

# Cape Librarian

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Kaapse Bibliotekaris



Western Cape  
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Cultural Affairs and Sport



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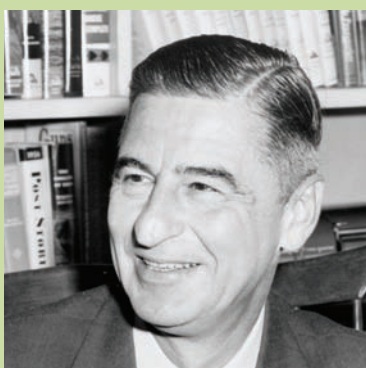
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### ON THE COVER: 60 YEARS AGO

The *Cat in the Hat*, written and illustrated by Theodor Geisel under the pen name Dr Seuss, was first published in March 1957. The book met with immediate critical and commercial acclaim. Three years after its debut, the book had already sold over a million copies, and in 2001 *Publishers Weekly* listed the book at number nine on its list of bestselling children’s books of all time.

Source: [en.wikipedia.org](http://en.wikipedia.org) | Photo: Al Ravenna/*New York World-Telegram/The Sun*



**Editor | Redakteur**

Grizell Azar-Luxton Tel: (021) 483-2446

**Sub-editor | Subredakteur**

Helga Fraser Tel: (021) 483-2044

**Graphic design, cover design and photography |**

**Grafiese ontwerp, omslagontwerp en fotografie**

Wynand Coetzee Tel: (021) 483-2283

**Contributor | Medewerker**

Dr Francois Verster

**Administration and advertising**

**Administrasie en advertensies**

Szerena Knapp Tel: (021) 483-2483

Fax/Faks: (021) 419-7541

**Website | Webtuiste**

[http://www.westerncape.gov.za/your\\_gov/106](http://www.westerncape.gov.za/your_gov/106)

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**Email | E-pos**

capelib@westerncape.gov.za

Grizell.Azar-Luxton@westerncape.gov.za

grizell@iafrica.com

**Address | Adres**

PO Box 2108, Cape Town, 8000

Posbus 2108, Kaapstad, 8000



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**Editorial policy**

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

**Redaksionele beleid**

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

Do Afrikaans books have a future? A former journalist and one of our contributors, Marlene Malan explores this issue in her article, *Die Afrikaanse boek se toekoms lyk rooskleurig* (page 12) and the conclusion is a rather inspiring one.

Still on the topic of books, we bring you coverage of a new book festival held in the quaint village of Pniël. The festival is in a way an ode to Adam Small and interesting and well-known literary figures gathered here for discussions on books and more books (page 20). This, as well as coverage of the very popular Woordfees held in Stellenbosch every year (page 22), are the topics of articles by Francois Verster – a self-confessed book addict who simply cannot resist book festivals of any nature. Of course our readers benefit from this as they vicariously also ‘visit’ the proceedings.

In our new and now regular column in which we ask South African authors a little bit about themselves we feature the multiple literary award winner, Dan Sleigh (page 26) as well as the popular author of the *Tannie Maria mystery* series, Sally Andrew, who literally and figuratively has ‘the last word’ on page 56.

An important article for librarians who want to learn more about the library, literature and information science (LLIS) world is part two in the series of *New books for librarians* in which assistant director Johanna de Beer lists the latest books that have been accessed for the Service in this category – a must for those who want to know more. (Part one appears on page 26 in the **CL**, January February 2017).

Ethics in the library: although it is a topic that we touch on from time to time, this time around we publish formal guidelines written by assistant director Ronél Mouton, in collaboration with people in the LLIS field (page 53). This is a useful and important guide that should always be available to the staff of libraries.

One never really knows what readers think of any publication unless there is some kind of tangible reaction. This could be in the form of letters, phone calls and/or personal meetings. To ensure that we are still on the right track with the content of the **Cape Librarian** we therefore decided to do a formal survey of our readers and we share the outcome thereof with you on page 46. From the results of the survey it appears that the magazine is very well received but that there is a definite need for more articles highlighting practical issues. So, we appeal to our readers, many of whom are creative and practical librarians, to come forward and contribute, and thereby inspire and assist other librarians.

# Die 'ander' storieboek: 'n huldeblyk aan 'n outeur van formaat

deur Stefan Wehmeyer

Vandag is haar laaste dag. Ek het vroegoggend drie Lindt tjoklits by Clicks gaan koop, paaseiers waarvan die goedkoopste ene gratis was.

In 'n week waar die land 'n bekwame minister van finansies verloor, trek sy vir oulaas haar deur toe en klim in haar groot kar met die sewe vensters. Dis die laaste hoofstuk in 'n storieboek. Tot op die laaste bring sy vir haar base nog 'n BAS finansiële verslag om te wys dat die Biblioteekdiens se begroting vir die afgelope finansiële jaar geklop het.

Daar is baie mense wat agter die sogenaamde skerms werk om te verseker dat biblioteke doen wat hulle moet doen.

Sonder hierdie administratiewe ruggraat sal:

- biblioteke sonder missies en visies wees
- boeke se bladsye leeg wees
- naslaanwerke sonder feite wees!

So 'n mens was Elna Cecil!

Om een of ander rede — hoekom weet ek nie — word die gedetailleerde jaarlikse begroting van die Wes-Kaap en al sy departemente, afgebreek volgens maande, 'n 'storybook' genoem. Die jaarlikse storieboek is dan 'n riglyn van hoeveel geld elke maand op begrotingsitems gespandeer kan word.

Elna was die hoofskrywer van die Biblioteekdiens se *soapie*.

Elna Cecil Produksies was vervaardiger en regisseur van dié jaarlikse opus. Sy was hoofouteur van Personeel Uitgawes, Goedere en Dienste, Kapitaal en Oordragte. Ons ander was maar net hulpskrywers. Ons moes elke jaar, so teen Augustus/September ons storieboeke vir haar stuur. Dan het sy die sub-temas behendig saamgeflans en die hoofstorie herskryf sodat die toegekende begroting klop. Deur die jaar het sy dan na aanleiding van 'n kontantvloei die storieboek opgedateer en weer nuwe skattings gemaak om sin te maak van die res van die jaar se storielyn. Joernale is getrek en viremente is gemaak. Sy het presies geweet waar om die karakters in haar storie te skuif. 'She plotted well and her annual story was always a story with a happy ending.'

Met twee woorde het sy altyd haar foon geantwoord 'Library Service'. Altyd geklink soos iemand wat *in charge* was en so was dit ook, sy was *in charge*. Sy het 'n groot kantoor gehad. Met 'n groot lessenaar, 'n grootskerm computer, soos enige trotse ouma foto'tjies van haar kleinkinders, Biblioteekdiensplakkate, 'n 'reminder' vir haarself 'MOVE TO CAPITAL NOT OUT OF CAPITAL' en 'n radio'tjie wat konstant KFM-radio se wilde musiek uitblêr.

Sy was 'n meester van Excel en het akkuraat statistiek gehou



van alle uitgawes met 'folders' vir alles onder die sonnestelsel. Sy was 'n meester van LOGIS en BAS. En sy moes altyd vir my help om die BAS-verslag te lees. Sommer 'n halfuur na haar vertrek wou ek haar nog vra om my te help, maar sy was al klaar weg met haar kar vol tjoklits.

Syfers en logiese denke was die lewenskoste wat haar daaglikse storielyn gevoed het. Dae het weke, kwartale en finansiële jare geword. Jare het dekades geword. Sy het geweet hoe om bestellings te doen volgens die korrekte resep en haar betalings was altyd betyds. Sy was veral gesteld daarop dat alle karakters in haar storie in hulle spoor trap. Boeta, as jou reis- en verblyfeis nie betyds was nie, het sy jou dadelik laat weet.

So vernuftig was sy, dat sy sommer ook Argiefdienste en ECM se stories help skryf het.

Vir hoe lank Elna in beheer van die begroting was kan ek nie meer onthou nie, maar dit was lank voor 1998 toe ek assistentdirekteur geword het van Ondersteuningsdienste. Een van my take was destyds om in beheer te wees van die finansiële afdeling, maar direk na my aanstelling het sy dit baie duidelik gemaak dat sy haar eie baas was en net aan adjunkdirekteure en direkteure rapporteer. Ek het gedink dis

goed so, mense wat hulle storie ken, moet uitgelos word.

Die biblioteekdiens se gange is lank en om by Elna te kom was nie vinnig nie. Vir iemand wat net die beste besoekerstoel kon bekostig was haar besoekerstoel nie gebruikersvriendelik nie. Seker om te keer dat party mense nie te lank sit nie.

Elna was een van daai flink-uit-die-vere mense en voor ses elke oggend was sy al in haar groot kantoor. Sy was 'n méns-mens, en was altyd gereed om simpatiek te luister na almal se stories. En jy het geweet die storie bly net daar.

Van eens op 'n tyd lank lank gelede tot 'and they lived happily ever after' was Elna se beroepsloopbaan nou vir jou 'n storie, 'n goeie storie en 'n storie wat mens nog lank kan oorvertel.

Fluit-fluit haar storie is uit

Ek sien wasem teen my ruit

Haar Storie oorleef Vader Tyd

Dis 'n feit!

---

*Stefan Wehmeyer is die adjunkdirekteur van streke van die Wes-Kaapse Biblioteekdiens*



## PEOPLE

**German intern shares her impressions**

*We asked Christina Kelnhofer, the third public management student from Ludwigsburg in Germany for her impressions on the Library Service and why she chose to come to Cape Town.*

**What made you decide to do your practical in Cape Town and at the Library Service?**

I love travelling and I've always been interested in other cultures and languages. My university offers the opportunity to complete one of our internships abroad and after applying I got acceptance letters from Christchurch, Vancouver and the Western Cape Government. Ever since I was young, I always dreamed of visiting Cape Town. Everyone I know who went to Cape Town fell in love with the city. Of course I also informed myself on the Western Cape Government's website about the Library Service. I believe that their work, helping to provide an excellent library service with free access for the public, is very important and one which I wanted to learn about. All these reasons made it easy for me to pick Cape Town.

**Tell us about the practical internships that you have to do as part of your studies towards your BA Public Management degree**

The University of Applied Sciences at Ludwigsburg requires that every student has to fulfil four task areas in four different public institutions within 14 months – even abroad. My internship in Cape Town is the third of the four. The others were all in German administrative organisations: two city municipalities and one rural district office. During my last internship I will write my bachelor thesis before I will go back to university in September and hopefully graduate in February 2018.

**What is your personal interest in public management?**

My university specialises in the education and training of management staff in the public sector. Therefore they educate

us as generalists that are able to work in every area of public administration. This makes it flexible for me to choose the area I want to be in in the future. I really like the fact that I do not have to make a choice at the beginning of my studies. Also, I like working for the people of my country and know that I will contribute to a working society.

**What similarities and differences have you found between the German and South African public administration systems?**

The German administration system is mainly decentralised. This means that more responsibility is given to the rural district offices and city municipalities. In comparison, the South African system is more centralised. A similarity to Germany is that there are a lot of forms to fill in to get a permit, for example, an official trip. This has disproved my prejudice that red tape is only a German thing.

**What is the process of getting a place at a German university and what is the fee structure like?**

In Germany you can study at universities, universities of applied sciences and colleges of art, film and music. Universities are also divided into private and publicly funded institutions. As of October 2014 no tuition fees are charged for undergraduate students in public universities in Germany. Most universities are financed by the state and government so just a small amount of their running costs is derived from tuition fees. The private universities are financed from tuition fees and are therefore much higher. To qualify for university admission you need to have passed the Abitur (German university entrance qualification) or an advanced technical college entrance qualification, which will only allow you to access universities of applied sciences and colleges. However, having one of the certificates does not guarantee a place at your chosen university. Once all students have applied for the upcoming university year, the university will make a ranking list regarding the best grades of all the certificates. Then they adjust the ranking list with the places they offer (for example, 300) and only the first 300 will then be admitted. Some universities also have acceptance tests.

**What are your impressions of providing a public library service in South Africa after time spent at the Western Cape Library Service?**

The Western Cape Library Service is very well organised. Everyone knows their duty and works hard to provide an excellent service. The staff were very friendly and helped me when I had queries. I also appreciated reading the *Cape Librarian* magazine as it gives a good insight of the Library Service's work. All the libraries I have seen were modern with friendly staff. I especially enjoyed visiting the Kuyasa Public Library. I want to thank my tutor Helga Fraser and the staff of the Library Service for the great experiences I had during my internship. Thanks to all of you for making my stay in Cape Town an unforgettable time!

'It was a privilege mentoring Christina and her assistance with many tasks in our section is highly appreciated.'

Helga Fraser, Librarian, Research



Helga Fraser (mentor) and Christina Kelnhofer

## Dwarskersbos Biblioteek word onafhanklik

Die splinternuwe onafhanklike Dwarskersbos Biblioteek het op 18 Oktober 2016 amptelik sy deure vir die publiek oopgemaak. Lede van die biblioteek sowel as leerlinge van die plaaslike skool en die Slimkoppies Private Primêre Skool in Dwarskersbos is genooi na die formele opening, waar leerlinge gaste met liedjies en gedigte vermaak het.

Ronel Kritzinger, bibliotekaris by Velddrif, was die koördineerder, beplanner, en seremoniemeester vir die geleentheid en personeel van beide Velddrif en Noordhoek Biblioteek het haar bygestaan met die voorbereidings. Dit was duidelik dat biblioteke en die belangrikheid van lees ná aan burgemeester Evert Manual se hart lê toe hy die Wes-Kaapse Biblioteekdiens bedank het vir hul ondersteuning met die projek. Raadslede Audrey Small en Sandra Crafford het ook die geleentheid bygewoon.

Dwarskersbos het as 'n satellietbiblioteek van Velddrif Biblioteek begin toe die plaaslike skool op Dwarskersbos 'n klaskamer vir die doel beskikbaar gestel het. Die skool moes later sy deure sluit, maar die diens van die biblioteek het aangegaan.

In daardie dae was die biblioteek slegs op Dinsdae tussen 10h00 en 13h00 oop. Vroeër het Dwarskersbos se statistiek ook deel gevorm van Velddrif s'n met die gevolg dat niemand dit kan naslaan nie.

Toe die biblioteek in 2013 op die punt gestaan het om aan die gerekenariseerde SLIMS-stelsel gekoppel te word, het die streekbibliotekaris van Saldanhastreek, Anél de Villiers, voorgestel dat Dwarskersbos aansoek moet doen om 'n



selfstandige biblioteek te word. In 2014 het Dwarskersbos sy eie kode ontvang. Daarmee saam is 'n groter voorraad biblioteekmateriaal van die Biblioteekdiens ontvang en skielik het die spasie te min geraak. Bowenal was die gebou waarin die biblioteek gehuisves was, nie Bergrivier Munisipaliteit se eiendom nie.

Die Munisipaliteit se strandoord by Dwarskersbos het toe 'n deel van hul stoorarea aan ons afgestaan. Die Wes-Kaapse Biblioteekdiens het R250,000 aan die biblioteek toegestaan om die nodige veranderinge aan te bring. Bouwerk is in Junie 2016 voltooi en in Julie 2016 is die meubelment ingerig.

Gerna Croeser, bibliotekbestuurder,  
Bergrivier Munisipaliteit

## Na'libali 2017 @ Melton Rose Library



Na'libali World Read Aloud day was recently celebrated at Melton Rose Library. Grade R's from Helderkrui Primary School were invited. The team responsible for the storytelling was children's librarian Susan Froehlich and assistant librarian, Melanie Van Sitters (above).

## Prince Alfred's Hamlet vier Valentynsdag

Prince Alfred's Hamlet Biblioteek se tema vir Februarie 2017 was *Maand van liefde*. Die doel van die uitstallings was om biblioteekgebruikers bewus te maak van Valentynsdag en om hulle aan te moedig om hul geliefdes te bederf, nie net op 14 Februarie nie, maar die hele maand.



Personeel het van hierdie geleentheid gebruik gemaak om rooi en wit klere aan te trek. (Lnr): Joan Stuurman, bibliotekbestuurder; Erin Nasson, bibliotekaris; Thelma Ambraal, assistentbibliotekaris en Phumeza Vundisa, algemene werker

## MILESTONES

### Mitchell's Plain Library turns 20

Mitchell's Plain Library celebrated its 20th anniversary on 20 February 2017. To commemorate this auspicious occasion the library staff organised a celebratory event to which community members, long-standing library patrons and key library, literature and information science (LLIS) staff members were invited. The ward counsellor, Solomon Philander, and sub-council manager, Alesia Bosman, also attended the event.

When Mitchell's Plain Library was opened in 1997 it was dedicated to the victims of the notorious serial killer dubbed the 'Station Strangler'. Since then the library has contributed substantially to sustainable community development by rendering a comprehensive library and information service to the people of Mitchell's Plain. This has contributed to uplifting the community and creating brighter futures in contrast to the bleak period before the library was opened.

Athol Williams, author of several children's books and award-winning poetry bundles, graced us with his presence and spoke to the attendees about the value of libraries and the manner in which they uplift communities. Mr. Williams is a native of Mitchell's Plain, currently living in Oxford, England. He holds five Masters degrees from five of the most distinguished universities in the world, amongst which, Oxford and Massachusetts Institute of Technology (MIT). He is a true testament to the value libraries bring to communities.

The event was organised to acknowledge the contributions community members have made to the success of the library over the past 20 years. We also took the time to thank the Friends of Mitchell's Plain Library for their support since its inception. Our gratitude was conveyed to the community members in attendance and judging from the responses we



Left: Two long-time patrons — Mrs Dougherty (standing) and Mrs Wyngaard (seated and eldest patron). Right: Vanessa Doe, retired staff member (standing) and Anelisa Qina (librarian, seated)

received, it was welcomed and appreciated.

It was very rewarding to hear from library patrons, young and old, about their experiences in the library and with its staff over the past 20 years. It makes one realise that the library is a crucial part of the day-to-day lives of many people. As such, it is the duty of the library staff to ensure that the library improves in all areas to make the next 20 years even more impactful and beneficial to the community.

I look forward to the future of Mitchell's Plain Library; I am certain that the love the staff has for the community will be reciprocated and thus be a catalyst for greater success in the future! Here's to the next 20 years ... Happy Birthday Mitchell's Plain Library!

Charl September, librarian-in-charge, Mitchell's Plain Library

### Mamre Library's 20th

Mamre Library was officially opened on 23 October 1996. One of the people who championed for the opening of a library in Mamre in those days was councillor Una Pick who is currently the ambassador for Afrikaans in the Western Cape.

The birthday celebrations took place on 21 October 2016. Guests included previous senior librarians, City of Cape Town's Library and Information Service's manager for District 1, Carmen Holtzman, Western Cape Library Service's assistant director for the Metropole control area, Leonard Fortuin, the first patrons, ward councillors and current and former volunteers and staff. It was a time of reflection with the speakers regaling attendees of how the library came into being and highlighting achievements over the past 20 years. The library has grown from strength to strength and has been a beacon of hope for the community since its inception.

The community of Mamre is very friendly and all previous senior librarians (all from outside of Mamre) including myself can attest to this. Once here, the community embraces you with open arms and you immediately feel at home, and become part of the community. The staff at the library (four assistant



(Ltr): Nizam Bray (senior librarian), Jerome Fisher, Paulina Adams and Rosaline Coert (assistant librarians) and Elizabeth Mitchell (library aid). Not on the photo is Linde Davids (assistant librarian)

librarians) has worked at the library since it opened its doors and know their library and their patrons very well. They can always be counted on to go the extra mile to make their patrons happy!

Nizam Bray, Senior Librarian, Mamre Library



## BOOKS AND AUTHORS

### Herbalist Roberts was an inspiration



Margaret Roberts, doyenne herbal specialist, recently passed away — a great loss to her many fans. The 79-year-old herbal guru was known for her knowledge of all things herbal. She delivered lectures on herbs and was also a qualified physiotherapist. Roberts owned the Margaret Roberts Herbal Centre in Magaliesburg, where she spread the ideology of natural living. The centre boasts herb gardens, a nursery, apothecary, potage garden, chapel, lecture hall and even a fairy gallery. She was in the middle of writing three new books with her daughter and had a number of new projects on the go at their farm when she died. With over 50 years in natural healing and over 40 titles to her name, she was an inspiration to many.

We publish a post from Facebook by her daughter, Sandy Roberts: 'Our amazing mom, my best friend Margaret Roberts passed away this morning after a short time in hospital. It has been an honour and a privilege to be your daughter, mom, and to work alongside you, creating our dream at the Herbal Centre. I miss you more than words can say and will do my best to continue our work so that your legacy can live on.'

Sandy, who has been in business with her for 30 years, will continue their work at the Herbal Centre in De Wildt, so that Margaret's legacy continues for generations to come.' (*Sunday Argus*)

### Miriam Tlali passes away



Miriam Tlali was the first black woman in South Africa to publish a novel, *Muriel*, at Metropolitan, in 1975. Years after, she published a novel that was translated into several languages, including Japanese, Polish, German and Dutch.

In 1984 she wrote a collection of short stories, interviews and non-fiction titled *Mihloti*, (meaning tears). In 1989, *Footprints in the Quag*, (initially titled *Soweto stories*) was published by Pandora Press.

Tlali was among the distinguished local authors who attended and spoke at the launch of the isiZulu Literary Museum at the Centre for African Literary Studies, UKZN in August 2012. Hers was a memorable address on a great occasion. Storyteller and author Gcina Mhlope saw the museum as 'the brightest feather in our cap ... not just for KZN, but for the whole country'.

Our heartfelt sympathies go to the family, but I would also like to share a sense of celebration of a great life, a talented and determined women who won against great odds.

Christine Stilwell, Emeritus Professor and Fellow School of Social Sciences, University of KwaZulu-Natal, Pietermaritzburg Campus, and Elenor Tsakane Shiburi, assistant director, Johannesburg Library

## MISCELLANY

### Library book returned after 100 years

Webb Johnson of Fairfield returned a San Francisco library book, 100 years late. There was no fine.

'Whew,' Johnson said.

The book, a collection of short stories published in 1909, had been checked out by his great-grandmother Phoebe Webb in 1917 from the old Fillmore branch which, like his great-grandmother, is no longer around.

Head city librarian Luis Herrera welcomed the book back and said the library was very glad to get it, finally. At the 2017 rate of 10 cents a day, the overdue fine would have come to \$3,650

(R48,700). Fortunately for Johnson, fines on overdue books are now capped at \$5. And under the library's current amnesty programme for overdue books, there's no fine at all.

The amnesty programme has gotten 2,000 overdue books back onto library shelves since it began on 3 January this year. About 1,400 delinquent borrowers have had their library privileges restored.

An additional 54,000 patrons with accumulated fines of \$10 or more are still walking around with suspended library cards. Under the amnesty programme they had until 14 February to turn in their books with no penalty.

(<http://www.sfgate.com/bayarea/article/SF-library-book-returned-100-years-overdue-10856817.php>, Steve Rubenstein)

# Some of the most beautiful sentences in literature

BuzzFeed asked their community to share their favourite lines from literature.

- At any rate, that is happiness; to be dissolved into something complete and great.  
— Willa Cather, *My Antonia*
  - I sing myself and celebrate myself.  
— Walt Whitman, *Leaves of grass*
  - Isn't it pretty to think so?  
— Ernest Hemingway, *The sun also rises*
  - He stepped down, trying not to look at her, as if she were the sun, yet he saw her, like the sun, without even looking.  
— Leo Tolstoy, *Anna Karenina*
  - Whatever our souls are made of, his and mine are the same.  
— Emily Brontë, *Wuthering Heights*
  - There are darkneses in life and there are lights, and you are one of the lights, the light of all lights.  
— Bram Stoker, *Dracula*
  - And the rest is rust and stardust.  
— Vladimir Nabokov, *Lolita*
  - You don't have to live forever, you just have to live.  
— Natalie Babbitt, *Tuck everlasting*
  - There is a sense in which we are all each other's consequences.  
— Wallace Stegner, *All the little live things*
  - Let the wild rumpus start!  
— Maurice Sendak, *Where the wild things are*
  - He was unheeded, happy, and near to the wild heart of life.  
— James Joyce, *A portrait of the artist as a young man*
  - I could hear the human noise we sat there making, not one of us moving, not even when the room went dark.  
— Raymond Carver, *What we talk about when we talk about love*
  - I would always rather be happy than dignified.  
— Charlotte Brontë, *Jane Eyre*
  - I have spread my dreams under your feet; / Tread softly because you tread on my dreams.  
— WB Yeats, *Aedh wishes for the cloths of heaven*
  - Only connect.  
— EM Forster, *Howard's End*
  - It frightened him to think what must have gone to the making of her eyes.  
— Edith Wharton, *The age of innocence*
  - I wondered if that was how forgiveness budded; not with the fanfare of epiphany, but with pain gathering its things, packing up, and slipping away unannounced in the middle of the night.  
— Khaled Hosseini, *The kite runner*
  - It does not do well to dwell on dreams and forget to live, remember that.  
— JK Rowling, *Harry Potter and the Sorcerer's Stone*
  - Stay gold, ponyboy.  
— SE Hinton, *The outsiders*
- Tomorrow is always fresh,  
with no mistakes in it yet.  
— LM Montgomery, *Anne of Green Gables*
- Beauty is truth, truth beauty.  
— John Keats, *Ode on a Grecian urn*
  - And in that moment, I swear we were infinite.  
— Stephen Chbosky, *The perks of being a wallflower*
  - For poems are like rainbows; they escape you quickly.  
— Langston Hughes, *The big sea*
  - So we beat on, boats against the current, borne back ceaselessly into the past.  
— F Scott Fitzgerald, *The great Gatsby*
  - Journeys end in lovers meeting.  
— William Shakespeare, *Twelfth night*
  - One must be careful of books, and what is inside them, for words have the power to change us.  
— Cassandra Clare, *The infernal devices*

BuzzFeed is an Internet media company based in New York City

## Mother Language Day celebrated with multilingual booklet

On 21 February 2017 Minister Anroux Marais of the Western Cape Department of Cultural Affairs and Sport (DCAS) received multilingual booklets on job hunting published by Die Stigting vir Leerling deur Afrikaans (SBA). This event coincided with International Mother Language Day.

Dr Niel le Roux, CEO of the SBA and a member of the Western Cape Language Committee, together with Marlene le Roux, CEO of Artscape, officially handed over the multilingual booklets to Minister Marais. This pocket guide empowers job seekers and is available in the three official languages of the Western Cape: English, Afrikaans and isiXhosa. It is a comprehensive guide which covers important topics such as drafting the perfect curriculum vitae and covering letter as well as surviving your first week at your new job.

As DCAS is the custodian of multilingualism and knowledge centres in the province, the department will assist with distributing the guides to libraries, archives and museums.

During her address Minister Marais said, 'Often, too many people underestimate the importance of affording the space for self-improvement in one's mother tongue and today we celebrate its significance by accepting these multilingual booklets. This handover indeed shows in real terms that together we are committed to empowering all those who are looking for employment as it is available in all three official languages.'

Language is an important part of our identity. DCAS promotes



The handover of the *Start the Job Hunt* booklet. (Ltr): Dr Niel le Roux, Minister Anroux Marais, Marlene le Roux and Xolisa Tshongolo

multilingualism by supporting language development and equal status for the three official languages of the Western Cape – BETTER TOGETHER.

Xolisa Tshongolo, Language Services, DCAS

## Oral History Initiative in Hangberg

Located on the mountain slopes between Sentinel Peak and the Hout Bay harbour lies Hangberg, known for its rich fishing history. It is against this backdrop that the Western Cape Department of Cultural Affairs and Sport (DCAS), in partnership with the City of Cape Town Municipality, rolled out the Oral History Initiative to the Hangberg area. The project aims to capture and preserve the personal histories of communities in the Western Cape.

The roll out, launched by Minister Anroux Marais, took place at the Hangberg Civic Centre on 1 March 2017. The day unfolded with a celebration of sharing stories, song and dance. The Sunshine Entertainers Minstrel Group captivated the audience with their vibrant renditions of *Welkom to Hangberg* (adapted from *Welcome to Cape Town*) and *Daar kom die Alibama*.

Lifelong activist, Professor Denis Goldberg, reflected on his own personal history while local fisherman Neville Adonis enlightened the audience about growing up in Hangberg in the 1950s and how the fishing industry shaped his life and the lives of so many others in Hangberg.

In her keynote address Minister Marais encouraged the audience to keep oral history alive. 'I look forward to hearing your stories and eventually reading about your collective community stories in our museums in time to come,' she said.

DCAS is committed to preserving the personal histories and experiences of our local communities for future generations. Let us continue to celebrate our stories.

Ethney Waters, Librarian, Publication and Promotions

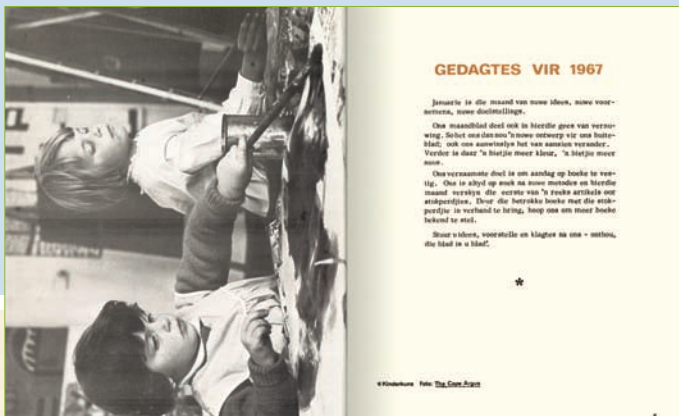


Minister Anroux Marais hands over DVDs to staff of Hangberg Library and Houtbay Museum



## Cape Librarian's 60th

As part of our celebrating the Cape Librarian's 60th year of existence, we publish the first editorial that appeared in the Cape Librarian of each decade (see page 8 of the January/February 2017 issue, written by the then director, Mr Theo Friis, in September 1957). It appears that in the following decade starting January 1967, the editorial of the first edition was replaced by an introduction headed *Gedagtes vir 1967*.



### Gedagtes vir 1967

Januarie is die maand van nuwe idees, nuwe voornemens, nuwe doelstellings.

Ons maandblad deel ook in hierdie gees van vernuwing. So het ons dan nou 'n nuwe ontwerp vir ons buiteblad; ook ons aanwingslys het van aansien verander.

Verder is daar 'n bietjie meer kleur, 'n bietjie meer nuus.

Ons vernaamste doel is om aandag op boeke te vestig. Ons is altyd op soek na nuwe metodes en hierdie maand

verskyn die eerste van 'n reeks artikels oor stokperdjies. Deur die betrokke boeke met die stokperdjie in verband te bring, hoop ons om meer boeke bekend te stel.

Stuur u idees, voorstelle en klagtes na ons — onthou, dié blad is u blad.

## LITERÊRE TOEKENNINGS

### Breyten Breytenbach vereer

Die skrywer, digter en kunstenaar Breyten Breytenbach is aangewys as wenner van die Zbigniew Herbert-Internasionale Literêre-prys vir 2017.

Breytenbach, wat ook lank 'n politieke gevangene gedurende die apartheidsjare was, het deur sy skryfwerk verzet getoon teen die regering van die dag.

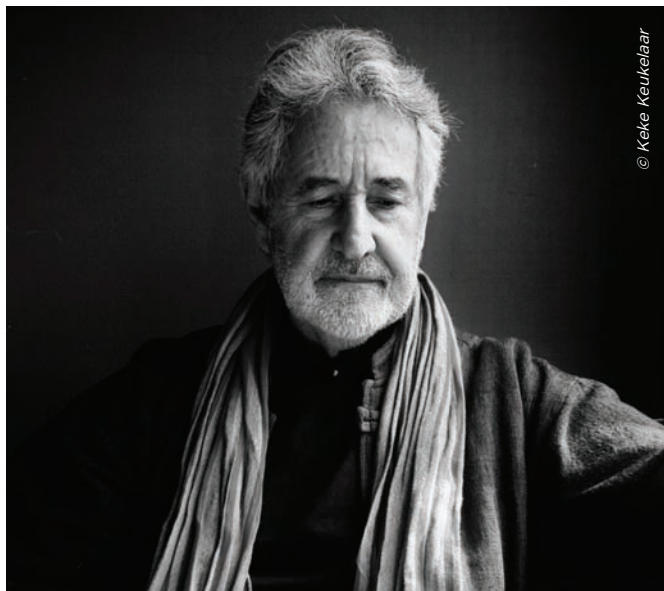
Die Zbigniew Herbert-prys is veral op die gebied van poësie 'n internasionale literêre verering wat sedert 2013 jaarliks toegeken word vir uitstaande werk en intellektuele prestasies gekoppel aan die Poolse skrywer, digter en moralis Zbigniew Herbert.

Volgens die beoordelaars, 'n paneel wat bestaan het uit internasionale digters, skrywers en essayiste, herroep Breytenbach se oeuvre Herbert se woorde: 'Let the anger of the powerless be like the sea / whenever you hear the voice of the humiliated and beaten.'

'Dis 'n besondere voorreg om 'n prys te kry wat die naam dra van so 'n groot Europese gees en intellek — digters se "digtershart" (so sou die meeste digters Zbigniew Herbert as denker en kreatiewe mens koester) — en soveel te meer so omdat dit toegeken is deur 'n jurie van heel uitsonderlike woordmense,' het Breytenbach gesê.

'As brak uit die buiteveld sal ek maar tjoepstil bly in sulke luisterryke geselskap. "Groot honde" het lang skaduwees oor daardie werf gegooi. Ek verwys nou na vorige prysweners soos, onder andere, William Merwin, Charles Simic en Lars Gustafsson. So ek sal maar wye draaie draf en hoop hulle kom nie agter hulle het per ongeluk die verkeerde ou nader genooi nie. Ek is dankbaar en bly namens almal wat in Afrikaans skrywe.'

Breytenbach het verder verwys na een van die jurielede, Joeri



© Keke Keukebaer

Andriy Koshchynskyi van die Oekraïne, wat met die bekendmaking van die prys daarop gewys het dat Afrikaans tans met uitwissing bedreig word, en dit as insiggewend beskryf.

'Ek sou kon byvoeg dat hierdie totaal sinnelose taalmoord gerasionaliseer word deur die heldhaftige Afrikaansveragterende Stalinistiese pragmatiste aan bewind by die Joenewersitie van Kakiëbosch.'

Hy ontvang die prys op 25 Mei tydens 'n seremonie in Warskou, Pole. (*Die Burger*)

As part of commemorating the last 60 years of the **Cape Librarian**, and in line with us sharing highlights of the editorials of each decade, we also add some interesting snippets published in the magazines, thus adding to our series of 40 years ago ...

### 40 years ago ... | 40 jaar gelede ...

#### 1977 Zeitgeist

- The Tenerife airport disaster, on 27 March 1977, remains the accident with the highest number of airline passenger fatalities. 583 people died when a KLM Boeing 747 attempted to take off without clearance, and collided with a taxiing Pan Am 747.
- The last natural smallpox outbreak case is discovered in Merca district, Somalia. The WHO and the CDC consider this date the anniversary of the eradication of smallpox, the most spectacular success of vaccination and, by extension, of modern science.
- The film **Star Wars** was released and became the third highest-grossing film adjusted for inflation as of 2014.
- The last person in France was executed by guillotine.
- The legendary Orient Express made its last journey from France to Istanbul.
- Steve Biko, South African struggle icon, was murdered by the South African police whilst in detention.
- The UN Security Council took a unanimous vote to put a complete arms embargo against the South African apartheid regime in place.
- On 19 October 1977, Jimmy Kruger, South African minister for Justice, banned 17 Black Consciousness organisations and also the newspaper *The World*. This day was in later years remembered as Black Wednesday.

#### Back to the CL

- Die **Kaapse Bibliotekaris** bring hulde aan Totius ten tye van die herdenking van sy geboorte in 1877.
- The Library Service was very busy with the funding of new libraries in the so-called coloured areas. In the Southern Cape alone, five new libraries were in various stages of completion in the following towns: Oudtshoorn, Knysna, George, Pacaltsdorp and Heidelberg.
- The Staff Information Library, a special library for medical and engineering professionals of the Cape Province, opens in Wale Street (*unbeknown to the author that four years later, somebody with a beard and clogs as footwear would start his career there, but hang on! He first had to write matric and study Library Science...*).
- MB Gertz quoted some interesting stats: 'Our official function is to assist local authorities in the provision of public library services. To this end the taxpayer annually makes currently available upward of R1.75 million in direct funds while the local authorities expend a further R1.75 million on their part of the bargain, namely buildings and salaries; of this R3.5 million a total of R0.75 million is spent on the books which is the object of this exercise: This equated to 21%.

- Die direkteur kondig aan dat die belangrikste projek in 1977/78 die daarstelling van nuwe biblioteke genaamd Bridgton (Oudtshoorn), D'Almeida (Mosselbaai), Pacaltsdorp, Conville (George), Hornlee (Knysna) en Duivenhoks (Heidelberg) was. Hy noem ook dat die Suid-Kaap op die punt gestaan het van 'n 'leesontploffing'.

### 60 years ago ... | 60 jaar gelede ...

- Books in paperback format are introduced into our libraries and in an article entitled, *The age of the paperback* the author Major H Williams-Green suggested the paperback phenomenon and its resultant spread of learning may be compared with the Renaissance.
- The Cape Town region was featured in a comprehensive article. An interesting aspect was the service to the navy, with six floating depots on board a variety of military vessels. Books were even sent to England where the ships were being built.
- Excerpt from **Eighteenth century American book on etiquette**: 'The perfect hostess will see to it that the works of male and female authors be properly separated on the bookshelf. Their proximity, unless they happen to be married, should not be tolerated.'
- Die gedig *Korreltjie sand* van Ingrid Jonker word in handgeskrewe formaat in die Julie 1964 uitgawe van die **KB** herdruk. Heel profeties van die **KB** om juis dié gedig te publiseer — 'n jaar later is sy dood. Die **KB** berig ook dat haar gedig, *Die kind*, wêreldwye erkenning ontvang het (*30 jaar later in 1994 was dit deel van Nelson Mandela se openingsrede van die eerste demokratiese parlement*).
- **News snippet**: What has happened to the dowdy, grey-bunned, bespectacled librarian — where is she? Certainly not at the Miss Library World beauty contest held in London as part of National Library Week. The contest was organised to contribute towards the promotion of a better image of librarianship. (*Nou ja toe! Ek wonder wat het van die wenner Barbara Barker geword? En was sy die eerste en laaste 'Miss Library'?*)
- An article appeared on the South African Library for the Blind. Interesting for me was the fact that they had been distributing 'talking books', that is, books recorded on disc, since 1936. In 1961 this was changed to 'tape recorded books on cassettes'. These talking books weighed five pounds. In 1968 they were waiting for the release of a new cassette that weighed 10½ oz.
- 1969 was die laaste jaar van voete en duime en onse en ponde. Die Buro van Standaarde maak die volgende bekend: 'Die voorgestelde metrieke mate vir kombuisgebruik is so gekies dat huisvroue hulle ou resepteboeke nie oorboord hoef te gooi nie ... die huisvroumetriseringskomitee het 'n maatkoppie van 250ml, 'n teelepel van 5ml en 'n eetelepel van 12 en 'n half ml voorgestel' (*dankie hiervoor, maar ek bak nog altyd oumagrootjie Lenie se melktert met drie opgehoopte lepels meel en een opgehoopte lepel Maizena*).



# Die Afrikaanse boek se toekoms lyk rooskleurig

deur Marlene Malan

**A**s jy 'n boek wil skryf én jy hoop dit verkoop goed, skryf hom in Afrikaans.

Ons land se grootste uitgewers sê so.

In 'n tyd wat Afrikaans as voer- en onderrigtaal onder skoot kom, blyk dit 'n puik sakebesluit te wees om jou geld op Afrikaanse boeke te sit, vertel hulle.

'Dis lonender om Afrikaanse boeke uit te gee,' sê Johan Coetzee, hoofbestuurder van Naledi. En volgens Fourie Botha, hoof van Afrikaanse fiksie by Penguin Random House (PRH), is die mark vir Afrikaanse boeke nie net belangrik nie, 'maar uitgewers wat in Afrikaans publiseer, ding mee om hul Afrikaanse marktaandeel te vergroot'.

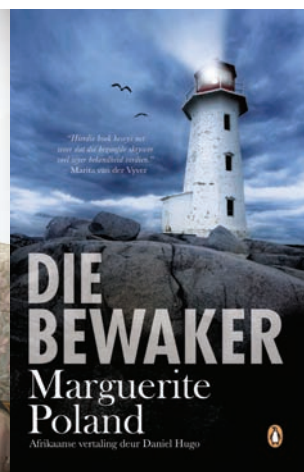
Nicol Stassen, uitvoerende hoof van Protea Boekhuis, sê wanneer daar na die mark vir gedrukte algemene boeke in Suid-Afrika gekyk word — universiteits- en skoolhandboeke

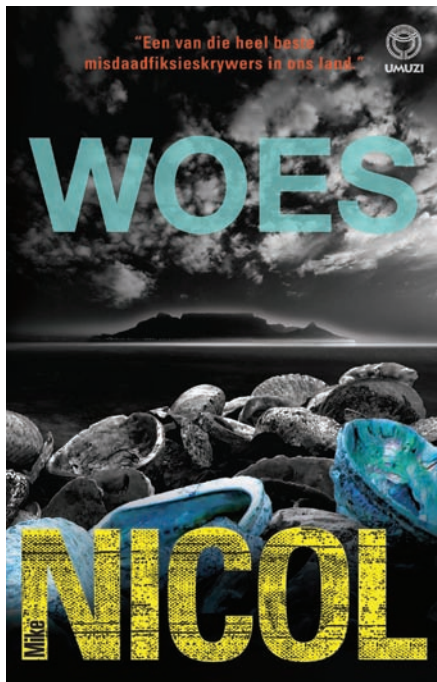
uitgesluit — moet jy onderskei tussen ingevoerde en plaaslik gepubliseerde boeke. 'Die internasionale Engelse aanbod verkoop verreweg die meeste, maar wat plaaslik gepubliseerde boeke betref, vaar Afrikaanse boeke baie beter as Engelses.'

Dit sluit kinderboeke in: 'Die meeste kinderboeke word steeds ingevoer, en daar oortref die internasionale Engelse aanbod die Afrikaanse aanbod ver. Maar baie meer plaaslik gepubliseerde Afrikaanse kinderboeke word verkoop as plaaslik gepubliseerde Engelses.'

Oor vaklektuur sê Stassen: 'As jy 'n uitgewer in Suid-Afrika is, moet jy vaklektuur publiseer — in Afrikaans. Die verkope van plaaslik gepubliseerde Afrikaanse vaklektuur oortref dié van Engels verreweg.'

Maar om die posisie van die Afrikaanse boek in die Suid-Afrikaanse mark te bepaal, moet jy na die nasionale





boekprentjie kyk. Volgens Marga Stoffer van NB Uitgewers het die aandeel van plaaslike uitgewers in die Suid-Afrikaanse boekemark tussen 2004 en 2014 aansienlik toegeneem. 'Waar net 24% van algemene boeke wat gedurende 2004 in Suid-Afrika verkoop is, plaaslik uitgegee is, het dit tot 36% in 2014 gestyg. In dieselfde dekadet het die aantal boeke wat jaarliks in Suid-Afrika gepubliseer is van 9,000 titels tot sowat 16,000 gestyg, en tot meer as 18,000 in 2015. Dit het dus binne elf jaar verdubbel.'

Algemene boekhandelaars het in 2014 sowat 1,5 miljoen Suid-Afrikaanse boeke verkoop — in 2015 amper 3,8 miljoen, sê Stassen.

'Binne dié gunstige mark is die posisie van uitgewers van Afrikaanse boeke besonder rooskleurig. In 2004 was net 22% van die plaaslik gepubliseerde boeke Afrikaans, teenoor 77% Engels. Teen 2015 het die omset van Afrikaanse boeke tot 49% van die totaal toegeneem, terwyl die aandeel van Engelse boeke tot 50% afgeneem het.'

Selfs wat digkuns betref, neem Afrikaans die voortou. 'Plaaslike Engelse digters verkoop só swak dat omtrent geen plaaslike uitgewer dit meer uitgee nie,' sê Stassen. Kwela, Tafelberg en Human & Rousseau in die NB-stal, Protea en deesdae ook Naledi gee die een Afrikaanse digbundel na die ander uit.

'Die beste aanduiding van die rooskleurige posisie van uitgewers van Afrikaanse boeke is dat die grootste mediakonglomerate ter wêreld, soos PRH, Macmillan, Oxford en Pearson ook tot die Afrikaanse mark toegetree het,' sê Stassen.

Volgens Botha het PRH gevind hul Afrikaanse fiksie verkoop dikwels beter as hul Engelse plaaslike fiksie. 'PRH publiseer deesdae meer Afrikaanse boeke as in die verlede. So was 20% van plaaslike fiksie wat in 2014 by ons verskyn het Afrikaans.' In 2016 was dit 44% en vanjaar effens minder, naamlik 37%.

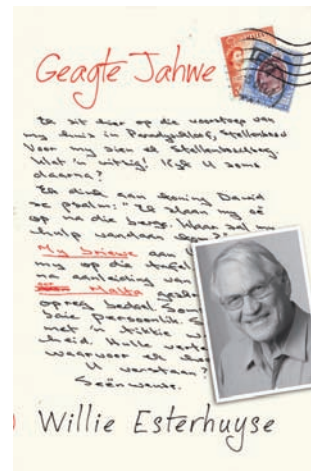
PRH het die afgelope tyd topverkopers in Afrikaans uitgegee. Op die gebied van fiksie is Karin Brynard se *Tuisland* die uitblinker. Engelse skrywers se werk het ook in Afrikaans begin verskyn — onder meer Marguerite Poland se *The keeper* (*Die bewaker*) en bykans al Mike Nicol se boeke, soos *Agents of the State* (*Staatsrotte*) en *Power play* (*Woes*). Afrikaanse vaklektuur topverkopers is *Hoe verklaar jy dit?* en Zelda la Grange se *Good morning, Mr Mandela* as *Goeiemôre, mnr Mandela*. Marita van der Vyver se nuutste roman, *Misverstand*, verskyn in Maart ook in Engels (*You lost me*) — omdat die Afrikaanse Van der Vyver 'n naam is wat verkoop.

Botha sê nog 'n pluspunt is dat daar meestal meer ruimte in die Afrikaanse pers aan boeke afgestaan word. 'n Afrikaanse skrywer kry gewoonlik groter blootstelling as 'n plaaslike Engelse skrywer.'

As jy 'n boek wil skryf én jy hoop dit verkoop goed, skryf hom in Afrikaans. Ons land se grootste uitgewers sê so ...

Ook Coetzee prys die Afrikaanse media as vennoot. 'Die media is waar boeke die oë en ore van die potensiële lesers bereik en die Afrikaanse media is gewilliger om prominensie aan Afrikaanse skrywers te gee.'

Naledi reageer op die mark en op mediasteun en daarom



gee die uitgewer vanjaar 95% Afrikaanse fiksie en vaklektuur uit, teenoor 5% Engels.

Die afgelope jare het Naledi sy genre-aanbod aansienlik uitgebrei tot Afrikaanse biografieë, rubrieke en opstelle en digbundels. 'Goeie marknavorsing is belangrik,' sê Coetzee. 'Getalle en verkope is nie altyd die primêre beweegrede om 'n boek uit te gee nie. Ander belangrike faktore is die profiel van die skrywer in die samelewing en wat dit vir ons as uitgewershuis kan beteken om gevestigde skrywers se werk te publiseer.'

Onlangs het die digter en letterkundige Lina Spies se digbundel \*Sulamiet hier verskyn, asook Willie Esterhuysen se *Geagte Jahwe*, Bernard Odendaal se *Woorde hul storie sien ken*, en die taalkundiges prof Wannie Carstens en dr Michael le Cordeur se \**Ons kom van vêr*. Die dramaturg Pieter Fourie

debuteer binnekort, op 77, as digter by Naledi. 'Ons wil nie meer die tweede keuse wees van skrywers wat nie regkom by die sogenaamde groot uitgewers nie,' sê Coetzee.

Sy kinderboekmark gaan hy ook uitbrei, sê hy. 'Ons dink voortdurend daaraan om ons marktaandeel te vergroot. Dié mark is groot. Naledi werk met beperkte kapitaal en kan nie altyd meeding met uitgewers wat ook ander bronne van inkomste of groter aandeelhouers het nie.'

Volgens Stassen het die verswakkende rand, die Brexitanasleep en wêreldwye ekonomiese krisis tot gevolg dat plaaslik gepubliseerde boeke relatief goedkoper word in vergelyking met ingevoerde Engelse boeke. 'Dit skep natuurlik nóg meer geleenthede vir plaaslike uitgewers, namate die prysverskil tussen ingevoerde en plaaslike boeke vergroot.'

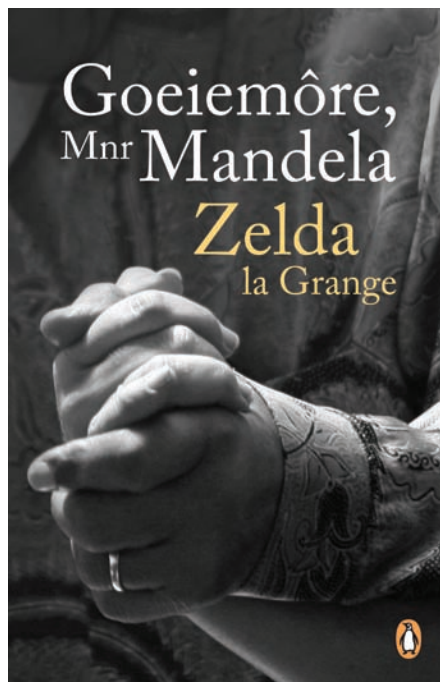
In dié omstandighede vaar Afrikaanse boeke besonder goed.



“In 2004 was net 22% van plaaslik gepubliseerde boeke Afrikaans, teenoor 77% Engels. Teen 2015 het [...] Afrikaanse boeke tot 49% [...] toegeneem, terwyl [...] Engelse boeke tot 50% afgeneem het” - Nicol Stassen

Potloodskets: Hanlie Malan





'Die verkope van slegs Suid-Afrikaanse uitgewers in die algemene boekemark in 2015 wys die posisie van Afrikaanse uitgewers is dominant. Die top-tien boeke in die kategorie volwasse fiksie is almal Afrikaans. Dieselfde met kinderboeke. Vir volwasse vaklektuur is ses uit tien boeke Afrikaans,' sê Stassen.

Statistiek wys daar is 'n mark en toekoms vir Afrikaanse boeke, volgens PASA (Uitgewersvereniging van Suid-Afrika), in sy *\*Annual book publishing industry survey*. Stassen wys daarop dat, van 2009 tot 2015, die totale verkope van Afrikaanse boeke op ongeveer twee miljoen per jaar konstant gebly het en dat die aantal nuwe Afrikaanse titels van 832 tot 890 vermeerder het. Die aantal titels van Afrikaanse boeke in druk het toegeneem van 5,000 tot 8,500 en die totale omset van Afrikaanse boeke het van R190 miljoen tot R237 miljoen gestyg — 'n toename van ongeveer 25%.

'Dié groei moet gesien word in die lig van die internasionale daling van sowat 25% in boekverkope tussen 2009 en 2015.'

Maar terwyl Afrikaanse boekverkope groei, het die verkope in Suid-Afrika van boeke in ander tale — hoofsaaklik Engels — tussen 2009 en 2015 van 1,88 miljoen eksemplare na 1,74 miljoen eksemplare afgeneem.

Plaaslike uitgewers se omset van kinderboeke het van 2009 tot 2015 met 69% (fiksie) en met 271% (vaklektuur) gegroei. 'Dis hoofsaaklik gedryf deur die groei in omset van Afrikaanse kinderboeke — 89% vir fiksie en 291% vir vaklektuur.'

By Afrikaanse kinderboeke beslaan plaaslik gepubliseerde fiksie en vaklektuur onderskeidelik 90% en 63% van die mark, hoewel die totale mark oorheers word deur ingevoerde Engelse boeke wat 77% van die mark vorm.

Coetzee sê Afrikaanse boeke kan nóg beter vaar as boekkleinhandelaars Afrikaanse boeke regverdiger behandel. 'Hulle gee baie prominente rakspasie aan Engelse boeke, ten koste van Afrikaanses. Afrikaanse uitgewers beskik nie oor die samehörigheid om iets hieraan te doen nie. Miskien is die tyd ryper as ooit vir sterk vennootskappe onder belanghebbendes,

insluitende biblioteke, om saam te werk sodat almal by die groter geheel baat.'

Daar is geen twyfel nie dat Afrikaanse boeke 'n blink toekoms het, volgens hom. 'En nóg sterker reklame sal help.'

Stassen meen die Afrikaanse uitgewers het 'n lojale leespubliek 'wat by die Engelse uitgewers van plaaslike boeke ontbreek. Die gemiddelde Engelse leser sal eerder 'n ingevoerde boek koop as iets van 'n plaaslike skrywer'.

Dié tel ook in Afrikaans se guns 'dat die gemiddelde Afrikaanse boek, wat voorkoms betref, oor die algemeen beter lyk as ingevoerde boeke. Tot onlangs was Afrikaanse hardeband boeke, netjies gegaringstik, nog die norm. Intussen het sagtebandboeke weens ekonomiese oorwegings begin oorheers. Die gemiddelde Engelse ingevoerde fiksie is 'n klein boekie, goedkoop geproduseer op swak papier, onleesbaar klein geset en boonop sommer gelym met *perfect binding*. Daarteenoor is elke Afrikaanse boek 'n trotse produk, iets wat jy met trots op jou boekrak uitstal en vir die res van jou lewe wil besit'.

#### Bykomende bronne

- Nielsen BookData Suid-Afrika
- PASA: Annual book publishing survey, 2014

**Nota:** \*Titels nie in voorraad nie

*Marlene Malan is 'n vryskutjoernalis, -vertaler en -taalversorger en woon in Prince Albert*



# Marinda van Zyl

## van onderwyser-biblioteekaris tot historiese romanskrywer

Hoe navorsing tot 'n roman gelei het deur Marinda van Zyl

**D**ie saadjie om as skrywer van historiese verhale te ontpop is reeds in my kinderjare geplant. Ek het op 'n plaas naby Gobabis (in die huidige Namibië) grootgeword. My ouers was albei ywerige lesers en boekversamelaars. Soos die meeste Namibiese plaaskinders is ek na 'n kosskool met net drie onderwysers vir sewe grade. Hier het die onderwysers gou agtergekom dat ek 'n skatkis vol stories in my kop gehad het en moes ek die laer klasse besig hou wanneer hulle ander verpligtinge gehad het. Wanneer die leerlinge verveeld geraak het met bekende verhale het ek my eie uitgedink.

Behalwe klassieke stories uit die *Kinderensiklopedie* het ek vroeg reeds historiese verhale oor die Groot Trek en die Anglo-Boere oorlog gelees. Geskiedenis as hoofvak was daarom 'n logiese keuse vir my voorgraadse studies aan die Potchefstroomse Universiteit vir Christelike Hoër Onderwys. Vir die onderwysdiploma het ek Skoolbiblioteekkunde as praktiese vak geneem en ontdek dat dit dié beroep vir my was. Terwyl ek my studiebeurs aan Windhoek Hoërskool afgewerk het, het ek deur Unisa die Hoër Diploma asook Honneurs in Biblioteekkunde voltooi om as onderwyser-biblioteekaris leerlinge aan die wonderwêreld van boeke bekend te stel.

In 1976 het ons Bloemfontein toe verhuis sodat my man sy



Gobabis is die grootste dorp oos van Windhoek in Namibië en is 'n grootvee-sentrum



Die Sharpeville-slagting van 1960 het verreikende gevolge vir Suid-Afrika gehad



nagraadse studies in Chemie kon voortsit. So word ek die senior skoolbiblioteekbeampte by die Bloemfonteinse Onderwyserskollege waar ek skoolbibliotekaris opgelei, 'n modelskoolbiblioteek opgebou en boekkeuring vir die Provinsiale Biblioteekdiens gedoen het. Dit is die saligste werk waarvan 'n leesverslaafde kan droom, want ek is betaal om te lees en is blootgestel aan 'n groot verskeidenheid genres wat ek andersins nie sou lees nie. Intussen het ek ook 'n nagraadse kwalifikasies in Geskiedenis verwerf. Nadat my man 'n pos by die Vaaldriehoekskampus van die Potchefstroomse Universiteit aanvaar het, het ek vanaf 1984 Geskiedenis doseer by die nuutgestigte kampus van Vista Universiteit in Sebokeng.

Vir my M.Bibl. het ek my twee studierigtings gekombineer met 'n ondersoek na die uitbeelding van Suid-Afrika se geskiedenis in die kinder- en jeugverhaal en hoe verhale in die onderrig van geskiedenis op skool gebruik kan word. Die gevolgtrekking was dat stories lesers help om droë geskiedenisfeite te beleef asof hulle dit self ervaar het, mits hulle met een van die karakters kan identifiseer. Sodoende word abstrakte feite op emosionele vlak ervaar, want die klem val op 'n mens se beleving van die gebeure en nie op die gebeure self nie. Die gebeure word beter onthou aangesien dit nou deur middel van die karakter die leser se persoonlike ervaring word. Mense is nie meer figure in vae verband tot name en datums nie, maar persoonlike vriende of vyande wie se doen en late die leser emosioneel aangryp.

Met hierdie agtergrond in gedagte het ek besluit om my doktorsale proefskrif in Geskiedenis, *Swart verstedeliking in Vereeniging*, in 'n roman te verwerk. Twee voorvalle in die Vereeniging-omgewing het verreikende gevolge vir Suid-Afrika gehad: die Sharpeville-slagting in 1960 en die gewelddadige huurboikot van 1984. 'n Akademiese ontleding van die krimpende lewensruimte en ekonomiese geleenthede, geïllustreer met tabelle en grafieke, kon nie die menslike

drama van wanhoop en groeiende woede verwoord wat ek in die talle briewe en versoekskrifte aan die munisipaliteit raakgelees het nie. 'n Objektiewe ontleding van die getuienis in 27 volumes van die Kommissie van Ondersoek kon ook nie reg laat geskied aan familieleden van slagoffers van die Sharpeville-slagting se rou pyn nie. So het my debuutroman **Wilhelmina Radebe kom tuis** ontstaan toe ek na my aftrede uiteindelik tyd gehad het om my navorsing te verwerk. Dit was 'n stryd om die manuskrip gepubliseer te kry. Nadat vyf uitgewers dit afgekeur het, het ek dit in 2010 vir Lapa se romankompetisie ingeskryf en is dit as naaswenner aangewys.

Swart verstedeliking was egter nie my eerste keuse vir 'n proefskrif nie, maar wel die geskiedenis van my geboortedorp, Gobabis. In 1986 het ek ná 'n week in die Windhoekse Argief (nou Namibian National Archives) besef hoe min ek van my geboorteland se geskiedenis weet, veral van Amraal Lambert, kaptein van die Gobabis-Oorlams wat in werklikheid die stigter van Gobabis was en Afrikaans daar gevestig het, lank voor die koms van enige ander Afrikaanssprekers. Hy is in 1774 naby die huidige Clanwilliam gebore en het in 1864 in Gobabis gesterf.

Ongelukkig was die dokumente in Windhoek se argief nie geskik om 'n werk op doktorsale vlak te lewer nie. Al die oorspronklike verslae en briewe van die Rynse sendelinge is in argiewe in Duitsland. Die Namibiese argief huisves net die getikte afskrifte wat in 1920 deur die sendeling/historikus Heinrich Vedder en sy sekretaresse gemaak is. Die kans vir foute insluip gedurende so 'n proses is legio. Hierdie dokumente bevat 80 persent van die inligting oor die tydperk vanaf 1850 en dis 'n goudmyn oor die alledaagse lewe van Gobabis se mense. Met die lesse wat ek uit my M.Bibl. oor die historiese verhaal geleer het, het ek besef die bronne is ideaal vir die skryf van 'n historiese verhaal.

Ek het al die dokumente gefotostateer en gebêre vir eendag wanneer ek die tyd sou hê om voltyds te skryf.

In die historiese verhaal hoef die skrywer nie honderd persent akkuraat te wees ten opsigte van die fynste besonderhede nie. Deur oordeelkundige seleksie van feite en die herskep van gebeure soos die skrywer glo dit werklik onder die omstandighede kon gebeur het, kan 'n verhaal getrou aan die gees van die tyd geskep word. Waar dokumente beskikbaar was, het ek so na as moontlik aan die 'feite' probeer hou. 'Feite' is ook maar 'n relatiewe begrip, want elkeen beskryf 'n gebeurtenis vanuit sy persoonlike perspektief en manipuleer instinktief of doelbewus inligting om homself te verontskuldig. Daarom pas ek die basiese betroubaarheidstoets op alle inligting toe deur te vra: 'Wat kon die persoon verloor as hy die waarheid praat en wat kon hy baat by verdraaiing, verswyging of onwaarhede?'

Ter wille van die storie of spanningslyn het ek soms afgewyk. Sendeling Schmelen se verduideliking, jare na die gebeure, hoekom hy met Sara Hendriks getrou het, was darem te gestroop van emosie. Toe skep ek my eie liefdesverhaal. Amraal se biografiese besonderhede is grotendeels waar — so ook baie van die insidente wat deur sendelinge en reisigers beskryf is. Sodra werklike gebeure gedramatiseer word, word dit in elk geval fiksie, want niemand weet regtig wat mense gedink of gevoel het tydens 'n insident nie. Vanne en name soos Vlermuis, Areep, Dragonder en Kalebas kom uit die dokumente. Ook Willem, Amraal se jongste seun, se eskapades is deur die sendelinge Tindall en Eggert neergepen, maar deur my gemanipuleer om op die regte tydstip vir spanning te sorg.

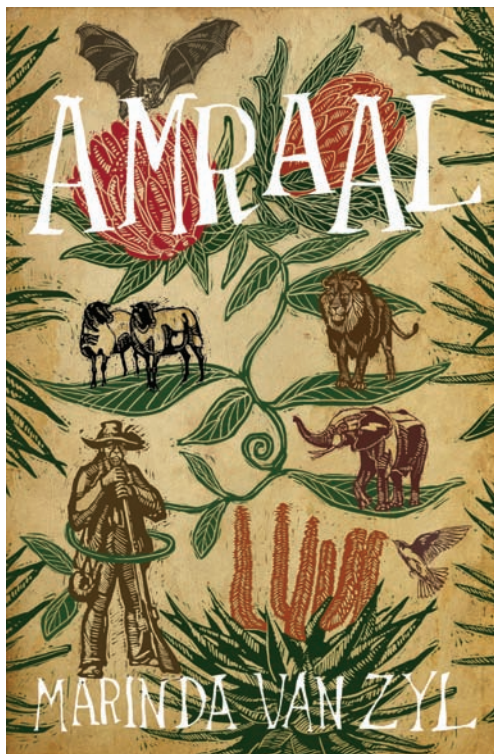
Ek verkies om primêre bronne (met ander woorde, bronne wat in die tydperk onder bespreking ontstaan het), te gebruik. In byna elke reisjoernaal en sendelingsverslag in die tydperk

1840-1864 word daar na Amraal verwys. Die bronne verskaf nie net inligting oor gebeure nie, maar het ook grootliks bygedra tot my uitbeelding van Amraal as 'n vredeliewende, welwillende mens wat geglo het dat alle mense gelyk is.

In 1842 skryf die sendeling Edward Cook in sy dagboek: 'I was delighted to see the simplicity of Ameral. He leads the way to all the catechising and thereby encourages all classes of people to attend,' en 'To all these races (Boesmans en Damaras) Ameral appears to behave with kindness and liberality, assisting them greatly in obtaining food and skins to cover them and he is rewarded by being looked up to as a king amongst them.' In 1843 beskryf Mary Cook in 'n brief hoe die trane oor Amraal se geplooid wange geloop het toe hy van die sterwende Edward afskeid geneem het.

Die reisiger James Chapman het 'n hoë dunk van Amraal as leier gehad: 'The good old chief Amraal, though ninety years of age, is never idle being indeed one of the most industrious. It is to his exemplary conduct and evident sincerity of feeling that the missionaries here owe a great deal of their success and travelers and traders are indebted for a very fair amount of peace and good order.'

Joernale en dagboeke het my karakterisering van Amraal se vrou beïnvloed. Een van die keurders het 'n onsmaklike opmerking in sy verslag gemaak oor Hanna wat te skoon en netjies was. Verskillende waarnemers, onder andere Mary Cook en James Chapman, het haar egter so beskryf. Ek volstaan met 'n uittreksel uit Jane Latham, handelaar Dixon se dogter, se memoirs: 'Next we came to Amaral's place ... His wife was a clean and respectable old woman. They showed us many kindnesses.' Ook die formidabele en snobistiese Trien, Amraal se tweede vrou, is gebore uit opmerkings gemaak deur sendeling Eggert wat haar 'n 'bose slang wat in die gras skuil' genoem het omdat sy haar



Amraal Lambert (links), kaptein van die Gobabis-Oorlams — 8 Maart 1894



Die Wes-Kaapse Biblioteekdiens se Mondelinge Geskiedenisprojek is in November 2015 geloods



Theophilus Hahn

nie deur hom laat intimideer het nie. James Chapman het sarkasties na haar as 'lady Amraal' verwys.

Reisjoernale help die historiese verhaalskrywer om die gees van die tyd uit te beeld aangesien die leefwyse van die mense wat hulle teëkom in fyn besonderhede beskryf word.

Nie-geskrewe bronne kan ook 'n belangrike rol in die rekonstruksie van die verlede speel. Vir duisende jare is Suid-Afrika se geskiedenis deur middel van mondelinge oorlewering van geslag tot geslag oorgedra. Selfs die stories wat grootouers vandag nog aan hulle kleinkinders vertel is belangrike mediums om kultuur te bewaar. Daarom is groot dank verskuldig aan die Wes-Kaapse Biblioteekdiens vir hulle Mondelinge Geskiedenisprojek, wat in November 2015 van stapel gestuur is, om hierdie vertellings op band vas te lê sodat historici en skrywers ook toegang daartoe kan kry.

Te danke aan die sendeling Theophilus Hahn wat Khoi-khoiverhale opgeteken het, kon ek 'n minder bekende Heitse Eibib-storie gebruik om by lesers tuis te bring dat Amraal se voorgeslagte ook die stryd tussen goed en kwaad in hulle verhale aangespreek en in liefde sterker as die dood geglo het. Hierdie beginsels is reeds lank voor enige Westerse invloed in hulle verhale verwoord.

Die Jakkals-en-Wolf-stories wat vandag nog deel van die verhaalskat van die Namas in Namibië is, bevestig dat dit wel die Oorlams is wat Afrikaans daar gevestig het. Totdat Schmidt in die 1980's bewys het dat hierdie verhale se oorsprong in Duitsland en Holland lê en via die Kaap in die 19de eeu na Namibië versprei het, is algemeen aanvaar dat dit tradisionele Afrika-verhale was. Die Jakkals-en-Wolf-stories, as die stryd tussen goed en kwaad, is 'n deurlopende tema in Amraal. Dis die verhaal van 'n man wat ysterklou in die grond probeer slaan het teen onreg, oorlogsugtigheid, gierigheid en boosheid. Gebore uit Khoi-khoiouers is hy van kleins af boesemvriende met die boerseun Aalwyn. Wanneer verraad hierdie vriendskap vernietig, slaan Lammert se lewe

'n ander koers in. Wie Jakkals (verraaier) en wie Wolf (slagoffer) is, word eers teen die einde van die verhaal volledig bekend. Lammert verander sy naam na Amraal en trek noordwaarts om weg te kom van die koloniale stelsel, waarvolgens Khoi-khoikinders tot hulle vyf-en-twintigste jaar ingeboek is by koloniste. In die proses word hyself koloniseerder van Namaland. Kolonisasie is 'n onstuitbare proses, maar Amraal bewys dat dit 'n inklusiewe proses sonder uitbuiting en onderdrukking kan wees.

#### Bronne waarna in die artikel verwys is

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- Tindall, BA. (ed.), 1959, *The Journal of Joseph Tindall: missionary in South West Africa, 1839-55*, Van Riebeeck Society.
- Namibian National Archives, Windhoek. 'Quellen zur Geschichte von Südwestafrika', Band 7. Verslae van FS Eggert, Gobabis, aan die Rynse Sendinggenootskap tussen Februarie 1854 en Januarie 1859.



# Van Small tot Internet op Pniël

deur Francois Verster

**P**niël het van 24 Februarie tot 26 Februarie vanjaar sy eerste boekfees aangebied. Feesgangers het sowat 30 programtjies bygewoon, hoofsaaklik met die fokus op Adam Small se nalatenskap. Small was weliswaar oorspronklik van Wellington, maar wat saak maak is dat mense hier byeengekom het wat Afrikaans in al sy tongvalle koester, soos hy dit altyd wou hê.

Daryl David, hoogleraar in Afrikaans en bekende feesorganiseerder, het verlede jaar met die idee vir 'n boekfees na Matthew Cyster, oud-skoolhoof en kampvegter vir Pniël se kultuurlewe gekom, en die resultaat is 'n veer in die hoed vir hulle en hul medewerkers.

Daar was groot name, soos Hein Willemse, Michael le Cordeur, Steward van Wyk, Braam de Vries, Breyten Breytenbach, Wium van Zyl, Etienne van Heerden, Daniel Hugo, asook Willie Bester en Amanda Botha; mense wat met gesag oor Small se nalatenskap kon praat.

Saterdagoggend het Michael le Cordeur oor die bundel *Ons kom van vêr* (2016), wat hy en Wannie Carstens saamgestel het, gepraat. *Ons kom van vêr* sou op 21 Desember 2016 bekendgestel word, op Adam Small se tagtigste verjaardag. Maar helaas, toe sterf hy op 24 Junie 2016.

Die boek bestaan uit 36 bydraes oor bruin Afrikaanssprekendes se rol en die ontwikkeling van Afrikaans. Le Cordeur voorsien 'n tweede boek, want nou wil baie mense hulle stemme laat hoor: Die gees is uit die fles — of is dit 'Babel het geval?'

Hoe dit ook al sy, Le Cordeur voel die tyd is ryp dat Afrikaans se verhaal volledig vertel kan word. Hy sê Afrikaans is deel van ons menswees en vir hom ook deel van bruin wees, maar steeds deel alle Afrikaanse mense DNS, vanne en natuurlik taal. Hoe kan ons nou stilbly, vra hy, terwyl Adam Small destyds al hiervoor opgestaan het? Ek kon sien dat die passie waarmee hy sy saak stel, almal



Michael le Cordeur praat oor *Ons kom van vêr*



Die kerk waar etlike praatjies gehou is



'n Kennisgewing van die fees met die aankom by Pniël



Breyten Breytenbach lees van sy gedigte voor

se gemoedere lig en hoop gee vir die toekoms van Afrikaans.

Hy het afgesluit met drie belangrike stellings wat duidelik met die gehoor geresoneer het, naamlik: Die stigma dat bruin mense nie 'n stem in Afrikaans het nie, word weerlê; Afrikaans was nie die taal van apartheid nie, want daar is ook in Afrikaans teen apartheid baklei; 'n Trots in Afrikaans as bruin mense se taal, herleef nou. Hierdie stellings, beweer Le Cordeur, word deur **Ons kom van vêr** bewys.

Darryl David het later onder die bome langs die teekamer met Etienne van Heerden gepraat oor sake soos die ontstaan en werking van Litnet en die invloed van die snel-veranderende tegnologie — van die geskrewe woord (grafosfeer) na die beeld-era (videosfeer), van briewe in koerante na die sosiale media-fase, waar Jan en San Alleman aanbevelings uitdeel en nie meer aangestelde kenners/meningsvormers nie. Hierdie nuwe wêreld, sê die afgetrede professor, is beide uitdagend en opwindend. Hy wonder ook hoe Litnet gaan verander, dié

forum of 'akademiese joernaal' wat hy geskep het om hoofsaaklik 'n 'akademiese leemte te vul' — 'n plek waar navorsing gepubliseer kan word wat dalk nêrens anders neerslag sou vind nie. Die gedagte is dat akademiese skrywers steeds hoofsaaklik van akademiese joernale gebruik maak om nuwe navorsing te publiseer, wat amper net tot akademici se beskikking is (en baie min gelees word), so dis nodig om na alternatiewe forums vir sulke artikels te soek. Wanneer artikels op die Internet te lese is, word immers soveel meer lesers bereik.

Inderdaad, het ek gedink. Om hierdie rede word tesse van universiteite ook deesdae op die Internet 'gepubliseer', eerder dat hulle bloot gedruk en gebind en op universiteitsbiblioteke se rakke gaan staan. Ek is steeds 'n papierboek-aanhanger, en sien die Internet nie as 'n alternatiewe bewaarplek nie, maar as 'n ekstra ontsluitingsmiddel, 'n manier waarop inligting maklik en wyd versprei kan word.

Op Darryl se vraag 'Hoe ver terug gaan Litnet se argief?', het Van Heerden geknik: 'Dis 'n relevante punt want dis 'n bekommernis,

omdat dit al duurder word om argiewe te bewaar. Litnet se argief word in verskillende dele gehou — deel 1: 1999 (toe dit begin is) tot 2006, deel 2: 2006 tot 2011 en deel 3: 2011 tot nou. Die oudste deel is die duurste om te bewaar, want tegnologie verander sodat migrering nodig word. Met ander woorde, data moet oorgedra word op nuwe sagteware, wat duur en arbeidsintensief is. Hiervoor moet dringend 'n oplossing gevind word, ook moet gedink word oor hoe e-posse bewaar kan word en korrespondensie, die briewe van vandag, nie in die dieptes van die kuberruim verdwyn nie. Anders gaan daar eendag 'n reuse gaping wees in ons geheuebanke.

Van Heerden hoop dat Litnet nie net stukke Afrikaans en Engels sal dra nie, maar dat swart tale ook daar 'n tuiste sal vind. Afrikaans, voel die meeste sprekers by die fees, moet ander inheemse tale ook help en sodoende die beskuldigings van eiegeregtigheid en eksklusiwiteit weerlê.

Sondagoggend was ek weer vroeg daar. Nogmaals 'n helder sonskyndag, en verrigtinge het begin in die Dwarsrivier-toerismesaal, so tweehonderd treë van die museum af. Eers is dit tyd vir Steward van Wyk, kenner van Adam Small se werk, om sy lesingsvaardighede uit te stal, en hy doen dit ook uitstekend. So vra iemand wat beteken 'sjobbolet' (verwysend na Small se bundel **Sê sjobbolet** van 1963)? Van Wyk verduidelik dadelik dat dit 'n soort wagwoord uit die Bybelse tyd was, as jy dit korrek kon uitspreek was jy 'n *local* ou, anders, 'n spioen, en is tereggestel. Korrekte uitspraak was dus 'n saak van lewe en dood — amper soos of jy Afrikaans of Kaaps praat, wit of bruin mag wees; vir sommige is dit allerbelangriks.

Later is ons na die teekamer vir middagete en kort daarna is die fees, 'n nuwe hoogtepunt in die geskiedenis van hierdie historiese Bolandse dorpie, verby. En menige feesganger is daar weg met die hoop dat daar in 2018 'n encore sal wees. Pniël, die Boland en Afrikaans sal immers soveel ryker wees.

Darryl en Matthew, mag die literêre geeste met genoegdoening op julle arbeid neerkyk.

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*Dr Francois Verster is 'n historikus, argivaris, skrywer en gereelde korrespondent van die KB*



# Vrae oor feeste en hulde aan groot geeste

## Woordfees 2017

deur Francois Verster

Woordfees 2017 het weereens 'n smorgasbord van interessante en vermaaklike items op die tafel gehad — soveel om uit te kies dat 'n dik gids van 188 bladsye gedruk is en dit 'n mens amper 'n angsaanval gee om deur te werk, so dig gepak is alles — en die woord is 'werk', want eers voel jy soos 'n *kid in a candy store* maar later is dit meer soos 'n *bull in a china shop*; dis 'n aanval op jou passies, jou lojaliteite, jou seleksievermoë — met honderde aanbiedings op 54 standplase oor die Stellenbosch omgewing versprei — maar darem nie op jou beursie nie: die items het gemiddeld R60 beloop, met die duurste R400. Dis eerder tyd wat die probleem was, want jy wil soveel beleef, maar helaas ... en dan is daar soms drie items wat jy wil bywoon, maar hulle word op dieselfde tyd aangebied. Soos iemand wat voorheen by die feesreëlings betrokke was gesê het: 'Hulle kan somer drie feeste aanbied met alles wat hier beskikbaar is.'

So, is dit 'n geval van ooraanbod? By een van die items wat ek bygewoon het, is die vraag geopper: 'Het die Woordfees te groot geword?' Met ander woorde, raak dit nou die slagoffer van sy eie sukses? Een deelnemer het dit onomwonde gestel dat selfs by groot name se gesprekke skaars 20 mense opgedaag het. Die rede, is bespiegel, dat die 'gehore te dun gerek word', naamlik dat jy 'n sekere aantal potensiële kliënte het, maar

eenvoudig te veel produkte. Hopelik sal hierdie kwessie teen 2018 uitgesorteer wees.

Die eerste item wat ek eenvoudig nie kon mis nie, was die gesprek wat Lizette Rabe, voormalige redakteur van *Sarie* en tans departementshoof van Joernalistiek by die universiteit van Stellenbosch, met Ton Vosloo, voorheen uitvoerende direkteur van Naspers en nou ere-professor by die Joernalistiekdepartement, gevoer het. Hierdie item was al op 3 Maart gehou en een van die eerste items op die vol feesprogram, sodat daar nie enige gevaar van belangebotsings vir my was nie.

Meneer Vosloo, soos meeste van sy oud-kollegas hom altyd sal noem, het vertel van sy loopbaan en lewe, wat tot dusver een-en-dieselfde ding was sedert hy as koerantverkopertjie by die *Oosterlig* in die Oos-Kaap besef het joernalistiek is sy toekoms, totdat hy as uitvoerende direkteur van die grootste mediamaatskappy ter wêreld uitgetree het, en van die media se impak op ons politiek, altyd 'n veelbesproke maar steeds onderskatte invloed. Hy het met smaak en kleur vertel van die stryd tussen die verligtes in die suide en die verkramptes in die noorde, hoe Naspers daar getriomfeer het en wat sy en ander ikone in die joernalistiek se rolle hierin was. Ter afsluiting het prof Rabe genoem dat daar 'n memoir in wording is en almal





dan meer oor een van die mees gerespekteerde karakters in ons mediageskiedenis sal kan lees.

Werk en ander verpligtinge het my daarna vir 'n paar dae van die fees weggehou en ek het selfs items misgeloop waarvoor ek kaartjies gekoop het, maar ons leef nie in 'n perfekte heelal nie, al voel dit soms so wanneer 'n mens eers ingetrek is by 'n gebeurtenis soos die Woordfees — jy ontmoet ou vriende, sommige wat jy by elke boek- of kunsfees raakloop, sommige wat so ver as vanaf Bloemfontein reis om elke jaar op Stellenbosch te wees, maar jy kry hulle ook by Richmond, Oudtshoorn, Pretoria, Philadelphia en Pniël. Dit laat 'n ander vraag by 'n mens opkom wat jou effens verontrus: Is daar nie reeds te veel feeste nie? Sal die feesmark inplof en wat sal die gevolge wees?

En so maal hierdie gedagtes deur my kop terwyl ek die vars lug van die Boland inasem saam met die reuk van eikeblare. Die byna tasbare opgewondenheid wat feeste soos die Woordfees genereer sweef in die sonlig wat deur die boomtakke sytel, meng met die kleure van 'n malende menigte feesgangers en studente — twee aparte groepe wat 'n gemeenskaplike ruimte deel, maar

skynbaar niks met mekaar in gemeen het nie. Vir sommige is daar die hier-en-nou van studeer, flankeer en probeer, dis nou óf om te studeer óf om te flankeer of albei — stof, kleur, klank, en hormone, dit alles is teenwoordig en sigbaar of tasbaar vir diegene wat opletting genoeg is.

## Is daar nie reeds te veel feeste nie? Sal die feesmark inplof en wat sal die gevolge wees?

Maar, wonder 'n mens, hoeveel van hierdie dreutelende menigte is ingestel op enigiets anders as wat enigsins buite die noue sfeer van eiebelang mag wees? En dan berispe jy jouself oor jou eie onvermoë, naamlik om nie te geniet wat aangebied word en te vergeet van jou sorges nie. Is dit nie waaroor die



Uitgewer Melt Myburgh voor die munisipale biblioteeksaal



Bun Booyens, Aldi Schoeman, Elmari Rautenbach (agter, staande) en Martelize Brink praat oor *Die Burger* se eeu van hoogte- en laagtepunte



Ton Vosloo en Lizette Rabe in gesprek in die JS Gericke Auditorium

kunste gaan nie, om te ontvlug van agterkopgeraas nie? Wel, nie noodwendig nie, antwoord jy jousef. Die kunste gaan ook oor bewusmaking, wat juis satire en paneelbesprekings soos by hierdie en ander feeste insluit. Stof tot nadenke; dis wat goeie kuns tog is.

Op Vrydag 10 Maart begin my feesdag vroeg. Eers 'n bespreking oor die stand van die uitgewerswese, met Elmari Rautenbach wat 'n paneel bestaande uit Jeremy Boraine van Jonathan Ball, Melt Myburgh van Penguin Random House en Marga Stoffer van NB Uitgewers fasiliteer. My eerste gedagte was of ek wéér gaan hoor dat die Engelse boekmark sukkel en sy Afrikaanse eweknie gedy, want soos Boraine ook dadelik sê: Hoe meer dinge verander, hoe meer bly hulle dieselfde. En ja, dit is genoem, maar wat wel nuut was is dat baie meer titels uitgegee word, hoewel teen kleiner hoeveelhede. Meer skrywers word dus gepubliseer, maar hulle kans om 'n blitsverkoper te skryf is minder. Jeremy dink dis omdat daar so baie skrywers is, maar minder geld. Melt sê die middelklasmens voel dit aan sy/haar sak en boeke bly vir meeste mense 'n luukse.

Uitgewers is ook vreesbevange om met oortollige voorraad opgeskep te sit, maar voorraad word deesdae meer effektief bestuur, sê Marga, nadat boekwinkels verlede jaar baie boeke teruggestuur het. Is die patroon van versigtigheid by uitgewers en kleiner opplaë dalk 'n nekslag vir beginner-skrywers? Nee, stem al drie uitgewers saam: As 'n boek goed geskryf is, behoort dit gepubliseer te word. Ek voel effens meer gerus, maar ook net sóveel — as jou manuskrip op die gevreesde *slush pile* lê, is hy nie nou nog kaalgat inniewind as tevore nie? Elke skrywer dink sy/haar boek is 'n treffer, maar min tref wel en nou is die teiken skynbaar verder weg verskuif, met al meer skutters in die kompetisie.

Nietemin, die opkoms van inkleurboeke vir volwassenes, wat glo in Frankryk begin is en eerste hier deur Naledi uitgegee is, sal ook 'n versadigingspunt bereik. Sels kookboeke het vir eers 'n versadigingspunt bereik, sê Marga, terwyl oudio-boeke (of luisterboeke) tans 'n groter aanhang geniet. Plaaslik, voel die drie uitgewers, het Amazon nog nie die industrie in 'n kopklem nie, maar in Engeland lewer hulle al boeke met hommeltuie (*drones*) af. Net 'n wroem en 'n zoem, en jou boek land voor jou huis se deur. Amazon druk ook druk-op-aanvraag, sels net een boek op 'n slag as jy dit verkies. Wat ook al die modegiere mag wees, dit is duidelik dat die uitgewersbedryf onomkeerbaar verander.

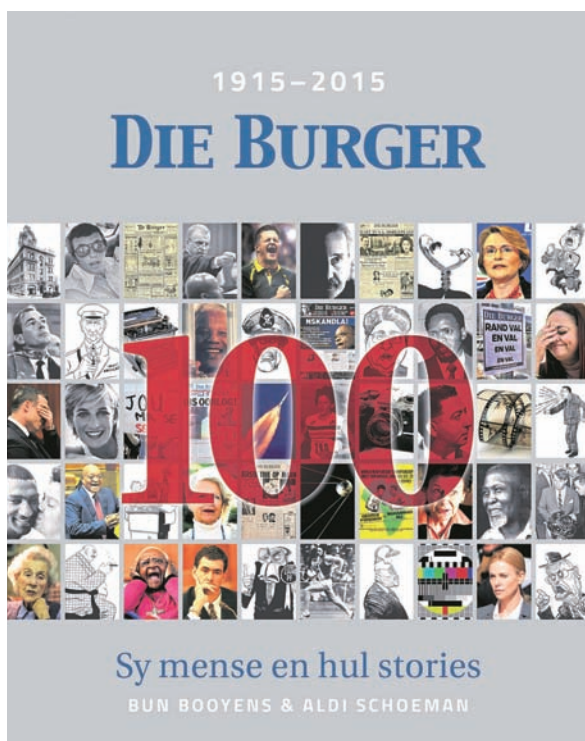
En een ding wat nooit sal verander nie, is dat daar telkens iets soos 'n verrassings-blitsverkoper verskyn, en uitgewers word met hulle broeke op hulle knieë gevang — byvoorbeeld, Richard Steyn se biografie van Jan Smuts (*Unafraid of greatness*, Jonathan Ball Publishers, 2015) waarvan by die 20,000 eksemplare verkoop is. Jeremy sê hy weet glad nie hoekom dié boek, ná al die ander biografieë van Smuts, so goed vaar nie.

Die gesprek dwaal om Leserkring se sluiting en herlewing (wat die gevolge daarvan op die boekemark is, is onseker, maar waarskynlik tog beduidend); oor *apps* (soos voëlgeluide by voëlboeke) en hoe duur dit is; oor elektroniese stemme wat nou met 'emosie' kan praat en dat stemkunstenaars (vir oudioboeke) ook onnodig sal raak; oor invoer van boeke (Jonathan Ball voer jaarliks tot 4,000 nuwe titels in); dat die Internet reisboeke skynbaar doodmaak; Penguin en Random House se amalgamasie en hulle groeiende aandeel in die Afrikaanse mark ... en Melt ontken heftig die gerug dat sy instansie skrywers by ander uitgewers steel. Hy beweer skrywers kom na Penguin Random House omdat ander uitgewers daardie skrywers nie goed behandel nie. En Marga en Jeremy sit stil en sê niks. Almal stem egter saam dat kompetisie goed is vir die boekemark. Sekerlik, dink ek, veral vir die skrywers.

My laaste besoek was aan die Boeketent, waar *Die Burger*



Jeremy Boraine, Melt Myburgh, Marga Stoffer en Elmari Rautenbach spekulêr oor modes in die boekemark



se eeufeesboek *Die Burger 100* (Jonathan Ball), saamgestel deur Bun Booyens en Aldi Schoeman, bekendgestel is. Ek koop eers 'n eksemplaar by die boekstalletjie en laat Fred Mouton dit vir my teken. Tot my verbasing ontvang ek as genooide gas en bydraer tot die boek later ook 'n komplimentêre kopie. My Woordfees 2017 sluit dus af waar hy begin het, by die media en sy ikone, en les bes met 'n welkome geskenk. So 'n pragboek behoort veilig op 'n rak, maar jy wil hom tog ook deeglik lees, en nou het ek die beste van twee wêrelde.

Aangaande die vraag of daar te veel feeste is, kan net die toekoms antwoord, maar die gevoel wat 'n mens kry is dat dit jammer sal wees indien 'n paar feeste sou verdwyn, dog soos evolusie nou maar werk, sal die bestes oorleef nádat die trop uitgedun is. En dan, eendag as die stof gaan lê het, die stof waarna ons almal terugkeer soos die Bybel voorspel, sal dit nie meer saak maak hoeveel feeste daar was nie. Al wat van belang is, is dat terwyl dit saak gemaak het, duisende mense die plesier van sulke feeste ervaar het.

Dit was waaroor ek gedink het met die wegry uit Stellenbosch en sy geure van blare en ink. Tyd sal leer, en intussen kan ons maar net doen wat ons kan en as dit ons bes is, sal kwaliteit bly staan.

En in 2018, Deo volente, is ek weer daar.

*Dr Francois Verster is 'n historikus, argivaris, skrywer en gereelde korrespondent van die KB*



## SKRYWERS GESELS

## Dan Sleigh

deur Grizéll Azar-Luxton

**S**krywers word gevra om ten minste 10 uit die 20 vrae wat deur die redaksionele span saamgestel is te antwoord, waarvan slegs een verpligtend is — die skrywer se mening oor biblioteke en bibliotekaris. Hieronder ‘gesels’ ons met die bekende skrywer, Dan Sleigh.

**Wanneer het jy die eerste keer die behoefte gevoel om te skryf?**

Voor ek skool toe is. Ek was vier of vyf jaar oud. My eerste brief was aan my suster in Johannesburg, oor die ‘Dam Busters’ waarvan ek in die koerant gelees het. Sy het dit sestig jaar later teruggegee.

**Wat is jou voorkeur-genre om te lees/skryf en hou jy altyd daarby? Het jy ’n spesifieke rede vir jou keuse en voel jy soms om in ’n ander rigting te gaan?**

Ek lees graag Wes-Kaapse geskiedenis, en kragtige fiksie (MacEwan) as afwisseling. Waarom aan ’n suksesvolle plan verander?

**Waar kom jou idees vandaan en hoe besluit jy waar die verhaal homself gaan afspeel?**

Die verhaal besluit en lei die ontwikkeling van begin tot einde.

**Vertel ons van die navorsing wat betrokke is wanneer jy op ’n storielyn of onderwerp besluit het?**

Ek doen nie navorsing vir ’n roman nie. Ek dink ’n skrywer wat navorsing vir ’n roman moet doen is in groot moeilikheid. Jy moet jou storie al jare-jare lank van binne en buite ken. Navorsing hoort by geskiedenis.

**Kry jy ooit skrywersblok? Enige wenke hoe om dit te hanteer?**

As jy skrywersblok kry, het jou brein jou die waarheid oor jouself vertel: Tyd om te rus.

**Watter boeke wat jy nie self geskryf het nie sou jy graag wou skryf?**

**Genesis, Don Quixote, King Lear, Moby Dick; The white whale en Nostromo.**

**Wat lê tans op jou bedkassie? Is daar enige boek wat jy besonder graag sou wou aanbeveel?**

Ek lees nie in die bed nie. My oë is te swak, maar as daar soiets sou wees, sou dit Conrad se **Lord Jim** en **Nostromo** wees. Oor die wysheid. Soms ook TE Lawrence, **Seven pillars of wisdom**. Aanbeveel: Xenophon se **\*Anabasis**.

**Wie is jou geliefkoosde Suid-Afrikaanse skrywer en waarom?**

Skrywers se werk is van wisselende kwaliteit. Ek kies sekere van hulle boeke: **Bart Nel, Houd-den-bek, Die swerfjare van Poppie Nongena** en **Fiela se kind**. Oor die volgehoue, hoë kwaliteit.

**Hoe voel jy oor resensies en literêre toekennings?**

Resensies? Hoe voel die lamppaal oor die hond? Literêre kritiek was nog altyd in diens van die Akademie. (Lees asseblief my **Wals met Matilda** daaroor.) Maar ek is dankbaar vir positiewe resensies; dit is omtrent die enigste reklame wat ’n skrywer kry.

**Is daar enige vraag wat jy graag met lesers sou wou deel maar wat niemand nog ooit gevra het nie? Vertel ons wat dit is.**

- ‘Wie help jou om te skryf?’
- ‘Kan ek asseblief jou boeke bemark?’

**Wat is jou mening oor biblioteke en bibliotekaris?**

Die hemel, met engele.

## Boeklys

1795.- Tafelberg, 2016.  
 The taking of the slaver Meermin, 1766.- Africana Publishers, c2013. (326.968 SLE)  
 Die aanslag op die slaweskip Meermin, 1766.- Africana Uitgewers, 2012. (326.968 SLE)  
 Wals met Matilda.- Tafelberg, 2011.  
 Afstande.- Tafelberg, 2010.  
 Islands.- Vintage Books, 2005.  
 Eilande.- Tafelberg, 2003.  
 The forts of the Liesbeeck frontier.- Castle Military Museum, 1996. (968.702 SLE)  
 Die buiteposte: VOC-buiteposte onder Kaapse bestuur, 1652-1795.- HAUM, 1993. (968.702 SLE)  
 Jan Compagnie: the world of the Dutch East India Company.- Tafelberg, 1980. (J 968.702 SLE)  
 Ruiters teen die Ryk: die verhaal van die Tweede Vryheidsoorlog.- Nasou, 1979. (T 968.04 SLE)  
 Vryburger Tas.- Tafelberg, 1979.  
 Jan Kompanjie: die wêreld van die Verenigde Oos-Indiese Kompanjie.- Tafelberg, 1978. (J 968.702 SLE)

'n Kanon vir Barbier.- Tafelberg, 1978.  
 Sersant Barodien, Kaapse Korps.- Tafelberg, 1977.  
 Anselm en die Jut.- Van der Walt, 1976.  
 Onder die Bittervaan.- Tafelberg, 1975.  
 Fort Lydsaamheid.- Tafelberg, 1974.  
 Tussen twee vlae.- Tafelberg, 1974.  
 'n Man om te hardloop.- Tafelberg, 1973.  
 Die nege-maande-mars.- Tafelberg, 1972.  
 Duif oor water.- Tafelberg, 1971. (839.3615 SLE)

## Joint author titles

Brommer, Bea. Grote atlas van de Verenigde Oost-Indische Compagnie. Deel V, Afrika = Comprehensive atlas of the Dutch United East India Company. Vol. V, Africa.- Universiteit Utrecht, 2009. (912 BRO)  
 Seemann, UA. Fortifications of the Cape Peninsula, 1647-1829.- Castle Military Museum, 1997. (623.1 SEE)  
 Grant, Alison. Die Hugenote.- Maskew Miller Longman, 1988. (JT 968.7023 GRA).

**Nota:** All titels in voorraad



# New books for librarians: Part 2

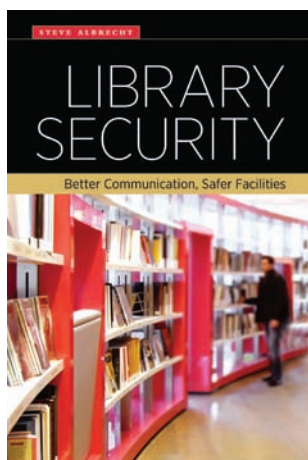
compiled by Johanna de Beer

In the January/February 2017 *Cape Librarian* we highlighted a selection of new titles on library science. The following is part two of the list of titles. They are available on ILL to library staff and students with the hope that they will spark new ideas, deepen understanding of our profession and improve the quality of the service we offer to the public.

**ALBRECHT, Steve.**

**Library security: better communication, safer facilities.** - ALA Editions, 2015.

'This helpful and timely guide provides librarians with assistance in providing excellent customer service to all while dealing with the most challenging patrons. The author is a veteran police officer and has taught library workshops. He is very knowledgeable about the kinds of issues that come up in modern libraries and observes that working in libraries is really about working with people, after all. He presents guidelines for communications among library staff members, managing the use of public computers for Internet use, outreach to the community, and collaboration with service organisations, as well as the creation of a Code of Conduct and the ways in which it will be enforced. The importance of listening skills and some of the behaviours involved in reaching out to patrons while maintaining clear boundaries are discussed. From vandalising teens to homeless people who spend their days in the library, the gamut of difficult situations is presented with helpful suggestions about maintaining personal safety without alienating people who need assistance. Core values for a safer workplace include self-protection, anger and stress management, and 'working smart'. Sample surveys and checklists are provided along



with guidelines for customer service in all situations. Practical guidance is given on when the need for intervention by law enforcement becomes clear. This book will be extremely helpful as librarians in all settings navigate the waters of twenty-first-century libraries. It is highly recommended for public, school, and academic libraries.' (*Booklist*, Jane Murphy)

'Albrecht, a leading expert on the subject of library safety, draws from a sound academic basis, direct experience in personal safety, and the wide array of workshops he has conducted. The book is comprehensive and practical, with the central focus on providing better customer service in a comfortable, confident, and safe manner. Albrecht does not minimise staff uneasiness in dealing with unruly, threatening, or potentially violent patrons, but he stresses the need for clear, consistent, and publicly posted policies before situations arise. He suggests words and actions that can forestall bad situations from getting worse, and he emphasises working closely with community partners for an overall safer workplace. The list of resources and index are very helpful. Several earlier books are available on ensuring a safe workplace in libraries, but this current title brings together the most up-to-date approaches. Strongly recommended for a broad range of libraries.' (*Voice of Youth Advocates*, Arthur Meyers)

**BIZZLE, Ben.**

**Start a revolution: stop acting like a library** / Maria Flora. - ALA Editions, 2015.

'The general public often has a hide-bound idea of what libraries are and what they offer, and it can be very difficult to shift this perception. Even the most faithful library users may not realise all the services that their library offers. Marketing is a way to let people know all the ways your library can be of use to them, but if you are not certain where to start, if you do not have marketing experience, it can be very intimidating. Writing in a very chatty tone, Bizzle tells of how he came to work in a library, about the need libraries have for marketing, and how he and a team of enthusiastic, creative people work to market the Craighead County Jonesboro Public Library. He offers practical examples, explaining marketing themes and giving advice on how to convince library administration to let readers try new ideas. There is a chapter on library websites and the need

for them to be responsive (that is, to work well on both computers and on mobile devices). There is a chapter about making silly videos to both promote specific library services and to just make people chuckle. There is a very detailed chapter about using Facebook and the author dives deep into Facebook ads, with a comprehensive breakdown of 'costs per click' and engagement strategies. He freely admits that Facebook changes often, so readers should keep this in mind: Facebook may change again by the time you read this book. He also explains ways to use 'real world' marketing such as billboards, newspaper and radio ads, postcards, posters, giveaway items, and yard signs. He offers tips on how to make your graphics look good if you do not have a graphic designer. In the appendices, he has guest authors write about Pinterest and Twitter because he does not use them himself, but feels they are important. There is a lot of food for thought in this book. The chapters are detailed and offer real-life examples, and each chapter ends with summary points so readers can refer back and review the highlights. Of course, marketing mileage may vary, but overall this book offers good, enthusiastic advice, backed up by experience.' (*Voice of Youth Advocates*, Geri Dior)



**BRENNDORFER, Thomas.**  
**RDA essentials.**- ALA, 2016.

'Released in 2010 by the American Library Association (ALA), RDA (Resource Description and Access) was adopted for use by the Library of Congress in 2013, replacing the venerable AACR2 as the new standard for cataloguing. RDA continues to gain international acceptance. Brenndorfer (technical services, Guelph Public Library, Ontario) writes a basic go-to guide for RDA-compliance when cataloguing simple library resources.

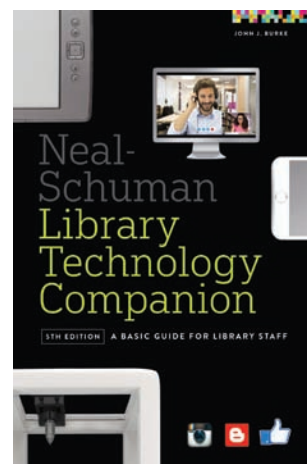
Following RDA's numeric order, the book's uncluttered format is easy to read. Definitions and examples are provided for every element, making this volume extremely user-friendly. With its focus on uncomplicated resources, however, cataloguers should plan on acquiring specialised guides, such as Paige Andrew's *RDA and cartographic resources* and the Association of College Research Library's *Descriptive cataloguing of rare materials*. Unlike Margaret Mering's *The RDA workbook* or Fotis Lazarinis's *Cataloguing and classification*, this work is not a textbook and provides neither background theory nor encoding instructions. However, it succeeds as a beneficial tool for practitioners and should



help clarify the application of RDA for students as they prepare to enter the workforce. *Verdict*: Highly recommended for cataloguing students and practitioners.' (*Library Journal*, Betty J Glass)

**BURKE, John.**  
**Neal-Schuman library technology companion: a basic guide for library staff.**- Neal-Schuman, 2016.

'The first sections of this guide by Burke (library director, Miami University, *Makerspaces: A practical guide for librarians*) review the day-to-day equipment and software utilised by libraries. After that the author focuses on library websites, social networking, screencast software, maker spaces, and learning management systems while discussing learning possibilities for librarians and staff on how to use these technologies to meet community and student needs. The last part presents a helpful list of considerations for technology planning and dives into potential planning and implementation pitfalls while introducing the concept of universal design, security systems, patron privacy, and the role of adaptive technologies in libraries. Burke closes with a list of trends and technologies to watch — a checklist that libraries should be utilising or planning for in their near future, such as designing websites to promote access and discovery. *Verdict*: Primarily a textbook, this guide will also assist academic and public library staff who are responsible for library technology planning.' (*Library Journal*, Kendra Auberry)

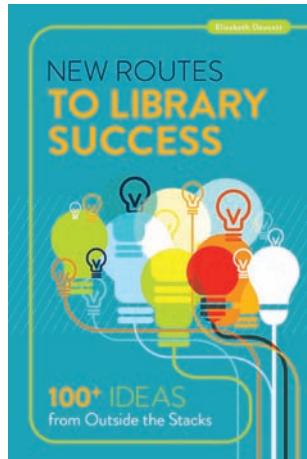


**DOUCETT, Elizabeth.**  
**New routes to library success: 100+ ideas from outside the stacks.**- ALA Editions, 2015.

'This volume is a compilation of easy and practical ideas that will be helpful for librarians who either find themselves in a professional rut or are looking to take it to the next level. In her quest for transformative ideas Doucett canvasses 10 major focus areas from a variety of private-sector organisations and businesses, covering entrepreneurship, customer service, trend tracking, and unconventional thinking. Each chapter is drawn from an interview with a professional (including top employees from Kickstarter, LL Bean, and Tom's of Maine) and is concluded by a helpful Big ideas from This interview section that provides a sufficient overview. The volume is a handy, largely intuitive reference that, in focusing on patrons as consumers, serves as both a stimulus for new paths and a methodology for canvassing one's own local community and patrons.' (*Booklist*, Brian Odom)

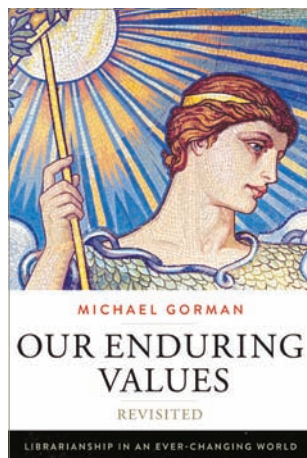
'In her search for ideas to jump-start library services, Doucett (director, Curtis Memorial Library, Brunswick, Maine; *What they don't teach you at library school*) interviewed local business leaders and gathered their best ideas. Kickstarter, LL Bean, Trendwatching.com, Down East Magazine, and Tom's of Maine are just some of the companies

represented. According to Doucett, libraries should be able to test and fail more, and quickly experiment to determine what works. Could libraries provide employees paid time to do creative research and offer them several hours a month to volunteer in their community? There is a lot here for library staff to mull over about customer service and trendspotting. Each chapter lists the questions asked, the big ideas from the interview, a summary of what the author learned, and a list of additional resources. The book is mercifully light on jargon but public librarians could use more suggestions on dealing with library boards, politicians, and funding sources. *Verdict:* A selection of solid ideas on library leadership is served up with enthusiasm in this useful volume. Readers can emulate the author and interview business managers in their own communities, or use her takeaways.' (*Library Journal*, Susan Belsky)



**GORMAN, Michael.**  
**Our enduring values revisited: librarianship in an ever-changing world.**- ALA Editions, 2015.

'Former library dean Gorman (California State University, Fresno), a past president of the American Library Association, is a well-known figure for his thought-provoking writings about libraries and the library profession. This latest book follows his successful *Our enduring values: librarianship in the 21st century* (2000) and does not disappoint. Rather than acting as a library futurist or trying to solve all the problems libraries face, Gorman paints a realistic picture of the evolving library field while examining, often critically, how and why things have reached this point. He argues that despite rapidly changing technology, the core values and philosophies guiding libraries and librarians have endured, chief among them the charge to preserve and organise the human record. In 14 chapters – some titled simply 'Stewardship', 'Service', 'Privacy', or 'Democracy' – Gorman demonstrates that many enduring values are just as important today as they were in years past. The author's clear and effective writing style is refreshing. Readers may not agree with all his assertions, but this book is a must read for library professionals, library school students and those considering the career, or anyone concerned about the future of libraries in a civic society.' (*Choice*, Jeffrey Donald Graveline).

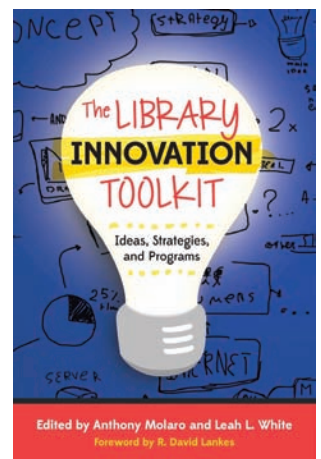


'This book is for anyone who has questioned their decision to become a librarian, been asked why anyone should follow

the career, or if libraries are still relevant. Former American Library Association (ALA) president Gorman (former dean of library services, California State University, Fresno; *Our enduring values*) addresses core reasons why libraries and librarians exist and why they will continue to be vital in maintaining the human record and combating the erosion of rational discourse. The values the author discusses transcend library type, making this text as relevant to children's librarians as it is to academic library administrators. The title's 'enduring' is fitting because it reminds librarians to keep seemingly constant change in perspective and appreciate how much has stayed the same over time. Even as advancements in technology increase access to a vast amount of information, nothing replaces the work of librarians or the physical collections of libraries. While many libraries are actively telling their individual stories to secure funding and community support, Gorman's book paints a larger picture that will make librarians feel proud of their profession. *Verdict:* Librarians at any stage of their career will appreciate the perspective provided about librarianship of the past, present, and future.' (*Library Journal*, Kendra Auberry)

**MOLARO, Anthony.**  
**The library innovation toolkit: ideas, strategies, and programs** / Leah L White.- ALA Editions, 2015.

'Information activist librarian, Molaro (Library and Information science, St. Catherine University.) and 2012 LJ Mover and Shaker, White (Ela Area Public Library) brilliantly piece together projects from a variety of library settings for their toolkit on innovation in libraries, in the process putting true meaning back into the term. The examples presented are versatile and can work for any institution. Aside from the individual stories told, editors Molaro and White ask tough but essential questions. Who is your community? How do you reach them? How do you create a culture of innovation in your library? The demonstrations provided show risk: how it can pay off and what libraries learn from taking these risks. The book has small- to larger-scale projects from boot camps to trivia nights and TED talks on campus. *Verdict:* Truly inspirational literature that will get everyone's heads buzzing with new ideas. Recommended for all libraries and librarians.' (*Library Journal*, Jill Morningstar)



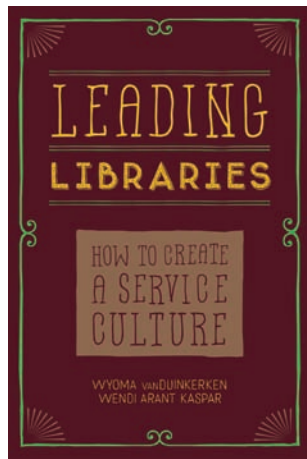
**VANDUINKERKEN, Wyoma.**  
**Leading libraries: how to create a service culture** / Wendi Arant Kaspar.- ALA Editions, 2015.

'In their latest publication co-authors vanDuinkerken (director, Joint Library Storage Facility, Texas A&M University) and Kaspar (policy sciences and economics librarian, Texas A&M University) discuss creating a service culture in libraries from a leadership perspective. Others have argued that we need to move away from a service approach in favour of a collaborative one, but the authors believe collaboration is part of service



culture. They present five elements of service leadership and expand upon each one to lay the groundwork for creating or maintaining a service culture in libraries: conscientiousness, rapport building, encouragement and accountability, innovation, and sustainability. Each chapter also contains helpful reflection exercises. Service leadership doesn't just focus on the patron side; most attention is paid to change within the organisation. How do leaders instil service values in their library and its workers, from students to staff and librarians?

This is where strategic planning and mentoring can play huge roles. Significant work must be done inside the library in order to provide the best service to patrons. *Verdict:* Wonderful for a holistic look at service leadership and its benefits inside and outside the library. For any librarian who is also a manager or supervisor, or anyone who wants to contribute to leadership, regardless of status.' (*Library Journal*, Jill Morningstar)



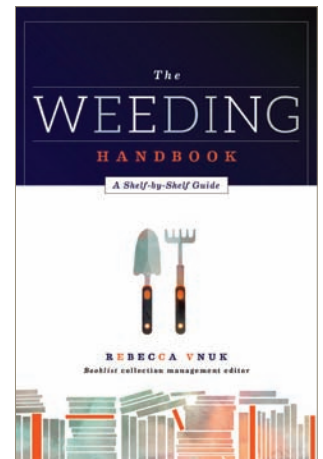
VNUK, Rebecca.

*The weeding handbook: a shelf-by-shelf guide.* - ALA Editions, 2015.

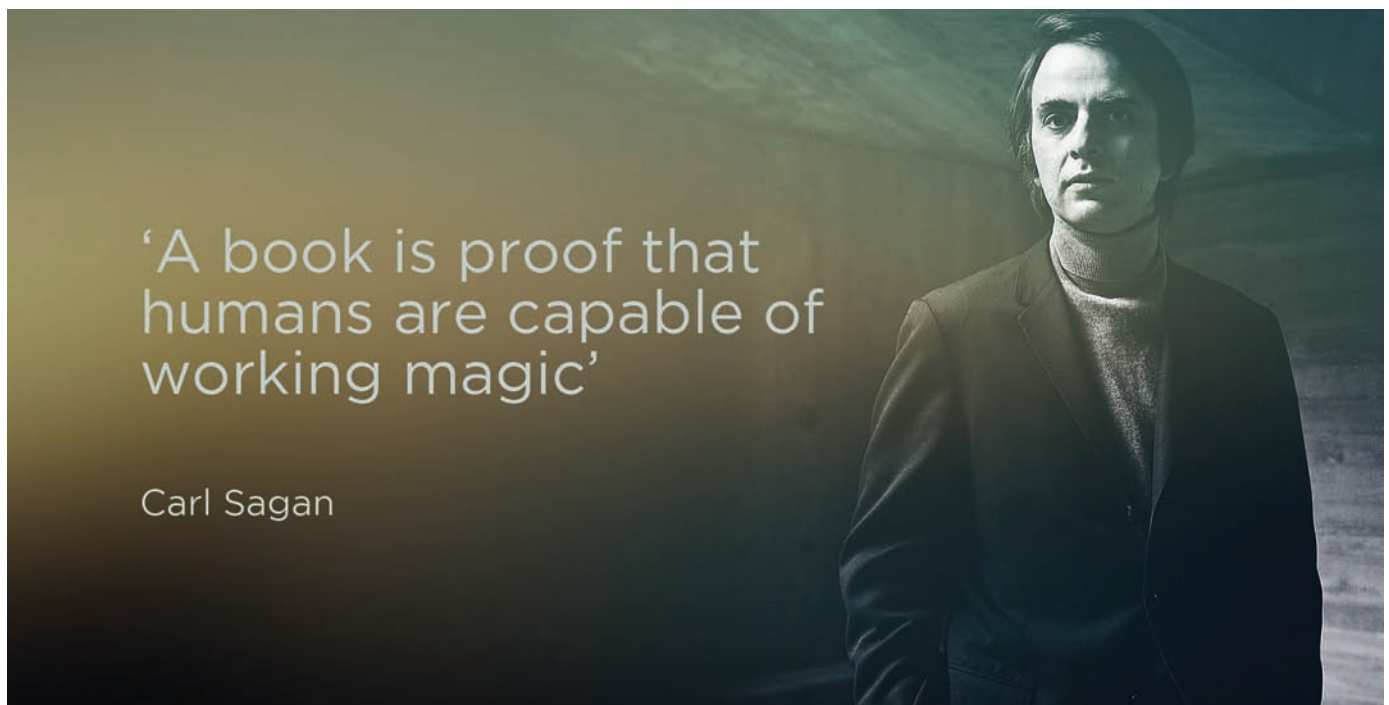
'Weeding, a task that causes even veteran librarians to tremble, has just gotten easier thanks to this handbook. Vnuk, *Booklist* reference and collection management editor, argues that

proper weeding leads to a more accurate, presentable, and usable collection. The author offers suggestions for earning staff and public support for weeding efforts as well as guidance for making use of discarded materials. Drawing heavily on the CREW method (Continuous review, Evaluation, and Weeding), Vnuk's shelf-by-shelf guide to weeding decisions also discusses special collections such as AV (audio/visual), youth materials, periodicals, ebooks, and databases. Vnuk stresses the value of a collection development plan

in guiding weeding decisions — in fact, approximately half the book is devoted to sample plans in public and academic libraries. While the work approaches weeding based on Dewey classifications, academic libraries may find inspiration here, especially in the individual blueprints. Librarians already familiar with the CREW method will not gain much from the shelf-by-shelf consideration. However, most of the book extends the weeding conversation beyond the assessment of the Dewey classes. *Verdict:* Vnuk's clear writing and motivating tone will give confidence to reluctant weeders, resulting in a worthy purchase for all public libraries.' (*Library Journal*, Lydia Olszak)



*Johanna de Beer is the assistant director of Selection at the Western Cape Library Service*



# New and interesting on LLIS

compiled by Helga Fraser

A wealth of interesting articles have been published on our Library, Literature and Information Science (LLIS) database of professional Library and Information Science journals from the beginning of 2017. The following is a selection that might interest librarians wanting some practical tips for their outreach work, how to treat users of libraries as well as some background reading on what is being discussed in the profession globally.

## Practical suggestions for catering for different user groups in the public library

- Jensen, K., 2017, 'Typewriter fun in the maker space', *School Library Journal*, Mar, Vol. 63, Issue 3, pp. 21-21.  
The article presents various activity programmes for teenagers based on the use of a typewriter at the Teen Maker Space programme of members of the American Library Association (ALA).
- Hughes, C., 2017, 'Rural Libraries services for older adults: a nationwide survey', *Public Library Quarterly*, Jan-Mar 2017, Vol. 36, Issue 1, pp. 43-60.  
The author examines the survey results from 721 rural libraries throughout the United States and Canada to learn more about how they are serving older adults.
- Lynch, G., 2017, 'The hottest summer innovations', *School Library Journal*, Mar 2017, Vol. 63, Issue 3, pp. 42-46.  
The article evaluates several student-oriented services provided by public libraries in America, including free meals, mobile maker venues and geocaching-inspired scavenger hunts.
- Parrish, C. and Schmidt, T., 2017, 'Play & Read', *Children and Libraries: The Journal of the Association for Library Service to Children*, Spring 2017, Vol. 15, Issue 1, pp. 30-32.  
The article reports on the aspects of Play & Read, an early literacy outreach programme offered by libraries in America supported by the non-profit organisation AmeriCorps.

## How to handle library users

- Smith, M., 2017, 'How I learned to love patrons again', *Public Libraries*, Jan/Feb 2017, Vol. 56, Issue 1, pp. 24-26.  
In this article the author discusses negative patron

interactions. Topics discussed include preference of memories for negative events to neutral or positive experiences, confirmation bias in patron bashing and ways to stop it along with suggestions to never judge or look down upon fellow colleagues for patron bashing or gossiping.

## Discussions in the global LIS field

- Tzu-Tsen, C. and Hao-Ren K., 2017, 'Public library as a place and breeding ground of social capital: a case of Singang Library', *Malaysian Journal of Library and Information Science*, 2017, Vol. 22, Issue 1, pp. 45-58.  
This paper aims at exploring the perceived outcomes and societal value of public libraries, particularly from the perspective of Singang Library in Taiwan. The result shows that Singang Library users benefit from library services in 22 areas of daily life, which were combined through factor analysis into four major outcome types: daily life information, cultural activities, work related, and reading and learning. For analysis on how patrons use the library as a meeting place, this study shows that Singang Library is utilised for five different types of meeting places: a square, a place for meeting diverse people, a public sphere, for joint activities and a meta-meeting place.
- Kowalski, M., 2017, 'Breaking down silo walls: successful collaboration across library departments', *Library Leadership & Management*, 2017, Vol. 31, Issue 2, pp. 1-15.  
Library work has historically been organised into silos — public services, technical services, and administration. Shifting trends, technology, and staff changes, however, are necessitating that organisations adapt to the current needs of their users.

**Note:** Summaries of articles are taken from author and publisher abstracts.

*Helga Fraser is a research librarian with the Western Cape Library Service*



# Book reviews

compiled by Book Selectors

## ADULT NON-FICTION VOLWASSE VAKLEKTUUR

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

- The Family Handyman, 2016.

This practical title for DIY enthusiasts offers a useful selection of projects for improvement around the home, making use of normal tools and easy-to-buy materials available at most hardware shops. Each entry is delivered in a step-by-step manner which is clearly illustrated and presented in an accessible text. Although most of the projects featured are geared mostly for the outdoors, garages, and work rooms, there are a few inspirational ideas for other parts of the house. All these projects have featured in America's leading do-it-yourself magazine called *The Family Handyman*, established in 1951. One of the projects worth mentioning is how to build a rain barrel from plastic drums or trash cans, useful for watering the garden during times of water shortages. These practical projects are geared for both regular DIY enthusiasts as well as beginners. There are certainly some good ideas featured and it can be regarded as one of the most inspirational and innovative titles on the subject recently seen. EB

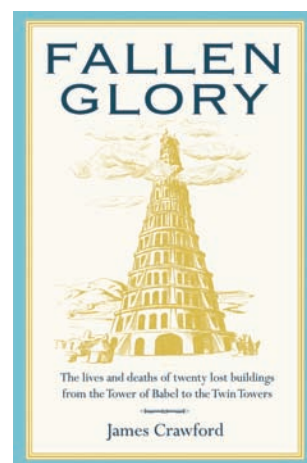


CRAWFORD, James

**Fallen glory: the lives and deaths of the world's greatest lost buildings.**- Old Street Pub., 2016.

Fallen Glory is a unique, global guide to a world of vanished architecture. Jamie Crawford pieces together the histories of

twenty of the world's most fascinating lost and ruined structures. The lives of these buildings are packed with drama and intrigue, and serve as a stage for an interesting selection of characters that include Julius Caesar, Henry VIII, Catherine the Great and even Adolf Hitler. Crawford's book begins in ancient Mesopotamia where a team of archaeologists began excavations during the 1890s at a site in modern Iraq thought to be the location of the legendary Tower of Babel. He considers the lifespan of structures such as the Library of Alexandria (300 BCE to 65 CE), the Temple of Jerusalem (950 BCE to 70 CE), the Hippodrome of Constantinople (200 CE to 1500 CE), et cetera, and concludes with the Twin Towers and Geo-Cities of more modern times. Each building is set within its own period of history, but Crawford often brings the historical impact right up to the present day, revealing a different kind of history of how society has moved on. This is an excellent example of popular history done right, enthralling, engaging and informative. It can be recommended to anyone with a passing interest in general history, especially to those who enjoy archaeology and the history of architecture. EB

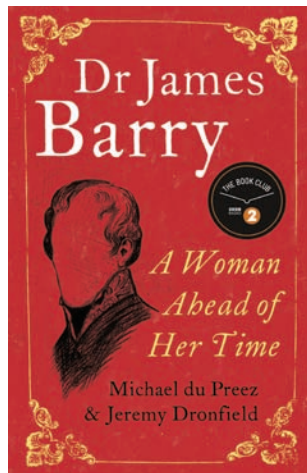


DU PREEZ, Michael and DRONFIELD, Jeremy  
**Dr James Barry: a woman ahead of her time.**

- Oneworld, 2016.

A new biography of James Barry that explores the life story that caused a contemporary sensation on the famous doctor's death. Historians have been kept guessing for more than 140 years over claims that Dr James Barry, Inspector General of

Military Hospitals in Britain at the time, was in fact a woman. Previously unknown letters recently made available reveal that the diminutive physician began life as the daughter of a grocer from Cor. Her secret was only revealed on her deathbed by an old woman tasked with laying-out the corpse. Appalled by the idea, army officials locked away Dr Barry's service records for almost a hundred years and hoped the story would go away. With only the maid's word to go on and no post mortem, the story caused endless speculation until now.



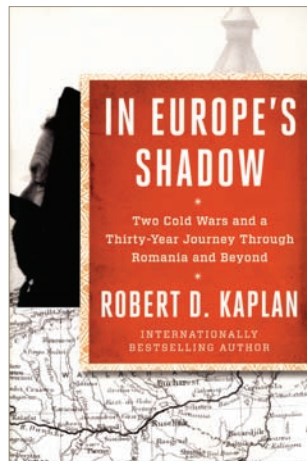
Du Preez, a South African urologist, first heard the story as a boy in Cape Town, where Dr Barry had introduced sweeping health reforms while serving as assistant surgeon to the garrison there. When Du Preez retired in 2001, he set about gathering evidence to solve the mystery of Dr Barry. Browsing through a large collection of papers relating to James Barry he discovered documents that leave no doubt that Dr Barry began life in Ireland as Margaret Ann Bulkley, sister of the famous Irish artist. It's a remarkable tale, and one well told by the authors. EB

#### KAPLAN, Robert D

**In Europe's shadow: two Cold Wars and a thirty-year journey through Romania and beyond.**

- Random House, 2016.

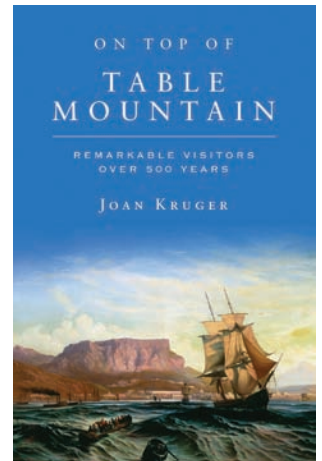
The author is a journalist and foreign affairs writer who weaves history into the stories made possible through visits in Romania over a period of time. The riveting narrative in *In Europe's shadow* vividly captures the author's perception of the atmosphere and conditions in Romania during 1981, 1990 and 2013. This allows readers to view a bleak Romania under 1980s communist rule, its confusing post-revolutionary 1990s period, up to the more settled present as a member of the European Union. Kaplan describes the places and people of yesterday and today, revealing ghosts of the past lurking in the background. His book vividly captures the reality of Romania's past while entertaining the reader with a part travelogue, part cultural history and part academic literature overview. This is not the stereotypical Romania of Dracula or of dictator Nicolae Ceausescu, but rather a country forever on the borderland of Europe doing its best to retain its identity against various imposing forces experienced throughout its turbulent history. This clash is what Kaplan, a long-time fan of the country, attempts to highlight in an extremely enlightening and entertaining read. EB



#### KRUGER, Joan

**On top of Table Mountain: remarkable visitors over 500 years.**- Paternoster Books, 2016.

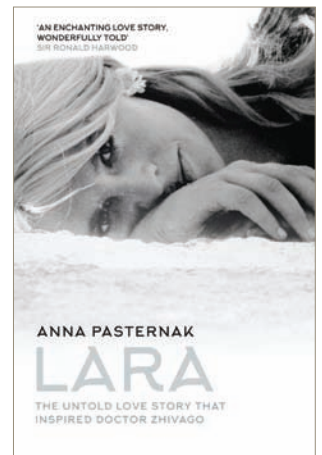
Joan Kruger, a local journalist, columnist and author, has compiled an entertaining and informative history of Table Mountain as experienced over time by a wide medley of visitors of varied interests to the Cape. This world-renowned, iconic landmark, which has served as a guide to early seafarers, was called the 'Mountain in the Sea' by local indigenous inhabitants. It was shortly after moving to Cape Town that the author decided to get to know more about its important landmark as revealed through written accounts. Her research led to the discovery of a wealth of reportage covering the past 500 years. The English translations of these reports, written in various languages that include Russian and Swedish, are presented here in one volume for the first time. The accounts of 27 exceptional visitors are vividly revealed in an accessible and thrilling package that allows for some riveting reading. Taken together, these reports provide a fascinating and compelling biography of this celebrated natural wonder. EB



#### PASTERNAK, Anna

**Lara: the untold love story that inspired Doctor Zhivago.**- William Collins, 2016.

This is a gripping and well-researched book revealing the inspiration for the character of Lara in Boris Pasternak's classic Russian novel, *Doctor Zhivago*. Anna Pasternak is Boris' great-niece, and makes a convincing case that Olga Ivinskaya was Boris's lover from 1946 until his death. Her access to family resources makes the story very interesting. She reveals for the first time the critical role Olga played in his life, and argues that, had it not been for her, *Doctor Zhivago* would not have been completed, or even published. The novel was eventually published in 1957 and would win the Nobel Prize for Literature in 1958. Soviet authorities who objected to his unflattering portrayal of the revolution blocked the book's publication in Russia and forced him to decline the prize. Besides being a literary love affair this great novel's cultural and political impact at the time may now seem almost unimaginable to a modern audience. Like the fictional Yuri and Lara, Boris's and Olga's forbidden love was defined by Soviet terrors and deprivations. There are no happy endings in either version, but both are fascinating tales. EB

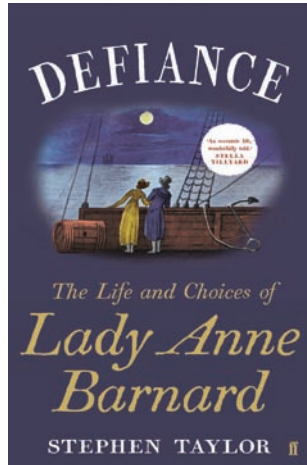


**TAYLOR, Stephen**

**Defiance: the life and choices of Lady Anne Barnard.**

- Faber, 2016.

The author, a former correspondent of *The Times*, provides a lively and informative biography of Lady Anne Barnard. He makes liberal use of contemporary quotes, taken mainly from Lady Anne's letters and diaries. Anne was a prolific letter writer and kept detailed journals of her life, most notably of her time living in the Cape of Good Hope in South Africa. Daughter of an impoverished Scottish earl, she became close friends with the young George IV and assisted his secret marriage to Maria Fitzherbert. She was also a close friend to many major politicians and helped to develop diplomatic relationships in South Africa as Britain took power. Entering into Edinburgh society at 16 Anne was expected to marry for money to support her younger siblings, but this did not happen and Anne moved to London. Juggling various suitors, Anne married late and to a man socially her inferior, but it appears to have been a love match. This marriage to an impoverished, much younger army officer scandalised polite society. The couple escaped to the Cape Colony, England's first African possession, where Barnard painted the vivid landscapes and worked on her memoirs. Taylor has researched his book deeply, revealing a fascinating woman in a well-written and engaging biography that more than does her justice. EB



**WILLNER, Nina**

**Forty autumns: a family's story of courage and survival on both sides of the Berlin Wall.** Little, Brown, 2016.

The author's mother Hanna defected from East Germany when she was 20 years old, leaving behind her parents and seven siblings. In West Berlin Hannah would meet and marry a US Army intelligence officer, eventually moving to the United States. In this poignant mix of memoir and history about East Germany, Willner tells the story of her family on both sides of the wall. Not just the author's storytelling skill but also the many photos touchingly portray this divided family. She is a former US Army Intelligence officer who served in Berlin during the Cold War, and who would become the first female US Army Intelligence officer to lead



sensitive intelligence. Willner's book follows her East Berlin family up to the destruction of the Wall in 1989 and their moving reconciliation with Hanna. This is an extremely well-written memoir and an excellent historical account for readers who like their non-fiction to read like fiction and who enjoy memoirs and history. EB

## ADULT FICTION

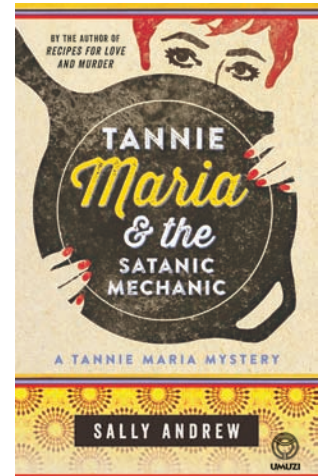
### VOLWASSE VERHALENDE VAKLEKTUUR

**ANDREW, Sally**

**Tannie Maria & the satanic mechanic: a Tannie Maria mystery.**- Umuzi, 2016.

This is the second book in the *Tannie Maria mystery* series by South African author, Sally Andrew. It is the much-awaited sequel title to the author's previous novel *Recipes for love and murder* which was the recipient of the acclaimed 2016 Nielsen Booksellers' Choice Award.

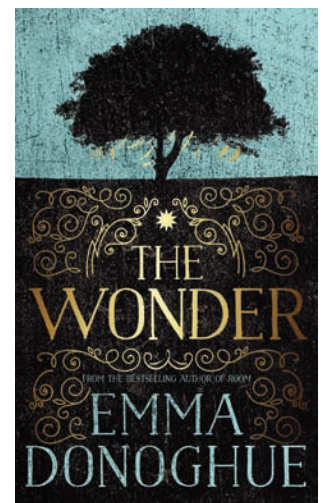
Tannie Maria, a recipe writer/agonist aunt turned crime fighter, is on a new case, namely that of the mysterious death of Slimkat Kabbo, responsible for the Kuruman Bushman's successful land claim case. Tannie Maria's boyfriend, Detective Lieutenant Henk Kannemeyer, doesn't want Maria to get involved, especially after her recent kidnapping and near murder. But Tannie Maria dislikes being told what to do. The author gives the reader a murder mystery with an original plot, while covering a few topical issues, together with plenty of humour. This is a brilliant sequel and features many of the characters from the original as well as twenty pages of recipes at the end. EB



**DONOGHUE, Emma**

**The wonder.**- Picador, 2016.

Anna O'Donnell is regarded as a miracle girl. The eleven-year-old Anna has apparently survived for four months without eating any food but is otherwise healthy, according to the local doctor. Anna and her family have become a sensation throughout Ireland and England, and journalists have covered the story with a combination of scepticism and hope. Lib Wright, who served as a nurse alongside Florence Nightingale during the Crimean War, is hired to watch Anna around the clock, to prove whether Anna's claims are true. She is assisted by a

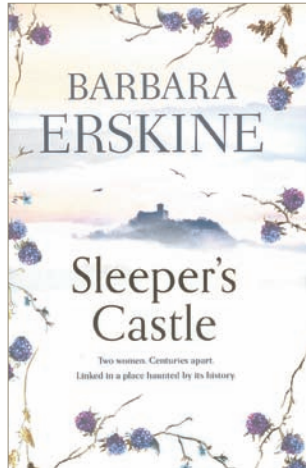


nun who is also a nurse. They are to watch Anna for two weeks, trading shifts, and then report on their findings, which would determine if the girl is the miracle which some claim she is, or if she is perpetrating some kind of fraud. The story is set in the Irish Midlands amongst a close knit Catholic community during the 1850s, and is inspired by numerous European and North American cases of 'fasting girls' between the sixteenth century and the twentieth. This haunting, atmospheric masterpiece that reveals the author's storytelling skills, has attracted excellent reviews, and will appeal to the more serious reader of historical novels. Well written and based on facts, the author really captures a wonderful sense of time and place. EB

**ERSKINE, Barbara**

**Sleeper's Castle.**- HarperCollins, 2016.

Andy has recently lost her longtime partner Graham and has been ejected from their shared home by his vengeful estranged wife Rhona (who left Graham years ago for another man). Agreeing to house-sit for a friend, she finds herself in an ancient house on the Welsh border. *Sleeper's Castle* has a mysterious air about it and it's not long before Andy starts to feel like she is not alone. She is a sensitive person, can sense ghosts and starts to 'time slip' in her dreams. Here she encounters Catrin and her father Daffyd who lived in *Sleeper's Castle* during the 1400s. It is the time of uprising and revolution between Wales and England; the era of Owain Glyndwr, Prince of Wales, who waged a campaign to free Wales from the tyrannical rule of Henry IV of England.



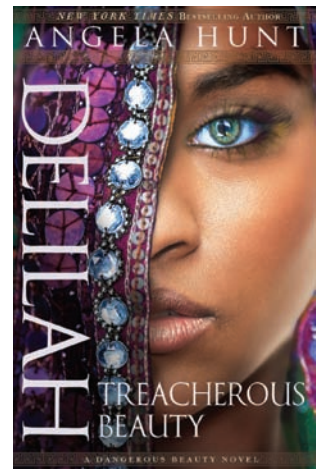
Andy unconsciously also finds she has the ability to slip back to her former home in Kew where Rhona is in residence. This estranges Rhona who sees her and travels to Wales with the intention to do Andy harm. Meanwhile Andy has become so wrapped up in Catrin's story that she starts to have problems with separating the past and the present. Enthralling and captivating, fans of the historical dual-time books will find much to enjoy as it features time travel, ghosts and rich historical elements. EB

**HUNT, Angela**

**Delilah: treacherous beauty.**- Bethany House, 2016.

This is a third stand-alone title in the *Bethany House dangerous beauty* series which provides a re-imagining of Delilah, one of the Bible's most notorious and maybe misjudged women. Usually portrayed as a villainess, we all know she betrayed Samson for money, but lots of Bible heroes have made even worse mistakes. Other than that, little is revealed about Delilah in Scripture. Readers are faced with questions as to whether she was an Israelite, a Philistine, or something else altogether as well as where she came from or what happened to her after Samson's death. The author steps in as a historical novelist to answer those questions logically, soundly, and creatively.

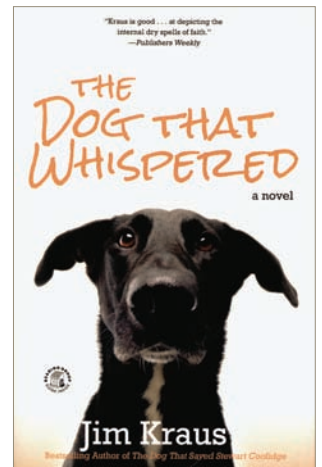
Delilah is a story of the woman who betrayed Samson, but this novel also explores what was going on in Samson's head throughout all of this. The narration switches back and forth between Delilah and Samson. She turns the brief biblical story into a heartbreaking study of human psychology and behaviour. Although Hunt has taken some liberties in her creation of an entertaining plot, she has clearly striven to remain faithful to the Biblical account. EB



**KRAUS, Jim**

**The dog that whispered: a novel.**- FaithWords, 2016.

This is a heartwarming tale with themes of forgiveness and rediscovering one's faith. The novel is set in present-day Pittsburgh, Pennsylvania, where, on a whim, an 85-year-old woman, Gretna Steele, has adopted a black Labrador dog mix called Thurman. Discovering her retirement community's 'no pets' rule, she passes him off to her reclusive son, Wilson, a Vietnam veteran trying to overcome a traumatic past. Gretna knows her son could use the companionship and this is the beginning of a dramatic change in Wilson's life. Thurman helps him to change, acknowledge what he did and opens up a whole new life for him. Simultaneously across the continent in Portland, Oregon, Hazel Jamison discovers a mysterious photograph of her late mother with a soldier and a key while clearing out her mother's home. Following up on her discovery, she finds her path crossing with that of Wilson and Thurman in unexpected ways. Kraus has woven together the lives of several people who need a touch of love and a gentle push in the right direction, and Thurman is the dog for the job. Although the story is both sad and very funny at times, it is mainly a tale of redemption and forgiveness. Not only is this a great book for dog lovers but also readers of inspirational literature. EB

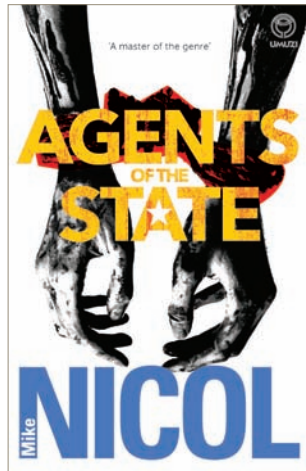


**NICOL, Mike**

**Agents of the State.**- Umuzi, 2016.

Mike Nicol is internationally acclaimed and regarded as one of South Africa's top crime thriller writers. His latest, *Agents of the State*, is a gritty detective/spy novel about political corruption that could have easily been based on real events in South Africa. The novel kicks off with an attempted assassination at the St George's Cathedral in Cape Town, where the leader of the

opposition forces in the Central African Republic (CAR) survives the attack. Private investigator Fish Pescado is assigned to the case but battles to progress, as the hit was organised by a faction in the South African Secret Service Agency (SSA) loyal to the South African president, who has mining interests in the CAR. Meanwhile Vicki Kahn, an agent in the SSA (and Fish's girlfriend), is sent to Amsterdam to set up a sting operation to trap the president's son who is involved in a human trafficking operation. When Fish finds out that Vicki is in danger, he needs to take action quickly. *Agents of the State* is a thrilling story filled with conspiracies, power struggles and agency secrets. Nicol's characterisation is brilliant. Jennifer Crocker says in her review in the *Pretoria News* (3/01/2017) 'this has to be one of the best books published by a local author this year, and having said that, it has international appeal because it is so skilfully written that you don't have to be South African to get it. With every book, Nicol increases in stature – and he didn't start off from a low base'. SSJ



## YOUNG ADULT FICTION JONG VOLWASSE VERHALENDE VAKLEKTUUR

LEVEZ, Olivia

*The island.* - Rock the Boat, 2016.

'Levez's debut captures the emotional journey of 16-year-old Frances Stanton, one of a plane full of British juvenile delinquents and camp staffers headed to a skills-based intervention on an Indonesian island. When the plane crashes Frances reaches a deserted island with few supplies, where she struggles to find food, water, and shelter among sharks and poisonous plants. With a dog as her only companion, Frances faces painful memories of her family back home, including her ill mother, her half-brother, and her mother's lecherous boyfriend. Through short chapters, Levez effortlessly balances Frances's past, present, and imagined future, including vivid flashbacks of her home life and acts of retaliation against a well-meaning teacher. When a storm hits, Frances meets another survivor, Rufus, whose prescriptive habits cause friction. Their relationship moves from rocky to companionable, but when food runs low and Rufus lands in a dire situation, Frances must



find a way off the island to save her newfound friend. Echoing O'Dell's *Island of the Blue Dolphins*, Levez's story will keep readers riveted as determined, hard-edged Frances fights to survive.' (*Publisher's Weekly*)

## JUVENILE FICTION JEUGLEKTUUR

WESTON, Danny

*The haunting of Jessop Rise.* - Andersen P., 2016.

*The haunting of Jessop Rise* is an entertaining middle-grade horror set in North Wales. It is a simple haunted house story with elements of gothic horror, and opens in the year 1853. Fourteen-year-old William faces the rest of his childhood in a brutal workhouse after the tragic death of his father in a cotton mill accident. A letter arrives from his mysterious Uncle Seth, younger brother of his father, offering to take him in. William enthusiastically walks the eighty miles to Seth's cliff-top mansion in North Wales, only to find his expectations cruelly dashed after an unpleasant reception. His uncle, nasty and ill-humoured, forces William to serve as a valet to his stepson, Toby. The enormous house swarms with mysteries and William is witness to a series of unsettling occurrences. It would seem that a ghostly apparition wants his help and only in doing just that can William overcome his dire lot. The novel which is very engaging and difficult to put down, has a strong presence of 19th century haunted house stories usually associated with classic elements found in *Jane Eyre*, *The woman in black* and even *Great expectations*. EB



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

EB Erich Buchhaus

SSJ Stanley Jonck



# The vinyl record is back!

by Neville Adonis

Who would have thought that the old-fashioned vinyl record, commonly known as an LP, would make its re-appearance in 2013? We all assumed that the shelf-life of the vinyl record expired long ago and is part of history. Not quite yet ... I read an article in one of the leading Afrikaans newspapers on 11 January 2017 about the vinyl record that has now become so popular that it is flying off the shelves in music stores. Even the sales of record-players have increased dramatically.

The good news is that the Central Reference Section (SN)

at Head Office has since 1955 built up a huge collection of vinyl records over the years until CDs came onto the market. The Central Reference Section preserved its collection of nearly 25,000 records, even though records had become unfashionable for a long time. There are currently 3,890 vinyl records available on SLIMS (SITA Library and Information Management System). The rest of the record stock still needs to be uploaded onto SLIMS in order to circulate.

Lists of the available vinyl records are in the process of being distributed to all public libraries in the Western Cape.

## Categories of vinyl records in the Central Reference Section

- Brass bands
- Chamber music
- Children's records
- Electronic music
- Folk music
- Jazz and popular music
- Non-operatic vocal music
- Opera
- Orchestral music
- Solo instruments
- Speech records

## Famous genres in the collection

### Afrikaans singers

- De Villiers, Coenie
- Hugo, Rina
- Kramer, David

- Rauch, Laurika
- Wicomb, Randall

### Ballroom

- Murray, Arthur
- Silvester, Victor

### Biographies

- Churchill, Winston
- Duke and Duchess of Windsor, The
- Verwoerd, Hendrik F

### Jazz

- Coetzee, Basil
- Ibrahim, Abdullah
- Masekela, Hugh

### Local artists

- Fassie, Brenda
- Makeba, Miriam
- Mbulu, Letta

### Sopranos

- Callas, Maria
- Coertse, Mimi
- Melba, Nellie
- Tebaldi, Renata


### Tenors

- Burrows, Stuart
- Caruso, Enrico
- Pavarotti, Luciano
- Tauber, Richard

## Care and handling of vinyl records

- Don't touch the surface
- Minimize contact with air
- Be careful when removing the needle
- Store in an outer sleeve to prevent dust from gathering on the vinyl.

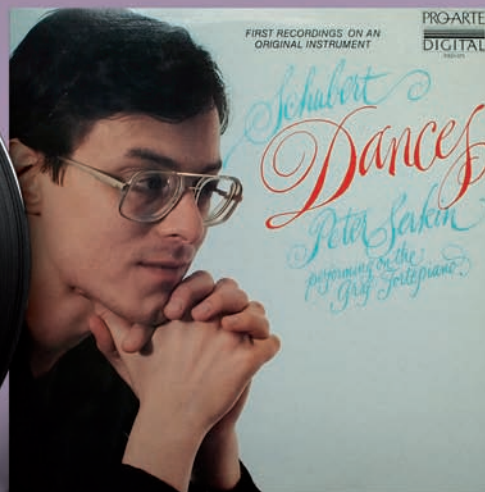




Vinyl is the real deal. I've always felt like, until you buy the vinyl record, you don't really own the album. And it's not just me or a little pet thing or some kind of retro romantic thing from the past. It is still alive.

**Jack White**

Musician, singer, songwriter and record producer



## A selection of vinyl records

**Aida. Complete / Verdi, Giuseppe, 1813-1901.** Contains 2 records. General: Maria Callas, soprano; Richard Tucker, Franco Ricciardi, tenors; Fedora Barbieri, mezzo-soprano, ... [et al.]; Tullio Serafin, conductor; Chorus and Orchestra of La Scala Opera House, Milan. Recorded in 1956.

**Churchill in his own voice, and the voices of his contemporaries.** Contains 12 records. General: Voices of Churchill's contemporaries are: Franklin Delano Roosevelt, Harry S Truman, Dwight David Eisenhower, Neville Chamberlain, George VI, Eleanor Roosevelt, George Patton. Selections from Churchill's writings read by Sir Laurence Olivier and Sir John Gielgud with Tonio Selwart as Adolf Hitler, Paul Goebbels and the voice of the German High Command.

**Così fan tutte Complete / Mozart, Wolfgang Amadeus, 1756-1791.** Contains 3 records. General: Margaret Marshall, Kathleen Battle, sopranos; Agnes Baltsa, mezzo-soprano; James Morris, baritone; Francisco Araiza, tenor; José van Dam, bass; Riccardo Muti, conductor; Wiener Staatsoperchor; Wiener Philharmoniker.

**Dances / Schubert, Franz, 1797-1828.** Contents: Schubert: Valses sentimentales, D. 779, op. 50 -- Galop, in G major --

Deutsche und Ecosaisen, D. 783, op. 33, nos. 1-16 -- Menuett -- Deutscher Tanz, in C sharp minor -- Deutscher Tanz, in G flat major -- Dances, 4 -- Deutsche Tänze, 12 -- Deutsche Tänze, 3.

**Das Kantatenwerk, vol. 32 = Complete cantatas, vol. 32 / Bach, Johann Sebastian, 1685-1750.** Contains 2 records. Contents: Cantata, no. 128: Auf Christi Himmelfahrt allein -- Cantata, no. 129: Gelobet sei der Herr, mein Gott (Praise be the Lord, my God) -- Cantata, no. 130: Herr Gott, dich loben wir alle -- Cantata, no. 131: Aus der Tiefe rufe ich Herr, zu dir.

**Eina / Kramer, David.** Contents: Duiwel de Wet -- Meisie sonder sokkies -- Glynnis van Rensburg Marais -- Ou stuk blik -- Dawid Ryk -- Matchbox full of diamonds -- Piet Mockingbird -- Mense -- Christmas in Kakamas -- Piesang.

**Hantam vrolikheid / Klipwerf Boere Orkes.** Contents: Hantam vrolikheid -- Willem se vastrap -- Feestyd se wysie -- Boesmanland -- Voëlvlei -- Strandfontein -- Oos wes, tuis bes -- Hentie se foxtrot -- Hopetown wals -- Blikkies setees -- Jampot polka -- Maria se wals.

**Messiah. Complete / Handel, George Frideric, 1685-1759.** Contains 2 records. General: Edith Mathis, soprano; James Bowman, counter-tenor ... [et al.]; Antal Doráti, conductor;



University of Maryland Chorus; Cathedral Choral Society; Smithsonian Concerto Grosso.

The story of Tutankhamun / *El Malakh, Kamal*. Translated from the Arabic by Ibrahim Ahmed; music composed by Gamal Salama.

Winston S Churchill — his memoirs and his speeches, 1918-1945. Contains 12 records. Contents: 1918 armistice -- The follies of the victors -- Lurking dangers -- Adolf Hitler -- The locust years -- St. George and the dragon -- Air parity lost -- The causes of war -- The loaded pause -- Mr. Eden's resignation -- Collective security -- Munich winter -- Broadcast to USA -- The Soviet enigma -- War -- The first month of war -- Ten weeks of war -- The sinking of the Graf Spee -- Liberation is sure -- The navy is here -- Before the storm -- A sterner war -- Narvik -- Frustration in Norway -- The fall of the government -- The National Coalition -- Commons: Prime Minister's speech, May 13th, 1940 -- Be ye men of valour -- The battle of France; and, The march to the sea -- King Leopold capitulates -- The deliverance of Dunkirk -- A colossal military disaster -- The news is very bad -- Back to France -- The finest hour -- Home defence -- The French agony -- Admiral Darlan and the French fleet -- The unknown warriors -- At bay -- The first year -- The crux of the whole war -- The battle of Britain -- Secret session -- Desert victory -- Give us the tools

-- Westward, look, the land is bright -- Until victory is won -- Birth throes of a sublime resolve -- The fourth climacteric -- Do your worst and we will do our best -- War production -- The Atlantic Charter -- The meeting with President Roosevelt -- We are still master of our fate -- These are great days -- The resolution of the people is unconquerable -- War with Japan -- The White House Christmas tree -- Preparation, liberation, assault -- Prime Minister for two years -- The end of the beginning -- To the US Congress -- Before the autumn leaves fall -- The call for a three power talk -- Anglo American unity -- Rebuilding -- The fruits of 1944 -- Thanksgiving day -- Unconditional surrender -- This is your victory.

Vinyl records are available for circulation to public libraries in the Western Cape and may be requested via ILL from the Central Reference Section.

For more information on the Central Reference Section please visit our website at [www.westerncape.gov.za/library](http://www.westerncape.gov.za/library)

*Neville Adonis is the assistant director of Information Services at the Western Cape Library Service*



# New on the shelves

compiled by Sandra Kingswell

## GENERAL

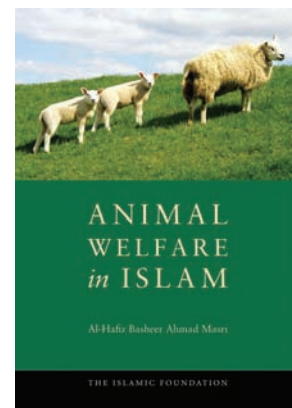
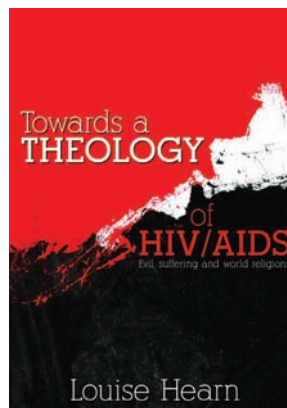
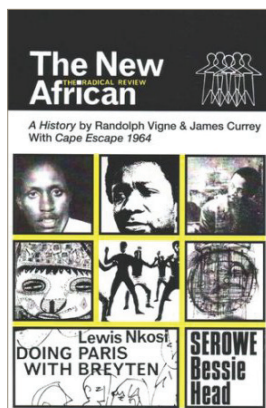
- 050.968 NEW Vigne, Randolph. *The new African: the radical review: a history, 1962-69.*  
 070.968 KON Rabe, Lizette. *'n Konstante revolusie: Naspers, Media24 en oorgange.*  
 079.6881 NGH Nghidinwa, Maria Mboono. *Women journalists in Namibia's liberation struggle, 1985-1990.*

## PHILOSOPHY AND PSYCHOLOGY

- 133.32424 VIR Virtue, Doreen. *The big book of angel tarot: the essential guide to symbols, spreads, and accurate readings.*  
 155.5 ELL Elliott, Gary W. *Adolescent aggression: the gender debate on physical and relational violence.*  
 179.3 LYM Lymbery, Philip. *Farmageddon: the true cost of cheap meat.*

## RELIGION

- 261.832196 HEA Hearn, Louise. *Towards theology of HIV/AIDS: evil, suffering and world religions.*  
 283.68757 GOU Gould, Charles. *Grahamstown Cathedral: a guide and short history.*  
 R 291.03 WOR Riggs, Thomas. *Worldmark encyclopaedia of religious practices, Volume 1.*  
 R 291.03 WOR Riggs, Thomas. *Worldmark encyclopaedia of religious practices, Volume 2.*  
 R 291.03 WOR Riggs, Thomas. *Worldmark encyclopaedia of religious practices, Volume 3.*  
 R 291.03 WOR Riggs, Thomas. *Worldmark encyclopaedia of religious practices, Volume 4.*  
 297.5693 MAS Masri, Al-Hafiz Basheer Ahmad. *Animal welfare in Islam.*



## SOCIAL SCIENCES

- 302.23 EVA Evans, Martha. Broadcasting the end of apartheid: live television and the birth of the new South Africa.
- Q 305.230968 RAM Ramsden, Noreen. Including children: guidelines on ethical practice in fulfilling children's rights to participation.
- 306.20968 NDL Ndletyana, Mcebisi. Patronage politics divides us: a study of poverty, patronage and inequality in South Africa.
- 307.760968 UND Pattman, Rob. Undressing Durban: behind the tourist gaze.
- 320.968 STA Platjies, Daniel. State of the nation — South Africa, 2016: who is in charge?: mandates, accountability and contestations in the South African state.
- 322.44 VAN Van der Zee, Bibi. The protestor's handbook.
- P 323.168 MNG Mngxitama, Andile. Why Biko would not vote.
- 323.168 REA Turok, Ben. Readings in the ANC tradition. Volume II: history and ideology.
- R 323.168 UNI Schoeman, Renier. Unity in diversity: 100 years of ANC leadership, 1912-2012.
- 323.4 CHE Chenwi, Lilian. Claiming economic, social & cultural rights at the international level.
- 324.296 POL Fakir, Ebrahim. Political parties in Africa.
- 327.172096 ADE Adebajo, Adekeye. UN peacekeeping in Africa: from the Suez crisis to the Sudan conflicts.
- 327.172096 COM Aboagy, Festus B. Complex emergencies in the 21st century: challenges of new Africa's strategic peace and security policy issues.
- 333.720968 EAR Mytelka, Lynn Krieger. Earth, wind and fire: unpacking the political, economic and security implications of discourse on the green economy.
- 333.790968 SOU Thompson-Smeddle, Lisa. A South African renewable energy guide for local government.
- 338.96 COL Coleman, Max. Africa in today's world: some facts & figures of the continent whose time has come.
- 338.968 KON Kondlo, Kwandiwe. A legacy of perseverance: NAFCO: 50 years of leadership in business.
- 340.07 GIL Gilmore, Shirley Ann. PULP guide: finding legal information in South Africa.
- Q 343.6805 SAI SAICA student handbook, 2014/2015. Tax legislation, Volume 3.
- 346.60134 INS Rohrs, Stefanie. In search of equality: women, law and society in Africa.

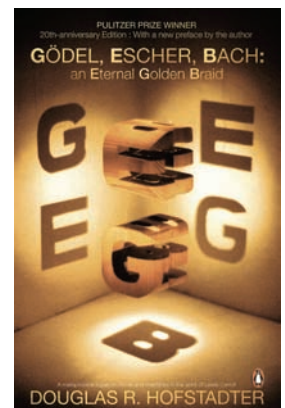
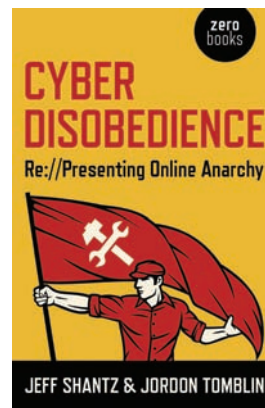
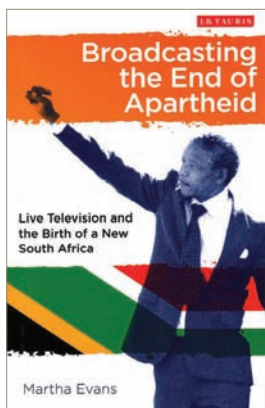
- 347.6066 MAH Mahony, Chris. The justice sector afterthought: witness protection in Africa.
- 354.6808 KAH Kahn, Sinval. Intergovernmental relations in South Africa.
- 355.0968 VAN Van der Waag, Ian. A military history of modern South Africa.
- 362.29286 CAN Canfield, Jack. The 30 day sobriety solution: how to cut back or quit drinking in the privacy of your own home.
- 364.1066 PIN Pinnock, Don. Gang town.
- 364.168 SHA Shantz, Jeff. Cyber disobedience: re://presenting online anarchy.
- Q 372.87 MCC McConnachie, Boudina. Listen & learn: music made easy.
- 378.68 BEI Tabensky, Pedro. Being at home: race, institutional culture and transformation at South African higher education institutions.
- Q 378.68711 VIE Weinberg, Paul. View points: the University of Cape Town and its treasures.

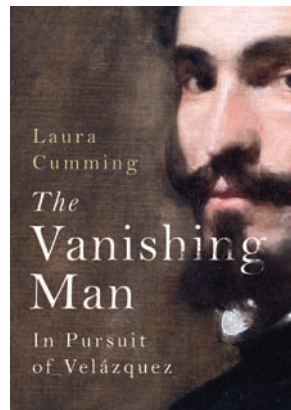
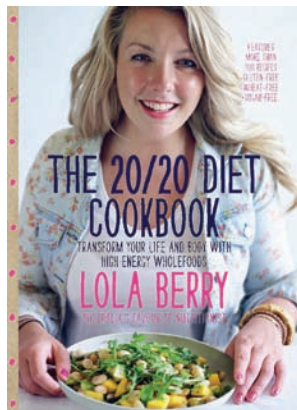
## LANGUAGES

- 439.3609 STE Steyn, JC (Jacob Cornelius). Ons gaan 'n taal maak: Afrikaans sedert die Patriot-jare.

## SCIENCE

- 510.1 HOF Douglas R Hofstadter. Gödel, Escher, Bach: An eternal golden braid.
- Q 560.96 CHI Chinsamy-Turan, Anusuya. Fossils for Africa.
- 572.96828 MBE Mbenga, Bernard. People of the Dew: a history of the Bafokeng of Phokeng-Rustenburg Region, South Africa, from early times to 2000.
- 580.744 THO Thomas, Mark. The Boomslang: Kirstenbosch centenary tree canopy walkway: an architectural and engineering collaboration.
- 582.130968 LER Le Roux, Annelise. Wild flowers of Namaqualand: a botanical society guide.
- Q 582.160968 LIE Liebenberg, Enrico. We are the champions: the champion trees of South Africa.
- R 583.849 VAN Van Wyk, Ben-Erik. African Apiaceae: a





synopsis of the Apiaceae / Umbelliferae of sub-Saharan Africa and Madagascar.

- Q 584.32096 VAN Van Jaarsveld, Ernst J. Tree aloes of Africa. 584.9 ROO Roodt, Veronica. Grasses & grazers of Botswana and the surrounding savanna.
- R 587.096 ROU Roux, JP. Synopsis of the Lycopodiophyta and Pteridophyta of Africa, Madagascar and neighbouring islands.
- Q 599.74442 ALD Aldridge, Neil. Underdogs: the fight to save South Africa's wild dogs.

## TECHNOLOGY

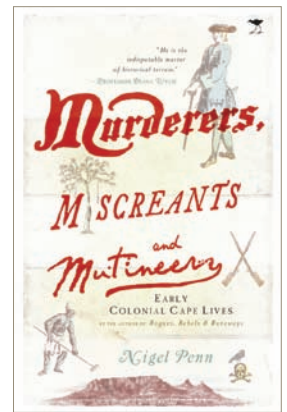
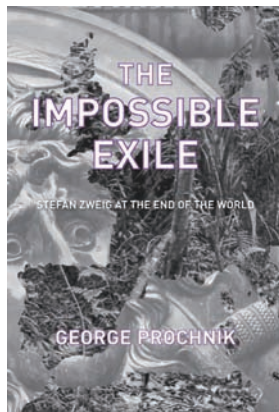
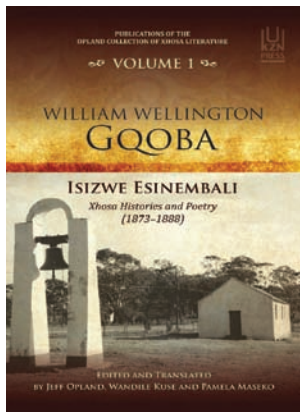
- 613.69 TAY Taylor, Albert. Fundamentals of mantracking: the step-by-step method: an essential primer for search and rescue trackers.
- 613.71 LAY Layne, Melissa. Water exercise.
- 615.321 PUR Pursell, JJ. The herbal apothecary: 100 medicinal herbs and how to use them.
- 616.34 HON Honda, Michelle. Reverse gut diseases naturally: the step-by-step guide.
- 617.1027 POL Pollock, Allyson M. Tackling rugby: what every parent should know about injuries.
- 617.735 THO Thompson, Jennifer Trainer. Eat right for your sight: simple, tasty recipes that help reduce the risk of vision loss from macular degeneration.
- 621.13 HOL Holland, Frank. Holland's corrections to the steam locomotives of the South African Railways, [1859-1910].
- Q 630 TOH Toht, David. 40 projects for building your backyard homestead: a hands-on, step-by-step sustainable-living guide.
- R 636.4 VIS Visser, Danie. Modern pig production.
- 641.5638 BER Berry, Lola. 20/20 diet cookbook: transform your life and body with high-energy wholefoods.
- 641.813 VEL Velazquez, Alison. Souping: lose weight, cleanse, detoxify, re-energize: over 80 deliciously healthy recipes.
- 643.55 HEW Hewitt, Jane. Den building: creating imaginative spaces using almost anything.
- 646.404 NAK Nakamichi, Tomoko. Pattern magic 2.
- 646.724 DAV Davies, Bethany Jane. Vintage hair styles of the 1940s: a practical guide.
- 658.022 HOW How business works: a graphic guide to business success.
- 684.13 LAH Lahalle, Charlotte. Cane & rush seating.

## ARTS AND RECREATION

- Q 709.68 CLA Hobbs, Philippa. Listening to distant thunder: the art of Peter Clarke.
- 709.68712 TEN Jacobs, Estelle. 10 years at Greatmore Studios, Cape Town.
- R 720.96 AFR Herz, Manuel. African modernism: the architecture of independence: Ghana, Senegal, Cote d'Ivoire, Kenya, Zambia.
- 720.968 FIS Fisher, Roger C. Architectural guide South Africa.
- 720.9687 COE Coetzer, Nicholas. Building apartheid: on architecture and order in imperial Cape Town.
- 728 CON Minguet, Josep Maria. Container & prefab houses.
- Q 730.968 FRA Fransen, Hans. Cape Baroque and the contribution of Anton Anreith: a stylistic survey of architectural decoration and the applied arts at the Cape of Good Hope, 1652-1800.
- 746.432 ABE Abel, Lydia. Finding the thread: a story of knitting and crochet in the Cape.
- R 746.5 DUB Dubin, Lois Sherr. The worldwide history of beads: ancient, ethnic, contemporary.
- 759.6 VEL Cumming, Laura. The vanishing man: in pursuit of Velazquez.
- Q 759.968 LAU Ballot, Muller. Maggie Laubser: 'n venster op Altyd Lig.
- 759.968 SPI Elliott, Peter. Nita Spilhaus (1878-1967) and her artist friends in the Cape during the early twentieth century.
- Q 779.996822 GOL Goldblatt, David. T.J. Johannesburg photographs 1948-2010.
- 780.968 OLS Olsen, Kathryn. Music and social change in South Africa: Maskanda past and present.
- 793.3 DJH DJ Hooch. Street dance: the best moves.
- 796.4257 BEC Beckinsale, James. The triathlon training book.

## LITERATURE

- 808.02 NEW Waddingham, Anne. New Hart's rules: the Oxford style guide.
- 808.02 VAN Van de Poel, Kris. Text editing: a handbook for students and practitioners.
- 808.0439 DUT Du Toit, Piet & Smith, Wanda. Stylboek: riglyne vir paslik skryf.
- 808.829355 MAG Reznek, Jennie. The Magnet Theatre "migration" plays.



- 820.8 TYH Berold, Robert. Tyhini 2013.  
 821.92 ALL Pepper, Wesley. Alliance ya Batlhanka: the third anthology.  
 822.914 COE Coetzee, JM. Two screenplays.  
 822.914 KAN Kani, John. Missing.  
 822.9208 AFR Dike, Fatima. African folktales onstage! 1: plays for pre-teens.  
 822.9208 AFR Dike, Fatima. African folktales onstage! 2: plays for pre-teens.  
 822.9208 SAS SA shorts: quickies for a microwave generation.  
 839.361 OLI Olivier, Fanie. Die heel mooiste Afrikaanse liefdesgedigte.  
 839.3614 PRE Pretorius, Sarel Jakob. Veelspalt: 'n keur uit sy poësie.  
 839.3616 SMI Smits, Hilda. Die bome reusagtig soos ons was.  
 839.3626 ANK Anker, Willem. Samsa-masjien: drama.  
 839.3626 VAN Van Rooyen, Engela. As dinge skeefloop: vier eenbedrywe vir skole.  
 X 896.1 YAL Yali-Manisi, DLP. Iimbali zamanyange.  
 X 896.8 GQO Gqoba, William Wellington. Isizwe esinembali (1873-1888).

## GEOGRAPHY / HISTORY / TRAVEL / BIOGRAPHY

- 920 BLE Weintroub, Jill. Dorothea Bleek: a life of scholarship.  
 920 DUN Moodie, DCF. John Dunn, Cetywayo, and the three generals: Pietermaritzburg, Natal, May, 1861-1879.  
 920 ELI Crawford, Robert. Young Eliot: from St. Louis to the Waste Land.  
 920 MAK Wells, Julia. The return of Makhanda: exploring the legend.  
 Q 920 NEW Walters, Dennis. Bridging the Eastern Cape: the life and work of Joseph Newey.  
 920 SHA Shaw, John. My memoirs of the British South Africa Police, 1966-1981, and a colonial upbringing in Northern Rhodesia.  
 920 SPA Warman, Janice. Class of '79: the story of three fellow students who risked their lives to destroy apartheid.  
 920 WOO Hodgson, Janet. Dr David James Wood (1865-1937): father of ophthalmology and first medical specialist in South Africa: a biography.  
 920 ZWE Prochnik George. The impossible exile: Stefan Zweig at the end of the world.

- 920.3 AFR Jacobs, Nancy J. African history through sources. Volume 1, Colonial contexts and everyday experiences, c. 1850-1946.  
 920.68 HIL Hilton-Barber, David. The saint, the surgeon and the unsung botanist.  
 953 COM Commins, David. The Gulf states: a modern history.  
 Q 960.1 PWI Pwiti, Gilbert. The archaeological heritage of Africa.  
 967.304 OLI Oliveira, Ricardo Soares de. Magnificent and beggar land: Angola since the civil war.  
 968 INT Vale, Peter. Intellectual traditions in South Africa: ideas, individuals and institutions.  
 968.19 RUS Russell, Margo. Afrikaners of the Kalahari: white minority in a Black state.  
 968.201 MAP Chirikure, Shadreck. Mapungubwe reconsidered: a living legacy — exploring beyond the rise and decline of the Mapungubwe state.  
 968.25 DEL Delius, Peter. Forgotten world: the stone-walled settlements of the Mpumalanga escarpment.  
 Q 968.26 PIE Pienaar, Uys de Villiers. A cameo from the past: the prehistory and early history of the Kruger National Park.  
 968.7 CAP Athiros, Gabriel. The Cape Odyssey 106: a selection of first occurrences at the Cape and other great stories.  
 968.7 PEN Penn, Nigel. Murderers, miscreants and mutineers: early colonial Cape lives.  
 968.703 ENT Gorelik, Boris. 'An entirely different world': Russian visitors to the Cape, 1797-1870.  
 Q 968.7032 VAN Van der Walt, JC. Rebels of Slagtersnek, 1815.  
 968.711 WAL Walker, Michael. The families and farms of the South Peninsula and Cape Point: the history of a bygone era.  
 968.712 DAV Davison, Patricia. Oranjezicht: recalling the past, cultivating the future.  
 Q 968.712 LAW Law, Beatrice. Building the Mother City — Cape Town, 1880-1930: in the steps of AB Reid, master builder and city councillor.  
 968.8103 BOT Bothma, LJ. Vang 'n boer: die stryd tussen Boer en Ovambo.

*Sandra Kingswell is the senior library assistant in Central Reference*



# Reader survey Cape Librarian 2016/17

by Helga Fraser

For the past six decades the *Cape Librarian* magazine has been the primary communication tool between the Western Cape Library Service and librarians, staff and users of the Western Cape library network. Reaching its 60th year of publishing in 2017, it was decided to conduct a reader survey to establish whether the magazine still fulfils its mandate towards its target market and to gather input into possible improvements of, or additions to the content of the magazine.

A total of 830 survey forms were sent out to all recipients of the magazine with the July/August issue, but only 14% (117 of a possible 830) respondents completed the questionnaire.

## POPULARITY OF DIFFERENT SECTIONS OF THE MAGAZINE

Respondents could indicate whether they read the different sections in the magazine 'always', 'sometimes' or 'never'. The following feedback was received (not all respondents provided an answer in every single category).

From the results below it is apparent that *The Work Room*\*, now known as *Be Practical* (in which practical advice for librarians is offered) and the *News* columns are the most popular sections of the magazine, closely followed by *Book Reviews* and the *Main Articles*.

The *Book World*, *Authors*, *Genre* and *Research* columns had an almost equal spread of respondents who indicated that they read these sections always or sometimes.

The *Between the Lines*, *Spotlight on SN* (now known as *Spotlight on Central Reference*) and *The Last Word* columns were read by an average of 42% of respondents on a regular basis, but an average of 55% of respondents indicated that they read these sections sometimes and only four percent indicated 'never'.

The least popular section was *The Arts*, where only 27% of respondents indicated that they read this column always, 60% read it sometimes, and 13% never.

Section	% 'Always'	% 'Sometimes'	% 'Never'	Respondents
The Work Room	68	30	2	110
News	66	34	0	114
Book Reviews	62	34	4	112
Main Feature	60	40	0	109
Authors	53	47	0	111
Genre	50	45	4	110
Research	47	50	3	117
Book World	46	52	2	114
The Last Word	44	51	5	106
Spotlight on SN	43	54	3	108
Between the Lines	39	59	3	111
The Arts	27	60	13	111





## LANGUAGE MIX

The great majority of respondents — 83% — were satisfied with the language mix of the magazine. Only 16% felt that not enough of the content was presented in English and only 1% indicated that they wanted more articles in isiXhosa.

## FORMAT OF THE MAGAZINE

The overwhelming majority of the 107 respondents in this section (90%) indicated that they preferred the print version of the magazine. Only 11 respondents (10%) indicated that they would prefer the online version only.

## SUGGESTIONS

Amongst the general comments received were:

- ‘Congratulations on quality of editing, layout and production, I look forward to each issue.’
- ‘The *Cape Librarian* is a very neat magazine. I hope it will exist for many more years.’
- ‘Yes, we are satisfied with the magazine — we reprint some of the content in our local paper with your permission.’
- ‘Please continue like this. It is a professional magazine that a librarian can be proud of.’
- ‘The magazine fulfils its purpose and provides information on multiple aspects of the LLIS world.’
- ‘This magazine is a massive tool to use for guidance in any library. May it continue for another 60 years.’
- ‘I want to thank you for your hard work, dedication and commitment to publishing a world-class magazine.’

## CHOICE OF TOPICS FOR MAIN ARTICLES

Most respondents were satisfied with the content of the main articles. From their comments it is evident that the most popular topics and most requested themes are:

- news of other libraries
- practical advice and support as well as inspiration for displays in libraries.

More specific topics that were asked for were:

- how to market your library\*
- more on happenings at the head office of WCLS
- articles on young authors
- use or lack of use of children’s indigenous literature in the Western Cape library system
- how to reach out to teenagers and practical hints on how to encourage children to become library users
- articles on information literacy
- features on libraries that win provincial awards to give an idea of their activities and why those libraries are outstanding
- samples of quizzes to be used for staff development
- articles about successful outreach projects in other libraries.

## CONCLUSION AND RECOMMENDATIONS

Although the survey had a low response, the results indicate that our readership is satisfied with the product overall, as the majority of respondents were positive about all aspects of the magazine.

From the popularity of the different categories of articles (*News* and *The Workroom* being the most widely read), as well as topic suggestions for the main article (requests for practical display ideas and articles about how other libraries go about their work in the communities) it is clear that the editorial staff should strive to offer more articles offering practical support and display ideas for the day-to-day running of libraries.†

### Editors note:

\* See page 44 of the January/February 2017 issue of the *Cape Librarian*.

† We again invite librarians in the field and who are adept at implementing successful practical procedures, to please share this knowledge with the editorial team who then, in turn, can share it with our readers.

*Helga Fraser is a research librarian with the Western Cape Library Service*



# *A Frenchman in New York*

## the gangster films of Jean-Pierre Melville

A dedicated fan of film noir by Robert Moulton

A pivotal moment in a certain gangster film is when a huge American car enters a wet parking lot by the sea. People alight and meet other people getting out from yet another large American car. They are all dressed in trench coats and wear trilbies or fedora hats. Gu, the lead character of the film, is being interrogated by a man who looks a lot like George Raft (or could it be Humphrey Bogart?). In any event, he is heavily made up. Gu is tricked into giving a confession to someone who turns out to be a policeman. The film is *Le Deuxième Souffle* and it looks completely American, until the buildings that don't look American and the beach that looks as if it could be the Mediterranean, make you doubt it. This is because it takes place in Marseilles and everyone there is French — not American. The film is made by Jean-Pierre Melville, a true maverick of the cinema who today is greatly admired for his crosscultural films. A Frenchman who loved American culture, yet still maintained a Gaullic air to his films.

### Melville's early years

Melville was born Jean-Pierre Grumbach in Paris in 1917. From his earliest childhood he had a love for the cinema. He regularly went to watch films, particularly American films. He loved Westerns and gangsters films and as he got older

he became a real fan of film noir films from Hollywood with their somewhat pessimistic and doom-laden plots. Film noir started around the late 1930s and went on through the war years and into the 1950s.

Melville himself joined the Résistance after the fall of France in 1940. This experience was a major one, as he went on to direct three films about the Résistance in France. Over the years he became intensely proud of his involvement in the movement. Each of his Résistance films differ from each other, but all three are highly regarded.

He was fascinated with American culture and read a lot of American authors. His favourites appeared to be Faulkner, Dos Passos and Herman Melville of *Moby-Dick* fame, whose name he adopted as a tribute to Melville. After the war he was determined to break into the French film industry on his own terms. He never went to a film school and studied all aspects of filmmaking by himself, be it costumes, art direction, et cetera. He managed to set up his own film studio called Le Studio Jenner and more remarkably, he managed to release his first film, *Le silence de la mer* in 1949, without any approval from the author of the book to make the film. This was his first Résistance film and he followed this with a film in which he partnered with writer, poet and film maker, Jean Cocteau, in a film about incest and jealousy called *Les enfants terribles* released in 1950. In both films he used the best cameraman of the 1950s, Henri Decae.

## Melville's gangster films: a combination of two cultures

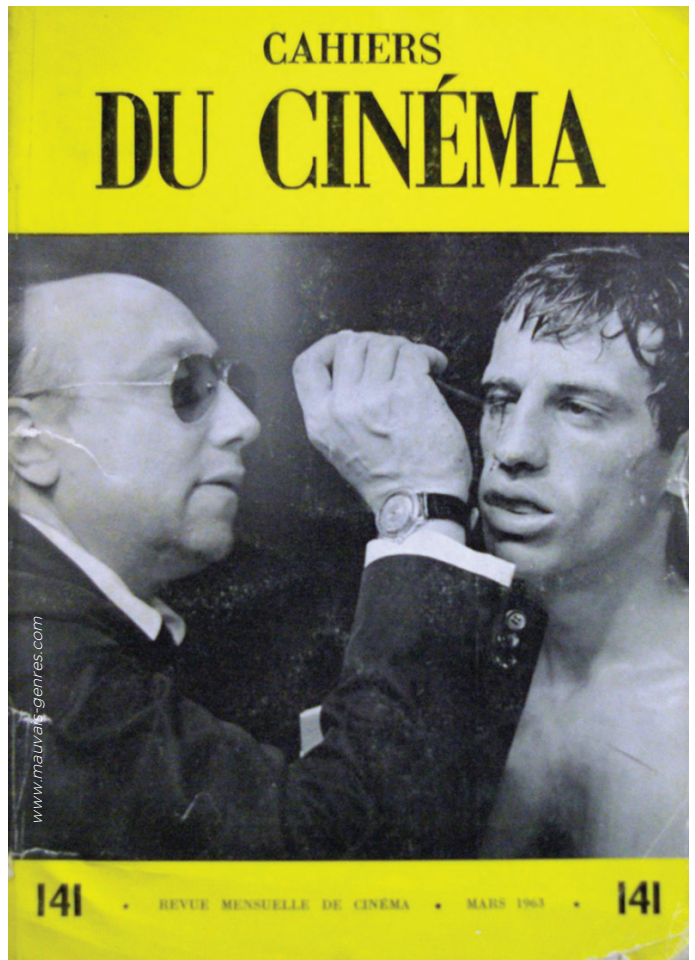
Melville's first crime film was *Bob le Flambeur*, released in 1956. From here he made *Deux hommes dans Manhattan* (1959), *Le Doulos* (1962), *L'Ainé des Ferchaux* (1963), *Le Deuxième Souffle* (1966), *\*Le Samouraï* (1967), *Le Cercle rouge* (1970) and *\*Un flic* (1972). He made two more Résistance movies, *Léon Morin, prêtre* (1961) and *L'Armée des ombres* (1969). The last one could be seen as a crime/gangster film.

The first striking aspect of these films is that the protagonists look American. They usually wear fedora or trilby hats and always seem to wear trench coats. Interestingly, the people outside the action look like ordinary Parisians, which gives Melville's characters a distinct look. This was done by design as Melville was out to recreate the American gangster/film noir to the finest detail. He was a big fan of John Huston, especially his film *\*Asphalt jungle*, and its famous heist scene inspired some of Melville's finest scenes, notably in *Bob le Flambeur*, *Le Deuxième Souffle* and *Le Cercle rouge* which ranks today amongst the most admired heist scenes in the history of cinema.

Melville seemed to repeat various setups in his films. He loved jazz, and so there was a jazz band playing with a group of young girls performing a dance routine in a Parisian night-club in a number of his films. There were also scenes in phone booths, gangsters dressed in hats and raincoats, discussing 'business' inside cars, and at times these would be big American cars. All this was Melville illustrating his love for American cinema and culture. His films are really about films.

He was utterly meticulous in creating this look. Take, for example, Alain Delon in *Le Samouraï* as he walks across the railway bridge. It is strikingly similar to Alan Ladd in *This gun for hire*, a favourite of Melville's. It is amazing how effective Melville was in creating a celluloid vision of pop culture on the unmistakably Parisian streets.

His style inspired a number of enthusiasts and film critics



Jean-Pierre Melville and Jean-Paul Belmondo on the cover of the March 1963 edition of Cahiers du Cinéma



Alain Delon in *Le Samouraï* (left) bears a striking resemblance to Alan Ladd in *This gun for hire*, a favourite of Melville's

who attended the Cinemathique Francais run by film fanatic and pioneer Henri Langlois.

**Bob le Flambeur's** use of location, hidden cameras and film references endeared him, initially at least, to the increasingly important film magazine *Cahiers du Cinéma*. The magazine featured critics Francois Truffaut, Jean-Luc Godard and Claude Chabrol. Melville's early films were a big source of inspiration for these young apprentice filmmakers who, in a couple of years after **Bob le Flambeur**, would be making their own groundbreaking films as the Nouvelle Vague burst on the scene in 1959.

### Melville's world view and personality

It will come as no surprise that Melville was a challenging figure. He was difficult with just about everybody and he was physically imposing. He cut an eccentric figure with his Stetson hat and dark sunglasses, travelling around Paris in a huge American car that would probably end up in one of his gangster films. It was one of the curiosities of his films that you would see American cars alongside the Citroëns, Renaults and Peugeotts on the streets of Paris. He was usually morose and actually lived in his studio with his wife and three cats. He could be charming if he wanted something, and, by contrast, he could be sadistic on a film set. Arguments and disagreements were commonplace. Despite his tyrannical ways he was respected by those who worked with him.

His view of the world was, to say the least, pessimistic. His early films certainly have the hallmark of French 1950s existentialism — in **Bob le Flambeur** there is a poster of a Juliette Greco concert, a favourite of the Parisian existentialists at the time. Loyalty and betrayal were themes that featured in all Melville films. Love seems to lead to betrayal and therefore love is unachievable for his characters. Being gangsters, there was the theme of 'code of honour', an internal struggle between good and bad, which became blurred when he made the groundbreaking sixties films. In **Le Deuxième Souffle**

Gu is a hard, professional killer who is obsessed with his word. The only time he loses control of himself is when he is framed by the police for informing on his heist partners. On the other hand, Inspector Blot (a magnificent Paul Meurisse), is not above manipulating events with unethical practices. Interestingly Blot respects Gu more than some of his own colleagues.

His films usually start with a question that would represent the theme of the films. An interesting aspect of his leading gangster characters is, that despite many scenes in night clubs, et cetera, they do not particularly enjoy the high life. Gu moves from dull room to dull room, eating ordinary food while some of his partners live affluent lives. Jeff Costello (Delon) from **Le Samouraï** lives in a very minimalist apartment with a canary for company. Both appear to be at peace with their Spartan existence. Riches and glamour are not an attraction for these two. It is more the existential life style.

Melville never gave women much thought in his films. His fascination with film noir led him to see the femme fatale as a reason for disaster. In **Le Doulos**, Silien (Jean-Paul Belmondo) interrogates and roughs up the girlfriend of a colleague. It is sharp, brutal and disturbing. Anne is the amoral wanderer in **Bob le Flambeur**. Isabelle Corey, who played Anne, was just seventeen when she played the part, but gave a Brigitte Bardot-like performance of sex-with-no-guilt which leads to betrayal. In **Le Cercle rouge** women are virtually altogether absent. The only strong female character I have seen in a Melville gangster film is Manouche (Christine Fabrega) who is at least seen as a respected equal of Gu, his old friend Alban (Michel Constantin) and opponent, rival and figure of affection, Blot. Melville was certainly chauvinistic, maybe even a misogynist. His films were, however, more about male bonding. The men are always in groups with the exception of the hero/anti-hero and they inevitably fall out amongst themselves as betrayal is always around the corner. Perhaps the solitary man with a hat and trench coat sums up the lonely and pessimistic atmosphere his lead character appears to exist in.



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Isabelle Corey and Roger Duchesne in **Bob le Flambeur**, 1956



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Melville with his trademark Stetson and sunglasses



Jean-Paul Belmondo in *Le Doulos* (1962)



Poster for *Le Deuxième Souffle*, starring Lino Ventura, 1966

### Melville's leading men in the sixties

Melville entered a new phase when he made *Léon Morin, prêtre*. He included two internationally known French stars, Jean-Paul Belmondo and Emmanuelle Riva. Through the 1950s he didn't have big names in his films, but he had an increase in his budget, so he reached for the best-known actors he could find. Belmondo was a natural choice, or so it seemed at the time. Belmondo became a world star after his brilliant performance as the anti-hero in Godard's landmark *\*Breathless*. He was great in *Leon Morin, prêtre* but he found working with Melville taxing and frustrating. He again was the star for *Le Doulos* along with character actor Serge Reggiani. Melville still gave Belmondo the space for his usual expressive and energetic performance, but he had to be contained somewhat. Despite the clashes between the two, *Le Doulos* was a great success. It remains one of the great crime films with its many twists and turns in the plot which the audiences so enjoyed. Melville's style had changed since the 1950s — it was now slower, but more atmospheric.

Belmondo made one more film with Melville, *L'Ainé des Ferchaux*. Hearing that it was about boxing and being a keen boxer himself, Belmondo practically demanded to be in the film. Melville obliged, but it was not as good as *Le Doulos* and it marked the end of Melville's association with Belmondo. He then turned to an Italian actor who did most of his work in France, Lino Ventura. Melville was aware of Ventura's ability to act in gangster films, having played many gangster roles,

notably his debut in a supporting role in Jacques Becker's *Touchez pas au grisbi*. Ventura had an even more rugged appearance than Belmondo (he was a wrestler before he became a film star) but it was his quiet demeanour and expressive eyes that Melville wanted.

Melville released *Le Deuxième Souffle* in 1966 with Ventura in the lead role of Gu Minda, an experienced hit man. Having escaped prison, he is looking for one last heist before he retires. Ventura was perfect as the quiet, but ruthless hit man. The film was slower and longer than before, but it was riveting all the same, thanks largely to Melville's control and meticulous attention to detail. But as with all Melville films, the production of it was not harmonious. For example, in the opening title credit sequence, Ventura has to jump into a moving railway carriage. Melville did not arrange for a double for Ventura and actually tricked him into believing that the train would be slower. It didn't, and poor Ventura had to risk his life for the scene. Melville could really be sadistic with his actors. Despite this, Ventura and the film were outstanding and has grown in stature ever since. He did one more film for Melville, the epic *Résistance* film *L'Armée des ombres*, again in a similar manner to *Le Deuxième Souffle*, and again it was outstanding.

Melville obtained Alain Delon for *Le Samouraï*. Delon was Belmondo's rival in the 1960s for being the most popular actor in French cinema. He was also very good-looking with striking blue eyes. Delon was what Melville really wanted: he could look iconic and was perfect for *Le Samouraï*,



Alain Delon in *Le Samouraï*, 1967

which had a lot of blue and grey in (the scenes) to match Delon's eyes. The dialogue from Delon was minimal and because of this he wanted the part. The character, Jef Costello, is a good looking hitman that shows no emotion. In the film he is constantly on the run from the police and his employers, yet he betrays no emotion. And in keeping with most Melville films, the lead character meets his end.

Delon enabled the film to achieve box office success and he went on to make two further films for Melville, *Le Cercle rouge* (he has a moustache in this film) and Melville's final film, *Un flic*, where he is on the right side of the law but is friends with the leader of a gang of bank robbers. Delon was the ultimate Melville actor. He could do 'minimal' with a charismatic glance. In *Le Samouraï* there is a scene in which another hitman points a .45 straight at Delon. He just stares blankly and betrays no emotion, one just sees his blue eyes. It is quite remarkable.

### Melville's legacy: the Cahiers group and today's filmmakers

When Melville released *Bob le Flambeur*, he became an inspiration to a group of young filmmakers who wrote articles for the film magazine *Cahiers du Cinéma*. Those first films were all influenced by Melville. Claude Chabrol's *Le Beau Serge*, François Truffaut's *\*Tirez sur le pianiste* and Godard's *\*À bout de souffle* burst on the scene in 1959 and 1960 and brought about the Nouvelle Vague that radically changed cinema. Melville was their hero ... for a while.

The arrival of these films coincided with Melville's change of style to a more commercial one. The radical political climate

in the 1960s led to the Cahiers group denouncing his films as too commercial. Melville, with his war experience behind him, did not like his former admirers and goaded them, which was something he liked to do. In Godard's *Breathless* he actually had an attention-seeking cameo role as an author of erotic novels, such was his status with this group. Some of his early admirers did turn away, but time has fortunately been kind to Melville.

With genre films attracting independent filmmakers, Melville's undoubtedly individual style attracted a new wave of admirers, most notably from Hong Kong in John Woo and the *l'enfant terrible* from America, Quentin Tarantino, whose *\*Reservoir dogs* is clearly influenced by *Le Doulos*. Melville continues to be influential and his so-called commercial films are now stored in art movie stores. He was not prolific, but he made at least five crime masterpieces in film — not many people have achieved that. There are books written about him, notably by Ginette Vincendeau who has done some exhaustive work on him. His films are obtainable if you look carefully and the effort of sourcing them is well worth it. *Le Samouraï* is probably the easiest to find. Melville died in 1973 at the age of 55, apparently at the same age as when his father died. His influence is bound to be lasting.

**Note:** \*Titles in stock

*Robert Moulton is a librarian at Wynberg Library*



# Ethics in the public library

by Ronél Mouton

Organisations and communities develop codes of conduct as part of a responsible service delivery ethic for staff. The *Batho Pele* ('People first') principles are an example of a set of ethics for workers in the public sector or the Code of Conduct for Public Servants as set out in the Public Service Act, 1994.

The code of conduct should act as a guideline for employees as to what is expected from them from an ethical point of view, both in their individual conduct and in their relationship with others.

Compliance with the code can be expected to enhance professionalism. A workplace with a code of conduct that is intentionally implemented renders a more acceptable level of productivity, good staff morale and will be known for strong values like honesty and trustworthiness and receive references and recognition.

Many professions have codes of conduct or ethical codes, for example, physicians (Hippocratic Oath), nurses, lawyers, educators, accountants/auditors, et cetera.

## DEFINITION OF ETHICS

Rules of behaviour based on ideas about what is morally good and bad<sup>1</sup> or the rules or standards governing the conduct of a person or the members of a profession.<sup>2</sup>

## BASICS OF GOOD ETHICS

- Strive for **excellence**. This is the first rule to achieving greatness in whatever you undertake and it is the quality that makes you and your work stand out. Excellence is a

quality of service which is unusually good and surpasses ordinary standards. It should become a habit to make a good impression on anyone.

- Be **trustworthy**. In today's society, trust is an issue and any employee who exhibits trustworthiness is on a fast track to professionalism. Trustworthiness is about fulfilling an assigned task; it is being dependable and reliable when called upon to deliver a service. In order to earn the trust of clients, colleagues and supervisors, worth and integrity must be proven over time.
- Be **accountable** and **responsible**. To be accountable is to stand tall and be counted for the actions you have undertaken: accept blameworthiness and responsibility for your actions and its consequences — good or bad.
- Be **courteous** and **respectful**. Courteousness is being friendly, polite and well-mannered with a gracious consideration towards others. It makes social interactions in the workplace run smoothly, avoids conflicts and earns respect. Respect is a positive feeling of esteem or deference for a person or organisation; it is built over time but can be lost with one inconsiderate or thoughtless action. Continued courteous interactions are required to maintain or increase the original respect gained.
- Be **honest, open** and **transparent**. Honesty is a facet of moral character that encompasses positive and virtuous attributes such as truthfulness, straightforwardness of conduct, loyalty, fairness, sincerity, openness in communication and generally operating in a way for others to see what actions are being performed. This is a virtue highly prized by employers and colleagues, for it builds trust and increases your personal value to all.
- Be **competent** and **improve** continually. Competence is the ability of an individual to do a job properly, it is a combination



of knowledge, skills and behaviour used to improve performance. Competency grows through experience and the extent to which one is willing to learn and adapt. Continuous self-development is a pre-requisite in offering professional service at all times.

- Always be **ethical**. Ethical behaviour is acting within certain moral codes in accordance with the generally accepted code of conduct or rules. It is always safe for an employee to 'play by the rules'. This is always the best policy and in instances where the rule book is inadequate, acting with a clear moral conscience is the right way to go. This may cause friction in some organisations but ethical organisations will always stand by the right moral decisions and actions of their employees.
- Always be **honourable** and act with **integrity**. Honourable action is behaving in a way that portrays nobility of soul, magnanimity, and a scorn of meanness which is derived from virtuous conduct and personal integrity. This is a concept of wholeness or completeness of character in line with certain values, beliefs, and principles with consistency in action and outcome.
- Take **initiative**. Employees should take ownership of their work, report problems and resolve issues within their ability. This ensures that there are more 'leaders' in the workplace who create a good working environment and contribute to productivity and wise decision-making.
- Be respectful of **confidentiality**. Librarians and other

information workers should respect personal privacy and the protection of personal data shared between individuals and institutions. Over the course of one's career information will be shared in confidence — either from the organisation or from colleagues — and it is important to be true to such confidences. One gains trust and respect of those confiding in you and that in turn increases one's influence within the organisation.<sup>4</sup>

- Ensure **access to information**. The core mission of librarians and other information workers is to ensure access to information for all for personal development, education, cultural enrichment, leisure, economic activity and informed participation in, and the enhancement of democracy. To this end librarians and other information workers should reject censorship in all its forms, support provision of services free of cost to the user, promote collections and services to potential users, and seek the highest standards of accessibility to both physical and virtual services.<sup>4</sup>
- Librarians and other information workers should be committed to **neutrality** and be unbiased regarding collection, access and service. They should seek to acquire balanced collections, apply fair service policies, avoid allowing personal convictions to hinder the carrying out of their professional duties, combat corruption and seek the highest standards of professional excellence.<sup>4</sup>
- **Open access** and **intellectual property**. It is in librarians' and other information workers' interest to provide the



best possible access for library users to information and ideas in any media or format, whilst recognising that they are partners of authors, publishers and other creators of copyright protected works. Librarians and other information workers should seek to ensure that both users' and creators' rights are respected. They promote the principles of open access, open source, and open licenses.<sup>4</sup>

- In order to promote **inclusion** and eradicate discrimination, librarians and other information workers should ensure that the right of accessing information is not denied and that services are provided for everyone whatever their age, citizenship, political belief, physical or mental ability, gender identity, heritage, education, income, immigration, marital status, origin, race, religion or sexual orientation. To enhance access for all, librarians and other information workers should support people in their search for information, assist them to develop their reading skills and information literacy, and encourage them in the ethical use of information (with particular attention to the welfare of young people).<sup>4</sup>

## BENEFITS OF GOOD ETHICS IN THE WORKPLACE

Good ethics result in:

- loyalty
- a desirable work environment
- producing results
- good productivity
- building good references
- good office morale
- growth and expansion
- recognition.

## WHAT ARE POOR ETHICS IN A LIBRARY?<sup>3</sup>

- Ignoring codes of conduct or procedures, protocols and policies for effective service.
- Choosing not to communicate, withholding information or unresponsiveness to users, other libraries or managers. For example, non-response to requests for interlibrary loans (ILL).
- Robbing or embezzlement of public monies intended for the library service.
- Wrongful or misrepresentation of statistics or membership.
- Omitting information from reports to ensure lower accounts or to make a better impression.
- Deciding what information or service a user is to receive based on personal bias on the subject or towards the user or anything the user may represent, in one's mind.
- Keeping new books for personal use instead of having it available for the public as intended.
- Deciding what should go into the collection based on personal interests or bias.
- Neglecting principles of effective collection development that would ensure relevance and access to the community.
- Ignoring problems that need to be resolved in the collection or in the procedures used.
- Not clearly delineating between your personal opinions and that of the parent body or the library.
- Disrespectful treatment of peers, subordinates, superiors, and particularly those being served. This can be by being unfriendly or unhelpful, et cetera, which constitutes poor client service.

- Unfair treatment in personnel actions like favouritism, et cetera.
- Laziness, when it ultimately affects the user and the institution.
- Abuse of printers and other equipment for private use without permission.
- Gossiping about patrons' enquiries or personal information.
- Any illegal practices.
- Being unpunctual and having poor attendance at work.
- Discrimination, favouritism or nepotism that excludes some users from access, or giving preferential treatment to some.
- Sexual harassment, blackmail or intimidation.
- Many or long private telephone or cell phone conversations.
- Calling in sick when not sick.
- Irresponsible use of resources that could cause waste or loss.

## RATIONALISATION DOES NOT JUSTIFY THE MEANS

No reason can justify unethical behaviour:

- everybody does it
- it's not part of my job description
- nobody is going to notice
- I don't get paid enough
- it is only this one time.

## RESULTS OF POOR ETHICS

Possible results are:

- unpleasant working conditions
- lower circulation and library use because of poor client service
- lower productivity
- more and stricter rules to curb abuse of unethical behaviour
- fewer privileges
- causes a negative domino effect among colleagues
- potential job loss.

A key component to workplace ethics and behaviour is integrity, or being honest and doing the right thing at all times.

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*Ronél Mouton is the assistant director of the Eden and Central Karoo Control Area*



# Can the fiction writer use her pen to ‘build bridges not walls’?

by Sally Andrew

Do novelists have a responsibility to raise social justice issues? Is the point of fiction to escape reality, to give us some time-out? Or can we use the power of story to take us deeper into real issues?

When I read a hefty rant from an activist it sometimes has a counter-productive effect. I can get irritated, even if I agree with their perspective. No one likes being told what to do. However, we are affirmed when people share our views, and what we read does shape our opinions.

In recent years many of us have been shocked that national leaders have been elected and positions adopted that celebrate the basest aspects of being human: selfishness, fear, hatred, an ‘us-vs-them’ mentality, xenophobia, racism, sexism, and a blatant disregard for the environment. In response to this, Pope Francis put out an appeal to ‘build bridges not walls’ which is now one of the slogans of the anti-Trump movement.

Lyall Watson (in his book *Dark nature*) argues that the ‘root of evil’ is not an aberrant pathology, but a continuum of the selfishness that can be found in our genes and has played a role in helping us to survive. Similarly the spirit of cooperation and compassion lies in our genes and has helped us survive. Watson asserts that in order to evolve as a species, to live peacefully and productively on this planet, we need to consciously overcome the selfish, us-and-them part of our nature. Novelists tell stories that can affirm or negate different aspects of being human, and can thus support the building of bridges or walls in the psyche of the reader.

Us-and-them walls are something politicians and big businesses build, in



order to further their own agendas. It helps them to divide and rule. Apartheid was a shining example of this. Blame your troubles on another underdog rather than unite against your oppressor. Although apartheid is no longer institutionalised, racism is still very much alive in South Africa. And it also takes the form of xenophobia, where some black people resent the even blacker 'foreigners' from other African countries. In extreme times these 'foreigners' are attacked and burnt to death.

In the UK we have Brexit, and in the US we have Trump, both achieved by nationalistic campaigns, playing on the us-and-them mentality. In South Africa we have a corrupt leader who scoffs at the trough at the expense of people and the environment. Okay, now I am sounding like one of those ranters that irritate me. But right now, I'm writing an opinion piece, not a novel.

As writers of fiction our opinions are also evident, and will reach our readers. We can challenge or affirm the values that people hold. However, the novelist's method of doing this is very different from the journalist's. The job of a novel (or more specifically, the genre of novels I write) is primarily to entertain. To give the reader a delicious alternative reality to enter into, to make them laugh, and lighten the load of what they're facing in real life. The challenge here, if one is to provide something more intellectually nutritious than brain-candy, is to include issues that reflect some of the real difficulties and injustices that we face. But what I believe we should also be doing is addressing these problems in a way that shows a way out, a path to healing — on a personal and/or political level. As artists we have the opportunity to show a road to redemption.

This is not necessarily an escape from reality, because even oppressive realities are full of opportunities for change. Hope is always realistic, because it is a crucial ingredient in the path to change. Justice and happy endings are possible. Fiction is not just an escape from hard times, but it lays a blueprint for how things could be. Another world is possible.

In my mystery series, my protagonist, Tannie ('Auntie') Maria, is a middle-aged plump agony aunt who is obsessed with food. She gets drawn into murder mysteries, and along with Jessie

(the feisty journalist) and Hattie (a posh English editor) they are on a quest for justice. Maria is not a passionate activist, but she has an open mind and heart, and she has experienced abuse at the hands of her late husband. In a simple, common-sense way she does the right thing.

The characters in my second book in the *Tannie Maria*-series (*The satanic mechanic*) expose the reader to a range of injustices and issues, including indigenous people's land rights, xenophobia, conscription, war, homophobia, armed robbery, animal rights, and the abuse of women and children. Most of these are addressed in a Post Traumatic Stress Disorder (PTSD) group run by a counselor known as 'the satanic mechanic'. The joy of fiction is that instead of toeing one line, the writer can include a range of subtle dynamics, as well as different and contradictory perspectives.

For example, in *Recipes for love and murder* Jessie says (of abusive men), 'I wish there was a giant insecticide for these guys. DDT that we could spray from an airplane.'

In *The satanic mechanic* Tannie Maria struggles to listen to Dirk, who had abused his wife. But when he tells the PTSD group of how he was traumatised by his experiences in the army, she says, 'In my mind, it was difficult to forgive him, but somehow my heart did it so easily.'

I don't always agree with my characters, but they do get me thinking. If an issue is overstated, then there's little room for you, the reader, to experience your own thoughts and feelings. As a writer, I aim to hold a powerful feeling in my heart-mind, but be understated with the words that I let fall onto the page, and thus create a gap for you to step into.

My beliefs are strong, but I cannot beat these into you with my fist; I can only reach out my hand, with the hope that you will respond. And thus we might build bridges, not walls.

**Note:** Titles in stock

Hope is always realistic, because it is a crucial ingredient in the path to change. Justice and happy endings are possible ...

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*Sally Andrew is the author of the new Tannie ('Auntie') Maria mystery series. **Recipes for love and murder** is followed by **The satanic mechanic**. Sally lives in a mudbrick house on a nature reserve in the Klein Karoo, South Africa, with her artist partner and other wildlife, including a secretive leopard. Her background is adult education, and political and environmental activism. Her books are being published in fourteen languages by twenty-one publishers internationally. Website: [www.sallyandrew.com](http://www.sallyandrew.com) Twitter: @TannieSall*



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