made them inspirational leaders. Speakers included Ujala Satgoor, Executive Director: UCT Libraries; Rosemary Pitsi, medical doctor and founder of Book Buddies in Khayelitsha; LIASA ex-president Naomi Haasbroek; and Executive Mayor of Cape Town, Geordin Hill-Lewis; Kepi Ndumo, national librarian and CEO of the National Library of South Africa; and Barbara Lison, president of the International Federation of Library Associations and Institutions.

The 19 candidates graduated on 7 July during a ceremony held at Pinelands Town Hall. Certificates were handed over by

LiBee the Library Mascot (in her graduation outfit) and the director of Library and Information Services, Ninnie Steyn. The day was celebrated as part of the National Librarians' Day celebration week. The theme was *Pass the baton*, symbolic of mentorship of new leaders in LIS.

Christelle Lubbe, Head: Professional Services and Programmes – Library and Information Services, Community Services and Health, City of Cape Town

Biblioteekweek by Klawer Biblioteek



Klawer Biblioteek het 'n program met opwindende en opvoedkundige aktiwiteite tydens Biblioteekweek in Maart vir ou en jong lede aangebied.

Introducing a new service for patrons with special needs in City Libraries

Through a collaboration with NPO Tape Aids for the Blind, special needs patrons can now look forward to an expanded service specifically catering for their requirements when visiting a **City of Cape Town Library**. These include patrons with learning disabilities and visual challenges.

Even though libraries have audiobooks to cater for the visually impaired, the service will be significantly expanded with this collaboration.

Tape Aids is a dedicated registered non-profit National Audio Library and audiobook production service that offers a free service to persons with reading difficulties. For the past 60 years they have been recording and producing audiobooks, educational material, textbooks, audio magazines as well recreational material in the form of talking books in nine official South African languages; with the support of over 500 volunteer narrators and proofreaders at their studios and service centres nationwide. The main circulation library processes over 5,000 audiobooks per day and members can also download audiobooks from their website, *tapeaids.com*.

In line with the values of the City of Cape Town, the role of libraries is to remove current barriers between our patrons and our services. The question to ask is how open are we to provide services to patrons with special needs or facing learning barriers? Is our department contributing to the City's pillars of not only being a safe city but also an inclusive one? While many libraries do offer audiobooks, there are many libraries that simply may not have the funding to procure audiobooks continually.

The Tape Aids for the blind currently offer two services

A mini **Tape Aids Library** comprising of audiobooks that are only available for members that belong to the Tape Aids. Public libraries join as an institutional member, free of charge, and depending on the space they have available in the library, can choose to house between 50 to 150 audiobooks. When patrons have taken out most of the material, they will then send the audiobooks back to Tape Aids and new stock will then be sent to the library. It is important to note that Tape Aids do not provide any devices for listening purposes as they are a non-profit organisation and do not receive any state funding. This is the responsibility of the members. Tape Aids only provide audiobooks on CDs in MP3 format.

Hear to Read Programme is a separate initiative and is aimed at Early Childhood Development with the main focus on children aged between 0–6 years of age. This initiative produces and establishes audiobook mini-libraries at pre-schools, crèches, day care centres as well as public libraries. Hear to Read books are short stories, approximately four to five minutes long. This programme is not only for blind or dyslexic children but also focuses on the disadvantaged child (those who do not have access to books in their home, street children and such like). Unlike the mini-library, the Hear to Read programme can be issued to all children and



Tape Aids stand

membership of Tape Aids is not a requirement. The idea is to develop a love for reading by enabling the child to hold the printed version of the book while listening to it being read at the same time. The Hear to Read Programme package includes:

- A colourful bookshelf
- 2 x CD players
- Audiobooks
- Physical books
- Signage

This package costs R10,000 and normally the crèche, preschool or library will find a sponsor to procure this.

After three years of negotiations, the memorandum of understanding between the City of Cape Town and Tape Aids has been approved and a pilot study with six libraries was rolled out in July 2022. These include Central Library in Cape Town, Bellville Library, Bellville South Library, Grassy Park Library, Rondebosch Library and Strand Library. Many of the Tape Aids' members are battling to receive their audiobooks via the post office, and by opening up library spaces it will ensure that the material is more accessible to members of the public that require this much-needed service.

Tracey Muir Rix, Senior Professional Officer: Library and Information Services, City of Cape Town

The official opening of the new Archbishop Desmond Tutu Public Library

On Friday, 27 May, Swellendam's new **Archbishop Desmond Tutu Library** was officially opened by the Minister of the Department of Cultural Affairs and Sport, Anroux Marais; Swellendam Executive Mayor, Francois du Rand; and Bishop Margaret Brenda Vertue.

The building

The new library building, which took approximately eight months to complete, was designed and overseen by architect, Brian Verwey. With a floor area of 637m², Archbishop Desmond Tutu Public Library boasts nine computer workstations and 23 seats in its spacious study area. The total cost of the new library building amounted to R12,400,629.

Staff

The new library is staffed by eight members, namely Lorraine Lank (Library Manager), Jennifer Jullies (Assistant Librarian), Nuvelin Satira (Library Assistant), Teresa Swartz (Library Assistant), Bianca Steyn (Library Assistant), Natley Jacobs (Library Aid), Shannon Sampson (Library Aid) and Nicholas Pietersen (ICT Cadet).

Interesting facts

The library is one of the oldest public libraries in South Africa with a unique library design. It is uniquely situated between Swellendam town and Railton to merge the two communities. The Swellendam Primary School, which is situated behind the new library, will have regular classes inside the library and will enter from the back of the library.

Services

Activities and services provided to patrons include block loans, home schooling, literacy programmes, early child development services, book sharing, old-age homes services, school visits, visits to homebound persons and outreach programmes, to name but a few.

Research Section, Western Cape Library Service

Library operating hours

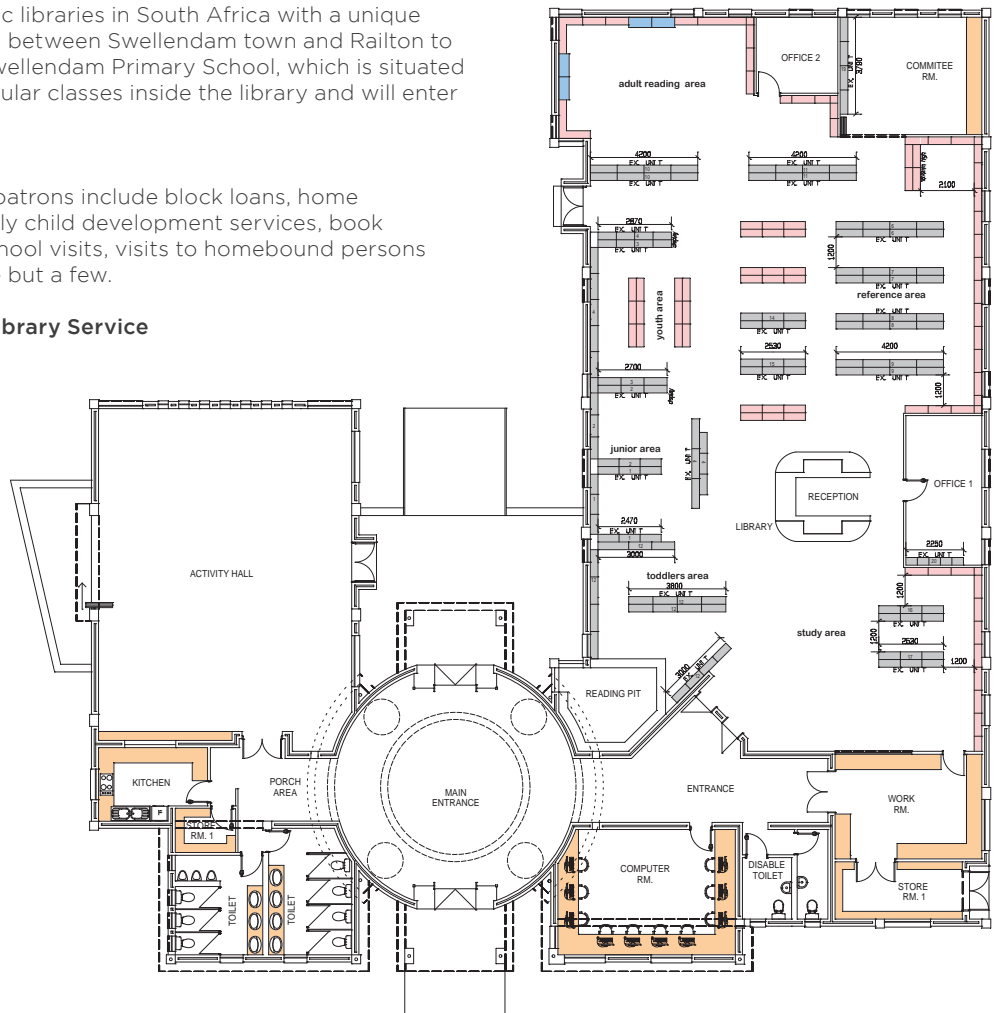
Mondays to Thursdays:
08h00–17h00
Fridays: 08h00–16h00,
Saturdays: 09h00–12h00

Library contact details

Name of library
Archbishop Desmond Tutu
Public Library
Physical address
Station Street, Swellendam
Contact person
Lorraine Lank
Telephone
028 514 3936
Email
library@swellenmun.co.za



Construction of the Archbishop Desmond Tutu Public Library



The floorplan of Swellendam's new Archbishop Desmond Tutu Public Library

Die geskiedenis van Swellendam Biblioteek

Swellendam Biblioteek het volgens ons eie navorsing in April 2022 sy 184ste verjaarsdag gevier. Benewens Kaapstad se Nasionale Biblioteek en Genadendal Openbare Biblioteek, word eersgenoemde beskou as een van die oudste openbare biblioteke in die land en beskik oor 'n ryk en lang geskiedenis.

Tyrone Williams



(Lnr): Swellendam se Uitvoerende Burgemeester, Francois du Rand; Minister Anroux Marais; en Biskop Margaret Brenda Vertue het die Archbishop Desmond Tutu Openbare Biblioteek amptelik geopen

Lorraine Lank



Ampsdraers en personelede by die openingseremonie van die Archbishop Desmond Tutu Openbare Biblioteek

Hennie Steyn, 'n bekende geskiedkundige van Swellendam, het onlangs aan ons bekend gemaak dat sy navorsing toon dat die biblioteek tussen 1834 en 1838 gevestig is en bekendgestaan het as die Swellendam Book Society.

Tussen 1852 en 1865 het daar aansienlike ontwikkeling plaasgevind en is die naam in die tyd verander na Swellendam Biblioteek. Die biblioteek was gehuisves in 'n klein grasdakgeboutjie op die markplein in die hoofstraat van die dorp. Die biblioteek was 'n subskripsie biblioteek en in die jaar 1865 was daar 'n notule wat gemeld het dat depressie en erge ekonomiese agteruitgang van die hele gemeenskap tot gevolg was. Pogings vir oorlewing vanaf 1865 tot 1875 deur staatmakers soos Reitz, Robertson, Bramley en Barry, was nie baie suksesvol nie en die biblioteek het 'n sukkelbestaan gevoer.

Die tweede biblioteekgebou is in 1907 in die hoofstraat opgerig teen 'n koste van £1,310.

Na volgehoue onderhandelinge deur die biblioteekkomitee met die Munisipaliteit is die derde gebou langs die stadsaal opgerig en in 1965 amptelik geopen.

In 2019 was R12 miljoen deur die Wes-Kaapse Departement van Kultuur en Sport bewillig vir die bou van die nuwe biblioteek. Swellendam Munisipaliteit en die Bambana Konstruksie Maatskappy was ook die eerste om die projek binne agt maande te kon voltooi het. Die nuwe **Archbishop Desmond Tutu Biblioteek** is amptelik op 27 Mei 2022 geopen.

Die omliggende dorpslemente is gebruik om karakter te gee aan die gebou, soos die silo wat dien as die hoofingang; en terselfdertyd ook watertenke pragtig versteek. Verder dien die silo as 'n kunsgallery asook om na ure boekbekendstellings te hou. Die geweldak met wit gepleisterde mure is ook eie aan die dorp se argitektuur. Die biblioteek se aktiwiteitsaal en binnehof kyk uit oor die Koornlandrivier wat langs die biblioteek verby vloei. Die natuurlike landskap is geïnkorporeer in die argitektuur om 'n idilliese milieu te skep. In die agterkant van die nuwe biblioteek is 'n skaakvloer met skadubome en rusbankies. Voor die biblioteek is parking met twee groot koeltebome en rusbankies.

Wanneer 'n mens by die hoofbiblioteek instap, word jy begroet met 'n kleurvolle kinderkant met 'n lieflike storiepit vir die kleintjies. Die biblioteek spog ook met 'n raadsaal wat vir groepwerk kan gebruik word asook 'n stil vertrek indien nodig.

Ons het die volgende ruimtes: vir skootrekenaargebruikers, 'n juniors en T-afdeling, en 'n baie rustige leeshoekie vir volwasse gebruikers. Ons het ook 'n rekenaarkamer wat beman word deur 'n IKT-kadet.

Bronne

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2. Rothman, ME: 'n Ou Biblioteek. **Suid-Afrikaanse biblioteke**, 15(2), Oktober 1947.

Lorraine Lank, Biblioteekbestuurder: Swellendam Munisipaliteit



Só skryf jy 'n boek: die gebruik van Tarotkaarte in **Die Troebadoer** deur Marié Heese

In hierdie artikel wil ek ondersoek hoe ek te werk gegaan het met die skryf van my mees onlangse publikasie, **Die troebadoer** (Protea, 2021). Ek wil veral aandag gee aan hoe die karakters na vore gekom het. Ander voornemende skrywers mag dit nuttig vind, en dit behoort lesers wat oor die skryfproses wonder te interesseer. My algemene kommentaar in hierdie artikel verwys na die skryf van historiese romans, want dit is wat ek hoofsaaklik gedoen het.

In skryfkringe bestaan daar 'n spektrum van sogenaamde *plotters* (wat werk met sigblaai vol besonderhede) aan die een kant; en sogenaamde *pantsers* (*seat-of-pants* skrywers wat nie beplan nie) aan die ander. Gewoonlik is ek nader aan die — kom ons noem hulle vrylopers — as die deeglike beplanners, maar ek moet darem weet waarheen ek op pad is. Ek moet weet hoekom ek hierdie spesifieke boek skryf oor hierdie spesifieke persoon. Érens het ek gelees 'n mens moet jou mikpunt met 'n nuwe

boek kan stel in nie meer as 17 woorde nie. Dis soveel beplanning as wat 'n algehele vryloper nodig het, en dit kan selfs verander soos jy vorder.

Uiteraard, as ek 'n historiese roman skryf (waarvan ek ses gepubliseer het, wat nie **Die troebadoer** insluit nie), verskaf die aangetekende historiese gebeure 'n riglyn vir die gang van die verhaal. Maar, alhoewel ek baie ure wy aan navorsing voor ek 'n historiese roman begin skryf, beplan ek nie gewoonlik dit wat ek skryf vooruit in volle besonderhede nie. Ek sal miskien vooraf 'n aantal tonele breedweg aandui.

As ek reeds taamlik bekend is met die historiese agtergrond van 'n beoogde roman, kan ek taamlik gou begin skryf met my 17-woord opsomming en 'n feitlike tydlyn, soos ek kon doen met **Die uurwerk kantel** en **The double crown**. Dis egter nooit só dat jy eers klaar navorsing en dan kan jy vryelik skryf nie. Verdere navorsing gebeur by tye wanneer nodig terwyl jy skryf.

As ek 'n roman aanpak oor 'n tydperk waarvan ek nie veel weet nie, soos

met **The colour of power** en **A triple-headed serpent**, moet ek maande lank navorsing voor ek kan begin skryf. Vir my prehistoriese roman, **Vuurklip**, moes ek deurlopend aanhou navorsing in sowel die antropologiese as die argeologiese vakgebiede. Die meeste navorsing ooit was nodig vir **Maestro**, want ek moes die historiese tydperk ondersoek, maar ook inligting inwin oor die Katolieke kerk van toe asook die kuns en veral beeldhouwerk, in die besonder oor hoe Gianlorenzo Bernini dit aangepak het. Aan daardie roman het ek altesaam drie jaar gewerk.

Toe ek op 26 Maart 2020 gaan sit het om hierdie storie te skryf, het ek eintlik al besluit om nie meer te skryf nie. Maar toe kom die grendeltyd en ek het besef ek sal moet skryf om nie gek te word nie. Toe ek weer begin dink oor wat om te skryf, het ek diep gedelf vir 'n onderwerp. Al wat ek kon vind was hierdie karakter, die troebadoer, wat saam met sy hond in my kop ingestap het, albei beseer, hoe en waar het ek nie geweet nie. Daar was geen

historiese rekord om vir my rigting te gee nie.

Ek het kort tevore 'n boek deur Andy Martin gelees, **Reacher said nothing**, wat 'n verslag was van 'n jaar wat Martin gewy het aan daaglikse waarnemings hoe Lee Child een van sy rillers skryf. Child het gewoon gaan sit met sy karakter, Jack Reacher, en dinge laat gebeur. Toe dink ek, kom ek skryf die storie van die troebadoer sonder enige beplanning, en kyk wat gebeur. Ek het nog nooit vantevore so gewerk nie, maar ek het gedink dit kan pret wees om sommer te gaan sit en skryf.

En dit was.

Maar ek moet egter beklemtoon dat min beplanning nie min dissipline impliseer nie. Dit was steeds nodig om elke dag vir etlike ure te sit en skryf. En te begin met 'n oorsigtelike redigering van die vorige dag se werk. Wat ek hier wil konstateer is, as jy 'n goeie boek wil skryf, moet jy bereid wees om minstens 'n ruk lank elke dag te skryf, of jy lus voel daarvoor of te nie. Die beste raad wat ek vir 'n voornemende skrywer kan gee (buiten om baie te lees), is: Sit gat op stoel. En skryf.

Noudat ek terugkyk na die manier waarop hierdie jongste boek tot stand gekom het, besef ek weer eens die waarheid van 'n stelling wat die dramaturg Bartho Smit kwytgeraak het by 'n destydse byeenkoms van die Afrikaanse Skrywersgilde waar ek teenwoordig was: "n Mens moet altyd onthou jou onderbewussyn is jou medeskrywer." Ek glo dis veral waar van die skryfproses van hierdie boek. Baie dinge wat diep gebêre was in my langtermyn-geheue, dinge wat ek gelees en wat ek ervaar het, het byeengekom met 'n doel wat eers vir my duidelik geword het soos ek gevorder het.

Kan ek hierdie benadering aanbeveel vir ander mense wat graag wil skryf? Waarskynlik nie. Maar mense verskil. Ek dink dis belangrik om te begryp dat daar nie een regte manier is om 'n boek te skryf nie. Daar is 'n regte manier vir 'n individu. Dit kan wees dat jy nog altyd gesukkel het om te skryf omdat jy glo jy moet eers deeglik beplan, maar dan raak dit vervelig en dan gee jy moed op — of, jy het nog nooit genoeg beplan nie en dan verdwaal jy. Elkeen moet die regte benadering vir hom- of haarself vind.

Miskien ver wag jy die taak moet vloei en dit wil nie. Nuusflits: *Never going to*

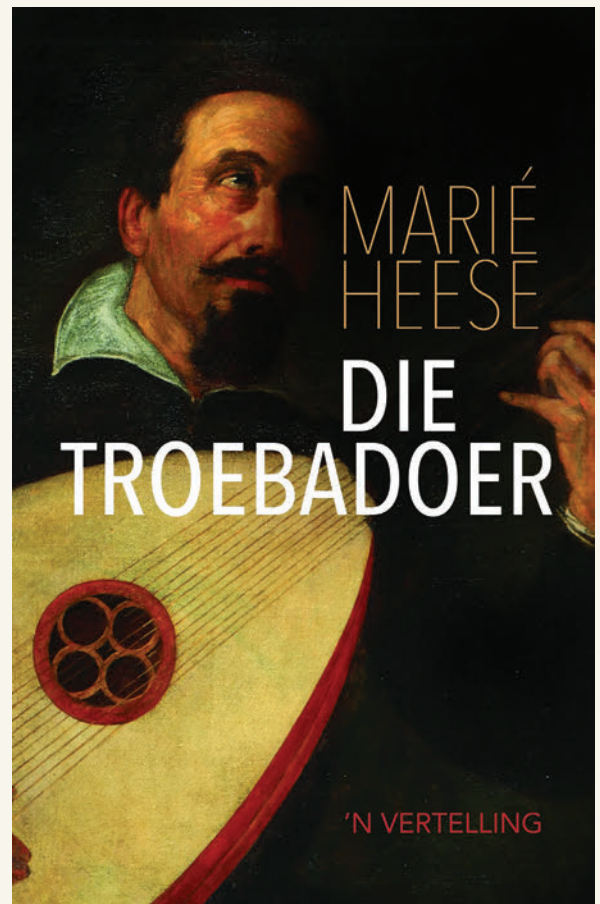
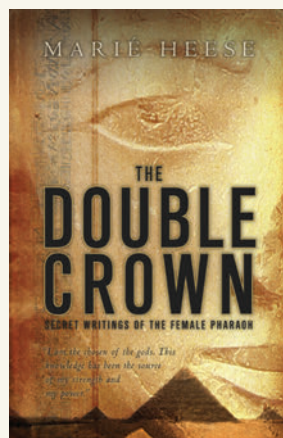
happen, honey. Dit spyt my om te sê, al het jy die regte benadering gaan dit nie die skryftaak maklik maak nie. Net moontlik. Skryf is nooit maklik nie, maak nie saak hoe jy die taak benader nie. (En al is jy hoe begaafd.) Daar is geen feetje wat op jou skouer sit en welluidende paragrawe dikteer nie. Om te skryf, is swaar, en om regtig goed te skryf is regtig baie swaar. Hemingway het glo gesê, 'Dis maklik om te skryf. Jy gaan sit net voor jou tikmasjien en bloei.'

Nóg 'n boek in my geheue wat my met die skryf beïnvloed het, was Chaucer se **Canterbury tales**. Dit het my laat besluit dat my karakters hul persoonlike stories moet vertel. Gou het ek egter besef dat die reis en die stories nie genoeg gaan wees om die hele verhaal te dra nie. Algaande het ek begin insien wat ek presies aan die doen was. Gevolglik moes ek teruggaan en oorskryf en dinge invoeg sodat die storie samehangend kon wees. Skryf was nog altyd vir my 'n

herhalende proses, maar hierdie een was meer so as gewoonlik. Dit het algaande ontluik.

Alhoewel ek al verskeie genres gepubliseer het, was daar een soort storie wat ek nog nooit geskryf het nie, maar wat ek nog altyd wou aandurf. Dit is die soort storie waarvan **Animal farm** en **Lord of die flies** voorbeelde is. Albei is allegorieë, dit wil sê 'n boeiende storie op 'n letterlike vlak wat ook geïnterpreteer kan word as implisiete kritiese kommentaar op 'n morele vlak — van toepassing op die politiek, miskien; of op bese dinge wat in 'n gemeenskap voorkom. Dit dring toe tot my deur dat hierdie storie nou my kans is om iets soortgelyks te skryf. Uiteraard kan ek nie aanspraak maak op dieselfde gehalte nie, wel dat dit 'n soortgelyke soort werk wil wees.

Dit is belangrik om te verstaan dat hierdie storie nié 'n poging is om 'n historiese roman te skryf nie. Toegegee, dit vind plaas te een of ander tyd





in die verlede, 'n mens sou kon raai waarskynlik in die Middeleeue. Dit speel af op 'n eiland, die presiese ligging waarvan nie gespesifiseer word nie. Dit sou kon herinner aan Engeland, maar die hoofas loop wes-oos en nie noord-suid nie. My bedoeling was, soos [Protea se] Deborah Steinmair op die agterblad opmerk, dat die storie iets moes word wat universeel en tydloos is. In hierdie geval wou ek kritiek impliseer op die politieke situasie in Suid-Afrika. Die toepassing moet deur die leser self gemaak word en word nie uitgespel nie. 'n Goeie allegorie behoort van toepassing te wees op ander werklike situasies, wat nie noodwendig deur die skrywer bedoel was nie.

Anders as in 'n roman, word daar nie verwag dat karakters in 'n allegorie kompleks of diep moet wees nie, dus nie geronde persone met soms teenstrydige kenmerke wat sorg vir verrassings nie. Hulle funksioneer eerder as voorstellings van konsepte, idees of waardes. Toe ek begin het om hierdie verhaal te skryf, het die karakters van die troebadoer en Irina bloot aangemeld. Maar ek het spesifiek 'n pak Tarotkaarte gebruik om die

volgende vyf persone te vind wat by die reisende groepie sou aansluit, naamlik die Opgehangde Man (Basjan), Sterkte (Rufus), die Nar (Simon) en die Verliesdes (Zander en Cecelia.) Daarna was die Tarotkaarte deurgaans in my agterkop terwyl ek voortgegaan het met die skryf. Naderhand het dit my getref dat, in der waarheid, al die karakters en heelparty nie-menslike elemente soos die strydwa en die toring netjies in die Tarot-raamwerk inpas. Van toe af was dit helder in my gedagtes en ek wil graag verduidelik hoe ek dit gebruik het.

Tarotkaarte is 'n stel speelkaarte, wat gebruik is minstens vanaf die middel-15de eeu in Europa om speletjies te speel, heelparty waarvan tot vandag steeds gespeel word. In die laat 18de eeu is sommige Tarotkaarte gebruik om die toekoms te voorspel en daar is spesifieke kaarte ontwerp vir die doeleindes van die okkulte. Nietemin kan sulke kaarte steeds gebruik word, soos dwarsdeur Europa die geval is, om konvensionele kaartspeletjies te speel sonder okkulte bedoelings.

Soos die algemeenbekende gewone speelkaarte, het die Tarotkaartstel

vier pake. Elke pak het 14 kaarte: tien nommerkaarte van een (of die Aas) tot tien, en vier prentkaarte, dit wil sê die Koning, die Koningin, die Ridder en die Knaap. Verder het die Tarot 'n aparte 21-kaart troefkaartstel sowel as 'n enkele kaart bekend as die Nar; hierdie 22-kaart gedeelte van die Tarot staan bekend onder voorspellers as die Primêre arcana. Afhangend van die spelreëls, kan die Nar die toptroef wees of kan gespeel word om die volg van die verwagte pak te vermy. Die ander 56 kaarte tesame staan bekend as die Mindere arcana. Die prente op hierdie kaarte is soms uitbeeldings van persone, maar daar is ook ander uitbeeldings, sommige met 'n abstrakte betekenis soos Geregtheid; en ander wat objekte uitbeeld soos die Son, die Strydwa, die Toring, ensameer.

Die Rider Waite Tarotkaartstel van 78 kaarte, waarna ek verwys het terwyl ek hierdie boek geskryf het, is die gewildste Tarotkaartstel in die wêreld. Dit is vir die eerste keer in 1910 bekendgestel, en elke kaart is hoogs simbolies en oorspronklik wat betref sy ontwerp. Ek wil verduidelik hoe ek hierdie kaarte gebruik het; elkeen se

slutelwoord benoem en hoe elkeen my gehelp het om die karakters te skep.

1. Die Kulkunstenaar: die troebadoer

Slutelwoorde: vaardighede, diplomatie, 'n sterk persoonlikheid, subtiliteit; siekte, pyn, verlies, katastrofe, die lokvalle van vyande; selfvertroue, wilskrag. Die Kulkunstenaar vermag oplossings vir probleme wat magies voorkom. Die eerste oplossing in 'n verhaal was waarskynlik baie nodig en sal voordelig wees. Niemand weet wat daarsonder sou gebeur het nie. Dit is egter belangrik om te begryp dat die Kulkunstenaar se oplossing selde die finale een is. Dit sal tyd en moeite verg om dit vol te hou. Al hierdie kommentaar is toepaslik wat betref die rol van die troebadoer. Veral die opdrag van volhoubaarheid hou verband met die tema van die verhaal, naamlik dat alle landsburgers jaloers moet waak oor hulle vryheid.

2. Die Hoë Priesteres: Irina

Slutelwoorde: stilte, vasbeslotenheid, misterie, wysheid. Sy verstaan wat werklik gebeur en help om seker te maak dat die meesterplan uitgevoer word. Sy vestig geen aandag op haarself nie, maar bly taktvol op die agtergrond. Dis 'n goeie beskrywing van Irina.

3. Die Keiserin: Estrella

Slutelwoorde: weldoener, sagte mag, selde teengegaan. Die Tarot Keiserin beheer die land gedurende die vrede wat op 'n oorlog volg. Sy word as 'n verligte monarg beskou. Almal hoop dat Estrella so 'n heerser sal wees.

4. Die Keiser: Die kolonel

Slutelwoorde: stabiliteit, mag, beskerming. Dié woorde beskryf die rol van die kolonel heel akkuraat.

5. Die Hiërofant: Zirkia

Slutelwoorde: huwelik, alliansie, gevangenskap, gedwonge diensbaarheid. Die Hiërofant is 'n persoon wat 'n veel meer kritieke rol in die finale verloop van sake speel as wat 'n mens sou verwag. Gewoonlik word hierdie persoon deur die kaarte uitgebeeld as 'n magtige man, ryk aangetrek en dikwels bombasties, soos,

byvoorbeeld, die Pous. In hierdie storie is die Hiërofant ironies 'n hulpelose meisiemens, nie beeldskoon nie en armoedig geklee. Desnieteenstaande, baie belangrik.

6. Die Strydwa: die donkiekar

Slutelwoorde: hulp, voorsienigheid, ook oorlog, oorwinning, sukses ten spyte van weerstand. Terwyl die Tarotkaart 'n baie indrukwekkende strydwa uitbeeld, is dit in hierdie storie ironies 'n beskeie donkiekar, wat nietemin 'n sleutelrol in die ontplooiing van sake speel.

7. Die Opgehangde man: Basjan

Slutelwoorde: 'n ruskans, oorgawe, vrylating; 'n martelaar, offerande. In hierdie verhaal word Basjan daarvan gered om letterlik opgehang te word. Tog is hy die een wat moet ly en oorgee aan die dood.

8. Krag: Rufus

Slutelwoorde: krag, waagmoed, oorredingsvermoë, meegevoel, invloed. Soos die Tarotkaart aandui, gebruik hierdie persoon nie fisieke krag of geweld nie, maar is innerlik sterk en beïnvloed die uitkoms van gebeure. Soos wat Rufus inderdaad wel doen.

9. Die Nar: Simon

Slutelwoorde: versteurdheid en verwarring, maar ook 'n nuwe begin en potensiaal. Hy beleef lojaliteit en beskerming. In bykans alle Tarotspeletjies is die Nar een van die waardevolste kaarte. Hoekom sou dit waar wees van Simon? Soos sake ontwikkel, word dit duidelik.

10. Die Verliefdes: Zander and Cecelia

Slutelwoorde: harmonie, vertroue en eenheid; 'n sterk verbintenis, albei is toegewyd. In die verhaal het hierdie twee karakters albei van hul tuistes af gevlug; en het baie prysgegee om saam te kan wees — veral Cecelia. Hulle is sterk ondersteunend van en lojaal teenoor mekaar. Die leser glo dat hulle wel sal trou.

11. Die Duiwel: Theodorus

Slutelwoorde: verwoesting, geweld, kragdadigheid, sterflikheid. Indien onderstebo dui hierdie kaart op boosheid. Al hierdie woorde is

van toepassing op Theodorus. Sy handeling is boosaardig.

12. Matigheid: Ouma Hanna

Slutelwoorde: matigheid, spaarsamigheid, beheersing. Duidelik toepaslike kenmerke.

13. Koningin van die Towerstawe: Veronica

Slutelwoorde: landelike vrou, vriendelik, liefdevol, eerbaar. Só is sy wel.

14. Ander belangrike kaarte

Die Toring, die Son, die Wêreld, ensameer.

Omdat ek 'n storie geskryf het waarin die karakters soortgelyk is aan dié van die *commedia dell'arte*, dus standaardkarakters wat aangewend word om morele insigte oor te dra, was die Tarotkaarte nuttig vir my. Sou ek egter 'n historiese roman wou skryf, sou dit noodsaaklik gewees het om die karakters deegliker uit te bou.

Ek vertrou hierdie bespreking het dit duidelik gestel dat daar geen enkele korrekte manier is om te skryf nie; hoe jy dit aanpak sal afhang van jou eie voorkeure, en ook van die aard van die taak wat jy aanpak. Een beginsel geld egter vir almal: Skryf is nooit maklik nie. Dit verg toewyding en deursettingsvermoë.



Die 79-jarige Marië Heese woon in Stilbaai en is 'n skrywer, samesteller en vertaler van 'n rits Afrikaanse en Engelse letterkundige werke, jeug- en kinderboeke. Sy is die dogter van Audrey Blygnault en is die outeur van, onder meer, *Die uurwerk kantel* (1976 en herdruk in 2006 en 2015) en *The double crown* (2009), waarvoor sy met die Afrika-streekprys van die Statebond-prys in 2010 toegeken is

Fred Mouton, die stille reus van spot

deur Murray La Vita

*Fred Mouton, wat Woensdag in die ouderdom van 74 aan kanker dood is, het in Oktober 2008 met Murray La Vita gepraat oor sy werk en sy lewe nadat **Laat daar lig wees...** 'n bundel van sy spotprente vir **Die Burger**, verskyn het.*

Fred Mouton (toe 61) is 'n lang man wat soggens met 'n groot, grys bromponie op die N1 uit die noordelike voorstede werk toe ry. Hy dra drafskoene, 'n kakiebroek en 'n ligblou kortmouhemp.

In 'n draadmandjie op sy lessenaar lê 'n fotokopie van 'n foto van Etienne Leroux. Daar is trekke van ooreenkoms: die kenbaard en die langerige hare.

Soms, wanneer hy ernstig raak en oor iets nadink, is Fred se blou oë opgeslaan. As hy reguit vir jou kyk, is dit die ironiese blik van 'n gesoute satirikus.

Daar is lagplooie om sy oë, want sy droë humor kom saam met 'n glimlag.

Deernis sal 'n mens ook uit daardie oë sien straal. Kollega Barnie Louw, toe redakteur van *WegRy*, sê tereg: 'Fred die mens en Fred die kunstenaar deel baie karaktertrekke: rustig, oorwoë, deernisvol en gefokus op detail.'

Fred het al as kind daarvan gehou om te teken. Hy het op hoërskool begin om sy handboeke te 'versier'.

'Dit was vir my die lekkerste ding — om te teken. Wat vir jou so 'n klein bietjie selfvertroue gegee het, is as jy nou klein is en jy teken iets en iemand sien dit en hulle prys jou aan. Of hulle nou opreg was of vals was, jy as kind het dit geglo. En dis omtrent die enigste ding in my lewe

wat ek gedoen het waarvoor ek positiewe terugvoering gekry het. Dié Calvinistiese opvoeding was 'n nare ding aan die een kant gewees.'

Hy skud sy kop.

'Jy't min dinge gedoen wat reg was.'

Nadat hy grafiese kuns aan die Kaapse Technikon bestudeer het, het hy in 1970 by *Die Burger* begin werk. Hy het aanvanklik bladuitleg gedoen.

'Toe het Piet Cillié (redakteur) gevra of ek nie saam met (TO) Honiball wil gaan werk nie. Net voor die Oudtshoorn-tussenverkiesing in '72 het ek by Honiball begin werk.

'Toe hy in '75 aftree, toe sit ek nou daar. Dit was lekker om saam met hom te werk. Ek het baie van hom as persoon geleer. Ek en hy het kop aan punt gesit, en ek het eendag sy uitveër geleen; ek het my uitveër by die huis vergeet. Toe het hy my uitgetrap. Hy het vir my gesê: 'Ek hou nie daarvan om my goed uit te leen nie. Onthou om



jou goed werk toe te bring. Vee uit, en dan gee jy my uitveër vir my terug.'

'Maar hy was baie *polite*. As my vrou (Annemarie), byvoorbeeld, 'n draai kom maak het by die kantoor daai tyd... hy't kruisbande gedra nog en mansjetknopies en daai blink goed hierso so om die arms, en dan het hy ook baadjie en das gedra. En as my vrou inkom, sou hy opgestaan het, sy baadjie aangetrek het en haar met die hand gegroet het. En as sy weggaan, het hy sy baadjie uitgetrek, weer aan die hak opgehang, en dan het hy aangegaan met sy werk.'

Bang vir 'n muis?

Hoe het die piepklein, dikwels bekkige, muis in sy spotprente beland?

'1973. Dis die jaar wat ons seun (hulle het ook twee dogters) gebore is. Hy (die muis) het nooit gepraat nie.

Hy't eers begin praat ná... Piet Cillié het altyd gesê: Moenie laat hy praat nie. Maar die ander het nie omgee nie. In Wiets Beukes se tyd het hy so stadigaan begin (praat).'

Om mense te teken is vir hom die grootste uitdaging in 'n spotprent.

'Mense is gewoonlik die ding wat jou baie besig hou. En as dit nog bekende mense is wat herkenbaar moet wees... As jy anonieme mense teken, dan gaan dit orraait, want jy het vry hand en jy kan gesigte teken net soos jy wil.

'Daar is goed wat 'n mens natuurlik nou nie van hou om te teken nie, wat 'n mens probeer omseil. Ek sou nooit 'n argitek kon gewees het nie, want ek hou nie van reguit lyne nie. Ek sal liever diere teken.

'Die lesers is ongelooflik opletend. Hulle sal vir jou laat weet dat... Ek het eendag in 'n *Burger*-spotprent 'n Fiat Uno geteken wat in 'n *workshop* staan

wat 'n ou aan werk, met 'n oop *bonnet* en so aan. Die wiele was afgehaal. En toe bel iemand my en sê hy't 'n Uno en ek het vir die Uno sê maar vier *wheel nuts* gegee en hy't eintlik vyf.'

Daar was al mense wat oor meer as wielmoere die duiwel in was.

'In die tyd van die AWB toe ou Eugène Terre'Blanche op sy hoogtepunt was, het ek 'n briefie gekry waarin hulle vir my laat weet hulle weet waar ek bly en ek moet maar oppas wat ek doen. Ek word dopgehou.

Dit was ook in die tyd van Andries Treurnicht en dié ouens. Daar het baie van daai ouens in die belastingkantore ook gewerk. Hierdie jong kêreltjies wat met die mense se syfers werk. Ek het vir die éérste keer in my lewe in daai tyd skielik *queries* begin kry oor die manier waarop ek my belastingvorm invul. Vandag is dit net ou Zuma wat omgekrap raak, maar die res vat maar die klappe.'

Waarmee spot jy nie?

'Kyk, 'n spotprent hoef nie snaaks te wees nie. Jy kry jou Paasnaweekslagtings op die paaie waaroor jy 'n spotprent maak, maar dit is meer simbolies en ernstig.

'n Mens se grootste probleem is as jy iemand moet teken met 'n

liggaamsgebrek. Sê nou maar iemand met 'n af been, waar jy dan liever net van die bolyf af boontoe teken. Nee, 'n mens moet maar net jou oordeel gebruik. Jy weet, goed soos 9/11... jy kan 'n ongelóoflike spotprent daaroor maak. Maar dit gaan baie ernstig wees.'

Ná 'n ruk sê hy: 'Die grootste grap is maar die politici.'

Dit is dan ook hulle wat by hom staan op die selfportret hiernaas. Kyk daardie figuurtjies op die tafel langs sy inkspot: Thabo Mbeki met sy pyp, Jacob Zuma met die ruim gekoepelde kop (en storkop) en Robert Mugabe wie se bolip soos 'n afgrond (met 'n dun grasperk in die middel) strek van onder sy neus tot by sy dasknoop verby.

Koskook en karwas

Fred het sy laerskooldae in Constantia deurgebring.

'Waar wingerde was, is nou huise. Ag, dit was lekker landelik en so. Ek was daar in Simon van der Stel-laerskool en... uhm, ek was nou nie 'n skolier se agterent gewees nie. Ek was nie lief vir skool nie. Dis maar een van daai goed wat jy moes doen. Ek het gehou van goed as dit my belangstelling was. Al waaroor ek bly is oor skool, is dat dit my geleer het om te lees, en optel en aftrek. Dis al. Ek het nie eens kuns op skool gehad nie. Ek was nooit op skool waar een van die vakke 'n kunsvak was nie.'

Lees hy graag?

'Lees? Ek is nie 'n ou vir swaar lees nie, maar ek hou van ontspanne leesstof. Ek sal nou nie swáár romans en hierdie pryswennerboeke, sal ek nou nie... Ek het niks daarteen nie, maar ander goed prikkel my meer, soos karwas en wiele pomp.'

Die lakoniese Fred.

'Daai goed wat Dana Snyman skryf. Dis omtrent die swaarste wat my gestel kan absorbeer. Dáái klas van goed. Dít is nou vir my lekker!'

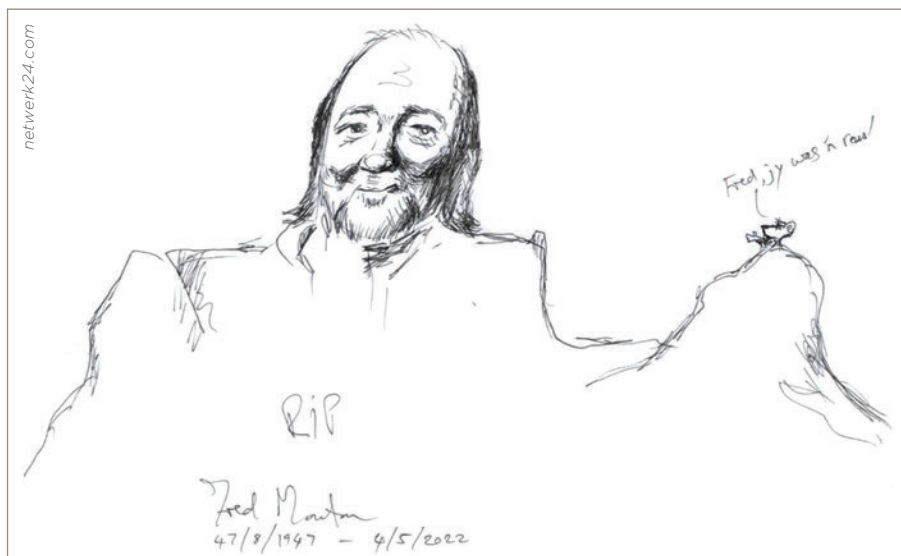
Hy was in die Hoërskool Voortrekker in Wynberg.

'Ons het getrek daar na Kenwyn toe. Daar naby Youngsfield. Ons moes die huis wat my ma-hulle 19 jaar gehuur het óf koop óf uittrek. Toe sê my pa: Nee, die huis het te veel krake. Ons moet maar liever vir ons 'n huis koop. Toe het ons vir ons 'n huis gaan koop in Kenwyn.'

Fred kan kosmaak, maar ook daaroor is hy beskeie.

'Dis mos maar sommer 'n stokperdjie wat 'n mens naweke beoefen. Ek is vreeslik eentonig. Dis maar altyd omtrent dieselfde. So 'n anti-skeurbuikpotjie. So 'n ietsie van alles net sodat die vingers nie begin afval hier op 60 nie.'

Hy lag.



Fred Mouton was so ikonies soos Tafelberg, aldus dié huldeblyk deur Dr Francois Verster



Fred Mouton met die boek **50 jaar met Fred: Fred Mouton se beste spotprente**, wat in 2019 die lig gesien het. Voor is Mouton en Madelein Venter, tans die bemerkingsbestuurder vir Afrikaanse titels by Media24. Agter is Willem Jordaan, redakteur van *Die Burger*, en Bun Booyens, oudredakteur van *Die Burger*



Mouton aan die werk in sy kantoor

'Ek hou vreeslik van... jy weet... gewone kos en so. As dit nou by die meer *fancy* goed kom, dan spring my vrou maar in. Sy kan lekker kos maak, maar sy gee nie om as ek maak nie. Uhm... met die nodige afspoelmiddels.'

Reuse-spore

Die ligblou muur regs van sy lessenaar is 'n fassinerende landskap. Daar sal jy aantref: foto's van kabinetslede (twee stelle), die joernaliste Dana Snyman, Albertus van Wyk, Toast Coetzer en Jean Meiring; 'n windpomp; geboeide hande; verskeie foto's van donkiekarretjies; 'n tekening van 'n muisval; name en nommers op

stukkies papier; vier van sy Robert Mugabe-tekeninge en een van Morgan Tsvangirai; 'n Vespa; 'n springboklam wat aan haar ma drink; 'n visitekaartjie van iemand by Ou Mutual. En ses speelgoedmotorjies wat met Prestik vasgeplak is.

'Dit is nogal een van my belangstellings, rygoed. Ons was eintlik altyd te arm. Ek het maar altyd net so een of twee Dinky Toytjies gehad. As ek kon, sou ek die goed wou bymekaarmaak.'

'n Verbleikte VN-vlaggie, 'n geskenk van sy pa, wapper op die vensterbank van die kantoor met die hulp van 'n lugversorger se koue asem.

Sy kantoorvenster kyk uit op die Heerengracht, wat Adderleystraat word. Die oog kan strek tot bo by

Vlaeberg. Teen die wande van een hoekgebou het 'n groot advertensie onlangs verskyn. Enorme geel stewels kom teen 'n swart agtergrond om die draai gestap. Langs die linkerstewel staan die woord HOPE. By die hak van die ander stewel staan REALITY. Onder die regterstewel wat daar bo Pierplein trap, staan klein geskryf: KEEP WALKING.

Die man wat deur Henry Jeffreys, toe redakteur van *Die Burger*, beskryf word as 'n stille reus in die Afrikaanse joernalistiek, wys na die gebou en sé: 'Kyk daar.'

Hierdie artikel het op 4 Mei 2022 op netwerk24.com verskyn

Rhoda Kadalie, the loudmouth, is dead

by Jerome September

Rhoda Kadalie, anti-apartheid activist, human rights commissioner, feminist, social innovator and generally a *grootbek*, is dead. Her death came as a shock across the Atlantic where she had lived with her daughter in recent months. She died after a battle with cancer, at home, surrounded by her family on Saturday, 16 April. My condolences are extended to her family and loved ones.

Die grootbek is dood. It is difficult to imagine this loudmouth activist being quiet. Silent and having to endure what's being said about her, both positive and negative, without the ability to hit back. *Stil. Doodstil in die dood.* (Quiet. Quiet in the silence of death).

I met Rhoda when I was a student representative on the University of Cape Town Council around 1999. She was one of many luminaries whose task it was to steer the university at a time

when the jubilation and hopefulness of our transition to democracy was slowly being replaced with the realisation of the hard work ahead.

Rhoda was known as a feminist scholar and academic, and also as a no-nonsense human rights commissioner. She had served as a trustee for the Institute for a Democratic South Africa, the Open Society Foundation and the Community Law Centre. She was a hard worker and was very outspoken on issues that mattered to her.

Rhoda also had heart. Lots of heart. This is the Rhoda I choose to remember — the fullness of her character and legacy perhaps too complex to fully understand and appreciate. I know she'd have lots to say about being called 'complex'.

I cannot recall a single issue on which Rhoda and I ever agreed. Perhaps we agreed on our disdain for lazy populist

politicians. But I do vividly remember Rhoda defending my right to be wrong, and even to be given the space 'to talk utter rubbish'. When my time on the council came to an end, she said: 'Jerome, there are many things wrong with UCT. But you, you represent the best of this place. I am very proud of you.'

She would often comment on my Facebook updates and pictures until fairly recently. After a break in direct communication, she sent me a Facebook message. It was a video titled *Fall forward* by Denzel Washington at the University of Pennsylvania on 27 February 2017, in which he spoke about remaining committed to your journey, working hard and not giving up despite the hardships that may come your way. It was random. It was motivational and, in my mind, unRhoda-like.

But it was a message I needed to hear. I thanked her and she



Rhoda Kadalie

responded with 'Love you. You are always enthusiastic and filled with joy'. She would send me random notes. Sometimes newspaper articles of local politicians with the words 'Hang him!!' and a radio podcast of a certain leader who is ill-equipped for the position to which they were elected. Our last interaction was her asking whether UCT coloured students also played the card game *klawerjas* as their University of the Western Cape counterparts did. This was her assisting a relative with research on *klawerjas*.

During the #RhodesMustFall protests she was a fierce opponent of calls for the statue to be removed. Her argument was that of many others, that it is an attempt to rewrite history. In her view, Rhodes needed to be judged against the morals and standards of his time. She detested what, I think, she saw as an attempt by the youth and liberals to sanitise history, and the

complex and painful journey we had travelled over the years.

I admired her work as a campaigner for human rights. Her investigations into human rights violations in prisons in the Western Cape and the Northern Cape, the poverty conditions of farm workers, and children's places of safety in Cape Town, attracted much media attention. Her no-nonsense approach certainly meant that she rattled the new political elite, and perhaps also made many enemies.

Some strongly disagreed with her approach, and over time, with her views on a host of issues. I did. I struggled to connect her history, her credentials, with what in her last few years increasingly seemed to have made place for strong conservative and some would even say right-wing pro-Trump views, her views on Israel, and a clear disdain for the various social justice movements that began to shape American society.

Part of it appeared to be a campaign against cancel culture, and in her view populist movements that did not fully appreciate the complexity of life and the acceptance that many truths could co-exist.

She wrote columns, especially in the Afrikaans media, decrying the death of democracy and liberalism, of free speech, and in her mind an unthinking 'wokeness'. It seemed ironic that it was exactly these ideals that seemed to be in danger through her alignment with Trump and all for which he stands.

We hardly agreed on anything. In the latter years of her life, our views and perspectives on life, and democracy, moved further apart. Even though we hardly agreed, I continued reading her opinion pieces. She remained engaged with South Africa even from abroad. All the way through our journey of just over 20 years, Rhoda showed me love, and more importantly, respect.

In ways not fully appreciated, she fought perhaps for my right to be, to speak my mind, even when she thought I spoke utter rubbish. She appreciated the arts and beautiful symphonic music. She was Christian and Afrikaans. Through the Impumelelo Social Innovations Centre, she supported and showcased pockets of excellence around the country and innovative models of service delivery that aimed to provide hope and to prevent South Africa from becoming a failed state.

Rhoda Kadalie lived a full life. She was a complex character. She spoke her mind. Loudly. When one has much to say, and one claims the space to do so loudly and boldly, one is bound to offend, to rub people up the wrong way, while at the same time being celebrated and embraced by many others.

This was Rhoda. Rhoda also loved, embraced and celebrated. She was an anti-apartheid activist, advocated for women's rights and dared to speak her mind and, in doing so, challenged us to do the same — not to silence or be silenced. She was opinionated. Loudly so. Fearlessly so. Boldly so. This was Rhoda.

Jerome September is the Dean of Student Affairs at the University of the Witwatersrand. This article was first published on mg.co.za on 28 April 2022



Getting the most out of OverDrive's Libby

by Luinda Lilley

In this age of rising prices and limited personal time, we all look for ways in which we can work more efficiently and cost effectively. This article will provide tips for using the Libby app and OverDrive website in an optimal way. All you need to get started is a public library card to borrow two

ebooks or digital audiobooks for 14 days. You may also have up to three holds placed at one time.

Digital collection content

Selectors purchase books in the three official languages of the Western Cape: English, Afrikaans and isiXhosa. We have no intention, at this stage, of purchasing foreign languages like Catalan or German.

The primary focus of the collection is recently published adult fiction. These include bestsellers, award winners, local content, literary works, books in the news and lots more.

Only in select instances do we buy older titles and series because these should be readily available in print at public libraries. Popular authors of juvenile and young adult fiction and non-fiction titles have also been selected and more will be added as circulation of these genres picks up.

A robust offering of interesting local and international non-fiction titles also continues to be added to. In addition, digital audiobooks have been popular amongst our patrons and for this reason new titles are continuously added to refresh what is on offer. We have ensured that there is a good selection of local authors in all languages and across all genres for our readers to support and learn about their stories.

Settings

Let's start at the beginning and set up your notifications:

1. Tap the Menu icon at the bottom of the screen.
2. Tap Settings.
3. Tap Manage Notifications.
4. Choose how you want to be notified: Ignore (no notification), Menu badge (in-app menu notification), or Notification (push notification).



Loan expiring

Appears a few days before your loan is due, so that you can renew it or place a hold.

Loan expired

Appears when your loan has been returned automatically on the due date.

Hold ready

Appears when a title you've placed on hold is ready to borrow.

Hold lapsing

Warns you when your hold has been ready for several days, and you have not yet borrowed it.

Hold lapsed

Appears when your hold is rescheduled or removed because you didn't borrow it in time.

Now let's set up your reading options:

1. Filter your personal Preferences under the Just Added tab to only see books for Kids (Juvenile), Teenagers (Young Adult) or Adults (General Content & Mature Content).
2. Tap the word next to each filter and sorting option to make your selections.
3. Tap Apply Preferences to save the changes.

Format Any

Language English

Audience Juvenile

Supports Anything

Availability Everything

Sort By Default

These preferences are saved and applied to all lists.

APPLY PREFERENCES

Searching

To search for a specific book in the Libby App is straight forward:

1. Tap the magnifying glass at the bottom left of the screen to show the search bar.
2. Type in the title, author, and/or series name that you are looking for.

Alternatively, you can browse through the curated lists highlighting the new books and diverse topics of interest.

Syncing

The ebooks and audiobooks that you check out can be read across multiple devices, such as a tablet, smartphone or laptop. This ensures that all loans, notes, bookmarks, and reading progress automatically sync across your devices. So you can listen to the

audiobook in your car as you travel to work, then pick up where you left off on your laptop while you eat your lunch, and finally snuggle up in bed listening on your smartphone.

Saving costs

The default setting on Libby is that loans are downloaded for offline use only when you have a Wi-Fi connection. This ensures that you are not using up any of your device's data. To verify or to change your settings:

1. Tap the Menu option at the bottom of the screen.
2. Select Settings option.
3. Select Change Download Rules to update your download settings.

The easiest setting is to have your device Automatically Download Everything. Be sure to also select

Build reading skills with these quick reads!

Libby.
The library reading app

Download Only On Wi-Fi. Once an ebook or audiobook is downloaded, you will be able to read or listen to it even if you are not connected to Wi-Fi, without using any of your data. The actual impact (cost) of downloading a book every now and then using cellular data is negligible if you mainly read ebooks. This is because of their size where most books are under 20MB in size, graphic novels are more than 100MB, and audiobooks exceed 300MB. If you do not have a lot of storage available on your mobile device, then opt for streaming. The rule of thumb is to stream the book if you're storage-conscious; and to download the book if you're data-conscious (or often offline).

In South Africa, we face the additional challenge of electricity load shedding. Downloading books for offline reading means that you are able to access your books even when the lights go out ... anytime, anywhere and at any level!

Further savings happen indirectly. Libby does not charge overdue fines because your books are automatically 'returned' and removed from your device at the end of the 14 day-loan period.



Sharing your book news

Spread a little joy by telling your friends what you are reading. Share your book via social media or WhatsApp:

1. Tap on the Share button on the title detail page.
2. Select from the options where it will be shared to.

Listen up

A very convenient feature is the ability to listen to your audiobook in your car through Apple CarPlay, Android Auto, or a Bluetooth connection.

1. Tap on Shelf and open the book on your Loans Shelf.
2. Connect your device to your vehicle.
3. Open Libby from Android Auto's list of media apps.

4. Open the menu in the top left corner.
5. Tap your digital audiobook.
6. Select Resume to continue listening or Chapters/Bookmarks to navigate in the book.

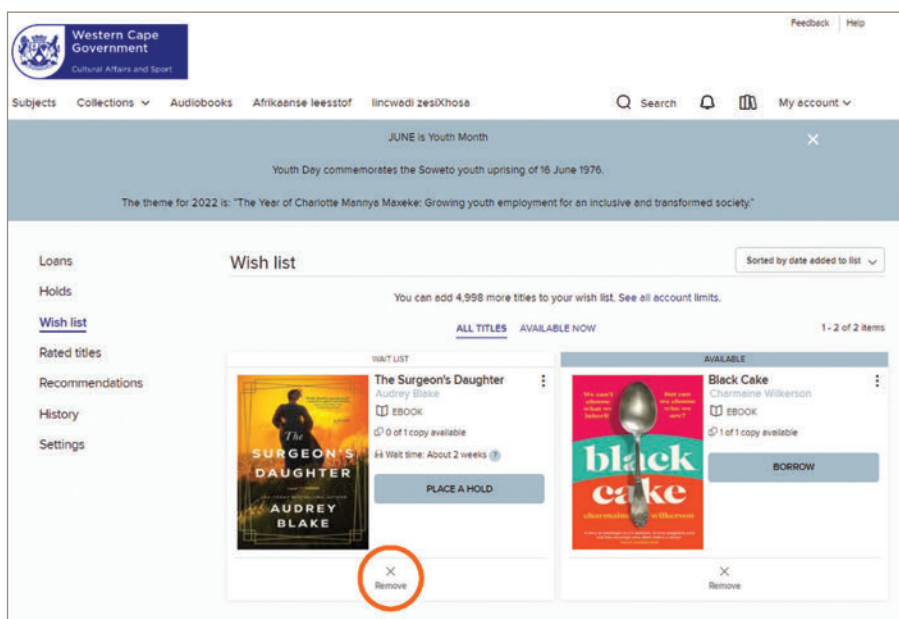
Additional features:

1. Libby also allows you to change your playback speed. Tap the speedometer icon at the top of the screen.
2. Set a sleep timer until the end of the chapter or set the minutes. Tap the moon icon at the top right corner of the screen.

Making your wishes come true

My personal favourite feature is using the wish list in the digital collection to save titles that I am interested in borrowing later. My *books to be read* list is always growing.





1. Tap on a title's details page or in a list.
2. Click in the Place A Hold tab and it changes to a tick symbol.
3. You will be notified in the app or via email when it becomes available.

Do not worry if you have too little time to read the book that becomes available. The answer to this dilemma is to Suspend your hold. What this does is to move you up on a title's wait list. To suspend all your holds:

1. Select the Shelf icon at the bottom of your screen.
2. Tap the Holds tag.
3. Select Manage Holds.
4. Choose to either Suspend Hold or Cancel Hold.
5. Use the slider to choose how long you'd like to suspend your holds.
6. Tap Update Hold!

Are you ready for more?

Get the most out of your library membership by linking all your library cards. Add a library card:

1. Tap the Menu icon at the bottom of the screen.
2. Listed under Your Libraries will be your library card.
3. To see your current Library Card, tap on Card +.
4. Under the card details tap on Add Another Card.
5. Follow the guided steps to add your other card's details.

When all else fails, ask Libby

Help is just a click away:

1. Access help by clicking on the Menu icon at the bottom of the screen.
2. Select Get Some Help under the Help & Support heading.
3. Type in your request.
4. Or go to the Help site at <https://help.libbyapp.com>

Luinda Lilley is the Professional Officer: Acquisitions at the Collections Development Unit at the City of Cape Town Library & Information Services. She can be contacted at Luinda.Lilley@capetown.gov.za

On the cover page you click in the plus symbol tab and it changes to a tick symbol.

To organise your wish list or those books that you have read, you can use the tags feature. Each title can have more than one tag. It is a simple process to add a tag:

1. Tap Tag on a title's details page or in a list.
2. Select a pre-existing tag from the list.
3. Or tap Add to create a personalised tag (including emojis) by tapping the plus sign.
4. Tap Create Tag.
5. All your tags will appear on your Shelf.

Free, mahala samples

If you are like me, you enjoy being in a library and opening up a book to read a few pages. This action helps me decide which ones to borrow. Good news! You can now recreate that same experience in your library's digital collection by selecting the sample option. This is possible even if the book is checked out to another patron.

1. Tap the jacket cover of a book.
2. Tap Read Sample.
3. You can read up to 10% of any book in the library collection.

Hold it!

What do you do if the book you want to read is currently checked out to someone else? You can place a hold and wait for it to become available to you.



genre

The gift of home thrift

compiled by Ayanda Majola



Runaway interest rates, combined with skyrocketing fuel and electricity prices that are checkmating below-inflation salaries, mean that South African consumers are feeling the financial pinch like never before.

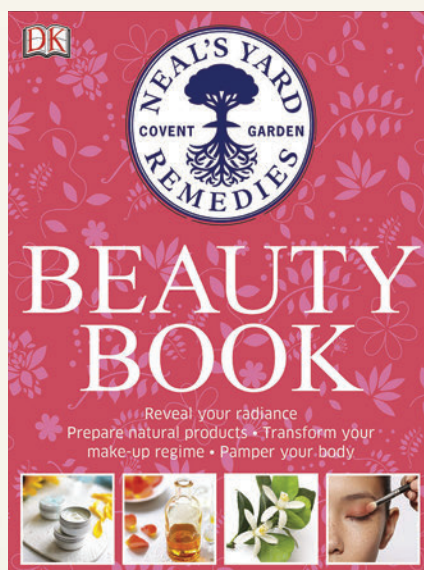
Those fortunate enough to have jobs see their bank accounts decimated by debt and debits hours after receiving their salaries; leaving little left of their hard-earned money — and only to repeat the vicious circle one month later all over again.

It's clearly an untenable situation; and such has the cost of living become that consumers who have lived near the breadline over the past few months now may well suddenly find themselves living below it.

But all hope is not lost.

A stricter savings and consumption regime may be painful to initially contemplate but costs nothing. And that keeps one going, especially when basics (and some luxuries) that were previously bought can be enjoyed at home; from beauty to cooking, fitness and even entertainment.

The following titles — far from exhaustive — provide great help for guiding cash-strapped individuals through these times of crisis.



CURTIS, Susan; JOHNSON, Fran; THOMAS, Pat; and JENKINS, Justine Beauty book. - Dorling Kindersley, 2015. 'This is a well rounded read of what it means to go natural, covering everything from how to prepare natural products that work, to complete make-up looks and at-home techniques to pamper yourself. Those new to natural beauty may be pleasantly surprised to find that some of the best beauty ingredients are already in their kitchen cupboards — the trick is knowing what to do with them. One of my favourite

sections is the fully illustrated directory of over 60 natural foods and ingredients, which details each of their beneficial properties for skin and hair, and how to turn them into one of 100 DIY organic beauty products. All recipes include easy-to-follow instructions which make mixing up your own face masks and face creams not only a breeze but a fun way to fill in your weekend...'

(Katy Young, *telegraph.co.uk*)

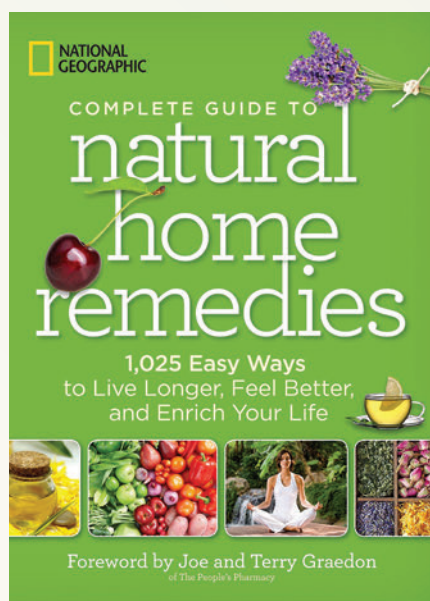
GABRIEL, Julie The green beauty guide: your essential resource to organic and natural skin care, hair care, makeup, and fragrances. - Health Communications, 2008. 'In this thorough, practical guide, writer and registered nutrition specialist Gabriel recommends subjecting everyday cosmetics to the same scrutiny with which we subject our food: "each [cosmetic] chemical ends up in thousands of hungry mouths covering our skin-pores". Navigating labels is a true problem, because cosmetics come under no government regulation, unlike food and drugs; as such, skin products sold as "natural" or "organic" may contain numerous unsafe chemicals, with a few token ingredients to justify their claims. Gabriel provides a list of dangerous ingredients to watch out for (and why), identifies the safest products on the market (free from "synthetic dyes, fragrances, preservatives or detergents"), and takes



readers step-by-step through facials, cleansers, toners, moisturisers, sunscreen, hair care and baby care. Her sophisticated daily regimen (two daily cleansings, exfoliation, toning, moisturising and sun screen) may be too much for some readers, but those with the wherewithal will also find some useful, surprising tips for home-brewed cosmetics (eggs for masks, lemon and sour cream for exfoliants, organic mayonnaise for a moisturiser and foot mask). Though aimed at women, Gabriel also covers products used by men and children, including shaving cream, soap, shampoo and powders.' (*publishersweekly.com*)

Complete guide to natural home remedies: 1,025 ways to live longer, feel better, and enrich your life.

- National Geographic Society, 2014. 'Combining science and folklore for health, this book features practical cures, medicinal herbs, healing foods, green housecleaning, sustainable cosmetics, alternative therapies, and lifestyle changes. Created with a nationally recognised advisory board of medical professionals and leading figures in natural healing fields, *National Geographic's Complete guide to natural home remedies* covers topics ranging from the familiar to the new and promising: from mint tea for a stomach ache to onion juice for a bee sting, from



using baking soda as a kitchen cleanser to finding quiet in a crowded world, from adding turmeric to fight arthritis to practicing aromatherapy at home. Sections on healing traditions and best life practices from around the world offer readers all-around guidance on the path to optimal health. Photographs, recipes, cautions, and quick tips on page after page make this both a handy look-up reference and a fascinating browse to keep close at hand for years to come.' (*Publisher's note*)

PEARSON, Philippa
Small space big ideas: create your dream garden on a windowsill, wall, step, staircase, balcony, porch or patio.

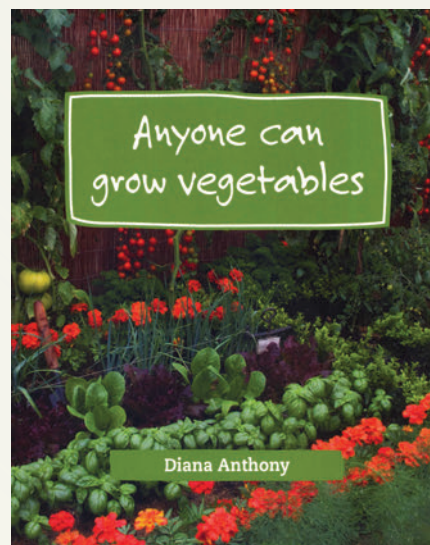
- Dorling Kindersley, 2014. '...An archive of perfectly formed ideas for indoor and outdoor garden inspiration. This book is arranged into six parts that explore inventive ways to pot up a vast arrangement of floral creations. It is targeted at all levels of gardeners, young and old. The layout of the book is stylish as is typical of a Dorling Kindersley publication. It is filled with beautiful photographs and colour panels with content that describes tools and equipment, tips and plant lists. Every creation is stepped out clearly with a list of equipment and plant suggestions. Pearson's ideas range from the sublime to the ridiculous, with highs that include the barnyard garden which is perfect for children. This is a miniature floral world created with scaled-down plants for the trees; twigs become field fences and gravel marks out the paths. Container ideas include everything from tin cans to lanterns... The variety of plants used is very interesting and diverse. Succulents and air plants are well represented in the *Micro garden* section at the beginning of the book with more challenging suggestions as the book progresses with terrariums, bonsai trees and culinary crops. Some ideas in *Let it all hang* reflect different cultural influences such as the Japanese inspired *Kokedama* (moss balls). These are very beautiful and so easy to prepare. Other ideas reflect urban living with the balcony planters which are wonderful and so practical for herbs and flowers... At the end of the book *Plant practical* is a detailed planting guide that covers horticultural information on plants, planting styles and their care. Does this book deliver



on inspiration for creating gardens in miniature? Certainly the sky is the limit for Pearson and with some imagination and compost, there is no reason why one could not recreate their own private hanging gardens of Babylon.' (*Lorraine Foley, nyjournalofbooks.com*)

ANTHONY, Diana
Anyone can grow vegetables: simple steps to creating an organic edible garden.

- Metz Press, 2014. 'This practical, well-illustrated guide contains everything you need to know to grow your own food. By holding true to some well-tested design principles



you need neither a large piece of land nor a huge budget to create your own edible paradise. The book includes information on: garden basics; edible garden design and sample plans; companion planting; crop rotation; extreme climates... With additional information on storing and preserving your excess crop, and quick tip guides for everything from design to planting, this book will show you that anyone can grow vegetables.' (*alibris.com*)

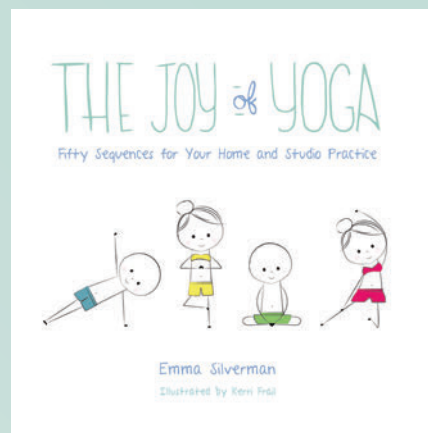
MCGUINNESS, Jen
Micro food gardening: project plans and plants for growing fruits and veggies in tiny spaces.- Cool Springs Press, 2021.

'McGuinness, founder of the blog *FrauZinnie*, applies as much practicality as imagination to gardening in her clever, energetic debut. In 30 projects, McGuinness focuses on growing edible plants in small spaces, insisting that "a lack of land does not mean you cannot grow any food". She advises readers on growing spaces: outdoors, look for a spot on a porch or balcony that's protected from the rain but open to sun (and if natural light isn't available, try a grow light); for indoors, find places for plants that aren't accessible to pets. She also offers tips for buying seeds (they must be microvarieties) and choosing containers (whether plastic, terra cotta, or recycled coffee cans and glass jars). Her projects make use

of a bicycle basket for lettuce, window boxes for fingerling potatoes, and coffee mugs for baby bok choy. Each includes well-illustrated instructions, as well as plant-specific tips for light and water requirements. McGuinness's plan for microgardening is approachable, and her guidance cheerful: "Whether you live in an apartment... or a small home, there is a plant to fit your space." New and experienced gardeners alike will find their imaginations spurred.' (*publishersweekly.com*)

SILVERMAN, Emma
The joy of yoga: fifty sequences for your home and studio practice/ illustrated by Kerri Frail.- Skyhorse Publishing, 2016.

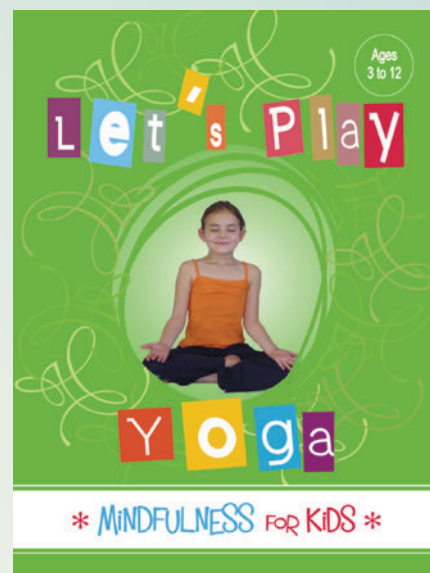
'Thousands of people take time out of their busy schedules every day to attend yoga classes where they learn postures and breathing techniques that make them feel more energised and balanced. Thousands of other people, however, have yet to find the time in their day to do anything but work, study, or chase after their children. In **The joy of yoga**, author and expert Emma Silverman teaches readers how to take advantage of the health benefits yoga offers even when they can't make it to regularly scheduled classes. **The joy of yoga** offers short sequences that readers can perform while seated on airplanes, in taxi cabs, standing at the bus stop, or even while



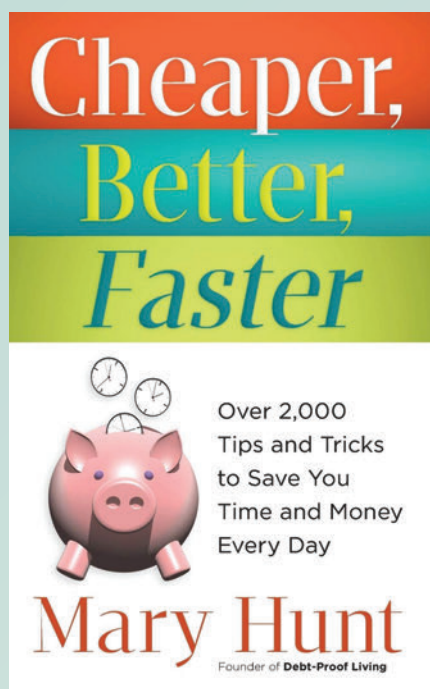
waiting for water to boil. In addition, it also includes sequences to help with daily aches, pains, and annoyances, such as tired feet, sensitive wrists, neck and shoulder tension, lower back pain, anxiety, and even heartbreak. Weekend gardeners, cyclists, runners, musicians, and waiters/waitresses will also find exercises that will help ease the tension in their muscles after long hours of work or play.' (*scribd.com*)

KRUGER, Karen
Let's play yoga, ages 3 to 12.

- Kruger Publications, 2015.
 'Yoga and meditation have many benefits in helping children manage their energy and their own little



stresses in their lives. From a physical perspective yoga helps strengthen bones and physical form. It is a subtle fun exercise that kids can do on their own and have fun doing it. Meditation helps open children to becoming mindful of their surroundings and others they come in contact with. Children become more loving and considerate towards others and their needs.' (Publisher's note)



HUNT, Mary

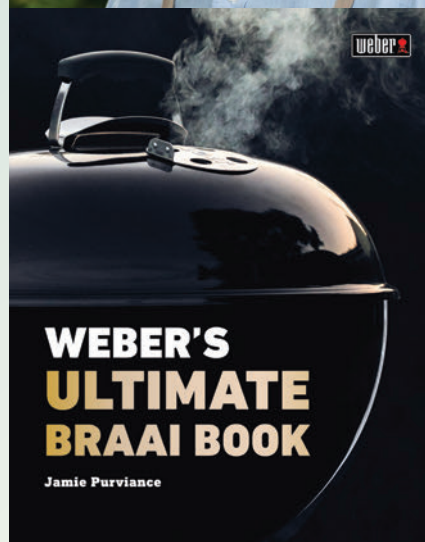
Cheaper, better, faster: over 2,000 tips and tricks to save you time and money every day.- Revell, 2013.

'What if there were one book that could help you do nearly everything in life cheaper, better, and faster? Show you how to remove hairspray baked onto a curling iron. How to make white shoes look like new. How to make gourmet coffee without the gourmet price. How to keep your cat out of your houseplants. And hundreds of other things. [The book] is all the best advice you've ever heard, collected into one handy volume. Every tip is short, to the point, and helps you make the most of your money and your time, making everyday life less hectic and more enjoyable.' (goodreads.com)

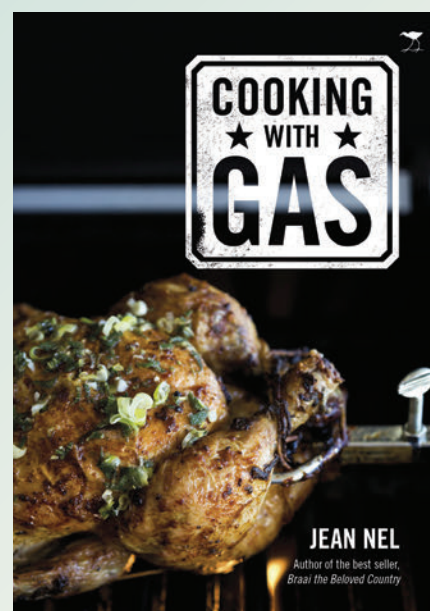
PURVIANCE, Jamie

Weber's ultimate braai book.- Struik Lifestyle, 2020.

'Purviance (**Weber's greatest hits**), Weber's master griller for the past 20 years, provides 100 recipes with illustrated step-by-step instructions, along with numerous tips, tricks, and charts for successful backyard meals. Handy if workmanlike, the book covers meat, poultry, seafood, and vegetables, and there's a chapter devoted to lighting the grill and gas temperatures. Recipes for appetisers include smoked chicken wings with hoisin glaze, ground lamb kefta with yogurt sauce, and bruschetta topped six different ways. Rib-eye, strip, and porterhouse steaks are at the heart of the beef chapter; burgers get their spotlight with such



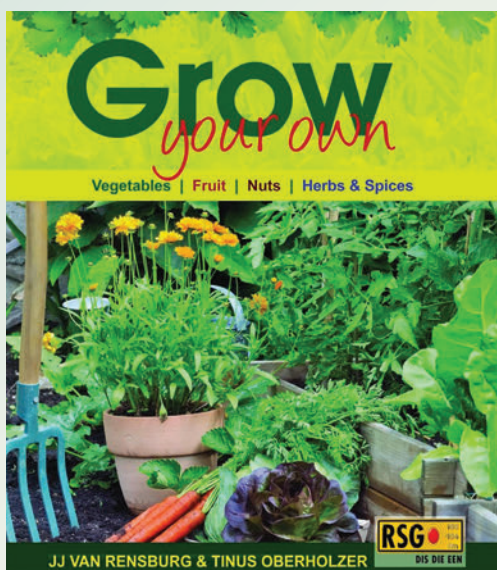
variations as griddle-smashed burgers with special sauce, as well as a list of five ways to ruin them (violations include using too many toppings and cooking patties straight from the freezer). Seafood options include simple grilled oysters with spiced butter, as well as grilled whole fish with hazelnut butter, which is stuffed with lemon, garlic, and herbs, then secured in a fish basket for cooking. Purviance offers a banquet for visual learners in this easy-to-use guide for the grill.' (publishersweekly.com)



NEL, Jean

Cooking with gas.- Russel Wasserfall Food, 2015.

A nicely presented local cookbook by a Cape Town-based author that demonstrates how to use a gas grill to prepare classic dishes and try out new cooking methods. The author tackles some common myths about cooking over a gas flame while demonstrating how to prepare everything from steak or boerewors to smoked salmon and the most delicious slow-cooked pulled beef you've ever tasted. **Cooking with gas** will enable you to cook more outside than you ever imagined. Its pages contain both easy, quick recipes for a midweek dinner and show-stopping recipes for entertaining over weekends. (Ayanda Majola, Western Cape Library Service)

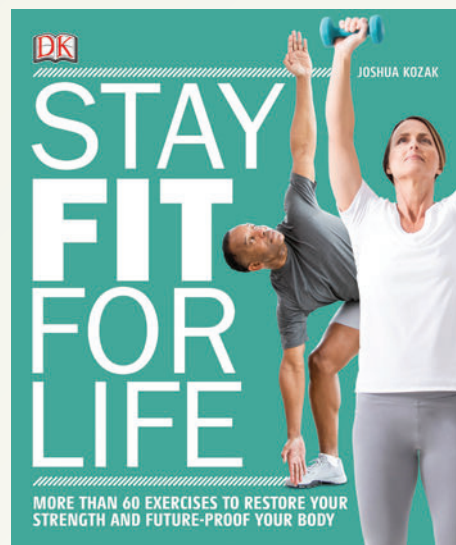
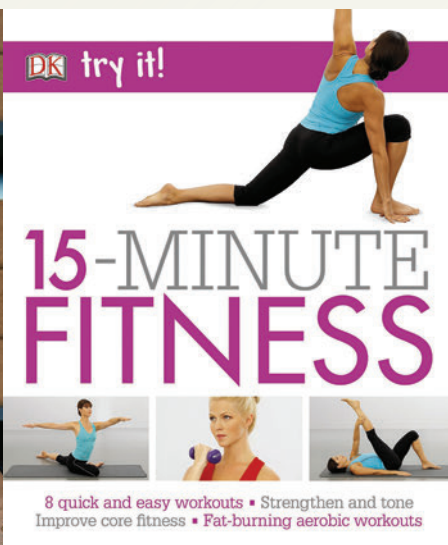


VAN RENSBURG, JJ and OBERHOLZER, Tinus
Grow your own: vegetables, fruit, nuts, herbs & spices.- Briza Publications, 2019.
 'Grow your own' is a comprehensive guide providing practical guidelines that will teach you how to fully utilise your garden (large or small) by means of alternative as well as traditional growing methods. The recommendations aren't limited to the more ordinary plants, either. Grow any variation of vegetables, fruit, nuts or even herbs and spices. This guide is logically presented to discuss the

respective plants along with brief, but thorough, guidelines detailing requirements for soil preparation, propagation, cultivation, harvest and storage. Enjoy additional tips about cultivating in containers, choosing the most suitable plants for different spaces, deterring pests, companion planting, and combatting diseases and other problems. A handy summary about each plant offers a quick reference with nifty textboxes that highlight other interesting facts about the plant species concerned, to gain some bonus insights.' (*gardening.co.za*)

MARTIN, Suzanne Martin and BAKER, Efua
15-minute fitness: 8 quick and easy workouts, strengthen and tone, improve core fitness, fat-burning aerobic workouts.- Dorling Kindersley, 2017.
 If you want to keep fit but are short on time, the 15-minute exercises featured in this book can help you lose weight and feel marvelous. Its calorie-burning exercises can be carried out around the home and contain a mixture of stretching, squatting, sprinting, kicking and even arabesque movements. Among the styles featured are boxing, aerobics, running and freestyle. With over 100 quick exercises featured, you can create a workout to suit your needs. (Ayanda Majola, Western Cape Library Service)

KOZAK, Joshua
Stay fit for life.- Dorling Kindersley, 2017.
 'Future-proof your body and restore strength and mobility to everyday movements — all from home. You won't believe how much these simple exercises will transform your life and give you confidence. All you need is your body, and maybe a chair and some very light weights. They say 50 is the new 40, and you can make that a reality with streamlined functional training that is designed specifically for seniors and baby boomers! **Stay fit for life** empowers you to move with more ease and efficiency when performing functional movements. Bending, twisting, pushing, pulling,



and reaching — exercises targeting these movements make everyday activities such as running, gardening, or playing with grandchildren both easier and more enjoyable. Unlike traditional resistance training that targets isolated muscle groups, the compound movement exercises in **Stay fit for life** engage multiple muscle groups simultaneously, helping people of all fitness levels lead more active, dynamic lives. Here's what you'll find in **Stay fit for life**: over 60 step-by-step exercises to increase strength, improve mobility, and enhance flexibility, all demonstrated with bright, clear photography, modifications for every exercise to make it easier or more challenging, including chair and low-impact variations. Three four-week fitness programmes designed to match every fitness level, twenty prescriptive workout routines designed to target specific needs such as lower back strength, posture improvement, aerobic fitness, balance and stability, and more.' (*penguinrandomhouse.com*)

LEE, Buddy

101 best jump rope workouts.

- Hatherleigh Press, 2018.

'A jump rope is the most effective fitness equipment you can own. Great for cardio, endurance and HIIT training a jump rope is versatile, portable,



and efficient. Buddy Lee, recognised internationally as the world's expert at jump rope fitness, provides 100 challenging, dynamic and varied workouts in this unique collection. Simple and effective, these jump rope workouts can be done anywhere and anytime. Whether looking for a fun way to increase your fitness results or overcome a fitness plateau and reach new heights, this jump rope workout handbook shows you how. It comprises a collection of more than 100 jump

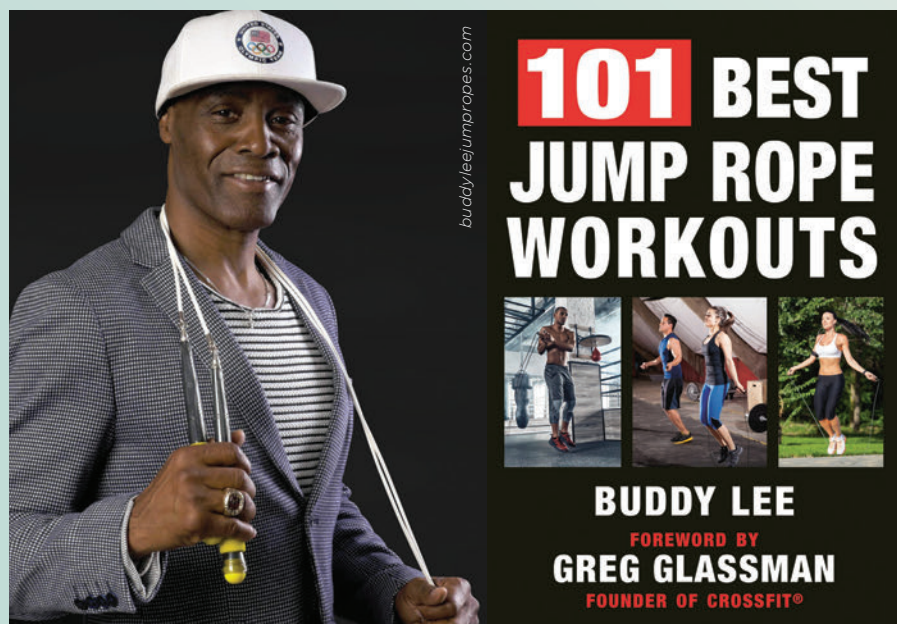
rope workouts optimised for effective weight loss, increased cardiovascular health, and improved athletic ability.' (*Publisher's note*)

EDWARDS, Zoe

Mend it, wear it, love it!: stitch your way to a sustainable wardrobe.

- Dorling Kindersley, 2021.

'Fast fashion had its moment, but it's time for that moment to draw to a close, writes blogger Edwards in this crafty debut on building a healthier relationship with our wardrobes. Rather than buy new clothes, Edwards encourages readers to mend the ones they currently wear. She starts with instructions on creating a hand-sewing kit and a demystification of sewing machines, showing beginners how to thread and get the tension right. Edwards also dispenses tips on laundry and clothing storage so that every sweater, T-shirt, and pair of jeans can live its longest life. Mending projects include repairing a hem, fixing a hole, and, for additional strength and beautification, Japanese sashiko-style stitching, which incorporates decorative stitches on top of patches. Edwards also offers instructions on removing sleeves, lengthening a hem, and adding ruffles. Throughout, colour photographs of personalised garments show Edwards' projects in action. This primer on reworking old clothing is a must-read for stylish thrifters.' (*publishersweekly.com*)





DIX, Ellie

The board game family: reclaim your children from the screen. - Crown House Publishing, 2019.

'A fantastic *how-to* for parents wanting to bring their kids back into the living room, away from their phones and back into family life together... The writing style is chatty and full of sarcasm and witty quips. It's friendly, accessible and perfect for parents of today's teenagers. Ellie Dix starts by explaining why you need board games as part of your family life. The benefits of board gaming are massive. Playing games develops confidence, memory, co-ordination, logic skills, problem-solving and decision-making. It teaches you patience, tolerance and an understanding that everyone thinks differently. Ellie also explains how a healthy culture of competition and good gamesmanship can strengthen relationships. Gaming helps us reconnect with our children. It is quality relaxation time where you aren't all doing the same thing separately or silently, you are working together as a unit, chatting, laughing and socialising... There is a great toolkit for getting started, even if you haven't been a game player yourself. Ellie suggests ways to bring games into your family's

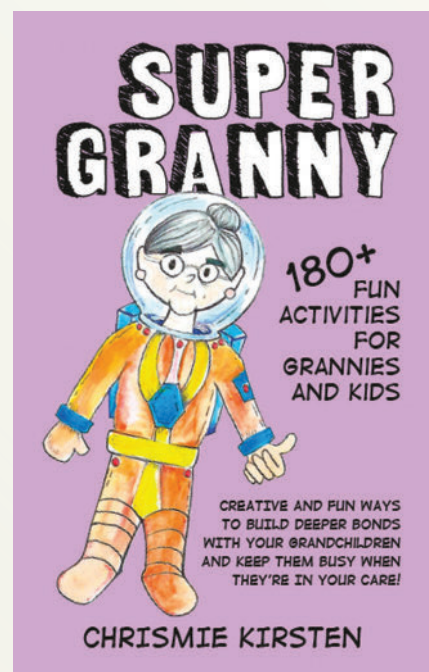
life, and which games will be a good starting point. The book covers ideas for setting the scene, fitting the mood and making games night a bit special without huge effort... There are tips for when you have situations such as cheating or fights, and how to manage games night... At the back of the book is an extensive list of over 100 games, with number of players, expected time it'll take to play and a good description of style of game and gameplay... A brilliant springboard for parents wanting to reclaim their relationship with their pre-teen, teenage and young adult children.' (*thebrickcastle.com*)

100 weekend projects anyone can do: easy, practical projects using basic tools and standard materials.

- Home Service Publications, 2016.

'100 do-it-yourself simple projects, requiring only basic tools, pre-cut lumber and standard materials. Build fashionable, functional, inexpensive indoor and backyard furniture — even if you're a complete beginner. These are realistic projects for the average weekend warrior that require no great skills, just normal tools you already have and easy-to-buy materials available at any home store. Here's a small sample of what's inside: build a simple-but-stylish bookcase;

cut garage clutter with oversized shelves; double your closet space with easy accessories; build a rock-solid workbench in three hours; maximize kitchen storage with clever cabinet inserts; build backyard furniture, a garden arbour, planters, benches, garden and deck chairs, outdoor storage, quick projects like bird houses, handy hints, and more.' (*goodreads.com*)



KIRSTEN, Chrismie

Super granny: 180+ fun activities for grannies and kids. - Quickfox Publishing, 2015.

'The author is a retired school teacher/psychologist and social worker who lives in Stellenbosch. This is a collection of activities to do with young children and one does not have to be a grandparent at all. Many of the ideas are very obvious and don't have instructions at all, like dressing up. But this is cheap and may inspire adults to play creatively with the children in their lives.'

(Johanna de Beer, former Head: Selection, Western Cape Library Service)

Ayanda Majola is a book selector at the Western Cape Library Service



Book reviews

compiled by book selectors

ADULT FICTION

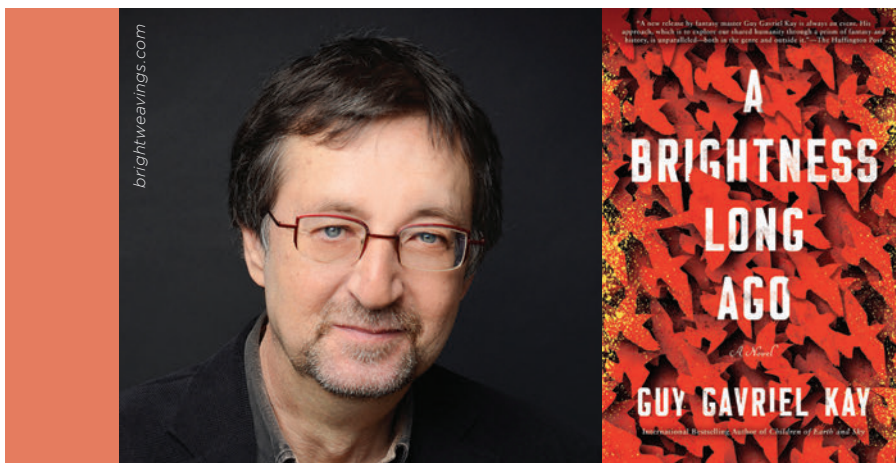
KAY, Guy Gavriel

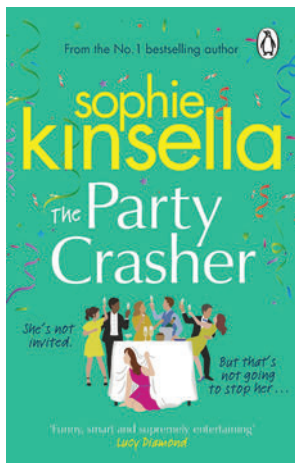
A brightness long ago. - Hodder & Stoughton, 2019.

'Veteran fantasist Kay (**Children of earth and sky**) weaves another grand drama of war, intrigue, and love set

against a backdrop inspired by the Italian Renaissance. Set in the same world as several of his previous books — a reimagined Mediterranean with locations that serve as analogues for Venice, Florence and Constantinople — the story follows an expansive cast, though the central figure is a one-time

tailor's son named Danio. As an old man, Danio recalls the ways in which, despite his humble birth, his life came to involve dukes, lords, and generals. While serving as a court official's assistant, young Danio recognises a woman being brought to satisfy the monstrous appetites of the city's despot. He deduces her true goal of assassination... and says nothing. The woman in question is Adria, a duke's rebellious daughter, who chafes against the expectations of her gender and instead pursues a dangerous life covertly serving her uncle Folco, a renowned mercenary commander. Danio's silence enables the assassination's success and puts in motion events that will take him to the courts and council rooms of the powerful. The memory of Adria haunts him, and their paths will cross again. Choices made by Adria and Danio as well as by Folco; his hated rival, Teobaldo; and an independent healer named Jelena continue to impact the duo and their world, and the characters move in an orchestrated orbit in which





no encounter is truly “chance” and may in fact change people’s lives forever. Fans of Kay’s previous work will find his usual elements in play: strong historical research and worldbuilding, a vast cast of characters, world-changing events, and prose that sometimes gets carried away with itself. An epic tale filled with characters compelling enough to bear the weight of the high stakes.’ (*kirkusreviews.com*)

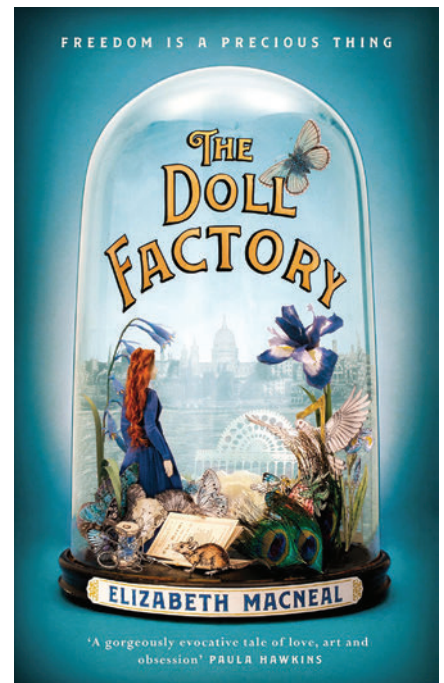
KINSELLA, Sophie

The party crasher. - Bantam Press, 2021. ‘Kinsella (**Love your life**) delivers a fizzy account of an unmoored 20-something woman and her family’s drama. Effie Talbot’s father, Tony, split up with her beloved stepmother 18 months earlier. Tony has a new girlfriend, Krista Coleman, a much younger woman whom Effie doesn’t trust, which causes Effie’s relationship with her father to suffer. Meanwhile, her love life is in a shambles and she has been laid off, and to make matters worse, Krista and Tony have put Greenoaks, the family home in Nutworth, West Sussex, up for sale. Krista is planning a “house-cooling” party, and though Effie initially determines not to go, she changes her mind after she remembers that her cherished Russian dolls are in the house and she wants them back. The dolls become a sort of leitmotif for the various characters’ nested secrets: one revelation involves Effie’s ex, whom she runs into at the party and who reveals that despite a seemingly perfect veneer, he’s been dealing with clinical

anxiety; another involves the state of Tony’s finances as revealed by Krista. By the time Effie retrieves her dolls, much has been uncovered and she is the wiser and happier for it. Humorous and lighthearted, this successfully commits to the notion that, given time, love will prevail.’ (*publishersweekly.com*)

MACNEAL, Elizabeth

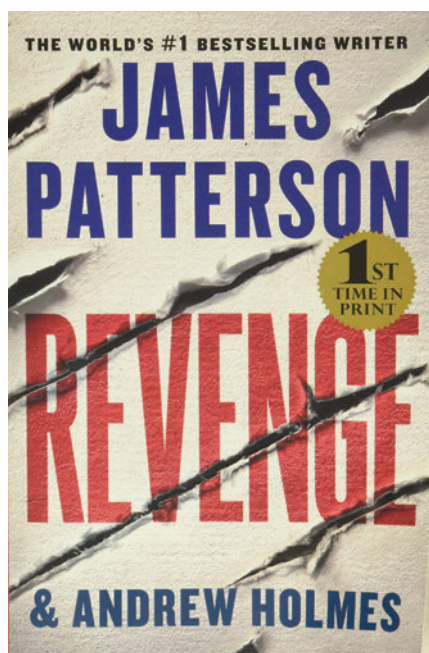
The doll factory. - Picador, 2019. ‘In London, 1850, porcelain-doll painter Iris’ family disowns her for leaving the oppressive but respectable doll shop to become an artist’s model. Her co-worker and twin sister, Rose, deformed in her teens by smallpox, feels especially betrayed. Meanwhile, taxidermist and curiosity-shopowner Silas nurses an obsession for Iris and her own deformity, a bent collarbone. In the build-up to and shadow of the 1851 Great Exhibition and Royal Academy show, love grows between Iris and Pre-Raphaelite painter Louis; Iris tastes true freedom and determinedly pursues her own painting; and Silas finalises plans for capturing his most prized specimen. Talented debut novelist MacNeal drops readers right into a Victorian London that’s home to stinking squalor and chaos, but also significant beauty and possibility. Midway through, readers won’t know if they’re holding a romance, tragedy, or murder mystery, but won’t pause long enough to wonder about it as Iris rails against the limitations of her gender and social status, and Silas’ creepiness comes into sharp focus. (There’s also a marriage scandal, and a gold-hearted



street urchin.) This terrifically exciting, chiaroscuro novel became an instant bestseller in England, with TV rights already sold, and will jolt, thrill, and bewitch readers, too.’ (*booklistonline.com*, Annie Bostrom)

PATTERSON, James and HOLMES, Andrew

Revenge. - Century, 2018. ‘From the world’s bestselling author comes a story of revenge as a former SAS soldier is ready to settle into civilian life when he’s hired to solve the mysterious death of a daughter, diving into a seedy world that a parent never expects to see their child in. Former SAS soldier David Shelley was part of



the most covert operations team in the special forces. Now settling down to civilian life in London, he has plans for a safer and more stable existence. But the shocking death of a young woman Shelley once helped protect puts those plans on hold. The police rule the death a suicide, but the grieving parents can't accept their beloved Emma would take her own life. They need to find out what really happened, and they turn to their former bodyguard, Shelley, for help. When they discover that Emma had fallen into a dark and seedy world of drugs and online pornography, the father demands retribution. But his desire for revenge will make enemies of people that even Shelley may not be able to protect them from and take them into a war from which there may be no escape.' (*goodreads.com*)

WA THIONG'O, Ngũgĩ
The perfect nine: the epic of Gĩkũyũ and Mũmbi - Harvill Secker, 2020.

'In his crowded career and eventful life, Ngũgĩ has enacted, for all to see, the paradigmatic trials and quandaries of a contemporary African writer, caught in sometimes implacable political, social, racial, and linguistic currents.'

(*newyorker.com*, John Updike)

'[His] novels and memoirs have received glowing praise from the likes



Daniel A. Anderson

of President Barack Obama, *The New Yorker*, the *New York Times Book Review*, *The Guardian*, and *NPR*; he has been a finalist for the Man International Booker Prize and is annually tipped to win the Nobel Prize for Literature... In his first attempt at the epic form, Ngũgĩ tells the story of the founding of the Gĩkũyũ people of Kenya, from a strongly feminist perspective. A verse narrative, blending folklore, mythology, adventure, and allegory, **The perfect nine** chronicles the efforts the Gĩkũyũ founders make to find partners for their ten beautiful daughters called *The perfect nine* and the challenges they set for the 99 suitors who seek their hands in marriage. The epic has all the elements of adventure, with suspense, danger, humor, and sacrifice. Ngũgĩ's epic is a quest for the beautiful as an ideal of living, as the motive force behind migrations of African peoples. He notes, "The epic came to me one night as a revelation of ideals of quest, courage, perseverance, unity, family; and the sense of the divine, in human struggles with nature and nurture".' (*thenewspress.com*)

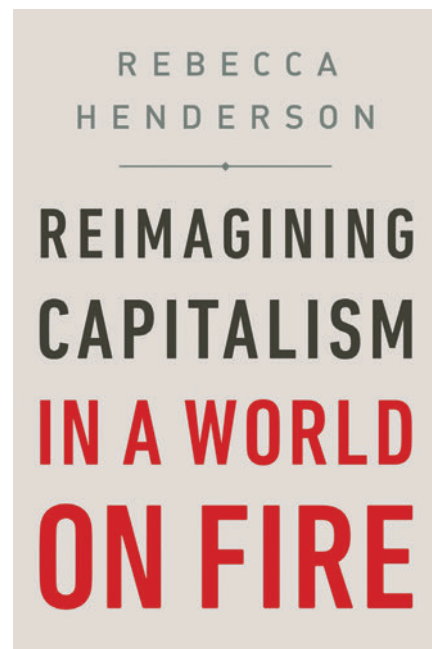
ADULT NON-FICTION

HENDERSON, Rebecca
Reimagining capitalism in a world on fire: how business can save the world.

- Penguin Business, 2021.

'Because a degraded planet and impoverished populace will be bad for profits, Henderson (business, Harvard University) strategises how the business

will be part of the solution. She tells of a waste company that profited by selling valuable metals harvested from recycling and how Walmart saved a fortune by increasing the energy efficiency of its truck fleet. While such innovations may hurt short-term profits, she says they can mitigate future risks, citing what happened with Nike when it ignored its supply chain until it became synonymous with child labor. Henderson explores innovative practices that enhance customer relations, create engaged workforces, and promote long-term



thinking in tackling environmental and social ills. To ensure businesses can act effectively, she explains, there is also a need for supportive financial markets and governments. Verdict: Henderson's convincing arguments and passion will be a call to action for business leaders and interested readers everywhere.' (*libraryjournal.com*, Lawrence Maxted)

JELLARS, Janine

The big South African hair book.

- Kwela, 2021.

'Hair is a touchy subject — many a social media storm has been waged defending our glorious manes, which had somehow become tangled in controversy. A few months ago, Clicks faced swift backlash for a contentious TRESemmé haircare campaign... Public reaction was savage. This is where education is crucial. And that's where natural hair expert and author Janine Jellars comes in. In her book, she talks about natural hair and offers a guide on how to take care of it... Based on feedback, in the book, she addresses the biggest struggle — how to take care of natural hair.' (*jol.co.za*, Thobile Mazibuko)

LOWNIE, Andrew

The Mountbattens: their lives and loves.

- Blink Publishing, 2020.

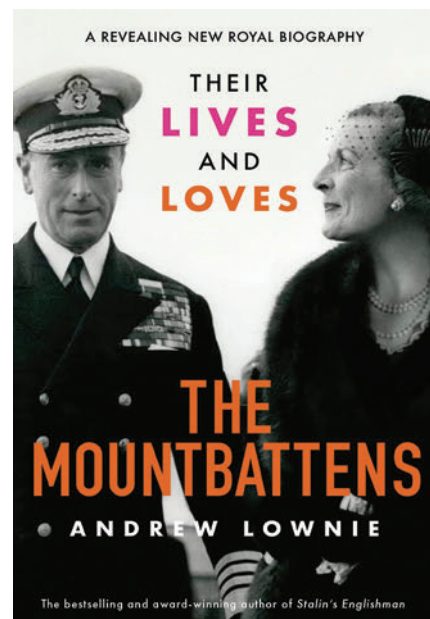
'Readers might know of Lord Mountbatten, or "Dickie", from the Netflix series *The crown*, where he's a well-connected member of the royal family who mentors Princes Phillip and Charles and engineers their marriages. Readers of this new biography by

historian Lownie (**Stalin's Englishman**) will gain additional insight into Lord Mountbatten's tenacity and the way he and his heiress wife Edwina created a family dynasty of their own. Lownie shares individualising facts about the larger-than-life Mountbattens, including Lord Mountbatten's extensive and heralded military service, Lady Mountbatten's laudable charity work, and the extensive extramarital affairs carried on by both. The book gives much attention to the Mountbattens' rocky marriage, and to their deep devotion to each other, based on accounts from members of the royal family and their staff. For fans of any of the iterations of the Windsor story; an absorbing biography of important figures that will generate a lot of interest.' (*libraryjournal.com*, Amanda Ray)

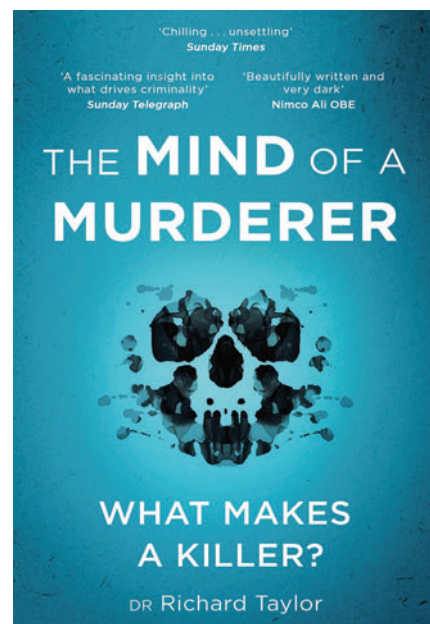
TAYLOR, Richard

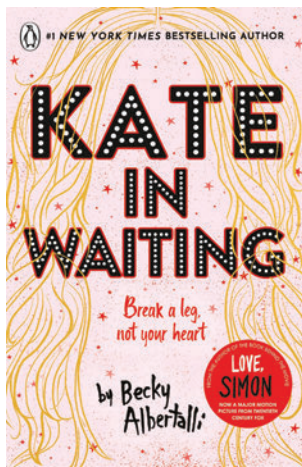
The mind of a murderer.

- Wildfire, 2021. 'In his twenty-six years in the field, forensic psychiatrist Richard Taylor has worked on well over a hundred murder cases, with victims and perpetrators from all walks of life. In this fascinating memoir, Taylor draws on some of the most tragic, horrific and illuminating of these cases — as well as dark secrets from his own family's past — to explore some of the questions he grapples with every day: Why do people kill? Does committing a monstrous act make someone a monster? Could any of us, in the wrong circumstances, become a killer? As Taylor helps us understand what lies inside the minds of those charged with murder — both prisoners



he has assessed and patients he has treated — he presents us with the most important challenge of all: how can we even begin to comprehend the darkest of human deeds, and why it is so vital that we try? **The mind of a murderer** is a fascinating exploration into the psyche of killers, as well as a unique insight into the life and mind of the doctor who treats them.' (*hachette.co.uk*)





YOUNG ADULT FICTION

ALBERTALLI, Becky

Kate in waiting. - Penguin Books, 2021. 'Best friends — she is straight, he is gay — crush on the same guy. Kate and her best friend, Anderson, do everything together including falling for Matt, a gorgeous vocal consultant at summer theatre camp. Their close friends say it is because they are co-dependent, but for Kate, Anderson is the person at the centre of her life, and anyway, she thinks crushes are more fun (and less painful) when not done solo. Communal summer swooning is sort of their thing, and they expect this one to end the same way the others do. But when Matt shows up as a new student at their school, both Kate and Anderson realise they have to navigate this joint crush in real life. Not knowing whether Matt likes guys or girls or more — but knowing they both really do like him — they set up some ground rules so as not to hurt each other and decide to just roll with it. But of course, that is easier said than done when romantic feelings are involved. The novel features strong character development and a diverse cast of primary and supporting characters; Kate is White and Jewish, Anderson is Black, and Matt is White. Real chemistry between the different love interests in the book, authentic dialogue, supportive friendships, and Albertalli's signature humour make this a must-read. Flips the script on battling over a boy in the best way possible.' (*kirkusreviews.com*)

HARDINGE, Frances

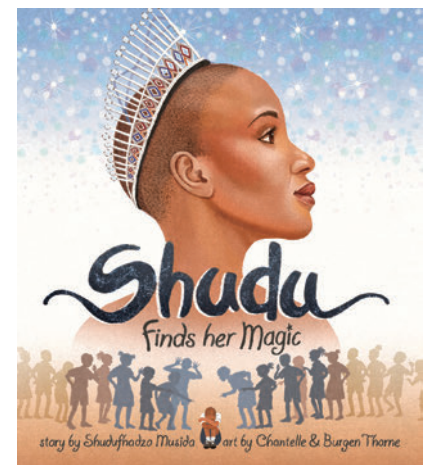
Deeplight. - MacMillan, 2020. 'The archipelago of Myriad was once ruled by fearsome sea monster-like gods, and their remains, dubbed godware, fuel a bustling salvage trade, legal and otherwise. Teenage Hark, an orphan and street kid, has no qualms about taking advantage of people's hunger for these divine scraps, selling them stories and fake godware whenever he can. In spite of this, Hark has always harbored a fascination for the old gods. When his bully of a best friend, Jelt, ropes him into a dangerous job with a smugglers gang, it goes awry, landing Hark in indentured servitude to a slightly mad scientist, Dr. Vyne. Hardinge (**Skinful of shadows**) conjures an imaginative world shaped by monsters, corruptive faith, storytelling, fear, and

friendship. She is unafraid to probe darkness, literal and figurative, as Hark confronts personal dilemmas and a toxic friendship, all while wrestling with the question of what to do when he comes into possession of the still-beating heart of a god. Chilling and provocative, this dark fantasy will appeal to thrill-seekers and cerebral tweens.' (*booklistonline.com*)

JUVENILE FICTION

AVERISS, Corinne

My pet star/illustrated by Rosalind Beardshaw. - Orchard Books, 2019. BAFTA-winning and CILIP Greenaway nominated author Averiss has produced this beautifully illustrated picture book; with a sweet plotline



about a girl who finds a lost star. The star needs some attention as it seems to be dull and without a shimmering shine. She cares for it, feeds it special snacks and tucks it into bed at night, nurturing it as one would a pet. They journey together until the star is ready to shine on its own. The story is magical and highlights the importance of kindness, friendship, caring for others, and learning to let go. The more she cares for the star, the brighter it glows, until the time comes to let go and let it shine on its own. Perfect for a bedtime read. **LKK**

CARNAVAS, Peter

The boy on the page. - New Frontier Publishing, 2020.

'At first glance, this may seem like merely a charming but simple story about a boy who tumbles into the pages of a book. However, when children reread the story, they will discover a whimsical tale about the meaning of life. Through the actions of a young boy who grows older over the course of the story, readers realise that leading a beautiful life can be as easy and unplanned as climbing mountains, falling in love, saving animals, planting a tree, standing in the pouring rain, or paddling a canoe (onto a whale!). This would make a lovely story for parents to read at bedtime, where contemplation and reflection with children can be accommodated. Carnavas's expressive and playful illustrations are reminiscent of Peter Reynolds's drawings and enrich the spare text. Throughout the story, youngsters will enjoy finding the pig and the yellow bird — the constant companions of the main character. At the very end of the book, the man realises that it is enough to have cared for others and to have received love in return. A worthy message for young and old alike.' (*slj.com*, Sally James)

MUSIDA, Shudufhadzo

UShudu ufumanisa ukuba unomlingo/illustrated by Chantelle Thorne and Burgen Thorne/translated by Xolisa Guzula. - Jacana Media, 2021. Olu ncwadi olunjongo lwayo ikukhuthaza umfundi oselula, ingobomi bukanobuhle wodumo uShudu nowathi ngomnyaka ka2021 wafumana imbasa yokuba nguMiss



South Africa. Lo nobuhle ukhulela ezilalini kwisixeko sakwaVenda kwaye ekwakhulela phakathi kosapho olwaye lunothando nobublele kakhulu. Izinto zaya zaguqula mhlazana kwafuneka uShudu ayokuhlala nonina eMpumalanga ndawo leyo wayengayazi, ixhala lalilapho. Uthe ukufikeni kwakhe esikolweni wahlangana nokuhlukumezeka, zange kubelula ukwakha izihlobo. UShudu ude wayifumana indlela yokuzikhusela kubahlobo abagadalala. Lonto imenze wakwazi nokuphumelela ade abe ukulendawo ikuyo sithetha nje. Imifanekiso emibalabala yenze ibali lanikeza umdla. **NNG**

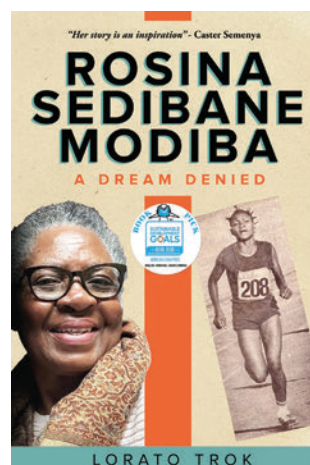
JUVENILE NON-FICTION

HARMAN, Alice

Poverty and hunger: a young activist's guide/illustrated by Mimi Butler.

- Franklin Watts, 2020.

Part of the *Stand against* series, this book covers the contemporary social issues of poverty and hunger. Looking at these issues in depth, children will have a better understanding of the social ills in our world, providing things to think about (such as welfare systems), with questions surrounding important topics, whilst encouraging young activists to ponder real ways on how to make a difference in society for the marginalised. Glossary, references, weblinks and index included. A well-presented title with engaging illustrations, and text boxes with a refreshing feel. **LKK**



TROK, Lorato

Rosina Sedibane Modiba: a dream denied. - David Philip, 2021.

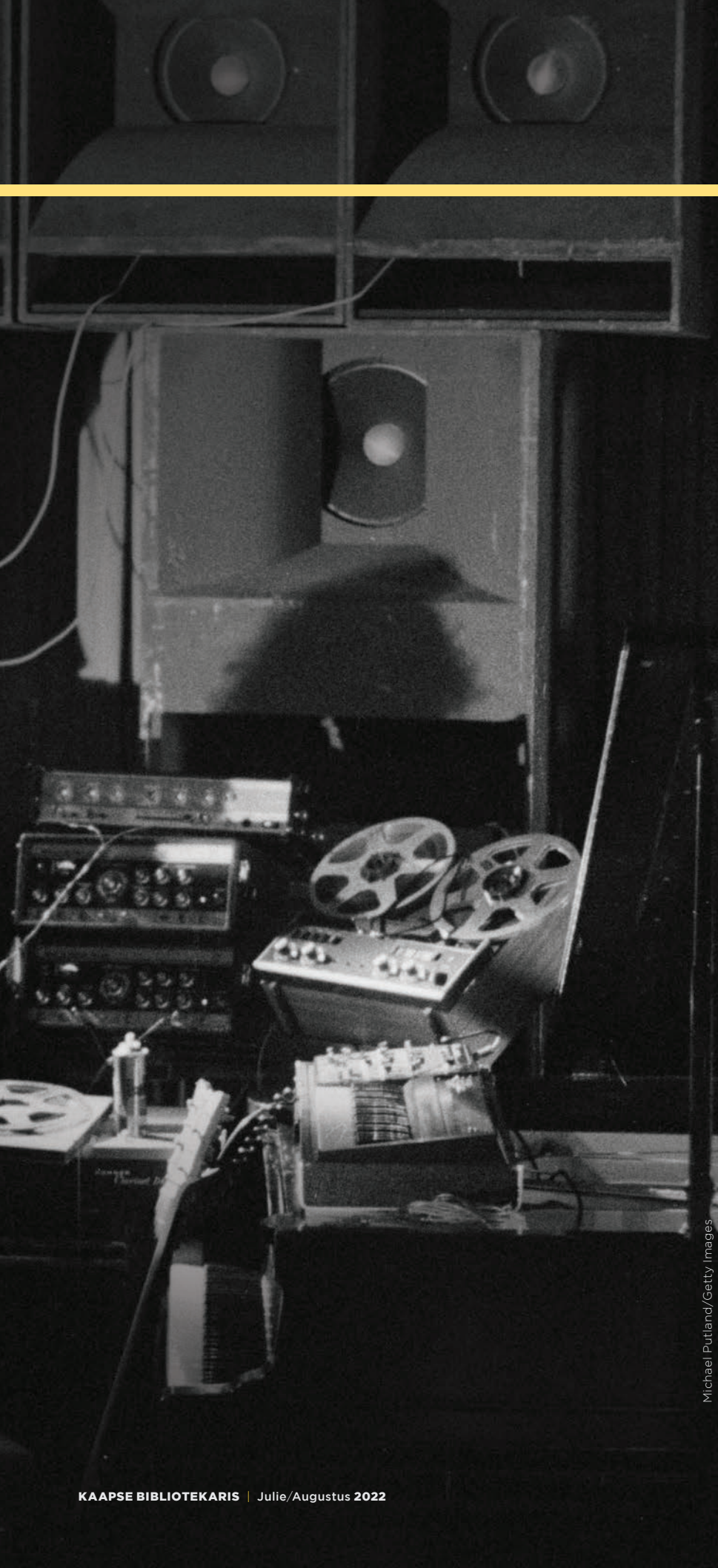
First published in 2019 as **Against the odds**. 'Rosina Sedibane Modiba was born in Atteridgeville, Tshwane, and became an accomplished track-and-field athlete in the 1970s. In 1977 she was the first woman to break three national records in the same year. Her career was cut short at her peak when she slipped and injured her right knee. She was later diagnosed with lateral meniscus, was forced to stop running competitively and became a teacher. In 2001 the former Laudium Technical College in Gauteng was officially renamed the Rosina Sedibane Modiba Sports School of Focused Learning to commemorate her achievements. The book is illustrated with black and white photographs and includes bibliographical references and an index. An inspirational and moving biography aimed at younger readers... It brings to life stories of black and brown South Africans who have done exceptional things, especially during the difficult time of Apartheid.' (*pan-african.net*)

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

LKK Lieschen Kays
NNG Nomonde Ngqoba

Vangelis: to infinity and beyond with his music

by J Brooks Spector



Greek composer Vangelis, known for shimmering, ethereal film scores and a musician who helped make the synthesiser much more than an engineer's plaything has died, at the age of 79.

Vangelis, the Greek musical genius whose output ranged from progressive and avant-garde rock music to memorable film scores, was also an early adopter of the synthesiser as a serious musical instrument (and alive to its many possibilities). He had a lifelong fascination and engagement with music connected to space exploration and astronomy. He died at the age of 79, on 17 May 2022.

Describing his early years, the *Los Angeles Times* said, 'Born Evangelos Odysseas Papathanassiou, Vangelis grew up in the Greek town of Agria. He started playing the piano at four and never took a formal lesson. He had early success with the progressive rock band Aphrodite's Child, but he quickly found his signature voice with the synthesiser.

'He released solo albums that pulsed with space-age heartbeats and glacial chords, soaked in cathedral-like reverb. They got shelved in the New Age crates. ("I hate that term," [film director Ridley] Scott said. "It's just music, you know?") He turned down an invitation to join the band Yes in 1974 but still collaborated with their lead singer, Jon Anderson, on several albums.' Then it was on to much bigger achievements than being a member of Greek rock groups.

Known worldwide as Vangelis, the composer/musician began tinkering on the family piano as a small child (his mother had studied music as a soprano singer although did not perform professionally) but the child barely had any formal musical education, and throughout his composing life he could neither read nor write musical scores. For some, that is not the hindrance it might otherwise have been. After all, songwriter Irving Berlin couldn't do either as well and the extent of his oeuvre includes hundreds of hits and a clutch of Broadway shows. Clearly, a lack of

Michael Putland/Getty Images



Composer, musician, arranger and producer Evangelos Papathanassiou, better known as Vangelis, records a track for his new album with 25 children from Orleans Infants School in Twickenham, 10 April 1979

formal music training never was much of a handicap for Vangelis either.

Along his musical pathway, Vangelis was a serious exponent of using the still-new technology of the analogue synthesiser, the instrument first created in 1964 by the American electronics engineer, Robert Moog. Earlier synthesisers had been created by other engineers, but they were pre-programmed with inputs entered via those once-ubiquitous Hollerith punch cards. They were essentially designed to deliver squeaks and squeals that could be tweaked by an operator — but that was not exactly music.

Moog's big idea had been to marry an electronic synthesiser with a real-time, analogue input capability, something otherwise known as

an electric keyboard. In this way, a composer/musician could play melodies and harmonies as they wished, and then, in real time, alter the resulting sound outputs, exploiting the synthesiser's presets and variable settings to produce all manner of tonal qualities. This effectively turned an engineer's plaything that made weird sounds into a new way of composing and performing for musicians.

Well, almost, that is. There actually is a fascinating lineage that goes back for hundreds of years. The Yamaha company (makers of the synthesisers favoured by Vangelis) explains that the modern synthesiser was a kind of rebirth of the extensive capabilities of the pipe organ, an instrument most effectively and originally exploited by

Johann Sebastian Bach, nearly three hundred years ago.

As Yamaha's own website notes, 'The title [for the organ] as "father of the synthesiser" is real and fitting, because sound design on the organ front panel interface is like a course in the math and science behind the synthesiser. The organ is not only one of the first keyboards (period) it is unique in how the sound can morph into various shapes during the performance. While the pianoforte (also known as the "piano" to close friends), as a more recent invention, borrowed heavily on the key layout, but did not have the same types of controls or ability to change timbre so radically at the whim of the performer. *The organ is all about real time access and real time control over the tone of the instrument.*'

Composer/performers like the Japanese musician, Kitaro (perhaps best known outside of Japan for his score for the multi-part television series, *Silk Road*), quickly began to exploit the possibilities of the synthesiser as well, along with many other artists, including musicians taking advantage of the synthesiser's capabilities to produce immensely popular recordings like *Switched on Bach* by Wendy Carlos in 1968.

Meanwhile, by 1980, Vangelis had scored the music for a memorable commercial for Ridley Scott, a director who was soon to move on to his most extraordinary film, *Blade Runner*. Scott had called on Vangelis to do that score based on their relationship from the commercial, and Vangelis provided a score that — almost as much as the plot and the astonishing cinematography of the film — created the eerie, alienated world of Los Angeles some forty years into the future.

Vangelis' nearly hypnotic but discordant melodies, and all his unworldly sonic landscapes made the soundtrack a cult classic, years before the film had achieved a similar status. Amazingly, this was true even though the soundtrack was not commercially available as a recording until a decade after the film had been released.

Soon enough, lightning was about to strike again for Vangelis with the success of his Oscar-winning soundtrack for a British period film, *Chariots of Fire*. But he also did other film work such as for the Japanese film



Vangelis performs at Aan de Maas, Rotterdam, Netherlands, 18 June 1991

Nankyoku Monogatari (Antarctica), about a disastrous Japanese Antarctic scientific expedition that had been forced to abandon its sled dogs, only returning the following year to find a few of the dogs had actually survived. (The story was later Disneyfied in different version of the story, *Eight Below*, with its rather better outcome for the dogs, but that one was without Vangelis' music.) Once again, Vangelis' sonic landscapes seemed perfect for the harsh, frozen world of the film.

Chariots of Fire propelled the composer into the film music stratosphere. The synthesiser music, seemingly anachronistic in the extreme for a story about British athletes overcoming religious intolerance in their medals hunt in the 1924 Olympics, proved to be a remarkable match with the sensibility of the film. The main theme has gone on to be a musical scene-setter for actual athletic competitions everywhere, including being put to work in the opening ceremony for the 2012 London Olympics. The instantly recognisable main theme somehow seemed a perfect match to a scene of young men running barefoot on the beach as part of an exhausting training regimen.

Adam Sweeting in *The Guardian* explained it this way. 'His theme for *Chariots of Fire*, mixing a formal classicism with the rhythmic and tonal possibilities of synthesisers and electronic percussion, reached No 12

in the UK and became a No 1 hit in the US in 1982, while the soundtrack album topped the Billboard chart. Vangelis, who played all the soundtrack instruments himself, won the 1982 Academy Award for best original score, and the fact that *Chariots of Fire* won the best picture Oscar probably owed much to the impact of Vangelis's music.

"My main inspiration was definitely the story itself", he [Vangelis] reflected. "The rest I did instinctively, without thinking about anything else other than to express my feelings, using the technological means that were available at the time."

'The film world became his oyster. His score for Costa-Gavras's *Missing* (1982) won him the Palme d'Or at the Cannes film festival, and other notable works included scores for *The Bounty* (1984), Scott's *1492: Conquest of Paradise* (1992) — the soundtrack album would sell four million copies — and Oliver Stone's *Alexander* (2004).'

What was it about Vangelis' music that seemed to find that emotional sweet spot, given the ethereal textures in so much of it? While the composer, himself, largely chose to stay out of the limelight, reluctant to give interviews or speak about his personal life, in one conversation he did with the *Los Angeles Times* a decade prior to his passing, 'As nebulous as the clouds of electronic notes for which he's known, Vangelis is also elusive when it comes to romantic relationships or anything

else to do with his personal life.

"I don't give interviews, because I have to try to say things that I don't need to say", he said by phone from Paris, in an exclusive interview with *The Times*. "The only thing I need to do is just to make music — and that's it."

Proving he was not only a synthesiserist, and definitely not a one-trick pony, the *Los Angeles Times* interview continued, 'The occasion for the conversation was the release of his album *Nocturne*, a departure from the bank of synthesisers that normally surrounds the composer. It's a collection of new works for mostly solo piano, with a little synthy accompaniment here and there.

"Maybe it's a little bit strange," he said of the stripped-down approach. "But almost every day I play my piano. See, mainly my life is quite simple. I jump from one thing to another. We say that [there are] too many styles and differences in music — but, for me, music is one."

In the occasional music criticism about his work, one article in *Vulture* explained, 'On the cusp of *Blade Runner*, Vangelis was enjoying a period that saw his decade in the shadow of Europe's mainstream step out into the neon sunshine of the American market. Disco in general, and Giorgio Moroder's productions in particular, had integrated synthesisers into the Hollywood palette, and, as Vangelis's work evolved, it led to two huge



Vangelis greets fans at the end of his historic concert, taking place at ancient Athens' Temple of Zeus, in Athens, Greece, 28 June 2001

commissions. First came the 1980 score of the hit Carl Sagan PBS mini-series, *Cosmos*, which featured new theme music and incorporated various older recordings.

'Then, more significantly, came the soundtrack for *Chariots of Fire*, Hugh Hudson's period piece about British athletics and prejudice, which in March of 1982 won Vangelis an Oscar for Best Score, and whose theme song went No. 1 on the Billboard Hot 100 a couple of months later.

'*Blade Runner* was a different beast. Scott and Vangelis had collaborated

previously on a Chanel advertisement called *Share the Fantasy...* Work officially began on the score at Nemo [Vangelis' personal recording studio in London] in December of 1981, with Vangelis receiving footage from the editing room on VHS tapes, scene by scene, then processing the visual inputs and cues, creating live takes using the dozen or so synthesisers at his studio. This immediate integration of sounds and vision was key in making the music responsive to the unfolding scenes and the atmosphere Scott had created. They were not simply

connected through aesthetics or the call-and-response of the narrative, but through a shared emotional tonality and fully cohesive sensual environment: just cold enough to be artificial, just feeling enough to be alive.'

With Vangelis' passing, Sweeting added, 'The Greek composer Vangelis, who has died aged 79, always avoided becoming a trained, academic musician, and had an almost superstitious fear of analysing the nature of his gifts. "I don't know how it happens," he said. "I don't try to know. It's like riding a bicycle. If you think, 'How am I going to do it?' you fall down."

'However he did it, he created a string of enduring and hugely varied works, ranging from pop and semi-classical compositions using a mixture of synthesisers, electronica and traditional instrumentation to some of the most memorable film scores in cinematic history... His solo albums covered countless musical bases, from classical and jazz to electronic and ambient... However, he [Vangelis] had no interest in learning to read or write music. "Music is not something that's written," he said. "Everything that's noted down comes after the music is created... Music is immediate, wild, unpredictable, multidimensional."

Vangelis' great film scores place him securely in compositional Valhalla, along with other greats like Bernard Hermann, John Williams, Ennio Morricone, Maurice Jarre and Eric Korngold. His music was even included in events marking the death of physicist Stephen Hawking as well as being put to use in NASA projects. At some point, it seems, the rest of the universe will hear his music too.

J Brooks Spector settled in Johannesburg after a career as a US diplomat in Africa and East Asia. He has taught at the University of the Witwatersrand, been a consultant for an international NGO, run a famous Johannesburg theatre and remains on its board, and been a commentator for South African and international print/broadcast/online media, in addition to writing for The Daily Maverick from day one. Post-retirement, Spector has also been a Bradlow Fellow of the SA Institute of International Affairs and a Writing Fellow of the University of Johannesburg's Institute for Advanced Studies. This article was first published on dailymaverick.co.za on 22 May 2022



Vangelis in 1982, the year he won his Oscar for the *Chariots of Fire* score



Vangelis playing his Yamaha CS-80 in 2016



Morrissey: the boy with the thorn in his side (and others')

by Robert Moulton

I remember well the first time I heard about The Smiths. It came from a feature in the *Newsweek* that covered the three most promising indie rock bands in the UK (the others were New Order and Jesus and the Mary Chain).

Much was written about the front man, Morrissey. He was striking with his National Health Service-prescribed rim glasses, a blousy shirt; and went on stage with a hearing aid and flowers in his back pocket he would throw at the audience.

Naturally I got to hear them and was impressed by the virtuoso-like guitar playing of Johnnie Marr, as well as Morrissey's lyrics and vocals that were melancholic, morbid, moving, funny and brilliant all at the same time. So Marr and Morrissey became for me and many others the voice of a generation. I recall that every day for a month

during study leave I would listen to their third album titled *The Queen is dead*. It helped me enormously.


However; in recent years those fond memories have been blighted not by time or changing tastes, but the views expressed by Morrissey which have turned inflammatory, xenophobic and racist.

To wit, he was always outspoken, controversial and confrontational. In the 1980s he was left of centre and progressives did not mind when he made snipes at Margaret Thatcher or the royal family. He still advocates vegetarianism and is a firm supporter of animal rights. But he attracts a different, more radical audience now; at the cost of much of the appeal he originally enjoyed with his fans: How does one reconcile his support for the far right and white supremacist activist Tony Robinson — with the

androgynous, sensitive bookish observer of outsiders who fancied himself as being the Oscar Wilde of the 1980s?

Steven Patrick Morrissey was born on 22 May 1959 in the bleak and poor suburb of Manchester called Davy Hulme. His parents were from Ireland and suffered incessant prejudice in England. According to his autobiography, his surroundings were awful and forced his retreat into literature, poetry in particular; while making Oscar Wilde his hero (his mother was a librarian).

He identified with the kitchen sink drama of British cinema which at that stage was prominent in contemporary popular culture. A notable playwright that inspired Morrissey was Shelagh Delaney, as was her play *A Taste of Honey*. As an authentic kitchen sink drama with its setting in Salford



Morrissey performing on stage, circa 1985
Nalinee Darrong

(another poor suburb in Manchester), it was obvious that Morrissey saw much of himself in it.

He clearly watched a lot of TV and became immensely knowledgeable of 1960s pop music and culture, which came to characterise everything he wrote. As he got older and into the 1970s he took a liking to the glam rock scene which featured British bands like Marc Bolan and his band T. Rex, David Bowie and Roxy Music; as well as American acts like Sparks and most importantly the New York Dolls.

All were united by a non-macho androgynous image (the Dolls particularly); and he was so taken by the group that he created a fanzine about them. This non-machismo stance also created an interest in 1960s British female pop singers like Lulu, Dusty Springfield, Twinkle and Sandie Shaw; that he would later incorporate into his stage act and in Shaw's case — record with.

Punk rock made an immediate impact in Manchester, with one of the better bands being the Buzzcocks who were making waves in the city. It inspired Morrissey to get involved with music. After an unhappy time in school and a raft of dead-end jobs, he tried his luck as a writer for *Record Mirror* while trying to sing on the side.

He managed to publish a book called **James Dean is not dead**. Through his writing he drew the attention of another Dolls fan and respected young guitar player, Johnnie Marr. The Smiths were about to be born.

The story goes that Marr went up to Morrissey's front door, knocked and asked him if he would like to form a band. Morrissey responded the next day; and after going through a number of musicians Mike Joyce, the drummer (who auditioned) and Andy Rourke, the bassist, who was brought onboard by Marr's request, became the final and familiar line-up.

The band itself played and built a following but needed to find a label. In one of rock's most missed moments, the leading label in Manchester, Factory Records (with notable signings in Joy Division and New Order), saw it fit to reject the Smiths — a decision that then-owner Tony Wilson has never lived down. But London called, and it was here where they found a small indie label called Rough Trade owned by Geoff Travis.

After Travis received their demo cassette, he agreed to release the Smiths' debut single *Hand in glove* in May 1983. Morrissey insisted in selecting the picture of the cover, which was a homoerotic photo of a nude male model — a recurring theme throughout his Smiths' years. Travis had the sessions remastered with producer John Porter, who became the established producer of the band in the early days.

This attracted the attention of BBC Radio One's luminary DJ, John Peel. A tireless supporter of British indie rock bands, he'd often invite them to

his studio for his renowned recording sessions; the opportunity of which the band immediately reacted upon. Continuing controversy and several releases met with modest success that by then had earned them a cult following. Travis felt that the time was right to release an LP.

From 1984, with the issue of the *The Smiths* to the concluding *Strangeways here we come* in 1987, the band released four albums, two compilation LPs and numerous singles. Such quality output arguably turned the Smiths into the band of the 1980s. Yet ironically they were the antithesis of what 1980s



Johnny Marr, *The Queen is dead* tour, 1986
Nalinee Darmrong

bands sounded like. The decade was defined by big and dense drum sounds with a somewhat tinny keyboard accompaniment, but that was the opposite of the Smiths' recordings.

They sounded different and they looked different, too. The appearances of Marr and Morrissey were androgynous, but more understated than that of the most New Romantic acts of the early 1980s. The remaining two members were ordinary — that was the point. And they exhibited a relatability that other acts did not (New Order would be an exception here).

As one of the most respected guitarists of the decade, musically it was Marr who controlled the band. He was neither a flashy 1960s or 1970s rock guitarist, nor resembled anybody from the heavy metal bands making the headlines at the time. His playing had atmosphere and taste. He could do acoustic pieces and introduce punk rock elements into a song with equal

conviction. He was chiefly influenced by Roger McGuinn of the Byrds with their jangle guitar sound that made that band so famous. Then he could similarly take other inspirations as diverse as Marc Bolan to Bert Jansch — but a Marr recording always sounded exceptional.

His songs became more developed with every record; and by the time the Smiths released *The Queen is dead* he was a deft hand in the studio thanks to Porter's assistance. Many rate this album as one of the best in its genre. Their second album, *Meat is Murder*, which contained the anthemic track *How soon is now*, is almost as good, having elevated this song as one of the 1980s' finest rock achievements.

If Marr dominated the music, then Morrissey would do the same through his own stage performances. A striking feature of the Smiths was the way that Morrissey's lyrics placed social outsiders at the forefront; and exuded a curious mixture of the gentle and

sensitive with a fascination for violent imagery. It was not prevalent in every song but a track like *Bigmouth strikes again* illustrates this tendency well, where tenderness suddenly gives way to a line of brutal imagery that takes the listener by surprise.

Another good example is *There is a light that never goes out*, where the morbidity of the song plays out with farcical humorous detachment. It is one of the best-known and loved songs of the Smiths (Marr's orchestrations in this are brilliant) and showcases the band's adeptness at stimulating thought about their music. John Peel often remarked that they were one of the few bands that made him laugh; whereas for others Morrissey's morbidity was more than a little unsettling.

The latter's writing also never ceased to court controversy. Not a single album or single was spared a piece that could cause consternation. *Reel around the fountain* from their



Nalinee Darrmrong

The Smiths on Shetland Island in Lerwick, Scotland, 1985

debut album is descriptive of explicit homoerotic imagery through its tale of loss of innocence; and the addition of a line from *A taste of Honey* only enhanced it. More furore followed with *Suffer little children* as some suggested it condoned child abuse. In truth, it was Morrissey's take on the notorious Moors murders which occurred in the mid-1960s nearby Manchester where Myra Hindley and Ian Brady murdered young children. Their mugshots that instilled terror in British society — left an imprint on Morrissey, too, who was a child himself from this period and could never forget.

The outcry that surrounded *Suffer little children* was so severe that some shops boycotted the single and removed its cover.

Morrissey's sexual identity was always implied but never fully expressed. Homosexual imagery abounded on Smiths' album covers and singles, but that he continued to declare himself celibate in the highly sexualised atmosphere of 1980s pop is interesting in itself.

Infinitely more defined was Morrissey's astute sense of image. He could incorporate mannerisms of the Dolls, British female pop stars, Oscar Wilde and Johnnie Ray (the hearing-impaired singer) and make them all his own.

It is unusual for a pop star to be so forthright about what the covers should be but the arts co-ordinator at Rough Trade Records, Jo Sless, once said in a documentary that Morrissey always knew what he wanted. Not all the people on the covers are English. They are a number of Americans, like James Dean and Joe D'Allesandro. Then there are three Frenchmen, one of them being Alain Delon. But it is the English characters that are the most interesting, virtually all from the north, where Morrissey also hailed from.

When Terence Stamp objected to the use of his picture on the cover of *What difference does it make*, Morrissey re-did the cover with himself as Stamp in full kitchen sink style. Few other 1980s could match the Smiths for their covers.

For people of that era, the references to 1960s and 1970s British pop culture make many Smiths' album covers extraordinary. Seldom has nostalgia been so effective and it's one of the reasons why I was attracted to this band. Coming from England and being of the same age, his depictions of



The Smiths in 1985; (ltr.) Andy Rourke, Morrissey, Johnny Marr and Mike Joyce

England mirror my own memory of the country. It is also obvious he was pro-Brexit long before it was fashionable to be.

Incidentally, today one notices there is virtually no African or American influence in his music either. We hardly saw it then, but do now and it shows how much modern day culture has changed.

After three years of tremendous success the Smiths ran into troubled waters. Their tour of America was arduous and relations between band members strained. Rourke was by now a heroin addict, Marr and Joyce were drinking excessively, with only Morrissey appearing immune to the vices of touring — that in turn caused its own disharmony in the group. Morrissey and Marr felt that Rough Trade did not sufficiently promote them; and to the horror of many fans and the indie music press they decided to go mainstream by signing up for EMI, the largest label in the UK. This did not go down well and some considered it a betrayal.

The end was nigh: Rourke was controversially dismissed by the band but chiefly by Morrissey over the former's addiction. And musically, Marr wanted to move in a different direction from Morrissey but remained

steadfast on his position. By the time *Strangeways, here we come* was released the Smiths was no more; followed to boot with a very unpleasant court case over royalties that made the Beatles' break-up by comparison appear cordial. The best band of the period had ended sadly and unceremoniously; and to this day some of the members have still not spoken.

From here Morrissey went solo and since 1988 has released 14 albums; working with a number of songwriters that includes former Smiths' engineer Stephen Street. Some of these albums are comparable with his Smiths' work, in particular *Viva hate* (1988), *Vauxhall and I* (1994) and *Your arsenal* (1992).

But as the Smiths no longer formed part of his repertoire, his image had changed too. The cheeky, stringy young man came to adopt a more singular and uncompromising approach. Union Jacks and skin heads in his more recent audiences have set the alarm bells ringing. Songs such as *Bengali in platforms* and *National front disco* reveal a Morrissey that is uncomfortable in a changing multicultural UK. Many fans and some music press initially dismissed this trend as a phase.

Yet this has not changed in nearly 30 years. His support for Nigel Farage



and far right activists such as Tommy Robinson and Anne Waters, the leader of For Britain, a party that attracts white supremacists and English nationalists, suggests his sentiments are committed as they are lasting.

Morrissey is certainly one of the finest lyricists and performers of the last 35 years. His partnership with Johnny Marr is only bettered by Lennon and McCartney as a songwriting duo. They enriched a notoriously bland era with some of the most beautiful songs that transcended time and genres. I have many favourites, but *I don't owe you anything*, *Heaven knows I'm miserable know* and *Back to the old house* are the standouts as they personify British kitchen sink realism through incredible sensitivity that is utterly moving.

Morrissey's lyrics, voice and the superb guitar of Marr rank these as some of the greatest you will ever hear. There was even an argument in the British houses of parliament when former prime minister David Cameron quoted a Smiths' song, only to be repudiated by a Manchester-based Labour backbencher claiming 'Morrissey belongs to us' and referencing the class struggle. (Morrissey, of course, backed the Labour MP).

No British band of the last 35 years has received as many column centrimetres as the Smiths. They inspired the Madchester (a phrase coined by Tony Wilson) scene of Happy Mondays and Stone Roses in the late 1980s; and equally unthinkable is the mid-1990s Britpop era of Oasis, Blur, Pulp and later Arctic Monkeys without the Smiths' stamp of influence.

Whatever Morrissey's political views have become, it is his work that should always be valued first. How many people complain about Ezra Pound's fascination with Mussolini? Does George Bernard Shaw's admiration for the Soviet Union put you off enjoying his plays? I don't agree with Morrissey or his stance. But he certainly enriched the lives of many with his incomparable lyrics.

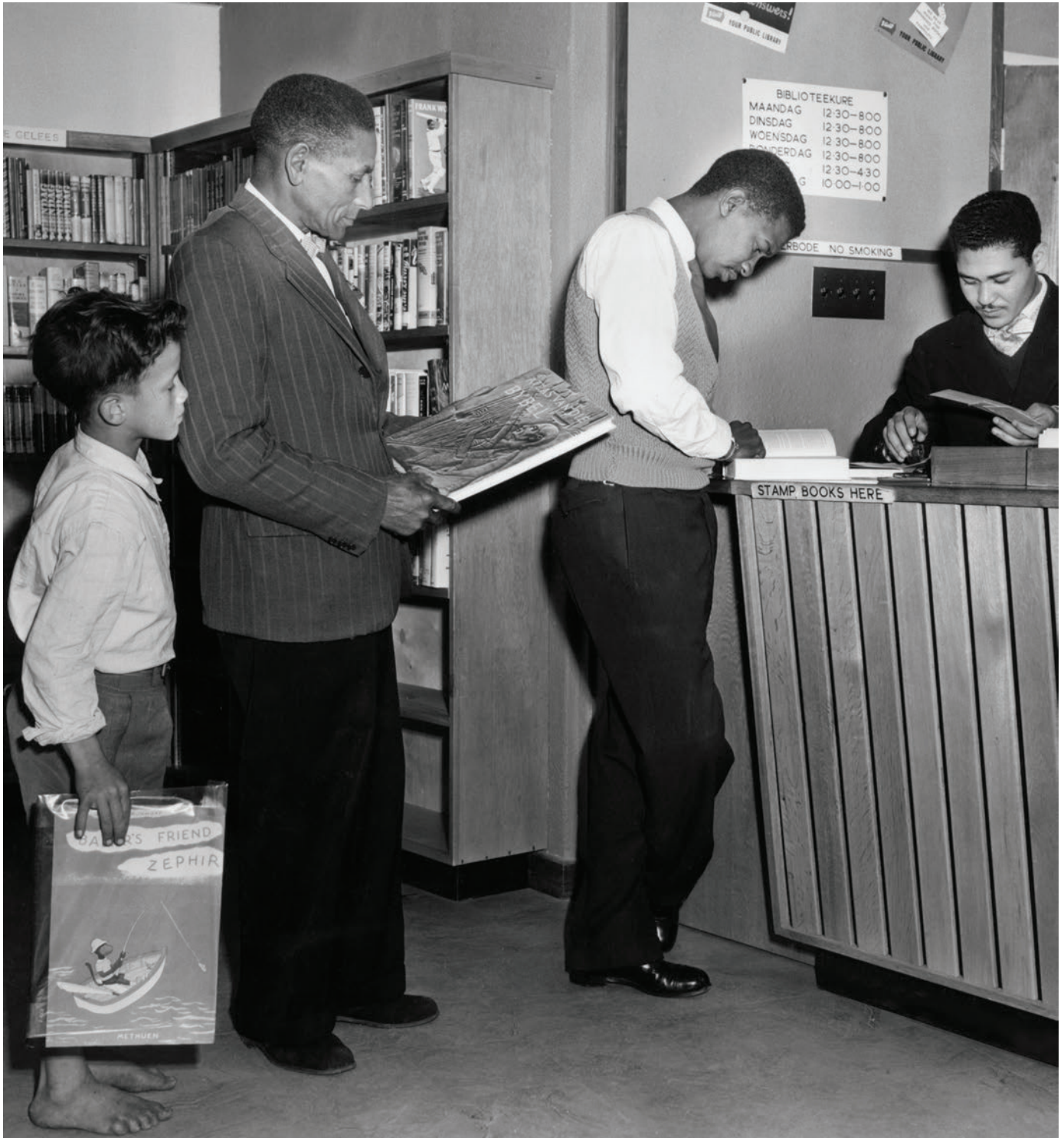
Including mine.

Robert Moulton is a librarian at Wynberg Library

Morrissey, *The Queen is dead* tour, 1986
Nalinee Darmrong



parting shot



The new Tiervlei Public Library erected by the Municipality of Parow, 1959

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