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Kaapse Bibliotekaris



Western Cape
Government

Cultural Affairs and Sport

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ON THE COVER: THE FLOPPY DISK

The floppy disk is a magnetic storage medium that was used to read and write data in the floppy disk drive installed in personal computers between the 1970s and 1990s.

As has become the norm in the computer storage universe, as its physical dimensions have shrunk over time, its storage capability has increased correspondingly.

First known as the micro diskette, the micro disk or the micro floppy, the first generation of floppy disks measured eight inches in size (200mm) and saw the light in the late 1960s. These evolved into the smaller, more common 5.25-inch (130mm) floppies in 1976. By 1978 as many as ten competing manufacturers were producing their own brand of floppy disks in this new standardised format.

The format again evolved into the 3.5-inch (100mm) floppy disk as seen on the cover of this issue. The slightly more durable newcomer with its plastic casing and spring-loaded metal cover boasted a higher storage capacity (determined by the type of magnetic coating material used – either 360 kilobytes, 1.44 megabytes or the ultra-rare 2.88 megabyte format – nonetheless laughably tiny by modern standards), was smaller in size and more rigid than its predecessor, although its innards continued to suffer the same limitations such as susceptibility to dust and magnetic interference.

Nonetheless, the 3.5-inch floppy was a masterstroke of design engineering. They were seemingly square-angled, and despite each disk having seven possible ways of being wrongly inserted into the disk drive and thereby risking damage, its unique non-uniform shape allowed it to be fully inserted only in the correct way. From non-networked software distribution (*Wikipedia* calls it ‘sneakernet’ – in reference to the distribution of disk-based data on foot) to software backups, the 3.5-inch floppy became the portable storage of choice – if always a bit pricier than its wobbly counterparts – from the late eighties until the late nineties. By 1996 there were an estimated five billion floppy discs in circulation worldwide.

Technological advancement would again signal the floppy’s demise. The continued drop in price of fixed storage media (hard drives) and the proliferation of networking beyond corporate institutions, combined with the ceaseless demand for more storage capacity from consumer activities such as digital photography (met by the emergence of writeable CDs) meant that the floppy would soon fold.

The final nail through the floppy would be the emergence of portable flash memory (USB pen drives), which emerged around the advent of the millennium and continue to survive today, if perhaps being gradually superseded by cloud storage of late. By January of 2007, only two per cent of the world’s PCs were still being fitted with floppy disk drives.

The 3.5-inch floppy will be remembered for several reasons. One, it is immortalised as the icon for saving one’s work in several PC applications (how strange this must be for millennials who would in all likelihood never even have seen a floppy disk in real life). But more importantly, it has a curious South African connection, namely that we are the only country in the world to refer to the 3.5-inch floppy – as a unique way to distinguish it from actual 5.25-inch floppy disks – as a ‘stiffy’. Amandla!

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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 Biblioteekaris** 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.

Does life imitate art or is it the other way around? Oscar Wilde's **The decay of lying** might have framed into words the way we perceive the world around us, but sometimes it's just a case of both, not 'either' 'or'.

Like now, for I'm about to reference one piece of art with another, by exclaiming that 'there is a disturbance in the Force'. Superficially, it's bizarre to rely on a *Star Wars*-catchphrase as a backdrop to set the scene for a newspiece-turned-eulogy.

But there's little doubt the passing of Tom Wolfe in May (read his obituary on page 16), a founding father and one of twentieth century America's most influential literary genres, the New Journalism, has undeniably left a crater-sized void in the lives of journalism students and bibliophiles alike. In the 1960s Wolfe, along with fellow authors Norman Mailer, Hunter S Thompson, Gay Talese and others – frustrated with the inherent limits dictated by the traditional 5 W's of newswriting – developed a literary style that was enhanced by the introduction of first-person, present-tense narrative techniques, intertwining objectivity and subjectivity with the goal of a more interpretive and immersive way of storytelling. This form of narrative fiction – or creative nonfiction – would later characterise their novels. Wolfe's style was further enriched by his near-voyeuristic obsession to observe his subjects and record details. Through the marriage of his acidic pen and uncanny ability to portray America viewing itself in a broken mirror, his writing was as poignant as his social commentary was explosive.

Throughout my career, first as a rookie journalist then subsequently in more senior roles that allowed more creative freedom, the techniques preached by the New Journalism became the blunted tools in the top drawer of my toolbox.

Wolfe – always outfitted in his trademark white attire, complete with matching top hat and silver-topped walking stick (even when writing in his New York apartment) – earned him the nickname of The Man in the White Suit. But today, after his passing, the literary world is an immeasurably poorer and darker place.

Boots die lewe kuns na of is dit andersom? Oscar Wilde se **The decay of lying** het hierdie vraagstuk in perspektief probeer plaas van hoe ons die wêreld rondom ons ervaar, maar die antwoord op die bogenoemde kwessie is dikwels 'n geval van 'albei' en nie 'hierdie een' óf 'daardie een' nie.

Soos nou, waar ek een kunsverwysing gaan gebruik om na 'n ander kunswerk te verwys deur aan te voer dat 'there's a disturbance in the Force' is. Dis skynbaar bisar om op 'n *Star Wars*-slagspreuk as agtergrond staat te maak vir 'n lofrede.

En tog is daar geen twyfel dat Tom Wolfe se heengaan in Mei (lees sy doodsberig op bladsy 16), een van die stigterslede van een van Amerika se mees invloedryke genres van die twintigste eeu, die New Journalism, onteenseglik 'n reuse leemte in die lewens van joernalistiekstudente sowel as bibliofiele agterlaat. In die 1960s het Wolfe, tesame met sy medeskrywers Norman Mailer, Hunter S Thompson, Gay Talese en ander – teruggeskop teen die inherente beperkings van tradisionele nuuskrif deur 'n literêre styl te ontwikkel wat staatmaak op die gebruik van 'n eerstepersoon, teenwoordige tyd-verteltegniek en objektiwiteit met subjektiwiteit verweef om 'n meer interpretiewe en indiepte vertelstyl in die hand te werk. Hierdie vorm van narratiewe fiksie – of skeppende niefiksie – sou later kenmerkend van hulle skryfwerk word. Wolfe se styl was verder versterk deur sy amper voyeuristiese obsessie met die waarneem en neerskyf van sy onderwerpe se doen en late. Die kombinasie van sy vlymskerp tong en sy uittartende vermoë om Amerika te beskryf as 'n nasie wat homself deur 'n stukkende spieël beskou, het Wolfe se skrywes treffend en sy sosiale kommentaar giftig gemaak.

Deurentyd in my loopbaan – eers as jong joernalis en later in senior rolle wat meer kreatiewe vryheid toegelaat het, het die tegnieke van die New Journalism soos geronde skroewedraaiers heel bo in my spreekwoordelike gereedskapskis gereed gelê.

Wolfe – altyd geklee in sy kenmerkende wit uitrusting, kompleet met 'n bypassende keil en kerie met 'n silwer handvat (selfs wanneer hy in sy woonstel in New York geskryf het) – is die bynaam van The Man in the White Suit gegee. Maar sy dood het die literêre wêreld 'n onmeetbare armer en donkerder plek gelaat.

PEOPLE

Farewell, Boeta Gammie

Igsaan Williams, better known as Boeta Gammie, passed away in April.

He previously worked at the WCED's Requisition Store where he distributed stationery to schools across the province. In 1998, he transferred to Library Services where he worked as a general worker in the Preparation section.

Boeta Gammie was always the first person in the office and would fill the kettles with fresh water every morning. His passing left a void among his colleagues as their daily interactions and routines became habit over a span of 20 years. He was a quiet, shy and introverted person but always friendly. In a personal capacity, he was a very private person who never complained. His strong work ethic served as a good example and an inspiration to those around him in the workplace.

Though he silently suffered, he never mentioned his pain. Boeta Gammie never failed to smile, greet and showed great respect to those with whom he crossed paths. As we struggle to let go, we will always remember him with fond memories. May he rest in peace.

Razaan Khan, Admin Officer: DCAS

**Deutsche Praktikantinnen besuchen den Bibliothekdienst**

The Library Service once again hosted German students completing the practical component of their course in a foreign country. During their three month-tenure Helen Läufer (left) and Lilly Steffen (right) made a significant contribution to the work undertaken in the Research Section. Both love the outdoors and took full advantage of everything Cape Town has to offer. 'We really appreciated our time in South Africa! It was a nice



experience to get to know another administration in a foreign country. Working in the Library Service was a great opportunity to get an insight into the Western Cape government. But also exploring Cape Town and its surroundings was amazing. This city has a lot to offer and it's always worth a visit! For us, Cape Town was the best place to do our internship,' was their commentary after their stay with us.

SKRYWERS EN BOEKE

Van Kaapstad na Hollywood

Die veelsydige – en uiters produktiewe – Kaapse skrywer, Francois Bloemhof, gaan Tafelberg vlugtig vir Hollywood verruil. Sy 21-jarige boek, **Die nagbesoeker**, word eersdaags as 'n wetenskapfiksieprent verfilm.

Bloemhof, wat spesialiseer in die ril-, gruwel-, bonatuurlike- en wetenskapfiksie-genre, het al meer as 60 titels gepubliseer. **Die nagbesoeker** is al in 1997 gepubliseer, maar Bloemhof moes dit herverwerk in 'n draaiboek sodat hy dit aan 'n Amerikaanse produksie maatskappy kon voorlê. Die titel sal **The night visitor** wees. Dit handel oor 'n model wat na die moord van haar suster onraad ruik en vermoed sy was nie die enigste slagoffer nie.

Bloemhof is ook 'n komponis, kortverhaal- en liedjieskrywer en was verder betrokke met die skryf van 'n rits draaiboeke vir Suid-Afrikaanse films, onder meer, **Vir altyd Vir die voëls** en **Pad na jou hart**.

Van sy ander vindingryke skeppings sluit in **Hostis**, 'n roman met sy eie bypassende klankbaan gekenmerk deur opvoerings deur Suid-Afrikaanse musici, 'n twee-in-een boek wat van voor na agter sowel as van agter na voor gelees kan word en 'n jeugroman (**Die speletjie**) met sy eie rekenaarspeletjie.



'Eiesoortige' Cas sterf



Die joernalis, dramaturg en skrywer Cas van Rensburg is 3 Mei op 76-jarige ouderdom in 'n aftreeoord op Onrus dood.

Van Rensburg was ook 'n skilder en kenner van die Jungiaanse sielkunde. Hy het die laaste jaar of wat met sy gesondheid gesukkel en het aan sy hart beswyk. Die skrywer Petrovna Meteler-kamp sê sy en Van Rensburg was 36 jaar lank vriende, 'deur dik en dun'. 'Dik was die goeie tye, nagte op sy stoep in Hemel & See, in Vermont, onder die Suiderkruis, met die klap van branders wat breek. Dan kon hy so filosofeer dat 'n mens wens daar is 'n bandopnemer langs die bottel rooiwijn. Gelukkig is Cas se wysheid in sy talle notaboeke bewaar, heel moontlik publiseerbaar.

'Cas het groot lof gekry vir sy eerste boek, **Jou drome – die onbewuste het ál die antwoorde** (JL van Schaik, 2000). Daarna het ek **Die prinses in elke vrou** uitgegee, wat 'n resensent laat voel het "soos iemand wat dae lank aan die voete van 'n ghoeroe gesit het". Hier bring hy prinses Diana, Sneeuwitjie en Carl Jung bymekaar in 'n boek oor die diepste van alle waarhede: Hoe om gewoonweg mens te wees, "gestroop van alle waan", en naak.

'Die dun tye het gekom wanneer Cas die oorlogspad gekies het. Steeks en vol geite, soos net voor die verskyning van sy wonderlike boek oor die manlike psige: **In elke man 'n wond – Oscar Pistorius en al die ander met seer, donker kante**. Met die redigering halfpad deur 'n uithaler-redakteur voltooi, skop Cas skielik vas: Hy laat nie aan sy woorde verander nie. Produksie is gestaak, die vriendskap is ná onderhandeling herstel, maar die boek moet nog verskyn.'

Die oudjoernalis en skrywer Karin Brynard sê Van Rensburg was een van die laaste van sy soort in die joernalistiek voordat hy afgetree het. 'Deur en deur 'n ouskool-intellektueel, ongelooflik wyd en ryklik belese, verfynd en sjarmant soos 'n Engelse lord, maar terselfdertyd 'n onbekeerbare rakker en genietter van die lewe. Hy kon tegelyk die poëtiese en die absurde raaksien.'

Brynard sê sy het twee maal onder Van Rensburg gewerk by die tydskrif *Insig*, waarvan hy 'n stigterslid en vir twee dekades lank adjunkredakteur was. 'Die lewe was nooit saai in sy omgewing nie, want hy was wispelturig – een oomblik daverend en donderend, dan weer kinderlik opgewonde oor 'n "wonderskone" stuk skryfwerk of weekgelukkig oor 'n diep filosofiese bepeinsing in 'n artikel, en die volgende oomblik eet ons *bunnychow* saam met die konstruksiewerkers van die omgewing by 'n slaptjipswinkel op die hoek en geniet dit gate uit.

'Hy het die res van ons in die joernalistiek soos bleeksiele laat lyk. Hy was 'n heerlike, eiesoortige, eksentrieke boheem. Met 'n ewe mooi stem wat die volle register van sy karakter kon uitdra.'

Jo Prins en Laetitia Pople (uittreksel uit *Die Burger*, 4 Mei 2018)

George hosts second disability workshop

For the second consecutive year the **George Library Service** hosted a special workshop for disabled people in March this year. It catered for all sorts of disabilities, ranging from the visually impaired to the intellectually and physically impaired and those suffering from hearing loss.

The senior manager of libraries, Sport and Community Development, Mr Shanold Marillac, opened the event by reminding everyone that disability is a matter of perception and the human spirit is one of ability, perseverance and courage. He said: 'Life is not a stage on which we were created to struggle - it's the place where we are daily invited to dance in the spotlight. The question should never be who is going to let me - it should be who is going to stop me... We all face our own unique challenges and we can't change the direction of the wind, but we surely can adjust our sails to optimise its speed to reach our respective destinations. Our human family is only completed when everyone is included. Let us remember that those who made their marks in life constantly thought in terms of I can, I will and I am.'

The workshop was held to ensure that the following targets are reached:

- rendering an inclusive service in libraries
- creating awareness amongst all library staff about disabled people
- understanding and addressing the needs of the disabled person.

Special services for disabled people, like the Mini Library for the Blind, were discussed by George Library's senior librarian, Malibongwe Luyenge. Sustainable programmes that are currently in place and specifically designed for a user group, like the town's Up with Down's school for teenagers and young adults born with that condition, were explained.

A special group of performers, Asijike, formed part of the programme. This group is a Lotto project beneficiary and aims to bring drama to children of different communities. According to this group, drama is a fun way for kids to learn how to express themselves and increases confidence for school orals and future job interviews.

Finally, EC Mobility gave an interesting demonstration of usable aids for disabled people. This year the importance of using proper wheelchairs was discussed.

The following organisations attended the workshop:

- GO George
- CWP Project
- Youth Development Programme
- Ilitha
- George Sport
- DEAFSA
- Asijike Arts Theatre
- Friends of the Library
- George Arts Theatre
- APD George
- Western Cape APD
- Up With Down's
- CE Mobility
- Foot & Mouth Painters
- Yeshua Skills

All forms of art were presented, including literary art, music and performance, as well as painting and dancing.

This workshop was not only timely, but very important for the Library Service to be seen as rendering an inclusive, fair, free and accessible service to all the citizens of George and surrounding areas.

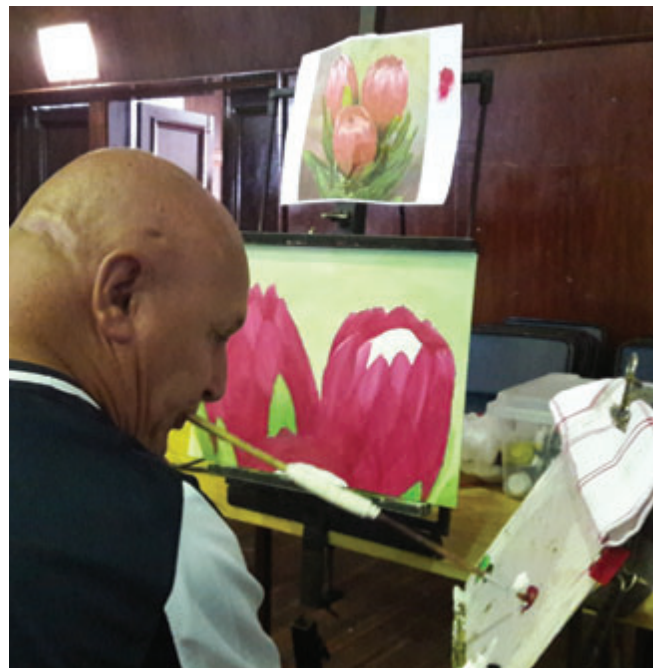
Mamre Library celebrates 21st birthday



MEC Ivan Meyer (standing, right) brought along a gift; a book called **Fields of Play – football memories and forced removals in Cape Town**

Mamre Library celebrated their 21st birthday celebration on 25 October 2017 with a formal sit-down event. Guest speakers included MEC Ivan Meyer, Ald JP Smith, author Qarnita Loxton, Councillor Clayton and Area Manager Dairmaid Wessels. The Mamre Primary School choir sang two pieces to a standing ovation, Melony Pick regaled the audience with her beautiful voice and some light comedy and Reshanda Martinus, HOD at Mamre Primary, recited two beautiful poems penned by herself. The event was a huge success!

Nizam Bray, Senior Librarian: Mamre Library



Foot and mouth painter Rudie Lombard demonstrated his work

Biblioteekweek

BOEKE-PROE BY ASHTON BIBLIOTEEK

Elke jaar besoek skoolleerders ons gedurende Biblioteekweek en telkens probeer ek 'n nuwe boekverwante aktiwiteit aan hulle optower om hulle verbeeldings aan te gryp. Onlangs het ek 'n prentjie oor *book tasting* op die internet gesien. Ek het tien boeke gekies en soek toe 'n bypassende voedselitem wat die kinders kan proe vir elke boek.

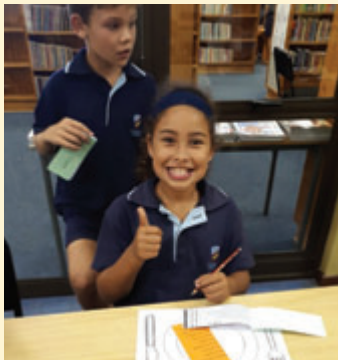
Van die boeke op die spyskaart het ingesluit:

- **Stinkjan en die boontjierank:** 'bedien' saam met jelly beans
- **Muisie, my muisie:** malvalekker muisie
- **Kriewel en knor!:** suurwurms
- **Die grommende, brommende beer:** klein jelliebeertjies
- **Ons almal se bal:** aartappelballetjies

Die tafels is gedek met 'n plekmat, die spyskaart, 'n boekstaander met die boek en die bypassende proedingetjie. Ek het vir elke kind 'n boekie gemaak met 'n bladsy vir elke 'boekbespreking' wat sewe vrae oor elke boek bevat. Die vrae was as volg:

- Lyk die voorblad mooi?
- Is die woorde in die boek maklik om te lees?
- Is daar mooi prentjies in die boek?
- Is die boek in 'n goeie toestand?
- Sal jy nog van die skrywer se boeke wil lees?
- Het jy al die boek gelees?
- Lees (proe) die boek lekker?

Ek het 'n bogenoemde oefening met Graad 3's gedoen. Dit was reusepret en gaan beslis 'n jaarlikse instelling word. Ek weet nie wie dit die meeste geniet het nie – ek of die kinders!



Joan da Luz, Ashton Biblioteek



Langebaan het 'n uiters geslaagde Biblioteekweek gehad. Op Maandag 19 Maart het Gail Lotz en Stevie van Niekerk 'n poppekas by Topolino Pre-Primêre Skool aangebied. Die verhaal het gehandel oor die diere van die bos wat 'n biblioteekboek uit die vuil hande van kinders red. Op Dinsdag 20 Maart het Lalie Beneke (bo) 'n storietyd by Liefelyfies Kleuterskool gehou en die kinders vermaak met drie verhale oor boeke. Donderdag 22 Maart het die kinders skoenslappers op transparante gevef met die hulp van Lizelle van Crafty kids. Die eindproduk het soos loodglaswerk gelyk. Biblioteekweek is op Vrydag 23 Maart afgesluit met 'n oggend saam met die skrywer, Esta Steyn. Die prestige funksie is by die Horizon Restaurant gereël deur Lalie Beneke. Esta Steyn het 'n oorsig gegee oor haar skrywerk en uit van haar boeke voorgelees. Daarna is daar van haar boeke verkoop en het sy dit vir die gaste geteken. Ons gaste is ook bederf met verversings.

Lizé Sadie, Langebaan Biblioteek



'n Groep van 72 kinders het opgedaag vir gesigverf by Barrydale Biblioteek



Leerlinge van Laerskool Karatara luister aandagtig tydens Biblioteekweek



Personeel van Convulle Biblioteek se harte sit op die regte plek met hul Biblioteekweekuitstalling. (Vlnr): James de Waal, senior bibliotekaris; Jeanette Rhode, senior bibliotekassistent; en bibliotekassistentes Rowan Twigg, Lala Dladl en Romarco Adams



Witzenberg Vallei Bibliotek naby Ceres het sy deure op 23 Maart geopen. Die bibliotekstruktuur bestaan uit twee skeepshouers wat aan mekaar geheg is. Dit word op die perseel van die Laerskool Agterwitzenberg gehuisves. Dit is die Worcester-streek se eerste vrachouer-bibliotek en het 1,500 items in voorraad



George Library Service was the runner up in the Best Collaborative Project category awarded to a library at the annual Cultural Awards ceremony held in March. The team behind the Disabled Workshop project are (l-tr): Cynthia Boltman, executive support officer for George libraries; Rachel Williams, municipal library manager for George; Gertie Potts, senior library assistant; and James de Waal, senior librarian for branch libraries



Klawer Bibliotek het onlangs uitstallings vir Paasfees en waterbesparing gedoen. Hulle bibliotekaris, Aronel van der Westhuizen (regs) is so opgewonde oor Liewe Heksie dat sy selfs tydens Biblioteekweek soos Levinia Heks aangetrek en die plaaslike laerskool in haar uitrusting besoek het!



This striking Africa Day display by **Bloubergstrand Library** shows that a display with any theme can be built with a little imagination and a lot of the right books

LITERARY AWARDS | LITERÊRE TOEKENNINGS



Antonia Steyn

Krog kraai koning in Nederland

Die veteraanskrywer Antjie Krog is in Januarie vanjaar met die De Gouden Ganzenveer toegeken, 'n Nederlandse kulturele prys wat jaarliks individue of institusies vereer vir hulle bydrae tot die Nederlandse geskrewe woord.

Krog is die eerste nie-Nederlander of -Belg om die prys, wat gereken word as een van die mees gesogte in sy land van oorsprong, te wen. Die voorsitter van die Akademie van De Gouden Ganzenveer, Gerdi Verbeet, het Krog geprys as "n spesiale en veelsydige digter, as 'n uitsonderlike skrywer en joernalis van integriteit, en as 'n begaafde kunstenaar van haar eie werk'.

Nog 'n skrywer wat internasionaal sowel as plaaslik opslae maak, is Jan Vermeulen. Sy **Asem** is in Februarie as ereboek in die kategorie vir Afrikaanse jeugliteratuur deur die International Board of Books for Young People (IBBY) aangewys. Daarvolgens sal die boek op die internasionale tweejaarlikse erelyskatalogus verskyn.

Naudé se dubbeldosis-sukses

April is toekenningsmaand in die Afrikaanse literatuurwêreld en 'n rits pryse is by 'n verskeidenheid kompetisies uitgedeel.

- Jolyn Philips het die UJ-debuutprys vir haar digbundel **Radbraak** gewen. Dié skrywer is beskryf as "n opwindende nuwe stem wat die belofte toon om in die toekoms die kontoere van Afrikaanse poësielandskap ingrypend te verlé.' In 2017 het haar debuutroman, **Tjien Tjang tjeries**, dié kompetisie se kortlys vir Engelse romans gehaal.
- By dieselfde geleentheid het SJ Naudé (regs) die prys vir sy roman, **Die derde spoel**, ingepalm. Die kommentaar op hierdie stuk was dat die skrywer neem 'die leser op 'n onvoorspelbare reis met baie aftekelings wat elkeen die leser laat met die begeerte om nog meer daaroor te weet'.
- Die Suid-Afrikaanse Akademie vir Wetenskap en Kuns het ook die Eugène Marais-prys aan Naudé toegeken vir **Die derde spoel**.
- By dieselfde geleentheid het Kobus Geldenhuys die Elsabe Steenberg-prys vir vertaalde kinder- en jeugliteratuur gewen vir sy vertaling van **Kewerknaap**.
- Marlene van Niekerk se digbundel, **Kaar**, is met die CL Engelbrecht-prys vir letterkunde vereer.
- Die filmresensent en skrywer, Leon van Nierop, het 'n erepenning vir die bevordering van die rolprentkuns ontvang.



- Christiaan Olwagen se draaiboek van die rolprent **Johnny is nie dood nie** het die Daleen Bekker-prys verower. Hierdie aangrypende debuutfilm oor die post-revolusie blues na 1989 se Voëlvry-toer is "n geskiedkundige en artistieke mylpaal in die Afrikaanse rolprentkanon' (*asook die vertrekpunt van Koos Kombuis se skrywe op bladsy 12 - red.*). Die kinderboekskrywer, Jaco Jacobs, het die Tienie Holloway-medalje ontvang vir **Grom** (geïllustreer deur Lilje Karsen).

Winterbach wen... Groot



Ingrid Winterbach (links) het in Maart vanjaar vir die tweede keer in haar loopbaan met die louere in die Groot Afrikaanse Romanwedstryd weggestap. Haar jongste manuskrip, **Die troebel tyd**, is deur die kompetisie se organiseerders, NB-Uitgewers, as die wenner aangewys en vir haar 'n prys van R200,000 in die sak gebring. Die tweede en derde pryse het onderskeidelik R70,000 en R40,000 beloop. In 2012 het Winterbach se roman **Die aanspraak van lewende wesens** ook die eerste prys losgeslaan. **Die troebel tyd** is geprys vir sy 'onvergeetlike karakters en 'n besonder vertroulike leeservaring' en 'waar die karakters in al hul alledaagse absurditeit subliem en oortuigend geteken word'. Die roman is terselfertyd komies

en tragies en onderstreep die felste kwelpunte in die eietydse mens se psige. 'n Web van verbande tussen mense en gebeure word geweef wat deurentyd verras, asook alledaags is, wat beleef word, is tegelykertyd baie privaat en ook 'n registrering van die hedendaagse geskiedenis: depressie, die gevoel van nuttelosheid en beheptheid met sosiale media, die prostitute langs die snelweg, die waterskaarste en die karakters se onvermoë om 'n houvas op die werklikheid te kry.'

Jaco Fouché was tweede met **Die aanspreeklikheid**, wat gaan 'oor hoe 'n individu aanspreeklikheid moet aanvaar vir sy lewe en keuses in 'n wêreld van sosiale en politieke verwildering'. Debbie Loots se **Die boek van gelukkige eindes** is in die derde plek aangewys. Daarin word 'n gesprek gevoer oor 'die eksistensiële krisis van 'n moderne middelklas Afrikaner-man wat finansiële suksesvol is, maar sukkel omdat vaste sekerhede rondom sy seksualiteit en viriliteit weggeval het'.

Eleanor Oliphant crowned British Book of the Year



Eleanor Oliphant is completely fine. Gail Honeyman's standout debut, has been named Book of the Year at The British Book Awards.

The judges praised both the writing and the publishing and said the combination made it a clear winner. The novel was 'absolutely hilarious', 'literary and commercial' and struck an 'amazing balance between light and dark'.

www.thebookseller.com

Pieter-Dirk Uys wen die Hertzogprys

Na 'n baie lang wag is die dramaturg en satirikus Pieter-Dirk Uys uiteindelik die Hertzogprys ryker.

Die Suid-Afrikaanse Akademie vir Wetenskap en Kuns het dié gesogte prys aan Uys (72) se **Stukke teater** in April toegeken 'met inagneming van sy hele oevre'. **Stukke teater** beslaan vyf van Uys se vorige toneelstukke, waarvan heelwat destyds onder die sensuur van die vorige bedeling deurgeloop het – *Selle ou storie* (1974), *Karnaval* (1975), *Die Van Aardes van Grootoor* (1977), *Panorama* (1987) en *Die vleiroos* (1992).

Die Akademie het in 2012 vir die eerste keer besluit om die Hertzogprys elke drie jaar vir drama toe te ken aan 'n hele oevre, waarna Adam Small as die wenner aangewys is.

In 2015 het Tertius Kapp se twee dramas, *Oorsee* en *Rooiland*, vir hom die kategorieprys besorg.

Die voorsitter van die Akademie se letterkundekommissie, Prof. Hennie van Coller, het uitgewys dat satiriese humor soos Uys s'n veels te maklik geringgeskat word deur kritici – en is van mening dat Uys se werk sêlf 'n slagoffer van hierdie verskynsel is. 'Tog is hy 'n rasegte dramaturg wat met trefsekere karakterisering en sterk dialoog dramas daargestel het wat in eie reg waardevol is... [sy] dramas fokus op mense in tye van oorgang: aftakeling van mense, verbrokkeling van



verhoudings en die vernietiging van drome word geplaas teen 'n agtergrond van politieke opstand en sosiale chaos en verbrokkeling van 'n politieke regime.

'Uys het 'n belangrike bydrae tot die Afrikaanse én Suid-Afrikaanse drama gelewer en die toekenning van die Hertzogprys is erkenning vir sy unieke oevre.'

MISCELLANY

Spreading the love for reading

'Reading Empowers' was the message spread during World Book Day on 23 April 2018 at Suider-Strand Library. The Western Cape Library Service (WCLS), in partnership with the National Library of South Africa (NSLA) and the City of Cape Town hosted an event which saw members of the



Amr Salie gave an inspirational talk about books and how they changed his life

community, both young and older, receiving donated books to encourage a culture of reading.

Anroux Marais, the Minister of Cultural Affairs and Sport, along with NLSA executive Director Dr ME Maepa and the Western Cape Library Service Director, Cecilia Sani, walked through the area visiting schools, homes and a local crèche to deliver the donated books.

12-year-old published author, Amr Salie, gave motivational talks at all the schools that were visited about how reading changed his life.

Dr Maepa spoke of the main purpose of the day, which is to instill a love for books and reading across all communities and that we, along with another 100 hundred countries across the world, celebrate World Book Day. 'Today we encourage young people to read. Planting the seed, that we hope you will nurture it, so that it grows into a love for reading,' he said.

Cecilia Sani said that is good to see that World Book Day continues to encourage young people to read for enjoyment. 'Getting our children into the habit of reading every day is crucial. Learning to read from as early as possible has huge benefits for our children's future,' she said.

During the various stops along the route, Minister Marais spoke to all the students about the importance of reading and books. She also encouraged all learners to visit their local library.

WCLS mascot Bhuki was also on hand to encourage some of the younger children to read the books they received.

Olivia Peach, DCAS Communication Service

SALB opens eyes and minds

The South African Library for the Blind (SALB) provides reading material found in public libraries in formats accessible to the visually impaired and the disabled. SALB loans recorded audio, Braille books and magazines and specially designed playback equipment to all residents of South Africa that are unable to read standard print materials because of visual or physical impairment. Services are provided free of charge to eligible readers. The SALB-supported Mini Library project is an extension of this service. SALB equips local libraries with these resources for all members of their library and library staff can assist members regarding the use of the equipment and reading materials. Books and equipment are circulated through the South African Postal Service (postage-free). The library also loans equipment free of charge to its members. To make use of this service, members need to be aware of the following:

- individuals intending to use the material must be registered members of their local library
- a copy of their ID must be submitted with the signed Daisy player conditions form
- each member has the right of access to a Daisy player audio book reader, but they are responsible for the unit's replacement/repair cost and must adhere to the return dates as stipulated in the policies of the loan form
- electronic books will only be issued to members who have been issued with a Daisy player.

The libraries listed below form part of the SALB-supported Mini Library project. Therefore, the staff at these libraries can assist members of the community who are visually impaired or blind with the services and products such as Braille books, tactile books, audio books, audio book readers, a computer for the visually impaired as well as a scanning and reader device.



The library staff of **Vredendal South Library** and Jade O'Ryan from SALB held a launch for the Library for the Blind in February and visited – among others – the Vredendal old-age home

Western Cape libraries equipped with visually impaired accessible computers and a scanning and reader device:

- Beaufort West Library
- Bredasdorp Library
- George Library
- Hermanus Library
- Robertson Library
- Vredendal Library.

The libraries listed below are able to offer the services of a SALB-supported Mini Library project despite not having the scanner and reader device installed yet:

- Leipoldt-Nortier Library
- Drakenstein Library
- Groendal Library
- Rawsonville/Goudini Library
- Riebeeck-Kasteel Library
- Velddrif Library
- Villiersdorp Library
- Vredenburg Library.

40 JAAR GELEDE...

Stefan Wehmeyer

- NF van der Merwe skryf oor personeelopleiding in biblioteke. 'As gevolg van 'n voortdurende en snelle toename in kennis en inligting en van groot tegnologiese ontwikkeling, kan geen biblioteke hoop om opgewasse te bly met slegs 'n aanvanklike universitêre of ander opleiding nie. Indien die biblioteekberoep in hierdie opsig staties bly, het hul alreeds gestagneer. Dit word van elkeen van ons in die biblioteekberoep verwag om nie net alleen te streef om op die hoogte van nuwe ontwikkelings te bly nie, maar om doelgerigte aandag te skenk aan voortdurende professionele groei.'
- Die Provinsiale Biblioteekdiens neem deel aan die Landbou-skou op Beaufort-Wes. 'n Volksdragkompetisie word vir die kleuter- en laerskoolkinders aangebied. Na 'n versoek van die streekbibliotekaris was die burgemeester asook die bestuurder van die plaaslike Lewis-tak doodgewillig om elkeen 'n R10-donasie voor te skiet as pryse.
- Conville Biblioteek open op George. Die eerste dag word as volg beskryf: 'Net na 2:00 nm het die skoolkinders begin opdaag, en gou-gou was die biblioteek vol ywerige gesiggies, met nog 'n 100 wat buite hul beurt afwag.'

Die bode moes op hierdie stadium die deure toehou, en slegs 10 op 'n keer is ingelaat. Teen 3:30 het die skare kinders aangegroei tot 500, en erg opgewonde begin raak. Mnr. Ray Cairncross, bibliotekaris van George Openbare Biblioteek is geskakel. Toe hy by Conville Biblioteek kom en sien dat hulle werklik oorstrom is, het hy die hulp van verkeerskonstabels ingeroep.'

- In 1978 word die filmoteek 21 jaar oud. Die diens waardeur films vanaf filmoteke in Kaapstad, Grahamstad en Kimberley na biblioteke gestuur was, was baie gewild. Elke nuwe biblioteek wat destyds gebou is, is voorsien van 'n projektorkamer. 1975 was dan ook die jaar met die meeste uitreikings – meer as 52,000. In 1978 sou niemand kon voorsien dat hierdie medium mettertyd sou wegwyn nie. In 'n artikel getiteld 'Na 21 jaar' word die volgende gesê: 'Wat van die toekoms? Die keuse van materiaal is wyd genoeg om ons nog jare lank besig te hou. Ons hoop dat ons leners sal voortgaan om geesdriftig en intelligent gebruik te maak van ons voorraad.' (*Wel, die res is geskiedenis.*)



The library isn't dead

by Pieter Hugo

Recently, I was relaxing with a library book and a glass of wine when I was rudely interrupted by my ADHD-self.

(Allow me explain. My ADHD-self is that part of my brain that runs around like an insatiable, hyperactive child, ever-inquisitive, plotting mad plans, incessantly conjuring up puns, trying to tear me away from menial tasks, making me run up the down escalator and causing lots of joy and havoc in equal measure. If I don't keep it under control I, and everyone else, will be totally exhausted halfway through each day. But, on the other hand, I wouldn't be me without that part of me, so I gave this little maverick a name: Noddy.)

So, just the other day Noddy rudely interrupted me: 'Hey Pieter', he quizzed, 'are you aware of the historic symbolism of what you're doing now?'

'No', I replied, 'apart from the general idea that authors use wine, either as inspiration or excuse. Now stop interrupting me, Noddy, I'm reading.'

'Oh', he quipped, 'but I know you well enough to know you are getting bored with this reading stuff already. Rather listen to this interesting story.'

He was right, of course. So I put my book down, took another sip and listened.

'Library books and wine have a long history', he said. 'Two hundred years ago, in 1818, the then Governor of the Cape, Lord Charles Somerset, founded the first public library in the country. And do you know how he funded it? By imposing a special tax on wine! I bet you didn't know public libraries existed so long ago.'

'You'll be surprised, Noddy', I answered, 'I'm not as ignorant as you like to think - I know a thing or two as well.'

'A mere two hundred years. That's nothing. The first library that was opened to the public was founded in 1464. That is more than 550 years ago! It was the library of the All Saints Church in Bristol, England.'

'Mmm, I have to admit I'm impressed', he conceded, 'but that does not quite sound like a public library as we know it. I'm sure the books were chained to the tables like in the old monastery libraries.'

'You are most probably right', I agreed, 'but something much closer to our concept of public libraries sprang up all over England in the early 1700s, known as town libraries. The first and most famous being the Bodlian Library in Oxford, dating from 1602. And did you know that if you wanted to become a Bodlian Library member, you had to purchase a copy of the library's bound catalogue!'

The history lesson was becoming borderline boring for Noddy, with far too many dates and a noticeable absence of puns, so I was not surprised when he came up with an associative connection, 'That is just like we now have to buy an app before we can freely use it on our smartphones. But at least Somerset's library was free for all citizens of the Cape. Well, sort of. I doubt if the slaves could use it.'

'And', he continued, 'soon after that many towns in the Colony started lending libraries. They were sort of reading clubs, with members' fees used to buy books. Most of these lending libraries stayed alive and well for more than a century, until they were all converted into proper, free municipal public libraries in 1955.'

'Yes, Noddy, that's true, but don't use the word "free" so uhm, freely. In those apartheid years "free" mainly applied to whites. Initially most public libraries were for whites only, with a few for coloured people and only two or three libraries for black people. In the same years that the mostly white free public libraries multiplied, the apartheid government implemented Bantu Education, basically aimed at directing black youths at the unskilled labour market. And, would you believe it, in that same period they closed most of the black school libraries and even some black college libraries!'

'But now, Pieter, for the ultimate irony, or would you rather go back to your book?'

'Aag Noddy, stop whining', I said, taking another sip of wine, 'tell me.'

'Well, the apartheid government quite effectively excluded black South Africans from quality education and libraries, trying to inhibit the growth of a black intelligentsia but that same government, through the Cape Provincial Library Service,



Prof Rocky Ralebipi-Simela, National Librarian and CEO of the National Library of South Africa, addressed guests at the 200 year celebration of the first public library in South Africa at the building which now houses the Cape Town Campus of the National Library at the Gardens in Cape Town during celebrations in March. A year-long exhibition is on display at this venue which sketches the history of public libraries in South Africa

provided library services to prisons, including Robben Island. Do you see the fantastic irony? Robben Island was full of political prisoners. People who fought against apartheid. But once in prison they were provided with a library and the chance to further their studies.'

I nearly jumped out of my skin. 'Noddy! Here is the cherry on top - one of those books in the Robben Island Library would have been an Afrikaans poetry book. And Nelson Mandela would have read that book and memorised one of the poems. It is the poem, *Die kind is nie dood nie* (The child isn't dead),

by Ingrid Jonker, that he read during his inaugural speech in parliament in 1994.'

And so it came that Noddy and I were finally able to find some common ground, raising our glasses to 200 years of South African libraries and 100 years of Nelson Mandela. Cheers!

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



Enkele gedagtes oor die spesifieke trauma van eks-aktiviste

deur Koos Kombuis

Nota: Ek sal in hierdie stuk die polities-korrekte verwysing na geslag vereenvoudig ter wille van leesbaarheid en bloot na 'hy' verwys wanneer ek eintlik bedoel 'hy of sy'.

baie navorsing is al gedoen oor byna alle vorme van post-traumatische stres. 'n Vinnige paar internet-soektogte verskaf geweldig baie inligting oor die emosionele probleme veroorsaak deur siekte, egskeiding, operasies, ongelukke en dies meer. Sels die sielkundige profiele van soldate en mense in oorlog- of vlugtelingsituasies is al deeglik gedokumenteer.

Iets waaroor daar baie min inligting beskikbaar is, is die post-traumatische ervarings van spesifiek politieke aktiviste; dit wil sê die lewenservarings vanuit die oogpunt van mense wat op 'n sekere stadium van hul lewens die bewuste keuse maak om, op watter wyse ook al, in opstand te kom teen wat hulle sien as 'n onregverdige regering, diktatorskap, of enige vorm van outoriteit waarteen hulle op morele gronde genoop voel om te protesteer.

Omdat ek heelwat mense ontmoet het wat spesifiek uit hierdie omstandighede kom, en omdat ek self iets daarvan

aan eie lyf gevoel het, al was dit in mindere mate as dié wat lank in aanhouding was of in oorlog-of-guerrilla-situasies diens gedoen het, voel ek die tyd is ryp om iets hieroor te skryf.

Die post-traumatische ervaring van eks-aktiviste is uniek. Hierdie mense sit met 'n spesifieke stel probleme wat anders is – hoewel dit kan oorvleuel – met mense wat bloot slagoffers is van geweldsmisdaad of oorlog.

Sentraal aan die problematiek van die tipiese eks-aktivis is die feit dat die trauma wat hy ervaar, gegrond is op 'n individuele keuse wat hy op 'n stadium gemaak het: die keuse om 'n sogenaamde 'normale lewe' op te skort ter wille van 'n lewe van protes teen 'n orde wat hy eenvoudig nie kan aanvaar nie.

Nie alle mense het, voor die val van apartheid, beswaard gevoel deur die beleid van die destydse Nasionale Party nie. En uit die groep wat wel beswaard gevoel het, is dit 'n relatiewe klein persentasie wat die keuse gemaak het om aktief teen daardie stelsel te veg. Onder die blankes veral was hierdie persentasie infinitesimaal.

So 'n keuse is vir enigiemand moeilik. Dit is ontwrigtend. Sielkundig is daaraan 'n hoë koste verbonde. Omdat die stryd teen 'n onderdrukkende orde byna altyd langer duur as wat aanvanklik verwag is, sit baie aktiviste, na afloop van die trauma, met 'n gevoel van verlies. Alte dikwels is 'n hele klompie jare van hul lewens opgeoffer vir 'n saak buite hulleself.



Die tipiese eks-aktivis sit met 'n psige wat in twee verdeel is: die self wat hy was voor hy die keuse gemaak het om in opstand te kom, en die self wat as't ware 'gebore' is die oomblik toe hy homself in die konflikte van protes begewe het.

Wanneer die aktivis die sone van protes betree, gaan die eerste 'ek' nie dood nie. Maar die drange en behoeftes van daardie 'ek' – noem dit maar die 'mens-ek' – word ondergeskik gestel aan die eise wat gestel word deur die 'woede-ek'.

Individuele behoeftes word opsygeskuif ter wille van die groep. Lojaliteit aan 'n kollektiewe ideaal weeg skielik swaarder as die normale ideale van persoonlike sukses of geluk.

Die tipiese aktivis, wanneer hy so 'n moeilike keuse maak, sê gewoonlik vir homself: 'Ek kan nie anders as om nou teen hierdie onreg in opstand te kom nie. Ek wil aansluit by die groep mense wat ook voel soos ek voel en saam met hulle baklei teen dit wat verkeerd is in die samelewing. Sodra ons gewen het, en dinge teruggekeer het na normaal, hervat ek my gewone lewe.'

Min aktiviste vind egter weer hulle pad terug na wat hulle hulle verbeel het as 'n 'normale lewe'. In ontstellend baie gevalle spiraal die 'woede-ek' buite beheer in 'n nimmereindigende kolk van persoonlike chaos, bitterheid, rusteloosheid, en selfs oordrewe fanatisisme. By baie eks-aktiviste is daar, na die stryd verby is, 'n geneigdheid tot korrupsie gedryf deur dit wat die Engelsman noem 'a sense of entitlement'. Hierdie 'sense of entitlement' spruit uit die ontstellende besef dat baie tyd verloor is, dat die persoon 'n agterstand ervaar, en so regverdig

hy die kortpaaië wat dan geneem word om homself as't ware te 'beloon'. Die feit dat sulke wanpraktyke direk teenstrydig is met die moraliteit van die keuse wat hy aanvanklik geneem het, word nie direk raakgesien vir wat dit is nie.

Waarom is dit so? Waarom kan 'n morele en bewonderenswaardige keuse wat iemand in sy jeug maak, later lei na sulke verkwisting van lewenspotensiaal, soveel gemorste tyd, so 'n gebrek aan selfdisipline?

Ek kan aan redes dink waarom eks-aktiviste geneig is om die pad byster te raak. Al hierdie dinge het ek tot 'n mate in myself waargeneem jare lank na 1989 se Voëlvry-toer. Ek neem dit waar in die lewens van oud-ANC-vegters wie ek ontmoet het of met wie ek in gesprek getree het. Ek sien dit ook in die gedrag van baie – te veel – eks-struggle-helde wat later die politiek betree het as oorwinnaars teen apartheid, net om te swig voor die versoekings van oordadige selfverryking, magslus en oormatige en abnormale hedonisme.

Natuurlik is hierdie slegte uitkoms nie almal se lot nie. Ek kan ook baie voorbeelde noem van mense wat, wonder bo wonder, hul eie verlede getransendeer het en heel anderkant uitgekome het. Nelson Mandela is 'n sprekende voorbeeld van so 'n eks-aktivis.

In een van die enkele skrywes (<https://mobilizingideas.wordpress.com/category/essay-dialogues/social-trauma-and-activism/>) oor hierdie onderwerp wat ek op die internet kon vind, skryf ene Fanie du Toit, onder andere, met verwysing na Mandela:



Meer hare; minder wysheid. Saam met die (hier uitgebreide) Gereformeerde Blues Band tydens die Voëlvry-toer. Die outeur staan naaslinks. Regs agter sit Ralph Rabie, oftewel Johannes Kerkerrel

johanneskerkerrel.com

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& die swart gevaar
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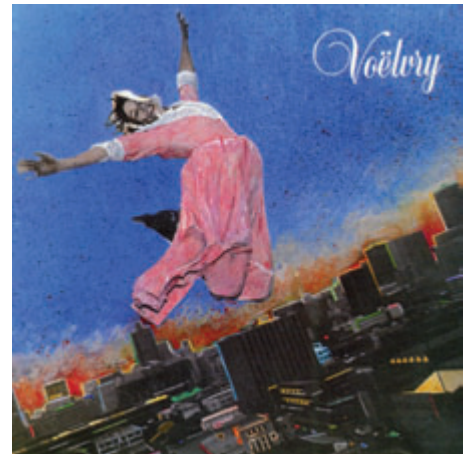
Shifty Records/ Vrye Weekblad Voelvry toer

Toerdatums

Vandag Vrydag 7 April - Wits Studente Unie - 8pm, Woensdag 12 April - RAU - D-club - 8pm, Donderdag 13 April - Vaalrivierhoek Technikon - Gimzaal - 8pm, Vrydag 14 April - Tuka - Masakrestee - 8pm, Saterdag 15 April - Tuka - Masakrestee - 8pm, Donderdag 20 April - Potchefstroom - Hotel Elgin - 8pm, Vrydag 21 April - Bethlehem - Voortrekker Hoërskool Saal - 8pm, Saterdag 22 April - Witkom - Heavenly Bodies Gymnasium - 8pm, Vrydag 28 April - Bloemfontein - Frans Cronjé Saal - skouergroede - 8pm, Saterdag 29 April - Kroonstad - Alan Rautenbach Saal - 8pm, Woensdag 10 Mei - Universiteit van Wes-Kaap - Main Hall - 8pm, Vrydag 12 Mei - Universiteit van Stellenbosch - Die Gat - 8pm, Saterdag 13 Mei - 3 Arts Theatre - Plettenberg, Kaapstad - 8pm, Woensdag 17 Mei - George Stadsaal - 8pm, Vrydag 19 Mei - Port Elizabeth - The Feather Market Hall - 8pm, Saterdag 20 Mei - Grahamstown - Stadsaal - 8pm, Vrydag 26 Mei - Durban - Methodistiese Kerkzaal - 8pm, Saterdag 27 Mei - Pietermaritzburg University - Students Union Hall - 8pm, Vrydag 2 Junie - Windhoek - Windhoek Teater - 8pm, Saterdag 3 Junie - Windhoek - Windhoek Teater - 8pm.

Toegang - R8. T-hemde, plakkers, plate en lapelwaps sal by die deur verkoop word.

Vrydag 7 April 1989



'Trauma normally has the effect of progressively narrowing interpersonal circles of solidarity; eroding social capital, empathy, and trust; and thus diminishing the potential for collective activism. It makes life a smaller, darker, and all-together less transformable place. Nelson Mandela had plenty of reasons to be traumatised after 27 years of imprisonment, and yet his life showed the opposite trajectory – one of expanding circles of solidarity, of increasing empathy, and of impressive political activism that not only transformed a movement but ultimately an entire country. How did this become possible?'

Maar baie gaan ten gronde. En dit is iets vreesliks om te aanskou.

Benewens die wanbalans in hul persoonlike lewens, is die tipiese aktivis dikwels ook opgesaal met 'n ongebalanseerde of abnormale sosiale netwerk.

'n Aktivis, tydens sy struggle-jare, het nie 'n gewone sosiale vriendekring nie. Hy sien alle mense met wie hy in kontak kom deur die bril van 'ons en hulle'. Die woorde wat Jesus geuiter het in die Nuwe Testament is kenmerkend van die dualisme van die aktivis: 'Wie nie vir my is nie, is teen my.' Terwyl die stryd teen die onreg aan die gang is, is hierdie mantra 'n werkbare een. Verwyder die oorsaak van die konflik, en die aktivis se onwrikbare ideologie kom skielik voor as selfgesentreerd en onbuigsaam.

Mense praat dikwels oor die sonderlinge verskynsel dat Struggle-groeperings wat as oorwinnaars uit die stryd tree, nie in staat is om die oorgang te maak van 'n protesbeweging na 'n normale regering nie. Struggle-bewegings lewe volgens streng reëls van eenheid en samehörigheid, en individualisme kan nie bekostig word nie. 'n Demokratiese regering rus eerder op die beginsel van openlike meningsverskil, losse konsensus en pragmatisme. Vir 'n aktivis om as politikus wedergebore te word, verg 'n totale hersiening van al die fundamente van sy bestaan, sy ganse wêreldbeskouing en die manier hoe hy met mense omgaan.

Ek het in my lewe baie eks-aktiviste ontmoet en ook met enkele van hulle in-diepte-gesprekke probeer voer oor hulle

trauma. Ek ken feitlik nie 'n enkele eks-aktivis wat nie opgesaal is met 'n klomp geweldig ontwrigtende emosionele bagasie nie. Dis nie net die pyn wat verwerk moet word nie; wanneer die struggle verby is, moet daar inderdaad groot aanpassings gemaak word in terme van wêreldbeskouing, selfpersepsie en daaglikse prioriteite. Ek het gevind dat hierdie aanpassings so ontsaglik groot is dat dit feitlik onmoontlik is om heling te vind sonder die een of ander innerlike katarsis of wedergeboorte as 'n herontwerpte self. Hierdie katarsis geskied nie oornag nie.

Dis 'n stadige proses. Nie alle mense deel dieselfde religieuse waardes nie, maar dit is baie moeilik om te herstel en 'n nuwe lewe as eks-aktivis te begin sonder die een of ander geestelike ingryping, hetsy deur gebed of meditasie. En selfs dit is nie genoeg nie. Die aktivis, as hy steeds in diens van sy land wil wees, moet, anders as in sy vorige lewe, uit sy pad uit gaan om vrede te bevorder pleks van konflik. Hy moet bande smee met mense wat voorheen sy vyande was, en hulle diverse opinies leer verstaan en respekteer, al stem hy nie met hulle saam nie. Kry hy dit nie reg nie, loop hy as nuwe bewindvoerder gevaar om deel te word van die skepping van 'n nuwe totalitêre en onderdrukkende staat, nes die een waarteen hy jare tevore in opstand gekom het.

Koos Kombuis was een van die leidende figure in die Afrikaanse rock 'n roll-protes teen Apartheid in die laat tagtigerjare. Die meeste van sy albums en liedjies is destyds oor die radio verbied. Sedertdien het hy homself herontwerp as solo-musikant, skrywer, spotprenttekenaar en medestigter van 'n klerereeks. Sy jonkste digbundel, Vandag wil ek my blou skoene dra, is in Maart by die Wordfees bekendgestel



Tom Wolfe elevated journalism into enduring literature

by William McKeen



In 20th-century popular culture, journalists were portrayed as needy hacks desperate to write the Great American Novel. Journalism was the means to an end that few achieved.

But Tom Wolfe, who died on May 14 at age 88, helped change that in the 1960s. He was one of the New Journalists, who wrote non-fiction using the techniques of fiction.

As an example: Journalists had long been trained to use direct quotations sparingly and to look for money quotes, working them into stories with stenographic rhythm. Wolfe and the others broke rules, using great stretches of dialogue, knowing people reveal their character with the words they utter.

In a business demanding informational triage, Wolfe included obsessive detail, using scene-by-scene construction to observe and describe. 'Show, don't tell' was the mantra. The New Journalists wouldn't just say 'the man wore a pocket protector'; they would examine and describe everything within: Paper Mates, Pentels, Eberhard Faber Mongol 482s.

Origin story

Tom Wolfe took an unusual path into the world of journalism that he would so flagrantly disrupt. Born and raised in Richmond, Virginia, he went to Washington and Lee University, but did not follow the prescribed English-lit path to becoming a Man of Letters. He majored in American studies, examining the country from the ground up. His mentor, Marshall Fishwick, had students work shifts as brick masons and garbage collectors.

Post-graduation, he sought a career in Major League Baseball. Wolfe had a good arm and was invited to spring training with the New York Giants. He was cut, so he did what people do when they don't know what else to do: He went to graduate school.

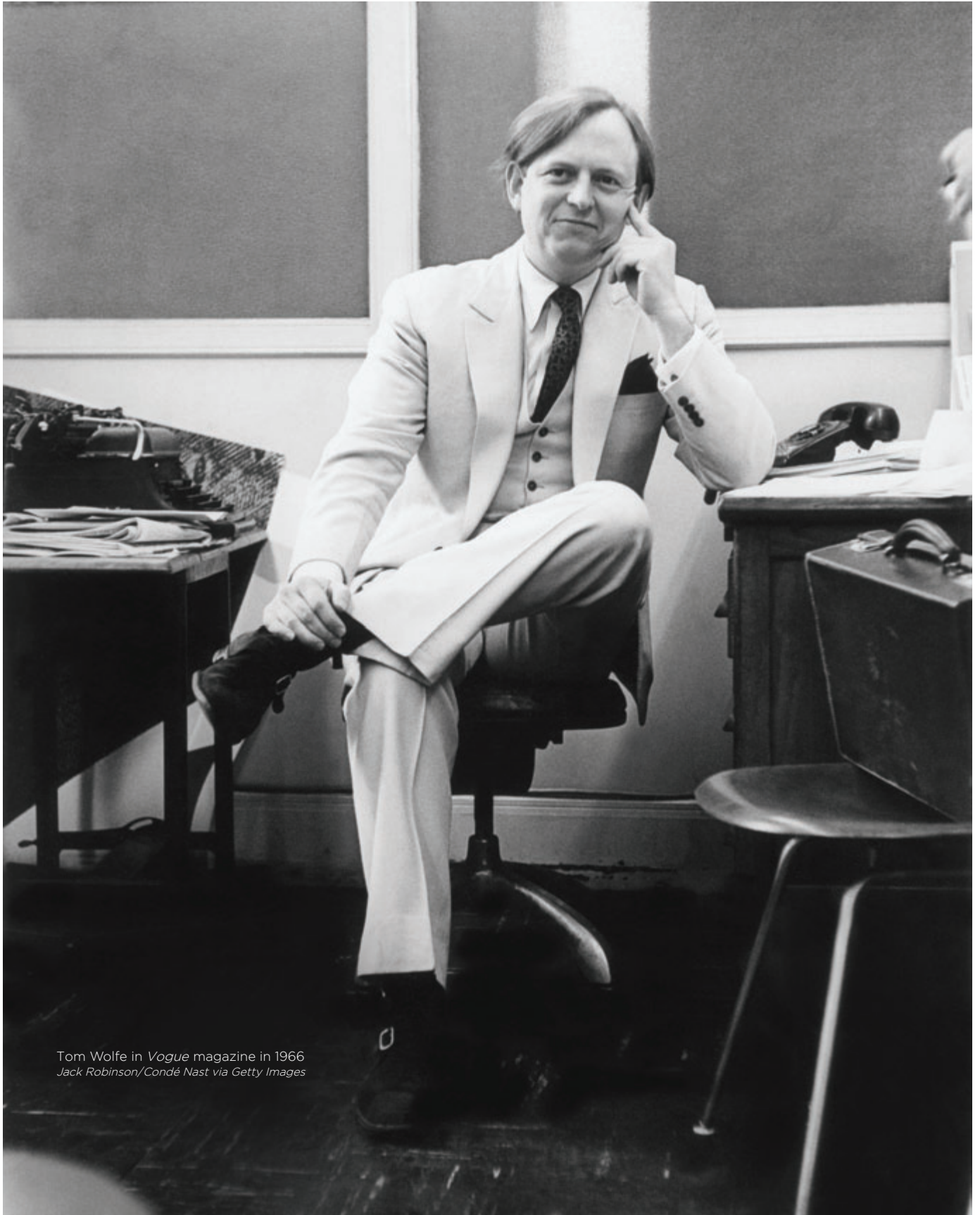
He earned a doctorate in American studies at Yale – yes, he's been Dr Tom Wolfe all this time. While he chipped away at his dissertation, he adopted the all-in-black look and body odour of the beatnik, moving office furniture and chatting up young secretaries, hoping one might concede to a date. No luck for the sweaty. So he brooded on the dissertation over beer, manspreading on his couch, watching late-night TV.

Stumbling into journalism

Then he saw it: *His Girl Friday*. Being a newspaper reporter looked like fun and after years of academic overload, he longed for the real world. That world with Cary Grant and Rosalind Russell looked real enough, and so he blanketed North America with resumes. He got two bites, one of which was a joke offer so the *New York Daily News* could brag about having a Ph.D. copy boy. (He'd finally finished the dissertation.)

But the other offer was from the *Springfield Union* in Massachusetts. He took that job and wrote about tax rates and sewer lines. Having paid his dues, he was off to *The Washington Post* in 1959 and the *New York Herald Tribune* by 1962.

In the heady competition in New York, he soon developed a fascination with the work of *New York Times* reporter Gay Talese. Talese spent off-hours writing features for *Esquire*, which drew Wolfe's whistle of admiration.



Tom Wolfe in *Vogue* magazine in 1966
Jack Robinson/Condé Nast via Getty Images

Infuriating the establishment

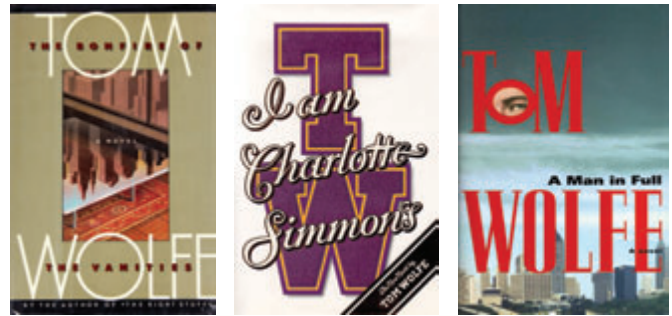
Wolfe wanted to play that game. He covered a custom car rally in California for the *Herald Tribune* and spun off a free-association feature – actually his verbatim memo about the car rally – into an *Esquire* article titled ‘There Goes (Varoom! Varoom!) That Kandy-Kolored (Thphhhhhh!) Tangerine-Flake Streamline Baby (Rahghhh!) Around the Bend (Brummmmmmmmmmmmmmmmm)’.

His style was born of deadline fear and set his course to cover the decade he considered mirthful pandemonium. His writing was freckled with Tourette’s-like ejaculations that infatuated some and infuriated others, including the editors, staff and perhaps every reader ever of *The New Yorker*. Wolfe’s savage parody takedown of the magazine and its beloved and cloistered editor, William Shawn, drew lifelong hatred from much of the literary establishment. EB White called the article ‘sly’ and ‘cruel’ and the reclusive JD Salinger called it ‘poisonous’. Wolfe wore such criticism as a thorny crown.

He excelled in annoyance; witness his clothing. When he showed up at an autumn lawn party in his white suit – as a Son of the South, he was practically issued the thing – guests approached him sputtering with rage: ‘Why, it’s after Labor Day! How dare you?’ And so he began dressing with insufferable flamboyance, using clothing as harmless aggression. Even people who didn’t read knew who he was: the Man in the White Suit.

In his work, he wrapped up the spiritual quest of the 1960s in **The electric Kool-Aid acid test**, his high-octane meditation about a generation born to affluence searching for something beyond the working definition of happiness, a spiritual and physical journey he showed through the eyes of writer Ken Kesey, who’d gone off the rails. Fifty years later, **Acid test** stands as the best book to give to a kid who wants to know why there is such a fuss about the 1960s.

Then he asked the simple question: What do you do when you know your life has peaked? After walking on the moon, going to Walmart loses its mystique. In the 1970s he investigated for *Rolling Stone* how the astronauts held up after returning to Earth and going back to normal life. A decade of research followed into the nature of heroism. He produced **The right stuff** in 1979.



Climbing the mountain

Inevitably – because the mountain was there, demanding to be climbed – he turned to fiction. Using his reporter’s skills and determined to write a realistic novel in the manner of Charles Dickens, he spent a decade – and a very public first draft, also in *Rolling Stone* – to produce **The bonfire of the vanities**, a big best-seller, loathed by the literary community that had always despised him.

I knew him and wrote a book about him many years ago. I was with him during the research phase of one of his novels, and I marvelled watching him watch people. With grace and a seeming effortlessness, he extracted stories from people, slipping into a corner to pull his notebook from his suit pocket and dash off a few lines of insight.

He kept it up the last decades of his life, producing doorstep best-sellers (**A man in full**, **I am Charlotte Simmons**, **Back to blood**) and remaining a chortling televised commentator, sowing disdain and insult like some Johnny P***ed-off Seed.

He didn’t care for acceptance by the literary community. He knew that would never happen. As an outsider who’d long urinated on the pretensions of much modern writing, he never expected to be invited into the tent.

He left behind not only his work, but validation for the journalists who have followed in his wake. He – and Talese, Truman Capote, Joan Didion, Norman Mailer and others – celebrated non-fiction writing as an art form at least as legitimate as modern fiction. When I look back at the sore-thumb decade of the last century, there’s no definitive novel of the 1960s, but there is **The electric Kool-Aid acid test**. There is no single novel that spelunks to the depths of the American character, but there is **The right stuff**.

In the end, he gave the world the story of 60 years of the American experience, in fiction and non-fiction. Our descendants will decide whether his work has a long shelf life, but today it can be hard to look back and imagine the grand and catastrophic spectacle without him on the sideline, taking notes.

***Note:** All titles in stock

This article first appeared on theconversation.com and is republished with permission. William McKeen is Professor and Chair at Department of Journalism, Boston University



Newberry Library: from frightening to fascinating

by Wim Els



Wikimedia Commons

Libraries' says Angelo Fick (see **Cape Librarian**, January/February 2018) 'have been spaces of refuge for as long as they existed.' A few more phrases from that column stand out like Raquel Welch among a crowd of other beautiful women: '...withdrawing from the hurly-burly of everyday living', 'comfort', 'new ways of re-engaging', 'new understanding', 'keys that unlock the imaginations and creativity of readers...'

While reading his column, I remembered one hot afternoon in the library in my hometown. Apart from the low hum of the fluorescent lights and the lazy whoosh-whoosh of the ceiling fan, nothing else could be heard. The atmosphere was not unlike that of a Sunday evening service. Periodically, though, the almost sanctified silence was disrupted when my pal, Blackie, erupted in a fit of coughing. Periodically? Well, twice. After his second round of coughing, Mrs L frowned deeper than before, adjusted her glasses, got up and grabbed Blackie's ear. 'Can't you read?' She wagged a bony index finger with a bright red nail at the sign that read 'SILENCE'. Blackie did not have an opportunity to respond. He was dragged out of the library, tiptoeing to try to keep his ear attached to his head.

And then I remembered a visit to another library. For this, we have to go back almost 150 years. (For the library, not the visit.)

The American Midwest experienced a severe drought in 1871,

with Chicago recording only some 25% of its average annual rainfall in summer and autumn that year. At the time, the city was experiencing exponential growth. When it was awarded its first city charter in 1837, it had roughly 4,000 inhabitants. By 1871, this number had mushroomed to 330,000.

As often happens during boom periods, building regulations are not strictly adhered to. Shantytowns were hastily erected to accommodate the massive influx of immigrants from Europe. Streets, sidewalks and many buildings were built mainly of wood. The intense summer heat dried out these constructions even further. Chicago experienced on average two fires per day in the preceding year. In the first week of October 1871, there were 20 fires. The largest of these occurred on Saturday, 7 October.

Then, on the evening of Sunday, 8 October 1871, a fire broke out in Patrick and Catherine O'Leary's barn in Chicago's west side. Fanned by winds of 30 km/h, it headed for the centre of town, hopped the Chicago River and split in two. Tons of volatile fuel were added to the fire when the gasworks exploded. The Waterworks was built of pine wood. A burning ember struck the slate roof of the building during the first few hours of the fire, destroying the structure and rendering any further firefighting efforts worthless.

When rain put out the fire on Tuesday morning, the Great Fire had consumed almost 8 km² of the city, including roughly 18,000 buildings, taken 300 lives and left about 100,000 people homeless. Property valued at almost \$200 million was destroyed; in today's terms, approximately \$3,8 billion. The O'Leary house, which was upwind of the fire, survived. (Incidentally, the rumour that the fire had started when Mrs O'Leary's cow had kicked over a lantern was finally dispelled in 1997, when the City Council formally exonerated Mrs O'Leary and her cow. This probably constitutes the only public apology to a cow to date.)

In the North Division of the city, tens of thousands of ethnic Scandinavians and Germans had more time to escape the fire, but they lost whatever dwelling in which they had resided. Due to a change in the wind direction, only the mansion of real estate millionaire Mahlon D Ogden was spared from the flames. In 1893, the site where this house stood became the permanent home of the Newberry Library. The Newberry opened in a



temporary building in La Salle Street in 1887 and moved twice before it occupied the building in Walton Street, opposite Washington Square Park.

(Before rolling up the fire hose completely: most railroad tracks escaped fire damage, which allowed aid shipments to pour into the city. Book donations from England formed the basis of Chicago's first free public library, which opened its doors on 1 January 1873 - in a water reservoir that had survived the fire.)

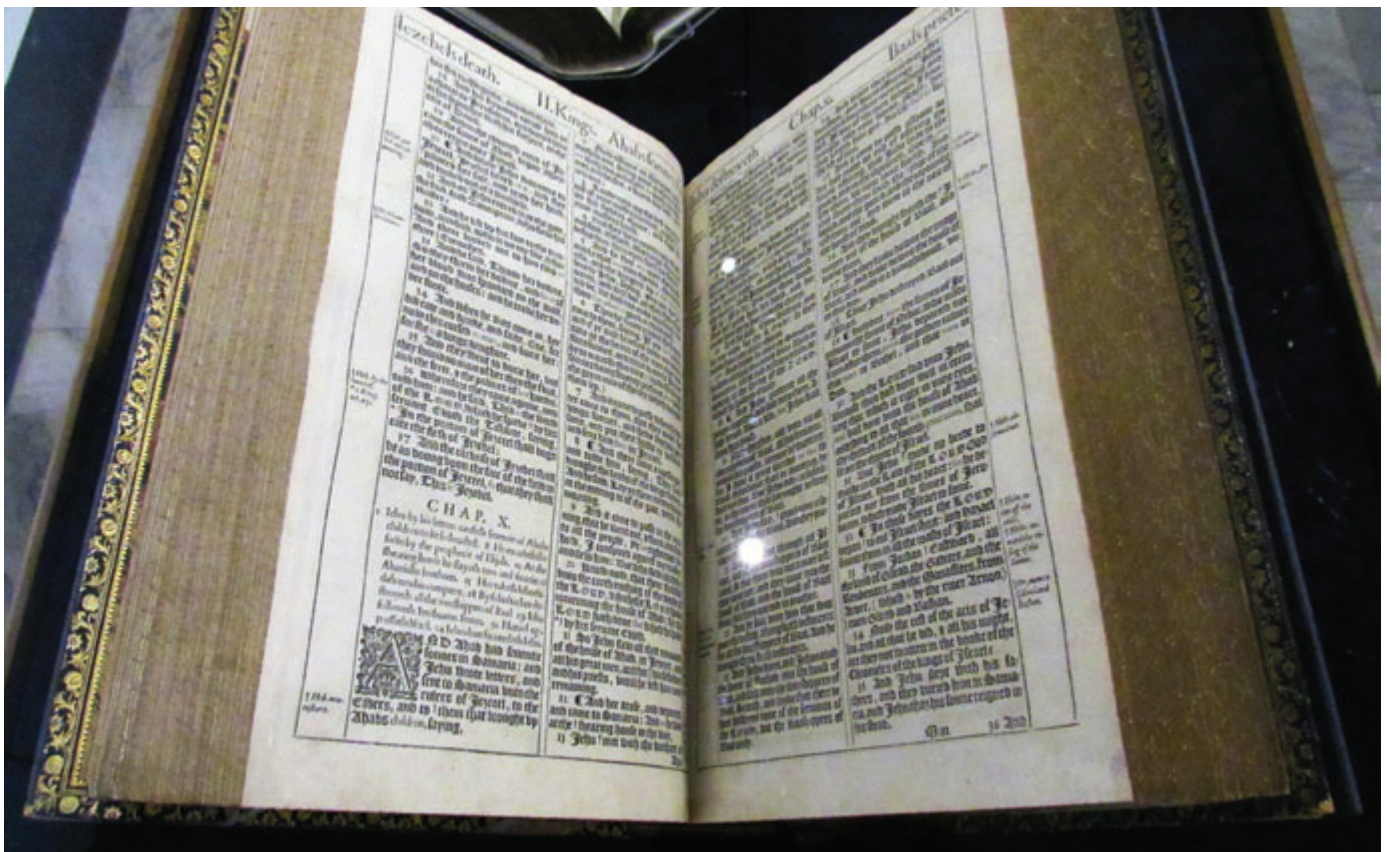
Walter Loomis Newberry, a businessman and philanthropist, moved to Chicago in 1833. He was involved, inter alia, in banking and real estate and became president of the Galena and Chicago Union Railroad, the first railroad built from Chicago. He died in 1868 on the steamship *Periere* while en route to France. His will included a provision that, should his daughters pass away without heirs, half his remaining estate should be used to establish a free, public library in Chicago. When his widow, who outlived his daughters, passed away in 1885, the Chicago Public Library was already well established as a circulating library. The trustees of Newberry's estate, William Bradley and Eliphalet Blatchford, therefore used the bequest (roughly \$2.2 million) to establish the Newberry as a non-circulating reference library.

Newberry did not provide much information on his vision for the library. Since his own collection of books was lost in the Great Fire, there was no foundation for the library, either. The library's first officers and staff members therefore played a decisive role in shaping the Newberry.

Many people of my, ahem, 'experience' recall very quiet libraries, with Cruella de Ville's mother-in-law watching our every move. If you are still reading this, you may recall my recording of poor old Blackie's misfortune. So, upon a recent visit, in expecting more of the same I approached the Newberry with some degree of trepidation. The Spanish Romanesque building, made of pink Connecticut granite, looked rather intimidating from the outside, a perception probably guided by the prior knowledge that inside was a 1481 edition of Dante's *Divine Comedy* and a first edition of the King James Bible. One could only imagine what, or who, was stationed at the counter...

The inside, however, was a pleasantly surprising blend of light, space and happy sound. (Rules of Conduct do, however, disallow users from disturbing others.) Good sunlight and access to public transportation were major factors in the decision to choose this site. In fact, to this day various hotels in the area offer special rates to Newberry visitors.

The trustees of Newberry's estate recruited William Frederick Poole as the Newberry's first librarian, who up to then had been serving for some years in the same position at the Chicago Public Library. He saw this as an opportunity to give shape and substance to his vision for libraries. Poole envisaged reading rooms with open shelving, where material could be accessed easily by patrons. (A draft version of Angelo Fick?) Yet the architect appointed to design the Newberry, Henry Ives Cobb, did not share this vision. Cobb favoured



This King James Bible was printed in London in 1611



A Mexican choir book, printed some time between 1600 and 1799

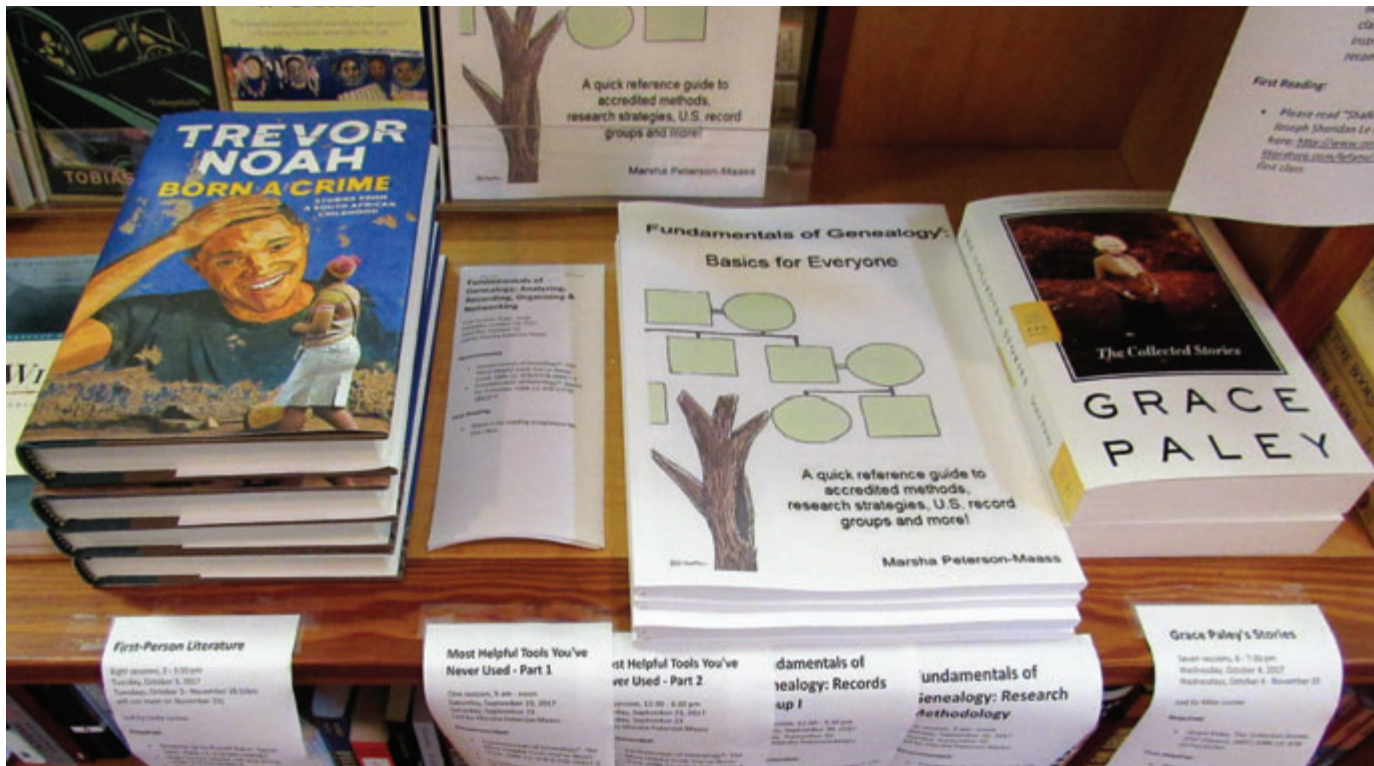
the centralisation of collection items and the grandiosity popular in Europe at the time, emphasised by over-designed elements such as a grand staircase. Poole, however, had more influence with the trustees. The staircase was scaled down, the new structure contained smaller reading rooms with specific collections in close proximity to library staff with relevant expertise, and open shelving was provided, as opposed to a central book stack.

As the Newberry's collections grew, open shelving put too much strain on the library's staff and the security of collections was potentially compromised. Poole bought 25,000 books during the first eighteen months of his term, and when he passed away in 1894, the Newberry had a collection of 120,000 volumes and 44,000 pamphlets. This included very rare European materials, such as Florentine Count Pio Resse's extensive music library, and rare books and manuscripts assembled by Henry Probasco of Cincinnati. Today, the Newberry's collections include more than 1,5 million books, 5 million manuscript pages and 500,000 historic maps. The library later converted to a centralised storage system.

The Newberry began to focus its collection building on the humanities in 1897, as the result of an agreement that divided library specialisation with the Chicago Public Library and the new John Crerar Library. In terms of this agreement, the Newberry took responsibility for humanities and history, the Crerar for science and technology, and the Chicago Public Library for business, social sciences and patent literature. In the early 1900s, Newberry cataloguers participated in Library of



The pilgrim's progress - one of the most significant works in English religious literature - shown here in its 1682 eighth edition

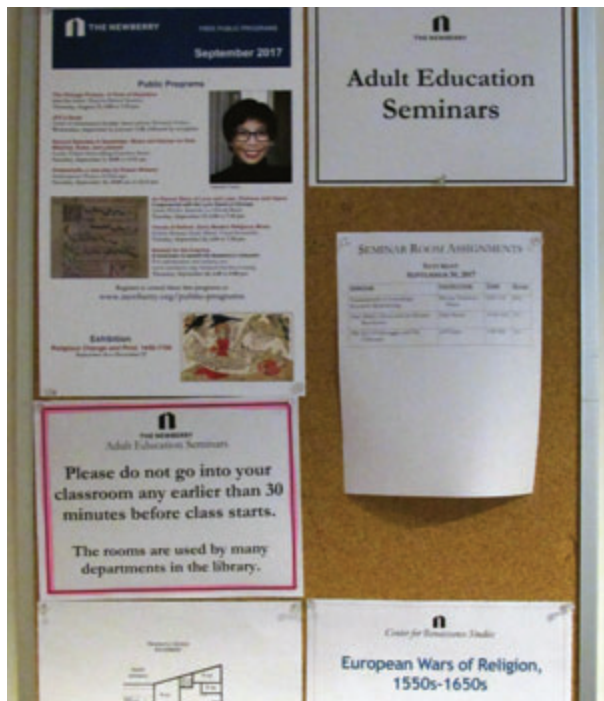


Course material for various adult education and community seminars are on display and for sale in the Bookstore. Note the South African link under 'First-Person literature'

Congress (LC) committees that developed the LC classification system, which grew out of the Cutter system adopted by the Newberry. The Newberry subsequently added important humanities collections either bought, such as the Prince Louis-Lucien Bonaparte Linguistics Collection, or donated, including the collections of Edward E Ayer (covering American Indians) and John M Wing (history of printing). This combination of donations and purchases has remained the basis of the Newberry collecting process.

A right turn at the reception desk takes one to the Newberry Bookstore. This independent store sells products made by local artisans, as well as literary gifts, cards and selected books. Diane's Book Boxes conjure up images of hidden jewels and weapons. The Newberry Bookstore is also the only library gift shop to house a Button-O-Matic button dispenser, with buttons featuring images of notable Newberry collection items.

But there is more to the Bookstore. The Newberry had been running educational programmes for the public, particularly as part of the relatively new university extension system, for some two years before it moved to the current building. It still offers a very comprehensive series of adult education programmes on topics in the humanities. The format is tailored to the relevant subject: lectures, staged readings, panel discussions, music and dance performances, workshops and so forth. Many programmes are recorded and available on the Newberry's website. Some events are part of ongoing series, such as *Meet the author* and *Conversations at the Newberry*, while others are annual events, like the Newberry Book Fair and the Bughouse Square Debates. The Research Centres may sponsor



This adult learning seminar notice board demonstrates the Newberry's strong collaborative effort in marrying knowledge to education



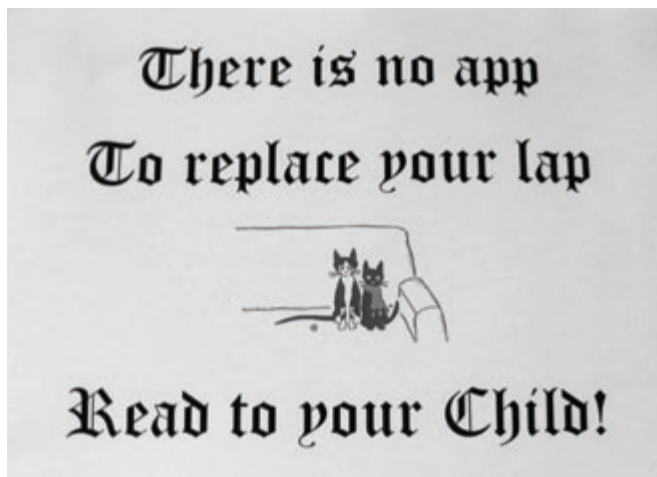
These 'book's are in fact not books. Instead, they are hollowed out keepers of small household nknaks that exist to assist hopeless hoarders

additional programmes. Although most public programmes are free, seating is limited and registration in advance is usually required. The Bookstore keeps stock of all text required for adult education seminars, and these are displayed prominently and marked clearly.

A book stack tower was added to the building in 1982, which provided environmentally secure conditions for the collections. It also made it possible to refit the building for staff activities and to provide a wider range of public programming. Semester-long undergraduate seminars were introduced in collaboration with Midwest liberal arts colleges in 1965, and similar ventures followed with Chicago universities.

Stanley Pargellis was appointed as the Newberry's fifth librarian in 1942. He was a driving force behind broadening the scope of the library's collections, as well as expanding scholarly and public programming. Scholarly conferences and fellowships for advanced research were introduced in the 1940s. These developed into a major feature of the Newberry in the 1960s and 1970s under Lawrence Towner, who succeeded Pargellis in 1962.

Two of the library's four research centres were established in 1971. The Hermon Dunlap Smith Centre for the History of Cartography was created after Towner had seen Italian map collections and suggested the Newberry establish a similar collection. The Centre for Family and Community History, now known as the Dr William M Scholl Centre for American History and Culture, was founded in that year as well. The D'Arcy McNickle Centre for American Indian and Indigenous Studies followed in 1972. A national grant for the humanities made it



possible for the library to establish the Centre for Renaissance Studies in 1979.

Public exhibitions at the Newberry began in 1896 and became regular events from 1909. The exhibition halls appear rather plain from the outside. Inside, however, they are crammed with state-of-the-art, yet user-friendly, technology. One has to expect this, of course, where some exhibits are more than 800 years old. Our visit coincided with *Religious Change and Print, 1450 - 1700*. This exhibition formed part of *Religious Change, 1450 - 1700*; a project exploring the role of religion and print in the modernisation of the medieval world. Some 150 items were displayed, portraying the Reformation through the eyes of individuals who experienced the social, cultural and political transformation that characterised this development.

In addition to the display cabinets, a digital version with audio of the display was available on various large touch screens. The exhibition was further augmented by various free thematic tours through the galleries, dealing with themes such as printing history and religious change. Free guided tours of the exhibition are available at scheduled times as well.

The building is as impressive as the magnitude and efficiency of the Newberry's administration and operations. The introduction to the library's Rules of Conduct states that the Newberry is an independent research library and educational institution dedicated to the advancement and dissemination of knowledge. This much was quite clear to me. Being a heathen when it comes to research and knowledge, however, my lasting impression of the library is one of an institution that forms part of the community, and of which the community forms part, too. A sign in the Bookstore says it all: 'There is no app to replace your lap - read to your child.' Books, Fick said in his aforementioned column, offer tools for resilience to people who are buffeted about by the demands of the material world.

Somehow, I think we would all have faked coughing fits if we visited the Newberry as kids. The difference is, though, that I'm sure a staff member would have offered us lozenges or something else for the throat, instead of the boot.

Wim Els is a book lover and Executive: Governance and Outreach at the Actuarial Society of South Africa



SKRYWERS GESELS

Rudie van Rensburg

van polisse tot polisieverhale

saamgestel deur Francois Verster

'Skrif is die lekkerste werk wat ek nóg gehad het.' Op 11 April ontmoet ek die romanskrywer, Rudie van Rensburg, by 'n restaurant in Welgemoed om met hom oor sy skrywersloopbaan te gesels.

Ons eerste onderwerp is skryfdinge; mense in die bedryf (soos Karel Schoeman se laaste dae – Rudie se broer was Schoeman se prokureur), dan tendense in die boekemark (veral oor die gewildheid van misdaadfiksie), voordat ons by die 'hoofgereg' uitkom: die vrae wat ek vooraf elektronies aan hom gestuur het.

My vrae hieronder weerspieël min of meer dieselfde stylvorm as die vrae aan skrywers met wie ek vantevore onderhoude vir die **Kaapse Bibliotekaris** gevoer het.

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

Nee, ek het van opstelle gehou, maar nooit gedink ek sou skryf nie. Joernalistiek het my wel voorberei vir 'n loopbaan as skrywer.

As jy aan jouself 'n vraag moes stel, wat sou jy vra?

Wat sal gebeur as [my protagonis] Kassie Kasselman te oud raak om polisieman te wees? En oor hoe ek finaal kan ophou rook [lag].

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

Ek dink dis belangrik om 'n handelsmerk op te bou, soos om 'n misdaadskrywer te wees, maar jy moet jouself nou en

dan iets anders gee om te doen. Ek het so tussendeur my misdaadfiksiewerk ook 'n ander boek geskryf, oor iets [anders] wat by my opgekom het – **Hans steek die Rubicon oor**.

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

Bog! Dink aan Jacques Pauw en Elsbé Brits. Ek sêf lees baie meer nie-fiksie as fiksie, want ek doen baie navorsing. Dis veral tragies dat poëtieskrywers so moeilik verkoop; ek geniet dit om poësie te lees. Ek haal ook my hoed af vir jeuglektuurskrywers – dis makliker om vir volwassenes te skryf, jy moenie tieners onderskat nie. As kind het ek grootmensboeke gelees – Heinz Konzalik en James Hadley Chase, byvoorbeeld.

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

Goeie resensies kan verkope stimuleer, maar self skrik resensies my nie af nie. Dis maar een ou se mening. Slegte resensies sal nie regtig jou verkope benadeel nie.

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

Ek is lief vir al my boeke. In elke boek het ek baie ingestee, en my eerste boek was genomineer vir twee pryse, en pryse is goeie aanmoediging vir skrywers, maar elke boek is anders. Dis moeilik om te sê... met elke boek is daar soveel angs én bevrediging.

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

Om swygzaam te wees, is beter.

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

Met die rekenaar, soos in die joernalistiek geleer. Ek maak wel notas met die hand.

Brenda Veldtman



Gevind op litnet.co.za:

Sêgoed van Rudie van Rensburg

'As ek my lewe kon oorhê, sou ek 'n joernalis gebly het. Dis my passie. Ek sou dalk ook vroeër begin skryf het.' (*Die Burger*, 21 Augustus 2013)

'As ek skryf, skryf ek heelyd. Ek staan net op om te eet en selfs dan is die storie my hele kop vol. Ek dink aan niks anders nie.' (*Die Burger*, 21 Augustus 2013)

'My skilderwerk het 'n invloed op my skryfwerk. Ek dink altyd in terme van prentjies. My uitdaging is om dit dan in woorde om te skakel.' (*Die Burger*, 21 Maart 2014)

'My storie bepaal gewoonlik die karakters. Ek skep eers die omgewing, dan die karakter.'

Jonathan Amid wou weet wat sy doel is met sy romans. 'Sir Philip Sidney het gesê: "Is it your purpose to inform or to delight?" Dit gaan vir my beslis eerstens oor die leeservaring. As jy die leser nie geïnteresseerd hou in jou verhaal nie, gaan die ontknoping ook geen impak hê nie. My primêre doel is dus om eerder te "delight" as te "inform."

'Dit was 'n maklike besluit om my hand aan misdaadfiksie te waag. Die bevredigendste deel van dié genre is om 'n lekker ingewikkelde plot uit te werk wat die leser gaan verras. Daarmee saam is die skep van geloofwaardige karakters ook 'n baie genotlike element. En natuurlik die navorsing wat jy moet doen om die verskillende storielyne agtergrondvleis te gee.'

Naomi Meyer wou weet of hy skryf met die bedoeling om sosiale kommentaar te lewer, of omdat hy iets in die media raakgesien het en 'n storie daarvan wil maak – of suiwer fiksie? 'Nee, ek skryf hoegenaamd nie om sosiale kommentaar te lewer nie. Dit is 'n bonus as die storie hom daartoe leen, maar dan moet jy versigtig wees dat die stert nie die hond swaai nie. Die sosiale kommentaar mag nooit die storie versmoor nie. In **Judaskus** was dit suiwer fiksie, maar in my volgende boek, wat reeds ver gevorderd is, pak ek 'n baie netelige en aktuele kwessie aan. Dit pas egter soomloos in by die verhaallyn.'

Oor die publikasieproses: 'Geen manuskrip is 'n solopoging deur 'n skrywer nie. Enige ou wat dit sê jok. Daar is keurders by die manuskrip betrokke. In my geval het die skrywer Kerneels Breytenbach ook 'n paar voorstelle gemaak. Ek kyk na al die voorstelle en wenke wat vir my gegee word en besluit dan of ek die manuskrip gaan sny of bylas. Ek soek terugvoer, dis belangrik om die beste produk moontlik te kan lewer. As jy nie as skrywer vatbaar is vir voorstelle nie, sal jy nooit voltyds kan skryf nie. Dit sal jou net ongewild maak en veroorsaak dat jy jou kop hard stamp. 'n Proefleser en redigeerder maak die taalgebruik vaartbelyn. Elke boek wat uitgegee word, is uiteindelik 'n spanpoging deur 'n klomp mense. Die oorskryfproses raak minder soos wat ek meer boeke publiseer.' (*Vrouekeur*)

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

In my TV-kamer. Ek het daar vir my 'n hoek ingeruim. Ek verkies die gedruis van stemme, soos dit op kantoor was toe ek joernalis was. Ek hou die TV-stel aan en kyk soms so met die een oog, soos wanneer daar toetskrieket op is. As die kommentators opgewonde raak, trek dit my aandag, en dan kyk ek. Ek werk geroetineerd, van seweur in die oggend tot tweeur in die middag. Ná ek 'n manuskrip ingelewer het, neem ek soms 'n naweek af. Dan begin ek onttrekkingsimptome kry en ek wil weer begin. Ek doen ook dikwels navorsing vir 'n volgende boek terwyl ek nog aan die vorige een werk.

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

Ek soek 'n milieu waarin 'n storie kan afspeel. Voorheen het ek riglyne neergeskryf vir 'n storie, maar dit het nie juis vir my gewerk nie.

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

Ek geniet álles van skryf. Ek voel geseënd – skryf is die lekkerste werk wat ek nog gedoen het!

Hoe het jou agtergrond as joernalis jou as skrywer gehelp?

Dit help baie – ek het geleer om by spertye te hou, geroetineerd te werk – daarom kan ek elke jaar 'n boek uitgee – en om die leser se aandag te hou, en goeie taalgebruik te handhaaf, ook hoe om stories te struktureer, hoe om navorsing te doen – ek lê baie klem daarop, hoewel ek net so 10 tot 15 persent daarvan gebruik, want 'n mens kan dit ook oordoen as jy behep raak daarmee teenoor die geloofwaardigheid wat dit aan jou werk gee – ja, dit was 'n goeie agtergrond.

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

Dit sal help as hulle belasting op boeke afskaf [lag]. Biblioteke speel 'n baie belangrike rol, al kry hulle so min geld. Beter befondsing vir hulle is nodig.

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

Die taal is 'n ongelooflike belegging en daar is steeds 'n redelike mark; en aanbod is belangrik, maar by universiteite word Afrikaans se keel afgesny. 'n Taal moet standarde hoog hou en 'n akademiese funksie behou.

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

Die huidige golf, deur Deon Meyer begin, sal aanhou – dis globaal gewild, nie net hier nie. Hierdie genre weerspieël wat in die land aangaan en dit bied bevrediging: ten minste seëvier geregtigheid in boeke.

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

Dis 'n goeie ding – dit skep geleenthede om bewustheid aan te wakker en handelsmerke (die skrywer se naam) uit te dra.

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

Een persoon hanteer my werk en ons het 'n uitstekende vertrouensverhouding. Sy is my eerste leser. Ek is haar baie verskuldig.



Bloemhof, Verster en Van Rensburg

As jy kon kies, sou jy spesifiek op ontspanningsromans fokus of dalk ernstiger skeppingswerk, sê maar soos 'n JM Coetzee?
 Ek sal altyd ontspanningslektuur kies. Dis baie bevredigend. Dog, dalk later mag ek 'n ander rigting inslaan.

Het Rudie van Rensburg 'n bucket list?

Ek wil baie graag die Britse Eilande deurreis, klein dorpie besoek. En die [gholf] Meesterstoernooi op Augusta, Georgia in die VSA bywoon.

En daarmee is die amptelike deel van ons gesprek afgehandel, en net voor ons – taamlik traag – opstaan om te loop, merk ek 'n bekende gesig by 'n tafel naby ons op: Francois Bloemhof, so by my kool! Ek het twee jaar gelede 'n soortgelyke onderhoud met hom by 'n nabygeleë restaurant gevoer, wat in die **Kaapse Bibliotekaris** van Januarie/Februarie 2016 gepubliseer is. Hy het middagete kom geniet saam met 'n aanhanger van sy werk en dié is dadelik ingespan om 'n foto te neem – iets vir die album, of minstens Facebook.

Met die uiteengaan was die indruk daar: Rudie van Rensburg is 'n skeppende siel wat deur sy eie skryfgenot tot lesers se eie verrykings bydra, maar bowenal maak hy soos Langenhoven sy werk met lekkerkry klaar.

Biografie en bibliografie

Rudie begin sy loopbaan as joernalis by *Die Volksblad* in die sewentigs, waarna hy in 1982 mede-stigter en uitgewer van *Bloemnuus* (die eerste gratis weekkoerant in die Vrystaat) sou word en later die redakteur van *Die Ekonomiese* ('n nasionale sake tydskrif). Hy was ook verbonde aan die Universiteit van die Vrystaat se skakelburo voordat hy in 1987 Kaap toe verhuis en hom by Sanlam aansluit. In sy twee dekades by Sanlam is hy onder meer senior bestuurder: reklame, uitgewer van die kliëntetydskrif *Sanlamklub* en hoof van borgskappe en promosies.

Die begrafnis (verskyn onder die skuilnaam Phil Janse in 2008) as toneelstuk (by die KKNK bekroon met die Sanlamprys vir Afrikaanse Teater) en in boekvorm.

Die Doempies van Tafelberg, 2009 (Self geïllustreer en uitgegee)

Slagyster, 2013 (een van die drie finaliste vir die Jan Rabie-Rapport-prys vir Afrikaanse debuutfiksie en ook een van die drie finaliste vir die Prys vir Spanningslektuur van die ATKV-woordveertjies).

Kopskoot, 2014

Judaskus, 2015

Pirana, 2016 (verskyn in 2017 op die kortlys vir die kykNET-Rapport-boekprys, teks geselekteer vir filmverwerking).

Hans steek die Rubicon oor, 2017

Kamikaze, 2017

Op die spoor van: speurverhale, 2017

Ys, 2018

***Nota:** Alle titels in voorraad

Dr Francois Verster is 'n historikus, argivaris en skrywer



Debut Novels:

some good reads from first-time novelists

by Sabrina Gosling

Discovering new authors is one of the joys of being a book selector. Some debut novels are published with a great deal of fanfare, hype even, while many others seem to slip beneath the radar and are easily overlooked. So I've picked out a few of them to draw to your attention and hope that there's something here that will take your fancy, or that public librarians can use for reader guidance.

Of course, a part of being a book selector that doesn't bring any joy is the lack of funds to spend on books. This year in particular, the book budget is very low. So, while most of the books I mention are in stock or have been ordered, the number of copies bought is much lower than we would have wanted. We hope to remedy this by buying additional copies in cheaper editions later.

Most of the novels I've chosen were published in the last couple of years. I'm writing about them in no particular order, but have listed the books alphabetically at the end.



HARPER, Jane

The dry

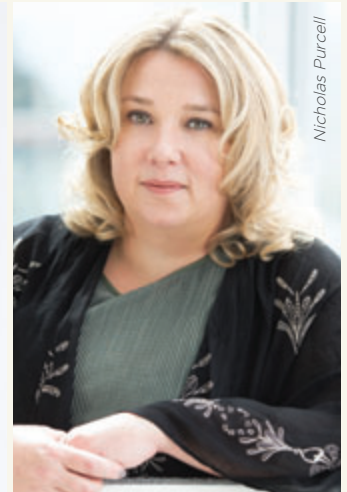
One of my favourite books this year is **The dry**, a compelling small-town murder mystery from Australia. Aaron Falk, a Melbourne policeman, returns to his hometown for his childhood friend's funeral and gets roped in to investigate his death - an apparent murder-suicide. I heard about this book on the radio and have since recommended it to others who've all enjoyed it. It's not just the unpredictable, page-turning plot but the stong sense of place which makes this such an engrossing read. The small town of Kiewarra is suffering the worst drought in a century. The blisteringly hot, dry, and dusty landscape is so vividly evoked that it becomes almost like a character in itself. The novel won the

2015 Victorian Premier's Literary Award for an Unpublished Manuscript and since publication has won many other prizes including a CWA Gold Dagger, the Australian Book of the Year, a Ned Kelly Award, and the Crime and Thriller Book of the Year at the recent 2018 British Book Awards. *The Mail on Sunday* described it as 'wonderfully atmospheric... and a beautifully wrought picture of a rural community under extreme pressure' while *The West Australian* called it 'a page-turner written with a maturity of style rarely seen in a first-time novelist'. Film rights have been optioned to actress/producer Reese Witherspoon who seems to have a real knack of finding books with movie potential. At the moment she is asking for suggestions of Australian actors to play the lead role of Aaron. A wonderful book, not to be missed.

HONEYMAN, Gail

Eleanor Oliphant is completely fine

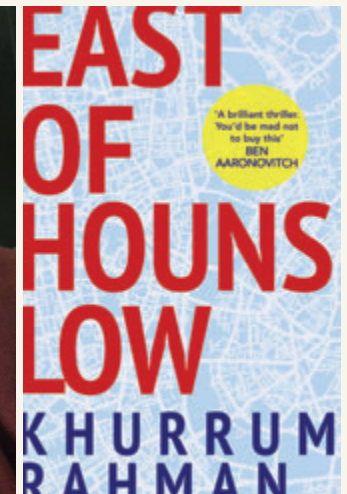
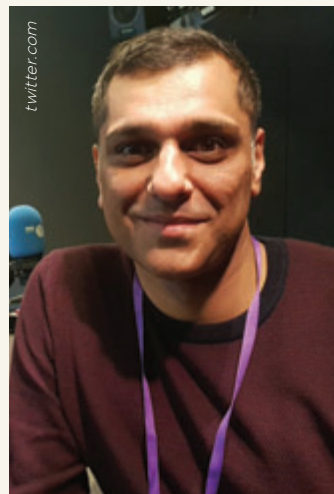
This accomplished novel is another debut that featured in the recent British Book Awards. It not only won the Debut Book of the Year but also beat the six other category winners to take the overall prize of the 2018 Book of the Year. It had already won the prestigious Costa First Novel Award. Somehow Gail Honeyman has managed to write a novel about loneliness and make it heartwarming, funny and utterly charming. Eleanor Oliphant, a young woman, is grumpy, awkward, socially inept, and rather odd. Her life is boring and predictable – and lonely. As she puts it: 'These days, loneliness is the new cancer – a shameful, embarrassing thing, brought upon yourself in some obscure way. A fearful, incurable thing, so horrifying that you dare not mention it.' Reese Witherspoon (here she is again) chose this novel as one of her Book Club Picks. 'Beautifully written and incredibly funny, **Eleanor Oliphant is completely fine** is about the importance of friendship and human connection. I fell in love with Eleanor, an eccentric and regimented loner whose life beautifully unfolds after a chance encounter with a stranger; I think you will fall in love, too!' Her production company Hello Sunshine has bought the film rights, so besides having a good book to look forward to, there's the movie as well.



RAHMAN, Khurrum

East of Hounslow

This is a great find for lovers of spy thrillers. The debut novel from a Pakistani-born, British author, it is a bit different from other espionage stories in that the protagonist is a young English Muslim man – and what a sympathetic character he is. Javid is so real, so recognisable – and so immensely likeable. Happily, **East of Hounslow** is just the first in a projected series of thrillers featuring him. 'Small-time drug dealer Javid – known as Jay – is generally more concerned with hedonism than religion, although he does attend mosque every Friday. What he doesn't know is that he's on MI5's radar. After a series of disastrous events culminate in the theft of Jay's precious BMW, complete with his stash and the money he owes to his lethally impatient supplier, the security services swoop, offering protection if he will infiltrate a group of extremists. Jay becomes a reluctant jihadist, trying to demonstrate that he is receptive to indoctrination, while also attempting to work out where he fits in a society that is becoming increasingly polarised by religion. As much a coming-of-age story as a full-on action thriller, **East of Hounslow** is thought-provoking and entirely gripping.' (*The Guardian*, Laura Wilson)

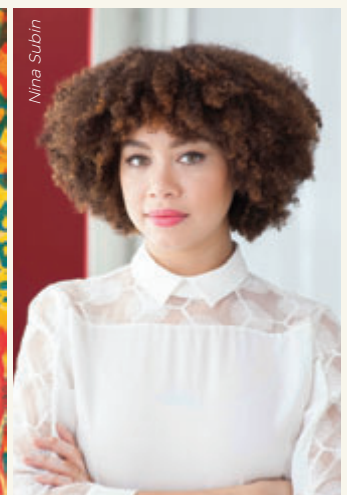
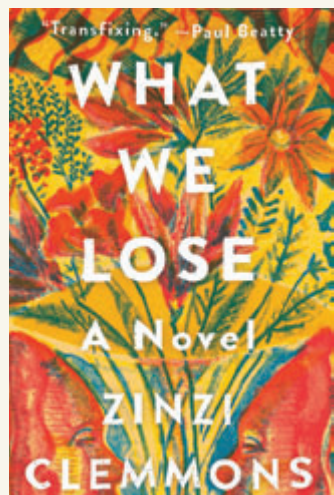


There have, of course, been a number of South African debut novels in the last couple of years. So many of them are worth noting but there is not really enough space here to do them justice. I think they deserve to be treated separately and shall do so in a later issue of this magazine. However, I have decided to include two novels, not South African, but with links to South Africa. Written by American authors they are very different from each but both are generating a great deal of interest, and praise. They are **What we lose** and **The prey of gods**.

CLEMMONS, Zinzi

What we lose

This very personal novel about love and loss, race, identity and womanhood has received very positive reviews, appearing on many 'best of' lists for 2017. 'Thandi, the narrator of Clemmons' slim debut novel, is adrift. Born and raised in Philadelphia, the child of a South African mother and an American father, she



feels disconnected from her South African roots and always the odd person out in her own neighborhood. Now her mother is dying of cancer, and Thandi, grief-stricken and lonely, takes refuge in a passionate love affair. But she's also turning things over in her mind, analyzing her life against the broader picture. She ponders the crime rate in South Africa, the mortality rates



of black men and women in America, the structure of grief, the lessons of famous orphans, the wives of serial killers. Told in brief scenes, reflections, article excerpts and statistics, **What we lose** interweaves the story of one black woman's loss and search for family with broader questions about race, belonging, family and survival. A heartache made manifest, **What we lose** will speak to anyone who has lost a loved one, and anyone who has been left searching for a place to call home.' (*Huffington Post*, C Fallon)

DRAYDEN, Nicky
The prey of gods

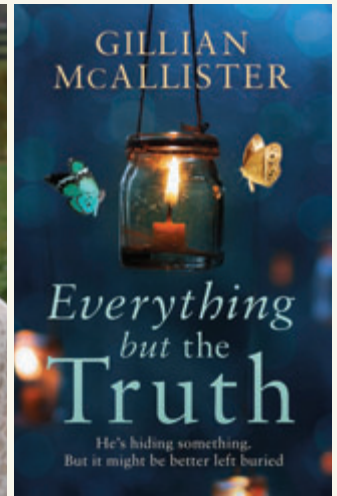
The author, an African-American computer analyst, has visited South Africa and has chose to set her debut novel in a near-future South Africa. It's an inventive, and very readable, blend of science-fiction, African folk-lore, thriller and urban fantasy. 'Demigods, drugs, genetic manipulation, artificial intelligence, duality, and sacrifice blend together in Drayden's brilliant first novel... Offer this dazzling, genre-bending combination of fantasy, science fiction, and horror with a touch of humour to those who enjoy thought-provoking speculative fiction.' (*Booklist*, L Lockley)

The prey of gods is delightfully different – after all, how many novels are set in Port Elizabeth? Drayden said the reason she set her book there was 'because I'd visited way back in college, and I thought it'd be interesting to imagine how the experiences I had there could translate into a work of speculative fiction. I incorporated a lot of those experiences into the book – the rural townships, the open-air souvenir shops, the dik-diks – but moving my story to the year 2064 required me to use a different lens to focus on a future where South Africa is a world leader in renewable energy and artificial intelligence, and is pioneering advancements in genetic engineering. And though we are quite far removed from having to worry about snarky, sentient robots taking over the country, this story is built more upon fact than fiction, as South Africa is already boldly using the technology of the future to solve the needs of today.' (*unboundworlds.com*)

The prey of gods was shortlisted for the 2018 Alex Award and undoubtedly will feature on other shortlists.

MCALLISTER, Gillian
Everything but the truth

A good example of domestic noir, **Everything but the truth** is a very readable, and realistic, look at relationships but with an added element of psychological suspense to it. It's about



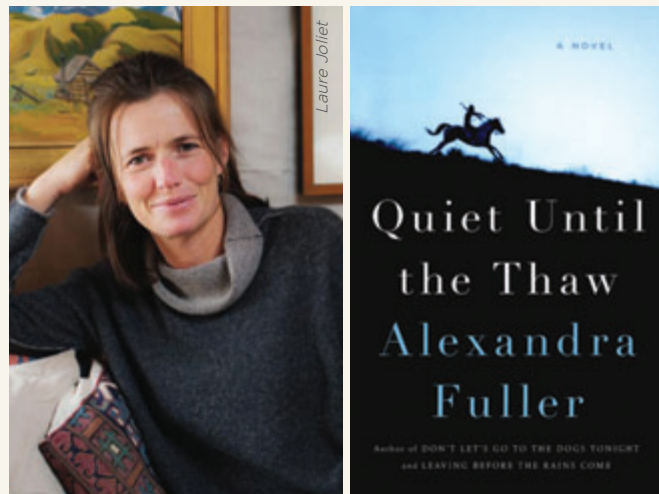
secrets and lies – and forgiveness – and is quite a page-turner! Rachel and Jack's relationship is good; it's warm and loving – and fun. Hannah is pregnant and sure that Jack will be a wonderful father to their child, but then she reads a private message on his phone, and doubts begin to creep in. Does she really know him as well as she thought she did? Author Alex Marwood described this as 'A disquieting exploration of how events in the past take on a whole new perspective when parenthood looms. An assured and gripping debut.'

TORJUSSEN, Mary
Gone without a trace

Questions about a relationship and a lover are also central to this story. Hannah and Matt had been together for four years when suddenly he disappeared from her life. At the beginning of the book, she returns home from an out-of-town training course to find that all traces of him have been erased from their flat – and from her life. All his belongings are gone; text messages, voice mails and emails deleted, photos gone, his social media accounts closed and even his phone number has been deleted from her phone. It's as if he never existed as part of her life. This psychological suspense thriller will keep you guessing until the unexpected twist at the end.

FULLER, Alexandra
Quiet until the thaw

Alexandra Fuller is well known to local readers. **Don't let's go to the dogs tonight**, her wonderful memoir about growing up in Zimbabwe, was a word-of-mouth bestseller here. Her other books too were very popular and all of them have done well commercially, both locally and abroad. She married an American and now lives in Wyoming. She visited South Africa recently where she attended the Stellenbosch Woodfees to talk about her work and promote **Quiet until the thaw**. 'Fuller spent three months on the Pine Ridge Indian Reservation in South Dakota, immersing herself in the ways of the Oglala Lakota... her debut novel emerged from that experience. It's a tale of two dramatically different cousins born in 1994. Rick Overlooking Horse is a man of shockingly few words, Quiet like the thaw, as an old Cree poem phrases it. You Choose Watson has been violent from childhood. The cousins take different life paths. Rick serves in Vietnam, while You Choose becomes an activist and ends up in prison. Fuller movingly portrays their seemingly hopeless, fate-driven journeys framed by Pine Ridge itself, where the only people with jobs were soldiers, tribal cops, Catholic priests, and undercover DEA



narcs. Fuller's kinship with Lakota traditions in this novel is palpable; it will be interesting to see how this manifests itself in her future literary endeavors.' (*Booklist*, D Donovan)

The *Publishers Weekly* reviewer wrote: 'Fuller's keen sense of engagement with a land "to which you now don't belong", and her place as an outsider, make her a sympathetic storyteller. Her prose shimmers and vibrates with life in this excellent novel.' Emily Eakin called it 'an ardent, original and beautifully wrought book' in her *New York Times* review.

There are some wonderful new novels coming out of Africa. I have selected just two of them, both from West Africa and both well worth reading.

ADÉBÁYÒ, Ayòbámi Stay with me

Stay with me, the first novel from a young Nigerian writer, was shortlisted for the 2017 Baileys Women's Prize for Fiction. Set in Nigeria, it's the heartbreaking story of a marriage in crisis. Akin and Yejide have been deeply in love since their first meeting at university, but after four years of marriage remain childless. The novel has been widely praised and called one of the 'must-read books' of 2017. In his *New York Times* review,



M Kakutani described the book as having 'a remarkable emotional resonance and depth of field. It is, at once, a gothic parable about pride and betrayal; a thoroughly contemporary – and deeply moving – portrait of a marriage; and a novel, in the lineage of great works by Chinua Achebe and Chimamanda Ngozi Adichie, that explores the pull in Nigeria between tradition and modernity, old definitions of masculinity and femininity, and newer imperatives of self-definition and identity'. In *The Guardian*, Diana Evans said of Adébáyò that 'though there is still room for growth, she has a thoroughly contemporary style that is all her own. Her clever and funny take on domestic life and Nigerian society is a welcome addition to her country's burgeoning literary scene. Despite the intense sadness of her subject matter, she has produced a bright, big-hearted demonstration of female spirit, as well as the damage done by the boundlessness of male pride.'

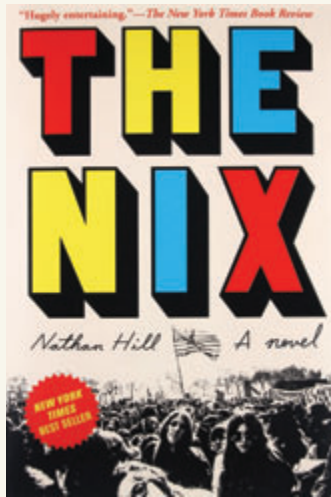
IBRAHIM, Abubakar Adam Season of crimson blossoms

While the characters in the previous book were Yoruba, in this Nigerian debut they are Hausa. **Season of crimson blossoms** is set in a conservative Muslim community in northern Nigeria and looks at an unusual relationship – the affair between Binta, a pious, 55-year-old widow, and Reza, a 26-year-old drug-dealer



and street gang leader – set against a backdrop of political violence and the aftermath of the religious and ethnic turmoil in the region. Sudanese author Leila Aboulela described it as ‘a rich and vibrant novel with shades of brutality, romance and the pressures of a close knit community’. It won the 2016 Nigerian Prize for Literature. Only awarded every four years, this

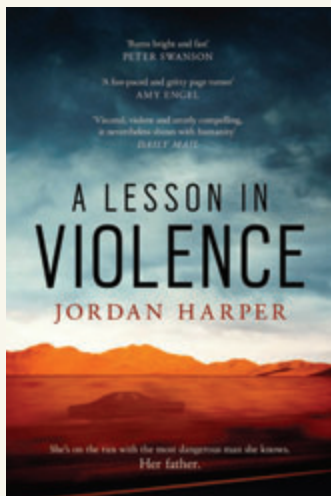
is Africa’s biggest literary prize. Zoe Wicomb, local author and Chair of Judges for the Caine Prize, was full of praise, calling it ‘a powerful and compelling debut. The taboo subject of an older woman’s sexuality, portrayed with courage, skill and delicacy, is explored in the context of the criminal underworld and the corrupt politics that exploits it. This is a novel to be savoured’.



Jenni Grayson

HILL, Nathan
The nix

The nix took Nathan Hill 10 years to complete. At over 600 pages, it’s a long novel, an overlong one I think. It feels as if the author wanted to stuff everything in this one book. But that said, this is still a novel that I can strongly recommend. It’s a remarkable book with both a broad sweep and a precise attention to detail and the tiny observations of life. It is good comic satire and makes an entertaining read. The story centres around a college professor whose estranged mother reappears many years after abandoning the family, having committed ‘an absurd crime that incites a media frenzy’. Public librarians from various US libraries have nominated it for the 2018 International Dublin Literary Award. Their comment: ‘Nathan Hill’s audacious and panoramic debut is the sweeping story of the last half century of American history and pop culture told through the lives of three generations of a mid-western family. Juggling multiple storylines and narrators, **The Nix** is a hugely entertaining, compulsively readable, smartly observed, sparkingly written novel that manages to be simultaneously edgy and deeply empathetic.’ The novel has been an enormous success and Meryl Streep and JJ Abrams have teamed up for a TV mini-series adaptation of it. **The nix** makes ideal holiday reading – just right for when you have plenty of time to immerse yourself in a long, absorbing book.



Brian Hennigan

HARPER, Jordan
A lesson in violence

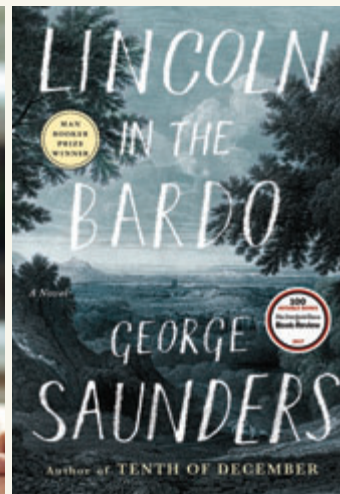
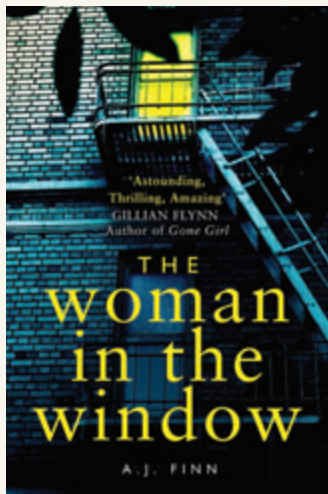
Published in the States as **She rides shotgun**, this first novel from a music journalist, film critic, and TV writer, is a gripping read and an impressive debut. I was rivetted and read it in one sitting. Young Polly lives with her mother and hasn’t seen her father for some years. ‘When short-timer Nate McClusky kills a member of the Aryan Steel prison gang... the victim’s brother... sends a death warrant... not only for Nate but also for his ex-wife, Avis, and his daughter, Polly. Nate survives his last week in prison but returns home to find Avis dead. Picking up 11-year-old Polly from school, he intends to drop her off with a relative until circumstances suggest the only way to keep her permanently safe is to take on Aryan Steel and hit them where it hurts. Polly is at first terrified (and contacts the police) but soon displays an aptitude for crime – she’s her father’s daughter, after all – and decides she wants to be more than just a passenger. Meanwhile, in chapters that read like mid-period James Ellroy, Detective Park searches... for the girl who now regrets her call for help. From its bravura prologue to its immensely satisfying ending, this first novel... comes out with guns blazing... It’s both a dark, original take on the chase novel and a strangely touching portrait of a father-daughter relationship framed in barbed wire.’ (*Booklist*, K Graff)



Sofia Runarisdóttir

BIVALD, Katarina
The readers of Broken Wheel recommend

‘Every reader loves a book about books, and Swedish author Bivald’s warm and uplifting debut... has become a word-of-mouth hit. Sara is working as a bookstore clerk in Sweden and looking for a change, so she decides to visit her American pen pal, Amy, in Iowa. But when she arrives in the small town, Sara discovers Amy has died – and left her book collection to Sara. Suddenly Sara, a reader who has always lived between the pages of books rather than embracing real life, finds herself part of a community.’ (*BookPage*, Trisha)



This has been in stock a bit longer than some of the other books, but I thought I'd include it because it is such a charming novel. It has been described as 'a humorous love letter to small towns, and to the power of books.' The author, who was working in a bookshop in Sweden, wrote it as her 'practice novel', setting the things she likes in novels. 'I basically love books about small American towns... and I love quirky characters... and of course I love books about books,' she said. We are glad she did because the result is most enjoyable – a delightful read.

FINN, AJ

The woman in the window

Most of you will have heard of this debut novel by now. It's yet another psychological thriller with an unreliable female narrator and a twist in the tail, and has been receiving a great deal of publicity and media attention. It's a kind of modern update of Hitchcock's classic movie **Rear window**. The author is actually Dan Mallory, a young male editor at William Morrow publishers, so he has inside knowledge of which type of book will get the extra marketing push. 'An agoraphobic and former child psychologist, Anna spends her days in her Harlem brownstone drinking Merlot by the case, watching old black-and-white mysteries, and spying on her neighbors... Anna's peeping soon reveals what she's positive is a murder and hasty cover-up. But no one – including the police – believe the ravings of a hermit who consistently mixes prescription medication with large doses of alcohol.' (*Library Journal*, K Parrott)

The book's to be published in 36 languages and already a Fox film is in development. There really is a lot of hype about this novel, a bit too much I think. I found it an enjoyable read with an interesting protagonist in the drunken, agoraphobic Anna, but other readers were more impressed, describing it as unputdownable, riveting, astounding, and so on. Fans of psychological suspense will enjoy **The woman in the window**, and some of them will love it.

SAUNDERS, George

Lincoln in the bardo

Writing about first novels, it would be remiss of me not to include **Lincoln in the bardo**, so I'm ending off with it. The debut novel of a respected American short story writer, this has caused quite a stir, winning the 2017 Man Booker Prize and appearing on nearly all the 'best books of 2017' lists. Set in a graveyard over the course of a single night and narrated by different voices, it is 'an extended national ghost story, an

erratically funny and piteous séance of grief. The spirit of the story arises from a tragic footnote in American history when President Abraham Lincoln's 11-year-old son... died of typhoid fever during the Civil War. Everything about Saunders's first novel... confounds our expectations of what a novel should look and sound like. It's composed entirely of brief quotations – some real, some imagined – from people... and, most strikingly, ghosts... Despite that bizarre chorus, the heart of the story remains Lincoln, the shattered father who rides alone to the graveyard at night. We can hear Lincoln wrestling with his faith, struggling to maintain his composure against an avalanche of grief and a torrent of criticism from a nation devastated by war.' (*Washington Post*, Book World Editors)

For those of you interested in new directions and fresh approaches in the contemporary novel, **Lincoln in the bardo** is certainly something worth reading.

BOOKLIST

- Adébáyò, Ayòbámi. **Stay with me**.- Canongate, 2017.
 Bivald, Katarína. **The readers of Broken Wheel recommend** / translated by Alice Menzies.- Chatto, 2015.
 Clemmons, Zinzi. **What we lose**.- 4th Estate, 2017.
 Drayden, Nicky. **The prey of gods**.- Harper Voyager, 2017.
 Finn, A.J. **The woman in the window**.- HarperCollins, 2018.
 Fuller, Alexandra. **Quiet until the thaw**.- Penguin Books, 2017.
 Harper, Jane. **The dry**.- Little, Brown and Company, 2017.
 Harper, Jordan. **A lesson in violence**.- Simon & Schuster, 2017.
 Hill, Nathan. **The nix**.- Picador, 2016.
 Honeyman, Gail. **Eleanor Oliphant is completely fine**.- HarperCollins, 2017.
 Ibrahim, Abubakar Adam. **Season of crimson blossoms**.- Cassava Republic, 2016.
 McAllister, Gillian. **Everything but the truth**.- Penguin Books, 2017.
 Rahman, Khurram. **East of Hounslow**.- HQ, 2017.
 Saunders, George. **Lincoln in the bardo**.- Bloomsbury, 2017.
 Torjussen, Mary. **Gone without a trace**.- Headline, 2017.

Sabrina Gosling is a book selector at the Western Cape Library Service



Book reviews

Boekresensies

compiled by book selectors / saamgestel deur boekkeurders

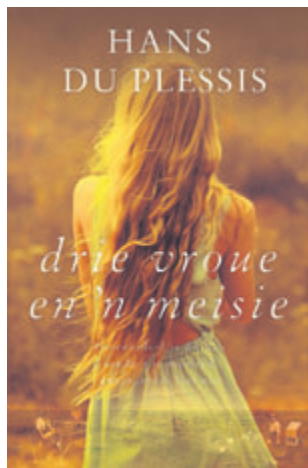
ADULT FICTION

VOLWASSE VERHALENDE LEKTUUR

DU PLESSIS, Hans

Drie vroue en 'n meisie. - LAPA, 2017.

'Hans du Plessis se nuutste roman handel oor die geskiedenis en nalatenskap van 'n Skotse delwer en sy vrou in die Hoëveld van Suid-Afrika. Angus Murray het saam met sy vrou, Amlèth, Suid-Afrika toe geëmigreer agter die blink toekoms aan wat die diamante in die droë grond belowe het. Die lewe in die Hoëveld was egter net so hard soos die grond en die minagtende gemeenskap. In plaas van rykdom te vind, verloor die Skotse delwer sy vrou en plaas hy sy enigste kind, Cathy, onder die sorg van twee bywoners op die plaas, genaamd Varkfontein. Die armoede en swaarkry waarin haar ouers gelewe het, het egter in Cathy se lewe oorgespoel. Sy is herhaaldelik deur een terugslag of die ander getref. Tot die dag dat sy en haar drie kinders 'n heenkome vind in 'n motorhuis in Pretoria. Te danke aan haar buurvrou, 'n dominee, 'n welsynswerker en 'n juffrou kon sy 'n beter toekoms aan haar kinders bied. Die drie vroue na wie daar



verwys word, is die drie generasies van vrouens in die Murray-stamboom: Amlèth, Cathy en Katrina. Die "meisie" in die titel is die agterkleinkind van Amlèth wat as Katryn bekend staan. Hierdie verhaal van swaarkry en minagting word deur Katryn as 'n uitdaging aan haar skryfdosent gegee: "Ek het vir Prof 'n storie om te skryf... 'n Novel oor my ma se mense." Soos wat die dosent navorsing doen oor die drie generasies wat op Miersehoop gelewe het, word die verhaal aan die leser uitgelê. Die roman speel af in die tydperk van die Tweede Wêreldoorlog en die Depressiejare in Suid-Afrika. Du Plessis se roman is 'n hartseer en swaar uitbeelding van 'n harde en genadelose wêreld, maar terselfdertyd 'n pragtige uitbeelding van hoe arm mense mekaar in moeilike tye ondersteun.'

(www.litnet.co.za, uittreksels uit Irene van Staden se resensie)

Hartlam: kortverhale oor die liefde / saamgestel deur Deborah Steinmair en Gerda Taljaard.

- Tafelberg, 2017.

'Hierdie bundel met 42 "kortverhale oor die liefde" is nie soseer bedoel vir lesers wat liefdesverhale van die romantiese aard verwag nie. Hoewel daar hier en daar wel 'n tikkie tradisionele romantiek en 'n gelukkige einde te vinde is, word soveel aspekte van liefde belig dat dit lesers eerder sal dwing om te herbesin oor wat liefde is.

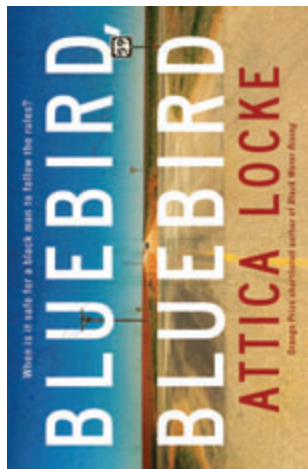


Die verhale sentreer in die komplekse aard van verhoudings waarin liefde in die wydste sin van die woord gebruik kan word: dié tussen ouers en kinders, hetero- en homoseksuele verbintenisse, owerspel, erotiek in verdoeselde of rouer vorm, vriendskap, huwelikskeuses, sibbeverhoudings, haat as uitvloeisel van liefde, teistering, intense teleurstelling, kameraadskap, humor, uitbuiting en die surrealistiese beleving van 'n verhouding wat nie vir al die genote dieselfde lyk nie. Dikwels eindig gebeure hierin sonder 'n eksplisiete uitkoms en dis hoofsaaklik die vraag "hoe laat ek dit werk?" wat bly staan, of "hoekom het dit nie gewerk nie?" Wanneer die verhale vergelyk word, lewer dit interessante teenstellings en ooreenkomste, tekenend van hoe anders mense na dieselfde basiese ding in die lewe kyk. Die tere en die brutale, die gesuggereerde sowel as die banale, selfs die brutale is verteenwoordig. Hierdie breë spektrum temas oor liefde, in welke posisie dit ook al binne 'n groter lewensraamwerk geplaas word, is 'n welkome teken dat die bundel wegbeweeg van ouer en enger opvattinge oor wat "aanvaarbare" en "erkende" vorms van liefde is. **Hartlam** is 'n stewige en indrukwekkende bundel van net meer as 250 bladsye waarin die werk van verskeie gevestigde skrywers én 'n hele paar debutante opgeneem is.' (*www.netwerk24.com*, uittreksels uit Jeanette Ferreira se resensie)

LOCKE, Attica

Bluebird, bluebird: a novel. - Serpent's Tail, 2017.

'Attica Locke's fourth book is an outstandingly good crime story and readers who enjoy following the detecting process will not be disappointed. Darren is a Texas Ranger and he is black. He gets involved in a case in a small town in east Texas, where two dead bodies have washed up in a bayou. One of the deceased was a black lawyer from Chicago, the other was a young white woman who lived nearby. These discoveries ratchet up racial tensions to a dangerous level. Although he is a member of the most revered law enforcement agency in the state, even wearing his Texas Ranger badge Darren is disrespected by the local white supremacists. Meanwhile, he is in trouble with his boss, so cannot rely on anyone else. The book is more than a simple murder mystery. Locke uses language with unusual elegance and her characters spring lifelike from the page. What is more, her writing deserves attention from historians and sociologists: her portrayal of race relations in the one-time slave-owning states is vivid, subtle and tragic. The denouement for Darren is a sad one: "He'd taken an oath to be a cop. He got it confused sometimes, on which side of the law he belonged, couldn't always remember when it was safe for a black man to follow the rules.'" (*Literary Review*, Jessica Mann)



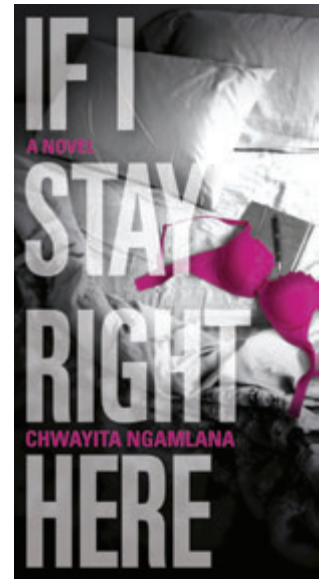
NGAMLANA, Chwayita

If I stay right here. - Blackbird, 2017.

'Chwayita Ngamlana's debut novel is a spectacular one: a tale of a woman's inability to let go of a relationship that she cherishes but which ultimately breaks her down. Shay, a journalism student out on a story meets Sip, an unemployed

varsity dropout who is in jail. Shay is attracted to the slight-figured convict and breaks the cardinal rule of journalism: don't get personally involved with your subject. Sip is released and soon they're living together. Sip turns out to be an aggressive partner. Shay loses her friends and lives in fear as Sip gets progressively more jealous and physically violent. Yet Shay stays. Sip has got a hold on her and knows how to use her raw and alluring sexuality on Shay. From the beginning the odds are against them in a story that asks is "love ever enough"? The author has said she wrote in an experimental format to make the story more relatable. And boy, did she

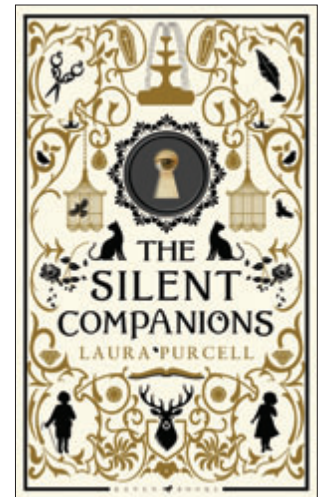
succeed. The flow and structure of the novel glides smoothly. Ngamlana's style is raw and honest. You'll feel an extra hurt if you have ever been in destructive relationship, or know anyone who is in one. If this is what Ngamlana is starting off with, then we're signing up to her fan club...' (*Sunday Times*, Jessica Levitt)



PURCELL, Laura

The silent companions. - Raven Books, 2017.

The story opens in the year 1866 while Elsie Bainbridge is a patient at St Joseph's Hospital for the Insane. She's barely survived the fire that destroyed her home of the last several months. The estate that was left to her by her late husband had a bad history and was shunned by the inhabitants of the nearest village. Four people had died there before the fire under mysterious circumstances and it is thought that Elsie could be responsible for their deaths. A sympathetic doctor makes it his task to hear her side of the story, but there is a problem as Elsie has lost the power of speech. He provides her with a pencil and paper that allows her to relate a disturbing story. Elsie, newly married and pregnant is, due to financial burdens, forced to move to her recently-deceased husband's crumbling estate, The Bridge. But unknown to her, there is a locked attic room, containing a two-hundred-year-old diary and a deeply unsettling painted wooden figure - a Silent Companion - that bears a striking resemblance to Elsie herself. This is the second novel from a British author who delivers a clever, atmospheric, and well-written gothic horror novel with an intense creepy storyline, the perfect Victorian setting, and interesting characters. **EB**



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ADULT NON-FICTION VOLWASSE VAKLEKTUUR

MKUZO, Nozuko

Iseyiyo na le? - Bard Publishers, 2013.

This isiXhosa novel is set in a village during the olden days of obeying the kings. It follows the life a young girl (Nombuzo) who grows up living with her uncle and aunt. Her parents live in another village. In matric, she is raped by her uncle who threatens to kill her should she tell anyone. Further trauma follows upon the realisation that she is pregnant. Her performance at school suffers and her personality changes. Several people, including her teacher, try to find out what is bothering her but she refuses to talk. She decides to leave school and go back home to her parents even though she fears her strict father. When he does find out about the incident, he reports the matter to the king, who insists that her uncle be called to a meeting to resolve the issue. The villagers, however, want this matter reported to the police, but the king refuses, stating that he is the only one to rule. He proposes that the accused should bring a white goat to make peace with the family. When Nombuzo gets the news, she blames her parents for choosing to obey the king over supporting her. Guilt-ridden, disappointed, ashamed and hopeless, she kills herself and her new-born baby. This is devastating and thought-provoking drama highlights the friction between traditional and modern systems of justice and shows the importance of adapting to modern times. Recommended for adults and older teenagers. **BN**

RYAN, Tom

Will's red coat: the story of one old dog who chose to live again. - Piatkus, 2017.

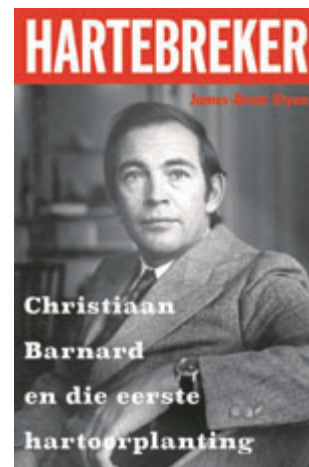
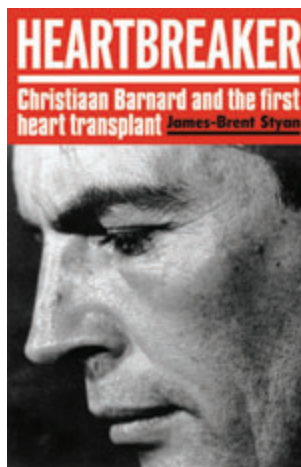
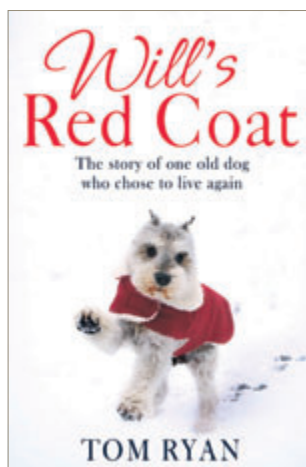
In **Following Atticus**, author Tom Ryan relates a quest to climb 48 mountains with his dog called Atticus to raise money in memory of a friend who had died of cancer. **Will's red coat** is the story of a deaf and mostly blind senior dog whom Ryan on a whim decides to adopt after discovering his plight on Facebook. At the time Will was languishing in a shelter, waiting to be euthanised after his owners could no longer care for him.

Tom hopes to give him a place to die with dignity. With endless patience and the kind of continued empathy Tom has nurtured in his relationship with Atticus, Will eventually begins to thrive, and does the unexpected - choosing to live again. What follows is a poignantly written memoir of friendship and compassion about the challenges of adopting an elderly dog. What was to be a brief two- or three-month stay turned into two and a half years of enchantment. The account is both inspirational and heart-warming and will be enjoyed by a wider readership than just animal lovers. **EB**

STYAN, James-Brent

Heartbreaker: Christiaan Barnard and the first heart transplant. - Jonathan Ball, 2017.

This is a new biography of South Africa's famous heart-surgeon, Chris Barnard, covering his life and work. Christiaan Neethling



Barnard was born on 8 November 1922 in the small Karoo town of Beaufort West. His father Adam served as missionary minister to the local coloured community. The Barnard's were poor and the local townspeople looked down on the four Barnard sons because of the work their father was doing among the coloured community. From an early age Chris and his brothers were taught by their father to hate discrimination and were strongly encouraged to excel at their school studies by a strict mother. This book coincides with the 50th anniversary of the first heart transplant, which was performed in South Africa by this pioneering heart surgeon. Not only does the book cover Barnard's life and relationships, but also looks at how this historic incident would come to affect the surgeon's personal life and impact on the apartheid society of the time. The book also covers other transplants Barnard performed that never attracted the same publicity as the heart transplant, as well as the role of black medical staff like Hamilton Naki. Filming rights to the book have been awarded to film producer Anant Singh. It is well-written, extremely readable, and also appears in Afrikaans as **Hartebreker**. **EB**

YOUNG ADULT FICTION

JONG VOLWASSE VERHALENDE LEKTUUR

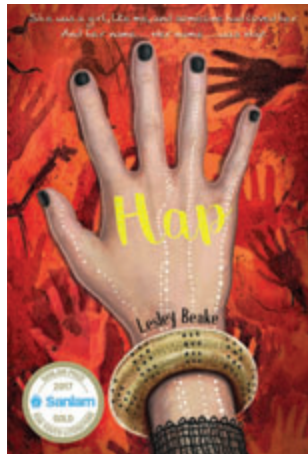
BEAKE, Lesley

Hap - Tafelberg, 2017.

This local teenage novel was awarded the *Gold Sanlam Prize for Youth Literature 2017*. The author, Lesley Beake, has been involved with writing and editing children's stories for twenty five years now and has published over 85 books. All her stories are set in Africa and are rich in African imagery and landscape.

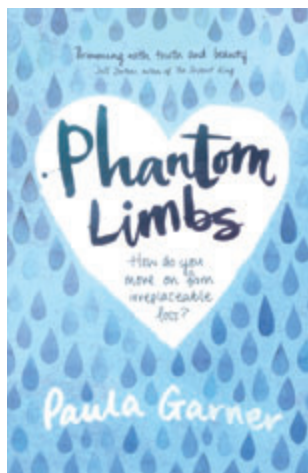
'Lucy, the solemn daughter of a separated archaeologist couple, has been sent to South Africa from New York by her exasperated mother. At her wit's end with her only child's refusal to process a recent traumatic experience, the mother sends Lucy to join her father at his dig on the Cape West Coast. After reaching international acclaim for an early find in his career, Peter has consistently struck out and couldn't find a bone in a graveyard. With pressure mounting for Peter on professional and personal fronts, the dig hardly seems to be the place for a broody teen. Often as intensely erratic as the weather patterns on the sweeping coastline. Lucy presents a

unique challenge for Peter – who is a bit out of practice on the parenting front. Beake delivers an approachable narration through her protagonist. Lucy represents the archetypal teen who struggles to make sense of the world around and inside her. **Hap** is a story of a girl who finds answers and companions she didn't know she was looking for on the mystical coastline of southern Africa. The intensely reflective story occasionally delays the unravelling of an otherwise comforting story. A satisfying read for teens and young adults.' (*Cape Times*, Renier Nolte)



GARNER, Paula
Phantom limbs. - Walker Books, 2017.

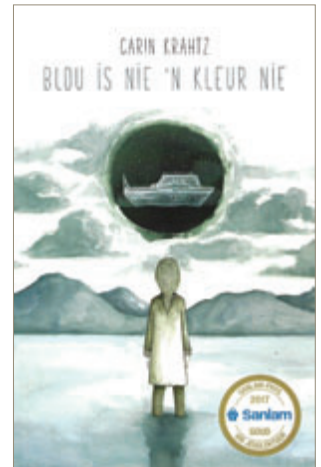
'Loss can take many forms. For Dara, it is the loss of an arm to a shark. For Otis, the loss was his little brother, Mason, due to a terrible accident. This accident also separated Otis from his first girlfriend, Meg, who was taking care of Mason when he died. Otis has filled his days with swimming. Dara is his unofficial coach, a coach who is determined to make Otis an Olympic contender. But now things are changing once again. Meg is coming back to town. How much have Otis and Meg changed in the intervening years? Is there any hope that they might connect again? Or is this loss permanent, too? In her debut novel, Garner examines the depths of loss and despair. Ultimately, Dara and Otis and Meg come to realise that hope, though fragile, is present in celebration of the simple things in life. This novel could well have become maudlin, but the subtle and nuanced character development and the slow realisation of how loss must be confronted create a believable and compelling read.' (*Voice of Youth Advocates*, TS Lesesne)



KRAHTZ, Carin
Blou is nie 'n kleur nie. - Tafelberg, 2017.

'Soos wat 'n mens van 'n gouepryswenner in die *Sanlamprys vir Jeuglektuur* kompetisie kan verwag, is hierdie boek 'n waardige ontvanger. **Blou is nie 'n kleur nie** slaan jou asem weg. Vicky Vorster is 16 jaar oud. Haar gesinslewe is bykans ondraaglik na "die ongeluk" van drie jaar gelede. Paternoster (Onse Vader), soos wat sy na haar pa verwys, drink te veel en hy en haar ma, MD (Managing Director), baklei voortdurend. MD is 'n uitstekende prokureur en "'n bulldog in pastelkleurige werkspakkies", maar haar oplossing vir die krisis tuis is om haar "kop skoon te kry" en uit te trek. Ouma Nan, "bitterder as augmentin" en 'n oud-Rhodesiër, bly agter en vererger net sake met dié dat sy nie 'n goeie woord oor Paternoster te sê het nie.

Voorts besluit Paternoster om weer as Hoof van sy Eie Huis (sy eie heiligdom) die beheer oor te neem. Vicky se ouer suster, Rina ("die queen"), is bitsig en snedig teenoor haar. Tog skuil daar agter hierdie bravade 'n diep seer, wat daartoe lei dat dié agtienjarige matriekmeisie haar bed snags natmaak en akademies swak vaar. In hierdie jeugboek kulmineer vrese oor die toekoms, disfunksionaliteit en ander bagasie van gesinslede in een meesleurende, ontstigtende verhaal. Dis 'n werklikelewedrama van 'n gesin wat verbrokkel onder die aanslag van angs, alkoholmisbruik, intense verlies en die realiteit van oorleef in 'n land waar witwees nie meer oplossings bied nie. Carin Krahtz is die skrywer van die uiters gewilde *Elton April*-reeks (2015 en 2017), wat lesers met humor en gevatte kwinkslae vermaak. Met **Blou is nie 'n kleur nie** maak sy 'n radikale ommeswaai. Hierdie boek is nie 'n lekkerlees-ervaring nie, maar dit is beslis 'n móet-lees-een. Dit is 'n aangrypende verhaal gemik op ouer tieners en jong volwassenes.' (www.litnet.co.za, uittreksels uit Henriëtte Loubser se resensie)



LAWRENCE, Patrice
Indigo Donut. - Hodder, 2017.

'Her award-winning debut **Orangeboy**, a gripping urban thriller, announced Patrice Lawrence as a bold, fresh voice in young adult fiction. This promise is realised in her second book, a tender and complex story of first love, family and belonging. The chemistry is instant when Indigo and Bailey meet at sixth form. But these are two teenagers from very different places. As a small child, Indigo witnessed her father kill her mother and has grown up in the care system. Her notorious story and her own reputation for losing it shadow her start at this "last-chance" school. Mixed-race Bailey, meanwhile, who's known for his love of guitars and distinctive ginger afro, lives with his middle-class parents. A hesitant romance develops between the pair, beautifully capturing both the shine of mutual attraction and the awkwardness of fledgling lovers. When Bailey is approached by a tramp who knows far more about Indigo than he should, he faces the most difficult decision of his life. Lawrence is a vibrant, accomplished storyteller and the truth behind Indigo's family plays out as a satisfying mystery, against a London backdrop reflecting the social diversity of the city. But what really sets her writing apart is her skill in getting to the raw heart of her characters. Casting stereotypes and sugar-coating aside, Indigo and Bailey are wholly believable, real and flawed humans in search of their identity and place in the world.' (*The Guardian*, Fiona Noble)



SHEINMEL, Alyssa

Faceless.- Chicken House, 2016. 'Maisie's life towards the end of high school looks rosy: a promising romance, athletic talent, and college all lay ahead. But a freak accident puts her in the hospital for an extended time as extensive burns require her to be put into a coma. The worst injury was to her face, requiring a partial transplant from a donor. Wearing half of someone else's face, Maisie has to relearn how to move through the world as an object of curiosity and pity among her classmates. What hurts more than the cruel comments, though, is the realisation that her boyfriend wants to break up with her. Maisie decides to take back control of her life and, by doing so, risks her own well-being, though a new acquaintance at group therapy helps her find unexpected ways to re-engage with the world. While teens with injuries will definitely identify with Maisie's deep sadness and grief, Sheinmel's prose is accessible to a wide range of readers who, for whatever reason, find themselves struggling with differences. A touching reminder that real change is rarely skin deep.' (*Booklist*, ED Howerton)



VERMEULEN, Jan

Soen.- Tafelberg, 2017. 'Jan Vermeulen is bekend vir die relevante, aktuele temas van sy jeugromans. **Soen** is sy derde in hierdie genre en al drie is bekroonde werke: **Geraamtes dra nie klere nie** (2000) - *Sanlamprys vir Jeuglektuur, goud*; **Asem** (2016) - *Lapa Jeugroman-pryswenner*; **Soen** - *Sanlamprys vir Jeuglektuur, silwer*. Peet is in matriek en is 'n gewilde, talentvolle en voorbeeldige hoofseun. Hy is die enigste kind van die welgestelde pastore Tim en Ryna Rautenbach. As pasgeborene is hy op die trap van 'n weeshuis gevind, in koerantpapier toegedraai. Die Rautenbachs het hom aangeneem. Die proefjuffrou Scarlett Rose Reynolds is die liefde van sy lewe, sy "trouvrou", maar sy beskou hom as 'n lastige afloerder. Met die verdwyning van jong blonde vrouens en die dreigbrief wat juffrou Reynolds kry, kom Peet onder verdenking. Dan is daar ook die stem in Peet se kop. Dit is 'n stem wat by hom spook, een wat hom soms aanhits en soms waarsku. Sy ouers wil met gebedsterapie die "bindinge" van hierdie stem afweer, "want daar is iets vreemds" aan Peet. Cat, 'n Goth-meisie, verskyn op die toneel. Wie is hierdie meisie wat op 'n haar soos Peet lyk? En hoekom word die stem in sy kop so saam met haar koms dringender? Ryna Rautenbach neem Cat onder haar vlerk en die meisie vul die leemte wat die hunkering na 'n eie dogter laat. **Soen** spreek



die soeke na 'n eie identiteit aan. Voorts is daar die bittersoet kennismaking met eerste liefde. Die boek boei, is meesleurend, verras en daag uit. Die tempo is vinnig en die gebeure spannend. **Soen** is voorwaar 'n "page-turner" en 'n waardige wenner. Hierdie jeugroman is gemik op 12- tot 18-jariges, maar ouer lesers behoort dit 'n waardevolle en insiggewende leeservaring in die wêreld van tieners te vind.' (*www.litnet.co.za*, uittreksels uit Henriëtte Loubser se resensie)

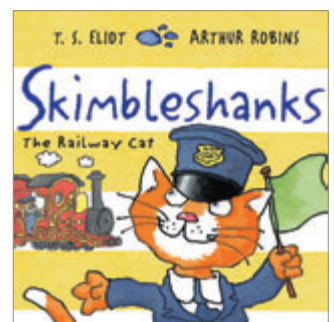
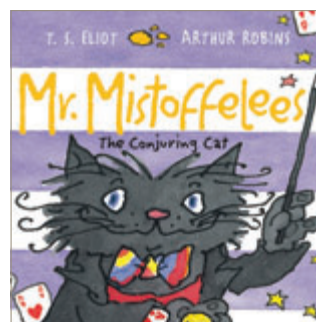
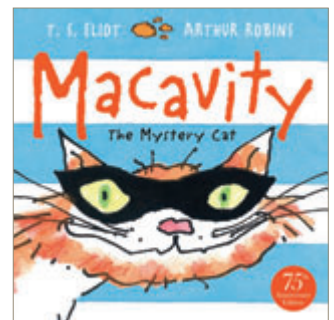
*Vermeulen is onlangs as die wenner aangewys van die Lapa-jeugromankompetisie vir sy verhaal **Oopmond**.*

JUVENILE FICTION JEUGLEKTUUR

ELIOT, Thomas Stearns **Jellicle cats** / illustrated by Arthur Robins.

- Faber, 2017.
Illustrator Arthur Robins has made a lovely picture-book of TS Eliot's *Jellicle Cats* poem from his **Old Possum's book of practical cats**. The illustrations are lively, funny and colourful, completely in keeping with the style and humour of Eliot's verse.

This is the fourth of the **Old Possum** poems Robins has illustrated. The Western Cape Library Service also stocks **Macavity the Mystery Cat**, **Skimbleshanks the railway cat** and **Mr Mistoffelees the conjuring cat**. The books are delightful and work very well as picture books, especially for reading out loud. Highly recommended. **SCG**



Rympies vir kleintjies en kleuters / saamgestel deur Riana Scheepers, Suzette Kotzé-Myburgh en Gertie Smit; illustrasies deur Alzette Prins, Karen Ahlschläger, Marleen Visser, Dale Blankenaar en Vian Oelofsen.

- Tafelberg, 2017.

'... **Rympies vir kleintjies en kleuters**, die opvolgbundel van **Rympies vir pikkies en peuters** (2015) ... is, ten spyte van enkele

leemtes, 'n bundel wat op elke speelgroep-, kleuterskool- en tuisboekrak hoort. Die samestellers is immers gekonfyt. Die pragtige **Nuwe kinderverseboek**, waarvan Scheepers en Kotzé-Myburgh die samestellers was, het reeds in 2009 die weg gebaan vir nuwegenerasie Afrikaanse verseboeke vir kleingoed. Waar **Pikkies en peuters** op nul- tot driejarige gemik is, is die teikenmark van **Kleintjies en kleuters** drie- tot sesjarige – 'n fase van toenemende selfstandigheid en intense ontwikkeling... die bundel is by uitstek 'n saamlees-, saampraat- en saamleerboek wat bekende temas uit kinders se leefwêreld en alledaagse doen en late insluit. Volgens Smit, 'n kenner in kleinkinderonderwys, was die doel met die tematiese aanslag juis om die boek 'n praktiese hulpmiddel te maak by speelgroepe en kleuterskole, waar leerprogramme meestal op spesifieke temas geskoei is... Die handige gebruikersgids sit die gebruik van die bundel in 'n skoolomgewing (en tuis) prakties uiteen met verwysing na die nasionale kurrikulumraamwerk vir vroeë leer en ontwikkeling. Die voordele van rympies in kinderontwikkeling word ook bespreek... Buiten dat die prente pure kyk-plesier is, vul die vyf illustreerders se werk die inhoud uitstekend aan en bied dit in sekere gevalle meer agtergrondinligting om 'n gediggie vir 'n kind te laat lewe kry...' (*Die Burger*, uittreksels uit Riette van der Wat se resensie)



Rympies vir pikkies en peuters / saamgestel deur Riana Scheepers, Suzette Kotzé-Myburgh en Gertie Smit; illustrasies deur Maja Sereda, Adelle van Zyl, Alzette Prins, Susie Appleby en Samantha van Riet.

- Tafelberg, 2015.

'Met die verskyning van **Rympies vir pikkies en peuters** is 'n waardevolle skat tot die kinderletterkunde in Afrikaans toegevoeg. Hierdie pragtig-geïllustreerde prent-en-klank-boek is gemik op die voorskoolse kind in 'n baie belangrike en ontvanklike ontwikkelingsfase. Dit is vir voorlees en saamspeel. Vir leer deur die wonderspel van illustrasies, woorde, klanke en ritmes. En met hiërdie lekkerte gaan 'n groot skoot humor gepaard... Na die sukses van **Nuwe kinderverseboek** (2009), saamgestel deur Riana Scheepers en Suzette Kotzé-Myburgh, pak hierdie wenspan 'n nuwe projek aan, geïnisieer deur die opvoedkundige en kenner van vroeë-kindonderwys, Gertie Smit. Geskoei op die nasionale kurrikulum vir voorskoolse onderwys, is onderwerpvelde geïdentifiseer en riglyne aan skrywers gekommunikeer. Die span was op soek na gediggies, liedjies en aksierympies. Die resultaat is 'n pragbundel met 'n keurversameling van versies vir kinders tussen die ouderdomme



van een en drie jaar. Die bundel is 'n prenteversboek en dus 'n kombinasie van verbale en visuele tekens wat waardevolle leergeleenthede vir die voorskoolse kind bied. Die temas in die bundel dek die leefwêreld van die kleintjies in eenvoudige, vonkel-Afrikaans... Daar is 'n leemte in Afrikaans vir rympies, wat 'n baie belangrike plek in kleinkinderonderwys beklee. Studente, onderwysers, ouers en grootouers is voortdurend op soek na lekker voorlees en na-sê-versies in Afrikaans. En hier is dit nou, vir die heel ou kleintjies, 'n kostelike boek wat baie harte gaan steel...' (www.litnet.co.za, uittreksels uit Henriëtte Loubser se resensie)

**JUVENILE NON-FICTION
JEUGVAKLEKTUUR**

Liedjies vir pikkies en peuters: 40 versies uit *Rympies vir pikkies en peuters* getoonset deur Gertie Smit.

- Tafelberg, 2017.

'Veertig versies uit die boek **Rympies vir pikkies en peuters** (2015) is getoonset vir een- tot driejarige. Die boek bevat ook 'n CD verwerk in saamsing-formaat met die stem van Marlie Katzke. Onderwerpe in 20 afdelings behandel baie van die onderwerpe wat vir die kleintjies belangrik is, soos hulle lyfies, gesin, die huis, troeteldiere, speelyd, en gesonde kos. Onderwysers en ouers wat wil saamspeel of sing, sal saam met die kinders groot pret hê. Persoonlik sou ek, vir die gekose ouderdom, seisoene, insekte en veiligheid kon uitlaat en meer persoonlike situasies, soos tande borsel, badtyd en 'n eina, ingesluit het. Ek mis ook die pa-figuur en miskien 'n ouer sussie of boetie. Ten spyte hiervan is dit 'n handige en bruikbare toevoeging tot materiaal vir die heel kleintjies. Die illustrasies deur Astrid en Nadia Blumer gee kleur aan elke situasie. Onder die opskrif *Opvoedkundige motivering* word die kenmerke van kinderliedjies, vir wie dit bedoel is en hoe dit gebruik kan word, behandel. Baie duidelik is Gertie Smit 'n ervare opvoedkundige met 'n liefde vir kinders, wat hier duidelik uitgebeeld word. Die boek word hoogs aanbeveel vir tuisversamelings, klaskamers en biblioteke.'

(lonareviews.blogspot.co.za, Lona Gericke)



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

- BN** Boniswa Notiki
- EB** Erich Buchhaus
- SCG** Sabrina Gosling



The Jazz Workshop turns passion into joy

by Luke Townsend



probably would not be the musician I am today without the influence of Cape Town's Jazz Workshop School of Music, so let me first tell you a little about my own struggles and tribulations in becoming one...

It seems incredible to me now that the school I matriculated from (which shall remain nameless) offered no art classes or music lessons. This was the 1970s and being the good suburban, Catholic, all-boys school that it was, obediently towing the line during the post-1976 period was the order of the day. As a result, great pride was taken in forcing all learners to do cadets or at the very least, participate in its associated cadet band.

I suppose you could say then that there was, in fact, some semblance of music education being offered. Otherwise, there really was minimal interest on the school's part in anything apart from sport and more conventional school subjects such as Maths, Science, English and so on. I do not remember any of my classmates having the ability to play a musical instrument other than a bugle, trumpet or snare-drum associated with the cadets. What makes it even more bizarre is that this sorry state of affairs did not seem to be of any concern to anyone associated with the school.

So, in order to learn a musical instrument, one was forced to look to private tuition. I remember trudging up the road to a nearby, more privileged school which did have a music faculty for flute lessons. The prevalent attitude of the time was that one learnt to play a 'classical' instrument the 'classical' way;

however, being an adolescent with zero interest in classical music and a Jimi Hendrix devotee to boot, I found the lessons to be torturous. Compounding the torment, my teacher was the proverbial grey man whose only interest seemed to be to get through each lesson without extending himself at all. He had a one-size-fits-all approach to teaching which was to be applied to all students, regardless of the individual.

Predictably, my interest in playing the flute evaporated almost immediately and by the time I had left school, I'd stopped playing completely. As luck would have it, though, this was not the end of my musical exploits, because in my early twenties I was bitten hard by the jazz bug. After university, I started working for City Libraries as a music librarian at Central and later at Wynberg Library. The only important thing in my life was listening and dancing to jazz while devouring any written material about the subject. Needless to say, the next step would be to learn playing the music.

In 1986 I was 26 years old and, having saved up enough money, was finally able to buy my first saxophone. This made me a late starter in need of relevant tuition and guidance, but there was no way, this time round, that I was going to go down the classical music path. The UCT College of Music was also out of the question for me.

Fortunately, there was an alternative in a place called the Jazz Workshop which was then located in Buitengracht Street. Founded in 1965 by renowned pianist and vibraphonist



Merton Barrow, the Workshop was an offshoot of Green Point Art Centre, where jazz musicians such as Merton, Cecil Ricca and Morris Goldberg regularly gathered to discuss music and perform and hold workshops. It has always been run by Merton and his wife Cynthia (who is the administrator) strictly along non-racial principles, completely ignoring the pass laws of the day and has never refused anyone based on their race.

Initially based in Loop Street, in 1967 the school moved to a characterful old building in Buitengracht Street where it was situated for more than 40 years. In 2014 the Council needed to renovate the Buitengracht building, forcing the school to move to premises in the Bo-Kaap. At the end of 2017, however, its new owners intended to use the Bo-Kaap building for other purposes, so the Workshop once again relocated, this time to Camps Bay.

Today, the Jazz Workshop has been in existence for over 50 years and continues to thrive due to popular demand. In Cynthia Barrow's words: 'The Jazz Workshop has always been very important to us and we have made many good friends over the years. When our building was sold at the end of 2017 we had thoughts of retiring, but we had objections to this from everyone and they would not let us retire. So the Jazz Workshop continues.'

The school offers one-on-one tuition on all the major instruments including piano, guitar, electric and double bass, saxophone, trumpet, clarinet, vibraphone, flute, violin, drums and vocals. There are over ten teachers operating under its auspices some of whom, such as drummer Denver Ferness, pianist Mike Perry, bassist Spencer Mbadu and guitarists Alvin Dyers and James Kibby have been with the school for decades and are all well-known performers in their own rights.

Students of all ages and all kinds of backgrounds come to the

Workshop. It is a place where one can pursue one's own agenda with music, unhindered by the constraints and restrictions of formal institutions and qualifications. A great variety of students come to Merton, in particular, for tuition and guidance and although he is known mainly as a piano/vibes player he is also a competent violinist and offers theoretical and practical advice for all instruments. His prodigious knowledge and enormous reserves of patience attracts all kinds of musicians, from piano players and violinists to saxophonists and vocalists. Fittingly, Merton was awarded a lifetime achievement award in recognition of his contribution to cultural affairs both locally and nationally at the Western Cape Government Cultural Awards Ceremony in 2017.

It might be easy to forget what the past was like in South Africa from a cultural point of view. Little motivation existed for non-classical musicians to pursue their art. And as such, jazz courses at universities and jazz tuition at schools are all relatively recent developments. Today Cape Town boasts a jazz course at the UCT College of Music and several schools have jazz bands that perform regularly. It's a different world to when the Jazz Workshop was founded in 1965.

Personally, I feel that this lifelong, independent approach to study is just as valid as the more formal methods which might lead to officially-recognised qualifications. There have always been self-taught 'wise men', gurus, masters and other kinds of teachers who draw students longing to advance themselves. Merton Barrow and the Jazz Workshop fall into this tradition – and public libraries are also integral to this idea of education. Merton says that 'everyone is an individual who should be instructed according to his or her individual needs. Students at the Jazz Workshop are taught at their own pace, satisfying their own aims and goals. It is important that learning music



... the Jazz Workshop has been in existence for over 50 years and continues to thrive due to popular demand. 'The Jazz Workshop has always been very important to us and we have made many good friends over the years... we had thoughts of retiring, but we had objections to this from everyone and they would not let us...'

JAZZ WORKSHOP



Merton and Cynthia Barrow in the new Jazz Workshop premises in Camps Bay (the object on top of the piano is the lifetime achievement award Merton received in 2017 from the Western Cape Government at the annual Cultural Affairs Awards)

should always be an enjoyable experience and our students are given information that is used to further their progress in their own way’.

Over time, countless people have educated themselves about music because of and through access to libraries and their resources. While the internet and YouTube, in particular, are incredibly useful for musicians and students in this day and age, the role of public libraries to provide valuable music-related materials that can point interested parties to specialist collections essential for serious music lovers and students, should never be underestimated.

Apart from recordings, it’s also extremely important that libraries continue to provide a range of other items such as instrument tutors and music scores, as well as books on music theory and music history. Furthermore, librarians themselves need to be open-minded and recognise that classical music is not the only valid route and that other forms also have value. Open ears follow open minds.

There is something very pure about the pursuit of music and other arts based on unadulterated love without the concerns and pressures of diplomas, degrees and examinations. It gets to the essence of the music we call ‘jazz’, which for so long lived on the outskirts, unaffiliated to institutions... a kind of non-conformist, outlaw music peopled with mavericks, bohemians and outcasts who play from the heart.

Of course, music is fundamentally bound by laws of mathematics and music theory and that is why students, whether they are jazz musicians or not, do go to schools and

to universities. Others do, however, also need places like the Jazz Workshop and public libraries to study independently. At the Workshop ‘theory is discussed in all genres, as applied to the music that the student is playing’ says Merton. ‘This makes the theory and music interesting and understandable, and gives the student the tools to progress. We also provide the opportunity to do international music examinations in order to get international accreditation, as well as continuing with study to a professional level.’

For me, the concept of the Jazz Workshop as a music school will always be inextricably linked to the philosophy of public libraries. These are places where people can go, irrespective of age or educational backgrounds to educate themselves independently. The idea of lifelong learning and that one can pursue music, even if one hasn’t been privileged enough to go to the right school or get the right kind of encouragement.

The Workshop is internationally renowned, because several past students have gone on to careers overseas, such as bassist John Lockwood who teaches at the University of California. Over the 53 years of the Workshop’s existence, thousands have passed through its doors and are now pursuing fruitful and rewarding musical adventures. Long may it continue.

Luke Townsend, the former principal librarian at Wynberg Library and ‘resident expert’ on music, now a correspondent of the Cape Librarian



Are fines overdue in our libraries?

by Helga Fraser

How much do library users pay for overdue library material and other services in libraries in the Western Cape? How are these fines and tariffs determined and who influences these decisions?

It would be reasonable to assume that fines for overdue library items would vary only nominally in the 373 library service points in the Western Cape, or that the value of the fines charged by libraries would be relative to the type of community they serve – expecting that users in the poorest communities are charged the lowest fines and tariffs.

Surprisingly though, the comprehensive survey, *Fines and tariffs charged in Western Cape public libraries: a comparative study*, revealed that there are huge differences in the amounts that libraries charge for overdue material and their services.

Current South African legislation does not adequately address the issue of fines and tariffs charged for a variety of services

provided in public libraries in the Western Cape. Although one of the main clauses of the Provincial Library Service Ordinance of 1981 (Ordinance 16 of 1981), that legislates how public libraries in the Western Cape are to be administered, stipulates that the library service and information service should be free, equitable and accessible to all, it also indicates that libraries may charge their users fines for overdue, lost or damaged items as well as tariffs and deposits for certain services they offer.

The tariff structure contained in the Ordinance is, however, outdated and has not been adjusted for the last few decades. The Ordinance, for example, still states that the maximum that can be charged for an overdue item is 10 cents. The Public Finance Management Act, Municipal Finance Management Act and Treasury Regulations also do not adequately address the issue of fees charged in public libraries.

These pieces of legislation merely indicate which authority



the fees must be paid to, but no guidelines on how these fines or tariffs should be structured are provided. This in effect means that consistency within different municipalities with regard to tariffs and fines charged at libraries is in truth neither legislated nor regulated.

The sizeable variance of fines and tariffs for overdue library materials becomes apparent in the table summarising the findings of our survey that lists the highest and the lowest fees levied in libraries in each chargeable category. The fact that there is no obvious link between the amounts charged and the category of municipality under whose authority they fall, becomes clear.

Fines for overdue items	Highest per day	Municipal category	Lowest per day	Municipal category
Overdue books and magazines	R4.00	B3	R0.20	B1 & B2
Overdue DVDs and videos	R10.00	B3	R0.50	B1 & B2
Overdue CDs and vinyl records	R6.00	B1 & B2	R0.20	B1 & B2
Lost or damaged items	Highest	Municipal category	Lowest	Municipal category
Library material that has to be written off due to damage or loss	Cost price + 15% admin fee + VAT	B3	Cost price of item	B1 & B2, B3
Minor damages to library material	R32.00	A	R0.50	B3
Printing and faxing services	Highest per page	Municipal category	Lowest per page	Municipal category
Photocopying and printing	R3.00	B3	R0.40 (students)	B3
Receiving and sending of faxes	R12.00	B3	R2.50	B3
Special requests	Highest	Municipal category	Lowest	Municipal category
Book reservations	R9.00	A	R1.40	B3
Sabinet	R40.00	All	R40.00	All
Special requests	R5.00	B1 & B2	R3.00	B3
Interlibrary loans	R10.00	B1 & B2	B1 & B2	R3.00
Hiring of facilities**	Highest per session	Municipal category	Lowest per session	Municipal category
Library hall/room	R1,000.00	A	R110.00	B1 & B2
Library kitchen	R330.00	B3	R100.00 (average)	All
Furniture/equipment damage*	Kitchen breakages: R150.00 Furniture damage: R484.42	B1 & B2	Kitchen breakages: R150.00 Furniture damage: R484.42	B1 & B2
Deposits	Highest per item per day	Municipal category	Lowest per item per day	Municipal category
Deposits for short loans	R7.00	A	R6.00	B1 & B2
Deposits charged to visitors or non-residents	R164.30	B1 & B2	R60.00	A and B3

* Mossel Bay Municipality is the only municipality that indicates charging a deposit for breakages of either furniture or kitchen equipment.

** Tariffs here actually depend on the size and other features of the facility that is being hired out and comparisons might not be realistic.

The highest charges for overdue books, DVDs and for damaged and lost items that have to be written off, are levied in a B3-category municipality, indicating that this is a rural municipality servicing a small population, probably with high unemployment and poverty levels. In this municipality patrons are charged R4.00 per overdue book per day with no grace period, whereas another B3-municipality library charges the lowest fines for overdue materials and other services – here a patron gets charged R0.20 (with a grace period of three days) for an overdue book, which is 10% of the fee charged by the library with the highest fee!

An example of the variance in tariffs for a service which is offered by libraries is that of photocopying. Tariffs for making standard A4-black-and-white photocopies (a service that is always in high demand) vary from R0.40 in one B3-category municipality to R3.00 per page in another B3-category municipality – again a sizeable difference.

So the deduction can be made, that it is certainly much cheaper to access services in some libraries in the Western Cape (in more affluent areas) while punitive measures for returning late items late are conversely far more severe in other libraries.

Do we actually need to charge fines for overdue library items?

'Library fines may be small – the New York Public Library charges children just 10 cents a day for an overdue book – but many of us live in disproportionate terror of them, a terror forged in our tender, formative years (do you remember the *Seinfeld* episode, in which Jerry is tracked down by a library detective still searching for a book he failed to return decades before?)'. (Fallon, 2017)

While librarians obviously have to cover costs for services such as photocopying, printing and postage for sending out requested items, the issue of fines for overdue items has been strongly debated for a while now. Librarians are asking whether the cumbersome fine system is really necessary or are there other, better ways of getting library material back? Does the fine system not keep some categories of patrons, for example children, away from libraries?

A significant number of libraries on other continents have taken this issue seriously and have already abolished the fine system, either permanently or on a trial basis.

One of these is the New York Public Library (NYPL), where it is currently debated whether to scrap overdue fines for children. A fifth of NYPL accounts held by children have been blocked due to unpaid fines. The question is whether this results in 'keeping thousands of kids from accessing library resources, just because they're unable to pay what they owe?' (Fallon, 2017)

'Library fines in most places remain quaintly low, sometimes just 10 cents per day. But one user's nominal is another's exorbitant. If a child checks out 10 picture books, the kind of haul librarians love to encourage, and then his mother's work schedule prevents her from returning them for a week past the due date, that's \$7.' (Graham, 2017)

More significantly, circulation normally rises. An example is a Colorado library that, after eliminating fines, experienced a 16 percent rise in the children's department. (Graham, 2017)

Other arguments are that it has been shown that the greatest number of books are returned within a reasonable period and that the advent of technology with more and more e-resources being added to library collections makes it unnecessary to charge fines for these items.



Librarians who are in favour of scrapping fines feel that, apart from taking up a lot of time which could be used more effectively for positive engagement with users who need help finding information or advice on reading/viewing matter, the relationship between them and their patrons often gets strained when they have to enforce the fine system.

And as Jennifer Dixon says in her comprehensive investigation into the fine system in America: 'The majority of libraries (90 percent) have circulation staff communicate with patrons about fines, with fewer using email (67 percent), snail mail (55 percent), or phone calls (40 percent)', and 'For many library staff members, the process of collecting and enforcing fines can prove stressful.' Lastly she has found that 'fine collection may also present a barrier to community goodwill toward the library'. (Dixon, 2017)

Salt Lake City Public Library (the 2006 *Library Journal* Library of the Year) had similar reasoning, as the library realised that overdue fines did not noticeably increase item returns but did have a negative impact on equitable access. (Dixon, 2017)

Staff from the Research Section recently started this discussion with librarians from the Beaufort West region, where most echoed the sentiment that fines should be adjusted to be fair (possibly standardised for the different municipal categories) and that fines should not be used as an income for the library.

They were, however, in favour of keeping the fine system as they felt it was important to teach their patrons responsibility and the value of the items they took on loan. Furthermore, as books are now seen as assets in the auditing process, librarians have a great responsibility to account for each item in their library.

Would you like to contribute to the debate and share your experiences? Please share your comments with the editor, Braam Peens, at braam.peens@westerncape.gov.za

Other arguments for scrapping fines and fees are that income generated by this is dwarfed by a public library's overall budget, the income from fines makes up a very small part of a library's funding – mostly less than 1% of the overall budget – and to enforce library fines cost money in itself. 'Now some libraries are deciding that the money isn't worth the hassle – not only that, but that fining patrons works against everything that public libraries ought to stand for.' (Graham, 2017)

In the end librarians actually just want patrons to return the library item. Here is one example:

The first president of the United States of America borrowed two books from the New York Society Library in 1789 but failed to return them. Adjusted for inflation, he has since racked up \$300,000 (£195,000) in fines for being some 220 years late. The New York Society Library says it will not pursue the fine. It would simply like the books back.

And most importantly, 'Creating financial barriers to public library use is counterproductive and goes against the library's mission to encourage more use, not less'. (Kohn, 2015)

But how do you get your library material back without charging fines?

Scrapping fines does not mean that librarians have to write off all the material that is overdue; it simply means that they find alternative, more efficient and friendlier ways to get patrons to return library material timeously:

- some libraries let patrons, especially children, work off their debt in the library by making them do easy tasks in the library
- if the technology is available, libraries can send out automatic return reminders before items become overdue and making it very easy for patrons to renew items
- some libraries exclude certain vulnerable populations from fines, for example children can get a special children's card which exempts them from fines
- libraries can block the accounts of users who have not returned their library items after a given period and then charge patrons for items not returned after a set period. This money can be refunded if the items are returned
- libraries can just drop fines altogether and depend on residents to bring back books in a timely fashion without punitive measures. In Australia nine libraries in Sydney went the fine-free route. This was the result: 'During the first six months of the trial, the library had 67,945 overdue items returned – more than triple the number of overdue items returned in the previous 12 months.' (Charlton, 2017)

Arguments against scrapping fines

Those in favour of keeping fines put forward the following arguments, as summarised in Eberhart's article, 'To fine or not to fine', published in *American Libraries*:

- when a customer borrows something from a public library, they enter into a contract with the service to look after the item while it is in their possession and return it at a specified time. These are the terms and conditions under which the service operates and are clearly stated at the outset.
- public libraries are a community resource and as such everybody has a right to use them. This means that we need to try and provide equal access to all our resources and if customers do not return their items on time, this deprives other users of that resource.

- there are very few areas where people are contracted to do something in this way and staff in libraries could see themselves as guardians of socially appropriate behaviour.
- having a library card helps instill a sense of community, responsibility, and cooperation.

All those who advocate keeping the library fine system agree though that 'fines must be reasonable and the library staff must be flexible'. As Dixon states in her article 'Doing Fine(s)?': 'There is a cost, in staff time and effort particularly, to collecting fines and fees from patrons and libraries must balance this by collecting in a way that makes sense for the individual library and community.'

Pro-fine librarians are also agreed that the main aim should always be to get the books back, not generating an income for the library from fines.

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Vertaling:

om voltyds in Afrikaans te werk

deur Daniel Hugo

Die graad van kulturele sofistikasie wat 'n taal bereik het, word dikwels gemeet aan die vertalings van klassieke tekste uit die wêreldletterkunde. In die Christelik-Westerse konteks word dan heel eerste gedink aan die Bybel. Dit was inderdaad ook van die heel begin af 'n belangrike prioriteit van die mense – soos Arnoldus Pannevis en SJ du Toit – wat Afrikaans as 'n standaardtaal wou vestig. Met die verskyning van die volledige Bybel in 1933 is die belangrikste hoeksteen van Standaardafrikaans gelê. Maar ook die kulturele en linguïstiese bande van Afrikaans met die Ooste het formeel beslag gekry met die volledige oorsetting uit Arabies van Die heilige Qur'an deur imam MA Baker in 1961.

Vertalings van klassieke tekste het Afrikaans se posisie as volwaardige kultuurtaal verstewig. Die lang epiese gedigte die *Ilias* en die *Odusseia* van Homeros uit die negende eeu voor Christus word beskou as die begin van die Griekse – en daarom ook van die Europese – letterkunde. Hierdie twee werke het onderskeidelik in 1954 en 1963 in 'n Afrikaanse prosa-vertaling deur JPJ van Rensburg verskyn. Van Rensburg was 'n professor in Grieks aan die Universiteit van Stellenbosch en hy het ook dramas van Sophokles, Euripides en Aristophanes in Afrikaans vertaal.

Dante Alighieri se *La Divina Commedia* uit die dertiende eeu is waarskynlik die belangrikste digwerk in die Christelike wêreld. Delamaine du Toit het *Die Goddelike Komedie* volledig in Afrikaans vertaal as *Die Hel* (1990), *Purgatorium* (1998) en *Die Paradys* (2002). Vir elkeen van hierdie vertalings, met uitgebreide aantekeninge en kommentaar, is Du Toit deur die Suid-Afrikaanse Akademie bekroon. Dante se ingewikkelde rymskema, die sogenaamde *terza rima* met sy 'kettingryme' – *aba bcb cdc ...*, het die meeste rymende vertalings in die wêreldletterkunde onleesbaar en onbetroubaar gemaak. Du Toit het hierdie stilistiese slagtag vermy deur 'n reël-vir-reël-prosaververtaling te maak. Die beroemde openingsreëls van Dante se *Inferno* klink nou só in Afrikaans: 'Halfpad deur die reis van

ons lewe / het ek my in 'n donker woud bevind / daar ek die reguit pad byster geraak het.'

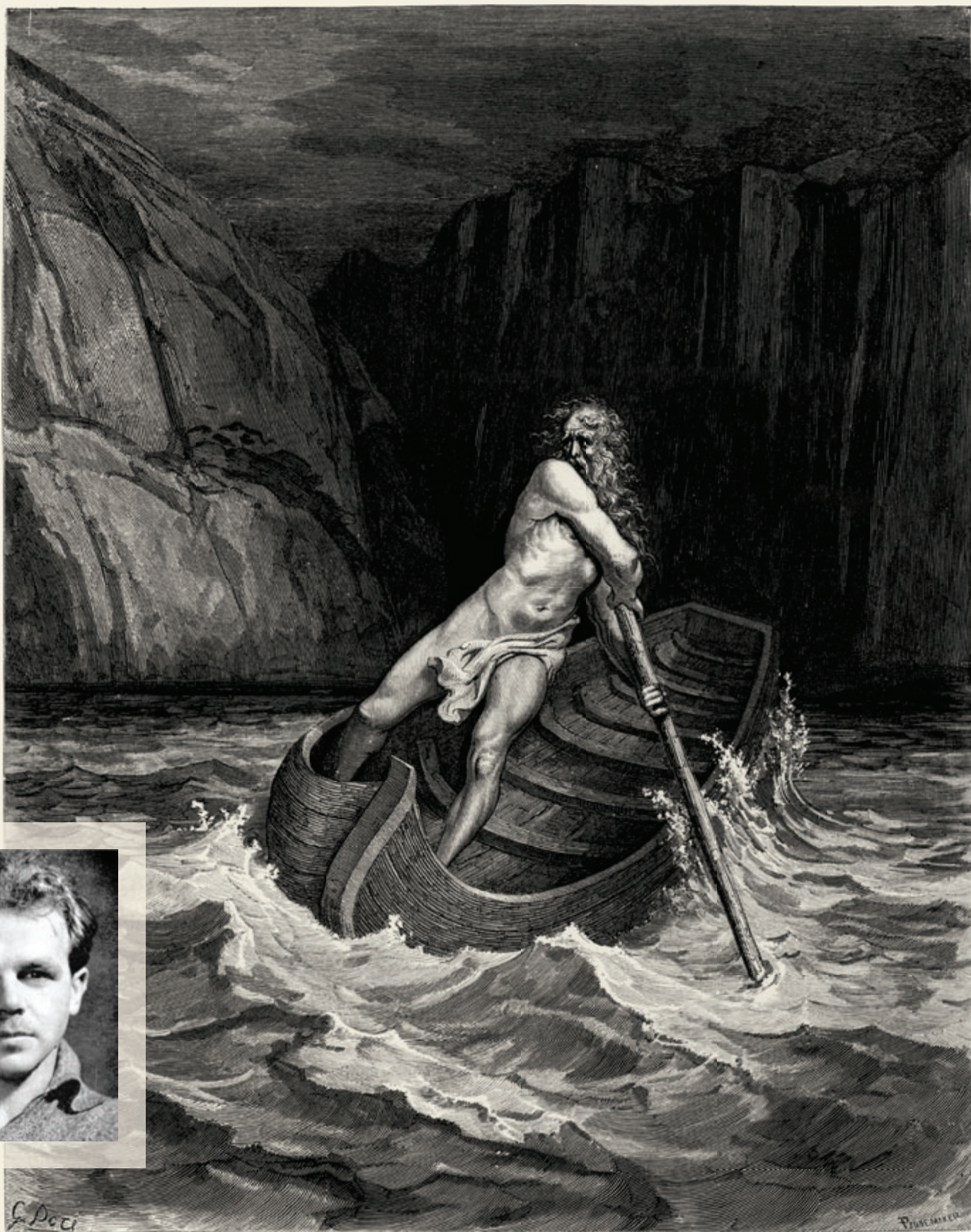
Saam met Homeros en Dante word Shakespeare altyd genoem as een van die grootste skrywers van alle tye. Die literator FIJ van Rensburg noem Shakespeare 'een van die groot vertaaltoetsstene' vir enige taal. En hy gaan voort: 'Elke literatuur probeer hom aan Shakespeare meet... Dit is vir sommige selfs 'n prestige-saak hoeveel Hamlet-vertalings 'n bepaalde literatuur besit.' Daar bestaan verskillende vertalings van Shakespeare se dramas in Afrikaans, maar die bestes is ongetwyfeld dié van Uys Krige. Hy is deur die Suid-Afrikaanse Akademie bekroon vir *Twaalfde nag* én *Koning Lear*.



(Bo): Arnoldus Pannevis, SJ du Toit en Uys Krige

(Regs): Die Franse kunstenaar, Gustave Doré (1832-1883) se graveerwerk van Dante Alighieri se *Goddelike Komedie* (*Inferno* – Canto, versreëls 76-78)

Foto's: wikipedia.org



Dit was dan 'n kort oorsig van die belangrikste letterkundige vertalings wat Afrikaans die afgelope eeu opgelewer het. Daar was natuurlik altyd minder bekende en onvolprese vertalers aan die werk op al die literêre terreine – veral ten opsigte van kinder- en jeugboeke. Die Suid-Afrikaanse Akademie vir Wetenskap en Kuns het uiteindelik die waarde daarvan ingesien en in 2008 die Elsabé Steenbergprys vir hierdie kategorie ingestel. Die eerste drie weners was Jaco Jacobs, Amelia de Vaal en Kobus Geldenhuys.

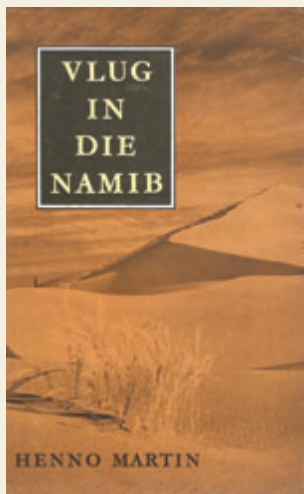
Maar ewe belangrik is die werkers in die vertaalwingerd wat populêre fiksie ver-Afrikaans. My jeugjare as Windhoekse pastorieuseun sou veel saaiër gewees het sonder Heinz Konsalik se boeke, wat hoofsaaklik deur Ludwig Visser uit Duits vertaal is. En dan natuurlik die onvergeetlike **Vlug in die Namib** deur Henno Martin. Hy was 'n Duitse onderdaan wat tydens die Tweede Wêreldoorlog internering in Suidwes-Afrika ontduik het deur saam met 'n vriend in die Kuiseb-rivier te gaan wegkruip. Die Duitse titel van die boek wat in 1956 verskyn het, is **Wenn es Krieg gibt, gehen wir in die Wüste**. Maar sprekend van die anonimiteit en onsigbaarheid wat meestal die lot van vertalers is, moes ek op Wikipedia goegeloer om uit te

vind wie die vertaler was: 'n sekere S Vivier, van wie niks verder vermeld word nie.

Dan was daar gedurende die laat-sewentiger-, tagtiger- en vroeë negentigerjare van die vorige eeu die TV-oorklankings van die SAUK. Dit was 'n hele industrie wat talle mense se rys, vleis en aartappels op die tafel geplaas het. Dit het 'n uifers gespesialiseerde vaardigheid vereis, aangesien die mondbewegings van sê maar 'n Franse akteur met dié van 'n Afrikaanse spreker moes sinchroniseer – die sogenaamde *lip sync*. Daardie verdienstekraantjie is natuurlik lank reeds om politieke redes stewig toegedraai en verseël.

Toe ek in 1990 by die SAUK in Seepunt begin werk, het Margot Luyt – destydse hoof van TV-oorklanking aldaar – my dadelik nadergehart om die kommentaarteks van dokumentêre programme uit Engels te vertaal. Dit het gelukkig nie lipsinchronisasie geverg nie. Maar langamerhand het ek hoofsaaklik uit Nederlands begin vertaal en dit is wat ek deesdae eintlik voltyds doen. Dit is 'n verhaal met 'n redelike lang aanloop, wat ek so bondig as moontlik sal vertel.

My eerste bewuste kennismaking met die Nederlandse literatuur was in die jaar 1964. Ek was toe nege jaar oud en die



Tom Lanoye
janvanbostraeten.be

betrokke boek was die Afrikaanse vertaling van die Vlaamse skrywer Leopold Vermeiren se **De rode ridder**. Dit begin só:

Die silwer klanke van die trompette sny deur die môrelug. Die swaar valbrug word neergelaat oor die breë kasteelgrag, en die jong Oerold, groot en sterk, ry op sy pikswart perd deur die poort. Hy hou 'n oomblik die teuels in. In die ooste lê die son nog jonk en rooi, suidwaarts strek die vrugbare lae polderland, en in die weste, anderkant die rivier wat die hele laagland in twee sny, lê die geweldige groot Dagonwoud.

Dae lank het dié adjektiefryke Middeleeuse wêreld my geboei – dáár in die afgeleë, snikhete, droë Namibië waar ek opgegroeï het. Per kerende pos het ek aangesluit by die 'Orde van die Rooi Ridder' – die skrik van wrede kasteelhere, maar die vriend en beskermer van die armes. Ek het ook die res van die reeks verslind, met my lapelwapentjie ('n eiketakkie met drie akkers) trots op my bors vasgesteek. Totdat die reeks meteens en sonder verduideliking in die middel van die Rooi Ridder se avonture as Kruisvaarder onderbreek is. Vir al wat ek weet dool hy nog altyd in Palestina rond en hunker hy vol heimwee terug na België!

In die 'Ou Suid-Afrika', waarvan Namibië (oftewel Suidwes-Afrika) deel uitgemaak het, moes hoërskoolleerlinge 'n Nederlandse boek lees as deel van die vak Afrikaans. Ons voorgeskrewe boek in die vroeë sewentigerjare was Aart van der Leeuw se **De kleine Rudolf**. Van die verhaal onthou ek byna niks meer nie. Veel Nederlands het dit my ook nie geleer nie, omdat ons onderwyser die boek al voorlesende in Afrikaans vertaal het. Hy het nooit 'n woordeboek geraadpleeg nie, en was sekerlik ook onbewus van die tallose valse vriende tussen Afrikaans en Nederlands – die verskynsel dat dieselfde woord totaal verskillende betekenisse in die twee tale kan hê.

Dit was eers aan die Universiteit Stellenbosch, waar ek van 1973 tot 1976 tale gestudeer het, dat ek werklik met die Nederlandse letterkunde kennis gemaak het – in lesings aangebied deur professore wat in Nederland opleiding gehad het. Die bekendste van hulle was ongetwyfeld prof. WEG Louw, digter en broer van NP van Wyk Louw. Hy het vanaf 1935 tot 1939 aan die Gemeentelike Universiteit van Amsterdam studeer en kon vlot Nederlands praat.

Ondanks die amptelike opskorting in 1977 van kulturele betrekkinge tussen België en Suid-Afrika is ek in 1983 toegelaat om aan die Katholieke Universiteit Leuven te studeer. Ek was destyds 'n lektor in die Afrikaanse en Nederlandse letterkunde aan die Universiteit van die Vrystaat, en daar het 'n informele skakeling tussen die twee universiteite bestaan.

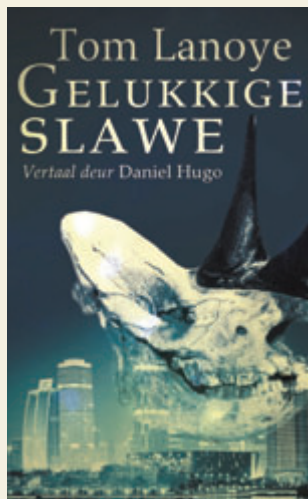
Een van die hoogtepunte daardie jaar was die Antwerpse Boekebeurs, waar ek die pas vrygelate Breyten Breytenbach in 'n vraaggesprek sien optree het. Die gesprekleier was die digter en joernalis Herman de Coninck. By dieselfde boekebeurs het 'n jong, bekkige en rebelse Tom Lanoye sy gedigte opgevoer. Nooit het ek toë kon dink dat ek twaalf jaar later Herman de Coninck én Tom Lanoye in Afrikaans sou vertaal nie.

Dit het soos volg gebeur. In 1995, die tweede jaar van die KKNK se bestaan, is Tom Lanoye genooi om in Oudtshoorn te kom optree. Hy wou gedeeltes uit sy outobiografiese roman **Kartonnen dozen** dramaties voordra in Nederlands én Afrikaans. Via sy Nederlandse uitgewer het die opdrag by my uitgekom. Tydens die opvoering het die Suid-Afrikaanse uitgewer Frederik de Jager in die gehoor gesit en net daar besluit dat hy die boek in Afrikaans wil uitgee.

Die Afrikaanse **Kartondose** het in 1996 verskyn – dieselfde jaar waarin my vertaling van 'n keuse uit Herman de Coninck se gedigte as **Liefde, miskien** verskyn het. Sedertdien het ek nog drie van Tom Lanoye se boeke vertaal: **'n Slagterseun met 'n brillettjie** (2008), **Sprakeloos** (2011) en **Gelukkige slawe** (2015). Vir **Sprakeloos** het ek die Suid-Afrikaanse Akademie vir Wetenskap en Kuns se vertaalprys gekry. In die afgelope 20 jaar het ek reeds vyftig boeke uit Nederlands vertaal. Dit sluit al die genres behalwe drama in, naamlik: romans, jeugverhale, kinderboeke, kortverhale, gedigte, liedtekste en vaklektuur.

Daar is eintlik net een uitgewery in Afrika wat vertalings uit Nederlands op 'n omvattende en sistematiese wyse aanpak, en dit is Protea Boekhuis van Nicol Stassen. Hy doen dit omdat dit vir hom 'n persoonlike passie is, en nie omdat hy ryk word daaruit nie. Dit word natuurlik ook vir hom moontlik gemaak deur subsidies uit Nederland en Vlaandere. Maar dit bly 'n waagstuk waarvoor ek hom eindeloos dankbaar is. Danksy Protea Boekhuis kan ek voltyds as vertaler in Afrikaans werk én lesers in dié vakrigting daardeur baat.

Dr Daniel Hugo was 'n letterkundedosent en omroeper. Hy het talle toekennings gekry vir sy radioprogramme oor Afrikaanse skrywers. Hy is ook 'n bekroonde vertaler van Nederlandse werke



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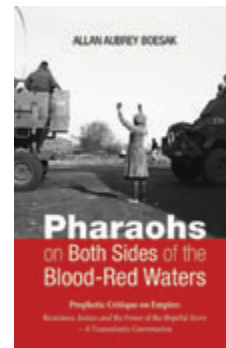
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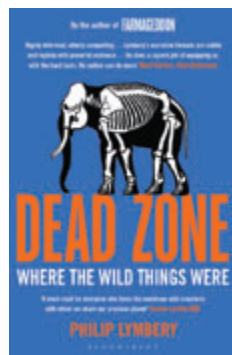
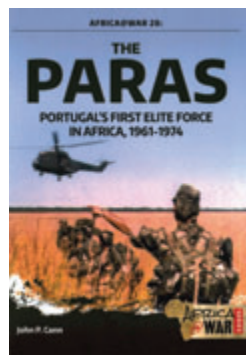
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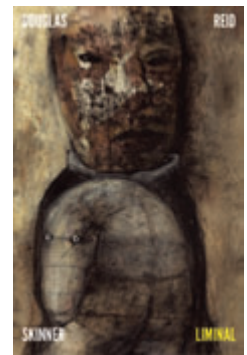
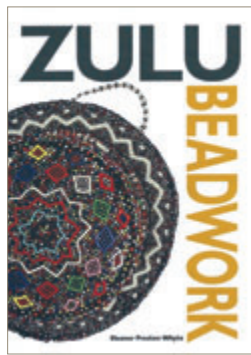
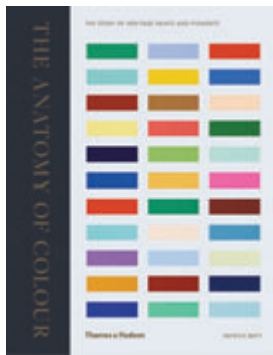
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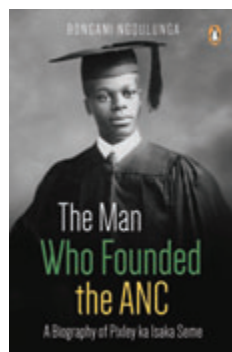
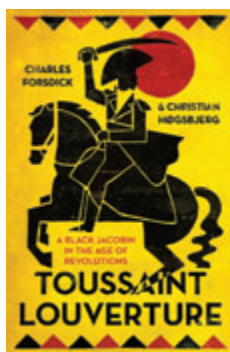
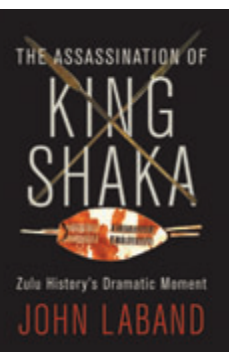
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