

### MENSE

### PEOPLE ABANTU

## Lona Gericke . . . still going strong!

For 24 years the name Lona Gericke had been synonymous with the Bellville Library Children's Department. The vibrant children's library with its child-friendly book arrangement and nooks and crannies and wonderful book collection speaks of her love for children, her wide experience in children's work and her passion for collection development and reading. It is an experience to see Lona tell stories: her selection of texts, her sensitive 'reading' of her young audience and the energy she brings to the telling. Her successful Born to Read programme (now in its 16th year) where mothers and grannies bring babies and toddlers for 'tannie Lona's' weekly story-telling sessions has created a whole new generation of readers. Her children's winter reading programme has also become an institution. She has done several story-telling workshops for City of Cape Town and provincial libraries and for UWC students, and has been a role model for many new and aspiring children's librarians.

Although Lona would be the first to protest that she is not creative, we have all seen her create numerous inspired holiday programmes, displays and library Christmas cards, and cooperate with the Library Service on successful programmes and promotional material. Lona's passion for and unfailing instinct for good children's books had her serve on several children's book award committees, and advising local publishers. In staff book discussions she would speak with so much enthusiasm about children's books that staff would queue to read them afterwards. And her recommendations to young readers and their parents would always be spot on.

We knew Lona had to retire some time, but she remains so youthful in looks and spirit that we still cannot quite believe she is no longer an active member of the 'Bellville team'.

*Alta Oosthuizen*  
Senior Librarian, Bellville Public Library

Dear Lona. Lona, without whom we think we cannot cope.

So, today, I can say to the Bellville Library, 'Sorry, you'll just have to find a way to cope without her.' But I can say it with a bit of a selfish, self-satisfied smile, because, while you're losing her, thank goodness, IBBY SA is not. If anything, her retirement from your library should give her more time to spend with and on IBBY SA!

So, a word or two about IBBY SA and Lona. IBBY SA is the South African national section of IBBY, the International Board of Books for Young People. And we are an umbrella body for any- and everything and everyone to do with books for children and young people. Before 2007, IBBY SA was known by its name: the South African Children's Book Forum, or SACBF.

When Lona came back from Texas (I didn't know her then but I don't think she came back with a Texan twang to her accent) – was it in 1987, 1988? – either Lona sought out SACBF or SACBF sought out Lona. In any event, the two came together at that early stage, and they've been happily married ever since.

Lona has been a member of the Executive for many years, she has been the chairperson on occasion, and is currently, from 2008 onwards, the vice-chairperson.

One of the functions of IBBY SA is to seek out and reward excellence in the areas of book production for children and young people. On the executive committee, it is Lona who is in charge of this. She recommends candidates for the Hans Christian Andersen Award, which IBBY administers, and for the Astrid Lundgren Award, the two major international prizes.

Staying on the international front, every second year Lona heads her own sub-committee of advisers who nominate certain writers, translators and illustrators for Big-IBBY's Honour List of Books, books which have made a special contribution to the country's recent literature for children and young people. These are then presented and displayed at the IBBY World Congress the following year.

Within South Africa, Lona convenes the jury that determines the winners of the biennial Exclusive Books IBBY SA Award for the best children's story book. In



addition to those specific contributions, Lona regularly submits reviews of children's books for the IBBY SA newsletter. And, of course, Lona is intimately involved and active in all IBBY SA's activities.

Outside of IBBY SA, Lona has an impressive international reputation inside Big-IBBY. She has on occasion attended IBBY world congresses, either as chairperson or vice-chairperson, and she has twice served on the Hans Christian Andersen Award Jury.

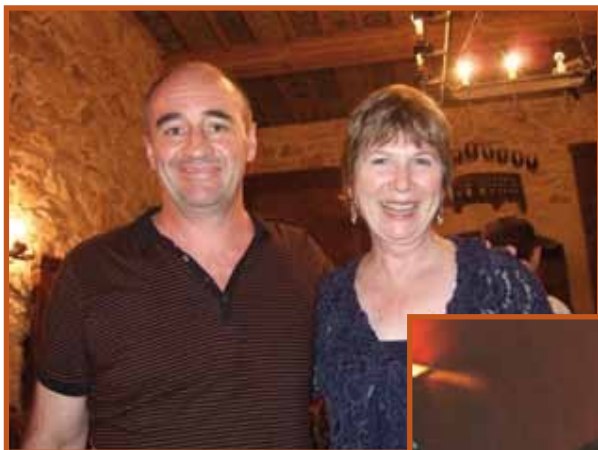
So, all round, a really really really good person to have on one's Exec. She is much valued, and much loved. We applaud her work for IBBY SA, for Bellville Library, and, of course and obviously, for South Africa's children.

Lona, we salute you!

*Robin Malan*  
Outgoing Chairperson of IBBY SA

*If anybody needed proof of the popularity, versatility and competence of Lona Gericke, one just had to be at her farewell function. Not that I needed that as the wonderful contribution that she's made to the Library Service and, more to the point, the Cape Librarian, over the many years that I have had the privilege to know her, speaks for itself. You are a truly gifted librarian, Lona, and you'll be sorely missed by all.*

*However, as Robin so rightly says, Bellville's loss is IBBY SA's gain. We wish you a wonderful 'retirement' and hope that we will still be able to tap into your knowledge for many years to come. ED*



▼ (Ltr): Niki Daly, Lona Gericke and Annari van der Merwe together with the former president of IBBY, Ronald Jobe in 1990 during his visit to South Africa



▲ Lona and the well-known award-winning illustrator Piet Grobler

▼ Lona's Born to read programme is now in its 16th year



▲ Lona - always ready with a smile - in her office at Bellville Library



### BIBLIOTEKE

#### LIBRARIES AMATHALA EENCWADI

#### Is your Little Library on the map?

We received an interesting news snippet via e-mail which we would like to share with our readers.

Join us on Facebook! [www.facebook.com/LittleFreeLibrary](http://www.facebook.com/LittleFreeLibrary) or *Neighborhood Library Builders Guild*.

Our mission is to promote literacy and the love of reading by building free book exchanges worldwide. To build a sense of community as we share skills, creativity and wisdom across generations. More libraries than Andrew Carnegie endowed! Our goal: 2,510 free libraries.

Visit the web site: <http://www.littlefreelibrary.org/>

Sue Alexander, senior librarian at Masiphumelele Library responded to the 'Free Library' concept as follows:

'I like the idea – a bit American but I think we could do it in a less flashy and more useful way. Suzanne Beattie puts books out on a wall in Albertyn Road, Muizenberg and there is a steady stream of people picking up books including truck drivers who collect books for their trips.'

#### A South American 'book' tank

This book tank was created by Argentinean artist, Raul Lemesoff and dubbed by him as a 'weapon of mass instruction'. Raul travels around the cities of Argentina, where books are not as readily available, giving out free books in a Ford covered with over 900 books. Raul says that his project is 'a contribution to peace through literature' and aims to 'bring literature where it cannot be found'.



#### Exciting reading competition

Seen here are participants and winners of the reading competition held at Elsie River and Leonsdale Libraries with Councillor Richard O'Connell



◀ The only male participant in the competition

#### Elsies River's first Tuesday Book Club

An exciting new development took place at Elsie River Library when their very own Tuesday Book Club was launched on 3 April this year. The club will be meeting every first Tuesday of the month.

*Congratulations Elsie River – we wish you every success! ED*



## Lavender makes the world go round

The Elsies River Lavender Project is a social upliftment enterprise that aims to beautify, restore pride, transfer skills and create jobs in the community by cultivating lavender. The secondary aim of the project is to manufacture products for retail.

Public and private partnerships are formed to ensure inclusivity and sustainability of the project. One such partnership has been formed with the Elsies River Library where an exhibition was held at the library. The exhibition consisted of a display of lavender cuttings, fresh and dried lavender bushes, lavender products and a narrative description with the aim of demonstrating the properties and cultivation of lavender. The partnership will further be enhanced by the following activities:

- cuttings workshops for staff and patrons
- presentations on properties of lavender
- participation in planting days
- training on cultivation and manufacturing of lavender products.

All of these activities can dually be implemented as teambuilding sessions which will enhance staff performance and aid significantly in:

- the recruitment of new patrons
- increased involvement in the library by the community
- ensuring that the library remains relevant
- steady patron increases.



◀ Staff and patrons all enjoy the lavender 'sensation' at Elsies River Library



*You seem to be rocking, Elsies! ED*

## Young ones having fun during Durbanville's holiday programme



## Congratulations to Mr and Mrs Valentine at Steenvliet Library





### SKRYWERS EN BOEKE

#### BOOKS AND AUTHORS IINCWADI NABABHALI

### Maurice Sendak dies at 83

Maurice Sendak, the children's book author and illustrator who saw the sometimes-dark side of childhood in books like **Where the wild things are** and **In the night kitchen**, has died. He was 83 and lived in Ridgefield, Connecticut, in the United States of America.

**Where the wild things are** earned Sendak a prestigious Caldecott Medal for the best children's book of 1964 and became a hit movie in 2009. President Bill Clinton awarded Sendak a National Medal of the Arts in 1996 for his vast portfolio of work.

Sendak didn't limit his career to a safe and successful formula of conventional children's books, though it was the pictures he did for wholesome works such as Ruth Krauss' **A hole is to dig** and Else Holmelund Minarik's **Little bear** that launched his career.

**Where the wild things are** is about a boy named Max who goes on a journey – sometimes a rampage – through his own imagination after he is sent to bed without supper; was quite controversial when it was published, and his quirky and borderline scary illustrations for ETA Hoffmann's **Nutcracker** did not have the sugar coating featured in other versions.

Sendak also created costumes for ballets and staged operas, including the Czech opera **Brundibar**, which he also put on paper with collaborator Pulitzer-winning playwright Tony Kushner in 2003.

He designed the Pacific Northwest Ballet's **Nutcracker** production that later became a movie shown on television, and he served as producer of various animated TV series based on his illustrations, including **Seven little monsters**, **George and Martha** and **Little bear**.

But despite his varied resumé, Sendak accepted – and embraced – the label 'kiddie-book author'.

'I write books as an old man, but in this country you have to be categorised, and I guess a little boy swimming in the nude in a bowl of milk (as in **In the night kitchen**) can't be called an adult book,' he told *The Associated Press* in 2003.

'So I write books that seem more suitable for children, and that's OK with me. They



are a better audience and tougher critics. Kids tell you what they think, not what they think they should think.'

During that 2003 interview, Sendak also said he felt as if he were part of a dying breed of illustrators who approached their work as craftsmen. 'I feel like a dinosaur. There are a few of us left. (We) worked so hard in the '50s and '60s but some have died and computers pushed others out.'

Sendak, who did his work in a studio at the Ridgefield Connecticut home he moved into in the early 1960s, never embraced high-tech toys. He did, however, have a collection of Mickey Mouse and other Walt Disney toys displayed throughout the house.

When director Spike Jonze made the movie version of **Where the wild things are**, Sendak said he urged the director to remember his view that childhood isn't all sweetness and light. And he was happy with the result.

'In plain terms, a child is a complicated creature who can drive you crazy', Sendak said in 2009. 'There's a cruelty to childhood, there's an anger. And I did not want to reduce Max to the trite image of the good little boy that you find in too many books.'

Sendak's own life was clouded by the shadow of the Holocaust. He had said that the events of World War II were the root of his raw and honest artistic style.

Born in 1928 and raised in Brooklyn, Sendak said he remembered the tears shed by his Jewish-Polish immigrant parents as they'd get news of atrocities and the deaths of relatives and friends. 'My childhood was about thinking about the kids over there (in Europe). My burden is living for those who didn't.'

Sendak didn't go to college and worked a string of odd jobs until he went to work

at the famous toy store FAO Schwarz as a window dresser in 1948. But it was his childhood dream to be an illustrator and his break came in 1951 when he was commissioned to do the art for **Wonderful farm** by Marcel Ayme.

By 1957 he was writing his own books.

Sendak received the international Hans Christian Andersen medal for illustration in 1970. In 1983 he won the Laura Ingalls Wilder Award from the American Library Association.

But it was **Brundibar**, a folk tale about two children who need to earn enough money to buy milk for their sick mother that Sendak completed when he was 75, that he was most proud of. 'This is the closest thing to a perfect child I've ever had.'

Sendak stayed away from the book-signing bandwagon that many other authors use for publicity; he said he couldn't stand the thought of parents dragging children to wait on line for hours to see a little old man in thick glasses.

'Kids don't know about bestsellers,' he said. 'They go for what they enjoy. They aren't star chasers and they don't suck up. It's why I like them.'

*What a loss, but what a life! We will miss you!*

*Elaine Ridge and Marjorie van Heerden*  
Co-regional advisors of the South Africa chapter  
of the SCBWI  
[www.SCBWI.ZA.org](http://www.SCBWI.ZA.org)



## Beatrix Potter's most important work to be published

To generations of children she is the author whose fertile mind created the likes of Peter Rabbit and Jemima Puddleduck.

Thanks to Victorian sensitivities, however, which could not bear women and science to be in the same room, Beatrix Potter was barred from presenting what some consider to be among her best work: her findings in the field of mycology, or the study of fungi.

That injustice will soon be addressed when a female academic presents a summary of her observations to London's Linnean Society, the very organisation that told Miss Helen B Potter she was not welcome in 1897.

According to some academics, Potter's close observations presented as water-colour paintings were part of the movement that helped scientists eventually reclassify fungi as a

kingdom separate of plants and animals.

But when Potter came to present her findings to the Society, she was told they would have to be read by a man because women were not allowed to become members.

By the time they were, Potter's career in fiction writing was beginning to hit its stride with *The tale of Squirrel Nutkin*, *The tailor of Gloucester*, *The tale of Benjamin Bunny* and *The tale of two bad mice* joining her most famous work, *The tale of Peter Rabbit*.

The drawings are exhibited at the Armitage Museum in Ambleside, Cumbria. The original paper is lost but, to mark the Armitage's centenary, an expert in fungi, Ali Murfitt presented a summary in April.

## Boek oor Siener bespreek

Volgens prof. Andries Raath van die Universiteit van die Vrystaat kan Siener Niklaas van

Rensburg se vermoë tot heldersienheid in die tyd van die Anglo-Boere-oorlog en daarna nie as blote waarsêery afgemaak word nie.

In 'n onderhoud met *Die Burger*-joernalis Martiens van Bart tydens die Woordfees het hy genoem dat dié boek, **Spurwerk is instink**, veel meer is as die visioene van Niklaas van Rensburg. 'Dit stippel die pad uit wat die Afrikaner geloop het, en hoe Siener deel daarvan was.'

Raath het gesê dit is belangrik om die stories in konteks te lees en Siener se metafoore teen die agtergrond van daardie tyd te verstaan. Hy het, onder meer, verwys na die voortdurende Britse imperiale inmenging en die tyd van worstel en twyfel vir die Afrikaners ná die Boere-oorlog.

Dit was juis teen dié agtergrond dat Siener se heldersienheid die Afrikaner bemoedig en hulle verseker het dat solank as wat hulle gelowig bly, daar vir hulle 'n toekoms in Suid-Afrika is.

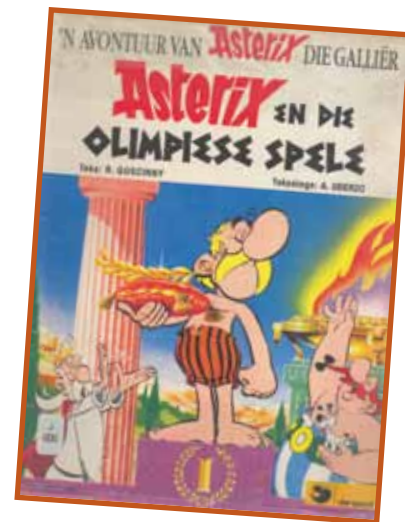
## Asterix kom in Afrikaans

Ná onderhandelinge van vier jaar het Protea Boekhuis 'n kontrak met Hachette Livre in Parys beklink om die *Asterix*-reeks in Afrikaans uit te gee.

Die vertaler is Sonya van Schalkwyk-Barrios, wat reeds verskeie *Kuifje*-boeke (*Tintin*) in Afrikaans vertaal het.

Die reeks oor *Asterix* was in die 1960's die skepping van die skrywer René Goscinny en die illustreerder Albert Uderzo.

Die *Asterix*-boeke is al in meer as 100 tale vertaal en meer as 325 miljoen eksemplare is al van die 34 boeke waaruit die reeks bestaan, verkoop. Die tipe humor is iets



waarby Afrikaanssprekendes baie aanklank sal vind.

Volgens Nicol Stassen, besturende direkteur van Protea Boekhuis, het strokiesverhale meer mense al aan die lees gekry en gehou as die 'ernstige en goeie lektuur' wat opvoedkundiges as rolmodelle voorhou.

## Deen gaan karakter van Deon Meyer-boek vertolk

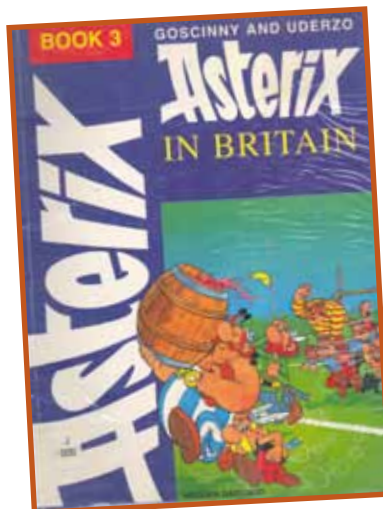
Twee Hollywood-akteurs sal binnekort lewe blaas in die karakters van Bennie Griessel en Mat Joubert, die twee Kaapse baasspeurders uit die pen van Deon Meyer.

Die Deense akteur Lars Mikkelsen het pas sy naam op die stippellyn geteken en Meyer is in sy skik oor dié verwickeling.

'n Duitse rolprentmaatskappy, All in Production, het die regte vir die Mat Joubert-trilogie bekom waarvan die eerste boek **Dead before dying** (Feniks) moontlik vroeg volgende jaar in Kaapstad verfilm sal word.

Volgens gerugte sal die Britse akteur Sean Penn Griessel aanpak en teen die einde van vanjaar aan tonele van **Thirteen hours (13 Uur)** begin verfilm.

'n Brokkie goeie nuus vir plaaslike talent is dat 'n 'briljante Suid-Afrikaanse manlike akteur' 'n rol in **Dead before dying** losgeslaan het.



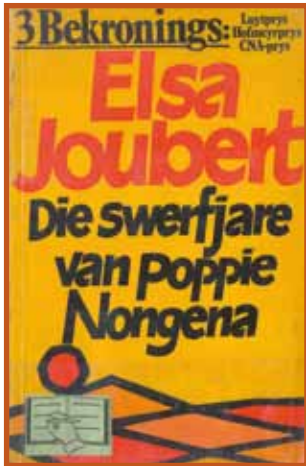
### LITERÊRE TOEKENNINGS

#### LITERARY AWARDS

#### AMABHASO WONCWADI

### Puik teater vereer

Louis van Niekerk, Mimi Coertse en Elsa Joubert is elk vanjaar tydens die kykNET Fiestas (wat in die Kunstekaap-teater



aangebied is), vereer vir hul uitnemende en lewenslange bydraes tot onderskeidelik teater, musiek en woordkuns.

Joubert is 'n veelbekroonde skrywer en is bekend om die roman **Die swerfjare van Poppie Nongena** wat in 13

tale vertaal is, die novelle **Ons wag op die kaptein** en die roman **Die reise van Isobelle**. Sy is, onder meer, met die Eugène Marais Prys, die WH Hofmeyr en die Hertzog Prys bekroon.

Die operalegende Mimi Coertse het die Oostenrykse regering se hoogste eer ontvang, dié van Kammersängerin. Sy is ook bekend om vertolkings van die *Koningin van die Nag*, *Donna Anna* en *Donna Elvira* (in **Don Giovanni**), *Fiordiligi* (in **Così fan Tutte**), *Constanza* (in **Die Entführung aus dem Serail**) en *Die Gravin* (in **Le Nozze del Figaro**).

Van Niekerk is 'n teaterlegende met honderde rolle agter sy naam, van die groot klassieke werke tot die kontemporêre. Hy het verlede jaar op die Aardklop-fee gehore oorrompel met sy vertolking in **Eendsonderend** teenoor Marius Weyers.

Die Innibos-kunste fees, wat jaarliks op Nelspruit gehou word, het verlede jaar se wenner, die Stellenbosse Woordfees, as die gewildste fees uitgestof.

### Winterbach wen NB Romanwedstryd

Ingrid Winterbach het die eerste prys van R200,000 in NB-uitgewers se Groot Afrikaanse Romanwedstryd, die grootste Afrikaanse literêre prys, gewen.

Winterbach wen die kategorie gepubliseerde skrywers vir haar manuskrip **Die aanspraak op lewende wesens**. Sy het verlede jaar ook die M-Net Literêre Prys vir Afrikaanse fiksie gewen met **Die benederyk**.

Die beoordelaars, prof Willie Burger, Linda Rode en prof Louise Viljoen, noem dit 'n teks 'wat die leser aanspoor en dwing om sy kennis uit te brei, 'n aanspraak op die intellek (en die spirituele sy) maak, met momente in taal wat vleuels gee en kontraste tussen taalregisters opwerp wat 'n mens verstom laat'.

Die tweede prys van R70,000 is gewen deur Chris Karsten vir 'n **Man van min belang**. Karsten het verlede jaar twee ATKV Woordveertjiepryse ontvang, waaronder die ATKV Roman Prys, vir sy spanningsverhaal **Abel se ontwaking**. Beide boeke word deur Human & Rousseau gepubliseer.

Die derde prys van R40,000 is gewen deur Jaco Fouché met **Liefste Lena** (Kwela). Fouché het destyds opspraak gemaak met sy debuut, **Die ryk van die rawe**, wat die Eugène Marais Prys ontvang het.

Die debuutprys van R40,000 is gewen deur die joernalis Carié Maas met haar familieroman, **Koljander**. Maas het verlede jaar 'n treffer gehad met haar biografie van die sakeman Jannie Mouton.

### ALLERLEI

#### MISCELLANY

#### IINCWADI EZAHLUKENYO

### Carnegie Library Leadership Academy

*Earlier this year Anwa Adriaanse, principal librarian at the City of Cape Town Library had the opportunity to attend the Library Leadership Academy in Pretoria. He shares his experience with our readers.*

As I'm writing this article the Carnegie Centre for African Library Leadership (CALL) has just invited applications for its 6th and final Library Leadership Academy

in Pretoria. Academy alumni have been asked not to 'spoil' the experience for future candidates by revealing too many details about the programme but as this will be the last Academy maybe I can elaborate somewhat on the experience.

I attended the 4th Academy in March 2011. We were housed in The Villas Hotel in Pretoria - an extensive complex of apartments with conference facilities on site providing a learning environment that insulates and isolates one from the outside world - just the daily call(s) home keeping you in touch with reality. On the first day of the Academy the programme was introduced to the delegates. The requirements for successful completion and graduation were also explained, most important of which were three major assignments. The amount of work crammed into the two week duration of the Academy was phenomenal. Early mornings, long days and late nights were the rule and not the exception. It was very tiring and intensive but well worth the effort.

The Academy was superbly organised and was designed along the lines of a classroom experience. Each day delegates attended classes presented by a wide range of experts from both business and academia. The quality of the presenters and presentations was truly impressive. Luminaries such as the national librarian, the directors of University of Pretoria (UP) and UNISA Library Services, the now director of Rhodes University Library Service and a host of other experts in their respective fields addressed delegates on all aspects of management and leadership. The topics covered included responsible leadership, ethical decision making, effective communication, client services, quality assurance, marketing, advocacy and multi-culturalism in a diverse workplace and much more. The daily classes were varied and stimulating with interaction between presenters and delegates providing a fantastic opportunity to learn and grow as a manager and as a leader.

Also included in the programme were visits to the National Library of South Africa, the Merensky Library at the University of Pretoria, Constitution Hill Museum and the Constitutional Court (and a visit to Lof tus Versfeld to watch the Stormers thrash



the Blue Bulls – I did that on my Saturday off – most enjoyable!).

During the lecture on quality assurance I had some inspiration and based my individual assignment on 'the design and implementation of a Quality Management System (QMS) for Technical Services. There were two other major assignments (a blog), which are still accessible on the web, as well as a group research assignment and presentation.

I was somewhat surprised at the amount of introspection that resulted from participation at the Academy. It allows you to re-examine your personal goals and objectives, take a different, broader view of our profession (what is meant by the term 'African librarianship' for example – do some research ...), provides a new perspective to one's thinking about management and leadership, challenges your views on these and related topics, sharpens your communication skills through vigorous debate and broadens your perspective on library advocacy, marketing and branding.

By attending the academy you will definitely be reinvigorated professionally through exposure to current best practices in leadership and management. It will provide extensive opportunities for networking through meeting fellow library professionals from across the country.

The Leadership Academy has developed a daunting and prestigious reputation and successful completion can be considered to be an academic achievement in itself. It is hard work, make no mistake. It might also serve as a springboard to kick-start the pursuit of your next academic objective, such as tackling that long-postponed post-graduate degree. (The one you've been putting off due to a lack of time, energy or courage. However, I have made the decision to apply to the University of the Western Cape (UWC) to do an M.BIBL in 2013 – wish me luck.)

In conclusion, each of us has a contribution to make to our profession and in our respective organisations. It is said that the strength of the collective is based on the quality of the individual. For this to hold true it is incumbent on each of us, as members of the library and information profes-

sion in South Africa, to enhance our own knowledge, skills and abilities in order to contribute to the profile of librarians, libraries and our profession. Whether through the CALL Academy or other courses of study I urge you to pursue your academic and professional goals.

*Anwa Adriaanse*

*Principal Librarian, Library and Information Services,  
City of Cape Town*

## SKRYFGEDAGTES

### ON WRITING EZABABHALI

#### Om te skryf of om te praat (van skryf)

Ek onthou nou skielik toe ek in St.3 (Graad 5) was het ek hierdie oulike Engelse juffroutjie, Mevrouw Solomon (sy het nés Audrey Hepburn gelyk) gehad wat so mal was oor my opstelle. En eendag lees sy een van my opstelle en sê: 'Sien julle; 'n sin kán net een woord lank wees' – ek het iets soos **BOEM!** geskryf en toe weer aangegaan, sonder dat ek self besef het dis 'n sin – en ek het dit onthou, maar tog is ek steeds geneig om my sinne uit te rol soos dekselse hakiesdraad.

Maar ek dink dis omdat ek so praat. Ek het met Riana Scheepers agtergekom dat sy presies skryf soos sy praat – dit werk vir haar en ek weet Sleigh praat ook soos hy skryf, maar kon nie in sy eerste boeke regkry om dit op papier te laat werk nie. Ek het dit al gesê, dink ek, maar ek gló dit: as jy kan skryf soos jy praat, het jy jou eie stem gevind as skrywer – dis 'n kwessie van die stilistiese en die grammatikale in balans te bring.

Maar skrywerstem is ook nie alles nie, en ek het reeds daarvoor geskryf in hierdie rubriek. Daar is immers ook faktore soos karaktervorming, oorspronklikheid, spanningskepping, ritme en dies meer – alles deel van vertel, maar op 'n spesifieke manier. Vertellers soos Tolla van der Merwe en Koos Meyer kon nie skryf nie, al kon hulle meesterlik vertel. So, sluit die een die ander op een of ander misterieuse wyse

uit? Allermins – Jan Spies, ook een van ons meestervertellers van die TV en radio, het uitstekende kortverhale geskryf. Ook Fanus Rautenbach – sy laaste bundel kortverhale, **Tien uit tien, stories en sêgoeters van Fanus Rautenbach** (2010) was 'n eklektiese versameling van oorle Fanus se kortverhale wat van 1953 tot 1956 in *Huisgenoot* verskyn het. Terloops, sy eerste verhale het onder die naam Fanus Bach verskyn en hy sou uiteindelik meer as 200 kortverhale skryf (en 22 boeke). So, ek dink ek het my punt gemaak: storievertellers kán ook skrywers wees.

Máár daar steek tog iets méér hier in – nie een van die vertellers wat ek hier genoem het, het naasteby soveel bekendheid as skrywers verwerf as wat hulle as mondelinge vertellers behaal het nie. Sou dit beteken skryf is moeiliker as praat? Tóg nie, want baie skrywers is nie juis openbare sprekers se dinges werd nie. PG du Plessis is g'n slegte verteller nie, maar 'n veel, veel beter skrywer. Mens wonder dalk waar mens iemand soos Uys Krige sou plaas, maar praat soos 'n masjiengeweer beteken nie jy tref noodwendig die teiken nie, so ek skat hy hoort by die skrywers.

Nou, al die gedagtes mooi uitgeryg en uitgehang; as mens jousef moet evalueer, waar pas jy in? Dis nou as jy enige 'literêre ambisies' koester, om 'n kollega in die media aan te haal – nogal opmerklik hoe gou joernaliste krities raak oor diesulkes wat, soos Dana Snyman (wat al lank in publikasies soos *Huisgenoot* en *Weg* artikel- en rubriekskrywer is, en nou nog is, in onder andere, *Die Burger*), ook boekeskryf aandurf. Ek vermoed die meeste joernaliste is juis gefrustreerde skrywers. En daar's baie wat ná aftrede begin skryf – en sommiges maak dit selfs: Wilbur Smith was, byvoorbeeld, eens 'n joernalis.

En skielik tref 'n tweede gedagte uit my vergeelde en dalk deels verbeelde jeug my: sou ek romansier wou wees, wat is my kans? Want ja, opstelle was altyd makliker as enigets anders gedurende daai twaalf jaar van hardebanksit, maar ... wat beteken dit in elk geval? Om laerskool Cravenweek te speel maak nie van jou 'n Springbok nie ... belofes maak skuld, maar so is daar gans te veel skuldenaars aan literêre banke, reken ek.



Opstelskryf is 'n leer- en oefenskool, 'n siftingsproses vir die massas – al leer dit jou net dat jy níé kan skryf, spel óf nonsens uitdink nie. Ek wonder hoeveel Cravenweek-opstelskrywers het ooit Springbokskrywers geword. Persoonlik oefen ek al vrek lank, maar het nog net hier en daar van die bank af 'n bietjie game gekry. Miskien is ek 'n beter prater – juffrou het my hoeka altyd opgekommandeer om voor die klas te staan en stories te vertel terwyl sy rapporte opgemaak het. En nou dat ek so daaraan dink – ja, dalk moet ek liefs by kaf praat bly, en skryf aan dié laat wat kán. Ook maar stááárig ekki: het amper 'n halfeeu geneem om die skimp te vang!

Of dalk moet mens maar Fanus se voorbeeld volg? Sê hallo aan Francois Bach ...

Dr Francois Verster  
Korrespondent



## Kaapse Bibliotekaris 40 JAAR GELEDE ...

Stefan Wehmeyer Adjunkdirekteur: Streke

- ▶ J van Anrooi, die Provinsiale Biblioteekdiens se kunskeurder, koop afdrucke van 24 verskillende kunstenaars by die Museum van Moderne Kuns in Parys. Van hierdie lewensgetroue afdrucke is selfs geteken deur die oorspronklike kunstenaars, onder andere, Picasso. (Ek het



in die negentigjare gerugte gehoor van 'n oorspronklike Picasso in die kunsversameling van die Biblioteekdiens. Die gerug was nie waar nie, maar 'n mens wonder, sou die afdruk nog iewers wees,

hoeveel is Picasso se handtekening werd?)

- ▶ In die sestigs en die sewentigerjare was ruimterise van groot belang. Dis dan ook glad nie snaaks nie dat die KB 'n artikel publiseer oor films oor die onderwerp. Films in voorraad van die Biblioteekdiens is, onder andere, **The race for space** (1960) en **Apollo 11: one giant leap for mankind** (1969).
- ▶ *Streek in Fokus* was Beaufort-Wes Streek. Altesame 20 sentra is vanaf Beaufort-Wes bedien. Beaufort-Wes Openbare Biblioteek is die oudste in die streek, gestig in 1861. Ander klein sentra wissel van Klein Swartberg (die skrywer van die artikel sê die omgewing herinner hom aan die oppervlak van die maan), tot by die Nelspoort Sanatorium waar die diens slegs aan hospitalpersoneel gelewer was.
- ▶ New libraries were opened in Milnerton (December 1971) and Heideveld (January 1972). The Heideveld Library was built at a cost of R20,000 and was the 44th branch of the Cape Town City Library Service.
- ▶ Mary Kleinschmidt interviewed the well-known author, Stuart Cloete. He said that he was concerned about the population explosion and he controversially said: 'We are not going to stop it. The only hope is some terrific disease ... a real plague.'
- ▶ *Book Binder Extraordinary*, the CL reprinted an article on Ruth Guericke, a famous restorer of old and rare books. She worked in the Cape Town Archives from 1930-1941 and was later in her life employed by the Library of Parliament where she was responsible for restoring Africana from the Mendelsohn collection.

## BEST READS TOPVERKOPERS



We once again have some best sellers from *Kalahari.com*, *Protea Boekwinkel* and the *Book Lounge* for the months March/April 2012.

### Kalahari.com

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

#### Fiction / Fiksie

1. Troskie, Anchien. **Die Staat teen Anna Bruwer.**- Kwela, 2012.
2. Kingsbury, Karen. **Loving.**- Zondervan, c2012.
3. Picoult, Jodi. **Lone wolf.**- Hodder & Stoughton, 2012.
4. Archer, Jeffrey. **The sins of the father.**- Macmillan, 2012.
5. Steel, Danielle. **Betrayal.**- Random House, 2012.

#### Non-fiction / Nie-fiksie

1. Chikane, Frank. **Eight days in September.**- Picador, 2012.
2. Anthony, Lawrence. **The last rhinos: the powerful story of one man's battle to save a species.**- Sidgwick & Jackson, 2012.
3. **Lolly Jackson.**- Jacana Media, 2012.
4. Anthony Lawrence. **The elephant whisperer: learning about life, loyalty**

**and freedom from a remarkable herd of elephants.**- Pan, 2010.

5. Cruywagen, Riaan. **Riaan Cruywagen – wat's nuus.**- Naledi, 2012.

### Protea Boekwinkel (Stellenbosch)

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

#### Fiction / Fiksie

1. Rust, Riette. **'n Lyf onthou.**- Protea Boekhuis, 2012.
2. Esterhuizen, Louis. **Amper elders.**- Protea Boekhuis, 2012.
3. Hambidge, Joan. **Lot se vrou.**- Human & Rousseau, 2012.
4. Smuts, Johan en Smuts, Ria. **Die water wat verby is.**- Tafelberg, 2012.
5. Nesbo, Jo. **Phantom.**- Harville Secker, 2012.

#### Non-fiction / Nie-fiksie

1. **God? Gesprekke oor die oorsprong en uiteinde van alles.**- Tafelberg, 2012.
2. Degenaar, JJ. **Power of imagination.**- Dirk Hertzog, 2012.
3. **Pomp 12** (Kultuurjoernaal)
4. De Vos, Philip. **Kop op 'n blok.**- Protea Boekhuis, 2012.

5. Stemmet, Niël. **Sout + peper: erfenis – reis.**- Lapa, 2011.

### The Book Lounge

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

#### Fiksie / Fiction

1. Brown, Andrew. **Solace.**- Zebra P, 2012.
2. Coovadia, Imraan. **Institute for taxi poetry.**- Umuzi, 2012.
3. Lazarus, Greg. **When in broad daylight I open my eyes.**- Kwela Bks., 2012.
4. De Villiers, Louis. **Kaapstad karma polisie ontmoet die bokke.**- Queillerie, 2012.
5. Erasmus, Barbara. **Below luck level.**- Penguin, 2012.

#### Non-fiction / Nie-fiksie

1. Chikane, Frank. **Eight days in September.**- Picador, 2012.
2. Dudley, Karen. **A week in the kitchen.**- Jacana, 2012.
3. **Cambridge history of South African literature** / edited by David Attwell and Derek Attridge.- Cambridge U.P. 2012.
4. Worden, Nigel. **Cape Town between East and West.**- Jacana, 2012.
5. Judt, Tony. **Thinking the 20th Century.**- Penguin, 2012.