

# Cape Kaapse Bibliotekaris Librarian



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## ON THE COVER

### Events from 1969 that changed the world

Following the 50th anniversary of the Charles Manson murders that took place in Los Angeles on 8 and 9 August, 1969, fascination with arguably the most popularised cult group in human history predictably stepped up a gear.

It's been fuelled by pop culture, mass media, and of course, in no small part by Hollywood; and no fewer than three movies that recount the brutal Tate-LaBianca murders—Quentin Tarantino's *Once upon a time in Hollywood*, Mary Harron's *Charlie says* and Daniel Farrands's *The haunting of Sharon Tate*—have already hit the silver screen in 2019.

Charles Manson died on 19 November 2017 while serving a life sentence as mastermind behind the murders. While the six month-long trial that ran between June 1970 and January 1971, countless confessions and biographies, interviews and column centimetres subsequently penned over time provided some insight to the machinations within the Manson Family—as he referred to his followers, frustratingly, the reasons chronicling his influence remain either partly ill-explained or largely misunderstood. Intriguingly, one of the most pressing questions that remain is the extent of Manson's involvement in the murders, given that he was not present at either of the killings.

American cult groups are hardly a novel phenomenon—look no further than those of Jim Jones, Marshall Applewhite or David Koresh. But in the Manson case it has been suggested that the unravelling of the socio-political fabric during 1969 and the zeitgeist bookending two key chapters in American history provide a much more fertile canvas for Manson mania. Abroad, the country was mired in the Vietnam War—the first TV war—while domestically counterculture, the sexual revolution, the hippie movement and associated liberationist ideals were forcing fault lines to run through the establishment.

The murder of Sharon Tate, the 26-year-old model and wife of film director Roman Polanski best symbolises this loss of American innocence; with Manson as an accelerated enabler of the transition. Jeffrey Fleishman eloquently writes in the *Los Angeles Times*:

'Tate lived at a moment when the counterculture barged in on the martini set and tore up the rules. She was that flicker between eras, wholesome daughter, libertine wife. Her murder in 1969 came as if a horror show had hijacked a pot-scented parade. Hollywood ran scared and Tate, who was eight months pregnant when she was stabbed 16 times by followers of Charles Manson, became a patron saint to the inexpressible... her end, as with those of James Dean and Bobby Kennedy, was tragically American, a promise forsaken, a dream denied. She became inextricably linked to the crime that took her, and what's left is a stunning, ageless face, an alluring portrait upon which to hang our what-ifs and insatiable fascinations.'

Manson had ordered the killings of Tate and four others at the Polanski house as well as those of the LaBianca couple the following night to incite a race war, (mis)guided by the phrase *Helter Skelter*, a Beatles song.

Of course, the war never happened, but when America woke up the next day, the world as it had known before had changed forever.

## EDITORIAL

Neil Gaiman's landmark lecture, titled *Why our future depends on libraries, reading and daydreaming*, delivered in October 2013 for the UK NGO The Reading Agency, has been shared nearly 198,000 times from the *Guardian's* website.

I plan to republish this timeless, must-read *tour de force* shortly in the **Cape Librarian**, but in the meantime I couldn't help but jump the gun to highlight one of the most poignant—and disturbing, if not downright apocalyptic—declarations from his sermon.

He recalls that once, while visiting in New York, he attended a talk about the construction of prisons—today, a huge business considering how many of them are privately owned. When it comes to future growth plans, what number of cells do they plan for; when taking into account population and economic growth prospects, matrixed over projected crime rates? To quote: 'And they found they could predict it very easily, using a pretty simple algorithm, based on what percentage of 10- and 11-year-olds couldn't read. And certainly couldn't read for pleasure.'

Obviously this isn't a blanket statement, but as Gaiman points out, even literate societies aren't entirely shorn of criminality. But almost infinitely less so.

For South Africa; with its woeful juvenile literary rate (78 per cent of Grade 4 learners cannot read for meaning), lethargic if not negative economic growth prospects and a mushrooming birth rate, this statistic is dynamite.

Be it in our homes or our schools, never before has the cause of advancing literacy towards a better future been so noble or desperate: children become what they are taught.

We cannot change the past, but the future has yet to be written—today.

Neil Gaiman se mylpaal-lesing, getiteld *Why our future depends on libraries, reading and daydreaming*, wat in Oktober 2013 gelewer is vir The Reading Agency, 'n Britse nie-regeringsorganisasie, is al byna 198,000 kere vanaf die *Guardian*-koerant se webtuiste gedeel.

Ek beplan om binnekort hierdie tydlose, onmisbare, *tour de force* in die **Kaapse Bibliotekaris** te herpubliseer, maar gaan myself intussen voorspring deur een van die treffendste — en onstellende, indien nie heeltemal apokaliptiese — bevindinge van sy leerrede hierso te deel.

Hy vertel dat hy eenkeer tydens 'n besoek aan New York 'n praatjie bygewoon het oor die bou van tronke, wat 'n groot besigheid in Amerika is omdat baie van hulle daar privaat besit word. Maar hoe gemaak met die vooruitbeplanning vir toekomstige tronke? Hoeveel selle sal benodig word, inaggenome bevolkings- en ekonomiese groei, teen 'n raamwerk van misdadstatistiek? Om aan te haal: 'En daar is bevind dat dit maklik voorspel kan word deur die gebruik van 'n redelik eenvoudige algoritme, gebaseer op die persentasie 10- en 11-jariges wat nie kan lees nie. Oftewel, beslis nie kan vryles nie.'

Uiteraard is hierdie nie 'n allesomvattende syfer nie, maar soos Gaiman uitwys, is selfs geletterde gemeenskappe nie heeltemal bevry van misdadigheid nie. Maar wel amper ontelbaar minder.

Hierdie statistiek is 'n kruitvat vir Suid-Afrika; met sy treurige geletterdheidsyfer onder jonges (78 persent van Graad 4-leerders kan nie betekenisvol lees nie), trae of negatiewe ekonomiese groeivoortsigtig en 'n nimmereindigende bevolkingsontploffing.

Die saak van geletterdheidsbevordering — hetsy in ons huise of skole — was nog nooit so edel of dringend nie: kinders word wat hulle geleer word.

Ons kan nie die verlede verander nie, maar die toekoms moet nog geskryf word — vandag nog.



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### Redaksionele beleid

Die **Kaapse Bibliotekaris** is die huisblad van die Wes-Kaapse Bibliotekediens en verskyn twee-maandeliks. Dit bevat artikels oor biblioteek- en inligtingwese, nuusberigte, resensies, aanwinstelyste asook praktiese artikels. Die redaksie behou hom die reg voor om, indien nodig, bydraes te redigeer, te verkort of te herskryf. Die publikasie van artikels wat nie in opdrag geskryf is nie, kan egter nie gewaarborg word nie. Die menings van medewerkers is nie noodwendig dié van die Bibliotekediens 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.

Braam

LIBRARIES | BIBLIOTEKE

Caledon word gekoppel deur Mzansi Online



Op Woensdag 15 Mei het **Caledon Biblioteek** 'n nuwe era betree toe dit amptelik ingeskakel het by die Mzansi Online-internettoegangsprojek (MLO).

MLO behels die beskikbaarstel van gratis internet-fasiliteite vir gemeenskappe by biblioteke en is 'n gedeelde projek van die Nasionale Biblioteek van Suid-Afrika (NLSA), in samewerking met die Departement van Kuns en Kultuur; en die provinsiale biblioteekdienste van al nege provinsies.

Die dag is bygewoon deur 30 gaste en eregaste, onder meer die uitvoerende direkteur van die NLSA, Dr. Edward Maepa en Me Carol Magadzi van MLO. Ander gaste was verteenwoordigers van die Wes-Kaapse Biblioteekdiens, die munisipaliteit, asook jongmense en voorskoolse kinders. Die gasspreker, Dr. Jerome Joorst van die Stellenbosch se opvoedingsfakulteit en oud-inwoner van Caledon, het sy dank en trots uitgespreek vir die geleentheid wat aan die gemeenskap gegun is om by die inligtingsera te kan inskakel.

Dr. Maepa het 'n kort agtergrond gegee oor die MLO-projek, wat tans landwyd bekendgestel word. Daar is tien rekenaars aan die biblioteek bewillig, waarop hulle baie trots is. Berene Sauls, die entrepreneur van die naburige Tesselaarsdal, het die gehoor bekoor met haar suksesverhaal as wynmaker, nadat sy aan die begin van haar loopbaan na minder as 'n maand as au pair in die pad gesteeke is!

Caledon se munisipale bestuurder, Mnr. Gerrit Matthyse, het daarna die lint geknip, waarna die burgemeester, Mev. Christelle Vosloo, die heildronk ingestel het.

**Yolanda Hofmeester, Bibliotekaris: Caledon Biblioteek**

Suiderstrand turns 40



**Suiderstrand Library** celebrated its 40th birthday on 26 April. The library was opened in April 1979 and built at a cost of R125,000. By the end of 1979 the library already had 3,178 members. By 1981 the circulation was around 7,000 books per month. The library was built on open land where children used to play. Since then the library has also been used to provide a service to the community in other ways, such as doubling as a centre for sewing and art classes. Films were also shown at a cost of 5 cents per entry. And teachers have run projects to assist learners with reading and maths.

The library's involvement with the community continues today. It has excellent relationships with the schools, crèches and institutions in the area and runs holiday programmes every school holiday in partnership with Global Vision.

The 40th celebration was attended by friends and patrons old and new. These include Mr Thomas, one of the library's first patrons, along with Mr Martin Leukes, principal of Dr GJ Primary School as well as the Khoisan King, Calvin Cornelius. The school's choir entertained the guests, while area manager, Mr Flippie van der Walt, highlighted the importance of libraries. Mr Naziem Safodien spoke about the history of the community.

**Clarette Pypers, Regional Librarian: False Bay Region**





### 30 years of history for Tygervalley Library



We are so proud of this beautiful piece of history made by hand by our talented senior librarian, Annamarie Mostert. Pop into the library to see it.

### Giving Back Dignity—in aid of Madiba

The City of Cape Town's library and information services (LIS) were hands on in their celebration of Mandela Day. Partnering with other City Departments such as Recreation and Parks, Social Development, and City Health, LIS were active participants in the Give Dignity Back launch in aid of Mandela Day on 18 July 2019. Staff donated toiletry packs to homeless people living at the Culumborg Safe Space. The packs consisted of soap, face cloths, sanitary towels for girls and toothbrushes which were handed over to residents living in the Safe Space. In addition, City Health conducted health screening for various ailments and Social Development offered practical advice on know your rights and responsibilities as a citizen. The Give Dignity Back campaign continues until the end of winter and bins were placed at each of the City's public libraries for members of the public to donate non-perishable items which will be distributed through the Social Development networks. Patrons are encouraged to give generously.

#### Merle Collins, LIS: City of Cape Town



Dr Zahid Badroodien: MAYCO member, Community Services and Health (middle) and LIS staff members at the Culumborg Safe Space

### Coding kids have fun at Fish Hoek Library



As it is becoming ever-more difficult to engage the youth in the digital age, especially as books are being replaced by electronic devices and online content, librarians are constantly striving to keep libraries relevant. What better way to engage the youth than by offering computer coding classes in the library? Founded in 2011 and having spread across more than 60 countries worldwide, CoderDojo is a global volunteer-led community of free programming workshops for young people that provides free coding sessions for interested children. By choosing to partner with our library, they have reaffirmed it as a centre for learning in the community. We have found that running the coding sessions is a great way to engage young people; the library being the perfect venue where members get to learn, share knowledge and connect with like-minded people. We made our sessions available for ages 6 to 16 and were overwhelmed at the response. Attendees have to book each week to ensure a spot. We had to limit the number to a maximum of 22 children due to space constraints, and to ensure that the CoderDojo monitors can assist each child as necessary. While there were some initial hiccups with the Wi-Fi, the programme has been enormously successful and proves the continued importance of the libraries in helping shape the future as centres of learning excellence.

**Mary Ann Hodges, Librarian: Fish Hoek library**

### Convile cops its youngest library member

We started reading to our daughter Tiana from when she was 3 months old. At the age of 8 months, I decided to apply for a library membership for her. It hadn't crossed our minds that she might be the youngest member of the library; the aim was just to inculcate the habit of reading as early as possible. We know that reading will assist her in recognising pictures and learning words but the most rewarding is the bond it reinforces between parent and child.



**Victor Arries, Convile Library**

## Public library June/July school holiday programmes



**Saldanha Bay Library** ran a colouring competition. The winning entrant won a colouring book. Owing to the excellent quality of the entries across the board, it was not easy to select a winner, but after much deliberation the judges finally made their choice.



**Klawer Biblioteek** het verteenwoordigers van verskillende munisipale departemente genooi om kinders tydens die skoolvakansie toe te spreek, onder meer brandweer en verkeersaam met Daantjie Kat. 'n Leesprogram is ook elke dag gehou.

## MISCELLANY | ALLERLEI

### Making the most of Mamre's memories



On 10 June, Minister of Cultural Affairs and Sport, Ms Anroux Marais along with the Member of the Mayoral Member for Community Services and Health in Cape Town, Dr Zahid Badroodien, launched the Oral History Initiative in the West Coast at the Mamre Community Hall.

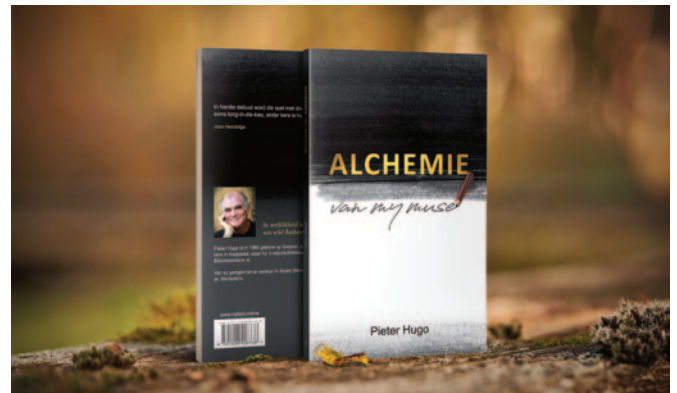
Community members viewed videos of stories from their local community captured on DVD by the Western Cape Library Service Oral History team that were handed over to the Public Libraries and storytellers of Mamre and Pella.

Minister Marais emphasised the importance of capturing the stories of the past and to preserve oral history in our museums and archives for generations to come. She also highlighted the importance of the accessibility of the DVDs for communities at their local libraries.

The Oral History Initiative reflects the heritage of all who call the Western Cape home. It will help to keep alive the stories and experiences of the past so that future generations can celebrate our heritage.

**Neville Adonis, DCAS Library Service**

### Piet skryf 'n sprokie (of eintlik 'n bundel)



Met 22 jaar se ervaring van die verbetering van die Wes-Kaap se biblioteke, gaan Pieter Hugo se eie boek uiteindelik die geleentheid kry om skouers te vryf met dié van die land se top-skrywers. Pieter, wat die adjunkdirekteur is van munisipale ondersteuningsdienste by die Biblioteekdiens, se debuutbundel, *Alchemie van my muse*, is in Mei gepubliseer. Die bundel is 'n versameling van gedigte wat Pieter op verskillende tye geskryf het; sommige toe hy nog in sy twintigs was en ander wat die 59-jarige meer onlangs neergepen het. 'Die titel van die boek verwys na die ouwêreldse konsep van alchemiste wat in die middeleeue gesoek het na die towerformule om lood na goud te omskep,' verduidelik hy. 'Die konsep van die boek en die openingsgedig handel oor my muse. Daarin sit ek in "loodstilte", wat doelbewuslik 'n dubbele betekenis het. Ek is dan nog op soek na inspirasie, maar my muse het gekom en goud van die lood gemaak, oftewel inspirasie uit niks geskep.' Pieter voeg by dat die boek 'n rits onderwerpe aanraak, soos die lewe en die dood, liefde en teleurstelling.

**Liam Moses, Kommunikasiediens**



## 50 years of magical reading for children

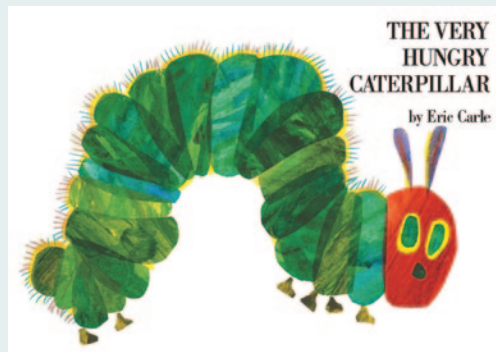
'Although it's only 224 words long, this enchanting story went on to sell more than 50 million copies, be translated into 62 languages and was once voted the best children's bedtime story ever, in a World Book Day survey.

A copy of Eric Carle's **The very hungry caterpillar**, which was released by The World Publishing Company on 3 June 1969, is bought by someone in the world nearly every 50 seconds.

"The storyline is surprisingly universal," says Carle. It is a simple, beautiful and heart-warming tale of change and growth: a caterpillar eating through so many different foods, through the week, before turning into a gorgeous butterfly.

Even in a digital age, the pictures and lyrical story continue to readily engage children's attention.'

([www.independent.co.uk](http://www.independent.co.uk), Martin Chilton)



## Tribute: Doctor Lydia Pienaar (11 November 1936 – 8 April 2019)



Every child needs someone to impact their lives in a such way that it changes the course of their journey. Dr Lydia Pienaar was such a person. She started her career in 1958 in the Children's Section of the former Provincial Library Service before travelling to the United States and later Germany to work and further her studies. Following her doctorate, earned at UCT in 1975, focussing on children's reading and literature, she devoted her life to the

development of the subject, as well as translating a raft of children's folk titles originating in Iceland, Scandinavia, China and Europe. At the time I didn't know that she was busy with her doctoral thesis—I was still at primary school, but the only thing I know was that she wanted me to read. She would give me books and I would run home to read them. I would return after a week whereupon which she would ask me questions and record my answers. I only later understood that she wanted to prove that a child living in Bonteheuwel, Manenberg or Hanover Park has the same ability to understand literature as a child living in Constantia, Sea Point or Camps Bay. Little did she know that her work and her selfless sacrifice would have a profound impact on a young child, as well as its subsequent ripple effect that would ultimately impact many other lives. I grew up with this fact that books and stories can indeed change lives. Other well-doers feed children; providing them shelter and clothing (which is equally important), but those who give a child a book do not only hand over a physical item, but reveal a world full of possibilities, introducing the child to a world that teaches them how to overcome adversity, how to strengthen relationships and how to find courage in times of darkness. She handed me a compass showing me how to live well with others and how to navigate this world.

We are often so focused on technology that we forget that the glue that holds and binds communities; the glue that strengthens relationships and our moral fibre and gives us an understanding of our cultural diversity, is the unspoken, subconscious thread that weaves its way through children's literature that eventually becomes part of our children's psyche. Dr Lydia Pienaar knew that. She told me that children have the ability to incorporate the feelings they experience in a story, so they will never forget how a book made them feel. I was forever bound to this calling. In fact, I decided to become a librarian so that I, too, could change the lives of others through stories. Books for me were the port to other worlds. I wanted others to experience what I experienced. I studied librarianship and just like Dr Pienaar I became a children's librarian focussing on children's work. When in 2012 I received the Librarian of the Year Award at a ceremony in Durban, I had no hesitation to dedicate my award to her in remembrance of her work. Father Chee Mee came to visit me at Rocklands Library some time ago and he brought Lydia with him. I was so excited to see her. I couldn't believe that after all those years, that this great woman was now sitting before me, but in nearing the completion of her circle of life, having become frail and small in the same way where once I stood before her as a child, also frail and small. She was overcome with emotion when I told her of the impact she had on my life and recollecting the titles of the books she gave me—**Dirkie van Driekuyl, Dakkuiken** and **Snoet-Alleen**. Lydia Pienaar changed my life. She lit one candle but with that candle I lit the candles for so many others who became librarians because I passionately influenced women to study, but the fact remains she struck the first match. It only takes one flame to light a thousand candles. Thank you Dr Lydia Pienaar. May others be inspired by this truth that 'No man or woman is an island. To exist just for yourself is meaningless. You can achieve the most satisfaction when you feel related to some greater purpose in life, something greater than yourself.' (Denis Waitley)

**Theresa Leoni Denton**  
City of Cape Town, Sub-area Head: Libraries

## Fairytale finish to a hard-earned honours degree

After matriculating, I had no option but to go out and find work so that I could help support my mother: at that stage furthering my studies was out of the question. In 1987, I found work as library assistant at Hawston Library; and have worked there ever since.

In 1988, I married the librarian working at the same library. However; I had a nagging ambition to better myself. Eventually, in 2005, I attained a National Diploma in Library and Information Science through UNISA. Given that I was married and had three children (then aged 9, 11 and 16), my priorities shifted slightly and I devoted the next couple of years to raising them. Nevertheless, with the support of my family, friends and colleagues, I managed to complete my studies towards an honours degree in Library and Information Science and graduated June 2018—at the age of fifty!

As part of the requirements to earn my degree, I had to conduct a research project. My chosen subject was: *Knowledge sharing in municipalities—the Overstrand Municipality*.

One of my key findings was that there is a distinct difference between knowledge management and knowledge sharing. My study on the latter is the only one of its kind conducted hitherto in the Western Cape, after which I was invited to present my findings at the International Conference on Information and Social Science (ISS) summer conference held in Sapporo, Japan, between 17 and 19 August 2018.

Unfortunately, I had to cover my own costs but the municipality granted me special leave to attend what was clearly a once-in-a-lifetime opportunity. Colleagues, my community and surrounding companies all contributed generously and I

want to thank everyone for making this possible. Of course, I couldn't have done my research without the added benefit of the Rural Connectivity Project.

The goal of the ISS conference is to provide a shared platform for scholars, experts and professionals with interdisciplinary backgrounds related to information and social sciences, to exchange new ideas and latest research face to face; to establish a business or research network and to look for global partners for future collaboration.

Sapporo, capital of the northernmost Japanese island of Hokkaido, is famous for its beer, skiing and annual Snow Festival that features enormous ice sculptures. The Sapporo Beer Museum showcases the city's brewing history and offers regular tastings and a beer garden. Ski hills and jumps from the 1972 Winter Olympics remain scattered within the city limits, and Niseko, a renowned ski resort, is nearby.

My husband and I departed from Cape Town to Johannesburg on 15 August and on to the 18 hour-long flight from Johannesburg to Hong Kong, before connecting to Sapporo (another 5 hours), finally arriving the next day. On arrival at Sapporo, we took the train to the Nakajima Park Hotel.

Registration opened on 17 August and I presented my paper on the 18th. My lecturer, Prof Madeleine Fombad, who had travelled with us to attend the conference, did the introduction after which I presented my findings and recommendations (an abstract of which is shown on the right). Delegates found the findings and recommendations very interesting, as well as the way in which the research was conducted. My lecturer and I were the only delegates from South Africa



Belinda May completed her honours degree in Library and Information Science at the age of fifty. Here she is with her proud family





and it was an honour to represent my country, my home town of Hawston, my municipality and the Western Cape Library Service.

We only had two days to tour the city of Sapporo, but managed to squeeze in a visit to the museum and Kitara concert hall opposite the hotel where we stayed. I was amazed by the city's lushness and the abundance of the most beautiful trees.

Kitara is Hokkaido's first dedicated concert hall and the home of the Sapporo Symphony Orchestra. It is located in Nakajima Park (above), which juxtaposes a green-rich nature with the bustle of the Susukino shopping area. The concert building's walls are all made of glass, and on its marble floor are three striking white marble sculptures. Located both inside and outside the building, they comprise the work *Sokyo* (The echoes) by the sculptor Kan Yasuda. The sculptures lead visitors into the hall, which features many trees, symbolising Hokkaido's conifer forests. Ultra-rare sound equipment and concrete sound mirrors, which create Kitara's uniquely soft yet deep acoustics, hang from the ceiling of the hall.

We also visited the JR Tower with its underground shopping malls (the train literally stops in the shopping mall) to shop for souvenirs. We were so relieved to find a McDonald's and KFC in the mall after all the unusual dishes at the conference!

I wish to especially extend my heartfelt thanks towards the municipal staff of Gansbaai, Stanford, Hermanus and Kleinmond, who, at the time of conducting my research, were prepared to set aside time to participate in one-on-one interviews and complete questionnaires.

The trip to Japan was the cherry-on-top of an already rewarding honours programme during which I learnt a lot. But above all—to quote Churchill—it also underscored my belief that one should never, never, never give up.

*Belinda May has been a librarian at Hawston Public Library for 32 years. She was appointed as the best BA Honours student in Information Science at UNISA in 2017*

### **Abstract: Knowledge sharing in municipalities—the Overstrand Municipality**

Service delivery remains a challenge in post-apartheid South Africa, notwithstanding the proactive legislations in place since the end of apartheid in 1994 to ensure that municipalities enhance the developmental path through service delivery. Given the increasing interest to prioritise knowledge sharing in municipalities, the article advocates for knowledge sharing as a tool for improving service delivery in South African municipalities. It investigates knowledge sharing within the Overstrand municipality in Cape Town. It adopts a qualitative approach using convenient sampling and semi-structured interviews. South Africa is a multicultural country where municipalities are recovering from the inequalities and disparities of apartheid. The article identifies the methods of knowledge sharing, establishes the barriers to effective knowledge sharing and suggests ways in which knowledge sharing may be enhanced within the municipality. Data was collected from the different departments of the Overstrand municipality. The findings reveal that knowledge sharing continues to remain a challenge although participants understood and recognised its importance. Lack of trust, poor communication between senior and junior colleagues, lack of incentives and recognition, fear of losing one's job, and the absence of a formal strategy, relevant information and communication technology make knowledge sharing a challenge.

The article recommends a knowledge management strategy, a knowledge sharing culture, the use of ICTs for knowledge management and the need for leaders to champion knowledge sharing within the different departments at the Overstrand municipality.



# Wheelbarrows of money: reflections on the Great Depression

by Gustav Hendrich

‘No one who ever lived through the Depression could ever forget the despair, the anxiety, the hopelessness; on an entire generation it left a scar’, remarked from the American writer Joel Colton about the worst economic crisis in living memory.<sup>1</sup> Colton was describing the ‘scourge of the Depression’ that brought about a decade of socio-economic decay. 2019 sees the 90th commemoration of the Great Depression, which lasted from October 1929 to 1933, and therefore a most fitting opportunity to reflect on this significant historic event.

As it is our intention to safekeep recorded information, the Western Cape Archives and Records Service (WCARS) are in possession of archival documents that depict the constraints and difficulties caused by the crippling effect of the Depression.

## Black Thursday

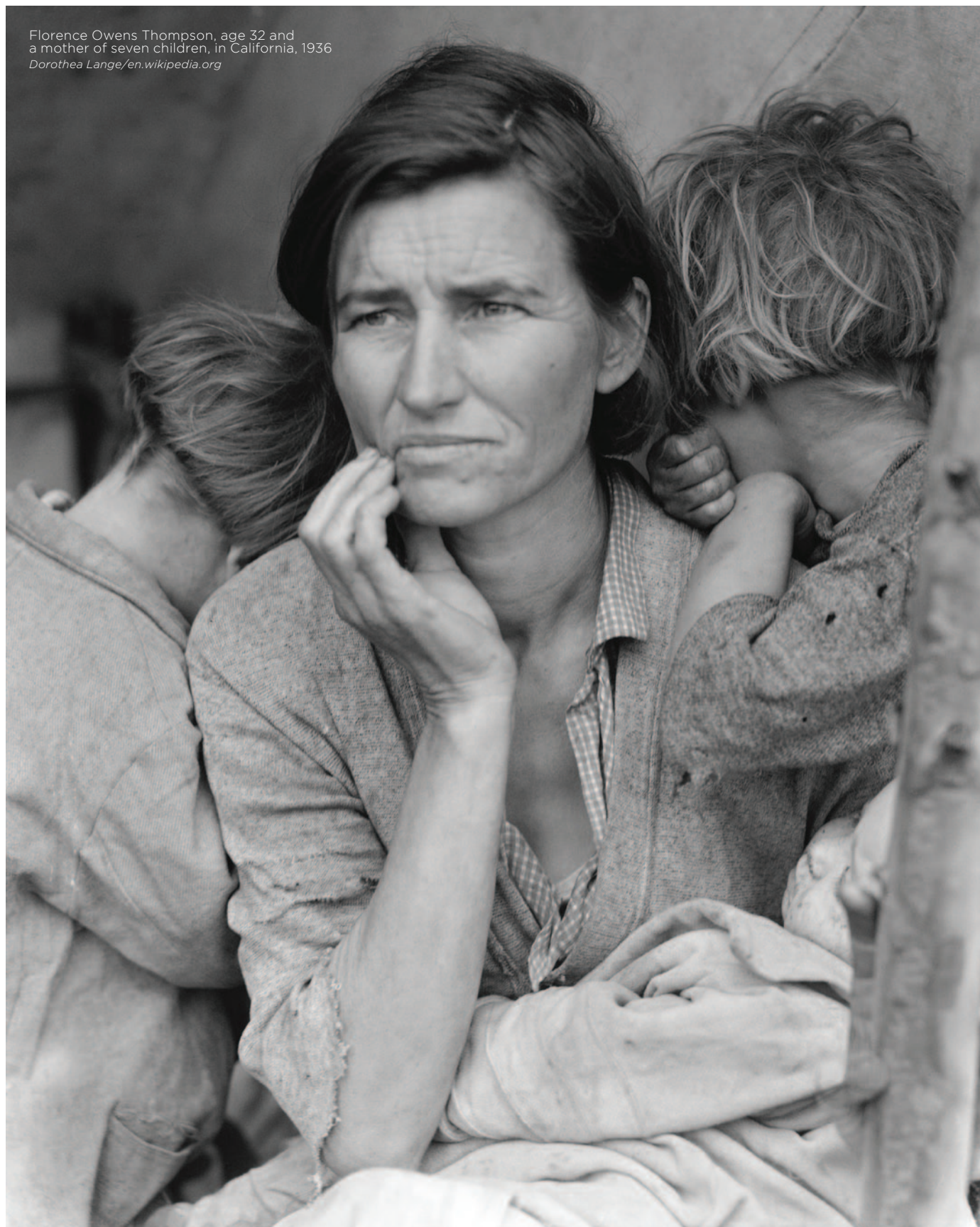
The United States of America became the industrial and financial superpower of the world during the post-First World War era. The mushrooming high rise buildings of New

York became a metaphor for the meteoric rise of American prosperity. The boom years of the 1920s were characterised by an outburst of pleasure with the desire amongst the youth to indulge and party from dusk to dawn. People were dead-set on forgetting the horrors of the war and living life to the fullest. Factory production had increased to meet wartime needs and America had secured a foothold in markets that previously bought from Europe, that continued after the war. Favourable trading conditions with foreign markets, cheap credit offered by American banks and the mass production of motor vehicles and complementary expanses into oil production and motorway construction, created the impression of infinite prosperity. In March 1929 the American president Herbert Hoover confirmed: ‘We have reached a higher degree of comfort and security than has ever existed before.’<sup>2</sup>

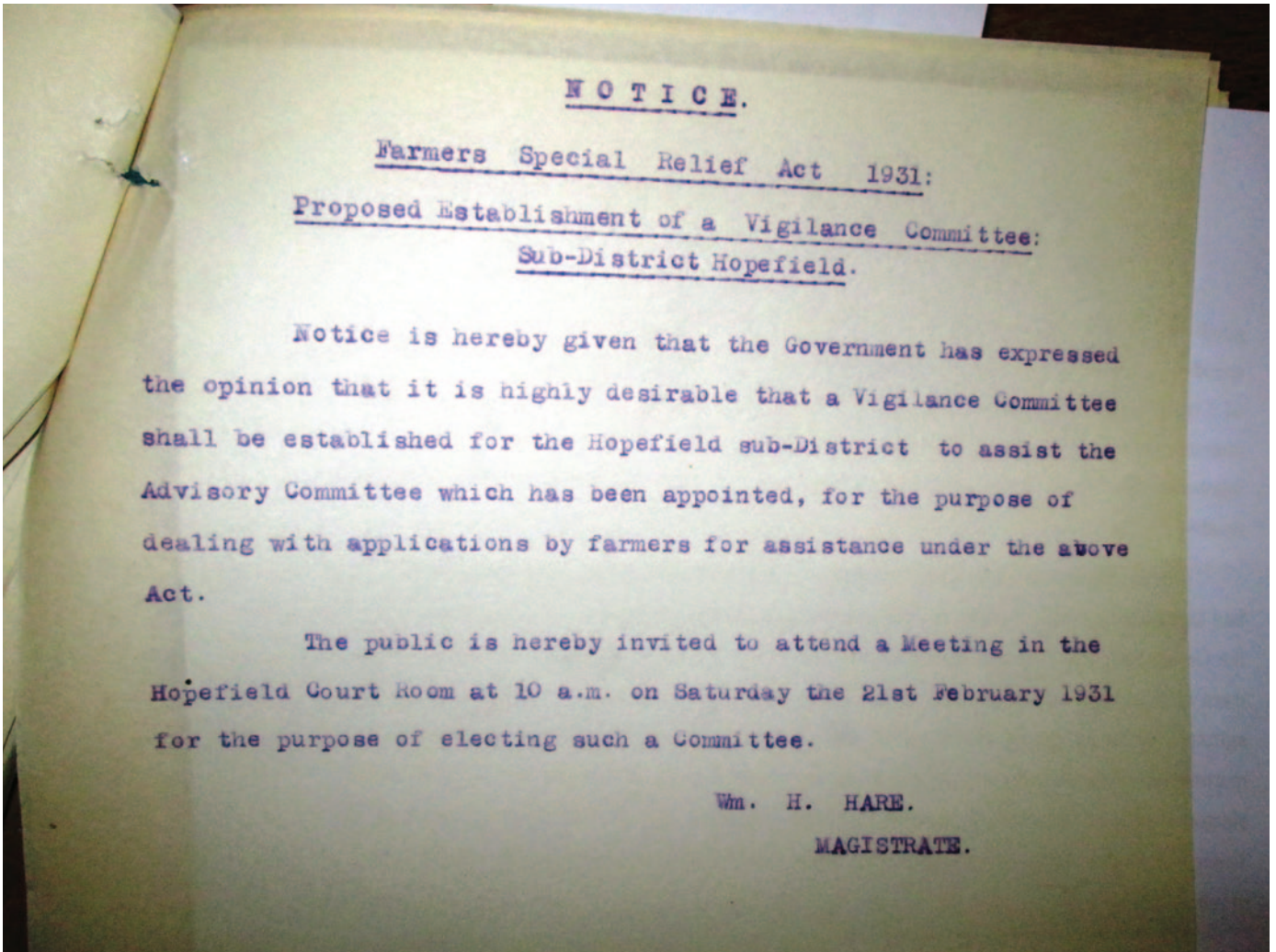
Behind this façade of progress and prosperity, though, deep fissures were forming in the American economy. Unemployment remained high, wages were low and mechanisation in agriculture caused a chronic situation of overproduction coupled to declining prices. However, the most significant crack ran through the very cradle of



Florence Owens Thompson, age 32 and  
a mother of seven children, in California, 1936  
*Dorothea Lange/en.wikipedia.org*







(WCARS) 1/HFD 7/ 1/1; 4/11/2. Notice of Farmer's Special Relief Fund



Finance and General Purposes Committee Minutes at WCARS



Satirical sketch by George Grosz, depicting a German veteran begging for money while his rich-militarist countryman hurries pass Colton Twentieth Century



capitalism—the New York Stock Exchange in Wall Street. During the roaring twenties the buying of shares became a feverish passion for many Americans.<sup>3</sup> With no regulation in place, people could buy shares with relative ease and even with borrowed money ('buying on margin'). In the months prior to October the markets functioned as normal, although over-speculation had been rife. Despite the declining American economy, trading on the stock exchange continued incessantly.

On 24 October 1929—now known as Black Thursday—the day of reckoning arrived. The sounding of the opening gong kicked off morning trading and business as usual was expected. Ominously; however, by 11 o'clock there were far more requests to sell than buy shares, but with the country having enduring a prolonged decline in production—unbeknownst to many so too had the value of stocks. Prices plummeted immediately in the traders' subsequent scramble to sell. Fearing financial ruin, panic-stricken shareholders dumped their stocks, including those bought

with borrowed money. At the end of business a staggering 13 million shares were sold.<sup>4</sup> Chaos reigned as telephone connections became overloaded while stockbrokers fell over each other in a last effort to prevent bankruptcies.

The Wall Street Crash unleashed a tsunami of poverty and despair onto Americans. Unemployment rose by over 600 per cent. Depositors demanding all their cash, warped debt to capital ratios, now-worthless collateral and unrecoverable loans saw countless banks and investment companies close their doors. The depreciated dollar caused hyperinflation and money became valueless as a consequence. Historic photographs of wheelbarrows filled with banknotes being handed over as payment for loaves of bread have become the iconography of the worthlessness of money at the time.

Social decay became rampant as people turned to the streets in search of work to sustain their families. Even professionals like attorneys, architects and engineers had to dig ditches with shovels, or sell apples on street corners to earn a few pennies to survive.



Unemployed men queuing outside a depression soup kitchen opened in Chicago





Schoolchildren lining up for soup and a slice of bread at Belmore North Public School in Sydney, 1934

## World in financial shambles

Thousands faced starvation. People queued at city soup kitchens and fought for shelter at municipal boarding houses. Shantytowns called Hoovervilles—so-named after then-president Herbert Hoover, a man seen as largely unsympathetic to the plight of ordinary Americans—arose adjacent to soup kitchens.

Elsewhere alleys; and other impoverished urban areas, so-called 'hobo jungles' such as the one in 10th Street in New York, became some of the grimmest places where the homeless gathered with their worn-out clothes.<sup>5</sup> Young men in the prime of their lives flocked to the countryside to scavenge for foodstuffs or find work. Further dashing their hopes, much of the feed and vegetable harvests had rotted and failed dismally in the Midwest, despite Hoover's promise that prosperity is 'just around the corner'.

The Depression rapidly spread to the rest of the world. According to the economist Milton Friedman it was the most debilitating when 'the US embarked on deflation and proceeded to reduce its money stock, the rest of the world was forced into a major catastrophe'.<sup>6</sup> The world economy had ground to a standstill.

As a British colony, the Union of South Africa was not spared and similarly felt the negative trickle-down impact of

the global financial collapse. Following the depreciation of the Pound sterling and its status as a trusted currency, it invariably caused Britain's colonial territories to be sucked along into the spiral of the financial crisis. For the Union, severe cuts in trade and demand from export markets for agricultural and mining outputs were a cause of grave concern. Nevertheless, the Union's decision to leave the gold standard in 1932 alleviated some pressure and provided some degree of stability to the economy.

It was in agriculture that the severity of the Depression was most acutely felt. The misery that farmers, particularly those in wool and wheat farming, had suffered is evident from archival records held by the WCARS. These records are mainly reflected in the official Minutes of the Council of Cape Town, comprising handwritten letters, typed correspondence and facsimiles from the Department of Agriculture in Pretoria; communicating to farmers who were teetering on the brink of bankruptcy. These records provide an authentic account of the period and its effect on the government and ordinary citizens.

H Hare, the magistrate of Hopefield in the Cape Colony, expressed his concerns about the conditions in the rural areas: '...the result of the financial standing of the majority [of farmers] is extremely precarious... and that the economic position of the farmers of the Hopefield sub-division has



been adversely affected by a succession of bad seasons followed by the decline of the grain and wool markets.<sup>7</sup> He stressed that 'it is no exaggeration that a very considerable portion of the farmers would be compelled to surrender their Estates as insolvent if they were simultaneously pressed by all their creditors'.<sup>8</sup> Along with these dire market conditions, the severe drought endured in the same year threatened the situation in the agriculture sector even further. At the end of December 1930 the situation became so critical that one farmer, JH Gouws, appealed to the authorities: 'We fell behind due to these terrible times, and cannot gather the interest needed for our farm, we therefore face the danger to be ruined by the creditors ... we want to plea before you to, if there are any chance at all, to save us from our downfall.'<sup>9</sup> Gouws's application was investigated and considered serious. But he was not alone. Countrywide, impoverishment among farmers was seen as a luxury when considering others were facing insolvency.

### Staving off the Depression in the Union

In an attempt to provide assistance from the Union government, subsidies were granted to farmers in need via the Land Bank, which was established in 1912. Loan applications were then evaluated under the strict judgement of the authorities, while legislation was passed in Parliament to enable a just and supportive system. As a more practical measure and to regulate the financial discipline, vigilance committees were established. These played a crucial role in preventing further losses by struggling farmers, serving as the middle man between creditors and debtors and urging for more consideration pertaining to debts. It was a bold attempt to foster a 'spirit of cooperation' between all sectors and forge better relations between the banks, companies, farmers and farming associations in a formal way.<sup>10</sup> In addition, the Unemployment Relief Fund was founded as an outreach to the jobless and destitute.<sup>11</sup>

In Cape Town the government did everything in its power to weather the financial storm, amongst others through urging stringent fiscal austerity to avoid 'incredible financial deficiencies'. Also instrumental was the Finance and General Purposes Committee, as a sub-committee under the Council that, according to the minutes of the committee meeting held on 10 September 1930 in the City Hall, resolved that 'the Committee therefore earnestly request that every effort will be made with the object of effecting rigid economy in connection with expenditure forming a direct charge upon the rates for the current year and postpone wherever possible until 1931 all works and orders for goods not immediately necessary'.<sup>12</sup>

Whilst initially painful, over the long term these regulations against unnecessary spending contributed in the normalisation of the South African economy. By 1932 the Cost of Living Commission scheduled public meetings in all the major cities. In East London the commission's findings was that banks were not in a position to finance new businesses, owing to a prolonged reduced outlook on wholesale firm sales, but the general financial position remained tenable.<sup>13</sup>

While the Union's economy was kept stable mainly due to the burgeoning mining industry, the depression had far-reaching political repercussions in the international arena. As a result of the isolation of the United States and its withdrawal of financial aid from Europe, more than six million workers were unemployed in Germany by 1932. These circumstances

played into the hands of militarist agitators such as Adolf Hitler, who gained support by creating mass employment through expansive public works programmes—and more ominously—re-armament programmes. Matters improved in the United States thereafter; Franklin Roosevelt defeated Herbert Hoover in the 1932 elections and took office the following year, immediately initiating enormous construction projects, such as the Tennessee Valley Authority, as part of his New Deal. Roosevelt declared 'our greatest task is to put people to work'.

Ninety years after the Great Depression, it appears almost unimaginable that an economic crisis of similar magnitude could be re-conjured to enable the large-scale destruction of wealth and human dignity. The post-depression fallout brought about many things, including lessons about the fallibility of our financial systems. The 2007-2008 global financial crisis comes the closest in equalling the severity and reach of the 1929 event, of which many countries—including South Africa—still struggle to come to terms with.

In retrospect, the Depression and its after effects, in many ways contributed to increased aggression and the rise of totalitarian regimes such as Nazi Germany that eventually culminated in the even more destructive Second World War. Colton concluded with his final remarks: 'The scourge of the Depression merged with the even greater scourge of war'.<sup>14</sup>

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# When homicide becomes homage

by Wim Els

IN THIS TEMPLE  
AS IN THE HEARTS OF THE PEOPLE  
FOR WHOM HE SAVED THE UNION  
THE MEMORY OF ABRAHAM LINCOLN  
IS ENSHRINED FOREVER



Few events create as profound an impression on a nation's collective subconscious—whether through the effect of sensationalised headlines or subsequent conspiracy theories—as the assassination of a political leader. Enter 'Lincoln assassination' in the Google search bar and you'll be rewarded with 26,3 million results. 'John F Kennedy assassination' registers 13,6 million hits.

Inevitably, such killings also tend to have a major cultural and psychological impact. Even today, many Americans are able to recall where they were or what they were doing upon hearing the news of the shooting of John F Kennedy in 1963. Often posthumously sainted, assassinated politicians are immortalised through their naming of hundreds of monuments, buildings, streets and parks all over the world.

Yet there is also a more macabre and personal element to the impact of these murders, and that is the fascination with objects in the victim's possession or on their person at the time of death. Some of these, too, also hold prominent places in private and public museum collections.

As an example, Franz Ferdinand's blood-stained shirt following his shooting is kept in the Austrian Military Museum in Vienna, although it is rarely exhibited. The bloodied loin cloth that Mahatma Gandhi was wearing when he was shot, as well as one of the bullets that killed him, can be seen in the National Gandhi Museum in New Delhi. Jacqueline Kennedy's blood-spattered Chanel suit worn on the day of her husband's

(Left): The primary statue in the Lincoln memorial. The statue was designed by Daniel Chester French and carved by the Piccirilli Brothers. The Lincoln memorial is an American national memorial, dedicated in May 1922, to honour the 16th President of the United States, Abraham Lincoln. It is located on the western end of the National Mall in Washington, DC  
pixabay.com

assassination is on display at the US National Archives. And the bathtub in which the French radical Jean-Paul Marat was stabbed to death forms part of a waxwork scene in the Musée Grévin in Paris.

In the case of Abraham Lincoln, a range of memorials serve to honour his memory; most of them celebrating his life in a traditional way, while a few rarer ones slant towards the quirky—and indeed the grisly.

### Notable or not able?

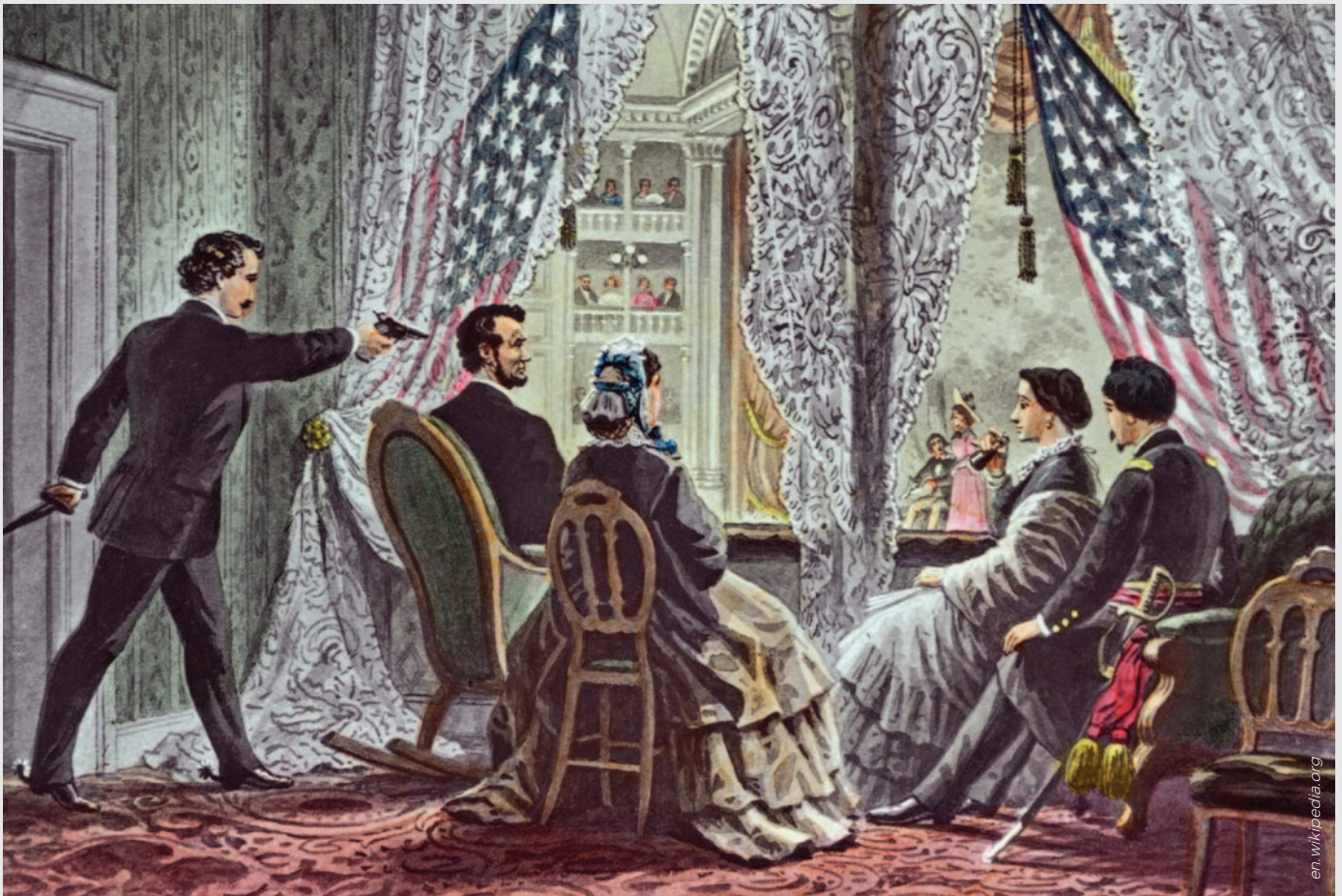
Abraham Lincoln was inaugurated on 4 March 1861 as the 16th president of the United States and assassinated 42 days into his second term on 15 April 1865. As is the case with most politicians, opinion on his term and leadership is divided. Joshua Zeitz (*Smithsonian*, February 2014) argues that it is easy to forget how widely underrated Lincoln the president and Lincoln the man was at the time of his death, and how successful his former private secretaries, John Hay and John Nicolay, were in elevating his place in the nation's collective historical memory. Co-authors of a ten-volume biography published in 1890, titled **Abraham Lincoln: a history**, created what Zeitz calls 'the Lincoln Memorial Lincoln'. But he also quotes Hay by stating that, had Lincoln died in 'the days of doubt and gloom which preceded his re-election', rather than in the final weeks of the civil war, as the Union moved to secure its great victory, he would almost certainly have been remembered differently, notwithstanding his great acts and deeds. After all, before the 1864 elections, one of Lincoln's colleagues called his administration a disgrace, and another said the country needed a more intellectually capable president.

Philip B Kunhardt III (**Looking for Lincoln: the making of an American icon**, 2008) draws attention to another confusing, schizophrenic aspect: Lincoln was praised by both sides of the Temperance Movement; as well as being both pro- and anti-federal intervention in the economy; he was heralded by both anti-communists and American communists; he justified support for and against incursions on civil liberties; and proclaimed both of these a true friend to an 'unspeakable calamity' for African Americans.

It is often argued that Lincoln's legacy is largely a result of his martyrdom. And certainly as Kunhardt points out, the assassination, occurring as it did on Good Friday, propelled him to reverential heights.

Barry Schwartz (**Abraham Lincoln in the post-heroic era: history and memory in late twentieth-century America**, 2008) claims that the memory of Lincoln provided the American nation with a moral guiding light that inspired American life in the 1930s and 1940s. Roosevelt quoted Lincoln in his fireside chats while preparing Americans for World War II. In 1957, Martin Luther King Junior helped lead a protest for black voting rights at the Lincoln Memorial. And in August 1963, at the same venue, King referred to Lincoln's emancipation proclamation before famously pronouncing to the crowd, 'I have a dream'.

Schwartz points out that all US presidents suffer a decline in perceived prestige in the public's mind at some point in their careers, but Lincoln remains in the top tier of historical rankings of these office-bearers.



A slide depicting John Wilkes Booth leaning forward to shoot President Abraham Lincoln, circa 1900

## Lincoln's assassination

Lincoln is the first American president to have been assassinated. On 14 April 1865, stage actor and Confederate sympathiser, John Wilkes Booth, shot him at a showing of **Our American cousin** at Ford's Theatre in Washington DC.

Booth took a .44-calibre derringer-style handheld gun and a Rio Grande camp knife to the theatre. Having shot Lincoln, and following a struggle, he stabbed the president's guest, the military officer Henry Rathbone, who had accompanied the Lincolns in the box with his fiancée, Clara Harris. Rathbone suffered a slash that ran from his left elbow to his shoulder while trying to prevent Booth's escape, who subsequently jumped from the box onto the stage.

While on stage and to the initial delight of the audience, Booth thrust the knife above his head, shouting '*Sic semper tyrannis!*' ('This always to tyrants'—the Virginia state motto.) Acid-etched into the blade were the mottoes 'Land of the Free/Home of the Brave' and 'Liberty/Independence'. He exited through a side door and escaped on a horse waiting outside. He would be caught and shot 12 days later, hiding on a Virginia farm.

Doctors examined Lincoln in the box before having him carried across the street from the theatre to the house of William and Anna Petersen. Being too tall for the bed, Lincoln

was laid diagonally across it. As the bullet had entered Lincoln's skull behind the left ear and was lodged near the front after passing through the brain and deemed impossible to retrieve, the wound was pronounced as mortal. Lincoln died at 7:22 am the next morning, earning the dubious honour of being the first American president to be assassinated.



The gun used to assassinate Abraham Lincoln





The Petersen House, 1925

### Traditional tributes

Lincoln was mourned throughout America and around the world. The first public Lincoln monument after his death was a statue erected in front of the District of Columbia City Hall in 1868. The first national memorial was the historic



Mount Rushmore National Memorial in Keystone, South Dakota

Lincoln Highway, one of the first transcontinental roads built for automobiles that ran across the United States from San Francisco to New York. His name and image appear in many other places. The Lincoln Memorial in Washington, DC, and his sculpture on Mount Rushmore are probably the best-known among these. There are more than 200 Lincoln statues in America, and several others in other countries. Incidentally, Lincoln is the only US President to appear on an US Air Mail stamp. He also featured on \$1, \$5, \$10, \$20, \$100, and \$500 (denominations in excess of \$100 were issued until 1969) notes across different issues, such as demand notes, legal tender, gold certificates, silver certificates, and so forth. The Lincoln cent (also known as the penny) represents the first regularly circulating US coin to feature the image of a person.

### Scarier stuff

Apart from the traditional tributes, there are some more grisly reminders of the assassination of Lincoln.

The Petersen House in Washington, DC, with the words 'House in which Abraham Lincoln died' painted on the wall facing 10th Street, has been maintained as a museum since 1933. A blood-stained pillow, one of several used under his head, can still be seen there. The bed and some other items from the room in which Lincoln died, are on display at the Chicago History Museum. The murder weapon, Booth's .44 hand gun, can be seen at Ford's Theatre. The bullet itself, together with fragments of Lincoln's skull and the blood-stained sleeve cuffs of Dr Edward Curtis, who performed the autopsy, is on display at the National Museum of Health and Medicine in Silver Spring, Maryland.

On the night of the shooting, actress Laura Keane had cradled Lincoln's head in her lap while still at the theatre. Blood and brain matter stained her dress. Anecdotal evidence suggests that she modelled the dress on a few occasions. It became a highly sought-after garment, and over time strangers tried to cut swatches from it, of which five have survived. James L Swanson, author of **Manhunt: the 12-day chase for Lincoln's killer** (2009), kept one of these as a source of inspiration while he wrote the scene depicting events after the shooting. 'As I stared at this blood relic, I saw it all, and the paragraphs wrote themselves.'

### Literary laurels

Lincoln had a way with words, and even penned one or two poems himself. Walt Whitman composed the elegy *When lilacs last in the dooryard bloom'd* and *O captain! My captain!* in honour of Lincoln. During the 1880s, on the anniversary of Lincoln's assassination, Whitman delivered an annual lecture, titled *Death of Abraham Lincoln*.

In 1922, the *New York Times* wrote that no modern American has had more books devoted to the multifarious phases of his career and personality than Abraham Lincoln. Some 15 000 titles have been written about him.

### Gala gazing

Salvador Dali used Lincoln's image on the \$5 bill in creating the elaborately-named *Gala looking at the Mediterranean Sea which at a distance of twenty meters is transformed into the portrait of Abraham Lincoln (Homage to Rothko)*. When the



The Ford's Theatre Center for Education and Leadership's tower of books about Abraham Lincoln

viewer squints slightly, the portrait of Lincoln becomes visible and replaces the figure of Gala. Dali produced two versions of this picture; one is in the Dali Theatre and Museum in Figueres; the other in the Salvador Dali Museum in St Petersburg, Florida.

### Abe-solutely awesome

Ford's Theatre remained closed for more than 100 years after the assassination, but reopened in 1968 as a theatre and national historic site. It is operated in partnership with the National Park Service.

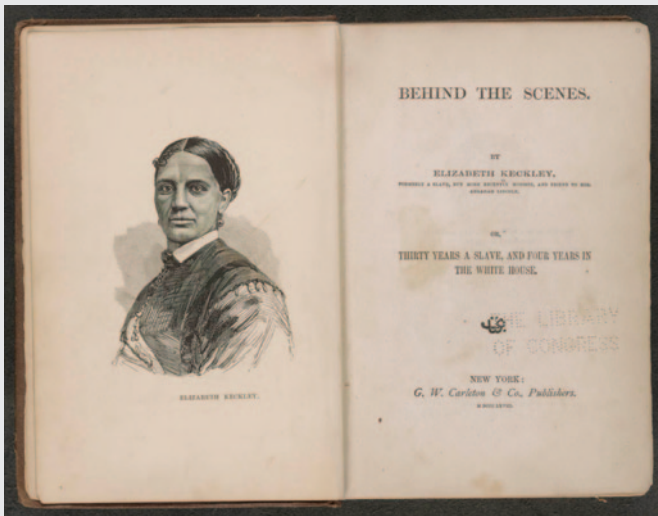
'In all we do at Ford's', says Theatre Director Paul Tetreault on the theatre's website, 'we use the lens of Lincoln's life and legacy to spark conversations about diverse aspects of the American experience.'

The Ford's Theatre Society acquired a building across the street and adjacent to the Petersen House in 2007, in which it established the Ford's Theatre Centre for Education and Leadership. The Centre features permanent exhibits on the immediate aftermath of Lincoln's death and the evolution of his legacy, rotating exhibits on the Leadership Gallery Floor, lecture and reception space and education studios for hosting pre- and post-visit workshops, after-school programmes and teacher professional development events.

It also accommodates one of the most cheering tributes to Lincoln; an off-beat, fun touch in an area with a tragic history.

The United States annually celebrates President's Day, in honour of all US presidents, on the third Monday in February. In the early 2000s, a group of historians in Washington, DC, suggested to specifically honour 'Honest Abe' on President's Day. Their problem, of course, was to avoid a repetition of





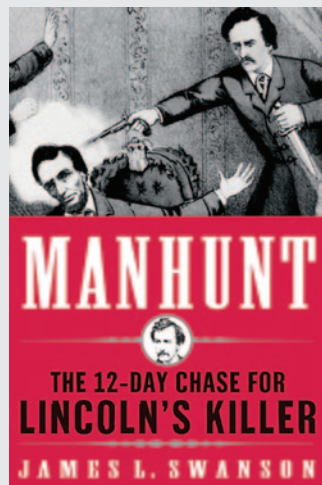
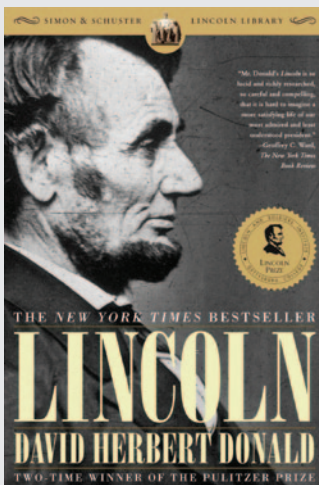
Elizabeth Keckley's **Behind the scenes in the Lincoln White House**, 1868

what had been done before. Their solution was to illustrate Lincoln's importance by creating a tower comprising the books written about him. Rising up through the middle of a spiral staircase in the lobby of the Ford's Theatre Centre for Education and Leadership, the tower measures about 2,5 m in diameter and 10,5 m in height.

'It makes a real statement to anyone that this is an important guy and there was a whole lot written about him, and there continues to be a whole lot written about him,' says Tetreault.

The tower contains some 6,800 books; some of which reappear throughout the tower and represent less than half the more than 15,000 titles written about Lincoln. There are 205 real titles in the tower, most of which are currently in print and some of which are available at the gift shop inside the Centre. More than 50 publishers were contacted to obtain the necessary permissions.

It is perhaps more appropriate to refer to the artefacts used as 'titles', rather than 'books', because the 'books' in the tower are actually made from aluminium and of which their cover art is directly printed onto the metal surface, to simulate a book jacket.



The tower design was completed late in 2010, so only books published before 2011 were included. Construction of the tower took ten days, with each book glued in place by hand.

In selecting the books to be used, the primary focus was on Lincoln himself. Those solely focused around events of the Civil War or his wife, Mary Todd Lincoln, were less likely to be considered. Most of the titles are histories and biographies about Lincoln, or books on his speeches and quotations. There is, however, a fun side, too: the designers also included some travel titles, several children's books, young people's books, an Abraham Lincoln stickers book and an Abraham Lincoln colouring book. The bestsellers obviously feature as well, with all the major scholars who had written about Lincoln similarly represented in the tower.

Alicia Brooks, Special Events Manager at the Ford Theatre, picks **Lincoln** (1995) by David Herbert Donald as her favourite among the titles in the tower. She regards this as the quintessential, definitive biography of Lincoln, written in an elegant and accessible writing style. It makes the reader feel intimately knowledgeable about Lincoln, and provides an insight to the why's, the what's and the would-have's behind his decisions, had he continued to live.

**Behind the scenes in the Lincoln White House** (1868) by Elizabeth Keckley is the choice of Jennifer Nelson, Director: Special Programming at Ford's Theatre. The original title of the book was **Behind the scenes: thirty years a slave and four years in the White House**. Keckley was the seamstress to Mary Lincoln for the entire time the Lincolns were in the White House, and also her friend and confidante. The book provides a detailed account of daily domestic life in the White House while the Lincolns lived there.

Apart from Lincoln himself, the tower is a tribute to the many books written about him. Some say it is also symbolic that the last word about him will never be written.

Lincoln himself once said, 'Books serve to show a man that those original thoughts of his aren't very new at all.' That may well be the case, but even he would have conceded that whoever came up with the concept of the book tower came up with a pretty darn original thought.

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# Pynverlossing uit pennevrug

deur Ilse Verster

**A**lmal onthou waar hulle was op 11 September 2001. Of op 31 Augustus 1997 — die dag van Prinses Diana se dood; of op 1 Junie 2002 toe Hansie Cronje in 'n vliegongeluk gesterf het. Ontkennend is daar na die televisie- of koerantartikels gestaar en die rasonale met die irrasionele probeer betwis. Verwigde beelde wat jou vir ewig sal bybly.

Die verlies van volkshelde bring altyd 'n gedeelde, universele pyn mee, maar wat se intensiteit nie vergelykbaar is met persoonlike pyn nie.

Op 'n dag tref die ongeluk jǒú, en jou hele lewe verander met een slag van die breekbrander. Soms kan die tragedie voorspel word, soos wanneer 'n geliefde met 'n terminale siekte gediagnoseer word, maar die noodlot is selde so tegemoetkomend. Jou kind neem sy of haar eie lewe; jy word 'n slagoffer van misdaad of verkragting; jy verloor jou werk of jou man van vier dekades besluit hy wil skei.

En jou wêreld kom tot stilstand.

Prof. Elizabeth Kübler-Ross se gekanoniseerde vyf stappe van rou word 'n belewenis aan eie siel. Samaritane daag op, bied hulp aan, troos en tref begrafnisreëlings om jou te probeer beskerm teen die pyn.

Jy word in watte toegedraai, soms met skokmedikasie behandel — maar na 'n week of twee gaan die lewe van almal om jou weer aan. Almal s'n, behalwe jou eie. Die verlies word dan 'n werklikheid; en jou skielike leë huis meer as net 'n metafoer waardeur jy stap terwyl jy na gister soek. As vandag nie meer dieselfde voel nie, is dit ondenkbaar om hoegenaamd oor môre te probeer dink.

Jy gaan sien 'n dokter, psigiater of sielkundige; medikasie en gereelde berading volg. Maar tog kan jy nie met jou normale lewe voortgaan nie en voel jy verlore.

Ek sêlf het ten tyde van my egskeding op 'n dag voor my dokter gesit en gevra: 'Help my net om op te hou huil.' En dan gee sy jou 'n pil wat jou sowaar laat ophou huil.

Maar die pyn bly.

Later erken die beraders dalk dat hulle self nie weet hoe om jou verder te help nie. En begin jou soektog na 'n saligmaker weer van voor af.

My volgende stap was 'n besoek aan 'n nuwe berader wat eindeloos geduldig sit en luister na die uitspoel van jare se pyn, trauma en bitterheid. Maar sy het anders gewerk as die ander wat my voorheen na moedeloosheid gedryf het; sy gee vir my huiswerk: soos 'n skoolkind kry ek 'n opdrag om te gaan skryf. En so begin my pad met skryf terapie. Die traumagenesingsproses is gebaseer op 'n belangrike terapeutiese beginsel: deur storievertelling en herhaling help 'n mens om struktuur aan jou gedagtes en emosionele pyn te gee. Dié program help jou om jou eie traumatiese ervaring te konfronteer en verwerk en werk jy deurgaans saam met jou terapeut. Hoewel ek dit onder leiding van 'n professionele berader gedoen het, kan jy dit ook op jou eie doen.





Ek het in Mei vanjaar, meer as 'n jaar na my eie trauma-ervaring, 'n kursus oor skryftherapie bygewoon. Die kursusleier was Prof. Lizette Rabe van die Universiteit van Stellenbosch se joernalistiekdepartement, wat een van haar drie seuns aan selfmoord verloor het.

Na sý dood het haar skrywery vir haar met die helingsproses gehelp. **Om tot verhaal te kom; 'n praktiese skryfgids om trauma en verlies te verwerk deur skryftherapie** (Lapa uitgewers, 2019) het hieruit voortgevloei.

Dit is doodgewoon om woorde aan jou pyn te gee op papier. Onverwoorde emosies was al van die vroegste tye af die inspirasie vir skryfwerk en het al gestalte gegee aan van die wêreld se grootste literêre werke.

Die Amerikaanse digter en skrywer Rebecca Solnit (gebore 1961) het een keer gesê: 'Ons is ons stories. Stories wat 'n gevangenis kan wees, óf die koevoet om die deur van die tronk oop te breek. Ons maak stories om onself te red om ander mee te laat vasval. Stories wat ons optel, of wat ons teen die klipmuur van ons eie grense en vrese verbrysel.'

Die terapie het vele voordele. Dit bevorder, onder andere, persoonlike groei en insig, maar gee ook 'n gevoel van bemagtiging en dat jy weer beheer oor jou lewe teruggeneem het.

Die verskil tussen die skryftherapie en dagboekhou is dat laasgenoemde vryvormskryf is. Die gedagtes word dus neergepen sodra hulle in jou kop kom, terwyl terapie meer gestruktureerd onder leiding van jou terapeut kan geskied. Dagboeke konsentreer op gebeure en terapieskryf op die emosie en verwerking van gebeure.

In haar boek **Trauma — riglyne vir slagoffers** (Naledi, 2013), bied Dr. Tessa van Wijk haalbare stappe vir slagoffers wat sistematies uiteengesit is. My eie berader het ook hierdie proses gevolg:

1. Identifiseer jou trauma.
2. Ontwikkel insig daaroor.
3. Maak die terapeut in jouself wakker.
4. Verbind jouself daaraan om die proses daadwerklik te volg en deur te sien, selfs al bevraagteken jy soms die sinvolheid daarvan. Die proses verloop soos wanneer mens 'n ui afskil, laag vir laag. Die onderbewussyn maak die regte inligting op die regte tyd los.

Wees bedag daarop dat jy hewige — en soms onverwerkte — emosies sal móet herleef in die proses, iets waarvan mens juis probeer wegstroom ná 'n tyd van rou. Dit terwyl die fokus van die genesingsproses juis is om die onmiddellike trauma te herroep.

### Stap een: Skryf jou storie

Vind 'n plek waar jy onverstoord kan skryf. Gaan dan terug in jou gedagtes na die begin van die insident. In sommige gevalle kan dit maklik wees, soos 'n ongeluk wat onlangs gebeur het, maar in ander gevalle soos 'n egskeiding kan dit moeilik wees om die saadjies van huweliksonmin te herroep.

Probeer die detail so volledig moontlik herroep. Dit kan gebeur dat jy op hierdie stadium 'n paniek- of woedeaanval sal beleef. Dis egter belangrik om nie daarvan terug te deins nie en moet die emosie onverbloemd ervaar word — huil as jy wil of gooi 'n paar borde stukkend. My eie mense het geweet om agter toe kamerdeure te gaan skuil wanneer dit tyd was vir my 'huiswerk'. Staak die proses as dit té intens raak, maar keer later daarna terug. Jy móet deur die fase werk.

Dit is normaal om op hierdie stadium hewige emosies te ervaar. Dit is gesond om te huil, of woedend te tier teen die onreg wat jy ervaar het. Moet dit nie probeer onderdruk nie.

Skryf alles neer in briefvorm aan jou mentor net soos dit gebeur het. Lees dit dan hardop vir jouself. Só fokus jy op die feite en nie die emosie nie. Daarna vra jy jouself sekere vrae, byvoorbeeld, wat jy aangehad het of watter kleur die voertuig was wat in jou vasgery het.

Hierna vul jy nog besonderhede in. Vra jouself soveel vrae as moontlik oor die insident. Lees en herskryf die hele brief ten minste drie keer. Hoe meer feite en besonderhede, hoe beter: onthou, jy is besig met 'n skoonmaakproses.

Dit is nie nodig om alles in een dag of een week te doen nie; dis belangriker dat jy toegewyd daaraan werk totdat jy voel jy is tevrede. Wanneer jy dit voltooi het, moet jy onmiddellik aangaan met die volgende stap.

### Stap twee: Fokus op die emosie

Herskryf nou jou verhaal met al die emosies wat jy gedurende die ervaring beleef het. Probeer hierdie keer nog meer detail byvoeg.

Moenie bekommerd wees oor spelfoute en woordeskat nie — die brief is nie bedoel vir enigiemand om te lees nie. Jy kan selfs die papier met die pen stukkend krap of die boek teen die muur gooi as jy so voel (verkieslik nie jou rekenaar of selfoon nie). Dit is nodig dat jy nou ingestel is op ál jou emosies en die brief klaarmaak. Tydens hierdie fase gaan jy jou ergste emosies moet konfronteer — en dit is normaal. Moet dit nie probeer onderdruk nie.

Dit is belangrik om die brief te herlees en elke keer meer emosies by te voeg. Nou moet jy hulle konfronteer. Moenie daarvoor bang wees nie, die insident lê in die verlede; dit is net die herinnering aan die trauma wat nou ongemak veroorsaak. Jy is in 'n veilige omgewing en moet al die emosies uitlaat. Al wat nou werklik is, is die emosie, en wanneer jy dit in die oë kyk sal dit meer hanteerbaar word. As jy meer as een emosie ervaar, maak 'n lys sodat jy dit een vir een kan deurwerk.

Verbeel jou nou jou oortreder staan voor jou. Nou is dit jou kans om los te trek! Vertel aan die persoon alles wat jy wou sê tydens die insident maar nie kon nie, doen aan hom alles wat jy sou wou doen as jy kon. Jy kan dalk gedagtes van moord of aanranding ervaar. Moenie skuldig daarvoor voel nie, die privaatheid van jou skryfplek laat jou toe om ten volle uiting daaraan te gee. Ontlaai sover moontlik.

### Stap drie: Fokus jou emosies op die oortreder

Herskryf wéér jou brief, maar nou integreer jy die insident en die emosies. Máár hierdie keer rig jy die brief aan jou oortreder.

Visualiseer die persoon, of gebruik jou verbeelding ingeval jy nie die persoon se gesig gesien het nie, soos in 'n aanval. Sien alles duidelik voor jou tydens die kaping; die eggenoot wat jou jare lank mishandel het, of die boelie wat jou skooldae hel gemaak het. As jou trauma deur die dood van 'n geliefde veroorsaak is, kan jy die dood as 'n persoon visualiseer.

Nou kan jy die gesprek wat jy graag met die ander party wou hê om hom te vertel presies hoe hy of sy jou lewe negatief beïnvloed het. Die oortreder gaan nooit die brief sien nie en kan jy dus nou alles aanspreek:

- Wat die persoon aan jou gedoen en hoe jy dit ervaar het.
- Wat dit van jou ontnem het, psigies en fisies, sodat jy die persoon nã, byvoorbeeld, egbreuk nooit weer sal kan vertrou nie.
- Hoe jy nou oor die persoon voel.
- Wat jy aan hom sou wou doen as jy kon.

Spreek die emosies duidelik en direk aan, byvoorbeeld: 'Jy het ons lewe vernietig met jou alkoholisme, en nou beloon jy my deur my te los vir 'n mededrinker uit die kliniek.'

Herlees nou jou brief; dalk 'n paar keer as jy wil. Jy kan dalk van nog emosies bewus word. Voeg alles by en hou aan totdat jy voel dat jy nou alles gesê het wat jy wou.

Jy behoort tydens hierdie fase reuseverligting te ervaar, maar ook 'n erge leegheid en sin van verlies. Dit is normaal; dit was 'n belangrike lewenservaring, 'n tydperk in jou lewe, of geliefde persoon — waarvan jy nou afskeid neem.

Met die voltooiing van bogenoemde stappe is dit normaal om baie moeg te voel. Dit is goed om dan te gaan slaap of iets te doen wat jou aandag aflei.





Dit is verby. Dis tyd om aan te gaan en die volgende stap nader aan jou nuwe werklikheid te neem. Vat 'n paar dae 'n blaaskans van die skryfwerk sodat jou onderbewussyn die proses verder kan voer.

### Stap vier: Fokus op die insident

Die volgende stap is belangrik: jy moet jouself evalueer. Deur die vrae hieronder aan jouself te stel kan jy bepaal watter uitwerking die trauma op jou gehad het. Aangesien elke emosie 'n verskillende intensiteit het, stel jou onderbewussyn slegs 'n bietjie emosie op 'n slag vry. Indien alle emosie op een slag vrygestel sou word, sal dit te oorweldigend wees: jou onderbewussyn beskerm jou.

Die vrae hieronder is wetenskaplik geformuleer en fokus op die insident. Dit is noodsaaklik om almal te beantwoord. Konfronteer al die aspekte en moenie terughou nie. Vertrou die proses en laat jou terapeut jou ondersteun. Vrae oor die spesifieke insident:

1. Is daar enige aspek van die insident waarom jy nie wil praat nie?
2. Het daar enigiets gebeur wat jy vergeet het?
3. Is daar enigiets oor die insident waarom jy jouself kritiseer?
4. Is daar enigiets waarvoor jy versigtig is?
5. Is daar enigiets waarom jy bekommerd is?
6. Is daar iemand wat jy vir die insident blameer?
7. Is daar iets in jou lewe wat na die insident verander het?
8. Watter besluite het jy tot dusver geneem as gevolg van die insident?
9. Het jy al enigiets met die genesingsprogram bereik?
10. Hoe voel jy nou?

As jy na afloop van hierdie vrae weer emosies ervaar, beteken dit dat jy nou gereed is om daardie emosies op 'n dieper vlak aan te spreek. Jou terapeut sal jou dan help om weer deur stap twee te werk.

Die oorweldigendste emosie wat meeste mense as gevolg van trauma ervaar, is woede. Hier volg 'n paar kenmerke van die emosie.

1. Almal het die kapasiteit tot woede — en vrede.
2. Almal word kwaad en is dit natuurlik, veral ná trauma.
3. 'n Gevoel van verlies bring woede. Dit is ook normaal.
4. Die onderliggende motivering van woede is magtelosheid.
5. Woede is 'n emosie wat kragtige energie vrystel.
6. Jy kan dié energie reg kanaliseer om probleme op te los.
7. Onbeheerste woede kan lei tot 'n permanente gevoel van beheerloosheid.
8. Onbeheerde woede maak van jou 'n tydbom wat enige oomblik kan bars. Dit is ook nadelig vir jou algemene gesondheid en kan fisieke gevolge soos verhoogde bloeddruk, angsaanvalle en hartprobleme inhou.
9. Pleks van vrye teuels aan jou woede te gee, moet jy leer om dit gestruktureerd te ontlai en bestuur.
10. Jy kan woede aanwend om jouself positief te laat geld.

Nou is jy gereed vir die finale stap.

### Stap vyf: Vergifnis

Daar is geen twyfel dat die trauma wat jy in jou lewe beleef het, omstandighede en menswees onherroeplik verander het nie. Soms moet 'n mens van onder af begin bou aan 'n nuwe lewe op 'n gevorderde ouderdom. 'n Enkele persoon of insident is daarvoor verantwoordelik. Jy kan vir jare lank met 'n wrok rondloop of 'n onvergenoegde persoonlikheid ontwikkel.

Almal ken die gesegde dat bitterheid die gif is wat jy drink terwyl jy bid dat die ander party sterf. Onvermoë om te vergewe kan die res van jou lewe en verhoudings negatief beïnvloed en jou weerhou van 'n vol en vervulde lewe.

Vergifnis is nie iets wat jou op een dag met sonsopkoms tref nie. Dit is 'n keuse. Jy besluit om jouself te bevry van die wrok wat jy dra teenoor die persoon wat jou vernietig het. Dit het niks met die persoon te doen nie; om die waarheid te sê hoef hy dit nie te weet of selfs verdien nie.

Vergifnis is ook nie eenmalig nie; dit is 'n proses wat tyd neem. Spreek die persoon vry elke keer wanneer jy aan hom dink. Hoe meer jy dit doen, hoe werkliker sal dit vir jou word. En hoe meer jy dit doen, hoe verder beweeg jy van die pyn en die trauma af. So heel jy as stukkende mens, lagie vir lagie.

Skryf elke keer die dinge waarvoor jy die persoon vergewe neer, byvoorbeeld, dat jy vernederd gevoel het, seergekry of finansiële verliese gely het. Hoe meer jy vrysprek, hoe meer word jy 'n nuwe, bevryde mens wat weer vrede en geluk kan ervaar.

Wat my eie proses betref: ek het eers gedink die terapeut maak 'n grap; 'n mens is allermins lus om te skryf terwyl jou omstandighede dreig om jou te oorweldig. In die begin was daar meer trane as skryf, maar later begin jou onderbewussyn oorneem en raak die trane minder.

Ek het ook gevind dat dit help om die oorsake en emosies te lys en dan oor elkeen afsonderlik te skryf: leuens, verwerping, eensaamheid en vrees. Hoewel 'n mens die proses baie herhaal, bring elke herhaling meer wat jy kan onthou en verwerk.

En dan, op 'n dag, wéét jy jy het vrede gevind. Ja, jy sal dalk nog wil skryf en moontlik jou skrywe in 'n boek wil verwerk, maar jou terapie is afgehandel.

Al wat dan voorlê, is jou nuwe toekomsfad.

'The reality is that you will grieve forever. You will not "get over" the loss of a loved one, you will learn to live with it. You will heal and you will rebuild yourself around the loss that you have suffered. You will be whole again but you will never be the same. Nor should you be the same, nor should you want to.' — Elizabeth Kübler-Ross en Dave Kessler, skrywers van **On death and dying**.

Met erkenning aan Lizette Rabe: **Om tot verhaal te kom** (Lapa, 2019) en Tessa van Wijk: **Trauma — riglyne vir slagoffers** (Naledi, 2013)



# Book reviews

# Boekresensies

compiled by book selectors

## ADULT FICTION

### VOLWASSE VERHALENDE LEKTUUR

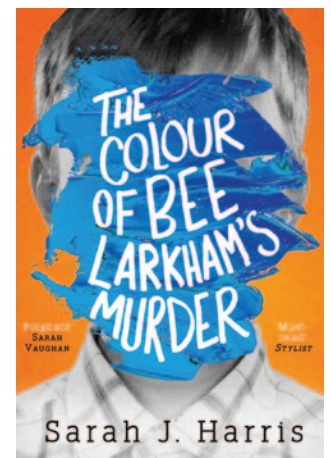
#### FRENCH, Tana

**The trespasser**. - Hodder, 2017. 'DI Antoinette Conway's ambitions were triumphantly realised when she was posted to Dublin's murder squad, and tragically let down when she found herself the squad pariah, the butt of sick and sexist jokes, and partnered with Stephen Moran, another loser. **The trespasser** begins with this disappointed pair investigating a dull domestic murder: dead girl, suspected lover, all perfectly routine—until it dawns on Antoinette that things are not what they seem. As the two officers work their way into the story, its implications come closer and closer to home—to the squad of Ds, as the detectives are called. The life and internal politics of a murder squad room are brilliantly portrayed, and I believed every word. The claustrophobic atmosphere, the use of English in a way that provides a constant reminder that Ireland is a foreign country, the convincing characterisation: these elements all add up to an outstandingly good if unnecessarily long crime novel.' (*Literary Review*, Jessica Mann)



#### HARRIS, Sarah J

**The colour of Bee Larkham's murder**. - HarperCollins, 2018. 'In this fantastic debut, Harris enters the technicolor mind of 13-year-old Jasper Wishart. Jasper has always had synesthesia, which for him means he sees specific colours for all the sounds around him—people's distinct voices, barking dogs, slamming doors. Jasper, who lives alone with his disinterested father and suffers from learning disabilities, spends much of his time gazing out his window at an oak tree filled with parakeets. The parakeet-occupied tree across the street belongs to Bee Larkham, a new girl who has been causing trouble in the neighborhood by playing her music too loudly and feeding the noisy birds. Jasper's synesthesia hampers his ability to recognise people's faces, and when Bee suddenly disappears, Jasper, who keeps seeing the "ice blue crystals" of murder, must paint the events leading up to that night to get things straight and solve the mystery. Readers enamored of **The curious incident of the dog in the night-time** and **The Rosie project** will delight in Harris's sparkling novel.' (*Publishers Weekly Annex Reviews*)

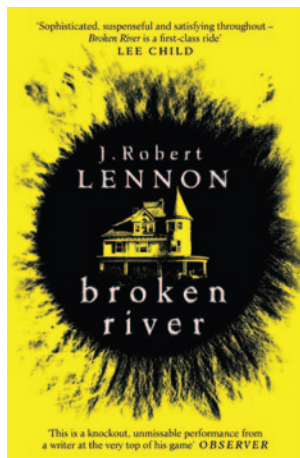




## LENNON, J Robert

**Broken River.**- Serpent's Tail, 2018.

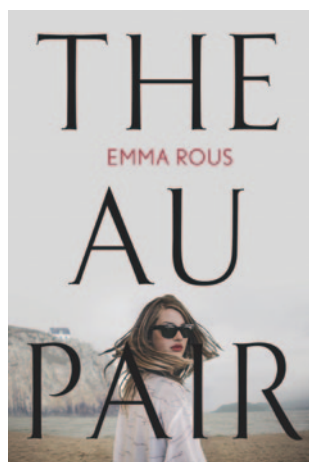
A novelist named Eleanor and her unsuccessful sculptor husband Karl, move from Brooklyn to rural Broken River, NY with their 12-year-old daughter, Irina, in the hope of mending their failing marriage. A decade earlier, a couple had been brutally murdered there, and their young daughter went missing. The case was unsolved and since then the house had stood empty watched over by a presence known only as the Observer. Bored with her new home and writing a novel herself, daughter Irina soon discovers that the house was the scene of a savage murder. She becomes obsessed with the unsolved crime, and starts poking around the Internet where she participates in chat groups devoted to the unsolved crime. She even posts a photo of Sam Fike, a young woman in town whom she is convinced is really Samantha Geary, the grown daughter of the murdered couple. When the murderers get wind of the renewed interest in their cold case, the stage is set for their violent return to the scene of their crime, setting off a chain of events that results in a gripping finale. **EB**



## ROUS, Emma

**The au pair.**- Piatkus, 2018.

'An unfamiliar photo causes a British woman to question her identity and investigate long-hidden family secrets in this debut thriller. With her father recently having died in an unfortunate accident the day before her birthday, Seraphine Mayes is spending her compassionate leave going through his belongings at Summerbourne, the large Norfolk estate where



she was raised. In his things, she finds a photograph she's never seen before: It shows her mother, father, and older brother, Edwin, with her mother holding a newborn baby. What's strange, however, is that Seraphine is a twin and there's no telling whether the baby is her or her brother, Danny. Also, mere hours after the twins' birth, their mother committed suicide by throwing herself off a cliff near the house. Why had she never seen this photograph, what did it reveal about her past, and who took it? As Seraphine delves

deeper into the mysteries of her family, she finds more deaths, cover-ups, and mysterious disappearances than one ancestry should contain. Rous' debut novel is a whirlwind, twisting and turning with new revelations every few pages. The ambiance of Summerbourne and the family that inhabits it, from the folly to the gardens to the old gardener who speaks of fairies,

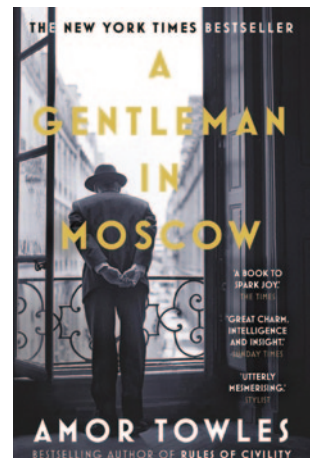
adds that gothic touch to what might otherwise have been a generic family-mystery thriller. A modern gothic suspense novel done right.' (*Kirkus Reviews* Issue 15/10/2018)

## TOWLES, Amor

**A gentleman in Moscow.**-

Windmill Books, 2017.

'Having chronicled upper-crust 1938 New York in his elegant debut, **Rules of civility**, Towles grandly unfolds the life of Count Alexander Ilyich Rostov in Soviet-era Moscow. The count is condemned by his past to permanent house arrest at the sumptuous Metropole Hotel, where he inhabits a tiny attic he's turned into a reflection of his rich interior life. Having expected to idle away his hours at his country estate, the count is initially at loose ends, his very values challenged. But he befriends little Nina, who teaches him the secrets of the Metropole and leaves him with a wonderful gift, and after a moment of despair launches on a whole new course. The count becomes head waiter at the Boyarsky, the hotel's fabled restaurant, forming a Triumvirate with chef Emile and maitre d' Andrey as he purveys taste, discretion, and culture in a bloodily upturned world. Meanwhile, the Soviet Union's many tragedies touch him (and readers) at a distance, communicating a sense of life ever haunted and ever resilient. Verdict: As urbane, cultured, and honey-smooth as the count himself, even as his situation inevitably creates suspense, this enthralling work is highly recommended even for those unfamiliar with Soviet history.' (*Library Journal*)



## WALKER, Fiona

**The country set.**- Head of Zeus, 2018.

'Nothing in this genre is quite as satisfying as a Jilly Cooper original, but fans of the sex-and-horses rural romp will feel right at home with this pleasing doorstep of a novel. It tells the story of glamorous, infamous Ronnie Ledwell, who returns to the Gloucestershire stud farm she used to call home after the death of her champion horse-breeding father, The Captain. Ronnie, known as the bolter, hasn't been back since she abandoned her husband and children to run off with a lover 25 years ago. Whatever reasons The Captain had for leaving the farm to the daughter no one expected to see again, time has not healed wounds between the remaining family members. Walker is an engaging writer with a sharp ear for dialogue and I raced through this beautifully plotted narrative.' (*Daily Mail*, Sara Lawrence)

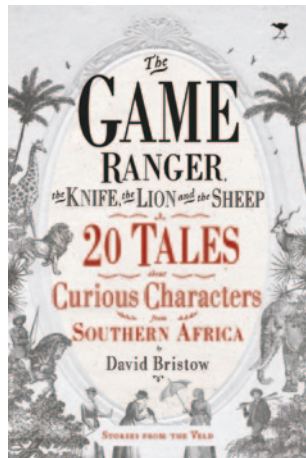


**ADULT NON-FICTION**  
VOLWASSE VAKLEKTUUR

**BRISTOW, David**

**The game ranger, the knife, the lion and the sheep: 20 tales about curious characters from Southern Africa** (Stories from the veld II).- Jacana, 2018.

'August, 1903, Limpopo. Pitch dark. Game-ranger Harry Wolhuter dangles from a lion's jaws, trying to remember if his knife is still in its sheath. On a blistering day in early 1714, Maria Mouton breaks every rule of the slave-owning Cape.



December 1809, and Khoi leader Dawid Stuurman escapes exile on Robben Island in a stolen whaling boat. More than century and a half later, Helen Martins turns a small house in a remote village into a peculiar jewel. Southern African history is stuffed chock-full of incident and action, and this book gathers twenty-one tales of the region into one eye-catching volume.

**The game ranger, the knife, the lion and the sheep** is the second book in David Bristow's *Stories from the veld* series. In a slim but action-packed two hundred pages, Bristow

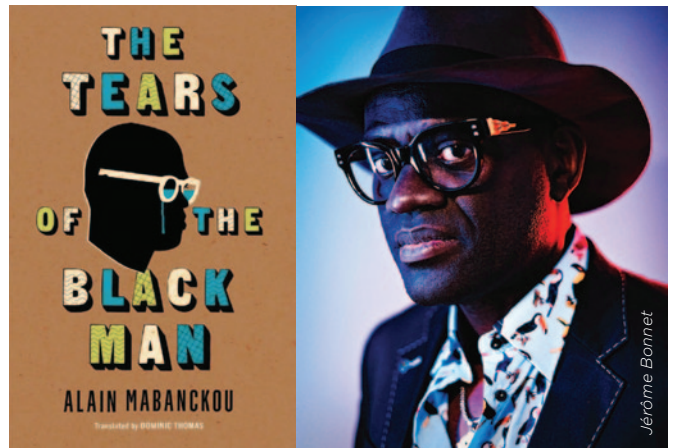
takes the reader on a tour of the last three hundred years of Southern African history—or even before—indeed, from murky pre-history when the Karoo was an ocean floor, right up to the 2000s. Fossils, poets, freedom fighters and scientists all put in an appearance. It's clear from the first wild anecdote that the former *Getaway* editor approaches his material with affection and gusto, zig-zagging between personages as diverse as the ornithological illustrator Claude Finch-Davies, the prophet Nonqawuse, less-than-totally-successful missionary-turned-explorer David Livingstone, and the 17th-century Khoi translator Krotoa/Eva. Bristow's writing harks back to the work of classic Capetonian storyteller Lawrence G Green. Chatty and engaging, it surfs nimbly between personal anecdotes, reflections on the meaning of history, and what schoolchildren persist in calling "history-history", and the author clearly has a knack for unearthing unexpected facts and events and turning them to the light. [This book] will make an interesting addition to any bookshelf of South African pop-history books.'

(*Grocott's Mail*, Kylie van Zyl)

**MABANCKOU, Alain**

**The tears of the black man/translated by Thomas Dominic Richard David.**- Indiana University Press, 2018.

'In this slender but intellectually dense collection of 12 essays, Franco-Congolese novelist Mabanckou (**Black Moses**) reveals and reshapes notions of black identity, arguing that in today's global community, "identity goes far beyond notions of territory or blood". In *The identity card*, which echoes the title of a novel by Ivory Coast poet Jean-Marc Adiaffi, Mabanckou explores the role of place and displacement in the creative process: "Only when the place in which you find yourself is so completely different to your 'natural milieu' will childhood memories come surging to the surface," he observes. In *Bound to violence*, Mabanckou revisits the



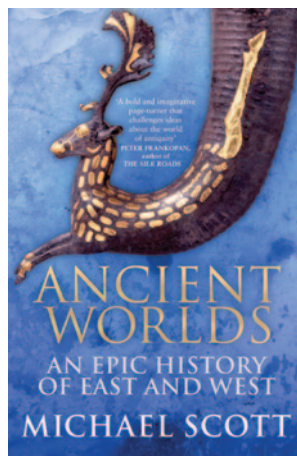
controversies spurred by Yambo Ouloguem's 1968 novel **Le devoir de violence**, which addressed the enslavement of Africans by Arabs and "African notables" before the arrival of the Europeans. Aspects of memoir figure into the essays here and there, such as in *A Negro in Paris*, which recounts a conversation with a black fitness instructor in Paris about black people in America. Mabanckou's challenging perspective on African identity today is as enlightening as it is provocative.' (*Publishers Weekly Annex Reviews*)

**SCOTT, Michael**

**Ancient worlds: an epic history of East and West.**

- Windmill Books, 2017.

**Ancient worlds** is a vividly written account of Eurasia from the early sixth century BC to the fourth century AD where the author has identified three game-changing moments in antiquity within a wide world that spanned the Indian subcontinent, China, Greece and Rome. To show the interconnectivity Scott chooses three significant dates: 508 BC—the birth of Athenian democracy and the Roman republic, with Confucius at the height of his influence in China; 218 BC—Hannibal crossed the Alps; and 312 AD—Constantine converted the Roman Empire to Christianity, and Hinduism and Buddhism grew in Asia. The book doesn't necessarily have an overriding theme through its three parts, aside from the fact that it asks the reader to look at each of these periods through a particular lens and from a global perspective. In so doing, for the history enthusiast, it offers a challenge to reconsider the way in which we interpret



some of history's important events and periods. Scott presents a very global picture of historical development in ancient cultures that is rarely presented in this way. It is his point that we must look at the past as the ancients experienced their present with a keen interest in its broader horizons. The author's point is that history is always in flux, to satisfy the historian's own time period. Scott is an engaging writer and has a natural way of presenting highly detailed information in very readable narrative fashion. **EB**



## YOUNG ADULT FICTION JONG VOLWASSE VERHALENDE LEKTUUR

**REYNOLDS, Jason**

**Lang pad onnetoe**/vertaal deur Nathan Trantraal.

- LAPA, 2018.

'Bring twee bekroonde skrywers saam, die een 'n Amerikaner in New York, die ander 'n Kapenaar. Gee hulle een boek, dieselfde boek, en jy kry 'n verbluffend akteuele verhaal, "so herkenbaar soos vanoggend se koerantopskrifte". Nathan Trantraal het die Amerikaanse skrywer Jason Reynolds se jeugverhaal **Long way down** oor vuurwapengeweld vertaal om by Suid-Afrikaanse omstandighede aan te sluit... Izak de Vries, bemerkingsbestuurder van Lapa, wat die Afrikaanse weergawe uitgee, sê "dié woedende, verbluffende en briljante jeugroman word in vurige staccato-versvorm



vertel om 'n rou, eerlike blik op vuurwapengeweld te bied". Die verhaal begin só: "Jy het net sestig naelbyt-sekondes om die belangrikste besluit van jou lewe te neem: Will is vyftien jaar oud. Hy het 'n pistool. Sy broer Shawn is pas vermoor. Will ken die reëls. Jy huil nie. Jy dra nie stories aan nie. Jy neem wraak. Dit is waarheen Will op pad is, met die pistool agter by sy jean ingedruk, die pistool wat sy broer s'n was. Hy klim in die hysbak, sewende vloer, vasbeslote. Hy weet wie se bloed hy soek. Wag: Weet hy regtig? Die hele pad ondertoe, terwyl die hysbak op elke

vloer stilhou, klim verskillende mense, wat elkeen iets met die geweld in sy buurt te doen het, in die hysbak. Elkeen van hulle vertel vir Will dele van 'n groter storie as die een wat hy dink hy ken ..." Die taalgebruik is so op die man af dat die wakies vol eerbewyse vir die oorspronklike boek nie verbaas nie. **Long way down** is die wenner van die Walter Dean Myers Award, die Edgar-, asook Parents' Choice-toekening en dié van die Los Angeles Times. Newbery, Coretta Scott King en Printz het **Long way down** as hul ereboek aangewys en Entertainment Weekly, Vulture en Buzzfeed as die beste jeugboek van die jaar ...' (*Die Burger*, uittreksels uit Elretha Britz se resensie, 12/12/2018 p.8)

**THOMAS, Kara**

**Little monsters**. - Delacorte, 2018.

'Ever since Kacey's social worker brought her to Broken Falls to live with her estranged father and his family, she's developed a tight-knit friendship with Bailey and Jade, two misfit girls desperate to escape their small Midwestern town. Kacey is finally feeling comfortable with her dad, stepmom, stepbrother, and half sister, so when Bailey goes missing and Kacey



becomes a suspect, she's worried that, among other things, this new family she's come to love will abandon her, too. But swirling around Kacey's anxieties are truly insidious secrets, and Thomas unspools the truth at a tantalizing pace, turning suspicion for Bailey's ever-lengthening disappearance from character to character. Occasional entries from Bailey's diary reveal her disturbing motivations, which Kacey gradually uncovers as she starts her own investigation. Thomas keeps the atmosphere taut and suspenseful by incorporating a menacing urban legend and plenty of red herrings to throw readers off the scent, while Kacey's compelling character and narrative keep the story firmly grounded in her complicated emotional reality. This gritty page-turner will easily hook a broad range of readers.' (*Booklist*, Sarah Hunter)

## JUVENILE FICTION JEUGLEKTUUR

**JAMES, Lauren**

**The loneliest girl in the universe**. - Walker Books, 2017.

'After her parents and the rest of the crew died, teenage Romy, now the ship's commander, is all alone on an interstellar spaceship headed (hopefully) toward a new Earth-like planet. She passes the time reading and writing fanfic from her



favorite TV show and emailing a counselor back on Earth to handle her anxiety. When she gets news that a second, faster ship is coming to accompany her to the new planet, she's thrilled to discover that the commander of that ship, J, is only a little older than her, and their email exchange makes him seem perfect. When unrest back on Earth causes problems for their mission, Romy relies on J even more. At the outset, James' debut seems like a sf character study with glimmers of light romance, but as she skillfully, slowly unspools suspense

and dread, as well as a creepy recurring nightmare and the traumatic details of Romy's parents' deaths, it more closely resembles horror. This slow-burn genre-blender has surprising twists and turns, and patient readers will be rewarded by the explosive ending.' (*Booklist*, Sarah Hunter)

**KORMAN, Gordon**

**Restart**. - Scholastic, 2018.

'What would it be like to forget your whole life, your family, your friends, and even who you are? After falling off his roof, 13-year-old Chase Ambrose learns the hard way that reinventing himself can be pretty hard, especially when his past is not what he wants for his future. Before his fall, Chase was a jock, captain of the football team, following in his father's footsteps. He was also the biggest bully in his middle school, had made many students' lives miserable, and was serving a community service sentence for the damage that his bullying had caused. Even Chase's little stepsister was afraid of him. If it were up to his dad and his former best friends, Bear and

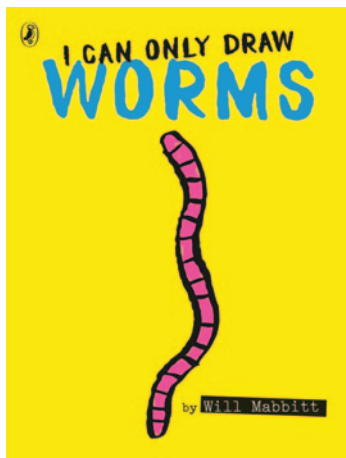


Aaron, Chase would go right back to his bully-jock ways. However, the new Chase is a kinder, more sympathetic person who struggles with his past and becomes friends with his former victims. As he works with the video club geeks, he forms a relationship with elderly Mr Solway. Korman juxtaposes Mr Solway's sharing of his Korean War memories with Chase's search for his own past. Despite the strong antibullying theme, the story is never preachy or trite but thoughtfully presents questions about

loyalty, identity, and the possibility of a new start in a way that appropriately fits the middle school setting. Verdict: A fresh approach to the familiar topic of bullying, kept credible by believable characters and events, with typical Korman humor and just the right touch of mystery. An excellent addition for all middle grade collections.' (*School Library Journal*, MaryAnn Karre)

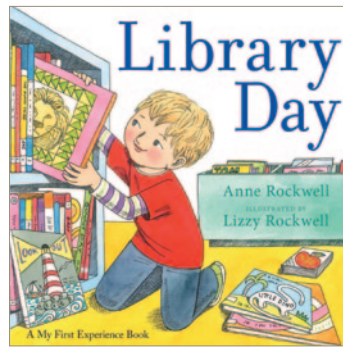
**MABBITT, Will**  
**I can only draw worms.**- Puffin Books, 2018.

'At the beginning of this apparently simple picture book, the writer/illustrator confesses that he can only draw worms. And worms is what we get—helpfully differentiated by one having glasses, one being yellow for no particular reason, and one being tragically cut in half as the result of an experiment gone wrong. Some of the worms have amazing adventures in space with unicorns, but that's strictly imaginary. This genuinely hilarious book is brilliantly simple, based on the idea that the author-illustrator can only draw very childlike worms. Despite the fact that nothing really happens in terms of story, the ongoing joke is tremendously effective, and brings a lovely sense of humorous inclusivity to the idea of drawing and writing a book. Children can also be really encouraged that it's possible to create something brilliant without having to draw expertly (although, of course, this is a book of great expertise). Highly recommended.' ([www.booktrust.org.uk](http://www.booktrust.org.uk))



**ROCKWELL, Anne**

**Library day/illustrated by Lizzy Rockwell.**- Aladdin, 2017.  
'One fine Saturday a father and son visit a new library together for the first time. While his father explores the grown-up shelves, the boy enjoys story hour, makes a new friend, and discovers today's library is even more than a treasure trove of books. The boy leaves with a library card of his own and plans for his next Saturday date with Dad. Like their parent-child protagonists, writer Anne Rockwell and artist Lizzy Rockwell



are a mother-daughter team with several titles to their shared name (their **Apples and pumpkins**, 2011, is featured as one of four take-home titles). Their latest is certainly sweet—two generations sharing a new bastion of learning—though little about the story is particularly memorable. If anything lingers amid the predictability, it's the

fleeting strangeness that the father disappears for the majority of the book and that book choices from a virtually unlimited supply might surely have been more diversely inspiring. Still, for those about to make a visit, this ought to ramp up anticipation.' (*Booklist*, Terry Hong)

**VILJOEN, Fanie**

**Die dag toe die draak kom: 'n boek vir seuns en Die dag toe die draak kom: 'n boek vir meisies.**

- Human & Rousseau, 2019.

'[Hierdie] is twee besonderse boeke wat beslis 'n groot verskil in baie kinders se lewens kan maak. Die boeke probeer om die tema van molesting aan te spreek op 'n manier wat vir kinders tussen 6 en 12 jaar verteerbaar en verstaanbaar is. Kinders kan hulle maklik vereenselwig met die hoofkarakters, Kevin en Kyla, in die onderskeie verhale. Kevin en Kyla hou van avonture, swem en glo in sprokies met ridders en prinsesse. Om elke dag skool toe te gaan is 'n groot deel van hul daaglikse lewe, wat die verhaal verder vir kinders toeganklik maak. Kevin en Kyla glo dat hulle die Prinses en Ridder van Arabia is wat drake verslaan en hul tande met doringdraad borsel. Die gebruik van 'n sprokie-narratief as agtergrond bevorder die toeganklikheid van dié twee boeke. Die hoofkarakters is die helde van hul eie verhale, wat die grondslag lê vir 'n belangrike lewensles. Hierdie boeke is broodnodig binne die Suid-Afrikaanse konteks, omdat seksuele misdade teen kinders aan die toeneem is. Daar is 'n gepaste weergawe vir seuns en meisies, en beide is ook in Engels beskikbaar. Goeie navorsing ondersteun die samestelling van die boek in sy geheel. Navorsing oor die gedrag wat kinders van verskillende ouderdomme openbaar, word breedvoerig in die





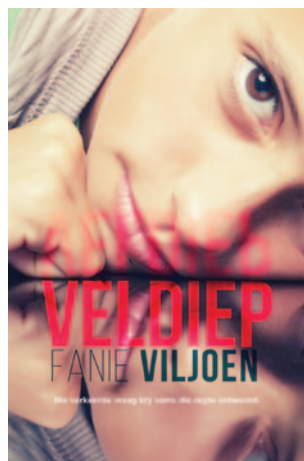
addendums agterin gedek. Daar is raad vir ouers, onderwysers en kinders. [Die boeke] is veelsydig. Dis geskryf met praktiese raad en doelgerigte leiding vir kinders sowel as bewusmaking vir almal wat met kinders te doen het. Hierdie boeke is nie net oppervlakkige kinderboeke met 'n sedeles nie; daar is diepte en dit werk op 'n eenvoudige tog subtiele wyse met metafore. Beslis 'n aanwinst vir elke biblioteek, klas en huis.'

(LitNet, uittreksels uit Anke Theron se resensie, 25/04/2019)

## VILJOEN, Fanie

**Veldiep** - Tafelberg, 2018.

'Die liefde sonder die soet en die stroop. Ná die eerste paar hoofstukke van **Veldiep** vermoed jy dat Fanie Viljoen 'n menêër van 'n liefdesverhaal kan skryf. En hy het. Dis 'n kalwerliefde-storie wat aansluit by onlangse Afrikaanse fliëks soos *Jou Romeo* en by albei geslagte aanklank sal vind:



Tim se hart is gebreek toe sy meisie, Jessica, hom afsê vir "iemand anders". Amber se lewe is stukkend nadat sy deur haar eie toedoen uit baie oorde moet hoor hoe lelik sy is. So lelik soos 'n slang, Facebook iemand. Ouch! Tim en Amber leer mekaar deur geselsies in die donker ken — nie 'n metaforiese "donker" nie en heel onskuldig. Dis, terloops, verfrissend dat die held en heldin nie uit disfunkionele gesinne kom nie. Hierdie boek is nie bedoel om jou wind uit te slaan met die spreekwoordelike seks met die duiwel nie ...

Die geselsies pas Amber omdat Tim nie kan sien dat sy nie so mooi is soos tienerseuns van hul meisies hou nie. En dit ráák jou dat 'n tienerseun in 'n meisie belangstel sonder om te weet hoe sy lyk. Daar is 'n Jesebel in die prentjie. En die skoorsoekerige lummel wat Jessica by Tim afgevry het. En perde, altyd 'n treffer in hierdie genre ...Die sedeprekie spreek vanself: skoonheid is veldiep, maar dit voel nie of die prekie aan lesers opgedwing word nie en dié waarheid is goed van toepassing op 'n spookasemgenerasie. Die karakters is totaal geloofwaardig en nogtans, of dalk daarom, interessant. Die hoofstuktitels skep telkens 'n lekker afwagting. Dit is nie 'n stroopsoet boek vir 11-jariges hierdie nie, eerder vir "jong volwassenes" van 12 tot 18 jaar: die eenvoud en liefdestema beteken nie dat lesers se intelligensie onderskat word nie.' (*Die Burger*, 10/09/2018 p.9, JB Roux)

## JUVENILE NON-FICTION JEUGVAKLEKTUUR

### CHALLONER, Jack

**Briljant!: opwindende eksperimente vir jong wetenskaplikes/in Afrikaans vertaal deur Jaco Jacobs.**

- LAPA, 2019.

Dorling Kindersley se toeganklike, feitebelaaide boek, **Outdoor maker lab: exciting experiments for budding scientists** (2018) is deur LAPA Uitgewers in Afrikaans vertaal deur Jaco Jacobs. Dit is propvol buitelig-eksperimente wat ontluikende

jong wetenskaplikes help om hul omgewing te verken. Deur van huishoudelike items gebruik te maak, word kinders gewys hoe om allerhande projekte te maak, soos, byvoorbeeld: hoe om 'n watervuurpyl te maak om in die lug op te skiet en sodoende te leer van lugdruk; hoe oppervlakspanning werk deur reusagtige borrels te blaas; hoe om 'n wurmplasie te maak om te kyk hoe wurms in die grond rondolwe; hoe om 'n vlieër te bou en te leer van aërodinamika. Die boek is in volkleur geïllustreer met pragtige foto's en stap vir stap illustreer met gedetailleerde instruksies wys hoe elke eksperiment gedoen moet word. Die aktiwiteite bevat *Hoe werk dit?*-verduidelikings wat die interessante wetenskap agter die eksperimente verduidelik, asook voorbeelde uit die regte lewe gee om alledaagse wetenskaplike beginsels in aksie te sien. Die boek is propvol opwindende projekte wat jong wetenskaplikes en buitelig-entoesiaste sal inspireer en hulle die buitelewe laat verken, sodat hulle hul wêreld beter kan leer verstaan. **SJ**



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

**EB** Erich Buchhaus

**SJ** Stanley Jonck



## Delivering books on horseback

In the 1930s librarians on horseback delivered books and reading material to isolated mountain communities in Kentucky, USA. These horseback librarians were mostly women. They would ride more than 190 km in a week, regardless of terrain or weather. Sometimes, they would have to finish their deliveries on foot if their destination was too remote and tough for their horses to go.



<http://www.bookishbuzz.info/badass-female-librarians-delivered-books-on-horseback-in-1930s/>

# Children's books, prizes and people

## Part 1 compiled by Sabrina Gosling

**O**ur libraries are filled with wonderful children's books. But what to recommend? For busy public librarians, or those new to the children's section, it's not always easy to know what to suggest. So here is just a taste of some of those wonderful books. I've chosen prize-winners as a starting point—prize-winning authors, prize-winning illustrators, prize-winning books. They are some of the best around and I'm including some shortlisted books too. All the books I mention are in stock or soon will be. Sometimes we don't have an award-winning book in our collection, but have others by the same author or illustrator.

There are many, and varied, literary awards for children's books and their creators. Some are for a book and its creators, while others are only for the illustrator or the author, and there are even some for the editor. There are awards for an author or illustrator's oeuvre or whole body of work, like some of the more prestigious international prizes, the Astrid Lindgren Memorial Award and the Hans Christian Andersen Awards. There are international prizes, and national and regional prizes, prizes for picture books, for teenage and young adult (YA) books, for content or slant, for humour, for historical novels, for educational books, and so on. And awards come and go, or change their names with a change of sponsor. While some prizes are more literary, others are more popular. The type of judges vary too—academics, critics, writers, publishers, teachers, librarians or the children themselves.

My focus is on books for children, excluding teen or YA books (they really need an article of their own). Many of the recent award-winners in South Africa are books we class as teenage, so I won't discuss them. I also think local librarians will be much more familiar with local prizes and winners. **CL** publishes an annual update of literary awards, which includes both local and foreign, adult and children's. The next one will appear in the November/December issue but it's worth looking at the previous updates for ideas of books to recommend and for books to read oneself. We all know how important reading children's books is for a children's librarian.

When wondering what to recommend, picture books are usually not a problem as so many little children choose their own books, but when they graduate from picture books and on to beginner readers and then start wanting something more substantial, it's not always so easy.

Humour is always a good bet, and the *Captain Underpants* series a sure thing. These books have won numerous awards through the years (and, in America, have received masses of complaints and bannings as well). Author/illustrator Dav Pilkey plays around with words and pictures to good effect. In the first book, the story begins with Harold and George, two fourth-grade boys who love writing comics, somehow managing to hypnotize their principal into thinking he's Captain Underpants, the superhero from their comic. The books are filled with really silly jokes and potty humour which has children roaring with laughter. The series is wildly popular with young primary school children—for the humour of course, but also for the accessibility. They are very easy to read. Pilkey is dyslexic and was diagnosed with ADHD at school. He was often in trouble at school and sent out of





the classroom and would sit in the corridor drawing comics. On the *Today* show, he said he didn't want his friends to think of him as 'the bad guy', so he drew Captain Underpants as a way to entertain his friends. The other thing children love about his books is that there are so many of them. A series is great for children who are newly independent readers—after finding a book they are both able to read and thoroughly enjoy as well, it is very satisfying to know there are a whole lot more just like it.

From *Captain Underpants*, young readers can move on to Cressida Cowell's *How to train your dragon* series of fantasy novels and then to Liz Pichon's fabulous *Tom Gates* series. I'll deal with these in Part 2 of this article, but worth mentioning here is that Liz Pichon is, like Dav Pilkey, also dyslexic; her books are great for dyslexic readers and for reluctant readers too.

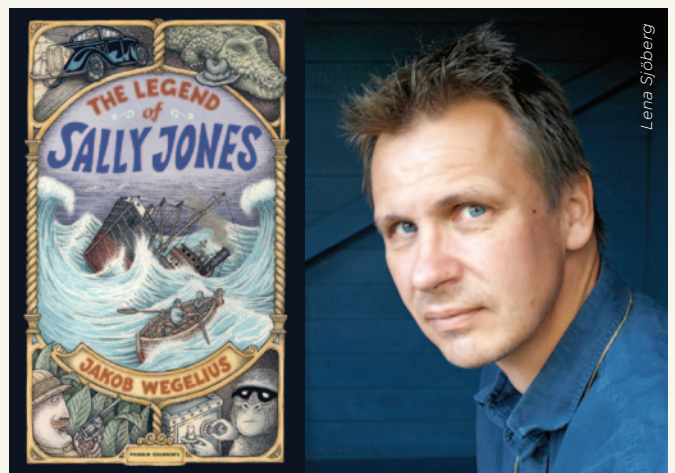
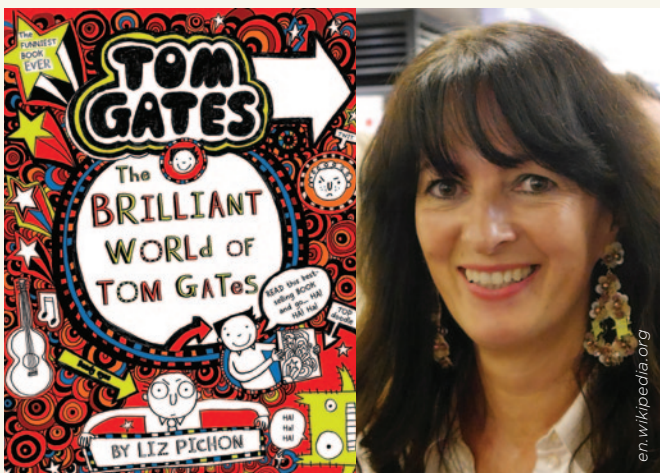
For older children and those that want a more challenging and engrossing read, there are a couple of books that I can strongly recommend. Before I read Zana Fraillon's beautiful novel, *The bone sparrow*, I had never heard of the Rohingya people, but since then, of course, their plight and the refugee crisis has made international news. Although the topic of refugees in refugee camps (in a thinly-disguised Australia) is a horrible one, this is a truly wonderful novel. It's heart-rendingly sad, but funny too. It has been shortlisted for a



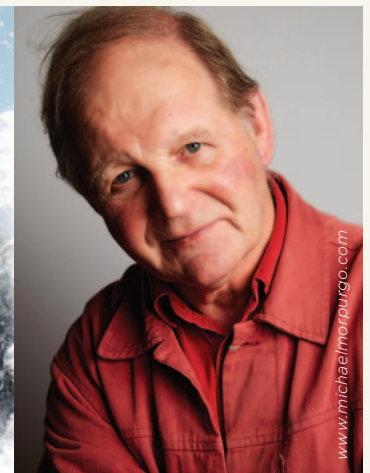
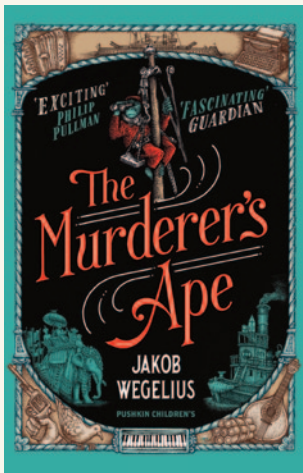
number of major prizes and won the award for the 2017 Amnesty Honour Book in the CILIP Carnegie Medal category. 'Born in a refugee camp, Subhi has never seen the outside world. At night, he dreams that the sea finds its way to his tent, bringing with it unusual treasures. And one day it brings him Jimmie: an illiterate young girl who lives near the refugee camp.

*The bone sparrow* is a beautiful, heartbreaking, hopeful and deeply moving novel that explores a tragic and relevant topic with incredible skill. Fraillon doesn't shy away from showing the bleakness of the refugee camp, but the novel is anything but. Subhi's irrepressible spirit brightens the camp, and the novel itself. Subhi and Jimmie's discovery of friendship is a joy to read ... *The bone sparrow* is one of those rare, special books that will break your heart with its honesty and beauty, but is ultimately hopeful and uplifting.' (*booktrust.org*)

*The legend of Sally Jones* is a graphic novel, or picture-book for older children, and is a prequel to the author/illustrator's highly successful and widely acclaimed children's book, *The murderer's ape*. Both books won prizes in the original Swedish editions and *The murderer's ape* also won the leading children's book prizes in Germany and France and caused a huge stir when published in English. 'I don't know when I last read a book with such pure and unalloyed pleasure. It's ingenious, it's moving, it's charming, it's beautiful, it's exciting, and most importantly, the characters are people I







feel I know like old friends. I thank Jakob Wegelius wholeheartedly for giving me several hours of joy.' (Philip Pullman).

Book synopsis: 'Sally Jones is not only a loyal friend, she's an extraordinary individual. In overalls or in a maharaja's turban, this unique gorilla moves among humans without speaking but understanding everything. She and the Chief are devoted comrades who operate a cargo boat. A job they are offered pays big bucks, but the deal ends badly, and the Chief is falsely convicted of murder. For Sally Jones this is the start of a harrowing quest for survival and to clear the Chief's name. Powerful forces are working against her, and they will do anything to protect their secrets.' It's a novel with illustrations, while **The legend of Sally Jones**, which tells the backstory of this extraordinary gorilla, is a full-on graphic novel—a wonderful book with very effective, stylized colour illustrations which complement the extremely sad story. Sally Jones is a charming, and completely unforgettable character. This was both a *Times* and *New Statesman* Children's Book of the Year and in the *Guardian* it was described as 'both the perfect way in for those to whom a huge book seems intimidating, and witty enough to satisfy in its own right'.

These books, although children's books, can be read and enjoyed by anyone, whatever their age. A good example is Antoine de Saint-Exupéry's **The little prince**. We recently bought a new translation of it by the multi-award-winning children's author, Michael Morpurgo. It is, I learnt, the most translated book in the world excluding religious texts, yet this is only the seventh English translation. 'Saint-Exupéry isn't afraid of suggesting an inherent sadness in the world, or of pointing to the meaningless lives so many lead ... The story's wisdom on loneliness in cities crowded with people and consumerism in a world replete with natural joys remains as resonant as ever. Morpurgo's translation reminds us why.' (*The Observer*, Samuel Earle) To anyone, child or adult, who hasn't read it, I strongly recommend they do. As the little prince says, 'All grown-ups were once children ... but only a few of them remember it.'

Morpurgo has won many, many awards through the years. More recently, his historical novel, **An eagle in the snow**, illustrated by Michael Foreman, was the Children's Book Award Overall Winner for 2017. Although set during the Second World War, it was inspired by the true story of Eagle Henry Tandey, the most decorated private of the First World War. While stuck in a train during the Blitz, an old soldier tells a frightened young boy the story of his friend, Billy. 'A what if story... full of descriptions of heroism and selflessness: for any



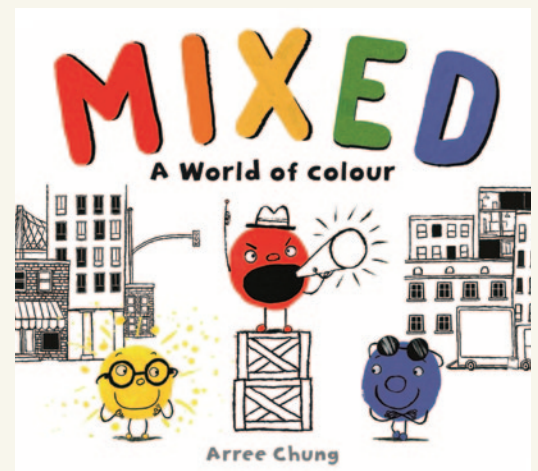
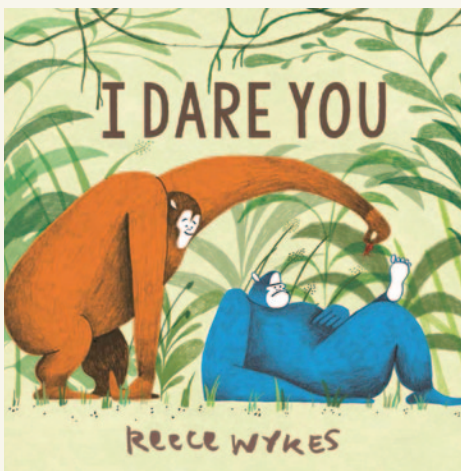


good writer this would make excellent material for a book, but in Michael Morpurgo's hands, it's pure gold... we hear how Billy inadvertently changed the course of world history. Morpurgo's skill as a storyteller is unparalleled, and the structure of the story suits it perfectly: an adult voice—one who was there—describing remarkable events to a child. Another wonderful piece of drama and history from one of our finest writers.' (*lovereading4kids.co.uk*, Andrea Reece)

The Children's Book Award (formerly the Red House Children's Book Award) is run by The Federation of Children's Book Groups and is the only national book prize in the UK decided entirely by children from start to finish. They pride themselves on 'spotting children's classics and future stars of the children's book world. It was the first UK national children's book award to be won by Roald Dahl, JK Rowling' and many others (*childrensbookaward.org.uk*). Children and young people to the age of 18 take part across three age-related categories: Younger Children (picture books), Younger Readers (age 6–11), and Older Readers (age 10–18). An overall winner is then chosen from the three category winners. In 2017, the category winner for Younger Children was the delightful picture-book, **Oi Dog!** by Kes and Claire Gray and illustrated by Jim Field. It's a sequel to their **Oi Frog!** and is great fun. 'All fans of rhymes will love the witty and simple words in **Oi Dog!** The rule says dogs sit on frogs but Frog

is determined to challenge that. According to Frog, dogs sit on logs, cats sit on gnats, mice sit on ice, bears sit on stairs and whales sit on nails whether they like it or not! Jim Field's illustrations chart the new seating arrangements brilliantly.' (*lovereading4kids.co.uk*, Julia Eccleshare) Children will enjoy finishing the rhymes: slugs will sit on plugs, elephants on smelly pants, and so on. This amusing and appealing picture book also won a 2018 Laugh out Loud Book Award.

In 2018, it was once again the Younger Readers winner that was voted Overall Winner. Katherine Rundell's **The explorer** is an exciting adventure and survival story set in South America. The author describes it as 'about four children who crash land in the Amazon rain forest, and have to survive on their own—until they find a map, which shows them someone was there before. They follow the map down the river to a ruined city, where they find a man, called The explorer, who has a pet vulture and a secret'. This novel also won the 2017 Costa Children's Book Award. Fiona Noble wrote in *The Guardian*, 'Rundell conjures an extraordinary sense of place in her novels ... [her] rich, descriptive prose will transport her young readers to a mesmerising world... On one level it's a gripping story of survival and the tenacity of the human spirit against all odds, but it's also a hymn to hope, love and courage, delivered with all the warmth and wisdom we've come to expect from one of our most talented writers for children.'



([www.theguardian.com](http://www.theguardian.com)) Rundell's other books have won or been short-listed for many other awards, so she's certainly an author worth looking out for.

The Younger Children category winner was **I dare you**. 'There aren't many picture books that make readers gasp out loud, but Reece Wykes's debut certainly will. The artwork is eye-catching, the weight and vitality of the images will hold the attention of adults, while children will be delighted by his central characters, two bored gorillas who dare each other to do increasingly crazy things, from eating a bug, to eating a whole tree, to eating... well, suffice it to say the last dare is a quite a mouthful! Equally funny and shocking, this will set everyone talking.' ([lovereading4kids.co.uk](http://lovereading4kids.co.uk), Andrea Reece)

In 2019 it was the Younger Children category winner that was voted the Children's Book Award Overall Winner. **Mixed: an inspiring story about colour** by young author/illustrator Arree Chung is a simple but clever picture-book about discrimination, tolerance and accepting differences in people and, at the same time, is a concept book about colours and how they work. 'Despite their differences the Reds, the Yellows and the Blues live peacefully together until one of them announces that they are the best. The colours end up living completely separately until a Yellow and a Blue meet and become friends, and gradually new colours emerge. This is an inspiring and thought-provoking tale about tolerance and celebrating differences presented in an age-appropriate way. The delightful black and white illustrations with vivid spots of colour for the characters enhance the words wonderfully.' ([childrensbookaward.org.uk](http://childrensbookaward.org.uk))

First awarded in 2016, the Klaus Flugg Prize is a new prize for the most promising and exciting newcomer to children's book illustration. The 2017 prize went to Francesca Sanna for her debut picture book, the beautifully illustrated **The journey** which also won the 2017 Amnesty Honour Book in the CILIP Kate Greenaway Medal category. Chair of the judges, Julia Eccleshare said: 'Francesca's subject in **The journey** is war and its devastating effect on families caught up in it. Through words and pictures working perfectly together she tells her story in a way that will move all readers whatever their age. Over his long career, Klaus Flugge has always been ready to publish ground-breaking books, and many of those, though deemed challenging on publication—**Not now, Bernard** by David McKee for example—are today recognised as classics. It is fitting that the prize in his name is this year going to Francesca for **The journey** and we are all excited to see



what she does next.' ([lovereading4kids.co.uk](http://lovereading4kids.co.uk)) Former librarian Kate Milner won in 2018 for her picture book **My name is not refugee** which presents the life of a refugee through a child's eyes. She said she wanted the book to make children from a comfortable background think about what it would be like to have to leave home. 'A much-needed, lovely book for small children which explains the refugee crisis in a simple, child-friendly way.' (Jacqueline Wilson)

A refugee also features in the 2019 winner of the Blue Peter Award for best story. **The boy at the back of the class** is Ahmet, a Kurdish refugee from Syria. 'This is the story about how four classmates have a massive impact on the life of Ahmet... An inspiring and sweet tale that will help children think about what it is to be a good person whatever your circumstances... and challenge prejudice and push for fairness, whenever possible. This is a beautiful, open-hearted debut from Onjali Q Rauf that should help children be the best they can be and realise the power of kindness.' ([booktrust.org](http://booktrust.org)) The Book Trust manages the award. On the shortlist was Sophie Anderson's magical adaptation of a Prussian fairytale, **The house with chicken legs**, which has appeared on the shortlists of almost every major prize including the Branford Boase, the Carnegie Medal and the British Book Awards. 'A story of death, magic and the afterlife told by Marinka, who is desperate not to follow in her grandmother's footsteps and wants to find her own destiny.



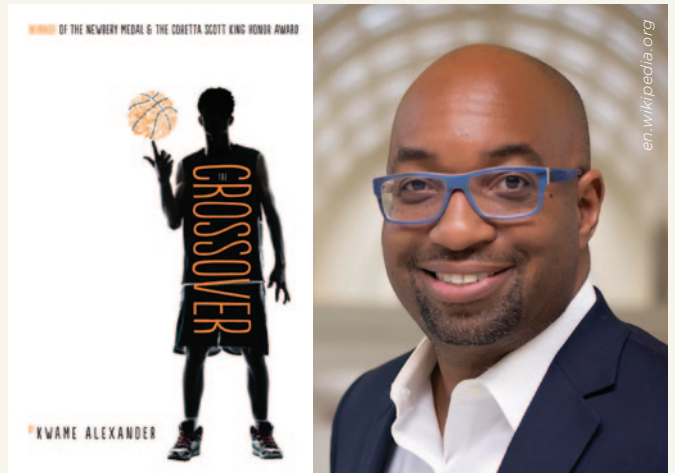
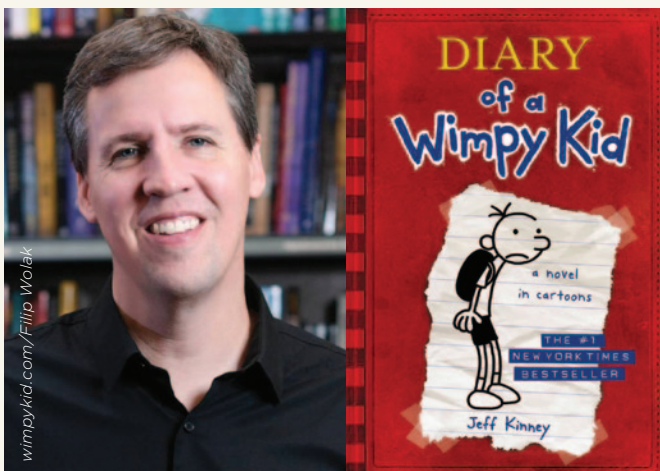




Loosely based on the Slavic myth of Baba Yaga, this story is delightfully macabre and utterly engrossing.' ([booktrust.org](http://booktrust.org))

A series which has won many prizes, especially those voted for by children, is Jeff Kinney's *Diary of a wimpy kid* series. It is a very popular, bestselling series about the life of Greg Heffley, presented in the form of diary entries written by Greg with lots of cartoon illustrations. The first book grew out of Kinney's daily, online comic installments on [FunBrain.com](http://FunBrain.com) way back in 2004. A few years later, the printed book was an enormous commercial success and since then the whole series has become more and more popular internationally with every new title published. While the series has been praised for being very funny and for getting dyslexic children interested in reading books, some parents criticize the books because Greg is so lazy and whiny, a disloyal friend and always using people. As Jeff Kinney has said, 'Greg is not the most likeable kid, but as the main character he can grow over time.'

Another book to offer reluctant readers, especially basketball fans or those who fancy themselves as rappers, is **The crossover**, Kwame Alexander's Newbery Medal-winning novel about young basketball-playing twins. It's written in verse, and I found it very easy to read and get caught up in their story. 'An accomplished author and poet, Alexander eloquently mashes up concrete poetry, hip-hop, a love of jazz, and a thriving family bond. The effect is poetry in motion.



It is a rare verse novel that is fundamentally poetic rather than using this writing trend as a device. There is also a quirky vocabulary element that adds a fun intellectual note to the narrative.' ([Booklist](http://Booklist), Gail Bush) It was a Coretta Scott King Honor Book and was shortlisted for or won numerous other less well-known prizes, including the Street Literature Book Award Medal which 'honors what street lit readers are reading and deeming as their best authors and titles' for the year. ([streetliterature.blogspot.com](http://streetliterature.blogspot.com))

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- Milner, Kate. **My name is not refugee**.- The Bucket List, 2017.
- Morpurgo, Michael. **An eagle in the snow/**illustrated by Michael Foreman.- HarperCollins, 2015.
- Pichon, Liz. *Tom Gates* series
- Pilkey, Dav. *Captain Underpants* series
- Rauf, Onjali Q. **The boy at the back of the class/**illustrated by Pippa Curnick.- Orion, 2018.
- Rundell, Katherine. **The explorer**.- Bloomsbury, 2017.
- Saint-Exupéry, Antoine de. **The little prince/**translated by Michael Morpurgo.- Vintage, 2018.
- Sanna, Francesca. **The journey**.- Flying Eye Books, 2016.
- Wegelius, Jakob. **The legend of Sally Jones/**translated by Peter Graves.- Pushkin Press, 2018.
- Wegelius, Jakob. **The murderer's ape/**translated by Peter Graves.- Pushkin Press, 2018.
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**Note:** All titles in stock

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



# The challenge of serving Generations Y and Z

by Ronel Mouton

Each generation has unique expectations, experiences, generational history, lifestyles, values and demographics that influence what they expect and how they respond to services. Parenting, technology and economics are the key influencers that shape generations.

To be able to market and develop services and products, the business world needs to recognise the importance of appealing to the needs and behaviours of specific generational groups. When these needs and expectations of the different age groups are shown consideration, it is easier to build relationships, gain trust and develop regular consumers.

## Who are Generations Y and Z?

(Note that some individuals may fall within a variance of three-to-five years outside the prescribed birth years.)

### *Millennials*

Generation Y was born between 1977 and 1994 and are the children of the original Baby Boomers. They grew up in a period of fast-paced change, which saw the rise of globalisation, desktop computers at home and at school, and later—the internet. They were born into technological and electronic societies and enjoyed fewer boundaries than their parents.

**Characteristics:** They are self-absorbed, self-reliant and have a strong sense of independence. They want results, favour truth, crave challenges and are image-driven. They have a greater need for peer acceptance, connecting with peers, fitting in and social networking. They are open-minded,

optimistic, realistic, individualistic and goal-orientated. They can multitask, are learning orientated and want to be entertained. They care about the experience and are technology-wise. They are used to instant access to product information and rely on peer reviews before making decisions. Technology does not impress Millennials like it did previous generations; instead they expect it as a given in their private and professional lives. They tend to be assertive with strong views, are efficient multitaskers and have an abhorrence for institutions. They are socially and environmentally aware and experienced seekers. Owing to having inherently high standards of customer service, they demand respect and do not feel the need to beg for it. In a study of how they access the public library, it was found that Millennials value the quality of material most, followed by the availability of helpful staff, convenient opening hours, and finally, access to computers.

American sociologist Kathleen Shaputis labelled Millennials as the 'Peter Pan generation', because of their perceived tendency to delay some steps into adulthood (through the lens of established rites of passage such as self-owned property, a career and marriage) for longer periods than most generations before them. These labels are also a reference to a trend toward members living with their parents for longer.

Studies find that Millennials are readers and library users, more than any of the other generations.

**Connecting with them:** Millennials are drawn by visual stimulation and humour. They are impatient and crave instant gratification. They prefer instant messaging, texting and interacting on social networking sites like Facebook and Twitter.





### **Centennials**

Generation Z—or iGen—was born after 1994. Most of their parents were married at a comparatively older age than their forebears. This generation has witnessed global terrorism, economic uncertainty, unsafe environments and untrustworthy politicians—and importantly—grew up never knowing a world without internet or cell phones.

**Characteristics:** Gen Z are the new conservatives fostering traditional beliefs, valuing family, and are more self-controlled and responsible. They are accustomed to high-tech and multiple information sources bombarding them with messages from all sides. They have never lived without the internet and do not watch TV much. They value realness, and peer acceptance is very important to them. They cherish security, are confident, optimistic, creative, problem-solvers and think more out of the box. They are a hypercognitive generation very comfortable with collecting and cross-referencing multiple sources of information.

Gen Z's have high levels of confidence with technology. They have been raised to keep safe and be weary of strangers. Getting a good education is seen as a gateway to financial security. They do not need anyone's help to gather information. They are influenced by virtual friends, new media and the potential power brought about by new technology. All tasks are performed on their phones and

instant messaging is preferred to e-mail.

Due to the constantly evolving pace and nature of 'cyber-speak', the attention span of Gen Z's is shorter. They are exceedingly dependent on technology and therefore also known as 'Communaholics'. According to some marketing gurus, Gen Z's have a consumer attention span of eight seconds—a full four seconds less than Millennials. They are also referred to as 'Technoholics' because they are entirely dependent on IT and are likely to experiment with next-gen hardware such as 3D printing, nano-computing, wearables and so on. They are true digital natives. While they highly value hands-on learning and developing skills, they do not like reading, but do enjoy online research and when they do read, digital format is not necessarily preferred.

Gen Z values power and wealth and will set out to achieve this through being enterprising rather than working hard. Unsurprisingly, this is the generation that does more video downloading, streaming services and cloud storage than any of the previous generations.

**Connecting with them:** They do not care in what format the information is, but they want to be respected and comfortable and to relax. Service and response must be quick, otherwise they will not return. Content must be kept fresh and updated to retain their attention.





## Attracting Millennials and Centennials

- They are drawn to comfortable study and meeting spaces.
- Libraries must have visually attractive displays and interiors.
- At some point in the future, the importance of digital content will surpass that of physical content, so that it can be streamed or be available at any time.
- Free internet and computer access will invite them to libraries and keep them returning.
- They want fast WiFi and free data.
- Electrical outlets to charge devices with USB or dual point adapters must be installed in new libraries.
- Libraries must be more than collections of books, but rather 'resource-stacked centres of community engagement and learning'.
- By providing console gaming (Xbox, PlayStation) and tech play rooms for gaming, Centennials that could otherwise not afford the equipment will be attracted.
- Use Snapchat, Instagram and Facebook to advertise and communicate.
- Get to know the generations' influencers (popular individuals) and enlist them as advocates for libraries through their vlogs, blogs and Instagram postings.
- Conduct surveys to determine what is considered popular and accepted activities and styles.
- Encourage and facilitate active blog spaces where they can contribute and discuss content and voice new ideas on a common platform.
- Facilitate study support through after school programmes.
- Provide convenient opening hours.
- Arrange interesting talks by experts and facilitate free classes on soft skills, such as photography or how to prepare for job interviews.
- Provide fast access to any resources and services like inter-library loans and catalogue access.
- Provide space and material to explore and create 'maker spaces' with facilitated activities.
- Facilitate access to online courses by marketing and providing information about them.
- Lock-in library activities (such as board games nights, movie nights, mini golf with library material, mystery solving, etc).
- The value of the library is the physical presence and the provision of space for collaboration and learning.
- Provide software to support design, gaming and coding or provide referrals where it cannot be provided in-house.
- Provide digital resource hubs: Meeting space technology, podcasting equipment and workstations, interactive whiteboards.
- Key to success of many of the above endeavours is to ensure that library staff are skilled, informed with technology and willing to adapt to new technologies.
- Find out what library users find appealing and important by talking to them and encouraging online comments on appropriate platforms.
- Provide quality material on a broad spectrum of subjects, meaning relevant, a good spread of subject coverage that is up to date, while fiction stays fresh and abreast with listings from popular authors and genres.
- Staff must be patient, helpful and friendly. This is one of the elements of the library service that received the most negative comments during recent a survey done.
- Staff must be willing to learn and adapt with technology and engage in continuous self-development to keep up to date.
- These generations relate better with staff that are clued up and understand what they need.

Rachel Thompson (Insights Director, GfK South Africa) says 'understanding what makes these groups tick is crucial for business sustainability.'

'When we say that the library is for everyone... we really mean that there is something that everyone can find at the library to fulfil the desire of reading, entertainment, internet access, self-help, technology assistance or social desire,' says Kimberly Bowen, the director of the Denison Public Library in suburban Dallas.

The actions of older generations precede those of the younger generations, but those with an eye on the future need to most consider the expectations of the younger generations, as these will require being served the longest.

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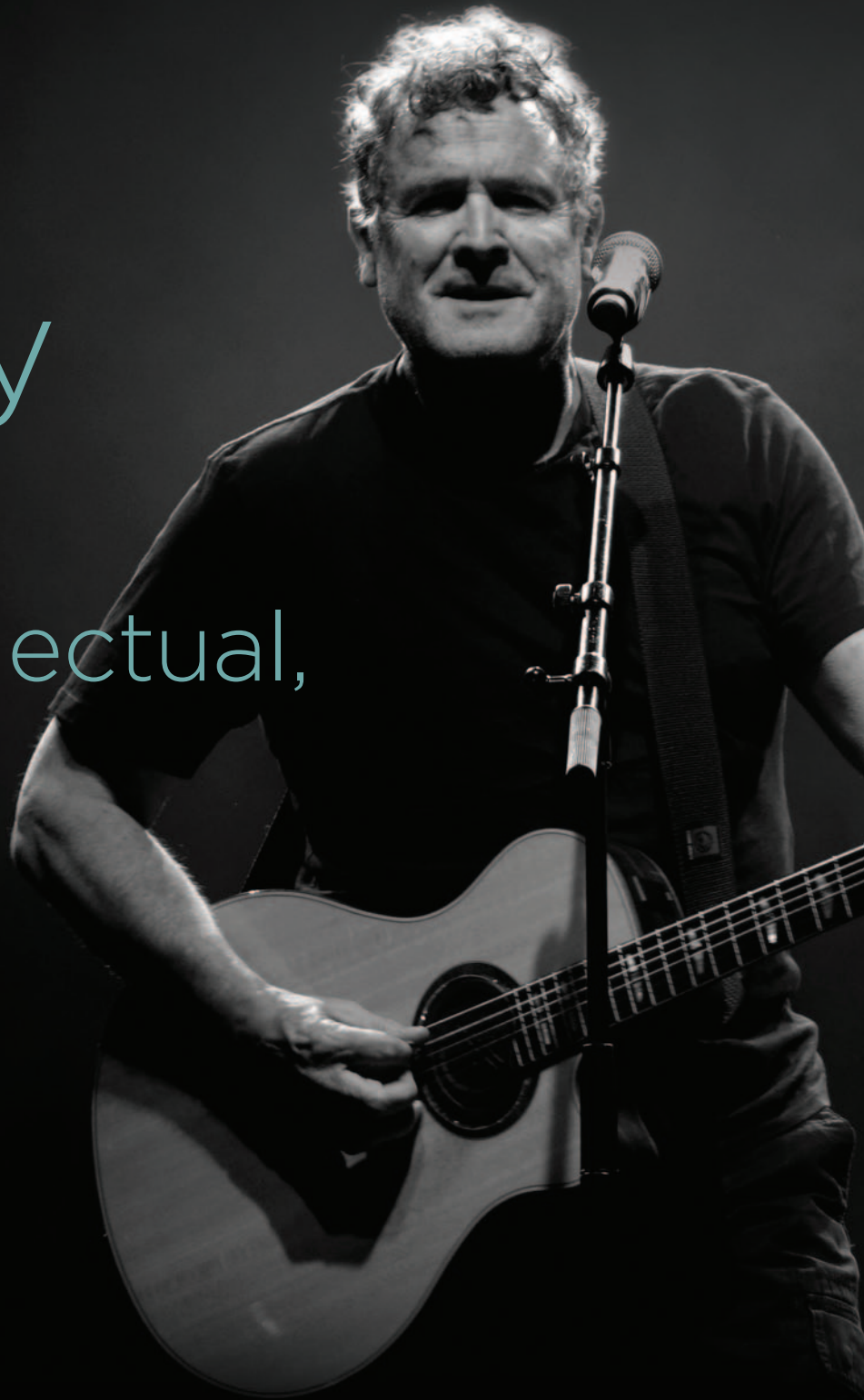
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# Johnny Clegg: rebel, intellectual, musician

by Richard Pithouse



*Passion photos - Dominique Cardinal*





In death, the artist begins the process of becoming a collective ancestor for South Africans and others around the world whose lives have been touched by his music and deep empathy with the oppressed.

Johnny Clegg died at his home in Johannesburg on July 16, in the care of his family.

Most of us are carried on the tides of history, like flotsam. In art, as in politics, the great figures confront the weight of history, the limits of the situations into which they are thrust, and make their own choices.

Clegg, a man of rare and sparkling intelligence, was, in the most fundamental sense of the term, a rebel.

As a teenager he made an existential choice to confront history and to refuse the situation in which he found himself. As an intellectual, a poet, a musician, a dancer and a politically committed person, he harnessed a masculine strength to an aspiration for justice, grounded in a profound empathy for some of the most oppressed people in society, rather than dogmatic abstraction.

### From jazz to maskandi

The son of a jazz singer, his encounters with street musicians in Yeoville, the Johannesburg suburb in which he lived, enabled him to begin to forge his own artistic trajectory.

At 14, he met Charlie Mzila, who was working as a cleaner in a block of flats. Mzila began to teach Clegg to play maskandi guitar. At 16, he met Siphos Mchunu, a maskandi musician who was working as a gardener. In the following year, 1970, the two started performing as a duo.

From the beginning, the strictures of apartheid meant that their collaboration could only find audiences in liminal spaces like migrant worker hostels or the unstable infrastructure of Johannesburg's middle-class left.

Their first single, *Woza Friday*, was released in 1976. It is an infectious pop song that became a hit the following year after receiving radio play in what was then the Transkei and Swaziland. It has an undeniable place in the history of great South African pop songs.

Clegg and Mchunu's first album, *Universal men*, was released in 1979 under the name of their new band, Juluka. It included musicians of the stature of Siphos Gumede and Robbie Jansen, and although it initially sold poorly it is now widely recognised as a classic in the history of South African music.

The album is a sustained, and often lyrical, engagement with migrant labour. Clegg was reading John Berger's **A seventh man**, which examines migrant labour in Europe, while the album was being composed and it carries echoes of Pablo Neruda, and a deeply humanistic Marxism.

Speaking in an interview in 2000, 21 years after the album's release, Clegg explained that: '*Universal men* is about bridging two worlds. Going and coming. While the worker is *en route*, on a bus or a train, he is given the time to look over the distances, geographic and otherwise, in his life. Migrant labourers, in Africa, Europe, everywhere, are like universal joints. They are this incredible human resource who are just sucked up by the capitalist system and used anywhere. The system makes no concessions and so the workers have to create a whole new universe of meaning.'

## Timeless music, rooted in politics

Brilliant debut albums are notoriously difficult for artists to follow but Clegg, working in partnership with Mchunu, would go on to release another five albums, each of them extraordinary, in the next four years. The work produced with Juluka is an astonishing sequence of creativity. Each of the six Juluka albums released between 1979 and 1984 stands up today as work of enduring appeal and consequence.

With songs about everything from work to war, love, political violence, football, horse racing, rural and city life, Juluka was a project shaped by an intense and restless curiosity about society.

The band's second hit came with *Impi*, in 1981. The following year *Scatterlings of Africa* did even better, and charted in the United Kingdom.

Over time, the political commitments animating Juluka moved from an initially largely allegorical form of expression into increasingly direct, but never crude or sloganeering, statements. Songs such as *African sky blue* and *Work for all* continued the exploration of the African working-class experience, while *Mdantsane* explored the lived experience of gathering repression. *Siyayilanda* spoke to growing resistance, and a sense that popular will could bend the arc of history.

This body of work has produced a set of classic South African songs, including *Umfazi Omdala*, *December African*

*rain*, and *Ibhola lethu*, but it still contains largely unrecognised gems. *Inkunzi ayihlabi ngokumisa*, off the *Universal men* album, is a sublime engagement with the mouth bow. *Thandiwe*, from the *African litany* album, is as funky as hell. *Umbaqanga music*, released in 1984 on a compilation of tracks recorded for a growing international audience, is a fabulous pop song.

## A shift in direction and the birth of Savuka

In 1985, Mchunu moved back to his rural homestead. Clegg's first solo album, *Third world child*, released in the first year of the state of emergency, was a bold shift in musical direction. Marked sonically and visually by an arcade-game futurism, it captured, although largely via allusion, a strong sense of political commitment in a time of repression.

The Juluka albums all have a timeless feel. They are a collection of music for the ages. But as with all the attempts at the time to create electronically driven music with a sense of a hi-tech future to come, *Third world child* now sounds marked by the moment in which it was created.

In 1986, as the political crisis deepened, Clegg released a single in the name of a new band, Savuka. The new song, *Asimbonanga*, was transcendent, searing, powerful and beautiful—another record for the ages. At the time Nelson Mandela's name meant something very different to what it



Juluka in London, 1983





Johnny Clegg (second from right) and Savuka, 1989

later came to mean and this record, which also namechecked Steve Biko, Victoria Mxenge and Neil Aggett, offered a profoundly dissident cultural experience. It was a defiant and explicit identification with the popular movement against apartheid and rapidly became one of its anthems.

Savuka released an album a year between 1987 and 1989. The first album, also titled *Third world child*, was a collection of songs put together to introduce the band to an international audience rather than a thematic statement. It sustained an explicit political commitment with songs like *Missing*, which opens with an all too contemporary image of burning tyres on a road blockade. In commercial terms, the album was a storming success and Clegg became a global icon.

The next two albums, *Shadow man* and *Cruel crazy beautiful world*, don't have the artistic power of the extraordinary decade of work that runs from 1976 to 1986. But *Cruel crazy beautiful world* is notable for Clegg's movement into an international vision in the moving anti-fascist song *Warsaw 1943*, and the never adequately recognised *One (Hu)'man one vote*. Released in 1989, it is a powerful political statement that effectively captures a dramatic sense of the popular uprising of the time and sounds entirely credible today as a piece of music.

The great Savuka album, *Heat, dust and dreams*, came in 1993. Best known for *The crossing*, the song Clegg wrote after the assassination of his dancing partner, Dudu Zulu, it's a consistently powerful artistic statement of the times that remains compelling today. Musically, it drew on everything from French Celtic sounds to influences from classical Indian music. It carries a powerful sense of a people in movement through difficult times, and an astute sense of how the personal and political are entwined.

The reformation of Juluka in 1997 produced the unremarkable *Ya vuka inkunzi*. It was followed by four solo albums between 2002 and 2017: *New world survivor*, *One life*, *Human* and *King of time*. None of this work reached the artistic heights of the albums produced under apartheid but Clegg, a dissident figure during that time, became a respected mainstream figure after apartheid.

### Becoming a collective ancestor

Not entirely unlike Mandela, with whom he became closely associated through *Asimbonanga*, Clegg was incorporated into the anodyne multiculturalism that became an official discourse after apartheid and is now derisively referred to as 'rainbowism'. But make no mistake, he was a dissident, a courageous man who confronted history and left an enduring mark on the world in which he found himself, and an extraordinarily gifted and accomplished artist.

Clegg inspired millions and offered a deeply humanistic social and political vision. Today, as he begins the process of becoming a collective ancestor, and people across South Africa, and in many other parts of the world, return to his music, and memories of his always extraordinary performances, we return, in a time of rot and a pitiful lack of political vision, to our highest aspirations for ourselves and our future.

*This article was first published by New Frame*

www.derekebeber.ca



# New on the shelves

compiled by Sandra Kingswell

**A**round 12.7 million tons of plastic are entering the ocean every year, killing over one million seabirds and 100,000 marine mammals. By 2050 there could be more plastic by weight in the ocean than fish. Plastic pollution is the environmental scourge of our age, but how can you make a difference? **How to give up plastic** by Will McCallum will help you make the small changes that make a big difference, from buying a reusable coffee cup to running a clean-up at your local park or beach. Plastic is not going away without a fight. We need a movement made up of billions of individual acts, bringing people together from all backgrounds and cultures, the ripples of which will be felt from the smallest village to the tallest skyscrapers. This is a call to arms—to join forces across the world and to end our dependence on plastic.

*Shibori* is the name for a range of dyeing techniques that have been practiced in Japan for centuries. Using just plain white cloth and indigo dye, you can create a huge range of patterns that will each be unique. **Shibori: the art of indigo dyeing** by Nicola Gouldsmith has full photographic step-by-step instructions for preparing the vat and plain dyeing, so you can master the steps before you move on to the different types of *shibori*. Each chapter covers a different *shibori* technique. The first chapter covers *kanoko* and *kumo* (tie dyeing with and without stones). Next there is *shibori itajime* (folding the fabric and clamping it, usually between pieces of wood), then *arashi* (wrapping the fabric around tubes), and *nui* (sewing and gathering the fabric with thread). There are simple projects to make that show off the patterns you have created.

South Africa has a uniquely rich and diverse theatre tradition which has responded energetically to the country's remarkable transition. **The Methuen drama guide**

**to contemporary South African theatre** by Martin Middeke considers the variety of theatre forms, and the work of the major playwrights and theatre makers producing work in democratic South Africa. It offers an overview of theatre pioneers and theatre forms in Part One, before concentrating on the work of individual playwrights in Part Two. Through its wide-ranging survey of indigenous drama written predominantly in the English language, and the analysis of more than 100 plays, a detailed account is provided of post-apartheid South African theatre and its engagement with the country's recent history.

In **Ancestors and antiretrovirals**, Claire Laurier Decoteau explains how, in Archbishop Desmond Tutu's words, AIDS has become 'South Africa's new apartheid'. She traces the historical shifts in health policy after apartheid and describes their effects, detailing, in particular, the changing relationship between biomedical and indigenous health care, both at the national and local level. At the same time she exposes the complex and often contradictory ways that the South African government has failed to balance the demands of neoliberal capital with the considerable health needs of its population. Most important, she tells this story from the perspective of those living with and dying of AIDS in the squatter camps of Johannesburg.

**Living shores** by George Branch revisits the award-winning 1981 classic that influenced and informed generations of beachcombers and scientists. It vividly details the exciting discoveries of the past decades and the latest understanding of marine ecosystems and their management. Covering human interactions from early mankind to modern day, its authoritative fresh text and superb photography and illustrations bring to life the amazing diversity of marine life, and outline practical steps required to protect our ocean heritage.





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- Q 746.664 GOU Gouldsmith, Nicola. Shibori: the art of indigo dyeing: with step-by-step techniques and 25 projects to make.
- 751.422 HAR Harrison, Hazel. The encyclopedia of watercolour techniques.
- 792.0968 MET Middeke, Martin. The Methuen drama guide to contemporary South African theatre.
- 796.540968 WIL Williams, Jeff. Walking in the Drakensberg: 75 day walks in the Maloti-Drakensberg Park, South Africa.
- 799.0968 STU Stuart, Chris. Stuart's field guide to national parks & nature reserves of South Africa.

## LITERATURE

- 808.02 MAC Mackenzie, Janet. The editor's companion.
- 821.914 ZHU Zhuwao, Phillip. Sunrise poison.
- 839.3615 HAM Hambidge, Joan. The coroner's wife: poems in translation.
- 839.3616 VAN Van der Merwe, WL. Doodmenslik: gedigte.
- 839.3685 SCH Schoeman, Karel. Die laaste reis.

## GEOGRAPHY/HISTORY/TRAVEL/BIOGRAPHY

- 968.06 WOR Worden, Nigel. The making of modern South Africa: conquest, apartheid, democracy.
- 968.755 ROS Ross, Robert. These oppressions won't cease: an anthology of the political thought of the Cape Khoesan, 1777-1879.

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| DIE LAASTE WOORD

# Biblioteke

deur Marita van der Vyfer





**B**iblioteke kan as katedrale vir boeke beskryf word. Soms is 'n beskeie plattelandse skoolbibliotekie dalk 'n klein kapelletjie eerder as 'n majestueuse katedraal, maar dit bly 'n plek wat respek verdien, 'n toevlugsoord vir lesers, 'n ruimte waar die blye boodskap van die woord verkondig word.

As ek ooit aan dié waarheid getwyfel het, is dit onlangs weer vir my bevestig toe ek genooi is om met 'n saal vol biblioteekpersoneel van oor die hele land te gesels. Terwyl ek my praatjie voorberei, het ek na 'n artikel gaan soek wat Bettina Wyngaard 'n paar maande gelede op *LitNet* gepubliseer het. Sy het Afrikaanse mede-skrywers gevra om iets te sê oor die rol wat biblioteke vroeg in hul lewe gespeel het. Vir Eben Venter was dit 'n biblioteek in Burgersdorp, vir Karin Brynard een in Boomstraat, Britstown, vir Ronelda Kamfer in Eersterivier, maar wát dit ook al was, almal onthou die eerste biblioteek uit hul kinderjare met verwondering en dankbaarheid.

'Kinders het nie veel keuses gehad daai tyd nie,' skryf Bettina, 'maar niemand het ons keuses in die biblioteek bevestig nie. Dalk juis daarom dat biblioteke vandag nog vir my die uiterste vorm van demokrasie is. Almal is gelyk. Almal se keuse word gerespekteer.'

My eerste biblioteek was die stadsbiblioteek van Bellville, 'n blinknuwe moderne gebou ('n halwe eeu gelede, helaas) met groot, glinsterende vensters en 'n voetgangerbrug oor 'n skitterende waterpoel. Vir my as laerskoolkind was daardie brug waaroor ek na die ingang moes stap, soos 'n bootjie waarin ek elke twee weke na 'n wonderwêreld kon roei. Duskant die water was my alledaagse, vervelige lewe;

anderkant die water was ek 'n ontdekkingsreisiger in *terra incognita*, 'n opwindende plek van vryheid en verbeelding waar enigiets moontlik was.

Ek het soos 'n ruspe deur die boeke in die kinderafdeling gevreet, letterlik honderde stories gelees, maar die boeke wat ek die beste onthou, vreemd genoeg, was so 'n stel dik blou niefiksieboeke wat *Kinders van die wêreld* genoem is. Tot vandag toe verkies ek fiksie bo niefiksie — liegstories eerder as 'ware stories', maar in die jare sestig was my Afrikaanse omgewing so afgesonder van die buitewêreld, sonder TV of internet of sosiale media, dat die lewens van kinders in ander lande vir my so onwerklik soos sprokies geklink het.

Hierdie stel boeke het my vertel hoe 'regte kinders' in Frankryk of Japan of Amerika lewe, boonop geïllustreer met swart-en-wit foto's waaraan ek my verkyk het, en my laat besef hoe ongelooflik anders verskillende lewens kan wees. En tog ook eenders, op soveel vlakke. Dit was waarskynlik die begin van my lewenslange reislus, moontlik ook die rede waarom ek joernalistiek gaan studeer het. My nuuskierigheid oor vreemde plekke en onbekende mense het 'n vuur geword wat ek nooit weer kon blus nie.

Soms vermoed ek selfs dat die saadjie van my huidige lewe in Frankryk reeds daar tussen die bladsye van *Kinders van die wêreld* geplant is. In 'n biblioteek in Bellville.

Wat ek in my praatjie aan die biblioteekpersoneel probeer oordra het, is hoe groot die invloed van biblioteke op jong lesers kan wees. Hoe die regte boek op die regte oomblik in die regte kind se hande 'n klippie kan wees wat in 'n poel water gegooi word en wat dekades later nog kringe op die oppervlak veroorsaak. Dié invloed is selfs groter op lesers wat in huise sonder boeke grootword — soos die meeste kinders in Suid-Afrika.

*Gegoede lesers kla dikwels dat biblioteke 'agteruitgaan', dat daar nie meer genoeg nuwe boeke aangekoop word nie, dat die geboue verwaarloos word...*

Gegoede lesers kla dikwels dat biblioteke 'agteruitgaan', dat daar nie meer genoeg nuwe boeke aangekoop word nie, dat die geboue verwaarloos word. Dis ongelukkig waar dat baie biblioteke met krimpende begrotings en oorweldigende behoeftes sukkel, maar daar is ook lesers in townships en arm buurte wat hul eie biblioteke in buitekamers begin om meer mense toegang tot boeke te gee. En skoolbiblioteke waar ouers en onderwysers saamspan om boeke op die rakke te kry, en tronkbiblioteke waar projekte soos Reading for Redemption stapels boeke versprei wat deur skrywers en lesers geskenk word.

Soos Bettina Wyngaard sê, ons lesers is mos 'n *tribe*. Ons help mekaar, soos in enige tribe. Waar daar 'n wil is, is daar 'n weg — en waar daar 'n leser is, sal daar altyd 'n weg wees wat na 'n biblioteek lei. (*Vrouekeur*, 17 Mei 2019)



## | PARTING SHOT



Books being sent out to libraries, 1959



# Accessions

# Aanwinste

## NON-FICTION VAKLEKTUUR

### Philosophy and Psychology

155.937 REN Rentzenbrink, Cathy. A manual for heartache.  
- Picador, 2017.

### Social Science | Sosiale Wetenskap

371.334 ALL Allen, Michael W. Designing successful  
e-learning: forget what you know about instructional design  
and do something interesting.- Pfeiffer, 2007.

378.68 BUY Buys, Rudi. Brugbouers: die Reitz-video en die  
pad na versoening.- Penguin Books, 2018.

### Language

X R 496.3 DUK Duka, MMM. Shuters isichazi-magama  
sesiXhosa.- Shuter & Shooter, 2018.

### Science

576.5072 DOU Doudna, Jennifer A. A crack in creation:  
the new power to control evolution.- Vintage, 2018.

### Applied Science

T 616.8528 WAL Wallerstein, Claire. Depression.- Heinemann,  
2003.

636.089 HAR Hardwich, Mike. The tiger and the tortoise:  
final memoirs of a vet.- Tracey McDonald Publishers, 2014.

### Arts and Recreation

Q 745.2 PRO Russell, Brian. Product design.- Nelson Thornes,  
2009.

Q 746.664 GOU Gouldsmith, Nicola. Shibori: the art of indigo  
dyeing: with step-by-step techniques and 25 projects to  
make.- Cico Books, 2018.

### Literature | Letterkunde

821.92 NTU Ntuli, Sihle. Stranger.- Aerial Publishing, 2015.

839.3685 SCH Schoeman, Karel. Die laaste reis.- Protea  
Boekhuis, 2018.

## ENGLISH FICTION

Acevedo, Elizabeth. The poet X: a novel.- Electric Monkey, 2018.

Barnes, Julian. The only story.- Jonathan Cape, 2018.

Cook, Eileen. Remember.- Simon Pulse, 2016.

De Castell, Sebastien. Charmcaster.- Hot Key Books, 2018.

Fairstein, Linda. Deadfall: an Alexandra Cooper novel.  
- Sphere, 2018.

Gray, Claudia. Defy the worlds.- Hot Key Books, 2018.

Joelson, Penny. I have no secrets.- Electric Monkey, 2017.

Mayhew, Julie. The electrical venus.- Hot Key Books, 2018.

Ryan, Carrie. Daughter of deep silence.- Speak, 2016.

Shriver, Lionel. Property: a collection.- The Borough Press, 2018.  
Smith, Francois. The camp whore: a novel.- Tafelberg, 2017.  
Young, Emma. She, myself and I.- Stripes Publishing, 2018.

## AFRIKAANSE VERHALENDE LEKTUUR

Van den Bergh, Kas. Die kampioen.- Hartbees Uitgewers, 2018.

Van Niekerk, Louise. Reenboogrant tieners omnibus 1: 3 in 1.

- LAPA Uitgewers, 2018.

Winckler, Elsa. 'n Brief vir Reina.- Lux Verbi, 2018.

## ISIXHOSA JUVENILE FICTION

Hartmann, Wendy. Ilitye eliculayo.- Jacana Media, 2018.

Kohli, Thembinkosi. Ndingamanzi.- David Philip, 2018.

Masango, Lebohang. Amaso amangalisayo kaMpumi.  
- David Philip, 2018.

## ISIZULU JUVENILE FICTION

Pittar, Gill. UMilly, uMolly nabangane ababalulekile.

- Heinemann, 2008.

## JUVENILE NON-FICTION

J 371.42681 MOO Mooney, Carla. Using computer science in  
online retail careers.- Rosen YA, 2018.

## JUVENILE FICTION

Ardagh, Philip. Barking up the wrong tree.- Walker Books, 2018.

Averiss, Corrinne. Joy.- Words & Pictures, 2018.

Barrow, David. Fergus Barnaby goes on holiday.- Hodder, 2018.

Benton, Lynne. Amazing Archie.- Franklin Watts, 2016.

Butterfield, Moira. Everybody feels scared!- QED Publishing,  
2017.

Capucilli, Alyssa Satin. My first swim class.- Simon Spotlight,  
2016.

Dyckman, Ame. Misunderstood shark: starring Shark!  
- Orchard Books, 2018.

Gray, Kes. You're called what?!- Macmillan Children's Books, 2018.

Lysiak, Hilde. Hero dog!- Scholastic, 2017.

Tewkesbury, Alexa. Daniel in the lions' den.- SPCK, 2017.

Zurcher, Andrew. Twelve nights.- Puffin Books, 2018.



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