

# Cape Librarian

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Kaapse Bibliotekaris



Western Cape  
Government

Cultural Affairs and Sport

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## ON THE COVER: 35mm FILM

35 millimetres has been the standard film format for handheld still image capture for most of the last century, allowing the creation of images by chemically recording light or electromagnetic radiation onto a light-sensitive medium.

During the picture-taking process, the lens focuses the light reflected by objects onto the light-sensitive surface inside the camera during a timed exposure. Thereafter in the dark room, through a procedure called photographic emulsion, the captured light is chemically developed into a visible image.

'35 millimetres' refers to the total width of the film, which is 0.14 mm thick and features Kodak Standard perforations running parallel at the top and bottom sections of the surface. Each frame has eight perforations above and below. The latter were introduced in the 1920s to increase stabilisation of the film through pins or sprockets in the camera.

Prior to this period, several 35mm cameras had been in production but the introduction of the Leica camera by Oskar Barnack truly popularised the format. The name 'Leica' — used by the lens company still in operation today — hails from the conjunction of the first three letters of the surname of its founder, (Ernst) Leitz, with the first two letters of the word 'camera'.

The first mainstream 35mm camera for consumers was called the Tourist Multiple, which sold for \$175 in 1913 — about \$3 000 in today's money.

The compact and lightweight metal cassette that contains the film and that permits the film to be loaded into the camera in daylight — has become iconic. While more professional and expensive cameras are able to rewind the fully used film automatically, lesser variants require the film to be wound back manually.

Films are sold in varying lengths to determine the number of exposures contained. The standard number is 36, although 24 and 12 are also popular. In addition certain emulsion types allow for more specific applications such as low light, better image quality or capturing action at high shutter speeds.

Incidentally, because of the inevitable exposure to light, the process of rewinding and reloading in daylight is said to waste the last one or two exposures of each roll.

From the late 1990s, digital compact cameras started eroding the once impenetrable foothold of the 35mm camera, which in turn and of late has been made obsolete by cell phone cameras. Only a few of the conventional major camera manufacturers, such as Canon and Nikon still produce a dedicated 35mm single lens reflex (SLR) camera today.

Much like vinyl records are to music aficionados, still-film photography is becoming an increasingly niche pursuit, favoured only by purists and nostalgists and hipsters, who swear by its authenticity (and often misguided) sense of superiority over its technologically advanced successor.

For the ultimate collector there's the original Leica prototype, which sold in 2012 for €2.16 million (R38 million), making it the world's most expensive camera. Such is the price of authenticity.



**Editor | Redakteur**

Braam Peens Tel: (021) 483-2446

**Sub-editor | Subredakteur**

Helga Fraser Tel: (021) 483-2044

**Graphic design, cover design and photography | Grafiese ontwerp, omslagontwerp en fotografie**

Wynand Coetzee Tel: (021) 483-2283

**Contributor | Medewerker**

Dr Francois Verster

**Administration and advertising**

**Administrasie en advertensies**

Szerena Knapp Tel: (021) 483-2483  
Fax/Faks: (021) 419-7541

**Website | Webtuiste**

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

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**Email | E-pos**

Braam.Peens@westerncape.gov.za  
Szerena.Knapp@westerncape.gov.za

**Address | Adres**

PO Box 2108, Cape Town, 8000  
Posbus 2108, Kaapstad, 8000



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**Editorial policy**

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

**Redaksionele beleid**

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

Guess when the following was first written?

*If the library is to survive at all, if it is to regain its endangered position in a changing world, it has to adapt and adjust itself to the new public conditioned by a never-ending stream of acoustic and optical influences, by radio, film, illustrated magazines, comics, by the whole audio-visual onslaught of the technical age.*

Die-hards still earning a living in print media have sleepless nights at the thought of the rising tsunami of internet news and social media, forever dangling like the sword of Damocles above their heads. Doctors, accountants and yes, even librarians fear the arrival of artificial intelligence, which is set to allegedly make them redundant.

The ceaseless advances made by technology, itself agnostic to sentiment, continues to power consumer habits. (The chosen theme of our covers this year also demonstrates this point, if rather inadvertently.) This relentless progress is only set to accelerate in future and we as humans — responsible for initiating it — are powerless to end it.

Yet there's hope, even if you're feeling as if everything that was once familiar is becoming overwhelmingly unfamiliar. Because although the world finds itself marred by political, economic and social uncertainty, none of these problems are particularly unique. It has a t-shirt from the Great Depression. A fridge magnet remembering three previous industrial revolutions. A coffee mug pasted with the faces of poor presidents.

First there were rock paintings. Then papyrus. Then newspapers, followed by radio, television and the internet. Think about it: With the exception of paintings, that were only applied to cave walls because paper hadn't been discovered yet, all of the aforementioned media have been able to survive, regardless of whatever new threats from the future.

*What, after all, is the library's aim if not to guide people to hidden values, to knowledge, and understanding of the development of their own faculties of thinking, of feeling, of reasoning?*

Today's challenges, but more importantly — responsibilities for library staff — are the same as those of yesterday, and yes, tomorrow they'll still be there. It was promised in the editor's letter of **Cape Librarian** — in March 1958.

Raai gou wanneer is die onderstaande geskryf?

*As die biblioteek hoegenaamd wil oorleef, as dit wil herstel van sy bedreigde posisie in 'n veranderende wêreld, moet dit aanpas by 'n nuwe soort leserspubliek wat gekondisioneer word deur 'n nimmereindigende stroom van akoestiese en optiese invloede, deur radio, film, strokiesprente, deur die hele audioviseuele aanslag van die tegnologiese era.*

Bittereinders wat nog hulle brood in die drukmedia verdien, ervaar slapelose nagte aan die gedagte van die stygende tsoenami van internethuys en sosiale media wat soos die swaard van Damokles oor hierdie bewende bedryf dreinel. Dokters, rekeningkundiges en ja, selfs bibliotekarisse vrees die koms van kunsmatige intelligensie wat na bewering hulle beroepe gaan bedreig.

Die voortgesette ontwikkeling van tegnologie, wat agnosties is teenoor sentiment, dryf verbruikersgewoontes. (Die tema van vanjaar se voorblaaie demonstreer ook hierdie punt onbewustelik.) Hierdie meedoënlose vooruitgang gaan in die toekoms net verskerp en die mens is magteloos om hierdie evolusie — waarvan hy self die saadjies geplant het — te stuit.

En tog; as jy voel dat alles wat vir jou bekend was jou toenemend oorweldig, is daar hoop. Want alhoewel die wêreld homself in 'n polities, ekonomies en sosiale warboel bevind, is geeneen van sy probleme uitsonderlik eenmalig nie. Hy het sy t-hemp van die Groot Depressie. 'n Yskasmagneet van al drie industriële rewolusies. 'n Koffiebeker beplak met die gesigte van swak presidente.

Eers was daar grottekeninge. Toe papirus. Toe koerante, gevolg deur radio, televisie en die internet. Dink 'n bietjie hieroor: Met die uitsondering van tekeninge, wat uitsluitlik op grootwande aangewend is omdat papier nog nie ontdek is nie, kon al die bogenoemde media nog oorleef, ongeag van watter nuwe bedreigings uit die toekoms.

*Wat is die biblioteek se doelwit as dit nie is om mense te lei na versteekte wysshede, na kennis, begrip na die ontwikkeling van hulle eie denkvermoë, of gevoel of redenasievermoë nie?*

Vandag se uitdagings, maar belangriker nog — verantwoordelikhede vir bibliotekpersoneel — is dieselfde as gister s'n, en ja, gaan môre dieselfde wees. Die redakteursbrief van die **Kaapse Bibliotekaris** het dit so voorspel — alreeds in Maart 1958.

*Braam*

## PEOPLE

## A magic carpet ride into the sunset

On 31 August, the inevitable happened — our long-serving book selector Erich Buchhaus retired. Most of us couldn't believe it, for as one colleague says, Erich is like Peter Pan — he never ages!

Erich started in January 1989 as regional librarian for Robertson Region. He enjoyed visiting small towns, drinking in *platteland* hospitality and meeting many devoted public librarians. He also spent a lot of time building up the bookstock from the general stacks. No good deed goes unpunished, as the saying goes, and after a tour to the regions, the book van's stock would be decimated by grateful rural librarians. Incredibly, Erich always somehow managed to take enough Westerns along to meet the unlimited demand!



Dearest Erich

I am so sorry that I cannot be there in person to give you a hug and say goodbye.

You will be sorely missed, I know — not only by your colleagues, but also the editorial staff of the **Cape Librarian**. For more years than I can remember you were such a dedicated reviewer and wrote uncountable genre articles for the bookworld column. Your choice of topics was always interesting, your in-depth research amazing and I always so enjoyed the preambles to your articles when you would pop into my office to chat about what you were planning to do.

You hardly ever sat down — no, you prowled up and down in front of my desk, constantly looking out the dirty pigeon-littered windows when we could still see the sea — made reference to the colour of the water or something else that distracted you whilst chatting away. I really had to concentrate sometimes because at times you spoke like a runaway train and I could easily miss out on something important you were saying.

Once the genre discussion was settled we would chat about our families and friends, and let's not forget our little yorkies. You always had a special interest in them and I so appreciated the many doggy books that you introduced me to... I miss that today.

You will really leave a gap in the Library Service — I know nobody is indispensable — we all know that — but each and every employee always brings something special to the party that is often missed by their colleagues after he or she has left... and you will be no exception.

I wish you a fond farewell and a wonderful retirement following those dreams you never had the time to realise. Believe me — it is true — once you have retired you may find that you are busier than ever. I always scoffed when other retirees said so but I have found it to be true. Enjoy the morning sleep-ins — no more getting up at sparrow's to pick up busy bee Szerena in total darkness in your efforts to find parking at work... a treat you can really look forward to!

You will be very much in my thoughts as I travel to Kimberley.

All the best from Grizéll and Peter.

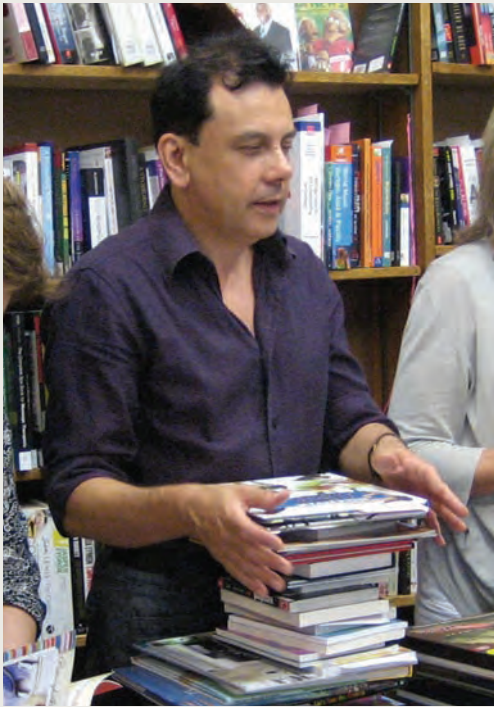
*Grizéll xxx*

PS If you ever decide to work from home, remember you only have to *sound* dressed at 9h30 in the morning.

A farewell note to Erich from former CL editor, Grizéll Azar-Luxton



Erich with colleagues Johanna de Beer and Stanley Jonck



A highlight for him was that Robertson Region was the first in the Boland to be computerised and the stock barcoded. As Erich was unable to move to Worcester when the Boland regional office relocated, he was moved to the Selection Section in August 1993.

Worcester's loss turned out to be Selection's gain.

Being a book selector was at first a daunting prospect for Erich, but over time he grew into the position, developing companionship and camaraderie within the section. He has fond memories of the people he worked with, especially the library assistant Marita Smit, with whom he formed a close friendship.

In particular, Sabrina Gosling instilled confidence in Erich by encouraging him at every opportunity, as well as Margaret Iskandar playing a role in shaping him as a selector by sharing her experience, book knowledge and interests. Her enthusiasm was clearly contagious.



As a fellow selector at the time I encouraged Erich to write for the **Cape Librarian**. It is his contributions to these pages for which he has become well known, through reviews of books and in meticulously researched articles that promote our book stock.

Selectors are fortunate to be able to develop their interests by reading books in their field of interest. In Erich's case these were cats and dogs, historical fiction, archaeology, film, natural and herbal medicine.

At one stage, he also helped out with cataloguing and developed close ties to that section. Not only has he maintained these friendships, but the cataloguing experience made him a more complete selector. Unsurprisingly then, **Dewey: the small-town library cat who touched the world** by Vicky Myron is one of Erich's favourite books.

Not only will Erich now have the time to read what he wants to; he also plans to take piano lessons so that he can develop another of his interests.

When asked what message he would like to convey to those he has worked with for so long, he said 'be brave and be kind' and 'always look for the magic in your life because it is there'.

Erich was famous for always having something nice to eat in the biscuit tin in his office. At least once a week — if not more often — he would come around to our offices with a banana loaf in one hand and a knife in the other.

When one works with a colleague for so many years, spending so much time together, you really do become like a family. There is so much that we will miss about him — for some it is his need to share, for others it is his stories of the old Hollywood movies he loves, or news of his cats... and for many of us his kindness.

Erich, we wish you all the very best for the future and hope that you will come back and visit us often.

Your departure leaves a gaping hole in Selection — and in our hearts.

**Johanna de Beer, Assistant Director: Selection**

## New appointments



Our Regional Organisation has been blessed with the addition of two new staff members. Nusrat Lakay (left) joined the Southern Region and Sergio Frans the Tygerberg Region, both as Library Assistants. Welcome!

## POSSAK

### Groot geraas oor Stilbaai se klein biblioteek

As 'n Nieu-Seelander wat op die oomlik tyd spandeer in Suid Afrika, was ek verskriklik beïndruk deur Stilbaai se biblioteek. In die dorp waar ek bly – Whanganui – sukkel ek gereeld om 'n goeie boek te kry, maar hierso het ek binne tien minute vyf lekker leesboeke onder my arm gehad. Ek weet dit is baie moeilik om 'n wye versameling van gehalteboeke te kies, so die bibliotekaris is duidelik baie goed in haar pos!

Ek hoop die gemeenskap geniet en waardeer die geleentheid wat hulle hierso het – dit is fantasties dat so 'n klein dorp so lekker saam kan lees!

Jackie Hazelhurst

## LIBRARIES | BIBLIOTEKE

### Librarians leading out loud

The City of Cape Town celebrated Librarians' Day in July with a seminar for library officials and other stakeholders entitled *Librarians: leading out loud*. The focus of the event was to celebrate librarians who have inspired others in the profession. To this end, each table was decked out with a tribute to and profile of an inspiring librarian from South Africa, Africa and the world.

Guest speaker and sub-council chairperson Cllr Mzwakhe Nqavashe said that libraries are the foundation of literacy and early childhood development programmes. He added that librarianship is one of the most giving but underrated professions. Communities rely on librarians as key catalysts whose work should be hailed more loudly.

The LIASA president-elect, Nikki Crowster, addressed newly graduated and seasoned City librarians. She reminded those present that librarianship is a professional vocation and that member behaviour is governed by the LIASA code of conduct. She encouraged the new graduates to be courageous and have the difficult conversations regarding their chosen profession.

The speakers demonstrated the vital role their facilities played in servicing local communities, and how librarians change the lives of those they interact with on a daily basis. Celebrated local author, Mohale Mashingo, told the crowd that the book **The colour purple** changed her life and that librarians were instrumental to her journey on becoming a published author. She identified with the roomful of librarians as 'her tribe'.

Darren Hoerner, an American librarian and senior programme officer of the Global Libraries programme at the Bill & Melinda Gates Foundation, was the keynote speaker. He spoke about a number of successful programmes at libraries around the world held in collaboration with Global Libraries, keeping the attending librarians in awe of the triumphs shared. He contended that if libraries are aligned with community needs and resources, they would reciprocate with support. He also pointed out that global changes demand that the profession continually develops



(Above) Keynote speaker Darren Hoerner addresses the audience that included the new graduates (below)



library leaders and advised librarians to seek partnerships at all levels to realise impact on the communities served.

Finally, the seminar provided the librarians present with the opportunity to share their experience and explore the opportunities available to younger librarians to grow in the profession.

**Merle Collins, Head: Marketing & Communications, City of Cape Town Library and Information Services Department**

## Langebaan Biblioteek word 25

'n Bietjie meer as 25 jaar gelede het die Langebaan Munisipaliteit 'n visie vir die gemeenskap gehad: 'n inligtingsentrum en 'n biblioteek. Op Vrydagaand 3 September 1993 is daardie ideaal verwesenlik met die amptelike inwyding van dié dorp se biblioteek. Drie dae later is die deure geopen.

Die argitek van die gebou was Deon Krige en die gemeenskap het self die boukoste van een miljoen rand gedra.

Die biblioteek het oor die jare van krag tot krag gegroei – en van man tot man: die enkele personeel wat destyds begin het word vandag bygestaan deur twee addisionele permanente kollegas. Die inligtingsentrum en die biblioteek het mettertyd só groot geword dat elkeen later sy eie gebou moes kry. Langebaan se biblioteek spog met amper 3 000 lede en ding mee met die naburige Saldanha s'n as die tweede bedrywigste biblioteek in die Saldanhabaai munisipale gebied.

Langebaan Biblioteek het tussen 3 en 9 September sy 25ste bestaansjaar gevier. Die personeel wou erkenning gee aan die gemeenskap wat verantwoordelik was vir die bou van die biblioteek. Die biblioteekhulp, Lalie Beneke, en bibliotekaris, Lizé Sadie, het 'n uitstalling gemaak wat die geskiedenis van die biblioteek ten toon stel. Lede is ook genooi om die biblioteek op Donderdag 6 September vir 'n verrassing te besoek, waarby elke



Langebaan se bibliotekaris, Lizé Sadie (links), biblioteekhulp Lalie Beneke (middel) en Lizé se assistent, Christo Orffer, by 'n uitstalling wat die 25 jaar bestaan van die biblioteek uitbeeld

gebruiker 'n pakkie grondboontjies en 'n spesiale boekmerk ontvang het. Laasgenoemde is spesiaal ontwerp deur die bibliotekaris se assistent, Christo Orffer.

Die biblioteek bedank elke gebruiker wat ons oor die afgelope 25 jaar so mildelik ondersteun het en ons sien uit om vir die volgende 25 jaar elke dag te kan groei en die Langebaan gemeenskap te dien.

**Lizé Sadie, Bibliotekaresse, Langebaan Biblioteek**

## @ your library | @ jou biblioteek

### Darling



**Darling Biblioteek** se pragtige uitstalling wys hoe 'n groot impak gemaak kan word met 'n minimalistiese benadering

### Esselen vier Mandela-dag



**Esselen Biblioteek** het Mandela-dag met 'n uitstalling van inspirerende aanhalings en foto's gevier

### Op-die-berg



Funda Bala en Bhuki trakteer leerders van Bella Vista tydens Nasionale Boekeweek

### Goudini FIFA World Cup display



The display included national flags, match fixtures and soccer terminology

### Rose Valley construction starts



DCAS has committed an amount of R8.5m to the Oudtshoorn Municipality for the building of the library

### Swellendam



Lorraine Lank, Bianca Steyn en Teresa Swartz het Swellenduimpie Pre-primêr besoek tydens Nasionale Boekeweek

## MSS: planning for the future

The Municipal Support Services (MSS) of the Western Cape Library Service (WCLS) held the first day of its annual seminar on 13 September. This seminar sought to share information on a range of topics for library managers such as funding, collaborations with other departments and a project with the South African Library for the Blind.

Department of Cultural Affairs and Sport (DCAS) Chief Director, Guy Redman praised the librarians for their hard work and dedication: 'Given various challenges... it becomes easy to forget how the WCLS is doing.' He also highlighted the partnerships between the WCLS and municipalities and thanked them for their contribution to growing the service for communities.

DCAS Head of Department, Brent Walters, offered a message of support to librarians and challenged them to create a love for reading amongst South African youth in their communities and to provide library material that they can relate and aspire to, which challenges their imagination.

'You are challenged to look at how to create value in your libraries, that people want to use and protect,' he said. He encouraged the librarians to ensure their libraries are centres of hope, opportunity and inclusion for communities.

Anroux Marais, Minister of DCAS, delivered the keynote address. She highlighted the fact the WCLS is the largest public library service network in Africa. Minister Marais acknowledged the ability of libraries to make a positive contribution to the development, empowerment and upliftment of communities. 'By providing access to information, libraries support communities in the exploration and challenging of barriers, values and behaviours... Libraries engage communities on matters of social importance and encourage the social inclusion of all.'

One of the highlights of the seminar was the handing over of cheques to various municipalities to assist with the development and maintenance of libraries.

**Ethney Waters**  
Assistant Director, Public Library Enhancement



Library managers and various role players attended the seminar



Minister Marais handed over a cheque to the Drakenstein Municipality



Minister Marais delivered an inspiring keynote address

## MISCELLANY

### WCLS awarded for NBW campaign

On Friday 7 September 2018 the Western Cape Library Service (WCLS) received an award from the South African Book Development Council (SABDC) at the South African Book Fair in Newtown, Johannesburg. The award was received in honour of their participation in the National Book Week campaign. This campaign is the longest running and most successful reading campaign in South Africa. The WCLS has taken part in the campaign for the last ten years.

The theme for the 2018 campaign was *#ourstories*. The most recent campaign was hosted by WCLS in the beginning of September, and took place in Ceres in partnership with Witzenberg Municipality and the SABDC. Activities that the community could participate in included digital storytelling, book storytelling, oral history sharing, a wordathon and enjoying a toy library. The two mascots, Bhuki and Funda Bala, assisted with the hand-out of books to children and adults.

Neville Adonis, Assistant Director, Information Services at the WCLS, is proud about the Library Service's participation in the campaign.



Neville Adonis received the award on behalf of the Library Service

Factors such as the high price of books, issues of language, lack of time and the fact that reading is perceived as boring are some of the reasons behind the lack of a reading culture. 'We should never underestimate the importance of reading and that is why National Book Week is such an important initiative as it promotes reading for adults and children,' said Mr Adonis.



## The changing role of the library

The **Cape Librarian** attended a marketing workshop hosted by the National Library of South Africa (NLSA) in August. It touched upon several topics — particularly those of the library in a changing environment.

The key takeout of the presentation by Harry Matolong of the NLSA's Mzansi Libraries Online Project was one of advocacy for change. Previously, librarians were passive participants in the sense that their activities were limited to serving patrons who came to seek out the offerings of libraries. The revolution of the digital era, however, is forcing librarians to become more proactive by actively marketing library services by engaging with their communities. Librarians therefore have to re-invent themselves as champions of information, with the broader benefit of being influencers of change. Their task is not without challenges: communities simply aren't aware of the power of knowledge held by libraries and critically, even post-1994, where access to knowledge was meant to have been democratised, as, according to Matolong, 'they were never told'. The reality is that librarians have to actively enrol members of their communities in order to inform people who were unaware that the world of knowledge and leisure reading is available free of charge at their doorstep and that libraries are indeed theirs and for them.

Adding to the challenges is the fact that South Africa is not a reading nation (a 2017 study found 78 per cent of grade 4 pupils to be illiterate), the intellectual bubblegum brought by the instant gratification of social media and smart phones, then it's little wonder that Matolong decries the current state of affairs with, 'We've dumbed our nation down.'

At its simplest level, library marketing is about creating value for customers. It's about raising awareness of the products and services offered to increase needs and consumption. In a sense, it's no different to applying traditional marketing principles and adapting them to the role of the library in the community.

How is this done? Like any project — by finding meaningful outcomes through the defining of goals and targets. Despite the onslaught of technology in creating a generation of digital

natives with zero interest in books, Matolong says that libraries themselves are not entirely blameless in their perceived reduced relevance as they've worked in isolation for too long. Instead, they must choose their role based on the communities they serve. They must know who they are to know who they want to serve, but whatever the direction chosen, the message is relevance through engagement. It's also time to think bigger, such as identifying partnerships with neighbouring institutions — not only as outlets for the distribution of books, such as schools, prisons and community centres, but also by developing digitally and information-literate citizens. Libraries have to stay relevant by keeping up with rapid technological developments and constantly advocating their special offerings on a variety of platforms and in as many spheres of government as possible.

Finally, libraries' next step is through the assistance of economic development by playing a vital role in making citizens job ready. An example here is a brand new collaboration with the Department of Economic Affairs and Tourism (DEDAT), the I-CAN Learn initiative through which citizens will use the resources of libraries to receive digital skills training. Offering free internet access for job seekers and help in compiling CVs and access to business ideas as well as further supporting material, the library's evolution from a mere books repository to an information centre is complete.

Of course in the bigger scheme of things these are mere building blocks to the library of the future, which will be a hyper-connected hub of learning, creating and sharing. Virtual and augmented reality will bring life-changing experiences we've only been able to read about in the past into the present.

And that's perhaps the most noteworthy characteristic of the technologically-driven change that libraries are undergoing: to provide a glimpse into tomorrow instead of being stuck in yesterday. The library is only what the community perceives it to be: like in 1994, it's time to shake off the mental shackles and embrace the possibilities of the future.

**Braam Peens, DCAS Library Service**

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

Stefan Wehmeyer

- Die inhoudsopgawe van die September 1978 **Kaapse Bibliotekaris** kondig aan 'Biblioteekdiens kry Adjunk-direkteur bladsy 20'. Maar helaas, op bladsy 20 is 'n leë kolom. Ek weet egter die nuwe adjunkdirekteur was Frans van der Merwe wat later ook direkteur sou word.
- Lynette Johnson van CJ Langenhoven Gedenkbiblioteek, Oudtshoorn, skryf dat kunsafdrukke so populêr is dat van die 600 afdrukke in hulle versameling, slegs 30 op die rak oor is. 'Vaal, oninteressante kantore met ewe vaal liasseer kabinette en "delicious monsters" word met 'n enkele kunsafdruk 'n vrolike lus-om-te-werk plek. 'n Pierneef, Maggie Laubser en 'n Picasso kan wonderre verrig.'
- Julie te Groen wrote about public relations in the library. 'Where ever did that caricature of the librarian come from? If female, imperious, sour-faced, dowdy; if male, myopic, absent-minded, decrepit. Other professions have their caricatures too, but few seem so uncharitable. It obviously had its origin in a bygone age when the librarian was

nothing more than the person who jealously guarded the books and put out the gas lights.'

- A new library building was opened in Hangberg, Houtbay in August 1978. (*This library was upgraded almost 40 years later.*)
- Die sewende nuwe biblioteek in die Suid-Kaap in 1978 was Bergsig by Calitzdorp. (*Hierdie biblioteek is later gesluit omdat daar gevoel was dat twee biblioteke in een dorp te veel is. Die afgelope paar jare het Bergsig só uitgebrei dat daar besluit is om die ou Bergsig Biblioteek op te knap en in 2019 te heropen.*)
- Is TV a mixed blessing? Pauline Sutherland from Piketberg wrote that she was delighted at the children's reaction to TV shows *Emil*, *Swiss Family Robinson*, *Heidi* and *Black Beauty*. The books were dusted off and are forever in circulation. (*Daai jaar was ek 'n eerstejaar student op Stellenbosch en ek onthou die helfte van die koshuis het alles net so gelos op Heidi-aande om nie een episode te mis nie.*)



# Institutional knowledge

deur Stefan Wehmeyer



Vanoggend vra een van my kollegas dat ek moet kom *pose* vir 'n foto in die biblioteekdiens se geskiedkundige versameling (versameling van artefakte van oor die 60 jaar). Ek sê toe hulle moet my sommer daar los as deel van die artefakte. Ek ontvang ook 'n epos van iemand wat wil weet of die 30 jaar-oue Protea Biblioteek in Albertinia 'n subsidie ontvang het vir 'n kantoor langs die biblioteek. Hulle wil weet of daai kantoor deel was van die biblioteekprojek en of hulle die biblioteek kan groter maak deur uit te breek na die kantoor.

Jip, daai grappie oor dat jy werk al so lank by 'n plek jy is deel van die meubels, is waar. Of ten minste die persepsie is waar. Maar waar kry mens *institutional knowledge* en hoe kan dit gedeel word met jonger kollegas?

Ek moet eers die volgende ware sinne aanhaal wat ek op die internet gekry het:

'Organizations spend a lot of time and resources developing knowledge and capability. While some of it gets translated into procedures and policies, most of it resides in the heads, hands, and hearts of individual managers and functional experts. Over time, much of this institutional knowledge moves away as people take on new jobs, relocate, or retire. Knowledge also degrades when a new senior executive or CEO introduces a different agenda that doesn't build on earlier knowledge, or contradicts what was done previously. And knowledge disappears even more rapidly when a firm reorganizes or merges with another and there is a subsequent reshuffling of the cast of characters.' ([www.forbes.com/sites/ronashkenas/2013/12/09/three-ways-to-preserve-institutional-knowledge/#58fc95e0795e](http://www.forbes.com/sites/ronashkenas/2013/12/09/three-ways-to-preserve-institutional-knowledge/#58fc95e0795e))

Ek werk sedert einde November 1981 by die Biblioteekdiens. Die Diens (gestig in 1955) was darem al in sy 26ste bestaansjaar, so ek was ook maar 'n groentjie sonder enige *institutional knowledge* toe ek by die destydse Kaapse Provinsiale Biblioteekdiens begin het.

Die beste bron vir inligting oor die geskiedenis van die Biblioteekdiens is die amptelike jaarverslae van die Direkteur (soos vereis deur die ou Biblioteekordonansie) en wat later herdoop is na Jaarlikse Oorsig om nie verwar te word met die Departement van Kultuursake en Sport se Jaarverslag nie. Dan natuurlik ook die **Kaapse Bibliotekaris**.

'n Ingesteldheid van belangstelling in geskiedenis en feite is belangrik. As jy nie daardie gevoel het vir geskiedenis nie, gaan jy nie maklik *institutional knowledge* bekom nie. 'n Mens moet ook bewus wees van die tydsgees, ander historiese gebeure in die provinsie en land waarin ons woon.

So, byvoorbeeld, sien ek 'n ou koevert in die historiese uitstalling. Dis 'n amptelike koevert met die woorde: *In diens van haar majesteit*. Die ou Suid-Afrika het 'n republiek geword op

31 Mei 1961. Die koevert kom dus uit die jare toe Koningin Elizabeth II nog Suid-Afrika se staatshoof was.

Op nog 'n tafeltjie lê 'n stempeltjie met die woorde *Verbanne boek*. Die Publikasie Beheerraad is in 1963 gestig. Baie boeke is in die sestigs, sewentigs en tagtigs deur hulle verban. Indien 'n verbode boek reeds aangekoop was deur die Biblioteekdiens, is die boeke herroep en gestempel, ook op die sentrale kataloguskaart.

Die Biblioteekdiensgebou is in 1964 betrek. En volgens die *silly* klein apartheidstreëls is daar twee ingange gebou. Daar was selfs aparte *stacks* en aparte boekversamelings. Blou datumvelle is gebruik vir boeke na biblioteke in bruin gemeenskappe teenoor wit datumvelle vir boeke na biblioteke in wit gemeenskappe.

Persoonlike meelewing van gebeure skep ook geheuebanke in jou kop. Onlangs besoek ek Worcester Biblioteek wat tans opgegradeer word. Ek vra toe vir Christine Gerber wanneer die huidige biblioteek betrek is. Dit was in 1988, net mooi 30 jaar gelede. En ek was daar by die amptelike opening. Goed kan ek onthou dat die argitek, Mnr Krige gesê het dat hy diep in Mej. Steele (voormalige hoofbibliotekaris en assistentdirekteur van die ou Wes-Kaap streke) se blou oë gekyk het en gesê het hy gaan die kleur blou gebruik as kleurskema van die biblioteek. Hoekom ek juis die storie van die kleurskema onthou, sal ek nie weet nie! Want ek onthou nie dat Gene Louw die biblioteek geopen het nie.

Mense, medewerkers en vorige base het ook baie *institutional knowledge*. Deur net na hulle te luister en te lees wat hulle oor die jare neergeskryf het in die **Kaapse Bibliotekaris** kan jy baie leer. Ek het ontsaglik baie geleer by my vorige (vorige, vorige) direkteur, Mnr Frans van der Merwe. Gelukkig vir my was ek 'n tipe van *teacher's pet* in my jonger dae en is ek blootgestel aan die ryke geskiedenis van die biblioteekdiens. Daar was so baie kollegas wat deur die jare oor my pad gekom en gegaan het en baie was kleurvolle bibliotekarisse met baie stories... maar die stories hou ek maar vir latere geleenthede, miskien vir my *farewell* toespraak wat vandag oor een jaar, een maand en nege dae vir my lê en wink.

My bibliotekaris *slogan* was nog altyd die volgende: 'Knowledge is of two kinds. We know a subject ourselves, or we know where we can find information upon it.' (Samuel Johnson, 1775) En oor 40 jaar sal een van die huidige jonger geslagte sê: 'Ja, 40 jaar gelede toe Stefan nog hier was het hy my vertel van die geheime notas agter die geel deurtjies...'

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*Stefan Wehmeyer (foto links) is die adjunkdirekteur van streke van die Wes-Kaapse Biblioteekdiens*



# One life: saved

by Gustav Hendrich

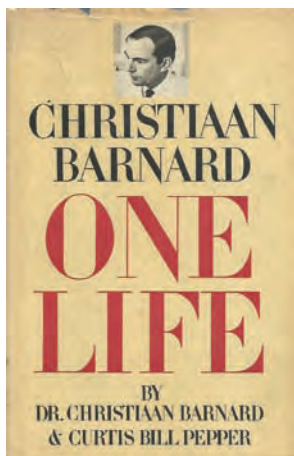


Never before had an event in the field of medical science triggered such resounding headlines. The breaking news of the world's first heart transplant came as if a modern-day miracle had been performed on 3 December 1967. As 2018 marks 51 years since the achievement of this breakthrough, it is significant to reflect on the event – and especially the people involved – that stunned the world.

Although it has been argued that experimental tests and heart transplants had first been conducted on animals, the fact remains that Doctor Christiaan Neethling Barnard carried out the first human-to-human heart transplant.

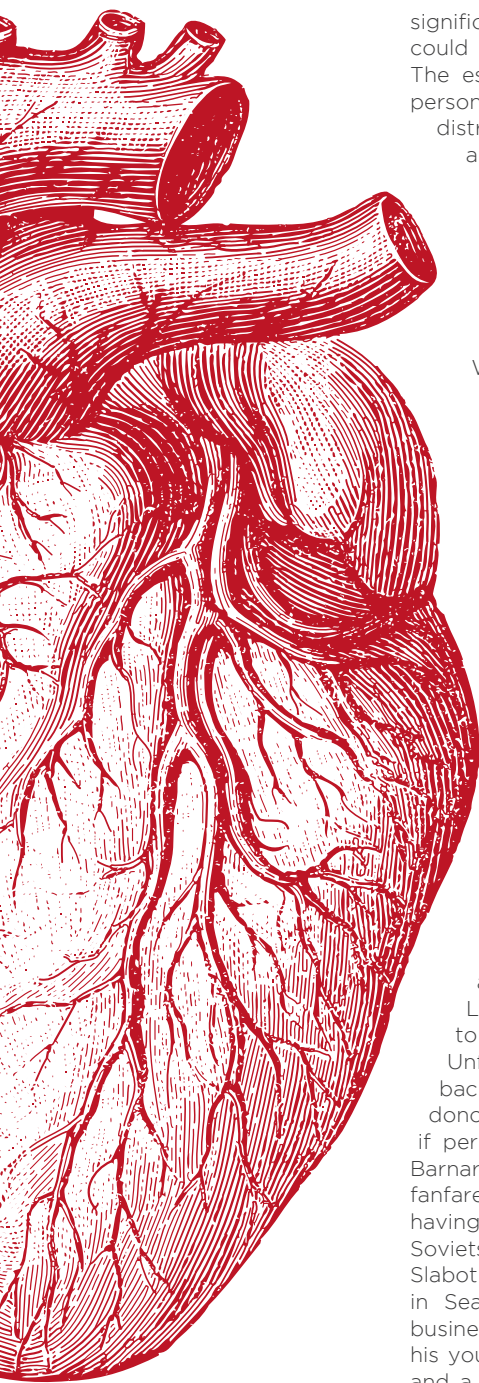
Locally and abroad, libraries and tertiary institutions stock multiple books and journal sources on the life and legacy of Christiaan Barnard and their impact on the future of medical science and research. Barnard's autobiography, **One life**, published in 1969, reminisces about the heart transplant and sheds light on his personal experiences.

The Western Cape Archives and Records Service (WCARS) in Cape Town is in possession of several historical primary sources of the role players involved, namely the patient Louis Washkansky and the young female donor, Denise Darvall, whose records were on public exhibition in May during National Archives Week. The exhibition demonstrated the archives repository as the custodian of unique and irreplaceable records dealing with an event of historical



(Ltr): Drs Barnard, Michael DeBakey (Houston, Texas) and Adrian Kantrowitz (Brooklyn, New York) on the set of the CBS programme *Face the Nation*, 1967

Associated Press



significance. Visitors were intrigued that they could view these original records in person. The estate files, death notices and additional personal information such as the liquidation and distribution accounts of both Washkansky and Darvall, as well as the Home Affairs Western Cape (HAWC) death register for 1967 with the inscriptions of the two Darvalls — mother Myrtle and daughter Denise — alongside each other, have been safeguarded for viewing by researchers and the general public.<sup>1</sup>

From a genealogical perspective, the WCARS library is also in possession of a pamphlet by the German writer, Hans-Georg Bleibaum, titled *Die Ahnen des Herzchirurgen Christiaan Barnard* (*The ancestors of the cardiac surgeon Christiaan Barnard*), who compiled extensive family research on the origins of the Barnard family in South Africa.<sup>2</sup> Apart from the paper records the archive also has photographic images depicting Groot Schuur Hospital in the olden days.

Barnard's success in conducting the first heart transplant is well-documented, as is his race to be the first against the American Doctor James Hardy, who performed a heart transplant from a chimpanzee to Boyd Rush on 24 January 1964, who died an hour later. In late 1967 the opportunity for the operation presented itself to Barnard when the 54-year-old grocer and businessman from Sea Point, Louis Joshua Washkansky, was rushed to Barnard for emergency treatment. Unfortunately, less is known about the background and circumstances of the heart donor and recipient alike; which was arguably, if perhaps understandably, overshadowed by Barnard's feat and subsequent post-procedure fanfare. Washkansky was from Jewish descent, having immigrated to South Africa to flee the Soviets occupying his former home town of Slabotké in Lithuania at the age of nine. Settling in Sea Point, he toiled and flourished as a businessman. Although an active sportsman in his younger years, he later developed diabetes and a debilitating and incurable heart disease, the severity of which was confirmed after his first visit to Barnard in April 1966.

Two films made of Washkansky's heart revealed the extent of its atrophy. Barnard described that '... this heart was beyond the reaches of medical surgery. It bore the waste

Denise Darvall's death certificate



Dr Barnard in his scrubs



Denise Darvall

**Further reading**

David Cooper: **Christiaan Barnard: the surgeon who dared**, Fonhill Media, 2017

Michael Lee: **Heartbeat: a novel memorialising the first human heart transplant**, Positive Destiny, 2015

**\*Note:** Both titles in stock



Louis Washkansky thanks Dr Barnard



Louis Washkansky and a nurse on the way to ICU after the historic open heart transplant was completed  
*Cape Argus/Trace Images*



of a battlefield, strewn with many separate deaths'.<sup>3</sup> In response to his assistant Dr Wally Beck who questioned how this patient had managed to survive, Barnard commented that: 'I have never seen such massive destruction — are you sure this man's still living?'<sup>4</sup> Washkansky's wife, Ann, had told of her ordeal in taking care of her dying husband for more than two months, witnessing his deteriorating heart rate and shallower breathing.

Barnard regarded Washkansky as a heroic personality in his fight to survive. 'The man with the heart like a ruined battlefield had refused to surrender, fighting on and on, until the moment came when I walked in to say he had a chance to live with a heart transplant', Barnard later recounted in his book.<sup>5</sup> Washkansky immediately gave his consent for the operation to go ahead. After he was admitted to Groote Schuur Hospital in Observatory, he was placed in a ward, desperately waiting for a donor heart as his life continued to slip away.

At the same time, although unbeknown to him, elsewhere in the city a fatal traffic accident befell the Darvall family, who was then residing in Tamboerskloof. The background story of Denise, a young bank clerk according to her death notice, and her mother Myrtle Ann Darvall, is less well-known and deserving of more attention. On their way to visit friends in Kloofnek (*other sources say Main Road, Observatory — ed.*), they climbed out of Denise's car and waited at a pedestrian crossing. A driver who had failed to see them because a truck had hindered his vision, slammed into Myrtle while Denise was flung through the air and landed head-first against her own car's hub cap. Her mother died instantly, but Denise sustained a skull fracture and was rushed to Groot Schuur. The resuscitation team attempted to save her and placed her on life support. She was declared brain dead later that evening. Four minutes after being told that there was a potential recipient already waiting on the premises, her father gave permission for his daughter's heart to be transplanted, the latter of which was declared still healthy.

Immediately thereafter, after Barnard did his preparatory planning, the long-awaited heart transplant took place in the early hours of Sunday, 3 December. Barnard and a team of assistant doctors commenced with the operation in earnest. The procedure took five painstaking hours. After completion it was reported that: 'Chris stood there for a few moments, watching, then stood back and said, 'It works.'<sup>6</sup>

Indeed, the heart transplant proved a success. Washkansky was delighted and relieved at the prospect of recovery. Yet he would only survive for 18 more days after developing pneumonia. Barnard dramatically tried to prevent his condition from deteriorating, but it was in vain.

Barnard was nonetheless hailed as a pioneer and his accomplishment widely acknowledged. He later concluded in his autobiography that their triumph would ultimately be: 'the crowning effort of a team of men and women who would bring to bear upon that moment the training of a lifetime, structured with the inherited technique and skill of a millennium. All of it would be fused with one objective — to replace a dying heart with a new one, to save one life'.<sup>7</sup>

#### References

1. Western Cape Archives and Records Service (WCARS), MOOC 985/68. Estate file of Louis Washkansky, 1968; MOOC 884/68. Estate file of Denise Darvall; Home Affairs Western Cape (HAWC) 1/3/9/5/115. Death Register (Denise and Ann Darvall).
2. WCARS library: Pamphlet 929.2 BAR/P. Hans-Georg Bleibaum. *Die Ahnen des Herzchirurgen Christiaan Barnard*, 1968.
3. Christiaan Barnard and Curtis Bill Pepper: **One life** (Howard Timmins: Cape Town, 1969), p. 243.
4. *Ibid.*, p. 241.
5. *Ibid.*, p. 242-243.
6. Donald McRae: **Every second counts: the race to transplant the first human heart** (Penguin: New York, 2006).
7. Christiaan Barnard and Curtis Bill Pepper: **One life**, p. 270.



# The history of the travelling library

by Ronel Mouton

The library book van, still sometimes referred to as the 'book bus', hails from a time when vehicles used for the delivery of books were actually busses equipped with shelves and a worktop. These busses were used to distribute material to the public libraries, who then in turn chose material for collection development — a process which still occurs today, the only difference being that the 'bus' has now become a somewhat more elegant 'van'.

The earliest correspondence available on file reveals that on Thursday 11 April 1957 the Beaufort West Regional Library was informed via telegraph to make preparations for fetching their new book bus: 'REISENDE BIBLIOTEEK GEREED KOM HAAL VRYDAG.'

By 1962 there were 25 book busses criss-crossing the Cape Province — then an administrative region with a far more expansive footprint than today — including the current Eastern Cape, Northern Cape and Western Cape provinces. These book busses had an average speed of 45 miles per hour (72 km/h in today's terms) and the large distances covered were both sources of fascination and fear: 'imagine taking the book van for a journey of nine hundred miles (1,450 km) at thirty miles an hour (48 km/h)!' (*Cape Librarian*, November 1961, p. 5)

1970 saw the arrival of the new, blue Mercedes book busses, which remained in service for nearly 30 years.

These busses were apparently so solid and stable that even whilst in motion, staff could continue working between the shelves and filing the white catalogue cards

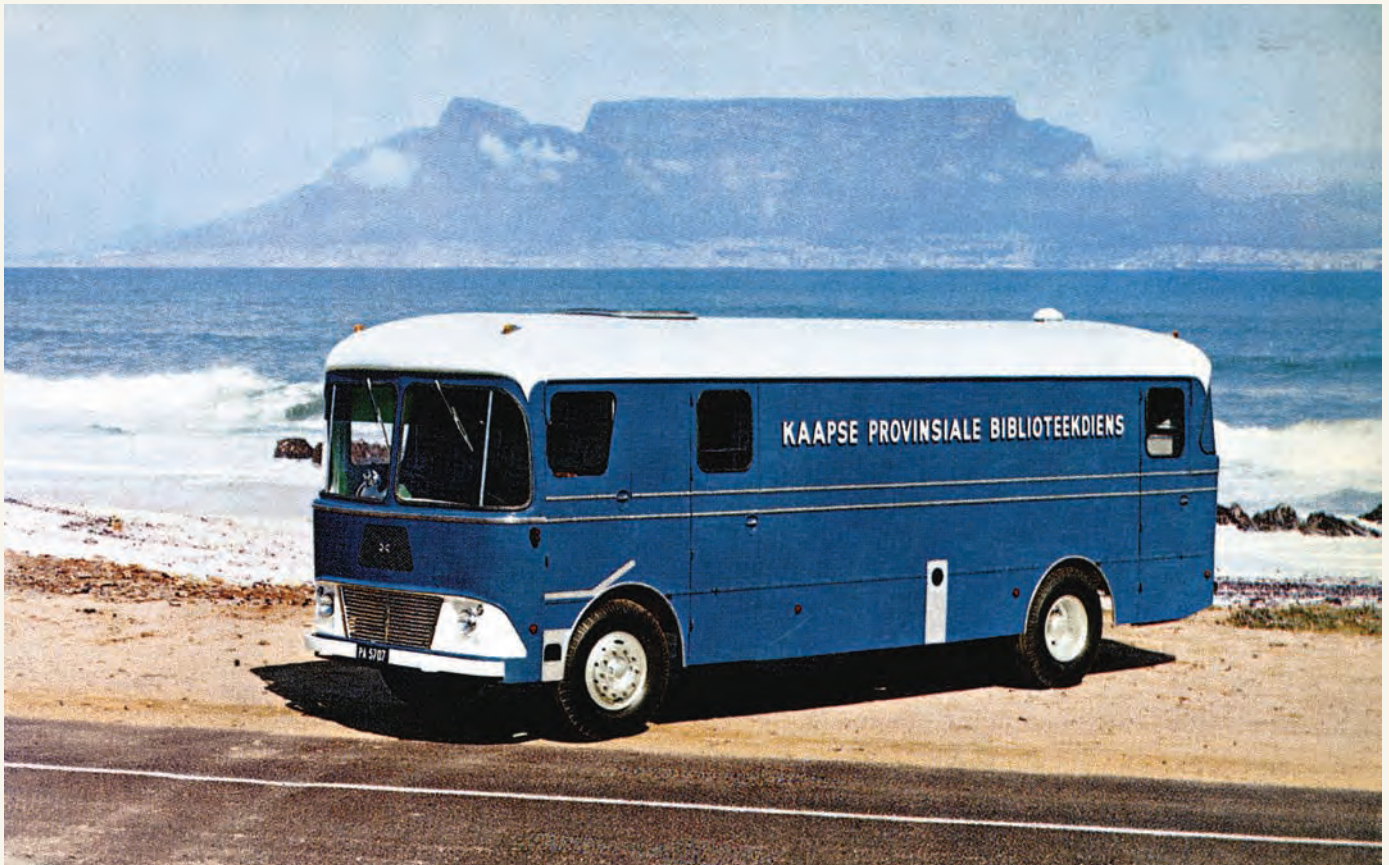


In November 1989 staff formed a human chain to move library material from the book busses to the shelves of the newly-built Bellville Library









which served as the record of the collection in libraries at the time. Staff learnt the hard way to secure the cupboards holding the white catalogue cards – it had previously happened that these would shake open causing the card-carrying drawers held inside to fall out. All the cards would have to be re-sorted and filed all over again!

In these busses there was also enough space for keeping art prints and vinyl records and a wash basin with a tap to wash one's hands.

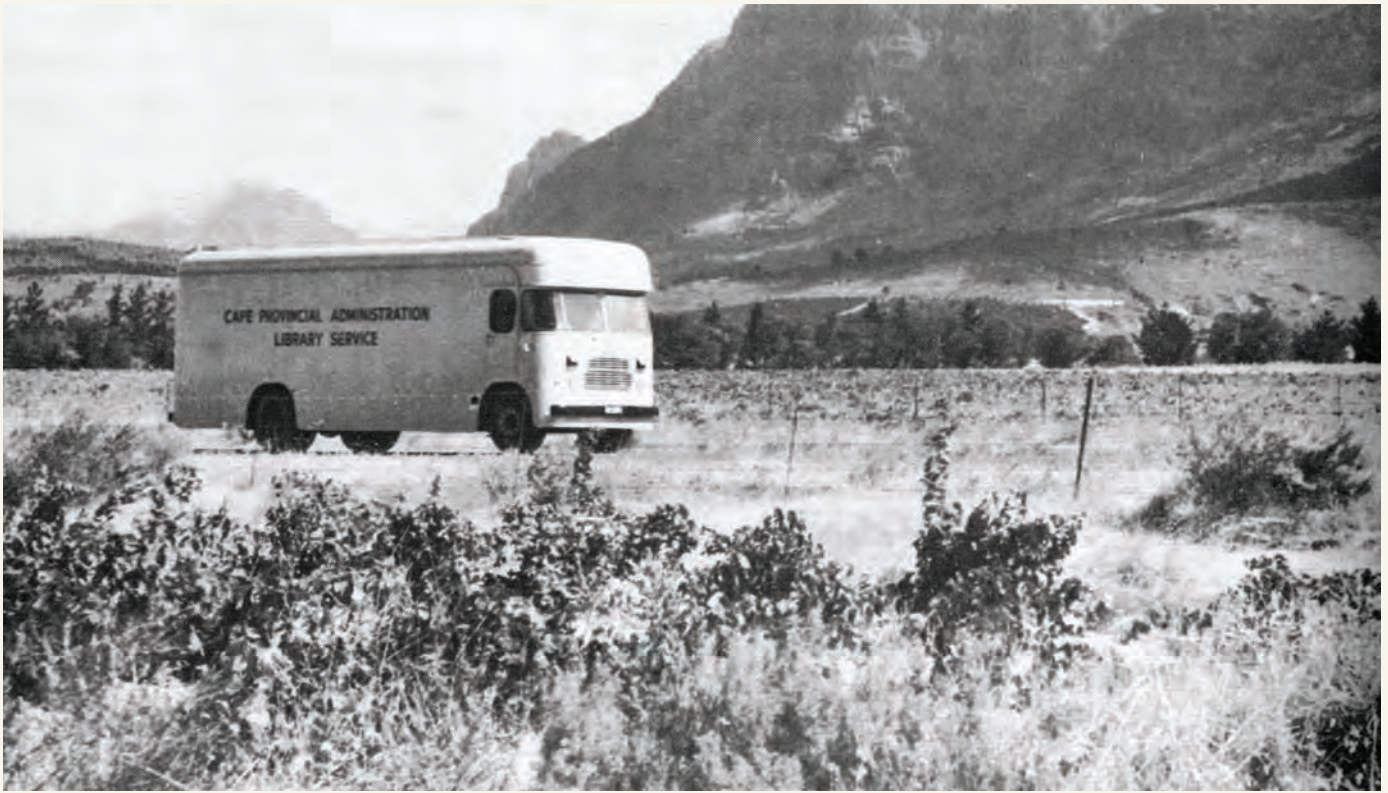
Back then, there were no farm stalls, coffee shops or takeaway stops along the route as is the case today: staff would pack their own lunch boxes and picnicked for lunch next to the road during book van tours, of which the latter easily comprised an excess of 1,000 km worth of driving deep into rural areas.

Of course, several Library Service staff members have chalked up memorable experiences in the book buses.

- Riekie Kotze, library assistant in the Vanrhynsdorp Region recalls having to cross a river in flood in December 1985. The driver first waited a day for the worst of the water to subside. Then he disconnected the air filter to prevent the engine from flooding before risking to proceed.
- David Webber remembers that in the 1980s the old blue book busses could only muster about 80 km/h on a level road, with speed dropping to 60 km/h or lower uphill.



Provincial officials crowd around on the delivery of the first new Mercedes book vans, 1970





In the mid-1980s the blue buses were repainted in cream with a green stripe.

- 'During the very last tour (around 1997-1998) in these by then very ancient book busses, my staff and I endured an unusually steep climb in the Swellendam Region at about 10 km/h, praying that we would not grind to a halt before reaching the crest.'
- In November 1989 the book busses of the Library Service conveyed the library material to the newly built Bellville Library, where staff formed a human chain to move the collection to the shelves. (*Cape Librarian*, January 1990, p. 37)
- Deon Blaauw from Oudtshoorn Region remembers almost striking a kudu on the way back from Beaufort West, even though he could only drive at 80 km/h in the Mercedes. If he tried to go any faster, the vehicle would 'begin spring soos 'n bok'.
- Before 2000, drivers and general workers took sleeping gear and gas stoves along on tours and slept in the book busses.

The two Mercedes book vans (delivered in 1996) and three Isuzus (received in 1999) were eight-ton trucks with a cabin configuration that included a work top, notice board, cupboards and shelves. The words 'Ontdek 'n wêreld in jou Biblioteek' and 'Discover a world in you library' were branded on the side.

Summer's extreme heat made a case for air conditioners to be fitted in the mid-2000s, but the air conditioners that required generators or very long extension cords were more

of a hindrance than a help. Instead, librarians endured the heat for the sake of collection development.

The Isuzu trucks also had issues with the shelving regularly toppling over on undulating roads such as those particularly found in the Van Rhynsdorp Region. The Swellendam Region's book van was involved in an accident in November 2012, when it overturned on the N2 highway.

The aging Mercedes and Isuzu trucks were replaced by new, far more modern seven-ton Isuzu trucks fitted with creature comforts such as air conditioning and radios/CD players that we have long since become to expect as standard equipment in our light road vehicles. The brand new book vans were handed over on 20 July 2017.

Transport might have stepped up a gear or two in the new millennium, but these five Library Service book vans continue to visit province's libraries — old and new, come rain or sunshine, up and down mountains and over gravel and tar, keeping our 'books on the move'. Rarely before has a thankless job belied a cause so utterly noble.

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*Ronel Mouton is the assistant director of the Eden and Central Karoo regions at the Western Cape Library Service.*



# Harry Kalmer

## *Sy stuff* is in dié gemaakte stad

deur Jo Prins

Johannesburg, geliefde myndorp en stad van migrante, is 'n karakter uit eie reg in Harry Kalmer se boeke.

As die stad Johannesburg 'n ambassadeur moes gekies het, sou biograwe soos Clive Chipkin, David Goldblatt en Charles van Onselen waarskynlik goeie keuses gewees het.

En as dié stad, so vreemd Europees soos wat dit klink, 'n hofdigter- of skrywer moes gekies het, sou Harry Kalmer 'n goeie keuse gewees het.

Om te sê Kalmer het 'n bemoeienis met Johannesburg, onderspeel dalk die manier waarop hy met die stad in gesprek tree: Hy is in die derms van die dier, hy loop deur die niere... anderkant uit.

Nee, Johannesburg, geliefde myndorp en stad van migrante, is 'n karakter uit eie reg in Harry se boeke. En **'n Duisend stories oor Johannesburg** (Queillerie) is niks minder nie as 'n ode aan die stad.

Ek vang Harry in die middel van 'n mal week in Exclusive Books in Killarney Mall. Sedert hy die *Sunday Times* se Barry Ronge-prys vir fiksie met die vertaling van sy boek, **A thousand tales of Johannesburg** (Penguin) gewen het, klink dit of hy van die een onderhoud na die ander hol.

Dis 'n vreemde toedrag van sake vir Harry, want sedert hy die boek die eerste keer in Afrikaans geskryf het, het hy al so gewoon geraak daaraan om op die kortlys van dié of daai prys te beland.

En toe vertaal hy die boek... en hier sit ons nou. Die strooimeisie het die bruid geword.

'Ja, dis lekker om daai tipe erkenning te kry en die geld is natuurlik baie welkom,' sê Harry gelate.

Die prysgeld was niks minder nie as R100 000.

Maar ja, sê hy, hy het later opgehou om na die onthale vir die kortlyste te gaan 'en seker 'n paar mense lekker die moer in gemaak'.

### 'n Lang, pynlike proses

En dié Afrikaanse boek oor Johannesburg? In watter stadium besluit 'n mens die boek moet vertaal word?

'Vroeg 2009, miskien 2010, het ek tydens African Short Story Day in die destydse Boekhuis daaruit voorgelees en net besef die mense verstaan dit nie.

'Mense kon die ritme verstaan, maar andersins nie veel nie. Vreeslik baie mense het my toe kom vra of ek die boek nie in Engels gaan vertaal nie.'

Harry het toe gewoon begin vertaal en toe het hy Melt Myburgh van Penguin Random House SA by die bekendstelling van 'n vriend se boek 'raakgedrink'.

Die voorwaarde vir die boek was dat Harry 'n besonder goeie redigeerder moet hê, en dié het hy in Michael Titlestad gekry.

'Dit was 'n baie lang proses... 'n pynlike, lang proses. In Engels het ek nie die literêre vermoë of ervaring wat ek in Afrikaans het nie. So ek het maar net my kop neergesit en vertaal.

'Maar ek dink ek is 'n eenvoudige skrywer, my taal is nogal gestroop, en dit het dit op 'n manier makliker gemaak.'

Dan lag Harry oor sy koffie en sê hy het rêrig maar net 'vir die *snacks* en die wyn' na *Sunday Times* se prystoekenning gegaan. 'Ek het geen hoop gehad nie.'

Op die flapt eks van die Afrikaanse weergawe van sy boek staan: 'Die verhaal begin dalk buite 'n konsentrasiekamp in Turffontein. Miskien op 'n Sondagoggend in Mei 2008 met 'n koelbloedige moord. Heel moontlik een-en-veertig jaar vantevore wanneer twee jong mense die stad moet verlaat omdat hul liefde onwettig is...'

En in 'n stadium, hier aan die begin van die boek, sê die een karakter: 'Mag die stad waarheen jy terugkeer, mooier wees as die stad waarvan jy droom.'



## Biografie

Harry Kalmer is op 21 November 1956 in Bellville gebore en was die vierde kind van die familie. Die gesin verhuis in 1959 na Johannesburg. Harry gaan vanaf 1963 tot 1969 skool by Florida Laerskool en vanaf 1970 is hy by Florida Hoërskool, waar hy in 1974 matriculeer. Hy wen die Redenaarsbeker en in 1973 skryf hy sy eerste toneelstuk. Hy studeer dan verder aan die Universiteit van Pretoria, waar hy in 1979 'n BA-graad behaal, met Afrikaans-Nederlands en Dramakunde as hoofvakke. Gedurende hierdie tyd gaan hy in 1978 na Amerika, waar hy die land per bus deurreis. In 1979 werk hy as 'n spoorwegklerk, terwyl hy deelyds sy studie voltooi. Na sy twee jaar militêre diensplig, waar hy onder meer vir dertien maande as luitenant op die grens diens doen, keer hy in 1982 terug na die Spoorweë om vertaalwerk te doen.

Hy neem later in hierdie jaar drie maande se verlof en toer deur Europa saam met sy meisie, Sanpat Hattingh. In 1983 trou hy met Sanpat, 'n mode-ontwerper, en die egpaar het twee kinders. Hy werk onder meer as treindrywersassistent, spoorwegklerk, vertaler/leksikograaf, kopieskrywer, arbeider in Griekeland, skottelgoed-wasser in Londen, blommeplukker in Cornwall en as dramaturg en dramaregisser. Hy begin werk by Paton Tupper and Associates as junior kopieskrywer in 1984. In 1986 bedank hy sy werk en neem 'n lang reis deur Europa saam met sy vrou, waar hulle, onder andere, vir 'n ruk in 'n klein dorpie in die suide van Italië bly en daar oorwinter. Met sy terugkeer na Suid-Afrika in 1987 aanvaar hy 'n betrekking in die advertensiewêreld en doen hierna werk vir, onder andere, Words and Magic, terwyl hy ook as senior lektor klasgee by AAA School of Advertising. Vanaf 1991 is hy vryskutskrywer en hy spits hom in hierdie tyd toenemend toe op die teater. Periodiek bied hy sy eie skryfkursus aan, ook by skole.

Vir sy reklamekopieskryf wen hy verskeie toekennings, soos in 2001 'n Pendorring-toekenning vir sy advertensie van Bic-aanstekers, waarmee hy ook 'n oorsese studiereis loslaan. Ander Pendorings wat hy verower is in 1995 en 1996, wanneer hy die wenner is van die tydskrifte- en kleinhandelaafdeling. Hy gebruik die prysgeld vir 'n besoek aan Sri Lanka. Vir *Rapport* behartig hy 'n gereelde rubriek oor Vlieger, 'n karakter uit die laaste jare van apartheid, wat die lewe en kwessies van daardie veelbewoë tyd uitbeeld. In 2014 word hy benoem vir 'n ATKV-Mediaveertjie in die kunste-afdeling vir sy artikel *42 twiets aan Johannes Kerckorrel*, wat in *Rapport se My Tyd*-tydskrif verskyn het.

By die Universiteit van Stellenbosch skryf hy in 2010 in vir 'n MA-graad in skeppende skryfwerk, onder leiding van Marlene van Niekerk, wat hy in 2014 verwerf. Sy proefskrif handel oor die uitbeelding van Afrikaners in Johannesburg in Totius se **Trekkerswee** (1915), Karel Schoeman se **Spiraal** (1968) en PG du Plessis se **Siener in die suburbs** (1971). Die roman **'n Duisend stories oor Johannesburg** word ook vir hierdie kursus geskryf. Hy woon in Observatory in Johannesburg.

[af.wikipedia.org](http://af.wikipedia.org)

Harry se verhaal is die van uitgewekenes en terugkerendes met die politiek van die land en die Goudstad as voortdurende agtergrond.

## 'n Gemaakte stad

Ek vra Harry oor die bemoeienis, die dat hy die stad as doek inspan om sy teks op te verf.

'Ag, dis maar net die plek waar ek bly,' sê Harry en laat dit klink na die gewoonste ding op aarde. 'Daar is 'n wonderlike reël uit een van Lorrie Moore se kortverhale waarin sy sê sy bly in Amerika "because this is where my stuff is". En my *stuff* is hier. Ek is te lui om op te pak.

'Ek het al in ander plekke gebly, Kreta, suide van Italië, Londen, maar my *stuff* is hier.'

Harry sê die pas ontslape Goldblatt het op 'n keer gesê hy hou nie juis baie van Johannesburg nie, maar hy mis dit as hy weg is.

'Maar ek hou van Joburg. Nog altyd. Ek is baie jonk weg New York toe agter teater aan en toe ek daar kom, besef ek teater in Joburg is so goed soos enigiets in New York — en 'n deel van my dink nog steeds so.'

Harry, wat sy brood en botter in die advertensiebedryf maak en onder meer kopieskryf doseer, sê mense saam met wie hy gewerk en gementor het en wat van hier afkom, is wêrelik goed.

'Suid-Afrika is nogal 'n *special* plek — ons het baie *skills*. My seun is in die IT-bedryf en dis dieselfde storie, hulle is *migrants* omdat hulle *skill sets* so goed is.'

Dié 'migrante' bring ons weer terug na die niere van Johannesburg, en Harry lag en sê: 'Ja, dis daai ou cliché. Joburg is die grootste stad sonder water.'

'Joburg het soort van uit die grond uit opgestaan. As jy karakters uit die boek neem: Hulle maak bakstene uit klei uit, uit die Braamfonteinspruit uit.'

'Hulle bou huise, hulle haal goeters uit die grond uit. Hulle bou geboue, hulle sit goeters op die aarde.'

'Johannesburg is 'n gemaakte stad.'

## Johannesburg se civic memory

As die stad Johannesburg self 'n hoofkarakter in Harry se boek is, dan is argitektuur en natuurlik die argitektuur van die stad spesifiek ook 'n belangrike 'karakter'.

Dit is juis wat die vlees-en-bloed-hoofkarakter, Zweig van Niekerk, na jare in die buiteland na Suid-Afrika en na die stad terugbring: Hy is genooi om 'n toespraak oor sy argitektoniese nalatenskap te kom gee.

'Ek dink die boek is gevorm deur ander boeke. Ek hou van argitektuur en Chipkin se boek (**Johannesburg Style: Architecture & Society — 1880s - 1960s**) is 'n groot invloed op my.'

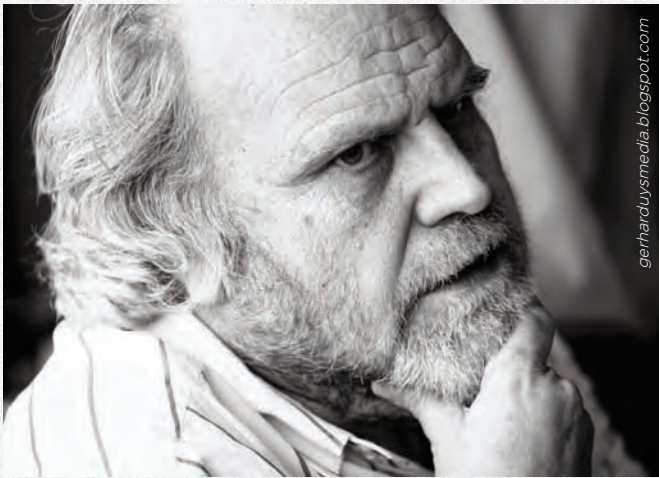
Harry sê dat hy en sy vrou, Sanpat, in die 1980's in 'n huis in Yeoville gebly en die argitektuur van die omgewing 'n blywende indruk gemaak het.

'Ek dink daar was 'n moment gewees baie jare gelede toe ek self nog geteken het. Ek het my dogtertjie altyd gaan aflaai by St James in Belgravia — en waar die boek afspeel, is 'n baie interessante ruimte.'

'Dis 'n *suburb* wat grens aan 'n plakkerskamp — léttelrik. En baie van die geboue is nog Victoriaans en daai lyne was seker maar 'n *trigger*.'

Harry sê hy onthou gewoon goed. In detail.

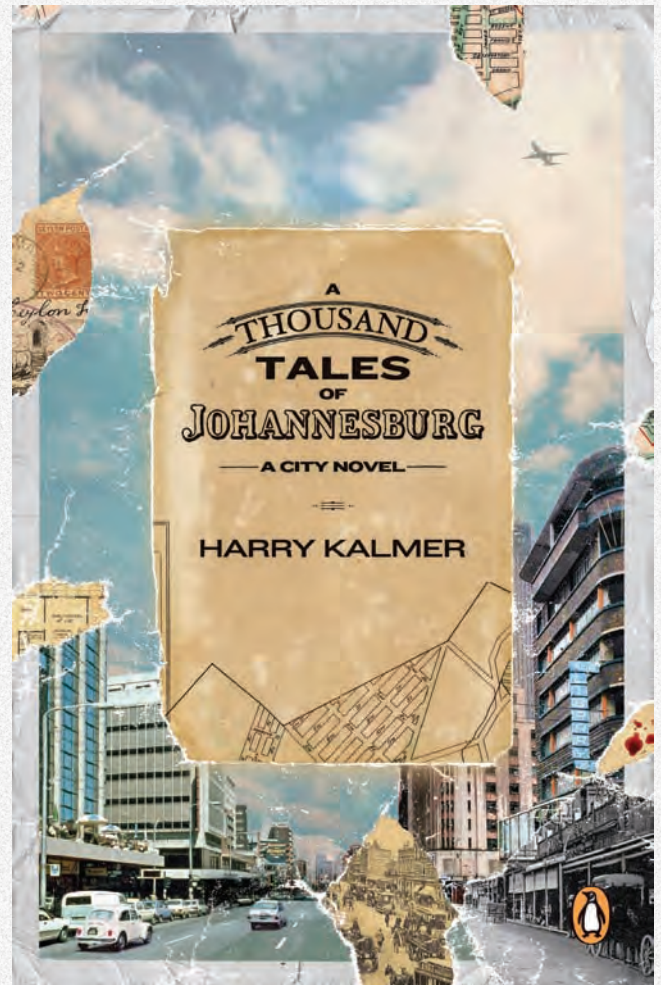




gerharduysmedia.blogspot.com



gerharduysmedia.blogspot.com



‘Met die bekendstelling van Chipkin se tweede boek het ’n jong kunstenaar vir my kom sê hulle behoort vir mense soos ek ’n pensioen te gee, want ek is die *civic memory* van Johannesburg.

‘So, ek het ’n sterk *memory*. As jy kyk na van my ander werk, soos **Vlieger**, is dit baie sterk geïnformeer deur Johannesburg en sy geboue. So ja, daar is ’n onderbewustelike skakel.’

Die boek is so visueel, sê ek vir Harry, dink hy daar sit ’n rolprent in?

‘Hopelik nie,’ sê Harry en lag.

‘Dit was die finale prys wat ek nie gewen het nie, die MWEB-rolprentprys.

‘Nee, dis te ongelinieerd, dis ’n roman. Ek dink nie ’n mens kan dit in enige ander medium doen nie.

‘Ek dink die storie is maar baie *boring* — hierdie ou wat sukkel om sy tweede digbundel te publiseer en hierdie ou wat huis toe kom om sy *roots* te herontdek. Dis almal maar ’n bietjie clichés, maar die boek het dit als soort van bymekargetrek.’

Maar dalk is die vreemdste ding van Harry se boek iets wat eintlik agterweê gebly het: die feit dat dit vir hom eintlik oor Afrikaans in Johannesburg gaan.

En dat hy nou dié jongste prys met ’n Engelse vertaling gewen het...

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**\*Nota:** Alle titels in voorraad

*Die Burger, 7 Julie 2018*



## SKRYWERS GESELS

# Jan van Tonder

## 'n skrywer se skrywer

saamgestel deur Francois Verster

Op 1 September so net ná elfuur April ontmoet ek vir Jan van Tonder by die bekende boekwinkel, The Bikini Book Shop, in Gordonsbaai en stap ons later oor na 'n nabygeleë eetplek.

Daar sit ek en Jan toe — wie se loopbaanpad meer kronkels as 'n Karoojakkals se draaie loop — van eertydse lokomotiefstoker, treinkaartjieondersoeker tot tronkbewaarder, mynwerknemer, joernalis en later radio-omroeper en skilder — en begin gesels oor 'n paar biere. Later bestel ons kos, 'n koue wit wyntjie (dalk was dit drie) en só gaan dit aan tot laatmiddag.

So tussendeur die gekuier kry ons darem 'gewerk' ook — en ek antwoorde op my gebruiklike vraelys aan skrywers.

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

Nee, ek het nooit gedink ek sal skrywer word nie. My broer Andries het my aan boeke bekendgestel en stories opgemaak wat hy in die bad — ons was sewe kinders en moes saam-saam bad — vertel het. Hy het ook 'n digbundel gepubliseer, so hy was die eerste mens wat ek ontmoet het wat iets gepubliseer het. Karel Schoeman se **'n Lug vol helder wolke** het my ook geïnspireer om te skryf. Ek het gedink: 'Dit kan ek ook doen.' Maar my broer was my mentor. Hy is egter redelik jonk oorlede. Ek mis hom. (Jan sou later na die Ladismith-hinterland terugkeer om **Is Sagie** en **Die kind** te gaan skryf.)

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

Ek het al gedink mense kan vra hoekom het ek nie meer vir die jeug skryf nie? **Is Sagie** (1983) en **Die kind** (1989) word deur baie mense as jeugverhale beskou, maar dit is nie. **Die kind** is sedert sy verskyning nog altyd voorgeskryf vir hoërskole.

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

Spesialisasie sal my verveel, ek soek afwisseling. (Jan het inderdaad reeds in verskillende genres uitgeblink: kortverhale, dramas en romans.)

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

Nee, dit is nonsens. In Amerika word selfs onderskeid getref tussen 'skrywers' en 'gepubliseerde skrywers,' maar almal wat skryf is volgens die Amerikaners 'skrywers'.

### Wat is jou gevoel oor die impak van resensies?

Dit hang af wie die resensies skryf; sommige ignoreer ek. En as hulle my boeke resenseer, weet die resensent ooit iets van romans af? Alles hang daarvan af: hoe bevoeg is die persoon om daárdie boek te beoordeel. (Jan het self vroeër resensies geskryf, maar soos meeste skrywers verkies hy om nie oor ander se werk te skryf nie.)

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

Dit kan ek nie sê nie; ek hou van party minder as van ander. Ek wil eintlik graag meer filmwerk doen; ek skryf baie visueel. Maar dit is 'n baie moeilike genre om in te werk.



## Biografie

Jan Christiaan van Tonder is op 29 Augustus 1954 op Sabie in Mpumalanga gebore as die jongste van sewe kinders. Hy het een broer (Andries, wat vyf jaar ouer is as hy) en vyf susters. Sy pa was operateur van 'n stootskrapeer en 'n eenmanbaggerboot en sy ma was huisvrou. Hy word in Durban in 'n spoorwegwoning groot en matriculeer dan op Stanger aan die Natalse Noordkus. Hier leer hy die Zoeloes goed ken en gebruik hierdie agtergrond later vir sy roman **Die kind**. Sy militêre diensplig verrig hy in 1973 by die Vlootbasis in Simonstad, waar hy hondehanteerder is. Hierna studeer hy aan die Universiteit van Pretoria, eers in die Teologie, maar verander later van studierigting. Gedurende vakansies werk hy as stoker en kaartjiesondersoeker op die Spoorweë.

In 1978 behaal hy die BA-graad met Afrikaans, Sielkunde en Kriminologie as hoofvakke. Gedurende sy finale jaar op universiteit trou hy, maar skei weer enkele jare daarna en trou daarna nie weer nie. Die huwelik was kinderloos. Hy is in 1979 vir 'n jaar in diens van die Gevangeniswese in Durban by Pointgevangenis, waar sy gekla oor die onaanvaarbare behandeling en willekeurige aanranding wat swart, bruin en Indiër-gevangenes kry hom uiteindelik met geweer in 'n wagpos op die muur laat beland. Hierdie ervarings is die inspirasie vir die kortverhale wat hy in **Aandenking vir 'n vry man** bundel. Dan aanvaar hy 'n betrekking as nywerheidsopleidingsbeampte vir 'n groot myngroep, wat hy vir twee jaar beklee. Hierna word hy joernalis, eers as Hooggeregshof-verslaggewer by *Die Transvaler* en later by *Die Vaderland* en die Suid-Afrikaanse Uitsaaikorporasie. Benewens skryf, skilder hy ook en speel die kitaar.

Sedert 1988 is hy voltydse skrywer. Hy roep telkens die stadsele vaarwel om te gaan skryf en keer dan tydelik terug na sy joernalistieke loopbaan in die stad. So woon hy onder andere op Ladismith, waarna hy hom op 'n Karooplaas naby Oudtshoorn vestig, waar hy in die veld rondloop, skryf en skilder. In hierdie milieu ontstaan sy koffietafelboek **Die Klein Karoo/ The Little Karoo** (met foto's deur Lanz van Hörsten). In 1998 verhuis hy na Kaapstad, waar hy vir 'n tyd lank omroeper is by die radiostasie Suid-Kaap Stereo. Hy vestig hom in 2000 weer in Oudtshoorn. In hierdie tyd hou hy hom besig met skryf (onder andere van radiodramas), restaurant bestuur, skilder en dig. Deur die jare word verskeie van sy kortverhale en sketse in tydskrifte gepubliseer. Volgens eie erkenning is hy rusteloos van geaardheid en verhuis gereeld, selfs deur in een stad van een plek na 'n ander te trek net om weer gestimuleer te kan word deur nuwe mense en nuwe indrukke. In 2004 koop hy sy eerste eie huis op Oudtshoorn en 'n betroubare voertuig, op sterkte van inkomste uit **Die kind**, wat twintig herdrukke beleef en voorgeskryf word aan wit en swart skole. Later verhuis hy na Gordonsbaai, sodat hy nader aan meer kunsuitstallings kan wees, ander kunstenaars se werk kan sien en beleef en op die see kan seil. Sy lewensmaat is Jenny.

*af.wikipedia.org*

**Praat jy ooit oor manuskripte waarmee jy besig is, of voel jy ook jy praat dan die storie uit, eerder as om dit uit te skryf?**  
Ek hét al 'n storie doodgepraat, so sal nie weer nie.

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

Ek tik; eers op 'n tikmasjien en nou op die rekenaar, maar maak notas op die uitgedrukte teks wanneer ek redigeer. Ek het al teen 'n muur ook geskryf — 'n tronkmuur, toe ek tronkbewaarder was — 'n kortverhaal wat later die roman **Is Sagie** geword het.

**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 enige tyd skryf, maar as dit eensaam raak, gaan sit ek by 'n plek soos Bertie's [Moorings] op Gordonsbaai. Daar is 'n lekker atmosfeer daar.

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

Ek het altyd gedink die storie is die belangrikste, maar karakters is [belangriker] — dis waar ek begin. Karakters skryf jou voor hoe om die plot te ontwikkel.

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

Ek hou die meeste van die navorsing, en van skryf die minste. (Ek merk op dat dialoog glo moeilik is om goed te skryf, maar vir hom is dit 'een van die lekkerste goed' — inderdaad doen hy dit ook goed.)

**Het jou agtergrond as joernalis jou as skrywer gehelp?**

Absoluut. Ek het by *Die Transvaler* en *Die Vaderland* gewerk. Jy leer om feite akkuraat en bondig weer te gee. Dit was 'n goeie leerskool. Veral om verslag te lewer oor wat in die Hooggeregshof gebeur.

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

Meer geld en onderwysers. Die regering moet eerder meer geld aan die onderwys bestee as aan sport. Toewyding en liefde is broodnodig om 'n leeskuultuur te bevorder.

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

Jy kan wel in Engels skryf, maar wat van dié wat net in Afrikaans kan skryf? (Interessant: Jan het sy roman **Die kind** eers in Engels geskryf en toe in Afrikaans vertaal.)

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

Ek lees dit nie. Dit is vir ontspanning, dis al. Ek het een of twee verhale van Agatha Christie al gelees... suiwer ontspanning.

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

Blootstelling is goed, soos die Kaapse Boekebeurs wat by KIKS gehou was. Ek het daar voor 'n waarderende gehoor gepraat, in Engels én in Afrikaans.

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

Marietjie Coetzee was my uitgewer vir twintig jaar. En Alida Potgieter het ook al uitgetree. Ek het nou 'n nuwe uitgewer, Nelleke de Jager, met wie ek goed oor die weg kom.



Brenda Veldtman



Lise Verster

Ek verkies 'n vrou as uitgewer, want ek kan oopmaak teenoor 'n vrou. (Coetzee, Potgieter, Hettie Scholz en Cecilia Britz is vanjaar almal deur die ATKV vereer vir hulle bydrae tot die Afrikaanse boekebedryf.)

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

Beslis laasgenoemde. (By 'n ander geleentheid het Jan aan my gesê hy sou graag een 'werklike goeie boek' wil skryf; dog dalk moet hy 'n slag probeer om populêre werke te skryf en 'n bietjie geld te maak. In retrospek, lyk dit my, besef hy dat hy nie iemand is wat sommer net vir oppervlakkige vermaak kan skryf nie.)

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

Ja, seker, maar ek het nog altyd maklik met almal oor die weg gekom... (Ek lag, maar ek glo hom — hy is een van daardie mense wat nie vyande maak nie, want jy voel sommer aan: hierdie man het geen boosheid in hom nie.)

**Het Jan van Tonder 'n bucket list?**

Ek wil net altyd 'n sinvolle bestaan kan maak — leef, lees en skryf, 'n gemaklike bestaan maak uit skryf, sodat ek kan bekostig om te reis vir navorsing.

Ons gesels nog oor allerhande boekdinge, soos omslae — hy is nie gek na **Is Sagie** se omslag nie, nes ook ek voel oor my boek **Omega, oor en uit**.

Met die son wat al meer na Tafelberg se kant toe val, is die gesprek inderdaad oor — maar nie uit nie. Na 'n afwesigheid van ses jaar hoor die wêreld volgende jaar weer Jan van Tonder se stem wanneer sy nuutste roman, **Verevrou**, in Februarie verskyn.

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*Dr Francois Verster is 'n historikus, argivaris en skrywer*



# Picture books about the joy of reading

by Nomonde Ngqoba

For those not yet old enough to read, picture books are the foundations to the world of learning.

According to the Nal'ibali website, read-aloud picture books offer an ideal medium of sharing stories with children. When conversations are held about the story and children are invited to ask questions, it helps to deepen their understanding. Furthermore, picture books help children to master language. From rhyme to repetition, the sound and meaning of words are learnt through books.

Children also develop further cognitive ability through the interpretation of pictures as visual messages. As we are bombarded with thousands of television and social media images on a daily basis, a visual vocabulary is as important as a word-based one in the technology-driven world of today.

Picture books also allow our children to develop a sense of empathy — seeing the world, even if only for a short while, through the eyes of another.

What follows is not only a list of some highly recommended children's picture books to look out for, but specifically — and of some value to librarians — those crafted to cultivate a love for reading.

## HIRST, Daisy

**I do not like books anymore.** - Penguin Random House, 2018.

'Natalie and Alphonse love books and stories. They love listening to them, being told them, sharing them and making them up. However, when Natalie starts learning to read, things do not go well. The letters and words look like prickles or birds' feet and nothing really happens to the cat in the book she is given by her teacher. Natalie decides she does not like books anymore and it takes support from the whole family for her to rediscover her love of reading. Sadly, Natalie is not the only one to experience difficulties when learning to read and her story shows the importance of a rich, varied and stimulating diet of reading material and the patience and support needed to encourage and develop reading skills. Hearing Natalie's story will offer reassurance to those in this situation. Daisy Hirst also makes fun of those reading scheme books which are heavy on repetition and low on content and how this does not engage children (or teachers!) whose imaginations demand more! This is the second story about



Natalie and Alphonse. Daisy Hirst's bold, bright illustrations are full of humour and emotion. Daisy's little face is full of joy when she first receives her reading book which dwindles to bewilderment as she tries to decipher the contents. After I shared this with a group of children, there was lots of discussion about learning to read, 'scheme' books and 'real' reading which I found fascinating. From the title onwards, this is a book to be enjoyed, but also one to talk about.' ([Northsomensetteachersbookaward.com](http://Northsomensetteachersbookaward.com))

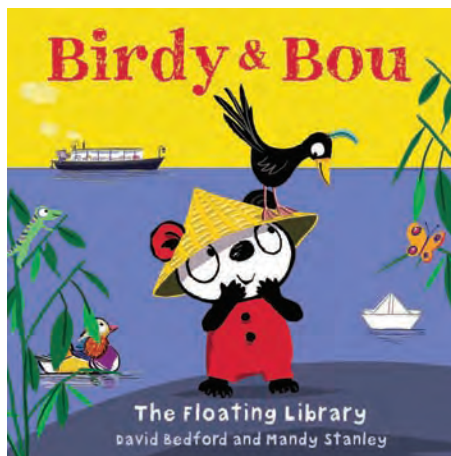
**MENNEN, Ingrid**  
**Ink / illustrated by Irene Berg.**

- Tafelberg, 2016.

'Ingrid Mennen's **Ink** is a picture book exploring a child's growing awareness of language, books and reading. The little girl Tinka becomes aware of words, language and writing. She names her family members one by one: her mum, her dad, her little brother Slip, sister Rosie and baby Jas. She draws a paper doll resembling a girl like herself on a sheet of newsprint. The paper doll is named "Ink". With her body filled with words, Ink is the perfect companion for Tinka. Tinka introduces her new friend to all her favourite story books, because, "A book is like a friend, with the best stories to tell." Thought-provoking and captivating, this picture book will appeal to young readers 4+, while adult readers will find pleasure in the simple, yet sensitive illustrations.' ([bookslive.co.za](http://bookslive.co.za))

**WELLS, Rosemary**  
**Read to your bunny.** - Scholastic, 1997.

'A celebration of the pleasures of reading that will have more appeal to adults than to pre-schoolers. Using a multi-coloured cast of bunnies, Wells shows that reading can be done anywhere on a plane or a boat, or even in a bathtub. "Read to your bunny often,/It's twenty minutes of fun./It's twenty minutes of moonlight,/And twenty minutes of sun." A final note again stresses the value of reading to children. While this message-laden story could have been overwhelming, Wells manages to steer clear of didacticism through her heart-warming illustrations. Each framed scene is a loving tribute both precise and precious and wholly satisfying in artistic presentation and integrity. The book's small size and large print



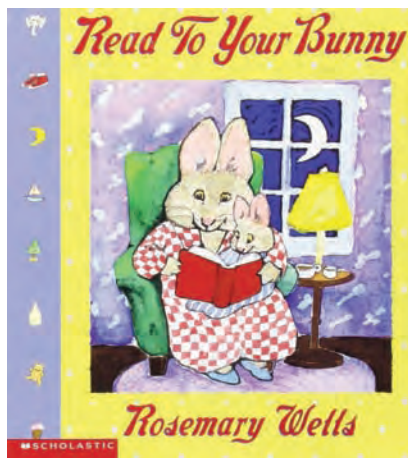
make this a perfect gift for new parents or for anyone who reads to children.' (*Library Journal*, Martha Topol)

**BEDFORD, David**  
**Birdy & Bou: the floating library / illustrated by Mandy Stanley.** - Simon & Schuster, 2018.

'Bou hears the floating library coming down the river and he can't wait to go and borrow his favourite book. When he finds out that Birdy has already taken it, he goes to find Birdy. Bou finds that while Birdy does indeed have the book, he doesn't know how to read it. Bou shows Birdy the book and together they read the book over and over until it's time to return it to the library. However, the library boat has already left and Bou can't get the book back but his new friend Birdy can! This simple story of a new friendship has some exotic elements to keep things fresh – little panda Bou is a cute character and the other animals shown are unusual and beautiful. The message of sharing is always useful and while it isn't spelled out in this book, the story ends with the two new friends together. The bright colours, bold style and short text make this a lovely picture book for young readers moving up from board books. It is the first book in a new series from the pair behind *Roo the roaring dinosaur*.' ([www.booktrust.org](http://www.booktrust.org))

**BLATT, Jane**  
**Books always everywhere / illustrated by Sarah Massini.** - Nosy Crow, 2013.

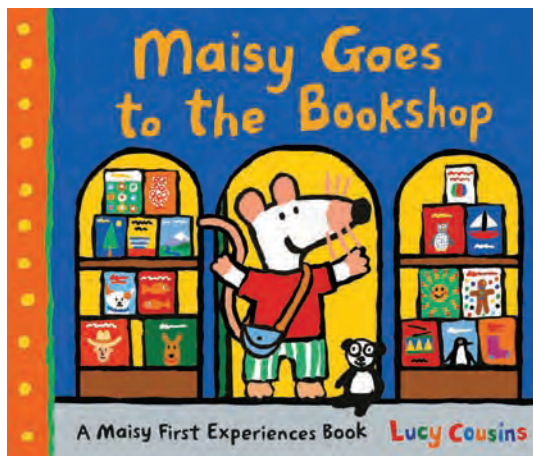
'Blatt debuts with a jubilant celebration of books, aiming her chirpy rhymes at both pre- and emergent readers. Two easily sounded-out words accompany each of Massini's mixed-media illustrations, which feature cherubic babies and toddlers. On the first spread, a child stands next to a giant book displaying a picture of an elephant ("Book big"); the next pages show a baby crawling over to a board book showcasing a mouse ("Book small"). After introducing books with exaggerated horizontal and vertical formats ("Book wide/Book tall"), Blatt ventures beyond opposites as toddlers use books for various non-reading purposes – stacked as chairs, tented as hats, and as building blocks for a play house – before settling down (sort of) to read. It's a nimbly paced and satisfying progression, further elevated by Massini's art, which incorporates witty thematic book titles that tie into the settings and characters (e.g., a child in a swing drops a book titled *Oops-a-Daisy!*). A mouse scooting through the pages provides



added visual diversion. A sturdy stepping-stone to titles like Judy Sierra and Marc Brown's **Wild about books**. Ages 3-7.' ([www.publishersweekly.com](http://www.publishersweekly.com))

**COUSINS, Lucy**  
**Maisy goes to the bookshop.**

- Walker Books, 2017.  
 'Everyone knows and loves Maisy. After all, Lucy Cousins' *Maisy* series has sold over 21 million copies worldwide, and been translated into 29 different languages. This time around, **Maisy Goes to the bookshop** brings us a very relatable adventure for Maisy. She wants to buy a book! But when she gets to the bookshop, there are just too many to choose from. With the colourful illustrations, kids will be enchanted. Each page is vibrant and fun, with lots of detail, sure to keep kids entertained with finding all the different details on each page. The drawings are wonderfully bright and cheerful, and kids will love recognising each animal that pops up in the book. Adults will have fun reading this book too, with the aforementioned self-referential aspects, and the interactive moments in the text. As such, **Maisy Goes to the bookshop** is perfect for kids three and up, encouraging them to read along with their parents... and, of course, out loud.' (Extract from [betterreading.com.au](http://betterreading.com.au))



**LEUNG, Julie**  
**Franklin's flying bookshop / illustrated by Katie Harnett.**

- Thames & Hudson, 2017.  
 'You'd think a dragon would have nothing to spread but hot air and terror, but this sweet-tempered book offers a dragon-sized lesson on friendship and open-mindedness. Franklin the dragon adores books and regularly reads to the bats and mice in his book-filled cave. But when he goes to the nearby village to read to people, it's always deserted (a clever double-page spread shows the frightened faces of villagers peering out from shop windows at their hulking visitor). One day, Franklin stumbles upon Luna, a young girl, reading in the woods. They're an instant book club, talking about the stories they love. Together, they hatch a plan to share stories with the villagers by attaching a bookcase and a couch to Franklin's back and turning him into a bookmobile. This book's wonderful resolution suggests that opening up to what may seem scary or strange can actually be life-enhancing. The artwork combining gouache, watercolours, and coloured pencils and a variety of double-page spreads and spot illustrations exudes a friendly fairy-tale feel, filled with comic details that young readers will love.' (*Booklist*)

**BUNTING, Eve**  
**Our library / illustrated by Maggie Smith.**

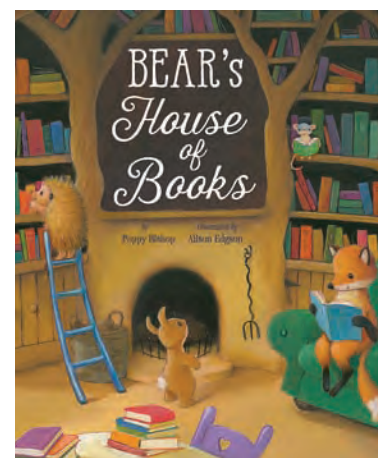
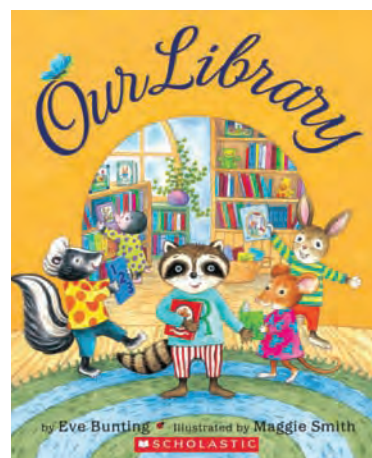
- Houghton Mifflin Harcourt, 2008.  
 'When Miss Goose informs the children that the library will have to close because it is in need of repair, Raccoon and his friends spring into action. The first thing they do is check out books (*How to lay a perfect roof* and *Library painting for beginners*), read them, and accomplish the necessary tasks. However, their problems are far from over. Now the library needs operating money and it has to be moved. Each time, the children turn first to books to guide them toward a solution, until at last the



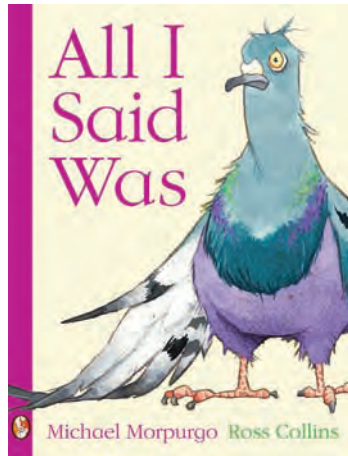
spruced-up library sits cosily in a meadow. The reasons this library is so important to everyone, from toddlers to senior citizens, are woven nicely into the plot. Bunting's style has a graceful simplicity, descriptive enough to be evocative without overwhelming: "On rainy days, we stay cozily inside. On sunny days, we lie in the shade of a big whispering oak tree and read." Smith's watercolor and acrylic illustrations are charming and should have most children longing to enter the buttercup-yellow library with the grass-green door. An excellent vehicle for discussing the importance of libraries, books, reading, and teamwork, this one is a winner.' (*School Library Journal*, Grace Oliff)

**BISHOP, Poppy**  
**Bear's house of books / illustrated by Alison Edgson.**

- Tiger Tales, 2017.  
 'Fox, Hedgehog, Rabbit, and Mouse have one well-read storybook; they love it, but it's worn and sticky with jam. When they realise that they cannot dig up books like they can potatoes and that books don't fall from the sky like shooting stars, the animals pack some peanut butter and jelly sandwiches and stumble into the perfect spot for reading; the problem is that it's Bear's house. Bear has a lot of books that the four friends want to read, but Bear does not want sticky paw prints all over his belongings. "WHO'S BEEN READING MY BOOKS?!" he growls like one of the three bears from **Goldilocks**. However,







this book-loving bear is empathetic when he hears that the friends have only one volume to share, so he opens up the forest's first library — but with some strict rules. With its blend of bibliophilia and etiquette, this story about the value of books will be enjoyed by pre-schoolers. A perfect read-aloud for introducing the library and its services.'

(*School Library Journal*, Tanya Boudreau)

**GASSMAN, Julie**  
**Do not bring your dragon to the library / illustrated by Andy Elkerton.**- Picture Window Books, 2016.

'Dragons may love the library, but it doesn't love them back. There's the whole fire-breathing thing, of course: "As she starts to read, she could over excite / and then chances are her flame will ignite!" Dragons also need space to manoeuvre, whether they're enjoying story time, navigating the stacks, or dancing to the beat of visiting musicians. Does that mean they're condemned to a life without books? The wise librarian has an idea: leave your dragons at home and bring the books to them. The premise might draw giggles, but Gassman's (the *Little Boost* series) rhyming is workmanlike ("Your dragon should not miss the library treasures./ Just bring home some books for her reading pleasure"), and Elkerton's (**How to catch a leprechaun**) compositions, while bright and energetic, have a muddled compositional focus that tends to put a damper on

the jokes. But the real problem is how the book solves its central dilemma. Most readers experience libraries today not just as storehouses of literature but as beloved places of inclusion and community. Why should dragons have to miss out on that?' (*Publishers Weekly*, Andy Elkerton)

**MORPURGO, Michael**  
**All I said was / illustrated by Ross Collins.**

- Barrington Stoke, 2014.

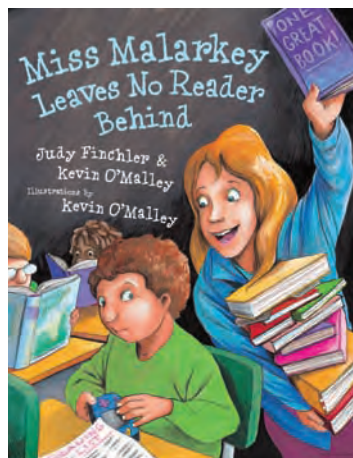
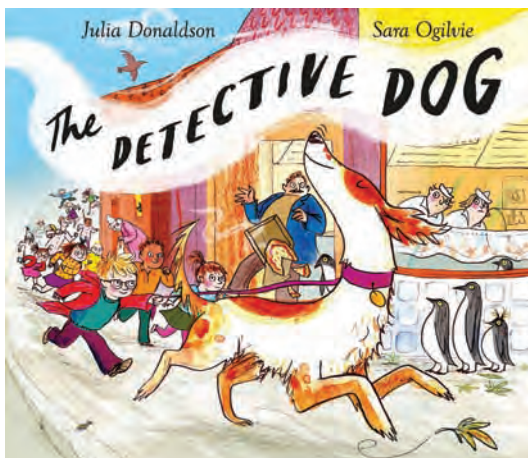
'A boy dreams of being able to fly like a bird. As luck would have it, he meets a pigeon who is equally keen to swap roles with him and he can finally experience his dream. It doesn't take long for the boy to discover that his feathered incarnation has drawbacks... It's no surprise that he starts to regret his decision and wants to return to his life as a boy. However the bird is now thoroughly enjoying lazing around in the boy's bedroom with a good book — will he be willing to swap back? This is a deliciously cunning "grass isn't always greener"-tale from unrivalled storyteller Michael Morpurgo. A final twist in the tale adds further interest, as does the potent message about the power of books and reading. One of an innovative series of dyslexia-friendly picture books which feature accessible fonts, strong contrast, good spacing and uncluttered layout to ensure accessibility for all, including parents with reading difficulties.' ([www.booktrust.org](http://www.booktrust.org))

**DONALDSON, Julia**  
**The Detective Dog / illustrated by Sara Ogilvie.**

- Pan Macmillan, 2018.

'A crime has been committed. Who can you call? Why Detective Dog Nell of course, with her keen sense of smell. Once again Julia Donaldson creates a lively character and an enjoyable storyline all packaged in her trademark verse. Nell — surely a relation to Hairy Maclary — will delight young readers who will enthusiastically join in with the refrain of "Sniff, sniff, sniff" as Nell follows the trail of the stolen books. Sara Ogilvie's illustrations add life and a lightness that enhances the movement of the text. This is particularly apparent in the spreads where Nell is on the trail. Here is another illustrator who is able to neatly reflect Donaldson's jaunty plot with an entirely appropriate style. Another Julia Donaldson to delight her many fans and win new ones over.'

([booksforkeeps.co.uk](http://booksforkeeps.co.uk))



**FINCHLER, Judy**  
**Miss Malarkey leaves no reader behind / illustrated by Kevin O'Malley.**

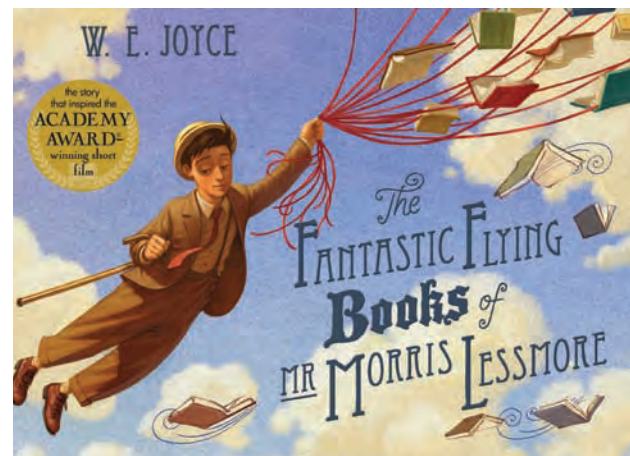
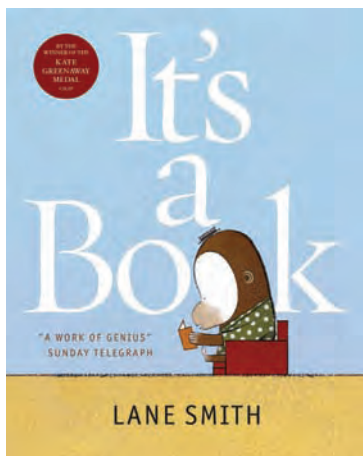
- Walker & Co., 2006.

'Gr. 1-3. Ace teacher Miss Malarkey returns in a picture book narrated by a reluctant reader. Although comfortable within his small group of video game-playing buddies, a boy wants to contribute to the schoolwide goal of reading 1 000 books in hope of seeing Principal Wiggins dye his hair purple and sleep on the roof of the school. Trying one of Miss Malarkey's suggested books after another, he rejects them all — until she finds the perfect one to match his eclectic interests. Expressive cartoon-style illustrations, brightened with markers and coloured pencils, create a series of lively scenes in which speech balloons record conversations and comments not

found in the text. With an unstated moral, this is one volume that librarians won't soon forget. Short lists of recommended books, including a bibliography of adult books that recommend children's books, are appended.' (*Booklist*, Carolyn Phelan)

### SMITH, Lane

**It's a Book.** - Macmillan Children's Books, 2012.  
 'Smith throws down his gauntlet in the ongoing debate over digital versus print in this spare offering. A donkey (jackass) with a laptop and a monkey with a hardcover book discuss the merits of their preferred formats. "How do you scroll down?" the donkey asks. "Do you blog with it?" "Can you make the characters fight?" To each question, the monkey offers an answer that riffs on this small, square picture book's title. At one point, the monkey shoves a page into his companion's hands, showing a story about a pirate. Too many words, the donkey responds, and he quickly transcribes the story as LJS: rrr! K? lol! / JIM: :( ! :). Unimpressed, the monkey continues to build his case until his big-eared mate converts to print so enthusiastically that he vows to keep reading. Although it is adults, not children, who will best appreciate the subject and satire here, the basic drama created by the characters' arguments may help this find an audience among kids, especially tech-savvy ones." (*Booklist*, Medlar Andrew)



### JOYCE, WE

**The fantastic flying books of Mr Morris Lessmore / illustrated by Joe Bluhm.** - Simon and Schuster, 2012.

'The story, in a nutshell, concerns the titular book-loving Mr. Morris Lessmore, whose personal library is blown away in a terrible wind but who finds meaning caring for the books he finds in a marvelous library. Filled with both literary (Shakespeare, Humpty-Dumpty) and film references (**The wizard of Oz**, **The red balloon** and **Buster Keaton**), the picture book version of Joyce's story has a quiet contemplative charm that demonstrates the continuing allure of the printed page. Paradoxically, the animated books of the film and app are captured as though in a series of frozen frames. The motif of the bound, printed book is everywhere. Even the furnishings and architectural details of the old-fashioned library in which the books "nest" like flying birds recall the codex. The unifying metaphor of life as story is a powerful one, as is the theme of the transformative power of books. The emphasis on connecting readers and books and the care of books pays homage to librarianship. Rich in allusions ("less is more") and brilliant in depicting the passage of time (images conflate times of day, seasons and years), Joyce's work will inspire contemplation of the power of the book in its many forms. As triumphant in book form as in animated and interactive ones.'

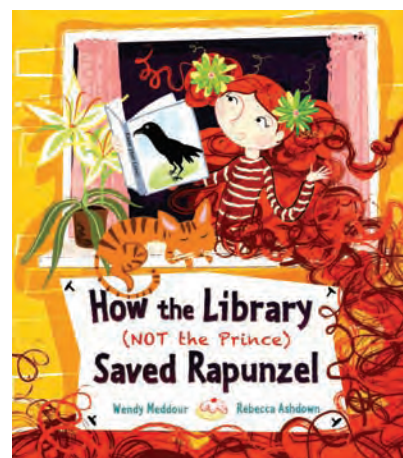
([www.kirkusreviews.com](http://www.kirkusreviews.com))

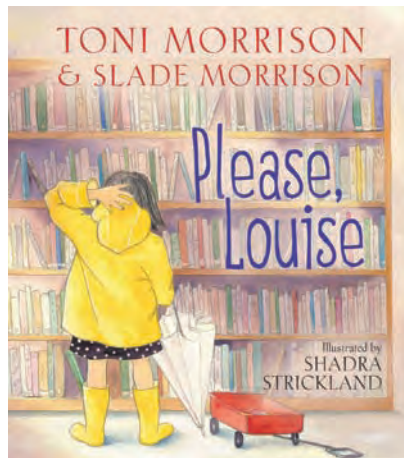
### KOHARA, Kazuno

**The midnight library.** - Pan MacMillan, 2014.

'Kohara's latest picture book is tailor-made for pajama story times. The midnight library is unusual — only open from midnight until dawn. Bustling among furry and feathered patrons, a little librarian and her three assistant owls help each and every reader find the perfect book. Acknowledging that modern libraries also function as vibrant community centres where noise is accommodated, the diminutive information professional cheerfully leads a band of musical squirrels to the activity room, where they "played their instruments as loud as they liked". As dawn approaches and the librarian prepares to close down, she patiently persuades a slowly reading tortoise to get a library card and borrow his selection — a scene which will ring familiar for many librarians. As in **Ghosts in the house**, Kohara employs a limited but bold palette for her slightly retro-style linocut illustrations. Thick black lines define the young librarian, her animal patrons, and the angular, teetering stacks of books. Mustard yellow, which serves as the primary colour throughout, lends the nighttime setting a cosiness and warmth appropriate for snuggling up for story time. Pops of navy blue accent both the midnight sky glimpsed through windows and the dozens of library books. Kohara achieves something unique with this title: a modern sensibility with a classic aesthetic. A delightful addition to picture book collections.'

(*School Library Journal*, Kiera Parrott)





**MEDDOUR, Wendy**

**How the library (not the prince) saved Rapunzel / illustrated by Rebecca Ashdown.**- Quarto Publishing, 2015.

'An original title and clever story. Rapunzel with her long red hair sits bored at the top of the tower block and ignores a variety of enticements to join reality down the stairs. She adopts various costumes, in a failed attempt, I imagine, to excite herself, but salvation comes with a letter offering her a job at the library and of course the library proves to be a stimulating and exciting environment where she can meet people and learn things. The moral is clear; books are good things. But of course we all knew that all along, well done Rapunzel for joining our club where we read and have fun. Every parent and school librarian will endorse the message and hopefully the children in our care will share the fun both in the text and the image.' (*The School Librarian*, Andy Plemmons)

**STOOP, Naoko**

**Red knit cap girl and the reading tree.**

- Little, Brown Books for Young Readers, 2012.

'The little girl in the red cap makes her third appearance, and this time, she has books on her mind. It's too hot to play (though the girl is wearing her hat, sweater, and scarf), so she reads a book, as does her friend Rabbit. Then Squirrel shows them a secret place: a big oak tree with an ample open space at the bottom. Red knit cap girl deems it a nook, a place for books. Soon all the animals are placing books there, except Beaver, who helps by building a shelf. Sly Fox thinks the other creatures are silly, after all, anyone can steal the books and he promptly takes one. But as the movement to share books grows, what emerges in the tree is a library, and as the girl tells Sly Fox with a wink, a library is a place where anyone can borrow a book. This combines a bundle of sweet elements: soft, inviting artwork; a simple yet attention-holding tale; and a strong message. The adorable Red knit cap girl, with her readily identifiable outfit and her pinpoint eyes, is a charmer.' (*Booklist*, Ilene Cooper)

**MORRISON, Toni**

**Please, Louise / illustrated by Shadra Strickland.**

- Simon & Schuster, 2014.

'Louise, pictured as a small girl wrapped in a raincoat and armed with an umbrella, enters what she considers a strange

and scary world. But at the library, she finds shelter from the storm and safe worlds to explore. The author's rhyming text, though reflective of a child's fears (junkyard monsters, dogs, neglected buildings), does not always flow naturally, but the message is loud and clear. This is a testament to the value of reading and the imagination as ways to understand feelings and the world. Strickland's illustrations bring Louise's world to life; the objects of fear, in dark colours and threatening profiles, dominate the pages until the world of the library embraces her. Off comes her hooded coat, the sun comes out, and she now dominates her environment. We even see a close-up of her face, totally absorbed in a book, a friendly dog by her side. A cosy way to address the subject of fears and to get children to the library.' (*Booklist*, Edie Ching)

**BYRNE, Richard**

**We're in the wrong book.**- Oxford University Press, 2015.

'Ben and Bella, together with Bella's dog are again in another hilarious story, playing on the street when Bella's dog joins in and bumps them off the page and into another book. Lost, they experience many exciting adventures whilst they travel through numerous different books anxiously searching for their own, a counting book, comic book, a history book on Egyptology, a puzzle book, an electronic fairy-tale book, a craft book, a sticker book, a spot-the-difference book and a scary book. Will they ever manage to get back to their own picture book? The differing formats on every page, the bold, clear block text, the colourful, eye-catching illustrations and the comical quirkiness of the plot will make this title a definite favourite to be returned to again and again.' (*Carousel*, Sinead Kromer)

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*Nomonde Ngqoba is a book selector at the Western Cape Library Service*



# Book reviews

# Boekresensies

compiled by book selectors / saamgestel deur boekkeurders

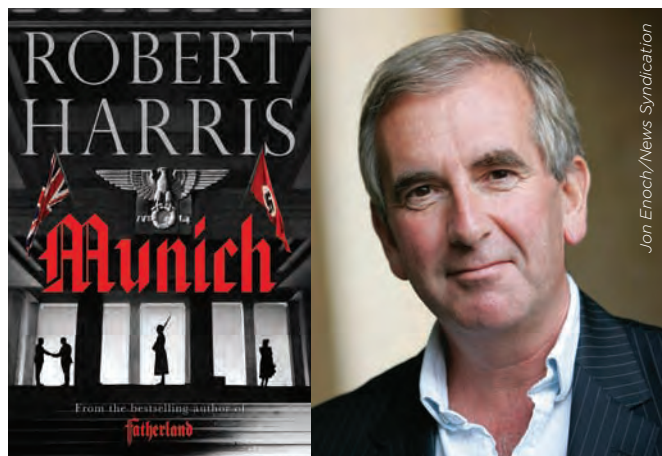
## ADULT FICTION VOLWASSE VERHALENDE LEKTUUR

### HARRIS, Robert

**Munich**.- Hutchinson, 2017.

Harris once again brings history to life with exceptional skill in his latest thriller set during the 1938 Munich peace negotiations. The city is the setting for British Prime Minister Neville Chamberlain to negotiate with Adolf Hitler in a desperate attempt to preserve peace in Europe. The action unfolds over four frantic days, from 27 to 30 September 1938, which leads to the handing over of the Sudetenland region of Czechoslovakia to Germany. Chamberlain would be accused of appeasement, but Harris humanises Chamberlain as a far-sighted operator

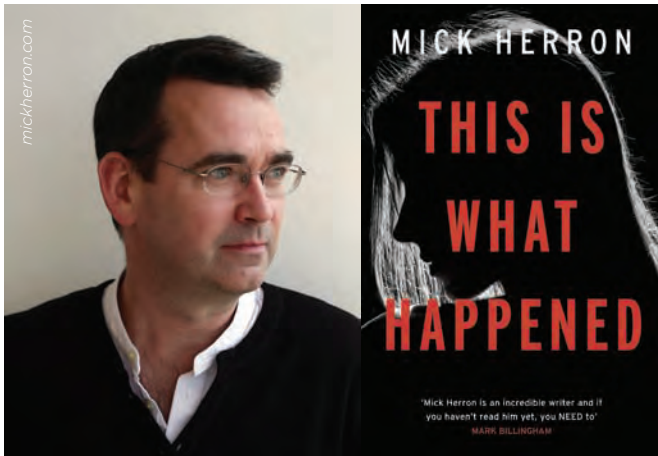
who is desperate to buy time for British re-armament, which at the time he knew to be inadequate. Although the story is based on fact, Harris uses two fictional characters to achieve his novelistic ends. Hugh Legat, a young foreign office secretary, is contacted by a former Oxford pal, Paul Hartmann, a German diplomat and plotter against Hitler. Both are involved with translating documents and conversations between leaders. Paul is desperate to get information to Hugh that might keep Chamberlain from signing the agreement. Both men are watched very carefully by their own diplomatic corps, so exchanging information is not only nearly impossible, but also very dangerous, as it could derail the conference and provoke a German army uprising against Hitler. This tensely written story transfers a familiar historical event into a deadly game of espionage and gripping suspense. **EB**



### HERRON, Mick

**This is what happened**.- John Murray, 2018.

'At the start of this beautifully written and ingeniously plotted standalone from Herron, 26-year-old mail room employee Maggie Barnes is trying hard not to get caught late one night in her 27-storey London office building. Harvey Wells, an MI5 agent, has recruited her to upload some spyware on her company's computer network from a flash drive. Adrift in the metropolis, Maggie has zero self-esteem and only the slimmest of personal ties to anyone, so this represents her chance to do something significant. Suffice it to say that her mission goes sideways. What at first appears to be a tale of spy craft and intrigue turns out to be something quite different — a disturbing portrait of contemporary England, with its "drip-drip-drip of sour resentment" (pre- and post-Brexit) and the palpable anomie of London. Most important is the fraught relationship between the pitiable Maggie and the manipulative



Harvey, a man of great anger and bitterness. This dark thriller is rife with the deadpan wit and trenchant observation that Herron's readers relish.' (*Publishers Weekly*)

### SCHEEPERS, Riana

**Stormkind**.- Tafelberg, 2018.

'Riana Scheepers se jongste roman neem die lesers op 'n stormreis tussen droom en werklikheid. Dit is 'n roman wat verskillende grense oorskry: jeugliteratuur, plaasroman, magiese realisme, geskiedenisroman, vroueliteratuur, sprokies en mitologieë. 'n Vername tema van Scheepers se vroeë werke is die sterk vroulike karakters — en in dié roman kom hulle weer voor. **Stormkind** handel oor die verhale van vyf vroue; die manlike karakters is net randfigure. Die roman vertel in die hede die verhaal van Jana van Deventer (Stormjana) wie se ma tien jaar tevore in Lerland verdwyn het. Die gegewe van 'n moederlose dogtertjie wat alleen grootword en haar ma mis, is nie iets nuuts in die Afrikaanse letterkunde nie. Maar die interessante Jana-karakter wat Scheepers geskep het, maak haar uniek en besonder. Jana loop in haar slaap, veral as die wind verwoed waai tydens storms. Sy gaan in 'n ander magiese wêreld in, waar werklikheid en droom ineengevleg raak. Sy sien byvoorbeeld die spookperd, Tarsis, en dwaal vreesloos rond sonder dat daar iets met haar gebeur. Een aand ontmoet sy die Boesmandogtertjie !X'uri wat haar leer om nie net te kyk nie, maar om werklik te sien, sodat sy die



antwoord op haar ma se verdwyning kan verskaf. Tussendeur word die jeugverhaal van Jana se ouma Lien vertel en van haar vriendskap met Letjie Stamboom, wat vir Lien se ma gewerk het en 'n Boesman-afstammeling is. Letjie leer vir Lien van die geheime van die Boesmans net soos !X'uri vir Jana leer van intuïsie en die gebruik van haar sintuie. Die lesers beseft later dat Letjie en !X'uri een en dieselfde mens is. Pragtig uitgebeeld is die besondere verhouding en band tussen ouma en kleinkind... Die volgende verhaallyn is dié van Deidre O'Donnell, 'n Ierse rooikop op wie Jana se pa verlief raak toe hy saam met die universiteitskoor deur Lerland toer. Deidre keer, toe Jana drie jaar oud is, terug na Lerland om haar sterwende ma te gaan groet en verdwyn dan spoorloos. En dit is hierdie gebeurtenis wat aanleiding gee tot die dwalende en soekende Jana en die verlangende pa-figuur wat nou tien jaar later terugkeer na Lerland om finaal te probeer vasstel wat met Deidre gebeur het. Tipies Scheepers is die verbintenis met Afrika duidelik in die roman te bemaak. Die verbintenis met die natuur en die grond kom op vele plekke duidelik na vore. Soos in vorige werke van Scheepers is die rol van die voorvadergeeste en die mitologieë van Afrika belangrik. Fyn verweef in die roman is die oordra van die kultuur en kennis van en oor die Boesmans... Die roman toon weer eens Scheepers se meesterlike en byna poëtiese taalgebruik... Scheepers het haar al bewys as 'n meesterskrywer van jeugverhale, kortverhale en volwasseneverhale. Sy stel in **Stormkind** nie teleur nie.'

([www.litnet.co.za](http://www.litnet.co.za), uittreksels uit Elbie Adendorff se resensie)

## ADULT NON-FICTION VOLWASSE VAKLEKTUUR

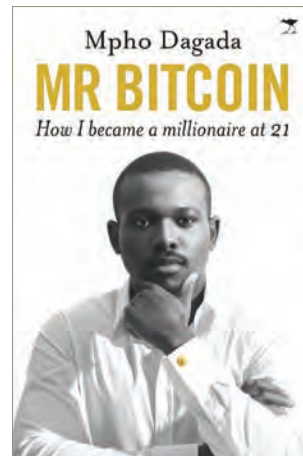
### DAGADA, Mpho

**Mr Bitcoin: how I became a millionaire at 21.**

- Jacana Media, 2018.

'Mpho Dagada is a well-known cryptocurrency expert who became a bitcoin millionaire at the age of 21. He is an inspirational speaker, owns companies and is a founder of Invest in Future Currency, which offers educational courses on getting started with cryptocurrencies. It is 2018 and we find ourselves in a world where it is possible and seemingly not uncommon to become a self-made millionaire at a very early age. Most of the time, the road to riches is a closely guarded secret, until now. Jacana Media presents Mpho Dagada,

one such young, self-made millionaire who in his memoir shares his story of triumph and failure. He tells his story from the beginning: being brought up by business-minded and accomplished grandparents who planted in him the seeds of what it means to be successful in business. This book is both motivational and practical, examining the errors and pitfalls that Dagada had to go through in his business pursuits. These included falling for Ponzi schemes like Kipi and losing his money on more than one occasion. Through these many lows



were lessons of great value which ultimately led to the endless possibilities that Bitcoin presents for those interested in creating wealth through trading cryptocurrencies and running a successful business. Dagada is confident in the viability of Bitcoin and ascertains that we will never understand the money of the future without learning how money came about in the first place. Blockchain and Bitcoin are now pioneering a new online financial world. Cryptocurrencies will replace fiat money in the end, as they are faster, better and more convenient than all the earlier forms of currency.' ([www.jacana.co.za](http://www.jacana.co.za))

### STYAN, James-Brent

#### Steinhoff en die Stellenbosse boys - LAPA, 2018.

'Alle Suid-Afrikaners is direk deur die Steinhoff-ineenstorting van 2017 geraak. Daar is mense wat hulle lewenslange spaargeld gebruik het om in Steinhoff-aandele te belê, met die hoop dat dié aandele inflasie sal klop en genoeg geld vir hulle sal genereer vir 'n gemaklike aftrede. Die meeste groot Suid-Afrikaanse fondse het aandele in Steinhoff, onder meer die grootste een, die GEPPF, wat die regering se pensioenfondse is en waarin onder meer polisielede, onderwysers en verpleegsters se pensioengeld belê word. Die aanvanklike voorlopige skatting van die totale verlies van die Steinhoff-ineenstorting is op R87 miljard gestel. Wanneer soveel geld in so 'n kort tyd uitgewis word, dan is daar uiteraard gevolge vir die hele samelewing. Wat die hele drama soveel vererger, is die beweringe dat die skade veroorsaak is deur ongerymhede en nalatigheid. Die Steinhoff-ineenstorting het vertroue geskok, veral in die lig van die feit dat die ervare direksie skynbaar net so onverhoeds betrap was soos die publiek. Baie van die inligting in **Steinhoff en die Stellenbosse boys** sal moontlik bekend wees aan diegene wat die onderwerp gereeld in die media volg. Die boek is voorsien van 'n bronnelys (wat eintlik beter beskryf sou kon word as eindnotas). Die oorgrote meerderheid van die inligting in die lys is bronverwysings na populêre media soos *Sunday Times*, *Die Burger* en *The Citizen*. Dan is daar ook primêre bronverwysings in die vorm van notules, verslae en korrespondensie. Die skrywer het heelwat moeite gedoen om mondelingse getuienis te versamel deur "met nagenoeg 80 mense in onder meer Suid-Afrika, Nederland, Duitsland en die VSA" onderhoude te voer en te korrespondeer. Dit vorm ook deel van die lys. **Steinhoff en die Stellenbosse boys** is in vyf dele opgedeel en begin by die ontstaan van "Die Steinhoff-storie" in 1964 in die dorp Westerstede in Duitsland, waar Bruno Steinhoff begin het om meubels onder die naam Steinhoff te vervaardig.



Dan volg daar ook agtergrondinligting oor die groot rolspelers in die Steinhoff-ineenstorting, soos hoofstukke oor Markus Jooste en Christo Wiese. Die leser word van hierdie punt af getrekteer op onderwerpe soos Jooste se uitgebreide kennis van belastingprosedures, sy rol in die perdewedrenbedryf en die sakenetwerke van Stellenbosch. Daar was altyd kritiese stemme teen Steinhoff, maar dié is oordonder deur die sukses van die maatskappy. Verdagte transaksies en onvolhoubare uitbreiding is van die tipiese kritiek wat uitgespreek is, waarvan baie in hierdie boek verreken word. Die aanloop tot die bom wat vroeg in Desember 2017 gebars het, en die bedanking van Markus Jooste as hoof uitvoerende amptenaar van Steinhoff, word natuurlik ook volledig gedek. [Die boek] dokumenteer die verhaal van die Steinhoff-ineenstorting op 'n boeiende wyse. 'n Mens het nie gevorderde finansiële kennis nodig om die boek te kan verstaan en te geniet nie. Daar sal nog veel oor die ineenstorting onthul word soos wat meer inligting bekend word. Volgens die skrywer se eie bekentenis is die Steinhoff-ineenstorting 'n voortdurende proses met hangende ondersoeke wat nog jare kan duur.'

([www.litnet.co.za](http://www.litnet.co.za), uittreksels uit Barend van der Merwe se lesersindrukke)



### WANNER, Zukiswa

#### Hardly working: a travel memoir of sorts.

- Black Letter Media, 2018.

'Wanner presents a travel memoir (of sorts) that documents her journey through several southern African countries using public transport with her partner Tchassa and her young son Kwame in 2016. Team Hero Squad, which is the name Kwame gives her family, adventures from Kenya to Tanzania, Malawi, Zambia, Zimbabwe, South Africa, and Uganda. Wanner then journeys to Europe by herself to Denmark and then the Ukraine through Germany and Poland before returning to the motherland to South Africa, Nigeria and Kenya. The trip is motivated by Wanner's desire for her child to know the Africa beyond his school textbooks, to celebrate her 40th birthday, and mark the 10th year since her first novel, **The Madams**, was published by doing readings in as many countries as she could. Her job as a writer means that Wanner is often traveling. In her new book, Wanner marries the two, providing an intimate view into her travels in both Africa and Europe as a writer and a traveller. As a travel memoir, [the book] has the perfect balance between description and insight. Wanner's writing through the African leg of her journey is particularly captivating. Her parents were both political activists, her father South African and her mother Zimbabwean. She was born in Zambia, schooled in Zimbabwe,

votes in South Africa, and lives in Kenya. Wanner is Africa's child, with roots in many countries on the continent. It is from this background that she discloses childhood memories and her connections with people and places in neighbouring African countries. She also shares her observations and thoughts about her family, patriarchy, politics, and writing. The book feels like an intimate and vivid conversation with a witty and thoughtful Wanner. It is dotted with the sights, smells, and tastes of her travels... Wanner's lens provides a story that feels authentic to the experience of the countries she visited. This quote from the book captures what it's like to read Wanners work: 'I love reading literature from all over the world, there is something that's a bit more exciting when I read something rooted in the African experience that I can relate to.'

([www.thedailyvox.co.za](http://www.thedailyvox.co.za), Shaazia Ebrahim)

### WIENER, Mandy Ministry of crime: an underworld explored.

- Pan Macmillan, 2018.

Mandy Wiener is an award-winning investigative journalist who has been reporting on crime in South Africa for the past decade. She sees her book, **Ministry of crime**, as a follow-up to **Killing Kebble: an underworld exposed** (Pan MacMillan, 2011), adding that it illuminates 'what has been going on in the South African underworld and the criminal justice system over the decade since Brett Kebble was killed and Jackie Selebi was convicted'. The book delves into the complicated network of organised crime and how gangsters and powerful political figures have been able to capture the law enforcement authorities and agencies. The publisher's synopsis indicates that **Ministry of crime** 'features new revelations about high-profile, unsolved hits and the intricate relationships between known criminals and police officers at all levels. It delves into the current power struggle between opposing factions in Cape Town's security industry and the suspected involvement of state operatives in the bloody standoff. Wiener has gained exclusive access to on-the-record interviews with key underworld characters and police generals accused of colluding with criminals. These have helped her track the parallel narrative of the capture of law-enforcement agencies and unravel how players with inexplicable political backing have been able to pillage secret slush funds and abuse organs of state for their own benefit. Against this backdrop, prominent underworld figures — Radovan Krejčíř key among them — have been able to thrive, setting up elaborate networks with the assistance of police.



The proximity of politics, law enforcement and organised crime over the past decade is frighteningly intertwined'. This is eye-opening, readable, local crime writing by one of the country's best known and most credible journalists and authors. **SSJ**

### YOUNG ADULT FICTION JONG VOLWASSE VERHALENDE LEKTUUR

#### BOGNANNI, Peter

**Things I'm seeing without you.** - Chicken House, 2018.

'Just before graduation, Tess Fowler drops out of the Quaker Academy. Classes, friends, nothing matters since Jonah's suicide. Tess and Jonah had met once at a party, but their sense of connectedness was instant. Their long-distance romance continued through emails and Facebook. Now, with Jonah gone and her mother overseas, Tess drives five hours to move, unannounced, into her dad's bachelor pad. He wants to help but is distracted with problems in his business of unconventional funerals. Through it all, Tess continues a one-sided dialogue with Jonah through his still-active Facebook page, until she gets a message that changes everything. The author's portrayal of Tess and Daniel, Jonah's roommate, struggling to discover who they are without Jonah, is spot on. Their voices are the authentic voices of grieving teens who want to understand what love is. In their search for a way forward, their decision to give Jonah an unconventional funeral in Sicily seems a slightly improbable, yet believable move toward closure. The adult characters, too, are complicated and sympathetic. Tess's father turns out not to be as one-dimensional as Tess first thought. With dialogue that rings true and just the right pacing, the author constructs an original, well-told story that ties together strands of love, loss, and coming of age. Readers will not want to put down this sometimes hilarious, always affecting novel.'

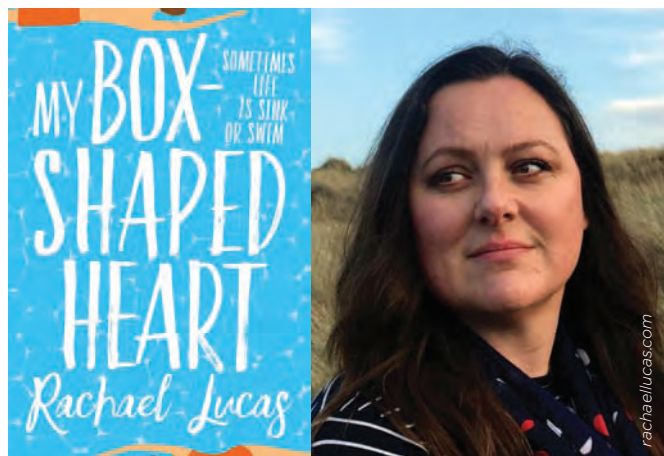
(*Voice of Youth Advocates*, Ty Johnson)



#### LUCAS, Rachael

**My box-shaped heart.** - Macmillan, 2018.

'**My box-shaped heart** is a short but heart-warming story which focuses on the consequences for teenagers on the subjects of domestic abuse and depression. Holly's mom hoards almost anything, her home is packed full of boxes of items that her mom will not let go. As a result of this, Holly keeps to herself at school as she doesn't want anyone to find out about her



mom. Then there is Ed, who has just moved into town. We find out as the story progresses that prior to this he came from a wealthy home where he had everything, but his mom is a victim of domestic abuse and they have been placed in a safe house. Ed avoids making friends as he is scared his dad will find them. These two mixed-up teenagers meet at the local swimming pool where Holly works, which helps her escape her mom's depression and Ed goes to swim which helps him escape the trauma of an abusive parent. The romance that develops between them is slow and gentle with some of the awkwardness of a first time romance. On top of all of this, one of Holly's friends has gained the confidence to admit that she is gay. The storyline doesn't go into great depth about these issues, the reader gets just enough information to be able to empathise or perhaps for some readers to relate to the main characters. Cressida is another important character as she represents stability for Holly. She also helps Holly's mom clear out the rubbish. Along with her help and with each bag that leaves the house, it seems that Holly's mum gets brighter and finally decides that it's time to seek medical help for her condition... As always Rachel Lucas writes in a style that is easy to read and engages the reader. The book has 255 well written pages that contain lovely characters and has an intriguing storyline. Well worth a read.'

([www.thereadingzone.com](http://www.thereadingzone.com), Linda Brown)

### OLSON, Norah

**What the dead want.**- Katherine Tegen Books, 2016.

When Gretchen receives a phone call informing her she's to inherit an old mansion from a great-aunt, she is more than a little unsure. Her mother's disappearance years ago made her think she would never hear anything more from that part of her family. Now she must return to the very place where her mother vanished! Gretchen can't really remember her aunt Esther, and knows very little about the house. When Gretchen arrives at the mansion she immediately wants to go home. It is falling apart, her aunt is behaving oddly and something just feels wrong. However, Esther tells Gretchen that her mother had visited the house just before she went missing and left without saying goodbye. Gretchen then feels compelled to stay and find out what happened to her mother all those years ago. Gretchen's mother was a photographer who collected samples of Victorian spirit photography, believing that the camera could sometimes see things that the naked eye could not. Gretchen, an eager photographer, shares some of her mother's beliefs.



Gretchen starts to see the very ghosts Esther is telling her about, and uncovers a dark history to her family line. After her aunt's suicide, Gretchen is faced with the daunting task of laying those ghosts to rest. What begins as a spine-tingling, haunted mansion mystery soon turns to a dark story about the history of a town going back to the American Civil War. She finds stacks of pictures and letters that help her piece together that her family were abolitionists who aided slaves escaping their masters. The narrative becomes a bit of a

mystery as Gretchen and her new neighbours, Hawk and Hope, try to get to the bottom of what happened on the site of the mansion and an explanation for the presence of the sinister characters in the house. This should appeal to readers who enjoyed Ransom Riggs's **Miss Peregrine's home for peculiar children.** EB

## JUVENILE FICTION JEUGVAKLEKTUUR

### CRIMI, Carolyn

**I am the boss of this chair / illustrated by Marisa Morea.**- Sterling, 2018.

'Oswald Minklehoff Honey Bunny III is an imperious cat as his name suggests. He is the boss of a pink wingback chair and no one may sit on it. He is also in charge of the toilet paper, the back door, meals, Bruce (his cat toy), and his fluffy pillow with gold tassels. When a kitten named Pom-Pom is introduced into the household, Oswald will have to learn how to share. After all, the chair may be more snugly with the both of them in it. Multimedia illustrations with a festive feel, including decorative text for action words involving the cats, add an element of excitement. Children will enjoy Oswald's blue coat and his brightly coloured household. Also, as the last page suggests,





Oswald reserves the right to keep one thing (his ornate pillow) for himself, which will comfort readers in need of baby steps. Verdict: This story delivers the perennially hard lesson that sharing is caring in a fun, painless manner.’  
(*School Library Journal*, Mindy Hiatt)



**HUGO, De Wet**  
**Die vloek van Vreesbaai** / illustrasies deur Shân Fischer.  
- Human & Rousseau, 2018.

Hierdie is die eerste boek in 'n nuwe reeks genaamd **Grilgrypers**. 'Of dit nie erg genoeg is dat sy ouers na die kusdorpie Vreesbaai getrek het en hy 'n nuwe skool moet trotseer nie, word Miek nog deur 'n reusagtige hond met rooi oë aangeval wat net so skielik verdwyn. Iets is nie plus in hierdie spookagtige plek nie, daarvan is hy oortuig. Veral as ander kinders ook vertel van vreemde dinge wat hulle sien, soos Lisa se nar met skerp tande en Donovan met die monster-krokodille... Al genade is dat hy die plaaslike sielkundige, Meneer Swart, gaan sien. Veral ná die skielike dood van 'n seun wat in 'n vlak modderpoel verdrink, nadat 'n Modderding hom soontoe gesleep het! By die sielkundige kry Miek egter ook geen hulp nie. Dit het tyd geword dat die kinders saam hul vrese konfronteer. En wat 'n skokkende ontdekking wag nie op hulle nie! Hierdie reeks is ideaal vir kinders wat hou van grillerige stories. **Grilgrypers 2 – Web van die mummie** en **Grilgrypers 3 – Kamp vir monsters** is nóg twee titels in die reeks waarna hulle kan uitsien.'

(*lonareviews.blogspot.com*, Lona Gericke)



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

**EB** Erich Buchhaus  
**SSJ** Stanley Jonck



### When bookstore employees get bored...

The Librairie Mollat in France is attracting a lot of attention after employees started noticing how closely their store's books resembled their customers and themselves. Mollat was the first independent bookstore in France, opening its doors in 1896 in Bordeaux, a legacy its current employees are only helping to bolster.



[www.boredpanda.com/](http://www.boredpanda.com/) / [www.instagram.com/librairie\\_mollat/](http://www.instagram.com/librairie_mollat/)

# How to make an undercover documentary film

by Freddy Ogterop

From June to August 1969, the Dryden Society, a Cambridge University drama group, toured South Africa with Shakespeare's *All's well that ends well* and *Marat/Sade* by Peter Weiss. Owing to continued resistance against apartheid, both in Great Britain and in South Africa (through pressure from the liberal National Union of Students) there had been a campaign against the tour taking place, but the initially less well-known reason for the organisers' persistence later emerged.

Chris Curling was the leading member of the Dryden troupe. Also accompanying the group were Antonia Caccia and Simon Louvish, who used the excursion to enter South Africa to work on an anti-apartheid documentary. In London they had made contact with Nana Mahomo, Vusumzi Make and Raketla Tshelana — three South Africans who had gone into exile as members of the Pan Africanist Congress. Caccia had worked for Amnesty International in Southern Africa and had previously been deported from Rhodesia. Louvish had had some experience as a cameraman in the Israeli army and was then studying at the London Film School.

While touring with the drama group, these members of the team surreptitiously worked on the 44-minute-long 1970 documentary called **Phela-Ndaba/End of the dialogue**, subsequently subtitled **Apartheid in South Africa 1970**.

Shot in Cape Town, Johannesburg, Durban, Pretoria (Atteridgeville), Grahamstown, Port Elizabeth and the former homeland of Ciskei, the resulting footage was smuggled out of the country by various individuals; amongst them the young Harriet Walter, then a member of the touring group, who would later emerge as an established stage television and film actress. The production was eventually completed in London by their newly established company, Morena Films.

The film is one of the first locally-made anti-apartheid documentaries. It presents an overview of the reality of an institutionalised system of segregation at the time, emphasising in particular the strict enforcement of racial separation and the differences in the standards of living of white and black South Africans. In the process it touches upon a great many issues,



Dame Harriet Walter, DBE is an English stage and screen actress

from general ones like economic hardship, health problems and the inequalities in education and housing, to the specific impact of apartheid legislation such as the Group Areas Act, the pass laws, the migrant labour system and the government's homeland policies.

For most of its running time the makers are content to merely observe and inform, frequently using official government statistics, but the demonstrated accumulation of obvious inequities builds up to a powerful political statement. It ends with the narrator listing the names of individuals who have been sentenced to death for their anti-apartheid activities. The film employs both colour and black-and-white footage and although critics and theorists have tried to analyse this creative direction, the actual reason can be put down to the miniscule budget not allowing for the use of colour stock.

The documentary was picked up for distribution by Contemporary Films and shown at their Paris-Pullman Cinema during November and December 1970, as well as at a number of festivals, including at Leipzig (where it won a Golden Dove Award), Oberhausen (earning an Inter-Film Jury Prize) and Moscow, all in the same year. A shortened version was made for CBS Television, shorn of its 'non-authentic sounds' and titled *A black view of South Africa*, winning an Emmy Award in 1971. In addition it was selected by the BBC for its **Man alive** documentary slot, airing on 25 November 1970.

Prior to the BBC broadcast, the South African Ambassador to Great Britain, Dr HG Luttig, wrote a letter of complaint to the Chairman of the BBC, Lord Hill. He called it 'a malicious film with no connection to reality', stating that it contained 'blatant factual errors' and challenging eleven major 'inaccuracies'. He also denied that any of the footage used was restricted or prohibited, 'except for the last scene', which contained an image of a prison entrance. South Africa House vehemently denied the claim that the film was made 'at the risk of lives and liberty'. Ironically, these attempts to discredit the film and its then-anonymous makers merely fanned the flames of awareness.

The BBC responded by inviting the South African embassy to send a representative to take part in a panel discussion that

would take place after the screening. The offer was declined on the grounds that 'the panel would be weighted against us'. Instead the pro-South Africa side was represented by Nelson Mustoe QC, Chairman of the South Africa Settlement Association, and two right-wing Conservative Party MPs, Harold Soref and Patrick Wall, both members of the Monday Club. Defending the film were Nana Mahomo and Abdul Minty, then General Secretary of the Anti-Apartheid Movement. The resultant discussion often grew heated, with Soref accusing the film of 'psychological warfare against the white man'. The controversy received wide coverage in both the British and the South African press, with boxing promoter Reg Haswell, who had seen the film in London, complaining in a letter to a newspaper that 'the film omits to show Africans or other non-Whites in anything but the most miserable circumstances and conditions'.

Its first legal screening in South Africa took place at the 1990 Weekly Mail Film Festival. Following its restoration in 2002, the names of the filmmakers were officially revealed, though it had been common knowledge right from the beginning that Nana Mahomo had played a prominent role. Until then it had always been an anonymous production, merely credited to Morena Films. A University of Cape Town student in the late 1950s and an organiser for the Pan Africanist Congress (PAC) in the Cape Peninsula, Mahomo had left South Africa in 1960. At that time he was still an executive member of the PAC, representing the organisation abroad. For a period of time he had been the editor of a London-based magazine called *Crisis and change* (where Antonia Caccia had met him) and subsequently studied communications at the Massachusetts Institute of Technology. Amongst those belatedly thanked in the credits are Steve Biko, Strini Moodley and Rick Turner.

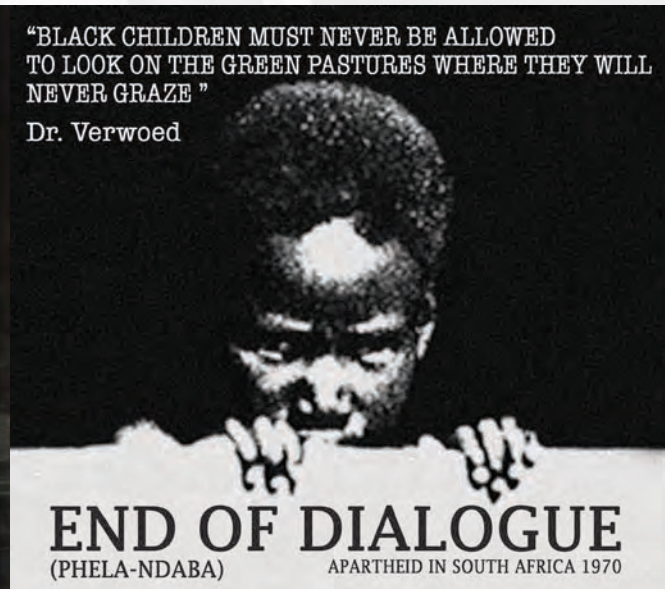
Four years later Morena Films came out with a sequel called **Last grave at Dimbaza**, this time made by Chris Curling and Pascoe MacFarlane. A technically more confident and proficient film, it proved equally controversial and was promptly banned in South Africa. The group's last film was **Chimurenga: the war in Zimbabwe** (1978), which was directed by Antonia Caccia, produced by Rakhethla Tsehlana and edited by Simon Louvish. The cameraman was none other than Roger Deakins, who would later evolve to Ethan and Joel Coen's (the directorial masterminds behind the films **Fargo**, **The Big Lebowski** and **No country for old men** – to name but a few) favourite cinematographer.

Harriet Walter wrote an account of her Dryden Society experiences at Fort Hare for *The Observer*, which was reprinted in *Salient*, New Zealand's Victoria University student newspaper of 6 May 1970. Her article is available online at <http://nzetc.victoria.ac.nz/tm/scholarly/tei-Salient33061970-t1-body-d31.html>. The story is also covered in her autobiography **Other people's shoes: thoughts on acting** (Nick Hern Books/1999).

Rendered obscure by time and subsequent events, these films should nonetheless not be underestimated for their contribution towards the then-seemingly invisible gains made in the struggle against apartheid. Nor should they ever be forgotten.

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*Freddy Ogterop was a film, video and DVD selector first for the Cape Provincial Library Service and subsequently the Western Cape Library Service for more than 40 years*



Movie poster, complete with misspelling of Dr Verwoerd's surname



# Do you speak more than one language?

This is what it does to your brain by Gaia Vince



Speaking more than one language could lead to better test scores and even being a more empathetic person.

In a café in south London, two construction workers are engaged in cheerful banter. They are discussing a woman, that much is clear, but the details are lost on me. It's a shame, because their conversation looks fun and interesting, especially to a nosy person like me. But I don't speak their language.

Out of curiosity, I interrupt them to ask what they are speaking. With friendly smiles, they both switch easily to English, explaining that they had been speaking isiXhosa.

One of the men, Theo, explains: His mother's language is Sesotho, his father's is isiZulu, he learned isiXhosa and isiNdebele from his friends and neighbours, and English and Afrikaans at school.

'I went to Germany before I came here, so I also speak German,' he adds.

Was it easy to learn so many languages?

'Yes, it's normal,' he laughs.

He's right. Around the world, more than half of all people speak at least two languages. Many countries, such as South Africa, have more than one official national language. So to be monolingual, as many native English speakers are, is to be in the minority, and perhaps to be missing out.

Multilingualism has been shown to have many social, psychological and lifestyle advantages. Moreover, researchers are finding a range of health benefits from speaking more than one language, including faster stroke recovery and delayed onset of dementia.

Could it be that the human brain evolved to be multilingual — that those who speak only one language are not exploiting their full potential?

I am sitting in a laboratory looking at snowflakes on a computer. As each pair of snowflakes appears, I hear a description of one of them. I have to decide which snowflake is being described. The only catch is that the descriptions are in a completely invented language called 'Syntaflake'. It's part of an experiment by Panos Athanasopoulos, professor of psycholinguistics and bilingual cognition at the United Kingdom's Lancaster University.

The task is strange and incredibly difficult. Usually, when interacting in a foreign language, there are clues to help you to decipher meaning. The speaker might point to the snowflake as they speak, for example.

Here, I have no such hints.

After a time, I begin to feel a pattern might be emerging with the syntax and sounds. I decide to be mathematical about it and begin to jot down any rules that appear, determined not to 'fail' the test.

I chat to Athanasopoulos while my performance is being analysed.

'It's impossible in the time given to decipher the rules of the language and make sense of what's being said to you. But your brain is primed to work it out subconsciously. That's why, if you don't think about it, you'll do okay in the test — children do the best.'

The first words ever uttered may have been as far back as 250 000 years ago. And once humans had acquired one language, it wouldn't have been long before we had several.

Language evolution can be compared to biological evolution. Whereas genetic change is driven by environmental pressures, languages change and develop because of social pressures. Over time, different groups of early humans would have found themselves speaking different languages. To communicate with other groups — for trade or travel for instance — it would have been necessary for some members of a family or band to speak other tongues.

'If you look at modern hunter-gatherers, they are almost all multilingual,' says Thomas Bak, a cognitive neurologist who studies the science of languages at the University of Edinburgh.

In Aboriginal Australia, where more than 130 indigenous languages are still spoken, multilingualism is part of the landscape. 'You will be walking and talking with someone, and then you might cross a small river and suddenly your companion will switch to another language,' Bak explains.

'People speak the language of the earth.'

This is true elsewhere, too. 'Consider in Belgium: you take a train in Liège, the announcements are in French first. Then, pass through Loewen, where the announcements will be in Dutch first, and then in Brussels it reverts back to French first.'

Being so bound up with identity, language is also deeply political. The emergence of European nation states and the growth of imperialism during the 19th century meant it was regarded as disloyal to speak anything other than the one national language.

This perhaps contributed to the widely held opinion — particularly in Britain and the United States — that bringing up bilingual children was harmful to their health and to society more generally. There were warnings that bilingual children would be confused by two languages, have lower intelligence and self-esteem, behave in deviant ways, develop a split personality and even become schizophrenic.

It is a view that persisted until very recently, discouraging many parents from speaking their own mother tongue to their children, for instance. This is in spite of a 1962 experiment, ignored for decades but published in the journal *Psychological Monographs: General and Applied*, that showed that bilingual children did better than monolinguals in both verbal and nonverbal intelligence tests.

However, studies in the past decade using the latest brain-imaging tools are revealing a swath of cognitive benefits for bilinguals. It's all to do with how our ever-flexible minds learn to multitask.

Ask me in English what my favourite food is, and I will picture myself in London choosing from the options I enjoy there. But ask me in French, and I transport myself to Paris, where the options I'll choose are different.

This idea that you act differently when speaking different languages or even gain a new personality is a profound one.

Athanasopoulos and his colleagues have been studying language's capacity to change people's perspectives. In one experiment, English and German speakers were shown videos of people moving, such as a woman walking towards her car or a man cycling to the supermarket. English speakers focus on the action and typically describe the scene as 'a woman is walking' or 'a man is cycling'. German speakers, on the other hand, have a more holistic worldview and will include the goal of the action: they might say (in German) 'a woman walks towards her car' or 'a man cycles towards the supermarket'.

Part of this is owed to the grammatical toolkit available, Athanasopoulos explains. Unlike German, English has the '-ing'

**ciao!**



ending to describe actions that are ongoing. This makes English speakers much less likely than German speakers to assign a goal to an action when describing an ambiguous scene.

When he tested English-German bilinguals, however, to see whether they were action- or goal-focused, it depended on which country they were tested in. If the bilinguals were tested in Germany, they were goal-focused; in Britain, they were action-focused, no matter which language was used, showing how intertwined culture and language can be in determining a person's worldview.

In the 1960s, one of the pioneers of psycholinguistics, Susan Ervin-Tripp, tested Japanese-English bilingual women, asking them to finish sentences in each language. She found that the women ended the sentences very differently depending on which language was used.

For example: 'When my wishes conflict with my family...' was completed in Japanese as 'it is a time of great unhappiness;' in English, as 'I do what I want'. Another example was 'Real friends should....,' which was completed as 'help each other' in Japanese and 'be frank' in English.

From this, Ervin-Tripp concluded that human thought takes place within language mind-sets, and that bilinguals have different mind-sets for each language — an extraordinary idea but one that has been borne out in subsequent studies, and many bilinguals say they feel like a different person when they speak their other language.

These different mind-sets are continually in conflict, however, as bilingual brains sort out which language to use.

In a revealing experiment with his English-German bilingual group, Athanasopoulos got them to recite strings of numbers in either German or English, which in effect blocked out the other language for the exercise. When people were asked to describe videos of movement, their descriptions were more action- or goal-focused depending on which language had been blocked.

When the number recitation was switched to the other language midway, their responses also switched.

So what's going on? Are there really two separate minds in a bilingual brain? That's what the snowflake experiment was designed to find out.

To assess how trying to understand the Syntaflake language affected my brain, I took another test, so-called 'flanker tasks', before and after the snowflake task. As part of flanker tasks, patterns of arrows pointing in different directions appeared on a screen. I had to press the left or right button according to the direction of the centre arrow only.

It's not a task in which practice improves performance, but when I did the test after completing the snowflake exercise, I was significantly better at it.

'Learning the new language improved your performance second time around,' Athanasopoulos explains.

How can that be?

The flanker tasks were exercises in what's called cognitive conflict resolution, or our brains have to process and reconcile complex and conflicting information. In this example, when gazing at a screen full of largely left-pointing arrows, I desperately wanted to push the left button despite the centre arrow facing right. This would have been wrong.

I had to block out my impulse and heed the rule instead.

The snowflake test had prepared my brain to do this, specifically by stimulating a section of the brain called the anterior cingulate cortex (ACC). This is similar to how speaking more than one language seems to train the executive system, which deals with higher-level functions such as planning and problem-solving.



A steady stream of studies over the past decade has shown that bilinguals outperform monolinguals in a range of cognitive and social tasks from verbal and nonverbal tests to how well they can read other people, research published in the journal *Trends in Cognitive Sciences* shows. Greater empathy is thought to be because bilinguals are better at blocking out their own feelings and beliefs in order to concentrate on the other person's. In fact, it is possible to distinguish bilingual people from monolinguals simply by looking at scans of their brains, says cognitive neuropsychologist Jubin Abutalebi at the University of San Raffaele in Milan.

'Bilingual people have significantly more grey matter than monolinguals in their anterior cingulate cortex, and that is because they are using it so much more often,' he says. 'The ACC is like a cognitive muscle,' he adds: the more you use it, the stronger, bigger and more flexible it gets.'

Bilinguals, it turns out, exercise their executive control all the time because their two languages are constantly competing for attention. Brain-imaging studies show that, when a bilingual person is speaking in one language, their ACC is continually



suppressing the urge to use words and grammar from their other language, a 2008 study published in the journal of *Language and Cognitive Processes* found.

Their mind is always making a judgment about when and how to use the target language. For example, bilinguals rarely get confused between languages, but they may introduce the odd word or sentence of the other language if the person they are talking to also knows it.

For bilinguals, with their exceptionally buff executive control, the flanker test is just a conscious version of what their brains do subconsciously all day long — it's no wonder they are good at it. A superior ability to concentrate, solve problems and focus, better mental flexibility and multitasking skills are, of course, valuable in everyday life. But perhaps the most exciting benefit of bilingualism occurs in ageing, when executive function typically declines: bilingualism seems to protect against dementia.

Psycholinguist Ellen Bialystok made the surprising discovery at York University in Toronto while she was comparing an ageing population of monolinguals and bilinguals.

'The bilinguals showed symptoms of Alzheimer's some four to five years after monolinguals with the same disease pathology,' she says. Being bilingual didn't prevent people from getting dementia, but it delayed its effects, a 2007 study published in the journal *Neuropsychologia* found.

In two people whose brains showed similar levels of disease progression, the bilingual person would show symptoms an average of five years after the monolingual, says Bialystok, citing 2010 research in the journal *Neurology*. She thinks this is because bilingualism rewires the brain and improves the executive system, boosting people's 'cognitive reserve'. It means that as parts of the brain succumb to damage, bilinguals can compensate more because they have extra grey matter and alternative neural pathways.

Speaking more than one language may also help patients recover more quickly after brain injury, a study of 600 stroke survivors in India published in the journal *Stroke* suggests. In fact, cognitive recovery was twice as likely for bilinguals as for monolinguals.

But in recent years, there has been a backlash against the studies showing the benefits of bilingualism. Some researchers tried and failed to replicate some of the results; others questioned the benefits of improved executive function in everyday life. Bak wrote a rejoinder to the criticisms, and says there is now overwhelming evidence from psychological experiments backed by imaging studies that bilingual and monolingual brains function differently. He says the detractors have made errors in their experimental methods.

Bialystok agrees, adding that it is impossible to examine whether bilingualism improves a child's school exam results because there are so many confounding factors. But, she says, 'given that at the very least it makes no difference — and no study has ever shown it harms performance — considering the very many social and cultural benefits to knowing another language, bilingualism should be encouraged'.

The result of my test in Athanasopoulos's lab suggests that just 45 minutes of trying to understand another language can improve cognitive function. His study is not yet complete, but other research has shown that these benefits of learning a language can be achieved quickly.

And it may never be too late to learn another language.

Alex Rawlings is a British professional polyglot who speaks 15 languages: 'Each language gives you a whole new lifestyle, a whole new shade of meaning,' he says. 'It's addictive!'

'People say it's too hard as an adult. But I would say it's much easier after the age of eight. It takes three years for a baby to learn a language, but just months for an adult.'

Bak has done a small pilot study with elderly people learning Gaelic in Scotland and seen significant benefits after just one week. As of 2016, he was planning a much larger trial.

As the recent research shows, that's a worthwhile investment of time. Being bilingual could keep our minds working longer and better into old age, which could have a massive impact on how we school our children and treat older people. In the meantime, it makes sense to talk, *buu*, *parler*, *khuluma*, *sprechen* and *praat* in as many languages as you can.

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*Gaia Vince is a journalist, broadcaster and author specialising in science, the environment and social issues. This article first appeared on MosaicScience.com and is republished here under a Creative Commons licence*



# New on the shelves

compiled by Sandra Kingswell

**SN** continues as a treasure trove of always informative, sometimes esoteric and often unusual books for reference purposes.

Those interested can learn to carve their own wildlife-themed walking sticks with this informative and easy to follow guide. **Hand carving your own walking stick** by David Stehly walks you through the entire process of making artisan-quality sticks, staffs and canes that are as functional as they are beautiful. This complete guide includes information on harvesting and curing wood, plus advice on getting the best finishing results with paints, stains, varnishes, acrylics and wood burning. Three detailed projects and 12 ready-to-use patterns make it easy to get started.

Did you know how remarkably inventive South Africans are? Oil of Olay, the Kreepy Krauly pool cleaner and the CAT scanner were all invented by South Africans. **What a great idea!** by Mike Bruton is jam-packed with the most illuminating and curious collection of facts about Mzansi's innovations, inventions and creativity.

**Books that changed history** by Michael Collins is a beautiful and enthralling guide to more than 80 of the world's most celebrated, rare and important written words, from the Dead Sea scrolls to Anne Frank's diary. Included are handwritten illuminated manuscripts, seminal printed volumes, and some of the greatest examples of illustrated literature. Each exquisite chapter charts both the evolution and the legacy of every landmark book profiled.

**The smile stealers** by Richard Barnett probes the evolution of dentistry from the excruciating endeavours of crude early practitioners to the swift, painless procedures and cosmetic surgery of today. Highlighted are the changing social attitudes towards the purpose and practice of dentistry, from the extraction of rotting teeth to the pursuit of the perfect smile.

## GENERAL

001.4 MAK Tomaselli, Keyan. Making sense of research.  
Q 028.9 BOO Collins, Michael. Books that changed history: from the art of war to Anne Frank's diary.

## RELIGION

276 ANT Phiri, Isabel Apawo. Anthology of African Christianity.

## SOCIAL SCIENCES

305.562 RAM Ramphele, Mamphela. A bed called home: life in the migrant labour hostels of Cape Town.  
305.896073 KEN Kendi, Ibram X. Stamped from the beginning: the definitive history of racist ideas in America.  
320.968 DUN Duncan, Jane. Protest nation: the right to protest in South Africa.  
320.968 EVA Evans, Martha. Speeches that shaped South Africa: from Malan to Malema.  
320.968 SOU Jensen, Steffen. South African homelands as frontiers: apartheid's loose ends in the postcolonial era.  
323.168 BLA Ndaba, Baldwin. The Black Consciousness reader.  
338.17372 IVE Ives, Sarah. Steeped in heritage: the racial politics of South African rooibos tea.  
344.6807 BAS Veriava, Faranaaz. Basic education rights handbook: education rights in South Africa.  
346.68048 LAW Geyer, S. Law of intellectual property in South Africa.  
R 352.068 PRO Main, Olivia. The Provincial government handbook — South Africa, 2017: a complete guide to provincial government in South Africa.  
R 354.6804 NAT Main, Olivia. The National government handbook — South Africa, 2017: a complete guide to national government in South Africa.



- 358.18 STE Steenkamp, Willem. The black beret: the history of South Africa's armoured forces. Volume 2, The Italian Campaign 1943-45, and post-war South Africa 1946-1961.  
 362.1969792 MCG McGregor, Liz. No valley without shadows: MSF and the fight for affordable ARVs in South Africa.  
 372.64 INT Evans, Rinelle. Introducing children's literature: a guide to the South African classroom.

## LANGUAGES

- 401.4 ALB Alberts, Marietta. Terminology and terminography principles and practice: a South African perspective.  
 413 FIV Gavira, Angeles. 5 language visual dictionary: English, French, German, Spanish, Italian.  
 492.732 ARA Stroyan, Christine. Arabic English bilingual visual dictionary.

## SCIENCE

- Q 523.89 JAN Jansen, Albert. Star maps for Southern Africa: an easy guide to the night skies.  
 556.88 DET Detay, Anne-Marie. Geological wonders of Namibia.  
 572.96834 TSH Tshabalala, Nelson Makhubane. Chronicles of Tshabalala clan in Mhlongamvula & its exodus.  
 572.96834 TSH Tshabalala, Nelson Makhubane. Mhlongamvula & its dark secrets: helping my ancestors to live forever: the beginning of an end — Tshabalala clan.  
 572.9688 SUZ Suzman, James. Affluence without abundance: the disappearing world of the bushmen.  
 591.51 GUT Gutteridge, Lee. Invertebrates of Southern Africa and their tracks & signs.  
 599.096 STU Stuart, Chris. Stuarts' field guide to the larger mammals of Africa.

## TECHNOLOGY

- Q 608.768 BRU Bruton, Mike. What a great idea!: awesome South African inventions.  
 613.25 NOA Noakes, Tim. Lore of nutrition: challenging conventional dietary beliefs.  
 616.8522 CAR Carbonell, David A. Fear of flying workbook: overcome your anticipatory anxiety and develop skills for flying with confidence.  
 617.609 BAR Barnett, Richard. The smile stealers: the fine + foul art of dentistry.  
 Q 625.5 HIR Hirson, Gary. Changing the lines.  
 641.873 MYE Myers, Erik Lars. The home-brewer's problem solver: 100 common problems explored and explained.

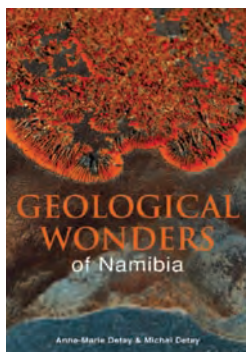
- 646.704208 KIE Kiernan, Caitlin M. Pretty sick: the beauty guide for women with cancer.  
 646.72 ENT Entrup, Boris. Beauty 40+: 24 beautiful step-by-step looks.  
 658.05467 ERI Erisman, Porter. Six billion shoppers: the companies winning the global e-commerce boom.  
 658.155 YOU Young, Jackie. Operational risk management.  
 658.723 NIE Nieman, Gideon. Contract management: an introduction.  
 Q 680 STE Stehly, David. Hand carving your own walking stick.

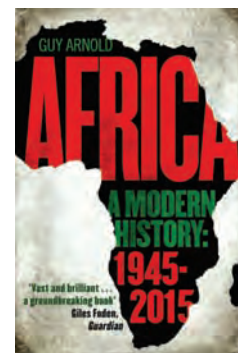
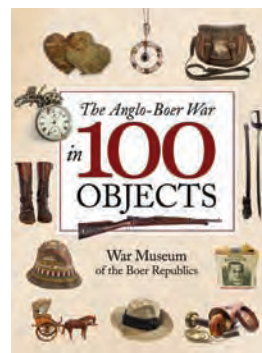
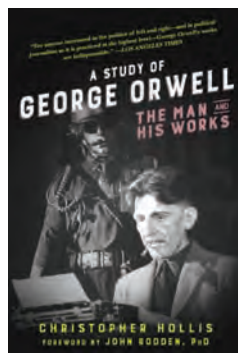
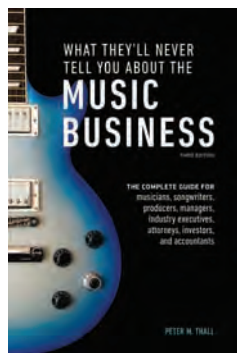
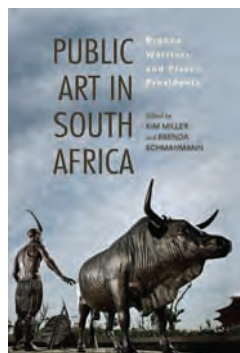
## ARTS AND RECREATION

- Q 709.68 DAV Davis, Lionel. Awakenings: the art of Lionel Davis.  
 Q 709.68 DUT Du Toit, Paul. Paul.  
 709.68 JAM Jamal, Ashraf. In the world: essays on contemporary South African art.  
 709.68 PUB Miller, Kim. Public art in South Africa: bronze warriors and plastic presidents.  
 Q 738.0968 VAN Van der Walt, Clementina. Clementina van der Walt — a ceramic journey.  
 745.0968 DES Craft & Design Institute. Design directory, 2017-2018.  
 745.531 SCH Schuiling, Geert. Anyone can do leatherwork: inspiration, techniques and 50 hand-sewn projects.  
 745.531 SCH Schuiling, Geert. Enigeen kan leerwerk doen: inspirasie, tegnieke en 50 handgemaakte projekte.  
 Q 759.968 MUD Mudariki, Richard. Mutara wenguva.  
 Q 759.968 STE Klopper, Sandra. Irma Stern: are you still alive?: Stern's life and art seen through her letters to Richard and Freda Feldman, 1934-1966.  
 780.973 THA Thall, Peter M. What they'll never tell you about the music business: the complete guide for musicians, songwriters, producers, managers, industry executives, attorneys, investors and accountants.  
 Q 791.430954 BOL Ausaja, SMM. Bollywood: the films! the songs! the stars!  
 799.12 BRI Brigg, Peter. South African fishing flies: an anthology of milestone patterns.

## LITERATURE

- 820.99684 MCN McNulty, Niall. A literary guide to KwaZulu-Natal.  
 821.92 WIN Winckel-Mellish, Robin. Messages from the bees: new poems.  
 822.92 FAL Conrad, Ameera. The Fall.





823.912 ORW Hollis, Christopher. A study of George Orwell: the man and his works.  
 839.361008 NUW Slippers, Bibi. Nuwe stemme 6.  
 839.3615 DUP Du Plessis, Clinton V. Aantekeninge teen die skemeruur.  
 851.1 DAN Dante Alighieri. Die Goddelike komedie: liefde laat die son en sterre sing.  
 TSO 896.1 MAG Magaisa, MJ. Mihloti.  
 Z 896.2 ZON Zondi, Elliot. Insumansumane.

#### GEOGRAPHY/HISTORY/TRAVEL/BIOGRAPHY

910.453 WAL Walker, Michael. On the rocks: memorable South Peninsula shipwrecks, 1853-1968.  
 915.2 JAP Japan.  
 916.762 KEN Kenya.  
 916.8 REN Renssen, Marielle. Our ultimate 4x4 trips collection.  
 919.31 NEW New Zealand: top sights, authentic experiences.  
 920 CLA Eig, Jonathan. Ali: a life.  
 920 COR Shell, Sandra Rowoldt. Protean paradox — George Edward Cory (1862-1935): negotiating life and South African history.  
 920 JOR Jordan, Z Pallo. Letters to my comrades: interventions & excursions.  
 920 KRU Kruger, Paul. Paul Kruger: toesprake en korrespondensie van 1881-1900.  
 Q 920 NAT Closet: the remarkable wardrobe of Nataniel.  
 920 ZUM Du Plessis, Carien. Woman in the wings: Nkosazana Dlamini Zuma and the race for the presidency.  
 Q 959.7043 VIE Van der Linden, F Robert. The Vietnam War: the definitive illustrated history.  
 960.32 ARN Arnold, Guy. Africa: a modern history, 1945-2015.  
 Q 966 WES Casely-Hayford, Gus. West Africa: word, symbol, song.  
 968 FER Ferreira, OJO. Sagres & suiderkruis: raakpunte tussen Portugal en Suid-Afrika deur vyf eeue.  
 968.0072 WIT Witz, Leslie. Unsettled history: making South African public pasts.  
 Q 968.04 ANG Van Zyl, Johan. Die Anglo-Boereoorlog in 100 objekte.  
 Q 968.04 ANG Van Zyl, Johan. The Anglo-Boer War in 100 objects.  
 968.25 DEL Delius, Peter. Vergete wêreld: die klipmuurnedersettings van die Mpumalanga-platorand.

#### DVDs

#### Fiction

Aronofsky, Darren. The fountain.  
 Bauer, Tristan. Blessed by fire.

Bizet, Georges. Operavox.  
 Coelo, Issa Serge. Daresalam.  
 De Broca, Philippe. Le bossu.  
 Green, David Gordon. George Washington.  
 Hitchcock, Alfred. Lifeboat.  
 Jones, Geoffrey. Geoffrey Jones: the rhythm of film.  
 Losey, Joseph. The go-between.  
 Mann, Anthony. The heroes of Telemark.  
 Merlet, Agnes. Artemisia.  
 Morris, Luke. Cinema 16: European short films.  
 Reed, Carol. Odd man out.  
 Sachs, Ira. Forty shades of blue.  
 Sissoko, Cheick Oumar. Guimba the tyrant.  
 Travis, Pete. Henry VIII.  
 Von Trier, Lars. The five obstructions.

#### Non-fiction

A 294.32 GYA Gyatso, Tenzin. The six paramitas: a guide to freedom, wisdom, joy and harmony in life.  
 U 305.230949 CHI Belzberg, Edet. Children underground.  
 U 791.068 CON Burns, Ric. Coney Island.  
 U 791.4372 DES Morrison, Bill. Decasia: the state of decay.  
 U 793.33 MAD Agrelo, Marilyn. Mad hot ballroom.  
 U 794.73509 HIS Tombleson, Mont. History of snooker.  
 U 796.334 FIF Garzella, Lorenzo. FIFA World Cup 15, Germany 2006.  
 U 796.334 FOO Tombleson, Mont. Football's greatest ever matches.  
 A 797.35 GOR Rathbun, Gordon. Gordon Rathbun's how to slalom: novice to pro.  
 U 909 ARO Cruickshank, Dan. Around the world in 80 treasures.  
 A 920 CLI Thomason, Harry. The hunting of the president.  
 U 920 ELI Fielder, Mark. Elizabeth.  
 U 920 ORW Hossick, Malcolm. George Orwell.  
 U 920 PEN Belic, Roko. Genghis blues.  
 U 940.5342 HUM Jennings, Humphrey. The Humphrey Jennings collection.  
 A 959.7043 HEA Davis, Peter. Hearts and minds.  
 U 960 HOM Schmerberg, Ralf. Hommage a noir.

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



# Accessions Aanwinste

compiled by / saamgestel deur Johanna de Beer

## NON-FICTION | VAKLEKTUUR

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### Religion | Godsdien

234.2 BOP Bopape, Dipheta. Why ask God why?

### Social Science | Sosiale Wetenskap

344.680113 SA Broad-Based Black Economic Empowerment Act 53 of 2003 & related material, updated September 2017.  
Q 371.271 ENG Coetzee, Michelle. English first additional language, Grade 11 CAPS: 3 in 1.

### Language | Taal

Z 496.8274 WIL Wilkes, Arnett. Complete Zulu.

### Applied Science | Toegepaste Wetenskap

616.898209 JAM James, Laura (Laura E). Odd girl out: an autistic woman in a neurotypical world.  
618.97683 BRE Bredesen, Dale. The end of Alzheimer's: the first programme to prevent and reverse the cognitive decline of dementia.  
635.0484 GRI Griffiths, Jane. Jane's delicious A-Z of vegetables: a guide to growing organic vegetables in South Africa.  
658.022 KNO Knott-Craig, Alan. 13 rules for being an entrepreneur.

### Biography | Lewensbeskrywing

920 CAM Junor, Penny. The Duchess: the untold story.  
920 LUC Jones, Brian Jay. George Lucas: a life.  
920 OFA O'Farrell, Maggie. I am, I am, I am: seventeen brushes with death.

## ENGLISH FICTION

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Bell, Alex. Charlotte says.  
Cox, Josephine. A family secret.  
Curtis, Marci Lyn. The one thing.  
Fowler, Greg. T is for tree.  
Grant, Vicki. 36 questions that changed my mind about you.

Hoffman, Paul. The Left Hand of God.  
Holt, Anne. What dark clouds hide.  
Lepionka, Kristen. The last place you look.  
Lewis, Susan. Hiding in plain sight.  
MacBride, Stuart. A dark so deadly.  
Patterson, James. 16th seduction.  
Perry, Tasmina. The pool house.  
Romain, Theresa. A gentleman's game.  
Shamsie, Kamila. Home fire.

## AFRIKAANSE VERHALENDE LEKTUUR

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Bloemhof, Francois. Dieretuin.  
Van der Merwe, Santie. Die einde van die storie.  
Vermaak, Adinda. Die perfekte brander en ander verhale.

## ISIXHOSA FICTION

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Mankayi, DN. Isipho.

## JUVENILE NON-FICTION | JEUGVAKLEKTUUR

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J 391.09 BON Bone, Emily. A history of fashion.  
J 821.914 ROS Rosen, Michael. A great big cuddle: poems for the very young.  
J 920 A-Z HUB Hubbard, Ben. 10 people that changed the world.  
JT 920 A-Z FAV Favilli, Elena. Good night stories for rebel girls: 100 tales of extraordinary women.  
J 920 A-Z THI Reynolds, Jean. 30 people who changed the world.

## JEUGLEKTUUR

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Engelbrecht, Nelia. Bewakers.  
Jacobs, Jaco. Zackie Mostert en die super-stinkbom.

Krahtz, Carin. Elton die verskriklike April verloor dit.  
Neser, Christien. Strikdans.  
Smallman, Steve. Die groot boek met dierestories.

#### JUVENILE FICTION

Armitage, Ronda. A mighty bitey creature.  
Averiss, Corrinne. A dot in the snow.  
Butterfield, Moira. When I'm sad.  
Schomburg, Andrea. A friend like you.  
Smallman, Steve. The big book of animal stories.  
Von Zeuner, Ilse. A book of bugs.  
Webb, Holly. A cat called Penguin.  
Webb, Holly. A kitten called Tiger.  
Wilson, Amy. A far away magic.

#### ISIXHOSA JUVENILE FICTION

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Hutchins, Pat. Uza kukhulela kuzo, Thutshana.  
Katz, Jenny. Coca.  
Schernbrucker, Reviva. Ukubuyisela iinkomo ekhaya.

#### DVDs | DVD's

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##### Non-fiction | Nie-fiksie

U 793.33 MAD Agrelo, Marilyn. Mad hot ballroom.  
U 794.73509 HIS Tombleson, Mont. History of snooker.  
U 796.334 FIF Garzella, Lorenzo. FIFA World Cup 15, Germany 2006.

U 796.334 FOO Tombleson, Mont. Football's greatest ever matches.  
A 797.35 GOR Rathbun, Gordon. Gordon Rathbun's how to slalom: novice to pro.  
U 909 ARO Cruickshank, Dan. Around the world in 80 treasures.  
A 920 CLI Thomason, Harry. The hunting of the president.  
U 920 ORW Hossick, Malcolm. George Orwell.  
U 920 PEN Belic, Roko. Genghis blues.  
U 940.5342 HUM Jennings, Humphrey. The Humphrey Jennings collection.  
A 959.7043 HEA Davis, Peter. Hearts and minds.  
U 960 HOM Schmerberg, Ralf. Hommage a noir.

##### Fiction | Verhalende DVD's

Aronofsky, Darren. The fountain.  
Bauer, Tristan. Blessed by fire = Iluminades por el fuego.  
Bizet, Georges. Operavox.  
de Broca, Philippe. Le bossu.  
Green, David Gordon. George Washington.  
Gruszynski, Alexander. Five fingers.  
Hitchcock, Alfred. Lifeboat.  
Jones, Geoffrey. Geoffrey Jones: the rhythm of film.  
Lasseter, John. Toy story.  
Losey, Joseph. The go-between.  
Mann, Anthony. The heroes of Telemark.  
Merlet, Agnes. Artemisia.  
Reed, Carol. Odd man out.  
Sachs, Ira. Forty shades of blue.  
Travis, Pete. Henry VIII.  
von Trier, Lars. The five obstructions.





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