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ON THE COVER: THE COMPACT DISC

In our final instalment of 2018 where we showcased different forms of recording media on each cover of the **Cape Librarian**, we turn to the compact disc—long touted as the answer to frustrated audiophiles' prayers, who up to then had to deal with stuck and scratched long-play records and stretched or broken cassette tapes. As the first medium to allow the recording of digital information on an optical transparent foil that offered superior audio quality, the CD enjoyed a thirty-plus year reign until, once again, it was inevitably superseded by technological advancement.

The first patent was filed as far back as 1966 by the American inventor James T Russell and granted in 1970. Sony and Philips were the first corporations to license the patent in the 1980s. The two companies collaborated to enable the standardisation of the CD, with Philips notably credited for christening the silver disc with a name in a nod to its forebear, the compact cassette. On the other hand, Sony added the ability to self-correct minor errors during the playback process.

By 1981, 35 companies had agreed to adopt the new standard and a year later, on 17 August 1982, **The visitors** by Abba became the first commercial compact disc ever produced, while **Brothers in arms** by Dire Straits became the first album to sell in excess of one million CDs.

The rise of the medium—aided in no small part by previously unheard-of superior audio quality and compact format compared to vinyl records—would be nothing short of meteoric: in the following two years, more than 400 000 CD players were sold in the US alone; by 1988 more CDs than vinyl records were sold; four years later sales of recorded music on the silver disc left those of the compact cassette in its wake.

A standard size compact disc holds 74 minutes of recorded audio, spans 120 mm in diameter and is 1.2 mm thick. The positioning hole measures 15 mm across. Manufacturing comprises a relatively simple combination of ingredients—a polycarbonate plastic base coated with a layer of aluminium or in some cases, gold, which acts as the reflective surface which is then read by a laser. Finally, transparent coating is applied over the latter layer to protect it from scratches.

During playback, the disc is spun at speeds between 500 rpm to 200 rpm as the lens moves from the centre outwards. While these numbers suggest a variable rate of velocity, it should be kept in mind that this process nonetheless occurs at a constant linear rate. Rotation only slows toward the outer edge owing to the larger diameter that needs to be covered.

In some ways the rise of the compact disc was born from the need for greater data storage, rather than just existing as a medium in itself on the evolutionary continuum of audio reproduction. The storage of digitised audio requires significant space (one second of audio takes up one million bits of data), which at the time made the compact disc and its ability to store high volumes of compressed data the ideal medium.

The CD's rise was swift but its downfall, primarily due to the abundance of PC-based CD-ripping software and the MP3 file format, the early 2000s online piracy platforms like Napster combined with the record industry's unwillingness to rise to the digital challenge, was even swifter. US CD sales peaked at 943 million in 2000 but halved by 2007. On 1 July 2018 leading online retailers like *bestbuy.com* stopped selling CDs entirely. And while USB flash drives were never used as a medium for the legal distribution of music, their compactness, reliability and enhanced data capability drove a further nail in the coffin of the CD.

Today, cloud-based music storage and streaming services—legal and otherwise—have rendered the compact disc as something of a relic from a bygone era. Which means that the CD that once dangled from your car's rear-view mirror could actually be worth something one day.

If only you knew back then.

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Editorial policy

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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.

What would the library of the future look like?

As the sun sets on 2018 and a no-doubt-increasingly technology-driven 2019 awaits, the convergence of connectivity and traditional sources of knowledge continues to offer a fascinating prospect of how we will engage with our libraries in the years ahead.

No longer mere repositories for lending books, libraries have become economic incubators and learning hubs powered by digital technologies.

The good news is that many of these proposed concepts already exist in one way or another, though not necessarily yet configured for library usage.

For starters, how does a GPS augmented bookmark sound that provides turn by turn navigation to your chosen destination in the library; one that keeps tracks of all your books borrowed (and reminding of the outstanding ones) while simultaneously pointing out new arrivals, grouping all books in a genre together and makes short shrift of the Dewey system?

Or how about a drone that delivers and collects books to patrons doing research or homework at the desks in the library? This is not an alien concept: Flirtey, an Australian startup has already joined forces with a book rental service called Zookal to create the world's first drone and app-driven textbook delivery system.

There's more. Connected handheld text-to-digital scanners with built-in translators can send scanned text straight to a PC, saving students hours of time and increasing note-taking accuracy.

Finally, there are on-demand printers. Found in bookless libraries, they are connected to an online catalogue of copyright-free public domain books, printing your book while you wait. Science fiction? It's reality. The Xerox Espresso Book Machine does just that and is able to print 150 pages per minute.

Wouldn't that make an ideal stocking filler for content-challenged libraries? It costs around \$200 000, but dreaming's always free.

Merry Christmas.

Hoe lyk die biblioteek van die toekoms?

Soos die son oor 2018 begin sak en 'n ongetwyfeld technologies-intensiewer 2019 wink, bied die samesmelting van konektiwiteit en tradisionele bronne van kennis 'n fascinerende vooruitsig van hoe ons in die toekoms met biblioteke sal omgaan.

Biblioteke is lankal meer nie net bewaarplekke vir boeke nie. Hulle het in die plek van ekonomiese broeikas en tegnologie-gedrewe leersentrums.

Die goeie nuus is dat heelwat van die voorgestelde konsepte reeds in die een of ander vorm bestaan, hoewel hulle nog nie noodwendig aangepas is vir aanwending in biblioteke nie.

Hoe klink 'n GPS-toegerusde boekmerk wat jou draai-vir-draai deur die biblioteek na jou bestemming lei, 'n rekord hou van al die boeke wat jy al vantevore uitgeneem het (asook herinner oor dié wat nog uitstaande is), terselfertyd nuwe aanwinste uitwys, al die boeke in 'n genre saamgroepeer en die Dewey-stelsel in 'n japtrap interpreteer?

Of wat van 'n hommeltuig wat boeke kollekteer en aflaai by besoekers wat by die biblioteek se lessenare sit en studeer? Dis allesbehalwe vreemd: Flirtey, 'n Australiese internetmaatskappy, het reeds saamgespan met 'n boekhuurdiens genaamd Zookal en sodoende die wêreld se eerste hommeltuig- en app-gedrewe handboekafleweringprogram die lig (en lug) laat sien.

Dis nie al nie. Netwerk-gekoppelde skandeerders wat teks na rekenaar-omskakelings doen, en terselfertyd vertaal indien nodig, sal studente ure se tyd spaar sowel as om akkurate notaneming te verseker.

Laastens is daar op-aanvraag drukkers. Hulle kan reeds gevind word in boeklose biblioteke en is gekoppel aan 'n aanlynkatalogus van kopieregvrige boeke, waarvan laasgenoemde gedruk word terwyl jy wag. Wetenskapfiksie? Aikōna. Die Xerox Espresso Book Machine doen presies dié en kan 150 bladsye per minuut druk.

Hoe lekker sou dit nie vir behoeftige biblioteke wees om so iets in hulle geskenkekous te kan ontvang nie? Net jammer hy kos \$200 000, maar om te droom is ten minste altyd verniet.

Geseënde Kersfees.

PEOPLE

See you, Steven



Steven Andries, assistant director for the Boland control area, left the Library Service in October for greener pastures. Steven was employed at the Western Cape Provincial Library Service since 2001. He first occupied the position of regional librarian for the Saldanha region and in 2007 was promoted to the post of assistant director for the Boland (later renamed Cape Winelands and Overberg) control area. As an assistant director he was responsible for the management of the Hermanus, Worcester and Swellendam regions, focusing on service delivery programmes and innovations, human resource and financial management, developmental tasks as well as strategic and annual planning. On several occasions he received special recognition for continuous outstanding work performance and through his leadership public library services continued to expand in his control area. We wish him all the best in his future ventures.

Stefan Wehmeyer, DCAS Library Service

Vaarwel, Anna



Anna Groenewald, voorheen van die Aankope-afdeling, het in Oktober in die ouderdom van 65 gesterf.

Sy het in Julie 1984 by Provinsiale Biblioteekdiens begin werk, waar sy vir tien jaar lank verantwoordelik was vir die aankoop van tydskrifte. Sy was daarna vir 24 jaar lank in die Aankope-afdeling doenig tot haar aftrede in Maart 2018.

Anna was 'n ma, raadgeefster, dokter en nog veel meer vir haar kollegas. Sy was baie gesteld op haar werk (en veral stiptelikheid!) en altyd bereid om 'n oor te leen vir almal se stories.

Haar kinders en veral kleinkinders was haar lewe en 'n mens kon elke keer die genot op haar gesig sien wanneer sy staaltjies van hulle eskapades vertel het.

Anna het kanker ontwikkel in 2016. Wat ons opgeval het, was dat dit haar nooit ondergekry het nie; sy was altyd positief en haar geloof in God het nooit gewankel nie.

Sy was 'n sagte, mooi mens en sal baie gemis word.

Sonja Ashworth, Steundiens vir Biblioteekadministrasie



In Iceland, books are exchanged as Christmas Eve presents, then you spend the rest of the night in bed reading them and eating chocolate. The tradition is part of a season called Jolabokaflokkur, or 'The Christmas book flood', because Iceland, which publishes more books per capita than any other country, sells most of its books between September and November due to people preparing for the upcoming holiday.

Bothasig hits the big three-zero

From 1986, Bothasig and Table View residents were serviced by the mobile unit from Milnerton Library. However, in November 1988 Bothasig became a branch in its own right. Upon its opening it was staffed with a librarian, a senior library assistant, a library aid and two part-time staff and located in shops 49 and 50 in the Shoprite shopping centre. These premises previously housed the butchery adjacent to the post office and pet shop. By 1991 we had outgrown the available 155m² space. A newer, larger library opened in September 1994, having expanded into a space of 384m², which included a small activity room and limited office and storage space. The staff and residents greatly enjoyed the new luxurious additions, which included custom-made shelves, beautiful furniture, air conditioning and for the first time, hot water! As part of the post-1994 local government reforms, Bothasig and Richwood were transferred to the Tygerberg Substructure in 1997. By then the staff had increased to five full-time and five part-time staff. By 2001 sufficient funds had been identified to have the library extended. The library remained open while the building progressed—only closing for a few days when the new issue desk was installed. Over time, dedicated staff



(Ltr): Theresa Denton, Sub Area Manager (City of Cape Town); Helen Carstens (Ward councillor); Brigitte de Mink (Librarian-in-charge); and Sue Hardy

members, community participation and the support of ward councillors and the Friends of the Library committee have contributed to the library remaining a relevant and vibrant part of the community. Here's to another 30 years.

Sue Hardy, Librarian-in-charge: Bothasig Library, 1988-2006

Groendal gets bigger... and greener

The community of Groendal celebrated the opening of a brand new state-of-the-art library facility in their community. Ms Cecilia Sani, director of the Western Cape Library Service (WCLS) expressed her wish at the official opening: 'I hope and believe that this library will provide a safe environment for the children of the community to learn and complete their tasks and that it will become an information centre for members of the community to make use of, whether it is the books or the computers that provide library users with free access to the internet.'

The establishment of this new facility forms part of a two-year partnership between the Department of Cultural Affairs and Sport (DCAS) and Stellenbosch Municipality. DCAS contributed R7 million towards the new building for this library.

Groendal Library was previously housed in an equipped container donated by the Exclusive Books Reading Trust in 2007. It started off as a children's library with approximately 3 000 books to the value of R80 000. However, not long after its opening, the demand for a fully-fledged public library became apparent and in 2012 the library service was extended to adult members of the community.

The demand for the various services offered by the library also increased steadily and could no longer be accommodated within the confines of a container. Stellenbosch Municipality made representations to the WCLS's Municipal Support Services Section and a grant of R7 million was secured to build a new library. The site that was identified for the new building was conveniently located in close proximity to the existing library. The new building is now one of the first libraries in the WCLS to take water saving measures into account and is fitted with solar panels on the roof and tanks for collecting rain water.



(Ltr): Clr Gerald Esau, Director of the Community and Protection Services Directorate; Gesie van Deventer, Mayor of Stellenbosch; Cecilia Sani; Wilhemina Peterson, Ward Councillor; and Albert van der Merwe, Manager, Community Services Department

The new library provides the community with access to 8 000 books and six computers with free internet access for public use. It has a library hall for community use and an early childhood centre section aimed at crèches and parents raising toddlers. Services for the visually impaired are also provided through a partnership between DCAS and the South African Library for the Blind. There are also plans to create a gaming room area which will include computer games and activities such as storytelling and puppet shows. A service for the aged who are house-bound will also be offered.

Sarala Majudith, Library Manager: Stellenbosch Municipality

Leonsdale turns 35

On 3 October **Leonsdale Library** celebrated its 35th birthday. Apart from the library staff celebrating the occasion, community members were also thanked and honoured for their dedication and lasting support during the years. The event was attended by all previous staff members of Leonsdale Library as well as senior librarians from Adriaanse, Elsie's River and Valhalla Park libraries, the Area C subsection 9 head, Bronwen Erasmus, clr. Moosa Raise, Leonsdale Housing Office staff and members of the community. Leonsdale Library's first senior librarian, Fuad Arnold, recalled in his speech that when he was appointed at Leonsdale Library on 3 October 1983 the library was the sole building on the property—everywhere around was just sand! Back in the day, he was able to hand-pick the staff members that he wanted to work with—although some of their names now escape his memory. Nonetheless, the community has continued to grow and develop as there is now a clinic, a housing office and a community hall on either side of the library. The library has a continued history of working with its community and achieving great success. One of the highlights was when it was awarded the MAYCO Members' award for serving the community at the 2017 Social Services Recognition Awards 2017.



Back (ltr): Yvette du Preez, Archie Hearne, Velna Konstabel, Fuad Arnold, Martin Snygans, Wilhelmina Kleinhans, Santel Smit, Cheryl Petersen and Francina Esau. Front (ltr): Vanessa Philander, Gregory van Rooyen and Patty Jasson

This achievement served as further motivation for the staff to continue displaying their customer-orientated spirit and for always going the extra mile to serve their community.

Yvette du Preez, Librarian: Leonsdale Library

Stories inspire youth at Ravensmead

Altogether 60 Grade R learners and their accompanying educators from Pinedene Primary school in Ravensmead were treated to a morning of song, dance and storytelling when three libraries within subarea C10 (Bellville South, Parow and Ravensmead) hosted an integrated storytelling programme at **Ravensmead Library**. The programme was presented on 17 October and marked the culmination of the first phase of the display project earmarked for Ravensmead Library led by Mark Sinclair, the children's librarian at Parow Library and his creative team. The latter comprises staff members from various libraries within the subarea. The morning's activities were kicked off by an energetic session led by Junita Pritchard of Bellville South Library, during which the learners got to know more about their emotions—the focus of the morning. It had everyone enthusiastically expressing their emotions by frowning, twisting, turning and stomping their feet. Following the lively start, the learners were totally engrossed in a story told by Evanthea Prag of Teddy's Inc., an emotional wellness group. This was followed by an interactive learning session with environmental health practitioner, Kelly Morkel from the City's Health Department. The young learners were educated about an invisible enemy—germs! Demonstrations were given on how to prevent the spread of germs and how to wash hands using water-saving techniques. The morning was rounded off with more storytelling by Junita and a vote of thanks by Ravensmead's Geraldine Afrika. Despite their exhaustion after the morning's non-stop activities, the little visitors were informed, educated and inspired, but most of all—keen to visit the library again soon.

Suraya Hassiem
Senior Librarian: Bellville South Library



Environmental health practitioner Kelly Morkel, aka Professor Germinator (City Health), demonstrated how to prevent the spread of germs



Librarians from all over South Africa gathered in the Mother City for the 19th LIASA conference. Nomaza Dingayo, Chief Director for National Archives and Libraries and previous director of the Western Cape Library Service, is seen here visiting Aaron van Schalkwyk, Helga Fraser and Neville Adonis at the Western Cape stand

From Bellville to Hogwarts

As part of our Halloween celebrations, Bellville Library hosted its first ever Harry Potter quiz at the end of October. The call for contestants went out far and wide, seeking die-hard Potterheads to take part.

Participants were given one month to re-read the entire series before coming on the day and answering the questions in seven rounds (one for each year at Hogwarts). Of course, only one team could emerge as the ultimate champion, winning Harry Potter hampers kindly sponsored by the Friends of Bellville Library.

The run-up to the event was fast-paced as notices and reminders were sent out regularly. We enlisted the help of various community businesses with marketing the event and even held a mini give-away to stimulate the participants' interest. Bi-weekly notifications were posted on our Facebook page, posters were displayed all over the library and schools and local businesses had agreed to display and market the event. Our Harry Potter event was everywhere!

Tensions ran high as all of our Harry Potter books and DVDs flew off the shelves in advance of the big day, with members explaining that they were treating the event as an exam, as they were putting in the same amount of study time into their preparations! Teams could sign up as pre-selected groups of five or be sorted into a new team on the day so that they could mix with other fans.

Game day—Saturday the 27th—came and we were blessed with a full house of 40 Potterhead participants. New friends were made, rivalries declared and the quiz was started. After seven rounds of detailed questions designed to test their knowledge of the Potterverse, teams enjoyed light refreshments while the marks were carefully calculated.



The winning team: the Griffindorks

Finally, The Griffindorks team was announced and crowned as the winners, but not before we explained just how close the final marks were between the top three teams. The Griffindorks were presented with their prizes and the rest of the teams all received their OWL (Ordinary Wizarding Levels) certificates that detailed their marks for each round.

As Dumbledore stated in **The goblet of fire**, 'Differences of habit and language are nothing at all if our aims are identical and our hearts are open.' Indeed, a passion for knowledge was the true winner on the day.

Tasneem Adriaanse, Specialised Services Librarian: Teen and AV Section, Bellville Library

Halloween in Vredehoek



Ward councillor Brandon Golding; Devil's Peak Vredehoek neighbourhood watch; and **Vredehoek library** decided to organise a controlled and safe environment for children to trick or treat on Halloween evening. Residents wanting to participate, sent their names and addresses to the neighbourhood watch, and a map was compiled. Nearby restaurants donated prizes for best dressed costume. Vredehoek library was the collection point for maps and offered a free face painting service. (Ltr): Tanya Golding and library assistants Christol Hannie and Rodenza Bowers.

Ottery receives Mayoral Award



Ottery Library was recently awarded the Mayoral Award for the Best Facility. During National Book Week in September 2018 the brave and dedicated Ottery Library staff went door-to-door in the gang-ridden Ottery East area to retrieve long overdue books to reduce losses. Despite safety concerns, the team also used the opportunity to market National Book Week, Fine-Free Week and Library Services. Ottery staff receiving the award (ltr): Sharon Roman, Karen Van Der Heyden, Jeremiah Julius, former Mayor Patricia de Lille, and Senior Librarian, Tracey Muir-Rix.

MISCELLANY

15th Annual National Oral History Conference

The 15th Annual National Oral History Conference was officially launched on 9 October 2018 at the Milnerton Library, hosted by the national Department of Arts and Culture (DAC) and the Oral History Association of South Africa (OHASA) in partnership with the Western Cape Department of Cultural Affairs and Sport (DCAS). The conference's theme was Freedom and Egalitarianism: Nelson Mandela, the Symbol of Democracy, with a strong emphasis on the centenaries of former President Nelson Mandela and stalwart Albertina Sisulu. A welcome message by Dr Tsepo Moloi, President of OHASA, was read in his absence and wished presenters and participants a memorable and successful conference. Dr Mxolisi Dlamuka of DCAS Museums, Heritage and Geographical Services presented a message of support by the Western Cape Minister of Cultural Affairs and Sport, Anroux Marais: 'Oral history projects, personal histories and community experiences become shared heritage and it promotes social inclusivity and community development through sharing and understanding.' The Deputy Minister for Cooperative Governance and Traditional Affairs (CoGTA), Obed Bapela, said oral history promotes the richness of the African history and culture. 'It is at the heart of existence of the traditional leadership', he said. The Deputy Minister of Arts and Culture, Makhotso Sotyu, gave an overview of the history of former President Nelson Mandela and Albertina Sisulu. She stressed



Thando Bukwana from Archives with learners who participated in the genealogy workshop

the importance of well-documented history and also received the journal of the 2017 Annual National Oral History Conference from Prof Christina Landman. Learners from Bridgetown, Thembaletu and Cape Town High caused quite a stir when they vibrantly recited their family tree research to the audience. They were introduced to a genealogy workshop prior to the conference. Other guest speakers at the conference were Judge Albie Sachs, Dr Yvette Abrahams and Shirley Gunn. The sub-themes and abstracts are available online.

Nikiwe Momoti, DCAS Archives and Records Service

Oral History in Worcester and Wuppertal

Minister of Cultural Affairs and Sport, Ms Anroux Marais, along with the Mayor of the Breede Valley Municipality, Ms Antoinette Steyn, launched the Oral History Initiative at the Kleinplasia Museum in Worcester in October. The Western Cape Library Service (WCLS) produced a booklet of written stories told by Worcester residents. Minister Marais handed over copies of the booklet to the Ms Steyn, public libraries in Worcester and members of the community.

Minister Marais, along with the Mayor of the Cederberg Municipality, William Farmer, then launched the initiative in Wuppertal in November. Approximately one hundred people from Wuppertal, Clanwilliam and Citrusdal attended the launch at the town hall.

The events were hosted by the WCLS. Stories from some of the residents were captured on video by the WCLS Oral History team, placed on disc and presented to public libraries in the areas as well as to the storytellers.

Minister Marais emphasized the importance of having the community's stories told and recorded in order to preserve their histories in our museums and archives for generations to come. She also stressed the importance of having these stories and histories in the public libraries to be accessible for the community.

Neville Adonis, DCAS Library Service



Minister Marais handing over an Oral History poster in Worcester



Attendees at the Wuppertal launch

The day I almost died (three times)

Early in November we were on the road, busy with municipal visits for MSS. I was driving south of George when the chest pain started. When it became too severe I handed the wheel to colleague and co-driver Mbulelo (Simema) and told him to get me to a hospital—fast. Mbu was the first in line to save my life.

The next thing I knew, I was in the emergency ward in Mossel Bay Provincial Hospital with tubes all over the place, someone struggling to make the ECG electrodes stick to my sweaty chest, the pain resembling an elephant sitting on me; the ECG machine on my left spewing graphs to a beep-beep-beep tune; the medical team fluttering around; the urgency of the pitch varying according to the ECG peaks; the elephant on my chest growing in weight. My last phone call: 'I'm having a heart attack... think I'm dying... yes, Mossel Bay Hospital... bye.'

The ECG graphs began to peak all the time; a giant hand started kneading my heart like bread dough. I grabbed Mister Whites's next to me: 'Help! Help me!'

Then I heard his voice: 'Welcome back. Your heart stopped three times. Full stops. What did you see on the other side?'

'Nothing. I saw nothing at all.' I opened my eyes. The medical team, mostly young people, men and women, were looking at me with tired smiles and soft eyes.

'You saved my life. Three times. Thank you, thank you, thank you!'

Then I became aware: I was incredibly tired, but at least the elephant-like pain was gone. I was also soaked in sweat. This had to be the sweat of death. Bucketfuls. While the team was still busy with injections and tubes and drips, I floated off into sleep, although just a few moments later I was awake, ecstatically, with the reality: I should have been dead, but I'm alive!



I remember the flurry of colleagues next to my bed. The phone calls. Ronel (Mouton) had my luggage and wallet; Elna (Gous) arranged my transfer to a private hospital, and I joyfully made distasteful jokes on Whatsapp with Craig and Amina with the joy of being alive. My children would be driving up from Cape Town to come and visit; but rest was what I needed although for that moment I couldn't, as I was thirsty beyond imagination.

The following morning I was transferred to Bay View Hospital, where a stent was installed in the wicked artery and I ended up in ICU.

I was totally, absolutely tired. Even chewing food three times was too much; and swallowing it near-impossible. Just moving in bed created a spike of breathless panic.

The severity and duration of the heart attack caused damage to my heart. It now struggles to cope with its normal functions. My lungs are in shock, oedematous from the heart failure and phlegm because of the sudden tobacco withdrawal.

It took more than a week in hospital to slowly get my heart and lungs back to 'working mode' again. Doctors, physiotherapists, nurses, heart sonars, X-rays and the very special Lungi Mtshali, who gently moved me back to the living, positive side when everything seemed to overwhelm me.

Add the incredible network of family, friends, colleagues, my own robust attitude to life, and days later I walked out of hospital with a new lease on an old heart.

A new challenge lies ahead in having to develop a new pace which won't leave me out of breath too often, but which will also not lead to death by boredom. I cannot wait.

Pieter Hugo, DCAS Library Service

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

Stefan Wehmeyer

- Mev. C Goulleé het in 1978 diens aanvaar in Willowmore Openbare Biblioteek. In 1986 was hierdie een van my biblioteke in die Graaff-Reinetstreek. Ietwat bisar was 'n foto in die plaaslike fotoversameling van twee lyke, slagoffers van die eerste vliegongeluk in Willowmore in die dertigs.
- Die nuwe Ravensmead Biblioteek open in Parow. Die biblioteek vervang die ou Tiervlei Biblioteek wat na 20 jaar te klein geword het.
- Plettenberg Bay Public Library is affiliated with the Cape Provincial Library Service. This was one of the last libraries to be run as a subscription library.
- Die nuwe Handboek vir Streekbiblioteke verskyn in 1978. Die destydse hoofbibliotekaris van die Noord-Kaap wat verantwoordelik was vir die hersiene en bygewerkte uitgawe, Mnr Frans van der Merwe, word so gelukkig gewens:

'Hierdie waardevolle stap-vir-stap handleiding oor elke aktiwiteit en elke denkbare probleem waarmee 'n streekbibliotekaris gekonfronteer kan word, sal sonder twyfel 'n seën wees vir beide die ervare bibliotekaris en die groentjie.'

- Some music records from 1978: the biggest-selling recording group of all time was the Beatles, the all-time best seller of musical films is *The sound of music*, while the most widely used tune for a national anthem is *God save the King*.
- In 1978 se kersuitgawe skryf Alida Potgieter 'n artikel getiteld, 'Om die wonder the behou', met 'n kers-literatuurtema vir kinders. 'Then the travellers came to a stable by the roadside. The man opened the door and shone his lantern inside. He wanted to see if there were animals there. Places where animals sleep are warm, and the two travellers were cold and tired.'



My gunsteling boek

deur Stefan Wehmeyer

Ek het een boek wat al flenters gebruik is. Die skutblaai het al lankal afgeval en dis só vol kolle dat as dit 'n biblioteekboek was, dit al lankal afgeskryf sou gewees het. Dis my **Kook en geniet** wat my ma vir my gegee het toe ek dekades gelede die ouernes verlaat het.

Kook en geniet was 'n standaardboek in enige huishouding in die vyftigs en sestigs. **Die volkome huwelik** ook, maar daai is weer 'n broodbakstorie vir 'n ander dag!


Kook en geniet is vir die eerste keer in 1951 uitgegee deur Ina de Viliers. Dit was so gewild dat dit oor die jare verskeie kere bygewerk is en telkens heruitgereik is. Suid-Afrika het in 1970 gemetriseer; wat voorafgegaan het was resepte met vae mates soos 'een koppie', 'een eetlepel', 'een desertlepel' en 'een knippie'. Meer onlangse uitgawes van **Kook en geniet** lys wel metrieke mates, maar is ewe tradisievas deur nog altyd die outydse mates agterna in hakies te plaas. Die boek dek die hele oevre van kookkuns, van konfyt maak tot afval kook. Dit is ook mooi ingedeel in verteerbare maaltydtemas soos die voorgereg, hoofgereg, poedings, groot koeke, klein koekies, terte en dies meer.

My eie weergawe van **Kook en geniet** was egter nie heeltemaal volledig nie. Die melkterresep daarin vervat was nie dieselfde as my ma s'n nie, wat ek later op die agterste skutblad neergeskryf het. En jy moet weet, my ma se melkterresep kom van haar ouma, Lenie Hechter, en is dus 'n egte tradisionele boeremelkterresep. Ek sien voor my oë 'n outydse buite-oond en 'n koper melktertstokkelt. (Nietemin was my eerste melktert 'n flop. Die beslag het nooit styf geword nie — ek het duidelik nie my ma se resep heeltemaal korrek neergeskryf nie. 'Kook en roer die Maizena-, meel- en-melk-mengsel *tot gaar*, maar roer en roer die hele tyd.

Wanneer ek bak en brou, volg ek 'n resep stap vir stap. Die resepteboek hou ek dan lanks my oop en dan wild en woes klits en meng en knie ek, soveel so dat die boek nou al erger as 'n *crime scene* lyk. En ek probeer nooit om 'n resep te onthou nie; elke keer as ek iets maak, lê die resepteboek die heeltyd lanks my oop sodat ek niks vergeet nie.

Daar was ook ander kookboeke in my ma se huis, onder andere, 'n Amerikaanse kook-ensiklopedie. Die boek was so dik dat ek dit gebruik het om blomme in te pars. Vanweë die (volks) vreemde bestanddele daarin benoem het die boek maar altyd net 'n blommeparsboek gebly. Die susters van die kerk het elke paar jaar 'n *bee* in hulle *beehives* gekry en dan is daar boekies uitgegee met die resepte van Tannie Gré oorkant die pad se spekulaaskoekies en Tannie Ina op die hoek se roompoffertjies daarin.

Dan was daar ook die berge tydskrif- en koerantuitknipsels. Daar was maar 'n algemene beheptheid met resepte en ek weet nie of dit nie dalk 'n familiesekte was nie. My ma se jongste suster, Madeleine, het so baie resepte versamel dat my oom sy motorkar moes buite parkeer omdat die garage toegepak was van al die resepte-uitknipsels. My ander tannie was weer so 'n bobaaskok, so bekwaam dat sy self nooit 'n enkele koekie by 'n supermark gekoop het nie, maar eerder alles self gebak het. Ek het haar nooit gevra of sy self nie eers 'n Tennis- of Marie *biscuit* gekoop het nie. Ek weet regtigwaar nie hoekom my ma so baie uitknipsels versamel het nie, want in werklikheid is daai resepte nooit gebruik nie. Ek het een boksie van my ma se uitknipsels geërf. En ek is meer geïnteresseerd in die outydse advertensies agterop wat gemik was op die eerste geslag na die Tweede Wêreldoorlog met hulle moderne elektriese stowe en vloerpoleerders.



Die kersie op die koek was die hand-
geskrewe resepte in 'n tipe *ring binder* boek.
Hierdie was nou die resepte waaraan daar
ekstra waarde geheg was. Daar is gewoonlik
erkenning gegee aan die persoon van wie
die resep gekom het, byvoorbeeld, 'Ouma
Girl se skons'. Ekself was *famous* vir die
yskaskoekies wat ek gemaak het en laasjaar
vertel 'n ou skoolvriend, Jannie, juis dat hulle
nog steeds 'Stefan se yskaskoekies' maak.

Om weer te sê: daar was altyd meer resepte
as tyd om skaars tien persent daarvan te
gebruik. En ten spyte van duisende versamelde
resepte, het ons nog steeds elke Dinsdagaand
gebakte vis geëet.

Ek bêre my **Kook en geniet** in 'n kombuislaai, want
die boek kan al lankal nie meer self regop staan nie. Ekself
is nie juis die beste kok in die wêreld nie, maar **Kook en geniet**
het daarvoor gesorg dat ek 'n lekker bobotie kan maak, en die
mense is mal oor my appelkoek. En natuurlik my wortelkoek
waaroor 'n ou tannie destyds bitsig geskerts het.

'Ja, hy hou van wortelkoek want dis die naaste wat hy
ooit met 'n wortel aan 'n koek sal kom!'

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



**KOOK
— EN —
GENIET**
S.J.

Broeders van die Bos verbreek stilswe

deur Charles Smith

Ek onthou magiese plekke soos Fort Doppies waar die atmosfeer en uitsig oor die Kwandorivier idillies was. Daar was baie reise na ver en onbekende plekke, groot vyandige aktiwiteit, vrees, sweet wat in jou oë inbrand, honger, dors en geweldig baie adrenalien wat jou dikwels lighoofdig gelaat het.'

So vertel Alexander Strachan, skrywer van **1 Recce: Die nag behoort aan ons**, die geskiedenis van die moedereenheid van hierdie bykans mitiese spesiale magte-eenheid van die weermag. Hy was van 1977 tot 1984 'n lid van 2 Recce. Omdat 1 Recce die moedereenheid was, het alles daar begin. Voornemende lede het by 1 Recce op Durban Bluff aangemeld vir voorkeuring en keuring en ook verdere opleiding.

Hy het vandag nog kontak met die instrukteurs Hennie Blaauw en Flip Marx wat sy keuring behartig het.

Strachan sê die eerste ding wat vir hom uitstaan, is die hegte vriendskappe wat hy in sy tyd in die eenheid gesmee het. Die Recce's vorm 'n baie hegte broederskap en dié kring kan nie deur buitelanders binnegedring word nie.

'Iemand het voorheen genoem dat na afloop van sy tyd in die Recce's die res van sy lewe maar redelik saai was. Daar was inderdaad groot opwinding, maar natuurlik ook groot swaarkry wat die onderlinge band tussen die Recce's net sterker gemaak het.'

Strachan, wat in Harrismith woon, is die skrywer van waarskynlik die eerste stuk fiksie oor die Recces, die kortverhaalbundel **'n Wêreld sonder grense*** wat in die vroeë jare tagtig verskyn het.

'n Wêreld sonder grense is so half in die geheim geskryf omdat alles (die inligting en politieke klimaat) in daardie stadium nog uiters sensitief was. Derhalwe het ek die boek in fiksievorm aangebied. My benadering in die huidige boek is meer in die ope hoewel ek steeds die spanningslyn van weleer in veral die hoofstukke oor die vuurgevegte behou,' vertel hy.

'Ek het probeer om die leser as het ware in die vliegtuig saam te neem, die valskermsprong saam met die operateur uit te voer en die gevoel te kry dat hy aan die ontplooiing op die grond deelneem.'

Uitsig oor die Kwandorivier by Fort Doppies
bunducharlie.wordpress.com



Alexander Strachan

'Sodoende het ek gereken kry die leser 'n baie nabye ervaring van hoe dit was om aan 'n geheime militêre operasie deel te neem.'

Strachan sê fiksie en nie-fiksie verskil in die opsig dat jou feite by laasgenoemde 100% akkuraat moet wees. Nou, 35 jaar later, praat mense meer openlik oor onderwerpe wat destyds heeltemal geslote was.

'Ek kry die gevoel dat die eertydse soldate uiteindelik voel dat die tyd aangebreek het om die stilsweye te verbreek en "oop te maak" sodat hierdie stuk geskiedenis vir die nageslag behoue kan bly.'

Twee voormalige bevelvoerders van 1 Recce, Jakes Swart en Andre Bestbier, en Frans van Dyk, 'n gewese senior lid, het 'n vergadering met hom in Centurion belê. Hulle het genoem dat hoewel daar reeds publikasies oor 4 Recce en 5 Recce verskyn het, daar nog nooit 'n boek oor die moedereenheid, 1 Recce, geskryf is nie.

'Sonder enige omhaal het hulle my toe ingelig dat hulle my gekies het om die geskiedenis van 1 Recce te skryf. Hulle sou nooit 'n buitestander — iemand wat nie deel van spesiale magte was nie — vir die skryftaak oorweeg het nie,' vertel hy.

'My bewese skrywersrekord het sterk in my guns getel. Hierna is die kort en kragtige vergadering verdaag. Ek is wel verseker dat ek hul volmag het asook hulle ondersteuning vir die reël van onderhoude met voormalige operateurs en ander lede van die eenheid. Ek het die vryheid gehad om die inhoud van die boek te bepaal en te bepaal wat hulle wel later sou wou sien. Dit het vir my baie gewig gedra dat die besluitneming vir hierdie skryfprojek op generaalvlak geneem is.'

Dit het hom 24 maande geneem om die boek te voltooi. Die laaste paar maande het hy 16 uur per dag gewerk. Gewoonlik van 05:00 tot 13:00 en weer van 14:00 tot





Teddie, die leeu

22:00. Met die hulp van Frans van Dyk het hy met meer as 50 Recce-operateurs onderhoude gevoer. Die materiaal is deeglik geverifieer en sy uitgangspunt was om inligting te bekom by mense wat persoonlik in die kontak (vuurgeveg) was.

Daar is nooit op hoorsê staatgemaak nie en hy het persoonlike onderhoude met die 'manne op die grond' hoër geag as operasionele verslae, wat hy gou agtergekom het dikwels foute in gehad het.

Strachan sê hy is nie spyt dat hy 'n Recce was nie. Die Recce's het buitendien ook nie ophou bestaan na onafhanklikwording in 1994 nie.

'Ek woon van tyd tot tyd steeds die (huidige) Recces se dienste en parades by. Die Recce's dien die regering van die dag en ek het van my uitstaande medaljes en kentekens interessant genoeg onder die nuwe bedeling ontvang. Daar vind heelwat skakeling tussen die gewese en huidige Recce's plaas.'

Die enigma rondom die Recce's reken hy is omdat hulle hul deurgaans so eenkant van die res van die weermag gehou het.

'Net in voorkoms alleen het hulle anders gelyk: Die baarde, vreemde geweesakke om die AK47's te versteek en heelwat langer hare as soldate van ander eenhede. Met verskuiwing na bestemmings (teikens) het hulle binne hulle eie strukture beweeg en nie met ander soldate in lughawegeboue gemeng nie.'

Kandidate van buite wat die keuring aangepak het en nie kon slaag nie, het verslag gedoen aan hulle tuis-eenhede en so het die bomenslik taai keuring van die Recces rugbaar geword.

'Op hierdie manier het dit bekend geraak dat dit bykans onmoontlik was om deel van die elite-eenheid te word. Die enigma rondom die Recce's is verder versterk deurdat hulle tydens middernagtelike ure deur die lugmag met valskerms uit vliegtuie neergelaat is diep agter vyandelike linies en aan hul eie oorgelaat is sonder enige ondersteuning.'

Van die lekker stories in die boek was sekerlik die een van Teddie, die leeu (later Terrie genoem). Die uiteinde van hierdie beroemde leeu (troeteldier en vriend van die Recce's in Fort Doppies in die Caprivi) was net aan een persoon bekend, naamlik die bobaasveldkenner en spoorsnyer Dewald de Beer. Dit is aan die hand van Dewald se vertellings wat hy die volledige prentjie van Teddie skets en die leemtes invul waarom almal nog al die jare bespiegel en raai.

Op dalk 'n minder aangename vlak was dit vir hom om Operasie Kropduif, waar die Recces so baie manne verloor het, op 'n byna rolprentagtige wyse te vertel.

'Ek het dit gedoen by monde van operateurs wat persoonlik aan die finale nadering van die vyandelike basis deelgeneem het. Dit het oor 'n oopte geskied en die vyand wat in loopgrawe ingegrawe was, het eers op 40 m op die Recce's vuur geopen en hulle neergevel. Nietemin het die Recce's opgestaan en die vuurgeveg gewen ten spyte van al die verliese wat hulle opgedoen het.'

Strachan sê hy het nie die flik *The Recce* gekyk nie. Hy weet glad nie wie die vervaardigers is nie en hulle het hom ook nooit genader om mee te werk daaraan nie.

'Om te verhoed dat die naam "Recce" gekaap word, is dit nou as 'n volwaardige handelsnaam geregistreer,' sê hy.

Nota: *Titel in voorraad

Uittreksel uit die artikel soos verskyn op Netwerk24.com, 27 Oktober 2018



SKRYWERS GESELS

Jean-Pierre de Kock

die stil man met 'n suiwer (skrywer)stem

saamgestel deur Francois Verster

In November ontmoet ek Jean-Pierre de Kock op 'n plaas tussen Stellenbosch en die Helderberg-kom vir middagetete.

Dié boorling van Somerset-Wes is 'n aantrekklike, fikse jong man — duidelik sportief. Hy vertel my hy draf graag en hou van rugby — met 'n innemende glimlag; stil en bedaard, maar nie skugter nie. Die woorde 'fynbesnede' en 'stroombelynd' kom summier by my op. Ja-nee, dink ek; dit beskryf hom wel.

Ons gaan sit op die restaurant se stoep, en kyk na die Bolandse berge, terwyl kalkoene, hoenders en duiwe tussen besambreelde tafels die woedende suidewind trotseer. Van binne die gebou klink musiek op en verder weg kners 'n sirkelsaag op die werf. Ons begin gesels en die omgewing vervaag vinnig.

Het jy al van jongs af geskryf en gedroom van skrywer word?

Nie van my kinderdae af nie, al het ek baie gelees, maar sedert 'n dosent op universiteit boeke aan my geleen het, wat nuwe wêreld vir my oopgemaak het; boeke wat uitdagend en stimulerend was, naamlik **Crime and punishment** en **Demons** deur Dostojewsky, **Candide** deur Voltaire en **Thus spoke Zarathustra** deur Nietzsche.

Dink jy dis 'n voordeel om 'n veelsydige skrywer te wees wat in verskillende genres werk? Of sal jy spesialisasie verkies?

Verskillende genres sal my pas; ek wil nie spesialiseer nie. Dit is goed om nuwe genres te verken. Ek het self al kortverhale en rubrieke geskryf — rubrieke vir *Die Burger* byvoorbeeld, wat die eerste werk van my was wat gepubliseer is [hy vermeld hy is veral dankbaar vir die voormalige redakteur van *Die Burger*, Bun Booyens, se aanmoediging].

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

Nee, dit is laf. Ek sal graag nog die perfekte kortverhaal wil skryf. [Ons praat oor essays; veral die grotes soos dié van Umberto Eco].

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

Ek weet nie regtig nie, maar ek is dankbaar vir die goeie resensies wat oor **Die daggaboer** geskryf is [daar was nét goeies, dit weet ek]. Ek dink meer platforms kan vir resensies geskep word. Tans is daar so min, soos Litnet en van Media24 se publikasies. Pryse is belangrik — dit bied broodnodige ondersteuning, en ons is bevoorreg om in Afrikaans so baie pryse te hê. Ander tale in ons land het bitter min pryse.

Hoe voel jy oor **Die daggaboer**, noudat dit uit jou hande is en 'n entiteit op sy eie geword het?

Ja, dit het iets anders geword. Ek kry terugvoering van lesers, 'n organiese groei — en hulle interpretasies voltooi die sirkel.

Werk jy al aan 'n volgende boek, en is dit baie anders as bogenoemde werk?

Ek skryf aan iets... [hy glimlag geheimsinnig, en ek stem saam: moenie jou storie uitpraat nie, skryf hom uit].

Werk jy direk op 'n rekenaar, of skryf jy eers met die hand?

Nee, julle ou manne skryf seker nog [hy lag en ek skud my kop: my hande het al dom geraak vir skryf, ek tik ook eerder].

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

Ek kan op enige plek skryf, maar ek het 'n skryfburo in ons slaapkamer waarin my woordeboeke en dies meer gebêre word. Dáár is ek gemaklik. Ek skryf vroegoggend, gewoonlik van kwart voor vyf tot so sesuur, maar langer oor naweke... ná die eerste koffie.



Stephen Fourie

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

Die karakters [sê hy dadelik, en ek glo hom: hy kom voor as 'n mens-mens].

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

Van die skryfproses self hou ek baie, veral die deel waar jy aangaan sonder om te weet wat gaan kom [hy gebruik nie 'n duidelike, voorafbeplande raamwerk nie]. Ek skryf tot ek voel ek is dalk in 'n doodloopstraat, maar tot en met die volgende skryfsessie het my onderbewussyn aanhou werk en wanneer ek weer gaan sit om te skryf, is die oplossing reeds daar. Ek hou die minste van die feit dat ek 'n Facebook-profiel moet hê; uitgewers vereis dit, vir bemaking — ek is nie 'n Facebook-tipe mens nie.

Het jou beroep enige invloed op jou skryfwerk? Is daar iemand wat jou motiveer?

Nee, skryf is baie ver verwyderd van wat ek doen [hy is betrokke by 'n familiebesigheid in die vervaardigingssektor van die houtbedryf. Hy sê hy hou daarvan, maar het 'n kreatiewe uitlaatklep steeds baie nodig en skryf voldoen in daardie behoefte]. Nee, niemand tree as model, mentor of motiveerder op nie [hy is inderdaad selfgedrewe, hy glo skrywers en ander kunstenaars moet gedrewe wees].

Hoe sien jy die toekoms van misdaadfiksie in Suid-Afrika en stel jy belang om daardie veld te betree?

Ek stel nie regtig in misdaadfiksie belang nie.

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

Die grondslag-fase is belangrik — die fokus moet wees om kinders te laat lees. Blootstelling aan boeke is noodsaaklik, soos in plekke waar boeke skaars is, en min vernuwing of uitbreiding in die bedryf voorkom, byvoorbeeld in die Oos-

Kaap. [Maar] daar is nou sprake dat skrywers wie se boeke voorgeskryf is, hul kopiereg kan verloor en dat hulle nie vir daardie verkoop vergoed sal word nie.

Daar word 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?

Moeilike vraag. Ek ken nie die statistieke nie, maar ek het gehoor dat daar wêreldwyd 24 miljoen mense is wat Afrikaans verstaan. Daardie mark kan benut word. Afrikaans moet meer divers gemaak word om die volhoubaarheid te vergroot.

Het boekfeeste jou al as skrywer bevoordeel?

Nog nie, maar ek gaan in 2019 na die Woordfees toe met **Die daggaboer** [Hy vertel my dat die hoofkarakter van sy roman op 'n werklike mens gebaseer is, maar hy het nie self die man ontmoet nie, en hy dink dit is beter so, vir die kreatiewe proses].

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

Baie goed, die verhouding is goed [Hy sê dat Rachelle Greeff hom heelwat gehelp het met die boek en ek hou daarvan dat hy graag krediet gee].

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

Ek sal nooit iemand soos Coetzee kan nadoen nie, maar ek is ook nie bloot op ontspanning ingestel nie, dus iewers tussenin. Ek probeer nie om myself iewer in 'n kategorie in te skryf nie.

Wat dink jy van die opvatting dat kunstenaars (skrywers dus ook) selfsugtig is in verhoudings en hulle lewensmaats goeie fasiliteerders en ondersteuners moet wees?

Ek sou nie sê jy moet selfsugtig wees nie. Skrywers moet gedrewe wees, en streng met hulself wees en hoe hulle hul tyd spandeer. Ja, iemand moet jou ondersteun en ruimte gee om te werk.

Het Jean-Pierre de Kock 'n bucket list?

[Hier dink hy lank, dié jong man wat sy woorde skynbaar versigtig inspan, maar met oortuiging]. Ek het 'n boek op die rak gekry, en wil nog [ek glo hy sal]. Ek wil ook nog plekke sien. Japan. En Nederland.



Die veelsydige Jean-Pierre de Kock, 32, het sy merk begin maak op die skrywerstoneel en het ook 'n B.Mus. Hons. van die Universiteit van Stellenbosch agter sy naam. Hy skryf soms vir *Netwerk24* en een van sy kortverhale is in die 2016 *Woordfees-kortverhale* bundel opgeneem. Sy eerste roman, **Die Daggaboer**, het vanjaar by Human & Rousseau verskyn.

Dr Francois Verster is 'n historikus, argivaris en skrywer



‘The past was analogue, the future is digital’: a new dynamism for digitisation at WCARS

by Gustav Hendrich

The digital era is all-encompassing. As technology constantly progresses, institutions that value historical documents are obliged to keep track with the latest developments in information technology. In addition, the possibilities offered by almost unlimited information resources have heralded a technological information revolution: never before has humanity been presented with such an opportunity to access such a vast array of knowledge.

Undoubtedly one of the most prevalent enablers of the modern technological change is the rise of digitisation. In a global context, the very word has become synonymous with modernity as countries have embarked on digitisation projects of various natures.

For library and archival services the impact of digitisation has been profound.

Following the end of the Second World War in 1945, the continuous expansion of governmental departments and subsequent generating of documents and other paper-based records also referred to as analogue sources, created a serious problem. Archival repositories became filled with voluminous records, nearly incapacitating some of them.

In the late 1980s the lack of storage space at the Cape Archives Depot in Queen Victoria Street prompted the government to construct a new archives building on the site of the former Roeland Street Prison, which was opened in 1989—today known as the Western Cape Archives and Records Service (WCARS).

The repeated use over time of archival records by the public can potentially cause irreparable damage to archival records, while inefficient stack room management and physical decay of records remains a concern for archivists. This has been remedied by the engagement of digitisation through mass-scanning as a practical solution. The availability of digitised records has reduced the need for the constant physical use of fragile or already damaged records. The understanding also exists that the original paper documents are to be preserved and are only viewable by researchers on special request.

However, the omnipresent accessibility and affordability of electronic recording devices and the continuous need to transfer information from microfilm, followed by floppy, then CD, and DVD to the external hard drives currently used—have occasionally raised questions over their reliability. Too often

operators have been frustrated with error messages of 'Access denied' or 'File does not exist'. As a consequence, an intense debate over the preferability of analogue versus digital format has emerged, each with its advantages and disadvantages.

For their part, archivists continue to emphasise the practical difficulties and unfeasibilities of digitisation. One of the factors counting against digitisation is the high level of financial investment, compounded by the lack of adaptability of computer storage devices. Consequently archivists stress the risk of the loss of digitised archival records intended for long-term storage.¹

However, with the benefit of digitisation no longer being able to be ignored by archival institutions, the latter have nonetheless entered into the process while carefully considering their strategic planning and specifying which archival collections should be digitised. It was during this period—in 1999—that the Canadian university archivist, Michael Cook, expressed that 'archives have been lifted away from their dusty antiquarian past in which great developments in information services have had a lasting impact'.²

The new trend in digitisation has paved the way for the researcher to easily access primary archival sources. Previously researchers were required to travel many kilometres or even abroad to conduct research at state archives in person. The more modern method of accessing records on-screen has altered research in a meaningful way and saves both time and cost. David Cohen and Roy Rosenzweig of the Centre for History

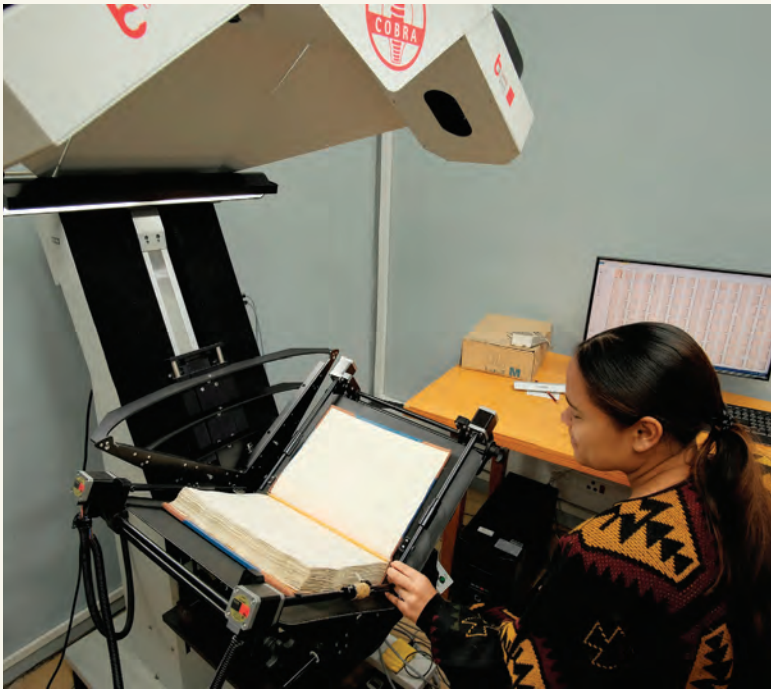
and New Media in Fairfax, Virginia, have rightfully proclaimed that as the movement away from consulting physical primary records to digital format is apparent, 'the past was analogue, the future is digital... and that tomorrow's historians will glory in a largely digitised historical record, which will transform the way they research, present and even preserve the past'.³

The WCARS has likewise established a digitisation section inside the archival repository. It is ideally located and in close proximity to the major archival holdings that include library book and cartographic material. This section is one of a few of its kind, apart from the digitisation services at the National Library of South Africa in the Company's Garden in Cape Town, and the staff members' involvement in engaging with digitisation is remarkable. Faced by tremendous challenges, such as gaining financial support for the Electronic Content Management (ECM) directed by Goolham Mohammed and valuable technical advice and support from Mark Meyer to ensure the operational functionalities, the efforts of the entire team in delivering quality scanned images are noteworthy.⁴

Archival staff, including the author and Riyaz Moegamat Daniels were selected to represent the WCARS and trained by a three-year contractual company, known as Business Connexion (BCX). Training in the digitisation equipment, standard operational procedures as well as all the relevant digitisation processes have, in conjunction with the professional BCX staff, taken place under supervision of Augustine Gordon. With this agreed cooperation, it was the intention that scarce skills



WCARS digitisation staff (ltr): Riyaz Moegamat Daniels, Sibulele Zibi, Rozanne Cornelissen, Dr Gustav Hendrich and Nwabisa Tyandela



Scanning on the Zeutschel



Archival records in the stack room of WCARS

of the digitisation processes be transferred to Archives staff. This has empowered archivists with not merely safekeeping, arranging and describing archival sources, but also managing the processes and instruments of digitisation.

After the BCX contract expired in August 2017, the remaining staff members from the WCARS persistently continued with the process in the digitisation section. Their level of commitment to maintain international standards never wavered. The newly recruited intern staff that were trained in the section, also contribute significantly in alleviating the workload of the two remaining archival staff since the departure of BCX.

As for the practical functionalities, the digitisation room was specifically designed for scanning purposes. The interior walls were painted in a light greyish blue to reduce reflection and the scanners positioned appropriately. The two main scanners, namely the high-resolution Cobra A2-scanner (Book2Net) and the Zeutschel overhead scanner by Image Engineering GmbH & Co were obtained from Germany. In order to evaluate their operational qualities, the IQ-Analyzer software was installed to test the scanned image quality, of which the Zeutschel uses the Universal Test Target (UTT).⁵ This allows for the reporting of malfunctions and the request for maintenance to the German company.

The specifications of the equipment are almost of unrivalled quality. The Cobra A2-scanner, comprising two high-resolution area sensors is equipped with specific lighting systems to avoid shadow and glare by using Fresnel lenses. Its v-shaped cradle design allows for thickly bound records to be scanned at a 120 degree angle. Images are scanned for 0.3 seconds in maximum resolution in full format. In addition, the light-emitting diode illumination system, which is ultraviolet- and infrared-free, ensures stable colour temperature to provide perfect image duplication.⁶

The Zeutschel 14000 (A0) scanner is developed specifically for the scanning of larger-sized records and maps. It can scan



Indexing of digitised images on Enterprise



a full A0-size document at a speed of 6.5 seconds and with a maximum resolution of 600 ppi. The Master Site File of the digitisation section indicates that: 'the Omniscan 14000 represents a new benchmark in the market exceeding even the highest requirements and combining efficiency with an ergonomic design'.⁷ Calibration is carried out regularly to monitor the image quality by means of the IQ-Analyzer, in which at least four green ticks must be indicated to confirm scanner compliance.

The digitisation process comprises several key stages. Firstly, the preparation—or simply referred to as 'prepping'—of archival records to be scanned must be retrieved from the stack rooms or preservation section. This stage entails the procedures to ensure the scanned records are in a suitable condition, that they have been restored, folded pages straightened, with staples and paperclips removed. Archival records must then be placed in sequence to be scanned.

Secondly, the scanning of the records can commence on one of the two scanners, their selection depending on the size and form of the records. Before scanning, the operator must ensure that the glass plate is clean with no visible dust or loose particles. The record has to be straightened, tidied and with no corner or margin folds that can obscure the

text. The rule is that all pages must be scanned, even those with scant information. There must also be no duplication of the same image and rotation. Viewed on the Omniscan software programme, scanned images can be corrected according to the following guidelines, namely that a border of at least 10 mm (not more than 50 pixels of space) should surround the image, and that an off-balanced image can be manipulated by means of the Omniscan de-skewing function.⁸

When the entire record volume has been scanned, the third stage of the process, being that of indexing—can take place. During this phase the scanned images are imported into the Enterprise Scan software programme on the computer desktop. The so-called derivative images, or smaller images derived from the larger master images, are indexed followed by the master images. By means of indexing, a process which is similar for derivative and master images, the essential metadata of each individual image can be indexed. The metadata contains vital information regarding the records, which includes the type of record, volume, period, year of publication and reference numbers.

While the incorporation of metadata remains a challenge, it is perceived by archivists as a necessary evil to add more descriptive and concrete explanations for easier future reference, allowing researchers to find information via a search engine by entering keywords or phrases. This process is complicated by the shortage of trained archivists who are proficient in the required languages in which the records originated. Deciphering the archaic text also takes a considerable amount of time.

Both derivatives and masters are then uploaded into the content server, or Western Cape Government's MyContent website. Due to the disproportionately large master file sizes, which are primarily requested for official or other purposes, it is advisable for researchers to instead consult the smaller-sized records that feature approximately the same readable image quality.

The fourth stage, which is of essential importance for the mainstream digitisation process and production output, is that of quality assurance (QA). This function is fulfilled by firstly checking and scrutinising the visual quality of scanned images and secondly that records are indexed correctly via the folder structures created to save the scanned images.⁹ The digitised image must be compared against the actual physical record for errors and accuracy. This function has to be carried out for both derivatives and masters; hence it is a detailed standard operational procedure. Finally, when the QA has been completed, the original archival records can be dispatched or returned to the preservation section or stack rooms for re-shelving.

The establishment of the digitisation section in the WCARS has placed the archival institution on par with the latest trends in information technology. Despite the current challenges faced by archives staff in maintaining the quality of scanned images on the MyContent website, they continuously contribute towards producing quality digitised material. It is their efforts that have contributed in making records accessible faster and efficiently for the researchers and general public. Cohen and Rosenzweig had rightfully concluded that 'digitisation (and global computer networks) have dramatically broadened the number of people who can research the past'.¹⁰

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Literary Awards

Literêre Toekennings

The 2017/18 update compiled by Sabrina Gosling and Stanley Jonck

The following is a list of recent literary awards. If you notice any errors, or can add to the information, please contact Sabrina Gosling on tel (021) 483-2225, Sabrina.Gosling@westerncape.gov.za, or Western Cape Library Service, PO Box 2108, Cape Town 8000.

Die volgende is 'n lys van onlangse literêre toekennings. Indien u enige foute raaksien, kontak asseblief vir Sabrina Gosling by Sabrina.Gosling@westerncape.gov.za, tel (021) 483-2225 of Wes-Kaapse Biblioteekdiens, Posbus 2108, Kaapstad 8000.

SOUTH AFRICA SUID-AFRIKA		
Academy Gold Medal for outstanding service to the English language (English Academy of Southern Africa)		
2018	Not yet awarded	
Adam & Rosalie Small Award for Debutant/Debutante Writers (New)		
2017	Chase Rhys	Kinnes
Alan Paton Award (see <i>Sunday Times Literary Awards</i>)		
Andrew Murray-Desmond Tutu Prize for best Christian or theological book in any official language of South Africa		
2018	Louis Jonker	Defining All-Israel in Chronicles
Andrew Murrayprys vir die Beste Christelike Boek in Afrikaans		
2018	André Pretorius	Geloof alleen
ATKV Woordveertjies		
<i>Prosa</i>		
2018	Etienne van Heerden	Die wêreld van Charlie Oeng
<i>Liefdesroman</i>		
2018	Irma Joubert	Mentje, kind van Pas-opkamp
<i>Poësie</i>		
2018	Johan Myburg	Uittogboek
<i>Romanses</i>		
2018	Dina Botha	Alles is perfek
<i>Spanningslektuur</i>		
2018	Rudie van Rensburg	Kamikaze

<i>Nie-fiksie</i>		
2018	Elsa Joubert	Spertyd
<i>Woordwystoekening vir woordeboeke en taalgidse</i>		
2018	Albert Venter, Susan Botha, Louis du Plessis en Mariëtta Alberts (samestellers)	Verklarende politieke woordeboek/Explanatory dictionary of politics
Barry Ronge Fiction Award (see <i>Sunday Times Literary Awards</i>)		
City Press Tafelberg Non-fiction Award (biennial)		
2018	Not yet awarded	
CL Engelbrechtrys		
2018	Marlene van Niekerk	Kaar
Desmond Tutu-Gerrit Brand Prize (for a debut work in an official South African language)		
2018	Pierre du Plessis	Jesus ruik na mirre en stof
Dinaane Debut Fiction Award (formerly the European Union Literary Award , this is for an unpublished English-language fiction manuscript by a debut writer)		
2017	Not awarded	
2018	Not yet awarded	
Elizabeth Eybers Prize for Afrikaans and English Poetry (Media24 Books)		
2018	Marlene van Niekerk	In die stille agterkamer: gedigte by die skilderye van Jan Mankes 1889-1920
Eugène Maraisprys		
<i>Prosa</i>		
2018	SJ Naudé	Die derde spel

European Union Literary Award for Best First Novel (see Dinaane Debut Fiction Award)		
Herman Charles Bosman Prize for English Literature (Media24 Books)		
2018	Ken Barris	The life of Worm & other misconceptions
Hertzogprys vir Drama		
2018	Pieter-Dirk Uys	Stukke teater
The Humanities and Social Sciences Book Awards (National Institute for the Humanities and Social Sciences – NIHSS)		
<i>Fiction</i>		
2018	Jolyn Phillips (pictured below)	Tjieng tjang tjerries and other stories
<i>Non-fiction Monograph</i>		
2018	Dikgang Moseneke	My own liberator: a memoir
<i>Non-fiction Edited Volume</i>		
2018 (shared)	Brian Willan, Janet Remington and Bhekizizwe Peterson	Sol Plaatje's Native life in South Africa: past and present
	Rick Rodhe and Siona O'Connell	Hanging on a wire
Ingrid Jonker Prize for Poetry (English)		
2018	Sindiswa Busuku-Mathese	Loud and yellow laughter
Jan H Maraisprys		
2018	Christo van Rensburg en Marinus Wiechers	
Jan Rabie en Marjorie Wallace-beurs		
2018	Nathan Trantraal	



Brenda veldtman

Jan Rabie / Rapportprys vir Innowerende Afrikaanse Letterkunde		
2018	Nicole Jaekel Strauss	As in die mond
Kraak Writing Grant (Jacana Literary Foundation's new prize for the Dinaane Award runner-up)		
2017	Maxzell Lerm	Heartbeat of Africa
kykNET-Rapportboekpryse		
<i>Fiksie</i>		
2018	SJ Naudé	Die derde spel
<i>Nie-fiksie</i>		
2018	Elsa Joubert	Spertyd
<i>Verfilmingsprys</i>		
2018	Gerda Taljaard	Die laksman se dogter
<i>Boekresensente van die jaar</i>		
2018	Charl-Pierre Naudé	<i>Jong digter verskalk haar leser behoorlik</i> (oor Radbraak deur Jolyn Phillips)
	Jean Meiring	<i>Skitterende kleinood van 'n vol lewe geleef</i> (oor Elsa Joubert se Spertyd)
<i>Boekresensent van die jaar – Prys vir langer resensies (nuut)</i>		
2018	Ronel Foster	<i>Die gedig as karapaks</i> (oor Krap uit die see deur Fourie Botha)
Louis Hiemstraprys vir Nie-fiksie (driejaarliks)		
Volgende toekenning 2020		
National Poet Laureate		
Wally Mongane Serote		
NB-Uitgewers Groot Afrikaanse Romanwedstryd		
2018	Ingrid Winterbach	Die troebel tyd
<i>Debuutprys (nuut)</i>		
2018	Gerhard Greyvensteyn	Die Seepunt-insident
Nielsen Booksellers' Choice Award		
2018	Jacques Pauw	The president's keepers
NP van Wyk Louwprys		
2017	Abraham H de Vries	
Olive Schreiner Prize (English Academy of Southern Africa)		
2017	Not yet awarded	
The Order of Ikhamanga in Silver (President of South Africa)		
2018	Omar Badsha	
Protea Boekhuisprys		
2018	Wynand Beukes	Van Afrikanerkultuur tot korporatief: die geskiedenis van Sanlam se Hoofkantoor-personeelkorps 1918-2008 (proefskrif)
Recht Malan Prize (Media24 Books)		
2018	Jacques Pauw	The president's keepers
Sol Plaatje European Union Poetry Award		
2017	Moses Shimo Seletisha	(for his Sepedi poem <i>Mahlalerwa</i>)

South African Literary Awards (SALAs)		
<i>Lifetime achievement literary awards</i>		
2017	Vusamazulu Credo Mutwa, Aletta Matshedisó Motimele and Etienne Van Heerden	
2018	Hermann Giliomee and Ronnie Kasrils	
<i>Posthumous literary awards</i>		
2017	Alkunta, !Kabbo, #Kasin, Dialkwain and Han#kass'o	
2018	Leon Rousseau and SM Mofokeng	
<i>SALA Chairperson's Award</i>		
2017	Thembe Christian Msimang	
2018	Peter Magubane	
<i>K Sello Duiker Memorial Literary Award</i>		
2017	Nthikeng Mohlele	Pleasure
2018	Not awarded	
<i>Literary Translator's Award</i>		
2017 (shared)	Bridget Theron-Bushell	The Thirstland Trek: 1874-1881 by Nicol Stassen
	Jeff Opland, Wandile Kuse and Pamela Maseko	Isizwe esinembali, 1873-1888 by William Wellington Gqoba
	Jeff Opland and Pamela Maseko	limbali zamanyange / Historical poems by DLP Yali-Manisi
2018	Jeff Opland and Peter Mtuze	Umoya wembongi: collected poems, 1922-1935 by John Solilo
<i>Literary Journalism Awards</i>		
2017	Don Makatile	
	Phakama Mbonambi	
2018	Sam Mathe	
<i>First-time Published Author Award</i>		
2017	Moses Shimo Seletisha	Tshutshumakgala: biography of Tlokwe Maserumule
2018	Malebo Sephodi Miss Behave	
<i>Creative Non-fiction Award</i>		
2017	Dikgang Moseneke	My own liberator: a memoir
2018	Jurgen Schadeberg The way I see it	
<i>Poetry Awards</i>		
2017	Helen Moffett	Prunings
	Simphiwe Nolutshungu	lingcango Zentliziyo
2018	Kelwyn Sole Walking, falling	
<i>Nadine Gordimer Short Story Award (for writing in indigenous languages in South Africa)</i>		
2017	Roela Hattingh Kamee	
2018 (shared)	Nick Mulgrew	The first law of sadness
	Nicole Jaekel Strauss	As in die mond
<i>Children's Literature Award (new)</i>		
2018 (shared)	Marilyn J Honikman	There should have been five
	Jaco Jacobs	Daar's nie 'n krokodil in hierdie boek nie and Moenie hierdie boek eet nie!: 'n rympe vir elke dag van die jaar
<i>Novel Award (new)</i>		
2018	Dan Sleigh	

Sunday Times Literary Awards		
<i>Alan Paton Award for Non-fiction</i>		
2018	Bongani Ngqulunga	The man who founded the ANC: a biography of Pixley ka Isaka Seme
<i>Barry Ronge Fiction Prize</i>		
2018	Harry Kalmer	A thousand tales of Johannesburg
<i>Thomas Pringle Awards (English Academy of Southern Africa)</i>		
2017	Not yet awarded	
<i>UCT Book Award (University of Cape Town)</i>		
2018	David Wardle	Suetonius: life of Augustus
<i>UCT Meritorious Book Award</i>		
2017	Carrol Clarkson	Drawing the line: towards an aesthetics of transitional justice
2018	Shannon Morreira	Rights after wrongs: local knowledge and human rights in Zimbabwe
<i>UJ Prizes in English (University of Johannesburg)</i>		
2018	Not yet awarded	
<i>UJ Prys vir die Beste Skeppende Skryfwerk in Afrikaans</i>		
2018	SJ Naudé	Die derde spel
<i>UJ Prys vir Debuutwerk in Afrikaans</i>		
2018	Jolyn Phillips	Radbraak
<i>WA Hofmeyrprys (Media24 Boeke)</i>		
2018	Eben Venter	Groen soos die hemel daarbo
<i>Woordtrofeeprys</i>		
2018	Elsa Joubert	Spertyd
	Thandeka Gqubule	No longer whispering to power
	Antoinette Pienaar	Die lang man sonder skaduwee
	Philip de Vos	Vandag is ek 'n windlawaa

GREAT BRITAIN | GROOT-BRITANJE

Arthur C Clarke Award		
2018	Anne Charnock	Dreams before the start of time
<i>Authors' Club Best First Novel Award</i>		
2017	Rowan Hisayo Buchanan	Harmless like you
2018	Gail Honeyman	Eleanor Oliphant is completely fine
<i>Baileys Women's Prize for Fiction (formerly the Orange Prize for Fiction)</i>		
2018	Kamila Shamsie	Home fire
<i>Baillie Gifford Prize for Non-fiction (formerly the Samuel Johnson Prize)</i>		
2017	David France	How to survive a plague
2018	Serhii Plokyh	Chernobyl: history of a tragedy

Betty Trask Prize (Society of Authors award for first novels, traditional or romantic, non-experimental, by writers under 35)		
2018	Omar Robert Hamilton	The city always wins
Betty Trask Award (Society of Authors awards for young authors of 'outstanding literary merit')		
2018	Sarah Day	Mussolini's island
	Clare Fisher	All the good things
	Eli Goldstone	Strange heart beating
	Lloyd Markham	Bad ideas/Chemicals
	Masande Ntshanga	The reactive
Boardman Tasker Award for Mountain Literature		
2017	Bernadette MacDonald	The art of freedom: the life and climbs of Voytek Kurtyka
Bollinger Everyman Wodehouse Prize for a Comic Novel		
2018	Not awarded	
British Book Industry Awards (see British Book Awards)		
British Book Awards (Nibbies – this is a new incarnation of these awards which have had various names and formats through the years)		
Book of the Year (overall winner chosen from the six category winners)		
2018	Gail Honeyman	Eleanor Oliphant is completely fine
Fiction Book of the Year		
2018	Jon McGregor	Reservoir 13
Debut Fiction Book of the Year		
2018	Gail Honeyman	Eleanor Oliphant is completely fine
Crime and Thriller Book of the Year		
2018	Jane Harper	The dry
Non-fiction: Narrative Book of the Year		
2018	Reni Eddo-Lodge	Why I'm no longer talking to white people about race
Non-fiction: Lifestyle Book of the Year		
2018	Jamie Oliver	5 ingredients
Children's Book of the Year		
2018 (shared)	Jackie Morris and Robert Macfarlane	The lost words
	Angie Thomas	The hate u give
Author of the Year (new)		
2018	Philip Pullman	
Illustrator of the Year (new)		
2018	Axel Scheffler	
British Fantasy Awards		
Robert Holdstock Award for Best Fantasy Novel		
2017	Adrian Tchaikovsky	The tiger and the wolf
2018	Jen Williams	The ninth rain
Best Novella		
2017	Victor LaValle	The ballad of Black Tom
2018	Ellen Klages	Passing strange

August Derleth Award for Best Horror Novel		
2017	Paul Tremblay	Disappearance at Devil's Rock
2018	Victor LaValle	The changeling
Best Newcomer of the Year		
2017	Erica L Satifka	Stay crazy
2018	Jeanette Ng	Under the pendulum sun
British SF Association Award for Best Non-fiction		
2017	Nina Allan	The rift
British Sports Book Awards (see Cross Sports Book Awards)		
Costa Awards (formerly Whitbread Awards)		
Book of the Year (overall winner chosen from the winners in each of the five categories)		
2017	Helen Dunmore	Inside the wave
Novel		
2017	Jon McGregor	Reservoir 13
First Novel		
2018	Gail Honeyman	Eleanor Oliphant is completely fine
Biography		
2017	Rebecca Stott	In the days of rain
Poetry		
2017	Helen Dunmore	Inside the wave
Children's Book Award		
2017	Katherine Rundell	The explorer
Crime Writers' Association Awards		
CWA Goldsboro Gold Dagger for Best Crime Novel		
2017	Jane Harper	The dry
2018	Steve Cavanagh	The liar
CWA Ian Fleming Steel Dagger for Best Thriller		
2017	Mick Herron	Spook street
2018	Attica Locke	Bluebird, bluebird
CWA International Dagger		
2017	Lief GW Persson (author) and Neil Smith (translator)	The dying detective
2018	Henning Mankell (author) and Marlaine Delargy (translator)	After the fire
CWA Historical Dagger		
2017	Abir Mukherjee	A rising man
2018	Rory Clements	Nucleus
CWA John Creasey (New Blood) Dagger for Best First Crime Novel		
2017	Chris Whitaker	Tall oaks
2018	Melissa Scrivner Love	Lola
CWA Gold Dagger for Non-fiction		
2017	Stephen Purvis	Close but no cigar: a true story of prison life in Castro's Cuba
2018	Thomas Harding	Blood on the page

<i>Debut Dagger for an unpublished author</i>		
2017	Sherry Rankin	Strange fire
2018	Bill Crotty	The eternal life of Ben Simeon
<i>Dagger in the Library</i>		
2017	Mari Hannah	
2018	Martin Edwards	
<i>CWA Diamond Dagger for lifetime achievement</i>		
2017	Ann Cleeves	
2018	Michael Connelly	
Cross Sports Book Awards (formerly British Sports Book Awards)		
<i>Cross Sports Book of the Year</i> (overall winner chosen by the public online from all category winners)		
2018	Jonathan Eig	Ali: a life
<i>Autobiography of the Year</i>		
2018	Martine Wright	Unbroken
<i>International Sports Autobiography of the Year</i>		
2018	Kieran Fallon	Form: my autobiography
<i>Right to Play General Outstanding Sports Book of the Year</i>		
2018	Declan Murphy with Ami Rao	Centaur
<i>Biography of the Year</i>		
2018	Jonathan Eig	Ali: a life
<i>The Football Book of the Year</i>		
2018	James Montague	The billionaires club
<i>The Cricket Book of the Year</i>		
2018	Steve Neal	Over and out
<i>The Rugby Book of the Year</i>		
2018	Billy Vunipola	Wrecking ball: a big lad from a small island
<i>The Cycling Book of the Year</i>		
2018	Andy McGrath	Tom Simpson: bird on the wire
Desmond Elliott Prize for a First Novel		
2018	Preti Taneja	We that are young
Dylan Thomas Prize for Young Writers (Swansea University, Wales)		
2018	Kayo Chingonyi	Kumukanda
Elizabeth Longford Prize for Historical Biography (Society of Authors)		
2018	Giles Tremlett	Isabella of Castile: Europe's first great queen
Encore Award for Best Second Novel (Royal Society of Literature)		
2018 (shared)	Andrew Michael Hurley	Devil's day
	Lisa McInerney	The blood miracles
Financial Times and McKinsey Business Book of the Year (formerly Financial Times/Goldman Sachs)		
2017	Amy Goldstein	Janesville
2018	John Carreyrou	Bad blood: secrets and lies in a Silicon Valley startup
Folio Prize (see Rathbones Folio Prize)		

Forward Poetry Prizes		
<i>Forward Prize for Best Collection</i>		
2017	Sinéad Morrissey	On balance
<i>Felix Dennis Prize for Best First Collection</i>		
2017	Ocean Vuong	Night sky with exit wounds
Galaxy National Book Awards (see British Book Awards)		
Geoffrey Faber Memorial Award (Poetry)		
2017	Kim Moore	The art of falling
Goldsmiths Prize (Goldsmiths College)		
2017	Nicola Barker	H(A)PPY
2018	Robin Robertson	The long take
James Tait Black Memorial Prizes		
<i>Biography</i>		
2018	Craig Brown	Ma'am darling: 99 glimpses of Princess Margaret
<i>Fiction</i>		
2018	Ely Williams	Attrib. and other stories
Jhalak Prize (a prize for a book published in the UK by a writer of colour – BAME)		
2017	Reni Eddo-Lodge	Why I'm no longer talking to white people about race
Literary Review's Bad Sex in Fiction Award		
2017	Christopher Bollen	The destroyers
McKitterick Prize (Society of Authors award for a first novel by an author over 40)		
2018	Anietie Isong	Radio Sunrise
Man Booker Prize		
2017	George Saunders	Lincoln in the bardo
2018	Anna Burns	Milkman
Not the Booker Prize		
2017	Winnie M Li	Dark chapter
2018	Rebecca Ley	Sweet fruit, sour land
Ondaatje Prize (Royal Society of Literature)		
2018	Pascale Petit	Mama Amazonia
Orange Prize for Fiction (see Baileys Women's Prize for Fiction)		
Orwell Book Prize for Political Writing		
2018	Darren McGarvey	Poverty safari: understanding the anger of Britain's underclass
PEN/Ackerley Prize for Autobiography (English PEN)		
2018	Richard Beard	The day that went missing
PEN/Pinter Literary Prize (English PEN)		
2018	Chimamanda Ngozi Adichie (pictured right)	
The People's Book Prize (by public vote – no judges)		
2017	Prizes deferred to 2019	
Portobello Prize (new prize for literary non-fiction)		
2017	Samira Shackle	Karachi vice

Rathbones Folio Prize (formerly the Folio Prize , this new prize is awarded for the best work of literature, regardless of form, written in English and published in a given year)		
2018	Richard Lloyd Parry	Ghosts of the tsunami: death and life in Japan's disaster zone
Romantic Novelists' Association Awards		
<i>Outstanding achievement awards</i>		
2018	Jilly Cooper	
<i>Romantic Novel of the Year</i> (overall winner)		
2018	Dani Atkins	This love
<i>Historical romance</i>		
2018	Marius Gabriel	The designer
<i>Contemporary romantic novel</i>		
2018	Julie Cohen	Together
<i>Epic romance</i>		
2018	Dani Atkins	This love
<i>Paranormal or Speculative romantic novel</i>		
2018	Fiona Harper	The other us
<i>Romantic comedy</i>		
2018	Jenny Colgan	The Summer Seaside Kitchen
<i>RoNA Rose Award</i>		
2018	Jane Lovering	Christmas at the Little Village School
<i>Young adult romance</i>		
2018	Kerry Wilkinson	Ten birthdays



Royal Society Insight Investment Science Book Prize (formerly Royal Society Winton Prize for Science Book)		
2018	Sarah-Jayne Blakemore	Inventing ourselves: the secret life of the teenage brain
Saltire Society Scottish Book of the Year		
2017	Kapka Kassabova	Border: a journey to the edge of Europe
Samuel Johnson Prize for Non-fiction (see Baillie Gifford Prize)		
Somerset Maugham Awards (Society of Authors)		
2018	Kayo Chingonyi	Kumukanda
	Fiona Mozley	Elmet
	Miriam Nash	All the prayers in the house
Sunday Times/Peters Fraser + Dunlop Young Writer of the Year Award		
2017	Sally Rooney	Conversations with friends
Theakston's Old Peculier Crime Novel of the Year Award		
2018	Stav Sherez	The intrusions
TS Eliot Prize for Poetry (The Poetry Book Society)		
2017	Ocean Vuong	Night sky with exit wounds
Wales Book of the Year (English language)		
2017	Alys Conran	Pigeon
Walter Scott Prize for Historical Fiction		
2018	Benjamin Myers	The gallows pole
Waterstones Book of the Year		
2017	Philip Pullman	La Belle Sauvage: the book of dust, v.1
Wellcome Book Prize (for outstanding works of fiction or non-fiction on the themes of health, illness or medicine)		
2018	Mark O'Connell	To be a machine: adventures among cyborgs, utopians, hackers and the futurists solving the modest problem of death
William Hill Sports Book of the Year Award		
2017	Andy McGrath	Tom Simpson: bird on the wire

UNITED STATES | VERENIGDE STATE

Agatha Awards (Malice Domestic awards for traditional mysteries)		
<i>Best contemporary novel</i>		
2017	Louise Penny	Glass houses
<i>Best first novel</i>		
2017	Kellye Garrett	Hollywood homicide
<i>Best historical novel</i>		
2017	Rhys Bowen	In Farleigh Field: a novel
Andrew Carnegie Medal for Excellence in Fiction		
2018	Jennifer Egan	Manhattan Beach

Andrew Carnegie Medal for Excellence in Non-fiction		
2018	Sherman Alexie	You don't have to say you love me: a memoir (award declined)
Bram Stoker Awards for Horror (Horror Writers Association)		
<i>Novel</i>		
2017	Christopher Golden	Ararat
<i>First novel</i>		
2017	Robert Payne Cabeen	Cold cuts
<i>Graphic novel</i>		
2017	Damian Duffy and Octavia Butler	Kindred: a graphic novel adaptation
<i>Young adult novel</i>		
2017	Kim Liggett	The last harvest
Damon Knight Memorial Grand Master Award (Science Fiction & Fantasy Writers of America)		
2018	Peter S Beagle	
Edgar Awards (Mystery Writers of America)		
<i>Best novel</i>		
2018	Attica Locke	Bluebird, bluebird
<i>Best first novel by an American author</i>		
2018	Jordan Harper	She rides shotgun (aka A lesson in violence)
<i>Best paperback original</i>		
2018	Anna Mazzola	The unseeing
Hugo Awards		
<i>Best science fiction novel</i>		
2018	NK Jemisin	The stone sky
<i>Best science fiction novella</i>		
2018	Martha Wells	All systems red
John W Campbell Award for Best New Writer		
2018	Rebecca Roanhorse	Welcome to your authentic Indian experience
Kirkus Prizes		
<i>Fiction</i>		
2017	Lesley Nneka Arimah	What it means when a man falls from the sky
<i>Non-fiction</i>		
2017	Jack E Davis	The gulf: the making of an American sea
Library of Congress Prize for American Fiction		
2018	Annie Proulx	
Locus Awards		
<i>Science fiction novel</i>		
2018	John Scalzi	The collapsing empire
<i>Fantasy novel</i>		
2018	NK Jemisin	The stone sky

<i>Horror novel</i>		
2018	Victor LaValle	The changeling
<i>First novel</i>		
2018	Theodora Goss	The strange case of the alchemist's daughter
<i>Best YA novel</i>		
2018	Nnedi Okorafor	Akata warrior
Mary Higgins Clark Award (Mystery Writers of America)		
2018	Carol Goodman	The widow's house
Mythopoeic Fantasy Award for Adult Literature		
2018	John Crowley	Ka: Dar Oakley in the ruin of Ymr
National Book Awards		
<i>Fiction</i>		
2017	Jesmyn Ward	Sing, unburied, sing: a novel
2018	Sigrid Nunez	The friend: a novel
<i>Non-fiction</i>		
2017	Masha Gessen	The future is history: how totalitarianism reclaimed Russia
2018	Jeffrey C Stewart	The new negro: the life of Alain Locke
<i>Poetry</i>		
2017	Frank Bidart	Half-light: collected poems
2018	Justin Phillip Reed	Indecency
<i>Translated literature</i>		
2018	Yoko Tawada (author) and Margaret Mitsutani (translator)	The emissary
<i>Medal for Distinguished Contribution to American Letters</i>		
2017	Annie Proulx	
2018	Isabel Allende	
<i>Literarian Award for outstanding service to the American literary community</i>		
2017	Dick Robinson	
2018	Doron Weber	
<i>Young people's literature</i>		
2017	Robin Benway	Far from the tree
2018	Elizabeth Acevedo	The poet X
National Book Critics' Circle Awards		
<i>Fiction</i>		
2017	Joan Silber	Improvement
<i>General non-fiction</i>		
2017	Frances FitzGerald	The evangelicals: the struggle to shape America
<i>Biography</i>		
2017	Caroline Fraser	Prairie fires: the American dreams of Laura Ingalls Wilder
<i>John Leonard Prize for an outstanding debut book in any genre</i>		
2017	Carmen Maria Machado	Her body and other parties

<i>Autobiography</i>		
2017	Xiaolu Guo	Nine continents: a memoir in out of China
<i>Criticism</i>		
2017	Carina Chocano	You play the girl: on Playboy bunnies, Stepford wives, trainwrecks, & other mixed messages
<i>Poetry</i>		
2017	Layli Long Soldier	Whereas: poems
<i>Lifetime Achievement Award</i>		
2017	John McPhee	
Nebula Awards		
<i>Novel</i>		
2017	NK Jemisin	The stone sky
<i>Novella</i>		
2017	Martha Wells	All systems red
PEN/Faulkner Award for Fiction		
2018	Joan Silber	Improvement
PEN/Jean Stein Book Award		
2018	Layli Long Soldier	Whereas: poems
PEN/Open Book Award (for a book-length work by an author of colour)		
2018	Alexis Okeowo	A moonless, starless sky: ordinary women and men fighting extremism in Africa
PEN/Robert W Bingham Prize for Debut Fiction		
2018	Jenny Zhang	Sour heart: stories
PEN/Saul Bellow Award for Achievement in American Fiction (biennial)		
2018	Edmund White	
Philip K Dick Award for Best Original Science Fiction Paperback Novel		
2018	Carrie Vaughn	Bannerless
Pulitzer Prizes		
<i>Fiction</i>		
2018	Andrew Sean Greer	Less
<i>General non-fiction</i>		
2018	James Forman	Locking up our own: crime and punishment in black America
<i>Poetry</i>		
2018	Frank Bidart	Half-light: collected poems
<i>Biography or autobiography</i>		
2018	Caroline Fraser	Prairie fires: the American dreams of Laura Ingalls Wilder
<i>Drama</i>		
2018	Martyna Majok	Cost of living
<i>History</i>		
2018	Jack E Davis	The gulf: the making of an American sea

RITA Awards (Romance Writers of America)		
<i>Best contemporary romance</i>		
2018	Lexi Ryan	Falling hard
<i>Best romance with religious or spiritual elements</i>		
2018	Kara Isaac	Then there was you
<i>Best romantic suspense</i>		
2018	HelenKay Dimon	The fixer
<i>Best historical romance</i>		
2018	Kelly Bowen	Between the devil and the duke
<i>Best first book</i>		
2018	Alexis Daria	Take the lead
<i>Best paranormal romance</i>		
2018	Stephanie Rowe	Hunt the darkness
<i>Best mainstream fiction with a central romance</i>		
2018	Kristan Higgins	Now that you mention it
<i>Best young adult romance</i>		
2018	Pintip Dunn	Seize today
The Strand Critics' Awards		
<i>Best novel</i>		
2018	Ivy Pochoda	Wonder valley
<i>Best first novel</i>		
2018	Sheena Kamal	The lost ones
TS Eliot Prize for Poetry (Truman State University)		
Suspended for one year		

AWARDS FROM OTHER COUNTRIES AND INTERNATIONAL AWARDS | TOEKENNINGS VAN ANDER LANDE EN INTERNASIONALE TOEKENNINGS

9mobile Prize for Literature (a pan-African award for debut writers of fiction, formerly the Etisalat Prize for Literature)		
2017	Not yet awarded	
Aurealis Awards (Australia)		
<i>Science fiction novel</i>		
2017	Jane Rawson	From the wreck
<i>Fantasy novel</i>		
2017	Jay Kristoff	Godsgrave
<i>Horror novel</i>		
2017	Lois Murphy	Soon
Aurora Award for Best Novel (Canada)		
2017	Robert J Sawyer	Quantum night
2018	Fonda Lee	Jade city
Australian Prime Minister's Literary Award for Fiction		
2017	Ryan O'Neill	Their brilliant careers: the fantastic lives of sixteen extraordinary Australian writers

Caine Prize for African Writing (for a short story)		
2018	Makena Onjerika	<i>Fanta Blackcurrant</i>
Cervantes Prize (for lifetime achievement, Spain)		
2017	Sergio Ramirez	
2018	Ida Vitale	
DSC Prize for South Asian Literature (annual award for fiction linked thematically to the South Asian region)		
2017	Anuk Arudpragasam	The story of a brief marriage
Etisalat Prize for Literature (see 9mobile Prize for Literature)		
Franz Kafka Prize		
2018	Ivan Wernisch (Czech Republic)	
Gerald Kraak Award (The Other Foundation and Jacana Literary Foundation's new award for writers, photographers and bloggers across Africa, for works on the topic of gender, human rights and sexuality)		
2018	Pwaangulongii Daoud	(For his essay: <i>Africa's future has no place for stupid black men</i>)
German Book Prize (Germany)		
2017	Robert Menasse	Die Hauptstadt
2018	Inger-Maria Mahlke	Archipel (Archipelago)
Governor-General's Literary Award for English Fiction (Canada)		
2017	Joel Thomas Hynes	We'll all be burnt in our beds some night
Hiroshima Foundation for Peace and Culture Prize		
2018	Mike van Graan	
International Dublin Literary Award		
2018	Mike McCormack	Solar bones
International Prize for Arabic Fiction (Abu Dhabi)		
2018	Ibrahim Nasrallah	The second war of the dog
Irish Book Awards (Ireland)		
The Bord Gáis Energy Book of the Year (overall winner selected by the public from all category winners)		
2017	John Crowley (et al)	Atlas of the Irish Revolution
Eason Book Club Novel of the Year		
2017	Bernard MacLaverty	Midwinter break
Non-fiction Book of the Year		
2017	Fergal Keane	Wounds: a memoir of war & love
Popular Non-fiction Book of the Year		
2017	Darach Ó Séaghdha	Motherfoclóir
Popular Fiction Book of the Year		
2017	Marian Keyes	The break
Crime Fiction Book of the Year		
2017	Julie Parsons	The therapy house
Sports Book of the Year		
2017	Philly McMahon with Niall Kelly	The choice
Best Irish-published Book of the Year		
2017	John Crowley (et al)	Atlas of the Irish Revolution

Listeners' Choice Award		
2017	John Connolly	He: a novel
The Sunday Independent Newcomer of the Year		
2017	Ruth Fitzmaurice	I found my tribe
Children's Book of the Year senior		
2017	Judi Curtin	Stand by me
Children's Book of the Year Junior		
2017	Sarah Webb (writer) and Steve McCarthy (illustrator)	A sailor went to sea, sea, sea: favourite rhymes from an Irish childhood
ITW Thriller Awards (International Thriller Writers)		
Best hardcover novel		
2018	Riley Sager	Final girls
Best paperback original novel		
2018	Christine Bell	Grievance
Best first novel		
2018	KJ Howe	The freedom broker
Best e-book original novel		
2018	Sean Black	Second chance
John W Campbell Memorial Award for Best Science Fiction Novel		
2018	David Walton	The genius plague
Libris Literatuur Prijs (Netherlands)		
2018	Murat Isik	Wees onzichtbaar
Man Booker International Prize (This is now an annual prize, shared by author and translator, for a translation into English of a single work)		
2018	Olga Tokarczuk (author) and Jennifer Croft (translator)	Flights
Miles Franklin Literary Award (Australia)		
2018	Michelle de Kretser	The life to come
Naguib Mahfouz Medal for Literature (an Egyptian award for the best contemporary novel written in Arabic)		
2017	Huzama Habayeb	Mukhmal (Velvet)
Ned Kelly Awards (Crime Writers Association of Australia)		
Best fiction		
2018	Suleri Gentill	Crossing the lines
Best first fiction		
2018	Sarah Bailey	The dark lake
Neustadt International Prize for Literature (biennial)		
2018	Edwidge Danticat (Haiti)	
New South Wales Premier's Literary Awards (Australia)		
Book of the Year (overall winner of a number of categories)		
2018	Kim Scott	Taboo
Christina Stead Prize for Fiction		
2018	Bram Presser	The book of dirt
New Zealand Post Book Awards (see Ockham New Zealand Book Awards)		

Nigeria Prize for Literature		
2017	Ikeogu Oke	The Heresiad (poetry)
2018	Soji Cole	Embers (drama)
Nobel Prize for Literature		
2017	Kazuo Ishiguro (pictured below)	
Nommo Awards (African Speculative Fiction Society)		
<i>Best novel</i>		
2017	Tade Thompson	Rosewater
<i>Best novella</i>		
2017	Nnedi Okorafor	Binti
<i>Best graphic novel</i>		
2017	Chimurenga Chronic	The corpse exhibition & older graphic stories
Ockham New Zealand Book Awards (formerly <i>New Zealand Post Book Awards</i>)		
<i>Acorn Foundation Fiction Prize</i>		
2018	Pip Adam	The new animals
<i>General non-fiction</i>		
2018	Diana Wichtel	Driving to Treblinka: a long search for a lost father
Princess of Asturias Award for Literature (Spain)		
2018	Fred Vargas	
Prix Femina (France)		
2017	Phillippe Jaenada	La serpe



Prix Goncourt (France)		
2017	Eric Vuillard	L'Ordre du jour (The order of the day)
Prix Renaudot (France)		
2017	Oliver Guez	La disparition de Joseph Mengele
Pushkin House Russian Book Prize		
2018	Alexis Peri	The war within
Russian Booker Prize		
2017	Aleksandra Nikolaenko	To kill Bobrykin: the story of one killing
Scotiabank Giller Prize (Canada)		
2017	Michael Redhill	Bellevue Square
Sir Julius Vogel Award for best novel (SF & Fantasy Association of New Zealand)		
2018	Dan Rabarts and Lee Murray	Hounds of the underworld
Stella Prize (for fiction or non-fiction books by Australian women)		
2018	Alexis Wright	Tracker
Trillium Book Award — English (Canada)		
2018	Kyo Maclear	Birds art life
Wole Soyinka Prize for Literature in Africa (Poetry)		
2018	Not yet awarded	
World Fantasy Award for Best Novel		
2017	Clare North	The sudden appearance of Hope
2018 (shared)	Fonda Lee	Jade city
	Victor LaValle	The changeling

CHILDREN'S BOOK AWARDS | BEKROONDE KINDERBOEKE

SOUTH AFRICA | SUID-AFRIKA

ATKV Kinderboek Toekennings

Voorleeskategorie Graad RR-1

2018	Louise Smit (skrywer) en Johann Strauss (illustreerder)	Bennie Boekwurm se tonnelhuisie
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Selfleeskategorie Graad 2-3

2018	Jaco Jacobs (skrywer) en Johann Strauss (illustreerder)	Professor Fungus en die monsterformule
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Selfleeskategorie Graad 4-5

2018	Jaco Jacobs (skrywer) en Elsbeth Eksteen (illustreerder)	Zackie Mostert en die superstinkbom
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<i>Selfleeskategorie Graad 6-7</i>		
2018	Cecilia Steyn	#Presiesanders: eskperimente en eerste soene
<i>Selfleeskategorie Graad 8-10</i>		
2018	Marion Erskine	Vlerke vir almal
Elsabe Steenbergprys vir Vertaalde Kinder- en Jeugliteratuur in Afrikaans		
2018	Kobus Geldenhuys	Kewerknaap
Exclusive Books/IBBY SA Award for Children's Literature (biennial)		
2018	Jan Vermeulen	Asem
LAPA Jeugromankompetisie		
2017	Jan Vermeulen	Oopmond
Maskew Miller Longman Literature Awards 2017 (Children's fiction)		
<i>Afrikaans</i>	Alwyn Tredoux	Helde en boewe in die wilde weste
<i>English</i>	Clare Houston	The magic bat
<i>isiXhosa</i>	Zukiswa Pakama	Saphela isizungu kuZingi
<i>Sepedi</i>	Maledimo Winfred Moeng	Setulo sa ka, bophelo bja ka
<i>Sesotho</i>	Bongiwe Siphesihle Buthelezi	Senakangwedi — mohale wa dibopuwa
MER Prys vir Jeuglektuur (Media24 Boeke)		
2018	Carin Krahtz	Blou is nie 'n kleur nie
MER Prys vir Kinderlektuur (Media24 Boeke)		
2018	Rosamund Haden (skrywer) en Tony Pinchuck (illustreerder)	The all Africa wildlife express
Percy Fitzpatrick Award for Youth Literature (English Academy of South Africa, biennial)		
2018	Not yet awarded	
Sanlam Prize for Youth Literature (biennial)		
<i>Afrikaans — Goud</i>		
2016	Carin Krahtz	Blou is nie 'n kleur nie
<i>Afrikaans — Silwer</i>		
2016	Jan Vermeulen	Soen
<i>English — Gold</i>		
2016	Lesley Beake	Hap
<i>English — Silver</i>		
2016	Jayne Bauling	New keepers
<i>isiZulu — Gold</i>		
2016	Dumisani Hlatswayo	Imibala yothando
<i>Sesotho — Silver</i>		
2016	Lebohang Jeanet Pheko	Mamello
SALA — Children's Literature Award (new)		
2018 (shared)	Marilyn J Honikman	There should have been five
	Jaco Jacobs	Daar's nie 'n krokodil in hierdie boek nie and Moenie hierdie boek eet nie!: 'n rympie vir elke dag van die jaar

Tienie Hollowaymedalje vir Kleuterliteratuur		
2018	Jaco Jacobs (skrywer) en Karen Lilje (illustreerder)	Grom

GREAT BRITAIN | GROOT-BRITTANJE

Amnesty CILIP Honour (new awards from CILIP and Amnesty International UK for books which best illuminate, uphold and celebrate human rights, chosen from the Kate Greenaway and Carnegie Medals shortlists)		
<i>Amnesty CILIP Honour in the Kate Greenaway Medal category (illustration)</i>		
2018	Levi Pinfold	The song from somewhere else/ written by AF Harrold
<i>Amnesty CILIP Honour in the Carnegie Medal category</i>		
2018	Angie Thomas	The hate u give
Blue Peter Awards		
<i>Best story award</i>		
2018	Cressida Cowell	The wizards of once
<i>Best book with facts</i>		
2018	Susan Martineau	Real-life mysteries (illustrated by Vicky Barker)
The Bookseller YA Book Prize (see YA Book Prize)		
BookTrust Lifetime Achievement Award		
2018	John Burningham and Helen Oxenbury	
Branford Boase Award (given annually to the author and editor of an outstanding debut novel for children)		
2018	Mitch Johnson (writer), Rebecca Hill and Becky Walker (editors)	Kick
British Book Awards Children's Book of the Year		
2018 (shared)	Jackie Morris and Robert Macfarlane	The lost words
	Angie Thomas	The hate u give
Carnegie Medal		
2018	Geraldine McCaughrean	Where the world ends
Children's Book Awards (formerly the Red House Children's Book Awards)		
2018	Not yet awarded	
Costa Children's Book Award		
2017	Katherine Rundell	The explorer
Children's Laureate		
Lauren Child		
Guardian Children's Fiction Award		
2017	Not yet awarded	
Kate Greenaway Medal for Illustration		
2018	Sydney Smith	Town is by the sea

Klaus Flugge Prize (a prize for the most promising and exciting newcomer to children's book illustration)		
2018	Kate Milner	My name is not refugee
Laugh Out Loud Awards (the Lollies are awards for funny children's books voted for by children)		
<i>Picture books</i>		
2017	Kes Gray, Claire Gray (writers) and Jim Field (illustrator)	Oi dog!
<i>6-8 years</i>		
2017	Jim Smith	Future Rat Boy and the invasion of the Nom Noms
<i>9-13 years</i>		
2017	Christine Hamill	The best medicine
The People's Book Prize for a Children's Book (chosen by public vote — no judges)		
2017 Prize deferred to 2019		
Red House Children's Book Awards (see Children's Book Awards)		
The Royal Society Young People's Book Prize		
2017	Robert Winston	Home lab
Scottish Children's Bookbug Award		
2017	Nick Sharratt	Shark in the park on a windy day!
Scottish Children's Teenage Book Award		
2017	Claire McFall	Black Cairn Point
Waterstones Children's Book Prize		
2018	Angie Thomas	The hate u give
YA Book Prize		
2018	Will Hill	After the fire

UNITED STATES | VERENIGDE STATE

Andre Norton Award for Young Adult Science Fiction and Fantasy (Science Fiction and Fantasy Writers of America)		
2017	Sam J Miller	The art of starving
Coretta Scott King (author) Book Award		
2018	Renée Watson	Piecing me together
Coretta Scott King (illustrator) Book Award		
2018	Ekua Holmes	Out of wonder: poems celebrating poets
Coretta Scott King/John Steptoe New Talent Author Award		
2018	David Barclay Moore	The stars beneath our feet
Kirkus Prize for Young Readers' Literature		
2017	Cherie Dimaline	The marrow thieves
Michael L Printz Award		
2018	Nina La Cour	We are okay

Mythopoeic Fantasy Award for Children's Literature		
2018	Garth Nix	Frogkisser!
National Book Award for Young People's Literature		
2017	Robin Benway	Far from the tree
2018	Elizabeth Acevedo	The poet X
Newbery Medal		
2018	Erin Entrada Kelly	Hello, universe
Randolph Caldecott Medal (for the artist of a picture book for children)		
2018	Matthew Cordell	Wolf in the snow
Theodor Seuss Geisel Award		
2018	Laurel Snyder (writer) and Emily Hughes (illustrator)	Charlie & Mouse
Scott O'Dell Award for historical fiction		
2018	Lauren Wolk	Beyond the bright sea
Stonewall Children's & Young Adult Literature Awards		
2018	Brandy Colbert	Little and lion
2018	Dashka Slater	The 57 bus

INTERNATIONAL | INTERNASIONAAL

Astrid Lindgren Memorial Award		
2018	Jacqueline Woodson (USA)	
Golden Baobab Prizes		
2018	Not yet awarded	
Hans Christian Anderson Award (for illustration)		
2018	Igor Oleynikov (Russia)	
Hans Christian Anderson Award (for writing)		
2018	Eiko Kadono (Japan)	
NSK Neustadt Prize for Children's Literature (biennial)		
2019	Margarita Engle	

Sabrina Gosling and Stanley Jonck are book selectors at the Western Cape Library Service



Book reviews

Boekresensies

compiled by book selectors

ADULT FICTION VOLWASSE VERHALENDE LEKTUUR

BOLTON, Guy

The pictures.- Point Blank, 2017.

The pictures is a fascinating look at old Hollywood, during the time when the studio heads controlled everything in Los Angeles—even the police. It's 1939, the year of **The Wizard of Oz**, and it's this film that provides the unlikely backdrop for this saga of moral compromise in the dark corners of the glittering Hollywood scene. Lead character Craine has been unofficially employed by the LAPD as a fixer for the film studios, spending the last few years of his career playing ball with MGM studios to cover up the crimes and scandals that their stars are entangled in. Now he has just returned to his job after the unexpected death of his actress wife and having to cope with a traumatised young son.

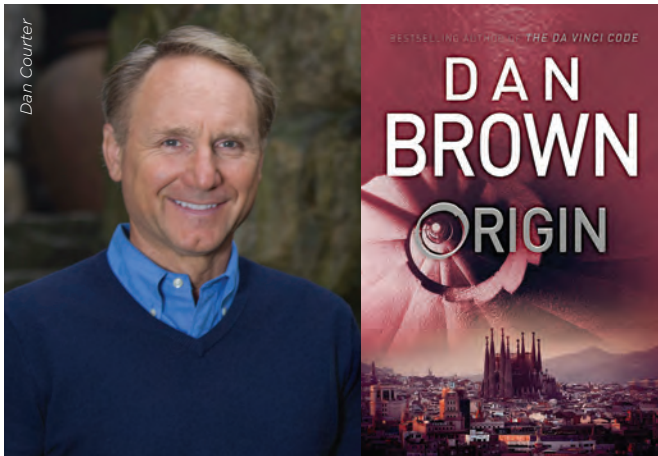


Craine returns to the police department with the understanding that he's not to be tied to his former duties with the studios. But when a young woman is found murdered and a well-known producer as a result of this hangs himself under a veil of suspicion, Craine is once again brought in to cover the tracks and mute the scandal at the behest of MGM. However, things start to unravel when a rookie detective starts connecting the dots many wish should have been best ignored. This leads to the discovery of a sordid world of assassins, blackmail, prostitution, drugs and intrigue, linked to the mafia. This is a praiseworthy debut novel of a British screenwriter that vividly evokes a bygone era in an absorbing and tense read filled with atmospheric suspense. It reveals a darker side of the Golden Age of Hollywood that will appeal to fans of Raymond Chandler and James Ellroy. **EB**

BROWN, Dan

Origin.- Bantam, 2017.

'Let's get something straight from the start. Virtually every reviewer of every Dan Brown book, from **The Da Vinci Code**, published in 2003, to **Origin**, his latest and fifth adventure featuring... Langdon, makes it abundantly clear that the man can't write for toffee. Should he care? In less than a decade and a half, Brown, whose first two books sold only a few thousand copies, has moved over 250 million books, has an estimated annual income well north of \$10m a year and, at this very moment, copies of **Origin** are flying off booksellers' shelves around the world... Truth be told, Brown can often write spectacularly badly... and his dialogue is often declamatory rather than natural. But what keeps his fans buying his books in their millions... is that Brown can spin a great story and possesses the invaluable gift of being able to make complex ideas and cutting-edge physics and scientific theory intelligible to the ordinary reader. **Origin** deals with some pretty heavy-duty ideas. At the heart of the story is Edmond Kirsch, a 40-year-old Steve Jobs-like tech guru.



He's a billionaire computer scientist, artificial intelligence inventor and entrepreneur. He's also a former student of Langdon, and he invites his old professor to the Guggenheim Museum in Bilbao, Spain, where... he will reveal to the world an astonishing scientific breakthrough that will challenge the fundamentals of human existence and rock the world's main religions to their very core... Kirsch's special evening is running smoothly, his multimedia presentation fascinating his eager audience, but just before the big reveal, a shocking event occurs that reduces the event into utter chaos. To his complete surprise, Langdon finds his life is now threatened and he is forced into a desperate effort to escape... It is clear that there are forces abroad that do not wish Kirsch's discovery to be revealed and who will go to any lengths to suppress it. But who are they? All manner of red herrings are produced... Whatever its literary merits, **Origin** is an imaginative and rattling good tale. It may be totally improbable but, by all accounts, the science is accurate and comprehensible and the gobbets of Wikipedia-like information on the historic buildings featured are fascinating. Go with the flow and enjoy.' (*independent.ie*, Myles McWeeney)

COETZER, Susan
Selma en Louise: 'n reisroman met 'n byt.

- Human & Rousseau, 2018.
 'Romantiese *chick lit* met geestelike ondertone... **Selma en Louise** is 'n lywige, uiters leesbare boek wat uit die nate bars van vitaliteit,



humor en wysheid. Selma en Louise se gunstelingflik is **Thelma and Louise**. Hulle is van kinderdae af *besties*, reeds 40 jaar, maar verskil soos dag en nag: Louise is 'n borrelende ekstrovert, 'n kleurryke, mollige sigeunerin vol passie en sjampanje; Selma is stil, gereserveer en sjiek, 'n beeldskone introvert wat diep seergekry het. Nie een van hulle se kinderjare was 'n pieknik in die Kompanjies tuin nie. Die enigste persoon wat nog nooit vir Selma in die rug gestee het nie, is Louise. Of is? Het? sy? Die voorblad waarsku immers: Selfs beste vriendinne weet nie alles van mekaar nie. Selma is verpletter deur die dood van haar geliefde man, Zander. Sy trek haar terug van haar twee kinders en enkele vriendinne... en woon voort in die weelderige huis in Saxonwold waarin hy oorlede is. Sy is 'n reisskrywer, motiveringspreker en TV-aanbieder, maar tuis is haar enigste geselskap haar twee honde... Louise woon in Durbanville en is min of meer gelukkig getroud met haar gemmerbroodman. Sy soek knaend vir Selma 'n man. Ná 50 is die oes glo maar skraal. Natuurlik bied die ongeskikte kandidate wat die wêreldwye web oplewer, gilsnaakse komiese verligting. Louise se gunstelingkandidaat is die enigmatiese sielkundige Theodor Swanepoel... Selma is teen haar sin kort voor lank self begogel deur die terughoudende dog charismatiese man, en hul verhouding laat haar versigtig effentjies afstand doen van haar jarelange smart... uiteindelik is dit 'n ontdekkingsreis — een vrou se soeke na haarself en na heling, vergifnis en liefde (nie noodwendig romanties nie). Aanhangers van **Eat, pray, love** sal dit verslind... Hierdie reisroman met byt bevat pittige dialoog, kleurryke karakters en genoeg pitkos om aan te herkou. Die spanning word behou deur sappige geheime wat algaande uitlek, raaisels wat die leser graag wil ontsyfer, knope wat smEEK om losgetorring te word. Dis welgedaan en sal wyd byval vind. 'n Mens noem dit *chick lit* met houding.' (*Rapport Weekliks*, uittreksels uit Deborah Steinmair se resensie)



COOVADIA, Imraan
A spy in time. - Umuzi, 2018.

'Imraan Coovadia is a writer who can never be pigeonholed—each new book whizzes off in a different direction. Here we're in the realms of time-travelling. But one thing doesn't change: Coovadia never wants his reader to get too comfortable or to be able to second-guess him. Here we have to manoeuvre mentally on the slippery footing of a different world, where the hero can shift from the past—1955 in Marrakech or 1967 in Rio—to the distant future on Jupiter or the year 2271 in Johannesburg or, finally, to the Day of the Dead in 2472. That was (or is going to be) when a supernova strikes Earth. Enver Eleven, the central figure from Coovadia's **A spy in time**, is a member

of the Historical Agency, their task of which is to ensure that catastrophe never happens again. When the supernova struck, a small part of the population made it into the mines deep under Johannesburg where they created their own new world of spies, robots and fear. But in the past, present and future, there may be those plotting against the Agency, and Enver has to find them, if they exist. Enver's world is one where a white skin is reviled and distrusted, where freedom of expression is curtailed and where questions of whether it should be possible, or permissible, to alter the past and thus change the future are important. Coovadia is on record as having said that the seed for this novel was sown by the Fallist movement at the University of Cape Town, and his post-apocalyptic vision here, with its lack of trust and bubbling undercurrents of anger and lack of pity is a disturbing one.'

(city-press.news24.com, Margaret von Klemperer)

JELE, Nozizwe Cynthia

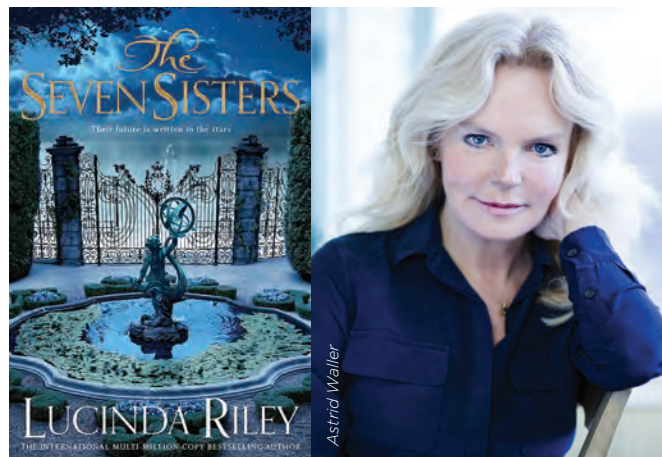
The ones with purpose - Kwela, 2018.

'Eight years have passed since Nozizwe Cynthia Jele's striking debut novel **Happiness is a four-letter word**... It was... turned into a highly successful movie that made a huge splash in local cinemas two years ago. I loved the book and the screen adaptation and was very eager to see what kind of novel Jele would write next. **The ones with purpose** was well worth the eight-year-long wait. I couldn't put it down and devoured it in the course of a single day. It has been a long time since a novel captivated me to such an extent. To say that I feel truly bereft after finishing it is only fitting, since the plot of the book centres on the death and funeral of one of the main characters, the narrator's sibling... As the family gathers to mourn and bury Fikile, Anele recalls her sister's life and the choices they all made in order not only to survive, but to thrive and aim at a different, more fulfilling future. Sacrifices and impossible compromises had to be made, some best forgotten. But Fikile's passing brings their individual histories into focus and long-suppressed tensions and regrets surface, demanding to be faced and resolved... Throughout it all, traditions have to be observed and respects paid according to family customs... I was often reminded of Anne Enright's brilliant **The gathering**... Both novels have the same premise: family dynamics and secrets are explored through the prism of the death of one of the family members and the emotional chaos which ensues after such a traumatic event. Jele's take has a wonderful local flavour which makes it even more appealing, and like the other novel,

it tackles psychological landscapes we are all familiar with, independent of where and how we grow up... Jele captures the utter helplessness and the unbelievable courage required to soldier on when the battle rages inside your own body.

The ones with purpose is a powerful novel about endings and new beginnings. Written with wisdom and compassion, it will resonate long after the last page is turned.'

(Cape Times, Karina M Szcurek)



RILEY, Lucinda

The seven sisters-series - Macmillan, 2008-2018.

For those looking for something to read during the holidays, I recommend the extremely popular and internationally best-selling *The seven sisters-series*. For those already familiar with the books, you'll be pleased to hear that the highly-anticipated 5th book, **The moon sister**, is now available and should be in the libraries early next year. The readership of this captivating series is mainly female, but beyond that the books seem to appeal to quite a variety of readers. Using the mythology of the Pleiades, or Seven Sisters (isiLimela) constellation as a basis, Lucinda Riley has written a series of family sagas, each one devoted to one of the six sisters adopted by a rich Austrian and named after the stars in the constellation. The D'Apliese sisters were adopted as babies from different parts of the world and brought up on their eccentric father's estate on the shores of Lake Geneva. The series begins when the family gathers there to mourn his death. With his will, Pa Salt leaves behind clues



for each daughter about their origins and their history—a letter, some kind of memento, and the co-ordinates of the place where they were adopted. He has left it up to each individual daughter to decide whether she wants to find out about her family and her heritage or not. I've only read one of the books, **The pearl sister**, and was completely captivated. It is book four and can stand alone, but for other readers new to the series I would strongly recommend they begin with the first book, **The seven sisters**, which sets up the series and tells eldest daughter Maia's story. Each book has two narrative strands: the contemporary story of the particular D'Apliese sister and the historical story of her ancestress. The author has done an impressive amount of research which shows in the historical details of the periods, and the evocation of different cultures and the varied exotic locales. The books are sweeping historical family sagas, but at their heart they are romances. I really enjoyed the book I read—it was light, yes, but completely absorbing. It's easy to see why the series has such an enthusiastic following. Books two and three are **The storm sister** and **The shadow sister**. SCG

ADULT NON-FICTION VOLWASSE VAKLEKTUUR

SIDLEY, Kate

100 Mandela moments - Jonathan Ball, 2018.

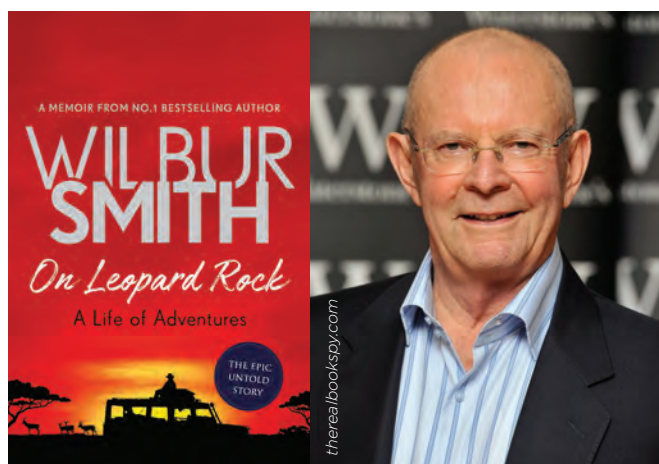
'**100 Mandela moments** is a book that was written in celebration of the centenary of Nelson Mandela. It is divided into eight different parts, which all attempt to tell the story of the man who is equally loved and hated by many in South Africa. There is Mandela the boy, Mandela the young man, Mandela on the run, Mandela in the prison, Mandela the negotiator, Mandela walks free, Mandela as president and Mandela the elder. The book is a collection of important anecdotes and moments from his life. From growing up in Qunu in the Eastern Cape, to going to Johannesburg to his imprisonment on Robben Island, to his eventual release and then his life after the presidency, the book looks at it all... The book is a must-read if not for learning more about Mandela, then to gain a different idea. While there are many books about Mandela out there, a critical reading of this one in particular reveals how the myth of Mandela overwhelmed him so that sometimes who he actually was, was consumed by the outside perception. Mandela was not faultless and this book shows this at times and in specific instances.' (*thedailyvox.co.za*, Fatima Moosa)



SEPHODI, Malebo

Miss Behave - Blackbird Books, 2017.

Malebo Sephodi is an activist and writer who takes special interest in gender issues, development, science and economics in Africa. The author shares her personal journey through the transition from a well-behaved black woman to being the one that misbehaves. Because she also incorporates stories from different individuals, she points out that her book is not a memoir or autobiography but rather one that tells of the events that have shaped her life. She also states that she does not claim to be representative of black South African women. This book is well written, uplifting, an enjoyable read and a winner at the 2018 South African Literary Awards. NNG



SMITH, Wilbur

On Leopard Rock: a life of adventures - Zaffre Publishing, 2018.

'It took 55 years of writing fiction, but Smith finally wrote the book that documents the inspiration for his 40 novels. In an autobiography reminiscent of his famous characters' white-knuckled adventures all over Africa, South African Smith serves as the reader's personal travel guide through apprenticing with his father, a big game hunter, cattleman and mining engineer, to his extensive travels researching the stories that have sold more than 120 million copies worldwide in 25 languages. His fans (more than 2,2 million on Facebook at last count) will bask in the back story of Smith's tireless pursuit of the ultimate life, one filled with exhilaration, danger, and

heartbreak. They'll witness his fight against governments out to ban his books, an airplane crash that almost killed him and his saying goodbye to his parents for the last time. Despite his overwhelming success as a popular fiction writer, Smith confronts what he sees as a lack of literary acknowledgement of his work and dedicates a chapter to all who want to make a living as a writer.' (*booklistonline.com*, Frank Tempone)

JUVENILE FICTION JEUGLEKTUUR

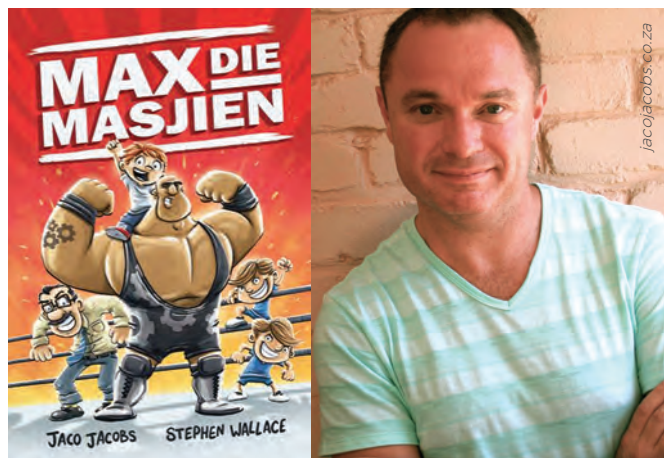
JACOBS, Jaco

Max die Masjien / illustrasies deur Stephen Wallace.

- LAPA, 2018.

Zander skryf in vir TipTopToffies se kompetisie met die hoop om 'n nuwe PlayStation te wen. Groot is sy skok toe hy hoor dat hy die wenner van die Groot Prys is: 'n week met Max die Masjien as sy persoonlike lyfwag. Max is 'n rofstoeier; die grootste man wat Zander al in sy lewe gesien het, met 'n kaalkop en reusagtige spiere. 'Sy spiere se spiere het spiere.' Toe hy 'hallo' sê, dink Zander: 'As 'n stootskraper kon praat, sou dit seker só geklink het.' Zander was nie bewus dat dit sy Groot Prys sou wees nie. Nou weet hy en sy ouers nie wat om met Max te doen nie. Sy tweelingboeties is egter in ekstase. Hulle is slaafse aanhangers van Max en wil sommer hê hy moet in hul kamer kom slaap. By die skool word Zander van dag een af deur die boelie, Wynand, gespot oor Max se teenwoordigheid. En ook oor sy pa wat tans werkloos is. Max verduur die gespottery in stilte, maar toe hy op televisie deurloop onder Wynand se venynige gekonkel, ontdek die Brink-gesin 'n ander kant van Max wat hulle nooit sou kon glo nie. Max leer vir Zander en sy pa om hul man te staan teen boelies. Boonop is hy goed met wiskunde en het 'n goeie humorsin. En hy dra 'n groot hartseer met hom saam wat verband hou met sy dogter.

Jaco Jacobs het weereens 'n wenner gelewer en skryf met insig oor kinders se leefwêreld by die skool, huis, in gesinsverband, hul belangstellings en omstandighede. Goeie karakterontwikkeling word uitgebeeld en lesers word bemagtig met kennis oor boelies en die hantering van hierdie alledaagse probleem by die skool en in die werkplek. Stephen Wallace se kleurillustrasies beeld al die verwickelinge perfek uit. Die boekie is keurig versorg en op goeie kwaliteit



papier gedruk. Die teks word afgewissel met verskillende skrifgrootte, sommige vetgedruk of kursief, wat die lees daarvan interessant maak. Daar is selfs 'n paar bladsye in strokiesprent-formaat. Die verhaal word vertel oor tagtig bladsye, wat dit ook geskik maak vir lesers wat sukkel met langer verhale en iets kort, opwindend, aksievol en kleurryk geïllustreer soek. 'n Goedvoelboek wat seuns sal geniet. **SSJ**

JUVENILE NON-FICTION JEUGVAKLEKTUUR

AMATO, Carlos

Wayde van Niekerk: road to glory. - Jonathan Ball, 2018.

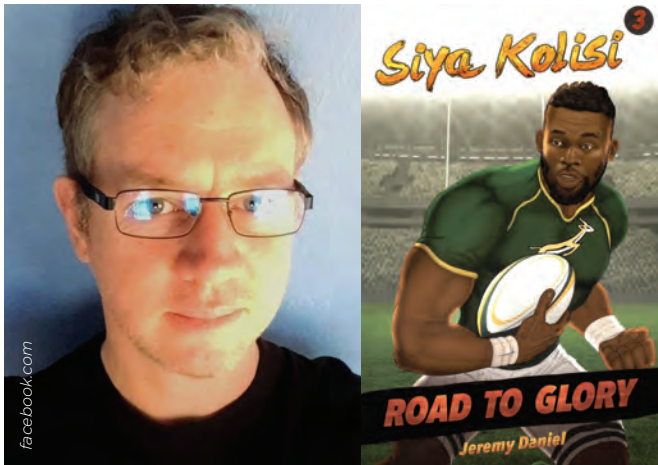
'Wayde was quick off the mark from the day he born: two months premature and weighing no more than a litre of milk, his life was in danger. But little Wayde survived and grew to become the world's leading sprinter. Wayde van Niekerk tells the extraordinary tale of a boy who defied the odds, time and again. He was small and skinny but he tackled big rivals on the rugby field. And just when he was about to become a world sprinting star, Wayde suffered a series of terrible hamstring injuries. At one point, he was so depressed he almost gave up athletics for good. But his faith, courage and dedication—along with his magnificent talent—kept him going. We learn that Wayde was deeply motivated by his mother Odessa's brilliance as a sprinter before his birth, back in the apartheid era when black athletes were unable to shine on the biggest stage. Wayde's sense of honour also shines through in the story: how he stands up for the weak against bullies, and gives generously to those less fortunate than himself...' (Publisher's catalogue)



DANIEL, Jeremy

Siya Kolisi: road to glory. - Jonathan Ball, 2018.

'Siya Kolisi grew up with his grandmother in Zwide, a township near Port Elizabeth. Walking around the muddy streets one day he heard a commotion and saw a group of men running in green and yellow tracksuits. He hid behind a door and watched them as normally the sound of running feet meant trouble was brewing. These men were running in a line and passing an oval ball between them. From that moment, he was fascinated with the game of rugby. As a youngster, he would choose to go and watch the local rugby team, the African Bombers, rather than join his friends playing soccer or watching soccer on TV.



He played rugby as a youngster and got to play for the Eastern Province under 12 trials. During this time, his grandmother got sick and died. A coach from Grey, the elite rugby playing school in Port Elizabeth saw Siya's potential. With the help of his coach at his existing school, the two men managed to get the young Kolisi a scholarship to Grey Junior School. Siya flourished in his rugby even though he was struggling with English and some of his school work but a friend helped tutor him. The book continues with his rugby career as he signed a contact with Western Province and the Stormers. He got to play with the Baby Boks in Italy and eventually a few months before his 21st birthday he was named for the Springbok team.' (momsdirectorysa.co.za, Liza Meyer)



LACH, William
I am not a dinosaur! / illustrated by Jonny Lambert.

- Sterling Children's Books, 2016.
 'Young dino-enthusiasts will love this new title that uses short, rhyming sentences to introduce some non-dinosaur prehistoric creatures, including saber-toothed cats, woolly mammoths, and pterosaurs. Each spread highlights a beast based on skeletons from the fossil collection of the American Museum of Natural History, giving a brief introduction to the animal and an illustration of the creature as it may have appeared in its natural habitat. For budding palaeontologists the book tries to clarify the differences between dinosaurs and non-dinosaurs from prehistory. The rhymes are whimsical yet still informative. Beautiful cut-paper collage artwork features each prehistoric animal, often with a young one in tow, on a plain,

bright background, filling the space and drawing the eye. Back matter includes a bit more material about each creature, as well as a time line that shows when each existed in relation to the others. The author also explains the technical definition of a dinosaur, which is helpful for understanding why some are not considered dinosaurs. Verdict: A lovely and enlightening introduction to prehistoric creatures and a welcome addition to any elementary collection on prehistoric creatures.' (School Library Journal, Jody Kopple)

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

- EB** Erich Buchhaus
- NNG** Nomonde Ngqoba
- SCG** Sabrina Gosling
- SSJ** Stanley Jonck



The Parthenon of Books

Argentinian artist Marta Minujín constructed this replica of the Athens monument in the German city of Kassel using 100 000 once-banned books. A symbol of democracy and free speech and a reminder that literary censorship still exists today, the installation has been built on the site of Nazi book burnings of the 1930s.



www.theguardian.com/travel/gallery/2017/sep/01/the-parthenon-of-books-kassel-germany-art-installation-nazi-book-burning-in-pictures



The 1920s: The pioneers of European cinema

by Robert Moulton

The July/August issue of the **Cape Librarian** featured an article on the development of jazz in the United States. It detailed the birth of a whole new musical and cultural idiom that reflected the sense of liberty of the 1920s and eventually spread all over the world.

Although the United States suffered through Prohibition, jazz flourished underground to become the soundtrack to the decriminalisation of alcohol. The First World War left Europe ideologically and politically shattered, characterised by uncertainty and conflict between the conservatives, socialists and libertarians.

This dynamic atmosphere proved a fertile breeding ground for the emerging European cinema scene that reflected radical changes in society, as well as pioneering film from entertainment to an art form. Indeed, some of the most important films in the history of cinema were created during this period.

This article aims to discuss the contributions of each country responsible for furthering the development of cinema in its infancy.

Sweden and Denmark

Owing to its neutrality during the Great War, the Swedish economy continued to flourish while those of its neighbours became increasingly mired in excessive military expenditure. Swedes continued to visit cinemas and as a result its film industry continued to thrive; the latter itself often attracting global attention. The producer Charles Magnusson was one of the main protagonists of that period. Initially a filmmaker, he later moved into production and was asked in 1909 to lead AB Svenska Biografteatern—a production, exhibition and distribution company. In his head-hunt for the best talent he secured the services of the brothers Julius and Henrik Jaenzon—both cinematographers—that played a pivotal part in a period that would become known as the Golden Age of Swedish cinema. Similarly, two directors stood out: Victor Sjöström and Mauritz Stiller.

The latter pair created films that showcased a style and approach that eventually became their signature. Mimicking many filmmakers of that period, Sjöström acted in as well as directed his own films. He had a penchant for deep focus shots and enhanced perspective by placing furniture obstacles like fences and roads at 90 degree angles to the camera, which was almost always operated by Julius Jaenzon—and the result was always striking. The ability to get expressions from close ups, setting tone to scenes through strategic lighting and camera placement and holding them a little longer than usual reminded one of his American contemporary, DW Griffith, but it was all Sjöström.

As was *de rigueur* of the period, Sjöström made dozens of films—of which only a few survived. Those that did include **Ingeborg Holm** (1913)—considered by many as the first narrative film, an adaptation of the Ibsen play **Terje Vigen** (1916) and **Karin Ingmarsdottir** (1919) and are signature examples of his style and his sizeable contribution to the development of the auteur. In **Outlaw and his wife** (1917) Julius Jaenzon shoots the Icelandic landscape with such atmosphere that it takes on the role of an actor. His most famous film was his most atypical—**The phantom carriage** (1920) added an almost surreal quality to what was mainly a morality tale. With editing through the inclusion of flashbacks and considerably skillful double exposure, this was his masterpiece.

Sjöström and Mauritz Stiller adapted several screenplays from his compatriot novelist Selma Lagerlöf (the first female Nobel literature prize winner) after she sold the rights to them to Svenska Biografteatern in 1919.

Stiller was born in Riga, Latvia and later left for Finland and eventually Sweden to carve a path in the silent film industry. Like Sjöström, Stiller was an actor before he became a director, making a raft of films until his international breakthrough came with the 1919 epic **Herr Arnes pengar**, a powerful 15th century tale of deceit, noted for its realism and his trademark use of distant tracking and panning shots in the snow.

The treatment of the funeral procession portrayed in the film, for instance, influenced Sergei Eisenstein in **Ivan the Terrible** (1944). Stiller's next film, **Erotikon** (1920) was a romantic



A scene from **Ingeborg Holm**



Mauritz Stiller's **Herr Arnes pengar**



Greta Garbo and Mauritz Stiller en route to the United States



Publicity photo of Asta Nielsen and Peter Urban Gad on set

comedy of manner that deviated significantly in style from **Sir Arne's Treasure** but found an admirer nonetheless in the master of that genre, Ernst Lubitsch. Sadly about one third of 1923's **Gunnar Hedes saga** (alternative title: **The blizzard**)—another Lagerlöf adaptation—went missing over time but nonetheless contains surreal scenes alongside gritty realistic shots of an Arctic storm. The star was Einar Hanson, Sweden's top lead actor. It is hoped that this film can be restored to its entirety as it could potentially be Stiller's masterpiece.

Stiller was also asked to direct Lagerlöf's **Saga of Gosta Berling** (1924), his *tour de force* which gained fame for being Sweden's most expensive film of that period. The saga—released in two parts—was in excess of three hours long and, although impressive, it failed at the box office, despite the presence of Hanson and the captivating performance by an unknown actress named Greta Garbo, who it has been said had changed her surname from a less marketable Gustafson on Stiller's insistence. Stiller struggled to accept its failure—and though aware of the potential of his find—was lured to Hollywood by Louis B Mayer along with the 18-year-old Garbo and Hanson to direct for the Metro-Goldwyn-Mayer (MGM) after the latter recognised the superstar potential of the fledgling actress.

It proved a decisive career move for Garbo but a disaster for Stiller. Continued creative disagreements first with MGM followed by Paramount studio executives saw him return to Sweden in 1927 and die one year later.

As fate—and timing—would have it, Stiller's legacy has been unfairly reduced to that of the man who discovered Garbo instead of a pioneer of early Swedish cinema. At any rate, the movement dovetailed with Stiller's decline and Sjöström's 1923 departure to the US. Tellingly, the latter made one of the best American films of the 1920s with superstar Lillian Gish (**The wind**, 1928) but he too eventually returned to the stage after having to deal with the discomfiting compromises demanded by the then-evolving introduction of sound to the medium.

Similarly, the Danish were also producing noticeable films during the 1910s. A filmmaker named Peter Urban Gad was making a superstar out of Asta Nielsen, a strong woman who dominated her films with her strong-willed personality, overt

sexuality and androgynous appearance. 70 out of her 74 films were produced in Germany. Nielsen is credited for evolving the style of acting from theatrical to a more natural style and after settling in Germany became the first international film star and in so doing, at an not-inconsiderable salary of \$80 000 per year from 1914—also the highest paid actress of that period.

Gad's films starring Nielsen showcased the freedom of Danish thought, of which Benjamin Christensen's **Häxan** (1922) is a prime example. The most expensive Scandinavian silent film ever made, it started out as medieval documentary about witchcraft but was too bizarre to be defined as such. Scenes of nudity and torture gave it a phantasmagoric overtone (as well as leading to its inevitable banning in several countries, including the US), but astonishing animation, atmospheric scenes and outright outrageousness made it a typical 1920s statement and Christensen's crowning achievement.



A scene from Benjamin Christensen's **Häxan**



thepassionofjoanofarc.com

Renée Falconetti in **La Passion de Jeanne d’Arc**

However, the most revered Danish film maker was Carl Dreyer. Highly regarded as an all-time great, his films were as unappreciated by the masses as they were beautiful. As works of art; however, they are exceptional.

Dreyer was never as prolific as some of his contemporaries, but his 1928 film, when living in France, **La Passion de Jeanne d’Arc** is legendary. In this intricately detailed biopic of the French martyr, he reconstructed her life events through studying transcripts of her trial for more than a year. He also used sets influenced by medieval art and asked actors not use make-up for the close-up shots as to further enhance their malevolence and in Joan’s case, vulnerability.

This film is famous for one of the greatest performances ever on film, namely Renée Falconetti, whose torment and pursuit of redemption is etched into every movement and expression she makes. Dreyer coaxed everything out of her in what was amazingly only her second and last film. The themes of hypocrisy, morality and cruelty were to be future themes of Dreyer. The film’s climax of Joan’s fiery death at the stake and the ensuing revolt is one of the most memorable achievements in the history of cinema.

France: the avante garde

France might be the birthplace of cinema, but by 1918 the aftermath of WW1 had forced the French film industry on its knees. Films from the lesser-affected United States were practically ubiquitous in France, so much so that even Charles Pathé, the industrialist and owner of his self-titled film company was in despair. As the realisation sank in that French cinema needed to redefine itself, interest in the art world in this popular form of entertainment began to attract more artistic, abstract ideas.

For many the episodic half-realist, half-surrealist films of Louis Feuillade were an inspiration—certainly for Louis Delluc, another film director who began to put forward an idea that French film should be avant garde to revitalise the genre.

The tragedy of The Great War was still fresh in the minds of the French when Abel Gance released the ambitious **J’Accuse** in 1919. This bold anti-war film, some parts of which were filmed on the battlefield during the Battle of Saint-Mihiel in 1918, portrays a love triangle between the cantankerous François and his wife Édith who is having an affair with the poet Jean. Initially adversaries, both men fight in the front lines against



silentfilm.org

Abel Gance’s **J’accuse**

the Germans and eventually become friends. François dies after being injured while Jean survives with the guilt of having survived before going insane; Édith has a child fathered by a German soldier.

J'Accuse was more than a film; it was a metaphor for the defeated French psyche in the aftermath of WWI. As the film ends, the dead rise to walk through the village to return to their homes. In these moments Jean challenges the survivors to acknowledge their inaction or apathy to the war before finally turning to the sun in accusing it for its passive role in witnessing the horrors of the war. Then he dies.

In Kevin Browlow's 1968 book **The parade's gone by**, Gance recalled that the extras—some 2 000—used to play the risen dead were actual soldiers returning on leave. 'The conditions in which we filmed were profoundly moving... These men had come straight from the Front—from Verdun—and they were due back eight days later. They played the dead knowing that in all probability they'd be dead themselves before long. Within a few weeks of their return, eighty per cent had been killed.'

Which—100 years on—makes this film all the more moving.

Gance was as much a pioneer as he was a perfectionist. **La Roue** followed in 1923, where he pushed technique even further with the use of innovative lighting and rapid editing. He did not believe in short or modest. **J'Accuse** was 166 minutes long, **La Roue** ran—according to some sources—over 32 reels for nine hours was but cut to 273 minutes.

Similarly, some versions of his magnum opus, the epic **Napoleon** (1927) are over 5 hours long. The film has become a restoration landmark and several cuts—including one by Francis Ford Coppola—are in existence. Thanks to the marriage of his creativity and sheer technical wizardry, Gance was ahead of his time. Similarly his ambition and megalomania made him unpopular—notably among the surrealists—and very likely financiers as well.

If Gance adopted Louis Delluc's innovative ideas, the latter preferred a more modest approach. I have not seen a film



Gina Manès in Jean Epstein's **Cœur fidèle**

by Germaine Dulac, but she was a key adopter of the Delluc philosophy. Her films seem to be only obtainable in France, which is a pity because her impressionist **La Souriante Madame Beudet** (1922) is considered one of the finest French films of the 1920s. Seen as one of the first feminist films, it tells the story of a gifted woman confined in an unhappy marriage.

Another French film stalwart was the impressionist Jean Epstein. His hallmark **Cœur fidèle** (1923) is an early example of poetic realism, filmed around the docks of Marseille and featuring countless scenes of the harbor and the waves of the sea. Epstein also used close-ups, overlays and point-of-view shots held for longer than usual in creating the emotions of the characters. Epstein, who was never one to shy away from surrealism, also made a version of Edgar Allan Poe's Gothic



Brigitte Helm in **L'Argent**



Nadia Sibirskaja in Dimitri Kirsanoff's **Ménilmontant**



Rene Clair's **Entr'acte**



Luis Buñuel and Salvador Dalí's **Un chien Andalou**

horror **La Chute de la maison Usher** in 1928. His approach was the antithesis to that of Gance, gradually moving away from narrative films to poetic essays.

Finally, there was Marcel L'Herbier. He came into prominence when made **L'Inhumaine** (1924) which was an extravagant project noted for its art deco style with design from Alberto Cavalcanti and Claude Autant-Lara, both to later have long careers in directing themselves, creating the sets and landscape of this ambitious effort that featured extensive inputs from painters, architects, costume, jewellery, music, choreography and furniture industry experts. Little wonder the film has earned its reputation as the 'manifesto for art deco'. If the visual detailing was inventive, the plot of a frigid femme was rather lackluster and public reception correspondingly negative.

Next up from L'Herbier was **Feu Mathias Pascal** (1925), adapted from a Luigi Pirandello novel and starring the great Michel Simon in his first lead role.

L'Argent (1928) outdid everything **L'Inhumaine** for ambition. Another Zola adaptation, many consider it today to be one of silent cinema's most accomplished films. It was beyond ambitious and at a price of five million francs cost more than any French film up till then. Two bankable German stars—Brigitte Helm and Alfred Abel—were roped in but it was the performance of Pierre Alcover as the crooked banker that makes this film so compelling to watch. It is also technically impressive with exotic locations such as Paris Bourse, Le Bourget airport and Place de l'Opéra used as sets. L'Herbier was undoubtedly a creative dynamo but such indulgent vanity projects were clearly unsustainable. Less ambitious films followed but he is remembered for **L'Argent** alone.

Numerous Russians fled to Paris in the aftermath of the 1917 revolution, including creative types that contributed to French cinema in the 1920s. The actor Ivan Mozzhukhin arrived in 1919 and shot to stardom—much of which was down to his hypnotic facial expression—featuring in many French films and directing

two himself. He starred in one of the best examples of the French avant garde (along with Epstein's **Cœur fidèle**) in the film directed by Dmitri Kirsanov called **Ménilmontant** (1926) featuring a memorable performance by Nadia Sibirskaja. This grim tale illustrated the exceptional aptitude of the French impressionist films in creating atmosphere.

The French avante garde was self-fulfilling in attracting top talents. René Clair started in this era with some films, where comedy was often mixed with fantasy, such as his trademark **Le voyage imaginaire** (1926) and the ultra-avante garde **Entr'acte** (1924), which demonstrated logic-defying techniques from the Dadaist art movement. Similarly Jean Gremillon and Jacques Feyder both made noteworthy films in the 1920s, but standouts were Jean Renoir, son of painter Auguste, whose **La Grande Illusion** (1937) and **The Rules of the Game** (1939) are rated as some of the best films ever made.

A final mention of French Cinema should be the arrival of the Spaniard surrealist Luis Buñuel who, at this period, was working with the surrealist painter Salvador Dalí. Indeed many of these artists like Fernand Léger, Marcel Duchamp and Man Ray took an interest in film. Buñuel and Dalí made **L'Age d'Or** (1930) and the plotless 21 minute-long shock film **Un chien Andalou** (1929), both of which are still widely watched.

Both are fine examples of art in French silent cinema characterised by haunting and iconic moments, dotted by fearless experimentation and the absence of boundaries. And perhaps that best distills the 1920s, which were typified by confronting and challenging the all-pervasive values prior to the Great War.

Robert Moults is a librarian at Wynberg Library



How to encourage literacy in young children (and beyond)

by Pauline Harris and Louise Phillips

Literacy involves meaning-making with materials that humans use to communicate—be they visual, written, spoken, sung, and/or drawn. Definitions vary according to culture, personal values and theories.

We look to a broad definition of literacy as guided by UNESCO to be inclusive for all families. Children learn to be literate in a variety of ways in their homes, communities and places of formal education.

What research tells us

New research in three-to-five-year-old children's homes and communities in Fiji, has revealed that children's regular engagement in literacy across many different media has supported good literacy outcomes.

There were ten main ways of engaging in literacy-building activities. These included print and information, communication and entertainment technologies, arts and crafts, making marks on paper, screens and other surfaces like sand and concrete, reading and creating images, and talking, telling and acting out stories that were real or imagined.

Children also engaged with reading, recording and talking about the environment, reading signs in the environment, engaging in music, dance, song and, lastly, with texts and icons of religions and cultures.

These activities were enjoyed and valued by children and their families as part of their everyday lives, and were further bolstered by creating books with children in their home languages and English. This research can be used to add to our discussions on how parents can help develop their children's early literacy.

The Melbourne Institute of Applied Economic and Social Research found daily reading to young children improves schooling outcomes, regardless of family background and home environment. The OECD programme for International Student Assessment (PISA) results also indicate a strong correlation between parents reading and storytelling with children in the early years and reading achievement at age 15, with those students performing one to two years above their peers.

However, it is not just being read to that matters. The adult-child interactions are also very important.

These interactions need to be lively and engage children with the text-in-hand. Alphabet toys and phonics programmes alone offer little to develop literacy, as they focus on a code without contextual meaning. Words, and their letters and sounds, are best understood when seen and applied in everyday experiences, driven by children's motivations.

How to be a talking, reading, writing, viewing, and listening family

There are several practical things parents can do to encourage broad literacy and learning in early childhood years.

- 1. Don't wait.** Read what you are reading aloud to your newborn. Children become attuned to the sound of your voice and the tones of the language you speak as their hearing develops.
- 2. Share stories at mealtime.** Provide prompts like: 'Tell us what your teddy did today.' Alternatively, randomly select from ideas for characters, problems, and settings, for example: 'Tell us about an inquisitive mouse lost in a library.' Oral storytelling provides a bridge to written stories.
- 3. Record on your phone or write down your child's stories.** Turn them into a book, animation, or slide show (with an app). Children will see the transformation of their spoken words into written words. These stories can be revisited to reinforce learning of words, story structure and grammar.
- 4. Talk about their experiences.** For example, prompt them to describe something they have done, seen, read or heard about. Research shows children's oral language supports their literacy development, and vice-versa.
- 5. Guide literacy in your children's play, following their lead.** For example, help them follow instructions for making something, or use texts in pretend play, such as menus in play about a pizza place. Children will engage with various texts and the purposes they have in their lives.
- 6. Books, books, books.** For babies and toddlers, start with durable board books of faces, animals and everyday things with few words that invite interactivity (e.g., 'Where is baby?'). Progress to more complex picture books with rhyming language. Talk about personal links with the stories and ask questions (such as 'I wonder what will happen next or where they went to') as these will support comprehension.
- 7. Talk about words children notice.** Be sure the words make sense to children. Talk about what words look like, what patterns, letters and sounds they make. This builds children's word recognition and attack skills, and understanding of what words in context mean.
- 8. Involve your children in activities where you use literacy.** For example, if you make shopping lists or send e-cards, your children could help create these with you. Explain what you are doing and invite children's participation (e.g., 'I'm looking at a map to see how to get to your friend's house'). Children can meaningfully engage with and create texts and see the place these texts have in their lives.
- 9. Use community and state libraries.**

Above all, be sure the experience is enjoyable, playful, and encourages children's active involvement. Literacy should be engaging for your children, not a chore.

This article first appeared on theconversation.com and is republished with permission. Pauline Harris is a Research Chair in Early Childhood at the University of South Australia. Louise Phillips is a lecturer at the School of Education, University of Queensland



New on the shelves

compiled by Sandra Kingswell

Science fiction has existed as a popular genre for about 150 years. In the last few decades it has begun to be recognised as a literature in its own right, and a significant barometer of social and cultural change. **Science fiction: a literary history** edited by Roger Luckhurst offers a survey of the genre over a period ranging from early nineteenth century pioneers to contemporary authors. Leading international scholars, writing in an accessible style, aim to consider science fiction as 'world literature', referencing works from diverse traditions from Latin America to Europe, Russia and the Far East. Works by Isaac Asimov, Mary Shelly, Jules Verne, HG Wells, Jeff VanderMeer, Paolo Bacigalupi, Philip Dick, William Gibson and many more are examined in this book.

The man who cursed the wind and other stories from the Karoo edited by Jose Manuel de Prada-Samper is a selection of tales gathered in Afrikaans from present day Karoo storytellers. They animate the harsh but beautiful landscape with lively characters like the cunning Jackal, silly Hyena, dangerous Water Snake and the sinister Foot-Eyes. Such tales were first documented among Ixam hunter-gatherers in the 1870s by Wilhelm Bleek and Lucy Lloyd. They have unexpectedly survived, affirming a strong and continuing tradition of oral storytelling in South Africa and are presented in the book with English translations.

Christiaan Barnard is remembered as the surgeon who completed the first successful human heart transplant in 1967. Despite enduring a lifetime of pain from arthritis and a disability from asthma, which might eventually have killed him, he pursued his goals and established the first major heart surgery programme in Africa. Barnard was a world-class doctor and an inquisitive and innovative surgeon, though famously irascible in the operating room. He had a

vision of the future developments in his chosen field, and the ability, judgement, and the courage to play a part in contributing to those developments. He was an informative and highly entertaining speaker and raconteur, a gifted writer, farmer, restaurateur, an unofficial ambassador for South Africa and a friend. **Christiaan Barnard: the surgeon who dared** by David KC Cooper examines the controversial life of this medical pioneer.

The Batubatse: their story and traditions by Ponele R Seshai is a fascinating narrative of the Batubatse people, their early origins and their migration to their present settlement in today's Limpopo Province. It tells of their language, story-telling, riddles, idioms, games, arts and crafts, their way of life and cultural practices. We learn of their views of witchcraft, sorcery, divination, magic and medicine. We also learn about their marriage requirements, the 'kgoro', lineage, kinship system and totemism, how authority is exercised by the chiefs and how law is enforced and wrongs are redressed through tribal courts. The Batubatse people trace back to the Shai Kingdom in ancient Ghana. Their story is an intriguing one of perseverance and resilience.

Over the past 135 years, the National Institute for the Deaf (NID) has become a beacon of hope for the deaf and others with hearing loss, not only in South Africa but also beyond our borders. The beautiful **NID Commemorative Book 2 1881-2016** by Joan Kruger with its lively narratives and photos invites the reader to become part of the world of the NID and of people with hearing loss, sharing their challenges and victories, laughter and tears. The NID's remarkable story is told by legendary figures as well as today's leaders, teachers and students, the elderly and the residents. It is the story of how deaf persons found their voice and place in life.

GENERAL

028.9 FIS Fischer, Steven Roger. A history of reading.

SOCIAL SCIENCES

- 323.168 FRO Karis, Thomas G. From protest to challenge: a documentary history of African politics in South Africa, 1882-1990. Volume 2, Hope and challenge, 1935-1952.
- 323.40968 NGC Ngcukaitobi, Tembeka. The land is ours: South Africa's first black lawyers and the birth of constitutionalism.
- 331.0968 BAR Barker, Frans. Frans Baker's The South African labour market.
- 338.5 MOH Mohr, Philip. Understanding microeconomics.
- 341.249 AFR Karbo, Tony. The African Union: autocracy, diplomacy and peacebuilding in Africa.
- 342.680853 RUS Russell, Shaun. Promotion of Access to Information Act: a practical guide for social justice activists and organisations.
- R 352.068 LOC Main, Olivia. The Local Government handbook — South Africa, 2018: a complete guide to municipalities in South Africa.
- Q 362.42 KRU Kruger, Joan. National Institute for the Deaf commemorative book 2, 1881-2016.
- 363.11 WOR Van Loggerenberg, Francois. Workplace safety in South Africa.
- 364.1066 RIC Richards, Ruben. Gangsterism and economic reconciliation in South Africa: a case study in peace building through industrial consciousness.
- 371.071096 CHI Chisholm, Linda. Between worlds: German missionaries and the transition from mission to Bantu education in South Africa.
- 398.209687 MAN Prada Samper, Jose Manuel de. The man who cursed the wind and other stories from the Karoo = Die man wat die wind vervloek het en ander stories uit die Karoo.

LANGUAGES

439.3609 CAR Carstens, WAM (Willem Andreas Meyer). Die storie van Afrikaans uit Europa en van Afrika. Deel 1, Die Europese geskiedenis van Afrikaans.

SCIENCE

522.296874 GAS Gastrow, Michael. The stars in our eyes: representations of the Square Kilometre Array telescope in the South African media.

572.968 SES Seshai, Ponele R. The Batubatse: their story and traditions: our proud ancestry.

598.2968 DEA Dean, W Richard J. Warriors, dilettantes and businessmen: bird collectors during the mid-19th to mid-20th centuries in Southern Africa.

TECHNOLOGY

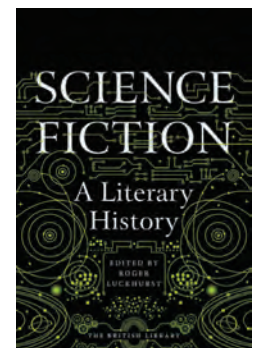
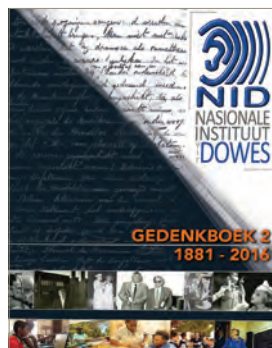
- 636.1 REE Rees, Lucy. Horses in company.
- 657 CLO Cloete, Melanie. Basic accounting for non-accountants.
- 658.401209 STR Lazenby, Kobus. The strategic management process: a South African perspective.
- 658.8 INT Cunningham, Nicole. Introduction to marketing: a Southern African perspective.

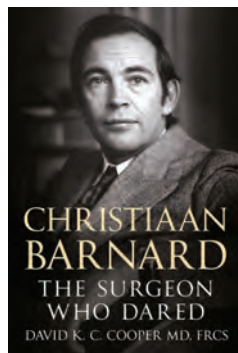
ARTS AND RECREATION

- R 708.051 MIL Miller, Judith H. Antiques handbook & price guide, 2018-2019.
- Q 712.6095 CHE Chesshire, Charles. The illustrated encyclopedia of Japanese gardening: practical advice and step-by-step techniques and projects, with more than 700 illustrations, garden plans and inspirational photographs from around the world.
- Q 728.670968 FAR Kalley, Jacqueline A. Farmhouses of old Natal.
- 741.235 MAR Martin, Judy. The encyclopedia of pastel techniques.
- Q 746.44 EMB Crow, Eleanor. Embroidery: a maker's guide.
- Q 746.46 PAT Crow, Eleanor. Patchwork & quilting: a maker's guide.
- 751.426 HAR Harrison, Hazel. The encyclopedia of acrylic techniques.
- 751.45 GAL Galton, Jeremy. The encyclopedia of oil techniques.
- Q 779 BAD Badsha, Omar. Seedtimes.

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- 809.3876 SCI Luckhurst, Roger. Science fiction: a literary history.
- 821.914 KGO Kgositsile, Keorapetse. Home soil in my blood: a trilogy.
- 821.92 GAR Garuba, Harry. Animist chants and memorials: poems.
- 821.92 SCH Schimke, Karin. Navigate: poems.
- 839.3615 VAN Van Niekerk, Marlene. In die stille agterkamer: gedigte by skilderye van Jan Mankes, 1889-1920.
- 839.3616 GIB Gibson, Gilbert. Die sin van die hut.
- 839.3626 HAN Hanekom, Nicola. In glas: drama.
- 839.3626 KAP Kapp, Tertius. Liewer: 'n drama.





Ové, Horace. Pressure: Baldwin's nigger.
Peters, Charlie. Music from another room.
Preminger, Otto. Where the sidewalk ends.
Ray, Satyajit. The Apu trilogy.
Reiniger, Lotte. The adventures of Prince Achmed.
Robert, Yves. Le chateau de ma mere.
Schrader, Paul. The comfort of strangers.
Sissako, Abderrahmane. Waiting for happiness.
Sorkin, Aaron. The west wing: the complete first season.
Stern, Sandor. Pin.
Thompson, J Lee. Ice cold in Alex.
Thompson, Russell. The sexy girls.
Visconti, Luchino. Death in Venice.
Wenders, Wim. The state of things.
Wyler, William. The best years of our lives.

GEOGRAPHY/HISTORY/TRAVEL/BIOGRAPHY

914.6 CAM Camino de Santiago.
915.1 CHI China.
916.88 NAM Briggs, Philip. Namibia.
920 BAR Cooper, David KC. Christiaan Barnard: the surgeon who dared: the man and the story of heart transplantation.
920 DEE Vahed, Goolam. Ahmed Deedat: the man and his mission.
956.1 ZUR Zurcher, Erik J. Turkey: a modern history.
967.9 NEW Newitt, Malyn Dudley Dunn. A short history of Mozambique.
968.202 LAB Laband, John. The battle of Majuba Hill: the Transvaal Campaign, 1880-1881.

CDs

Loock, Hendrik D. A world of difference.
Minnie, Emile. Donker liefde.
Minnie, Emile. Wagtende nasie.

DVDs

Fiction

Barmak, Siddiq. Osama.
Belvaux, Lucas. One, two, three: trilogy.
Bergman, Ingmar. After the rehearsal.
Bergman, Ingmar. Persona.
Bergman, Ingmar. Shame.
Bergman, Ingmar. The passion of Anna.
Bergman, Nir. Broken wings.
Buchheim, Lothar-Günther. Das Boot.
Buñuel, Luis. Nazarin.
Cronenberg, David. Spider.
Dassin, Jules. Rififi.
Dupont, E. A. Piccadilly.
Ford, John. Rio Grande.
Hudson, Hugh. I dreamed of Africa.
Jancso, Miklos. The red and the white.
Kalatozov, Mikhail. I am Cuba.
Kieslowski, Krzysztof. Dekalog: the Ten Commandments parts 1 to 5.
Klimov, Elem. Come and see.
Levi, Primo. Primo.
Loach, Ken. Raining stones.
Loach, Ken. Riff-raff.
McLeod, Norman Z. Topper: topper & topper returns.
O'Horgan, Tom. Rhinoceros.

Non-fiction

U 271.71044 GRE Gröning, Philip. Into great silence.
A 302.23 OUT Greenwald, Robert. Outfoxed: Rupert Murdoch's war on journalism.
A 306.1 ABO Dlamini, Mduduzi. Abo-Minder.
A 306.7663 TON Riggs, Marlon T. Tongues untied.
A 324.973 PRI Drew, Robert. Primary.
U 338.761381 WAL Greenwald, Robert. Wal-Mart: the high cost of low price.
A 355.0218 BRO Quirijns, Klaartje. The Brooklyn connection: how to build a guerrilla army.
U 372.632 SPE Blitz, Jeffrey. Spellbound.
U 574.9943 GRE Casey, George. The Great Barrier Reef.
A 616.6 IAM Nicholson, Robert. I am Joe's kidney.
U 629.2272 MOU Eames, Matt. Mountain bike maintenance and repair.
U 700.968 COU Spiller, Guy. A country imagined: a South African journey through landscape, art, culture with Johnny Clegg.
U 702.8 RIV Riedelsheimer, Thomas. Rivers and tides: Andy Goldsworthy working with time.
U 759.6 PIC Richardson, John. Picasso: magic, sex and death.
A 778.921 NAK Nelson, Arlene Donnelly. Naked world.
U 780.92 HAR Leland, David. Concert for George.
U 781.66 INC Neal, Peter. The Incredible String Band: be glad for the song has no ending.
U 782.421649 RAM Gittoes, George. Rampage.
U 789.99 MOO Fjellestad, Hans. Moog.
A 791.433 RES Fatmi, Mounir. Resistance[s]: experimental films from the Middle East and North Africa.
U 823.33 SHA Shakespeare, William. Shakespeare retold: four modern interpretations of Shakespeare plays.
A 920 CAS Stone, Oliver. Comandante.
U 920 GOL Jones, Peter. Goldwyn: the man and his movies.
U 920 MEN Sigel, Newton Thomas. When the mountains tremble.
U 920 MOB Michel, Thierry. Mobutu, king of Zaire.
A 940.531529 BRO Wajda, Andrzej. Broken silence.
U 940.5342 BRI Thaw, John. Britain at war in colour.
A 951.132 SHA Janklowicz-Mann, Dana. Shanghai ghetto.
A 959.704 REG Sonneborn, Barbara. Regret to inform.
A 968.9107 RHO King, Patrick. Rhodesia remembered.
U 973.917 ALI Cooke, Alistair. Alistair Cooke's America.
A 979.494 HOO Fiennes, Sophie. Hoover Street revival.

Sandra Kingswell is the senior library assistant at Central Reference



Accessions Aanwinste

compiled by Johanna de Beer

NON-FICTION | VAKLEKTUUR

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- 323.168 FRO Gerhart, Gail M. From protest to challenge: a documentary history of African politics in South Africa, 1882-1990. Volume 4, political profiles, 1882-1990.- Jacana Media, 2017.
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- 636.1 REE Rees, Lucy. Horses in company.- J.A. Allen, 2017.

Arts and Recreation | Kunste en Ontspanning

- 741.235 MAR Martin, Judy. The encyclopedia of pastel techniques.- Headline, 2017.

Travel | Reisbeskrywing

- 916.88 NAM Briggs, Philip. Namibia.- Apa Publications, 2015.
- 956.1 ZUR Zürcher, Erik J. Turkey: a modern history.- IB Tauris, 2017.

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- 920 BIK Hook, Derek. Steve Biko.- HSRC Press, 2014.

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- 958.1047 MER Mercer, Johnny. We were warriors: a powerful and moving story of courage under fire.- Pan Books, 2018.
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- Burke, James Lee. Robicheaux: a novel.- Orion Books, 2018.
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- J 220.9505 CLA Parry, Alan. The classic children's Bible storybook.- Christian Art Kids, 2011.
- J 371.426816 SIM Simon, Samantha. Nurses.- Mason Crest, c2018.
- J 599.745 REA Read, Tracy C. Exploring the world of seals and walrus.- Firefly Books, 2011.
- J 784.62406 SMI Smit, Gertie. Liedjies vir pikkies en peuters. - Tafelberg, 2017.
- J 909 SEN Senker, Cath. 10 events that changed the world. - Wayland, 2017.

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- Coetzee, Cali. Lebo loves music.- Pearson, 2016.
- Diedericks, Antoinette. Wat is sleg en goed vir my? - Pearson, 2016.
- Disney, Walt. Scamp se avonture.- Jacklin, 2017.
- Gibbes, Lesley. Fizz and the police dog tryouts. - Allen & Unwin, 2016.
- Gosciny. Asterix in Helvesië.- Protea Boekhuis, 2017.
- Hulme-Cross, Benjamin. Greyfields.- Bloomsbury Education, 2017.

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 Jacobs, Jaco. Kyk ons huis!- Pearson, 2016.
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 Punter, Russell. Giraffe in the bath.- Usborne Publishing, 2017.
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 Roux-Erasmus, Esmari. Hoe gaan ons daar kom? - Pearson, 2017.
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 Von Zeuner, Ilse. Lulu and Kabelo go to school.- Pearson, 2015. (impr. 2017).
 Von Zeuner, Ilse. New flip-flops.- Pearson, 2016.
 Wolk, Lauren. Beyond the bright sea.- Corgi, 2017.

DVDs | DVD's

Non-fiction | Nie-fiksie

A 324.973 PRI Drew, Robert. Primary.
 A 616.6 IAM Nicholson, Robert. I am Joe's kidney.
 U 780.92 HAR Leland, David. Concert for George.
 U 782.421649 RAM Gittoes, George. Rampage.
 U 789.99 MOO Fjellestad, Hans. Moog.
 A 791.433 RES Alshaibi, Usama; Batniji, Taysir; Bouabdellah, Zoulikha; Fatmi, Mounir; Gargash, Lamyia. Resistance[s]: experimental films from the Middle East and North Africa.
 A 920 CAS Stone, Oliver. Comandante.
 U 920 GOL Catalena, Mark A; Jones, Peter. Goldwyn: the man and his movies.
 U 920 MOB Michel, Thierry. Mobutu, king of Zaire = Mobutu, roi du Zaïre.

A 940.531529 BRO Chukhray, Pavel; Jasný, Vojtěch; Łoziński, Marcel; Puenzo, Luis; Szász, János; Wajda, Andrzej. Broken silence.
 U 940.5342 BRI Thaw, John. Britain at war in colour.
 A 959.704 REG Sonneborn, Barbara. Regret to inform.
 A 979.494 HOO Fiennes, Sophie. Hoover Street revival.

Fiction | Verhalende DVD's

Bergman, Ingmar. Persona.
 Buchheim, Lothar-Günther. Das Boot.
 Buñuel, Luis. Nazarín.
 Cronenberg, David. Spider.
 Dassin, Jules. Rififi.
 Ford, John. Rio Grande.
 Hudson, Hugh. I dreamed of Africa.
 Jancsó, Miklós. The red and the white.
 Kalatozov, Mikhail. I am Cuba.
 Kieślowski, Krzysztof. Dekalog: the ten commandments parts 1 to 5.
 Klimov, Elem. Come and see.
 Loach, Ken. Raining stones.
 Loach, Ken. Riff-raff.
 Ové, Horace. Pressure; Baldwin's nigger.
 Preminger, Otto. Where the sidewalk ends.
 Robert, Yves. Le château de ma mère = My mother's castle.
 Schrader, Paul. The comfort of strangers.
 Sorkin, Aaron. The west wing: the complete first season.
 Thompson, J Lee. Ice cold in Alex.
 Visconti, Luchino. Death in Venice.
 Wyler, William. The best years of our lives.



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