

Cape Librarian

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Kaapse Bibliotekaris



Western Cape
Government

Cultural Affairs and Sport

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ON THE COVER: THE MEDIUM IS THE MESSAGE

Media students will immediately recognise these words as those of Marshall McLuhan, whose theory holds that the medium (which he interchangeably used with the phrases *media* and *technology*) — and not the content — affects societal behaviour over time. The media exists to link culture to society. Probably the most famous example is how the Vietnam War became known as the living room war and more recently, Donald Trump's ascent to the White House was characterised by the employment of fake news on social media to disqualify his opponents — both phenomena that irrevocably changed the way how electronic media is consumed.

We are not only what we read, but also how we read.

In 2018, all issues of the **CL** will depict recording mediums from different eras. First-up for this issue is the compact cassette, a platform woven into the very fibre of popular culture in the 1980s.

Interestingly, McLuhan is also credited for Timothy Leary's near-immortal catchphrase spoken at the 1967 Human Be-In counter-culture festival of 'turn on, tune in, drop out'.

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Editorial policy

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Redaksionele beleid

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

It was on a dark and stormy day in the last week of July 2017 that I was summoned to the third floor of the Hospital Street Depot to be interviewed for the position of the **Cape Librarian** editor.

Armed with laughably little knowledge of the inner workings of the public service (other than the fact that things tend to happen, shall we say, 'at their own pace'), I entered the boardroom in room 305 — to face an eight-strong panel, by then most likely starving for lunch and peppering me with questions in what surely could have doubled as a dress rehearsal for a state capture inquisition.

I'd like to believe that the single word I fired off early in the interview was the silver bullet that enabled the process culminating in me penning this letter. Although the interview was mainly conducted in English, I remember uttering *leesgierigheid* in Afrikaans, purely because *bibliophilia* lacks the emotional punch of the former.

Not that it needs saying, but for those working in the Library Service, *leesgierigheid* extends beyond passion into becoming a calling; a *raison d'être*. Nowhere else will you find a more voluminous set of experiences, knowledge or escapism condensed under the roof of one building.

Simply, books are a verbalisation of our intellectual wanderlust.

Much of which is under threat. Technology-driven globalisation is eroding the legitimacy of independent thought and what John Stuart Mill called 'the freedom of mind'. Critical thinking is the most potent weapon in the struggle against the shallowness of mass media-driven mediocrity. In this era of whatsapps and tweets, this is the most important message of all.

My representations clearly struck a chord with the interviewing panel, because one month later the phone rang with the good news. By then the rain had long stopped to signal the start of our current drought.

Our taps may run soon dry. But the fountain of knowledge held in our libraries? Never.

Op 'n donker en stormagtige dag in die laaste week van Julie 2017 betree ek die derde vloer van Hospitaalstraat se boekedepot vir 'n onderhoud vir die pos van die **Kaapse Biblioteekaris** se redakteur.

Met 'n belaglik beperkte kennis van hoe dinge in die staatsdiens werk (buiten dat alles, wel, 'op sy eie tyd' gedoen word) het ek by kamer 305 aangemeld om my agt ondervraers te woord te staan. Teen daardie tyd kon hulle al seker hulle middagete proe en het my gepeper met vrae — genoeg om te voel soos 'n kleedrepetisie vir 'n staatskapingsondersoek.

Ek wil graag glo dat die enkele woord wat ek reeds vroeg geuiter het, die troefkaart is wat die proses afgeskop en veroorsaak het dat ek hierdie brief kan skryf. Hoewel die onderhoud hoofsaaklik in Engels gevoer is, het ek *leesgierigheid* doelbewus in Afrikaans gesê, omdat *bibliophilia* dieselfde gevoelswaarde ontbreek.

Dis amper nodeloos om te sê, maar vir mense wat in die Biblioteekdiens werk, strek leesgierigheid ver by 'n passie; eerder tot dié van 'n *raison d'être*. Want nêrens anders is daar soveel diep wedervaringe, kennis of ontvlugting onder een dak saamgevat nie.

Boeke verwoord ons intellektuele reislus.

Laasgenoemde word egter deesdae bedreig. Die skadu van tegnologies-gedrewe globalisering erodeer daaglik onafhanklike denke as John Stuart Mill se verwysing 'die vryheid van gedagte'. Kritiese denke is die skerpste pyl in die stryd van die oppervlakkigheid van massa media-gedrewe gemiddeldheid. Dit is die belangrikste boodskap wat uitbasuin moet word in die dae van whatsapps en tweets.

My vertoë het duidelik 'n indruk gemaak, want 'n maand later het die telefoon gelui met goeie nuus. Die reën van vroeër was toe lankal verby om voorbrand vir die huidige droogte te maak.

Ons krane loop eersdaags droog. Maar die vloed van kennis in ons biblioteke? Nooit as te nimmer.

POST BAG

Thank you

The Editor

I am responding to the amazing tribute to me in the Nov/Dec 2017 issue of the **CL**. Saying thank you is easy but saying it in such manner that the genuineness of the thank you is truly felt by the recipient is not so easy. I am nevertheless going to give it a try.

I have lived, eaten and breathed the **CL** for 25 wonderful years and it all started on a day when the then assistant director, Zirkêa Ellis, a larger than life lady and a true inspiration to all who worked with her, literally bundled me into her office for my first interview. She then marched me off to the then director, Frans van der Merwe (to this day an ardent supporter of the magazine and a great inspiration for its continued existence) who was quite startled when she shoed me into his office. I am seldom in my life intimidated but on that day I was. Great was my surprise when weeks later I was offered the position of editor. The rest is of course history.

Keeping the **CL** with its illustrious history in the library world interesting, up to date and a want-to-read magazine posed several challenges over the years and were it not for the loyal and understanding support of, amongst others, the book selectors (past and present) and a few in-house and loyal contributors, it would not have been possible for me to meet those challenges. I know they all dreaded my regular 'I am waiting for your article'-emails but in fact, it was all part of the bigger picture and in the end, by working together, we somehow made it happen and the magazine once again reached its readers.

Being an intergral part of the production of the magazine was always an absolute pleasure, an honour and a delight and I could not have wished for a more satisfying and fulfilling segment of my working career. I also could not have wished for better colleagues. Over the years there have been many that delighted me with their regular contributions and here I think of Freddy Ogterop, the audiovisual guru, Marlene Nielsen, the visual arts fundi, Stefan Wehmeyer, whose thirst for detail was evident in everything he wrote, Pieter Hugo who sometimes left me blinking at the page trying to decipher an obscure but always interesting message,

Ronel Mouton with her amazing capacity for producing training articles inbetween her hectic schedule, Johanna de Beer, the 'silent partner' of the magazine in so often providing me with interesting leads — you all played a part in making the **CL** what it is today. To the very many contributors from 'outside' — too many to mention — my sincere thanks and appreciation for always being prepared to write for us with no or very little remuneration — even though many of you are actually well-known and important authors and professionals in your field. To our one and only regular and stalwart co-worker Francois Verster, however — a special word of thanks. Apart from the very many insightful, well-researched and interesting articles that you wrote, you truly also inspired me on many occasions with your wonderful ideas and suggestions.

In addition to the contributors I must also acknowledge the unfailing support of the rest of the editorial staff — past and present: sub-editors 'eagle eye' Janine de Villiers and Helga Fraser (an absolute stalwart during my workstint with her — thank you for putting up with my 'pinnicketyness'); graphic designers Monica Wagner, Olivia McGlurg and Wynand Coetzee who always ensured that our magazine looked great; the assistants Hannelie de Klerk, Katinka Bloch, Elzet van Wyk and Szerena Knapp who ensured that the wheels were always oiled; and David Webber, Neil Jacobus, Ashton Assure and Jason Sanders who made sure that readers received the magazine — you all were and are an essential cog in the wheel that brings the printed product to our readers. I thank you very sincerely for helping to make it happen and for also enjoying it. Well, perhaps most of the time.

Of course there are many other people in the Library Service whose contributions made my daily tasks very easy indeed — too many to mention but I am sure that you all know my sentiments.

And finally to my supervisor, assistant director Neville Adonis, your unfailing belief and trust in me made my work days so much more pleasant and my sincere thanks.

Former editor of **Top Gear** Braam Peens has taken over the reigns and I can assure readers that you are in for a wonderful ride! Braam, I wish you as many or more wonderful and satisfying years with the **CL** as I had.

All the best.

Grizéll Azar-Luxton

PEOPLE

Perseverance pays off

Leilani Mondo from the Mossel Bay Municipal Library Service's journey started 20 years ago when she joined the **D'Almeida Public Library** in 1998 as a seasonal worker.

In 1999 she was afforded the opportunity to work as a library relief worker at the Mossel Bay, Hartenbos and D'Almeida libraries. In January 2000 she was appointed as library assistant at D'Almeida Library and started working her way up to senior library assistant.

In 2008 she was appointed in a supervisory position to manage D'Almeida Library and is currently employed as an assistant librarian. She started her academic career with a study bursary from Mossel Bay Municipality and completed her baccalaureus degree in information science in 2016 at UNISA before graduating in 2017.

Leilani says she would like to further her studies to obtain an honours degree in information science and eventually be appointed as a librarian or senior librarian.



From fast cars to bastions of knowledge: meet our new editor Braam Peens

Braam Peens joined DCAS on 2 October 2017 to commence his new journey as the editor of the **CL**. Braam grew up in Kuilsriver and matriculated at Bellville High School. He then went on to further his studies at Rhodes University in Grahamstown where he obtained his Bachelor of Arts degree. Thereafter he completed his Honours and Master's in Journalism at the University of Stellenbosch.

Braam also holds a diploma in copywriting from the AAA School of Advertising. He is striving to bring back excitement to other librarians and to motivate and be empowered to market libraries to their members as centres of cultural and intellectual excellence.

We asked Braam a few questions so that we can get to know him a bit better.

Tell us a bit more about your adventurous working career?

It was hard to argue against the trappings of being a professional student. But I figured I'd eventually have to start earning my own instead of only spending other people's money. Bizarrely, my first serious job was in the marketing department of a famous retailer forever prattling on about low prices and whose corporate colours may or not be red and yellow.

After six (probably too) long years in corporate I finally got the opportunity to pursue a career in motoring journalism at Media24. Over the next ten years I wrote about cars across several travel and general interest publications. In 2011, the company obtained a license to publish **Top Gear** magazine.

There I climbed the ranks from senior features writer to deputy editor to finally being editor in 2014, a position which I held until the end of 2016 when the title was closed down owing to financial pressures.

What inspired you to take on this new challenge?

Firstly, a love for language, an appreciation of good writing and the knowledge contained in books. Then, books are increasingly becoming the last remaining bastion against fake news and the ever-spreading wave of anti-intellectualism of social media.

I'd also like to think I can play a small part in ensuring that when they grow up, our children are able to conduct mature, multi-syllabic conversations and have attention spans that extend beyond the 140 characters of the cell phones their hands seem superglued to nowadays.

What were some of your career highlights?

Becoming editor of a motoring magazine was a career goal achieved in itself.

Objectively, **Top Gear** was voted the coolest male magazine and coolest magazine overall in the *Sunday Times* Generation Next awards for five consecutive years.

On a more personal, possibly shamelessly self-indulgent level, the experiences offered by my previous career have been bountiful, so please excuse them if they're overly petrol-heady, but these were the true stand-outs: hovering in a helicopter above the Mulsanne straight at sunset at 24 Hours of Le Mans, driving on Iceland's biggest glacier, lapping the Nürburgring race track in Germany, Spa in Belgium and Laguna Seca in California in cars fast enough that only Lewis Hamilton can appreciate and the Guptas can afford.

Where do you see yourself taking the Cape Librarian?

I think the most important thing is to get librarians excited about books and reading. In turn their passion must filter down to library goers, particularly the youth, and perhaps some of the future content will reflect this aspiration. Librarians need to be empowered to market libraries to their members as centres of cultural and intellectual excellence.

Who are your role models?

None. The older I get, the more I realise that everyone is fallible. To my mind so-called standout personalities count for less and values, usually lived by mortals to weather the everyday storms of adversity — more.

What advice do you have for aspiring editors?

Editorship is something grown into rather than immediately attained. Nonetheless, a good editor probably has climbed some form of a career ladder, which means by now he should have an acutely developed sense of excellence, an eye for detail, be able to understand his audience, identify issues, develop relationships, be a grammar Nazi, think visually and have a reasonably still-sharp set of writing instruments in his hopefully-not-too-soggy sack of skills. With the commercial pressures that printed publications are facing today, editors are also increasingly expected to be innovative marketers.

What kind of music do you enjoy?

My wife accuses me of having an affair with Lana del Rey.

What is the one thing you can't go without during a day?

Apart from seeing my family, most likely a good sleep and a shower, even though given the water situation it seems I might soon have to reconsider the showering bit. I guess the makers of deodorants can't wait for April when Cape Town hits Day Zero.

Are you a coffee fanatic or a tea lover?

Both, but wine is much more of a must-have for me.

What are you currently reading?

So many books, so little time. I've just finished Ryk Hattingh's **Huilboek** and can't wait to get my hands on Etienne van Heerden's **Die wêreld van Charlie Oeng**, Jan Vermeulen's **Soen** and Dan Sleigh's **Eilande**, while Bibi Slippers' **Fotostaatmasjien** and Pieter Fourie's **Knapsekêrels** has rekindled my interest in Afrikaans poetry. As for English titles, at the moment I'm probably more biased towards non-fiction and biographies, but need to make time to sink my teeth into the post-apocalyptic genre written by South African authors such as Lauren Beukes and of late, Jane Bauling. Others I'm hoping to acquire shortly are **Trumpocracy** by David Frum, **Frankenstein in Baghdad** by Ahmed Saadawi and **When they call you a terrorist** by Patrisse Khan-Cullors and Asha Bandele, but really — and depressingly — there are too many to mention.

This article first appeared in the November edition of the DCAS online newsletter and was compiled by Sergio Pringle from the department's Communication Services section

LIBRARIES

Conville expanded, upgraded — Marlene Swanepoel, Regional Librarian, George Region

Conville Library in George was opened in March 1978. Its facilities have greatly contributed to the learning development of the crèches, primary and high schools in the communities that it serves. Population growth and evolving education needs have, however, seen an increased demand for a more connected and better-equipped library before an upgrade was commissioned. Construction commenced in July 2016 and was completed in April 2017. The role players included George Municipality, the Western Cape Library Service who financed the project, regional library staff, the building contractor, Pierre van Heerden, and the quantity surveyor, Andries Grobler. The architect, Brian Verwey, was assisted by Hein Maans and Amanulla Israel (Department of Human Settlements) for the planning, design and specifications. The building contract entailed alterations to the existing library and the construction of approximately 330m² of new additions to the existing building. These comprise a larger children's section, store rooms, a work room, office, reception lobby, ablution facilities and a study area. Cape Access, a project of the Department of the Premier, has been allocated a separate room featuring free internet-connected PCs. Direct access to the venue from the foyer allows the service to operate at different hours from the library. Conville has a high crime rate which made it important to make provision for extra security and ensure that the library remains a safe space for users and assets alike. The electricity supply also had to be upgraded owing to the larger amount of electricity required by the library's air conditioning system. The services delivered



(Ltr) Front: Daniel Esau, Hazel Springfield, Jeannetta Rhode. Back: Rowan Twigg, Nompumelelo Agrinette Dladla and Romarco Alrano Adams

by Conville Library range from the provision of information by means of 13,856 printed assets (books, magazines, newspapers and pamphlets), electronic resources (internet facilities and Britannica Online) and audiovisual material. Conville Library's newly upgraded hall is also used by the public for events and training. In 2017 the Western Cape Library Service presented ethics and first aid courses here. The SLIMS annual meeting was also held in the hall. Before the upgrade the library had a membership of 1,802 adults and 2,777 children. The upgraded library opened on 6 September 2017.

From Wittedrif to Green Valley: new library building, new name

The **Wittedrift Library** has been housed in the Plettenberg Bay Dutch Reformed Church council since 1956. It was started by two ladies with a deep sense of community spirit and some donated books — in a room so small that the 'librarian' had to step out of the room when a member of the public came in to browse. The library eventually grew to such an extent that the Library Service of the then Cape Province agreed to support it as a library depot. This unique relationship,



however, came to an end in 2009 with the death of Johanna Blighnault, the voluntary librarian at the time. Thereafter, Bitou library manager Maryna Johnston offered to incorporate the Wittedrift Library into the region's municipal library service. Over time the size and needs of the community have, however, again outgrown the library. The venue had also become too small to allow for the expansion of internet access as there was only one workstation, which was a major restriction as this facility is widely used by the community to search for work and download information for school assignments and projects. The conversion of the old unused community hall to provide library facilities was approved by Council after consultations with the Green Valley community. The project commenced on 10 May 2016 and was completed on 26 September 2017. Upgrades included a new adult section and computer room and improved toilet facilities while a children's section subdivided for toddlers, juniors and teenagers was added. Personnel were treated to a new workroom with storage space and a dedicated office. There are now also nine internet-connected computers, more seats for reading and learning and more library material. Finally, it was also decided that the old Wittedrift name would be changed to **Green Valley Library** in 2017 as an acknowledgement of the immediate community it serves.

WCLS lets its hair down, gets food for thought

The WCLS held its year-end wrap-up for 2017 at the end of November. At the event, which was held at the Hospital Street Library Depot, director Cecilia Sani thanked personnel for their continued contribution while motivational speaker Kim Mussman's presentation, titled *Wired for success* demonstrated the power of positive thought. Thereafter the audience was treated to several light-hearted sketches performed by various departments within the Service.

However, one of the more serious pieces came from regional librarian Nkosinathi Mahala (top right), who prepared this stirring speech about one of the core values of the Western Cape Government.

'Responsiveness can be defined as the quality of reacting quickly and positively. It is that state of consciousness which allows individuals to liberate the inherent character by positively impacting the lives, environment or system that exist around them. Tracy McMillan argues "to be responsible to yourself, people, others, about things, about life is an act of maturity". (The Tibetan Buddhist) Sakyong Miphan echoes this statement in arguing that "responsiveness for others is the basis of worldly success".

'It is a phenomenon that seeks to prioritise the interests of others in all initiatives without expectations of compensation and recognition. It is evident in many forms of action such as giving, helping, imparting, guidance, nurturing, sympathy and usually inspires unity, sustainability, hope, peace and love.



'Responsiveness is beneficial and can transform the lives of those who display it and those to whom it is demonstrated to. The proverb *Umntu ngumntu ngabantu means* "to be responsible is to take care of the space and the environment around you".

'Responsiveness is better expressed through actions; it is the sharing of resources, ideas, and experiences. When done on a universal basis, it is of greater benefit to many when applied in our families, communities, work environment and the world at large.

'The significance of having a responsive attitude can also be evident in the way we interact with our social milieu and how we take care of the resources we have at our disposal.

'Natural resources are basic requirements for our survival.

Our choice of using them responsibly affects their sustainability.

'The concept of being responsive can be better summed up by taking cognisance of the Leninist dictum of "everything for the people and nothing against the people". As public servants our actions must answer the needs of the people. Their interests must take precedence over anything else.

'Frantz Fanon has taught us the dialectics of think, act and think better, and Kwame Nkrumah said that change is achieved by men who think like men of action, and men who act like men of thought. Responsiveness as one of our values must resonate in addressing the challenges and needs of the communities we serve. Colleagues, let's not relent. We need not to equivocate in serving the people in a responsible manner — as that is the price of leadership.'

DCAS takes Oral History Project to Tankwa Karoo

The Western Cape Department of Cultural Affairs and Sport (DCAS), in partnership with the Witzenberg Municipality, launched the Oral History Initiative in the picturesque area of Tankwa Karoo on 20 November 2017.

The Oral History Project (launched in 2015) aims to capture and preserve the personal histories of various communities in the Western Cape. Excited community members gathered at the Tankwa Karoo Community Hall to listen to the tales of their town. Guests were treated to videos in which past and present residents of Tankwa spoke of their personal histories and some of its traditions.

The Witzenberg Riel dancers welcomed guests with a vibrant performance, followed by an address by the Executive Mayor of the Witzenberg Municipality, Barnito Klaasen. Klaasen welcomed guests to the auspicious occasion and thanked DCAS and Minister Anroux Marais for bringing the project to Tankwa.

Minister Anroux Marais encouraged community members to keep oral history alive in Tankwa Karoo and to keep telling stories about their communities and their history. 'We are so diverse, yet we are so similar when it comes to the stories we tell of our communities and our history,' she said.

A Tankwa Karoo local, David Slinger, reflected on his own personal history growing up and living in the Karoo at a time when the chosen mode of transport was either a bicycle or a donkey cart. 'If you've never set foot in the Karoo you haven't lived,' said Slinger who encouraged people to come and visit and experience the Karoo.

Ameerah Kenny, DCAS Communication Service



The Witzenberg Riel dancers



David Slinger with Minister Marais



Minister Marais (third from right) with the Oral History project team

'South Africa is not a reading nation'



An international study has found that 78 per cent of South African Grade 4 pupils are illiterate.

In literacy levels tested between 2011 and 2016, the Progress in International Reading Literacy Study (PIRLS), whose findings were released in December 2017, revealed that South Africa performed the lowest out of 50 countries tested globally.

Grade 4 learners in Limpopo province were shown to have the highest rate of functional illiteracy (90.8%), followed by Gauteng (68.5%) and the Free State (73.4%). The Western Cape scored the lowest at 55%.

Jessica Shelver, spokesperson for the Western Cape MEC of Education, noted that despite the province outperforming all others, 'the latest PIRLS paints a shocking picture of the state of literacy in South African primary schools'.

Commenting for the Basic Education Department, spokesperson Elijah Mhlanga said the problem extends beyond attempts at teaching literacy during early childhood development phases. 'It [the research findings] doesn't mean the schooling system is failing on its own. It also means that even at home, there's no reading culture.'

Message from the minister

As we start the new year, I look forward to achieving our strategic goals and together overcoming the various challenges we may be confronted with as we deliver our fundamental services to all who call the Western Cape home.

In particular, I reflect on the successes of the Oral History Initiative, launched in 2015. Together with the Library, Museum and Archive Services, I have personally rolled out this very significant initiative in each district since its inception. Through these roll outs, I have had first-hand experience in observing how the Initiative has grown from strength to strength and was pleasantly overwhelmed by the manner in which each community has welcomed it. It is my hope to afford more communities, especially in our remote rural areas, the opportunity to share and document their personal histories so as to preserve their untold stories of our people

for present and future generations.

I have also prioritised various official trips across the province to personally meet our staff in the Library Service to ascertain the various achievements attained and difficulties they may be faced with on a daily basis. In this way, I hope to collaboratively improve working conditions which ultimately increase our service delivery to the people of the Western Cape.

I look forward to the positive engagements to be had with our Library Service in the year to come and wish you a fruitful and prosperous year ahead.

Anroux Marais
Minister of Cultural Affairs and Sport
Western Cape Government

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

Stefan Wehmeyer

- Bell Labs installed the first cellular telephone network on trial in Chicago.
- Egypt and Israel sign the Camp David Accords in an effort to secure peace between the two warring nations. The respective leaders, President Anwar Sadat and Prime Minister Menachem Begin, are jointly awarded the Nobel Peace Prize in that year.
- The very first Garfield comic strip is published in 41 US newspapers during the month of June.
- US cult leader Jim Jones instructs more than 900 members of his church, the People's Temple, to commit mass suicide in Guyana.
- Louise Brown, the world's first test tube baby is born in England's Oldham General Hospital.
- Serial killer Ted Bundy (who is estimated to have killed 35 people between 1973 and 1978) is captured in February in Pensacola, Florida.
- Pope Paul VI dies and is succeeded by Pope John Paul I, who dies after only 33 days in the papacy. He is succeeded by Pope John Paul II (the first Polish pope in history).
- The Eastern Cape attorney-general refuses to prosecute policemen involved in the arrest and detention of activist Steve Biko.
- Popular films of the day: **Grease**, **Saturday Night Fever**, **Close Encounters of the Third Kind**, **Jaws 2** and **The Deer Hunter**.
- Popular musicians and songs: the Bee Gees with *Night Fever* and *Stayin' Alive*, Paul McCartney and the Wings, John Travolta and Olivia Newton-John, the Rolling Stones and the Commodores.
- A group discussion on the book trade is published in the **CL** whereby various booksellers are afforded the opportunity to air their views. One of the questions asked is: 'Do you think that public libraries deprive you of private sales?'
- Eleanor Tarica: 'Of course the public libraries deprive us of private sales, but then they provide us with other sources of revenue. If we are effective booksellers catering to both the public and libraries we shouldn't fear the libraries as we will get a fair share of the business.'
- Maureen Hargreaves: 'Public libraries have hitherto not deprived booksellers of sales but this tendency may well change with higher prices.'
- Die reistog van 'n nuwe boek deur die sentrale organisasie van die Biblioteekdiens word uitgebeeld deur foto's van elke stap in die proses. Dit is merkwaardig dat hierdie proses oor die jare dieselfde gebly het. Boeke word nog steeds op sig ontvang, waarna dit gekeur en tydens 'n keurdersvergadering besluit word hoeveel daarvan aangekoop moet word. Die direkteur moes vantevore egter alle boekaankope self goedkeur. Natuurlik is 'n handstelsel destyds gebruik waarteenoor die meeste van die prosesse vandag gerekenariseerd is. (*Of robotte — as hulle eendag prosesse soos die oortrek en die verspreiding van boeke by mense kan oorvat.*)
- Elgin's Vyeboom — one of the oldest library depots the Cape, celebrates its 21st birthday. Situated on a farm this depot has never been part of the typical municipal set-up. Today it must count as one of the oldest depots not under municipal control.
- Nuwe biblioteke word in verskillende sentra gebou 'om in die groeiende behoeftes van Kleurlinggemeenskappe te voorsien'. In 'n omvattende artikel getiteld *Nuwe biblioteke kom op dreef* word daar breedvoerig berig oor dié volgende nuwe biblioteke: LB Wernich in Porterville, Wesbank in Malmesbury, Newtown (later herdoop na Morningstarr) in Durbanville, Pacaltsdorp, Hornlee in Knysna, Duivenhoks in Heidelberg en Mimosa in Beaufort-Wes.
- Raakgesien in 1978 in Stellenbosch: 'n Ingetoë, stil, jong biblioteekkunde-student op 'n trapfiets.



The penguins that jumped the fence

by Pieter Hugo

Six years ago a new sub-directorate was created in the Western Cape Library Service. The grants that co-fund municipalities for their public libraries were rapidly expanding, hence the creation of a new unit to manage the grants.

However, last year I lost nearly half of my office staff over a period of just three months. Three key members of the Municipal Support Services sub-directorate advanced their careers by taking a step up through promotions elsewhere.

For about a year and a half, three of us were doing the job of eight people. Between myself, Craig Williams and Amina Ajam we established the unit, developed good relationships with municipalities and created all the necessary systems and procedures. Of course we worked way too hard, but (succeeded) through fantastic teamwork (and) everyone took responsibility and instinctively knew what to do. Through this we developed a unique camaraderie. We could be totally frank with each other, because we accepted and trusted each other completely. We also shared the joys of life and enjoyed many moments of humour.

On one of our municipal trips, (an unwell) Amina should actually have stayed home in bed, but her sense of duty made her go and get a 'happy injection' at the doctor instead so that she could come along. On the road near Moorreesburg she suddenly said: 'Did you guys see that penguin jumping

the fence?' Yeah, right Amina! 'A penguin in the wheat fields? What's inside those happy injections?'

When the rest of the staff were later appointed, and the Conditional Grant and the Rural Libraries Connectivity Project (RLCP) teams amalgamated with our unit, there were frequent gasps of shock at the interaction between the young Muslim girl, the middle-aged coloured guy and the old white *omie*. 'How can you say that to the boss?' was often heard from the newcomers. 'Oh, he knows nothing. He didn't grow up in Mitchell's Plain', was a typical Craig retort.

Although an old hand in the Library Service, one of the newcomers was Bronwen Erasmus. She quickly tuned in to the spirit of teamwork, taking responsibility for the goals and service delivery of the unit, not waiting to be told what to do next. Her arrival was well timed, because her responsibilities included the library building projects and overseeing the public internet project for rural libraries, which both expanded dramatically during her tenure. She also tuned in to the human side of the camaraderie. As a team we shared a lot of wisdom and advice on matters of life other than work. Matters like falling in and out of love, marriage, pregnancy and motherhood, taking holidays, studies, divorce, parenting, buying cars, cooking and many more were discussed and advised on.

As the bigger team eventually settled in, I even started

working on myself and managed to unlearn being a workaholic. Of course it was Amina who first picked up the change and loudly declared to the whole office one day: 'Pieter, there is still hope for you. You're actually slowly becoming human!' (Or, maybe it is only because I stopped trying to convince them to like Leonard Cohen and Van Morrison songs...)

One of the most wonderful things to see is how people develop if you throw them in at the deep end, but they know you have absolute trust in their ability to swim (or their ability to learn to swim very quickly!) One of the results of this approach is that people not only learn to swim, but also to fly... off to better jobs.

As much as I miss Amina, Bronwen and Craig (after they left there were days I could have made good use of Amina's 'happy injections'), I am really happy for them and the development of their careers.

Even though they are gone, the legacy of that special team spirit is alive and well. The current group all teamed together to fill the three huge gaps they left and we've had a fantastic

year with a first-ever green audit on transfer payments. We even upped the game with a lekker fun stage act at the Library Service staff meeting at the end of the year!

Of course, I have to conclude with a bit of wisdom and a bit of advice.

What I have learned from them is that the legacy you leave behind should be more than just the work you have done. The fantastic work they have done may one day be forgotten, but their positive influence on our lives will remain.

Allow and encourage the people close to you to develop. If, in the process, they leave or move on, it means they will spread their positive influence in a new, wider circle.

Or, to put it differently, allow the penguins to jump the fence!

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



100 jaar gelede: *Die Burger* en die Groot Griep

deur Bun Booyens

Daar *Die Burger* sy eerste paar jaar oorleef het, is merkwaardig, want dié nuwe Kaapse koerant is op die verkeerste tydstip denkbaar gestig. Die groepie wat die dagblad wou begin het geen geld gehad nie, en kort nadat hulle in 1914 hulle planne agtermekaar gekry het, het eers die Eerste Wêreldoorlog uitbreek en toe die Rebelle. Die beoogde koerant se drukkontrak is op kort kennisgewing gekanselleer omdat dit glo nie Britsgesind genoeg in die Groot Oorlog sou wees nie. Hulle het ook gesukkel om papier in die hande te kry omdat die voorradeskepe deur Duitse duikbote gekelder is.

Bowenal was daar drie formidabele struikelblokke: Daar was nie 'n bekwame redaksie nie (die joernalistiek het kwalik as beroep in Afrikaans bestaan), daar was nie 'n taal nie (Afrikaans het nog nie ampstatus gehad nie) en daar was ook nie 'n behoorlik geletterde lesersgemeenskap nie (kwalik 15% van die wit Afrikaanse bevolking het destyds hoërskool gehaal).

Op 26 Julie 1915 het die eerste uitgawe van *Die Burger* wel verskyn, "n kind van hoop en smart", ondanks 'n advertensieboikot en openlike vyandigheid van veral Kaapstad se Engelstalige gemeenskap. Stapels koerante is op straat verbrand en die polisie moes ingryp toe 'n groep opgeswepte soldate *Die Burger* se kantoorgebou by Keeromstraat 30 wou aanval, waar die redaksie en setters hulle ingewag het met pikstele, 'n brandslang en twee rewolwers.

Hoe die koerant sy eerste paar jaar oorleef het, is 'n verhaal in eie reg, maar teen 1918, met die einde van die Eerste Wêreldoorlog in sig, het die koerant teen een pennie per eksemplaar sy voete begin vind.

Die blydschap oor die einde van die Groot Oorlog was van korte duur, want in September 1918 is 'n dodelike virus aan boord van die *Jaroslav* en die *Veronej*, twee skepe wat ondersteuningspersoneel uit Europa teruggebring het, in Kaapstad aan wal gebring. Suid-Afrika se grootste epidemie – vermoedelik 'n soort voëlgriep – het sy loop begin neem.

In sy memoire, **Spykers met koppe**, beskryf Johannes Steinmeyer, 'n redaksielid van *Die Burger*, hoe Kaapstad heeltmal onkant betrap is en binne enkele dae bykans 'n spookstad geword het. 'Niemand het voorsien, niemand kón voorsien dat die epidemie so 'n houvas op die land sou kry nie,' skryf Steinmeyer. 'Die gevolge was ontsetend. In Kaapstad alleen is die aantal sterfgevälle by benadering vasgestel op 5 500 binne die tyd van enkele weke.'

Op 4 Oktober 1918 het *Die Burger* onder die opskrif 'Spaanse Influenza' begin wenke gee hoe om die siekte te bestry: vermy die siekes, bly rustig en kry soveel vars lug as moontlik. Die koerant het ook berig dat slegs sewe van die stad se 960 telegrambestellers steeds aan diens is; dat broodbakkerie swaar kry omdat soveel bakkers siek is; dat ongeveer 160 werkers van die tremdiens siek lê; dat verskeie fabriekke moes sluit.

'n Ander redaksielid, JJ Blom, beskryf Kaapstad so: 'Op die strate het dit stil geword, erger as op 'n Sondag, want daar het net enkele kere 'n trem geloop. Baie kantore en winkels was toe. Posbodes en telegramjongens was soos verdwaalde enkelinge, en dringende telegramme van siekte en sterfte kon nie afgelewer word nie.'

Die Burger self is amper op sy knieë gedwing, met die hele redaksie buiten twee mense — Steinmeyer en die redakteur, DF Malan — wat siek geword het. 'Die ry kantore op die eerste verdieping was verlate,' vertel Blom. 'In plaas van die gekletter van tikmasjiene en die gelui van telefone was daar 'n huiweringwekkende stilte.'

Buite was dit eintlik net die lyksbesorgers wat beweeg het. 'Hulle was so toe onder die werk dat dit dag en nag moes voortgaan,' vertel Steinmeyer. 'Een van die ondernemers het meegedeel dat hy meer as honderd begrafnisse per dag moes waarneem.

'Die doodse stilte in die gebou is af en toe onderbreek deur die dowwe geluid van perdepote en die gerammel van verwaentjies met vragte lyke op pad na die dodehuis in die Venkensteeg langs *Die Burger*-gebou,' skryf Blom. 'Die lyke was met bokseile toegemaak. Soms het voete met skoene aan nog agter uitgesteek. 'n Nare gesig.'

Die koerant se aantal blaaië is tot vier beperk, want Steinmeyer moes *Die Burger* nou as't ware op sy eie uitgee (Malan het slegs saans ingekom). 'Die waens vol lyke het in Keeromstraat op 'n streep gestaan, reg onder die venster van die redaksiekantoor,' onthou hy. 'Vlieë was so volop dat die vensters toegemaak moes word. Die lykreuk was verskriklik. Die hele toneel was gruwelik.'

Mense het in hul angs met allerlei rate by *Die Burger* opgedaag en aangedring dat dit dadelik gepubliseer moet word, vertel Steinmeyer:

'Een oggend stap 'n jong man die kantoor binne. Hy was opgewonde, sy gesig rooi en opgeswel, sy oë verwilder. Hy het geril van die koors en was ylhoofdig. Sonder om te groot of hom bekend te stel, gaan hy sit en vertel van sy onfeilbare middel teen die siekte. Die dokters was volgens hom heeltemal op die verkeerde pad. Hy self het longontsteking, maar hy gee nie om nie. In die kooi bly is dodelik; 'n mens moet in die vars lug gaan en aanhou diep asemhaal. Hy was self op pad buitekant die stad toe om "die regte" vars lug te kry. En daarna sou hy gesond en fris terugkeer. Die koerant moes tog dadelik die probate middel alom bekend maak. Vars lug, vars lug en diep asemhaal!

'Dit was die ylhoofdig man se laaste woorde. Hy het nie ver gekom nie. Op straat het hy geval en bly lê. Hy was gelukkig om deur 'n ambulans opgetel te word — heelwat ander siekes moes maar bly lê waar hulle geval het — en na 'n hospitaal vervoer te word. Daar het hy gesterf.

'Ons matrysmaker, Wilkie, het longontsteking gehad. Hy het darem kom werk, want hy wou die siekte doodbrand. Toe die vuur onder die stoomketel goed brand, het hy die deurtjie oopgeruk, sy bors ontbloot en so na moontlik aan die vuur



Suid-Afrika se troepe word in Adderleystraat verwelkom ná die einde van die Eerste Wêreldoorlog. Die foto is waarskynlik in 1919 geneem. Die virus wat die 'Groot Griep' veroorsaak het, het waarskynlik in September 1918 in Kaapstad aan boord van 'n skip aangekom wat militêre personeel uit Europa teruggebring het

Die Groot Griep in 'n neutedop

Die 'Groot Griep' word deur die historikus prof. Howard Philips van die Universiteit Kaapstad bestempel as 'die enkele mees vernietigende episode in Suid-Afrika se demografiese geskiedenis'.

- Die epidemie het die wêreld in 1918 in drie vlae getref. Die eerste gevalle in Suid-Afrika was in Durban, waarskynlik veroorsaak deur die minder skadelike eerste vlag.
- Kaapstad is kort daarna, in September, deur die meer dodelike tweede vlag getref. Na raming het 140 000 mense binne sewe weke in September en Oktober gesterf.
- Amper die helfte van Suid-Afrika se bevolking van ongeveer sewe miljoen mense het die 'Groot Griep' opgedoen.
- Sowat 62% van die uiteindelijke 500 000 sterftes in Suid-Afrika was in Kaapland.
- Wêreldwyd het tussen 24 en 40 miljoen mense gesterf. Suid-Afrika is op vier na die swaarste in die wêreld getref, met amper ewe veel slagoffers as die VSA.

'Die waens vol lyke het op 'n streep gestaan, reg onder die venster van die redaksielokantoor. Die lykreuk was verskriklik. Die hele toneel was gruwelik.'

gaan staan. Hy wou die siekte uit sy bors uitbrand. Die volgende dag is Wilkie begrawe.'

Ander redaksielede het gevolg. Op 11 Oktober is CJL Ruijsch van Dugteren, 'n lid van *Die Burger* se stigtersredaksie, dood. Skaars 'n week later het Fred Dormehl, hoofbestuurder van De Nationale Pers, gesterf, 'n enorme verlies vir die jong maatskappy.

Die epidemie het vinnig na die res van die land versprei danksy Suid-Afrika se goeie spoornetwerk en die soldate wat na hul huise teruggekeer het. Nagenoeg 500 000 mense het landwyd weens die griep gesterf, meer as die helfte daarvan in die destydse Kaapland. 'n Lesersbrief aan *Die Burger* skets die toneel op die platteland:

'So 'n treurigheid: oorlog, droogte, hongersnood en pestilensie; aan alle kante dreig die gevaar ons, terwyl die spanse griep duisende van slagoffers daagliks om ons heen weg maai.'



Toe die epidemie op sy ergste gewoed het, het *De Burger* se spotprenttekenaar, DC Boonzaier, hierdie skets van Psalm 91:6 gemaak: '...de pestilentie, die in de donkerheid wandelt... het verderf, dat op den middag verwoest'





Redaksielede van *Die Burger* wat die epidemie beleef en oorleef het, het dit dekades later nog beskryf as die ergste trauma van hul loopbaan. Met die koerant se halfeeuftes in 1965 onthou Charles Weich, 'n teksredakteur, die 'Swart Oktober' van 1918 so: 'Ons het gedink dis maar die gewone ou verkoue. Soos die dae verby gaan, sien ons hoe die kolomme van sterfgevalle in *Die Burger* meer word.' En dan: 'Ek wil liefs nie meer oor hierdie tydperk skryf nie. Dit was te allerverskrikliks.'

In dieselfde bundel skryf JJ Blom: 'In Kaapstad het 'n bedruktheid in die lug gehang wat vererger is deur 'n triestige wind wat papiere fladderend deur die strate gejaag het. Nou nog gaan daar 'n rilling deur my lyf as in Oktober daardie nare wind om die hoeke huil. Die afstootlike gesig sal ons wat in *Die Burger*-gebou oorgebly het, in ons dag des lewens nie vergeet nie.'

De Burger het vir die eerste sewe jaar ná sy stigting in 1915 in Hollands verskyn en eers in 1922 na Afrikaans oorgeslaan en *Die Burger* geword.

Bronnelys

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Bun Booyens was redakteur van Die Burger van 2010 tot 2016 en samesteller van die bundel Die Burger 100 — sy mense en hul stories.

Keeromstraat 30, hoofkantoor van *Die Burger* van 1915 tot 1981. Tydens die Groot Griep het slegs twee redaksielede nié die siekte opgedoen nie, maar die koerant het steeds elke dag verskyn



Ink roep

Bibi Slippers se debuutbundel, **Fotostaatmasjien**, het in 2016 en 2017 al wat plaaslike literêre toekenning is, ingepalm. Hoewel die faks 'n evolusie is van die fotostaat, het ons verder gegaan deur haar te vra oor haar oevre en haar lewe — per e-pos.

deur Braam Peens

Is Fotostaatmasjien outobiografies?

Fotostaatmasjien begin met 'n soort biografie van die uitvinder van die fotostaatmasjien, Chester Carlson, en ek wou daardie eerste gedig 'fotostateer' en 'n outobiografiese gedig maak wat met van dieselfde gegewens as die eerste gedig werk. So baie dinge in die tweede gedig (*Tweede lewe: Outobiografie*) is gebaseer op my eie lewe.

Ek kan nie vir jou persentasie-gewys sê hoeveel van die res van die bundel outobiografies is nie — die meeste gedigte spruit uit my eie lewe, maar 'n ek-spreker in 'n gedig is nie noodwendig Bibi Slippers nie — soms is die 'ek' byvoorbeeld sommer 'n kat — maar dan moet ek bysê daardie kat is geskryf in die stem van my eie, regte, bestaande kat Frikkie — of minstens sy stem soos ek my dit verbeel!

Soms word outobiografiese gegewens as die wegspringplek gebruik en dan verdraai om die gedig te dien. Ek het wel 'n vriend wat vir ander mense gesê het ek is Antjie-Krog-wat-wag-om-te-gebeur, ek hou werklik so baie van Taylor Swift as wat die gedigte in die bundel suggereer. En ja, ek het al foto's van 'n vreemde vrou se borste op my (voormalige) boyfriend se selfoon gevind. Dit is ook 'n outobiografiese feit dat ek baie daarvan hou om fotostate te maak, en lief is vir fotostaatmasjiene.

Met die eerste oogopslag dui — bekla — die titel alleen op 'n tekort aan oorspronklikheid. Verder word daar in die bundel verwys na eietydse kopiëringsmedia soos Instagram, YouTube, Google en ander. In hierdie lig gesien, is die fotostaatmasjien die oorspronklike kopieerder?

Ek dink my uitgangspunt was eerder dat die mens die oorspronklike kopieerder is — maar ja, die idee van die oorspronklike is nie vir my kardinaal nie. Die namakery en oormakery is vir my meer belangrik. Die hele lewe bestaan, uit een oogpunt beskou, uit verskillende vorms van kopiëring. Die fotostaatmasjien was vir my 'n lekker beginpunt om hieroor te dink en te skryf — eerstens omdat dit 'n noue verband met teks het — dis gewoonlik dokumente wat ons fotostateer, so outomaties raak dit 'n skrywery oor skryf. Ek hou ook van die outydse analog soort look and feel wat die fotostaatmasjien voortbring. Ek wou graag 'n boek maak wat iets van my leeftyd en lewenservaring konkreet maak — en ek dink ek is absoluut 'n produk van 'n vreemde klein cusp, waar daar kleintyd nog baie min elektroniese en digitale invloede was, en toe skielik as tiener en volwassene, hierdie digitale wêreld, waarin mens nog steeds heel tuis voel. Daar is kinders wat digital natives is — hulle is in die digitale wêreld gebore en ken niks anders nie. En dan my ouers se generasie, vir wie die digitale wêreld vreemd voel — hulle is byna soos immigrante. Ek voel asof ek met 'n voet in altwee wêrelde staan.

Die bundel is na my mening net soveel 'n visuele ervaring soos wat dit 'n reistog deur 'n taallandskap is. Was dit vanuit die staanspoor so beplan?

Dit was absoluut so beplan. Ek dink ek het al in die eerste voorlegging wat ek gemaak het om gekeur te word vir my meestersgraad by Stellenbosch oor die ontmoeting tussen poësie en visuele kuns gepraat.

Ek het visuele kuns studeer, maar tydens daardie vier jaar op universiteit was baie van my visuele kunswerke teks-gebaseer, of het op een of ander manier teks betrek. Ek onthou [die kunstenaar] Diane Victor het een dag vir my gesê 'you can't solve EVERY problem by adding text.' Ek is nog nie seker of ek saamstem nie ☺.

Ek dink dit was vir my belangrik om 'n boek te maak wat ook 'n visuele ervaring is, omdat ek baie onder die indruk is van die grondverskuiwing in die kultuur, weg van die tekstuele en meer in die rigting van visuele kultuur. Dis nie dat mense geheel en

al nie meer lees nie — maar mens moet hulle met 'n eerste kykslag vang om te wil lees wat jy aanbied. Dis een van die uitvloeisels van die feit dat ons so op ons fone leef — en ook net omdat ons konstant oorweldig word deur so 'n magdom boodskappe en media en aansprake op ons aandag.

Ek het vir die tesis-gedeelte van my meestersgraad navorsing gedoen oor artists's books en ek wou hê my boek moet iets van die beginsels van 'n artists' book vasvang — een van die groot fokuspunte daar is die eenheid van beeld en teks — hoe die twee mekaar kan aanvul en verdere dieper vlakke van kommunikasie fasiliteer as iets reg/slim ontwerp word.

Jy het 'n agtergrond in beeldende kunste sowel as in literatuur. Wanneer jy skryf, dink jy eerste in beelde of eerste in woorde?

Dis 'n mengsel van beelde en woorde. Daar is gedigte in die boek wat ontstaan het uit dinge wat ek in my kop sien, en ander wat begin met 'n frase, 'n ritme, of 'n gevoel waarvoor ek nie 'n naam of verklaring het nie, en dan probeer ek 'n naam daarvoor gee of 'n storiëtte daarvoor maak deur dit op papier neer te skryf. Ek dink in my denke is nie woorde of beelde dominant nie — maar wanneer ek media verbruik word ek aangetrek tot goed wat heel letterlik my oog vang. Ek is wel nog old school in terme van lees, op 'n manier — daar hoef nie noodwendig fieterjasies en dinge te wees nie — ek is honger vir goeie skryfwerk, en dan maak die voorkoms daarvan min saak. Maar ek sal dikwels dinge wat vir my mooi is of my tref oorskryf in 'n notaboek waar dit tussen verfvlekke en foto's en geskribbel en gekleurde stukke papier lewe — so wanneer teks 'n indruk op my maak het ek gewoonlik een of ander impuls om dit in iets visueel te omskep.

Is jy verbind tot die poësie as skryfvorm of sal jy ander vorme van skeppende skryf ook mettertyd oorweeg?

Ek het al my hand aan 'n kortverhaal gewaag, wat redelik suksesvol was en goed ontvang is (**Nuwe stories** — 2012 se koers as ek reg onthou?). Ek wil definitief graag fiksie probeer skryf, en draaiboeke en teater-tekste. En net hibriede goed wat mens nie werklik kan klassifiseer nie — Anne Carson en Michael Ondaatje-styl — maar ek weet dis moeilik om gepubliseer te kry. Ek het nog nie tyd gehad om aan 'n nuwe projek te begin werk nie — so op die oomblik pleeg ek wel so nou en dan joernalistiek, wat eintlik ook vir my 'n kreatiewe uitlaatklep weg van my day job is. Ek hou van navorsing en ek hou van mense — so of ek nou moet oplees oor een of ander onderwerp vir 'n storie, of 'n onderhoud met iemand voer, dis altyd vir my lekker.

On demand skryf is nie altyd maklik nie; intendeel. Wat laat jou elke keer deurdruk wanneer jou selfvertroue en skeppingsin op hulle laagste is?

Met die skryf van **Fotostaatmasjien** was die deurdruk pure hardkoppigheid. Daar was tye wanneer ek nie gevoel het dit gaan die moeite werd wees om klaar te maak nie, dan het ek myself herinner hoeveel tyd ek reeds daaraan bestee het, en dat dit nie sou sin maak om moed op te gee nie. Teen die laaste jaar het ek 'n stuk duct tape bo my lessenaar geplak waarop ek die bedrag geld geskryf het wat my meestergraad my (en my ouers) al gekos het, en ek het vir myself gesê ek kan onder geen omstandighede daardie geld vermors nie. So soms motiveer ek myself op pragmatiese maniere.

Meesal is dit eintlik maar 'n deadline wat my aanmoedig — jy moet sien hoe skryf ek so 'n uur voor ek iets moet klaarhê of wegstuur! Letterlik dat die





Sven Kristian





stoom en stof staan. Ek funksioneer nie regtig as daar nie een of ander vorm van druk is nie.

Die proses van werk aan **Fotostaatmasjien** was bietjie soos 'n slow cooker dink ek — hier teen die einde moes ek eenvoudig klaarmaak, want dit was jare se druk op myself wat verlig moes word, maar ook jare se praat met ander mense oor waarmee ek besig was. In my kop het hulle almal sekere verwagtinge gehad — waarskynlik glad nie waar nie, meeste mense vergeet seker binne drie minute nadat jy met hulle oor iets gepraat het weer alles — maar die verbeelde druk het in my kop opgebou en my gehelp om die wa uiteindelik deur die drif te trek.

Wat lê tans op jou bedkassie? (boeke en, uhm, andersins)

Daar is twee bedkassies langs my bed. Boeke bo-op albei. Aan die een kant boeke wat ek onlangs gelees het (en waarvan party by mense geleen is — dit lê daar sodat ek onthou om dit terug te gee). Daar is ook 'n hopie ongeleesde boeke waaruit ek my volgende leesboek kies. Op die oomblik bestaan daardie hopie uit (gelees) **Die wêreld van Charlie Oeng, The Nix, Reservoir 13, Solar Bones, Valsrivier, Exit West, The Dark Circle, Zoo City**. Ongelees — die eerste volume van Susan Sontag se dagboeke — ek dink die titel is **Reborn**, die nuwe Deon Meyer, Rudie van Rensburg se jongste boek, **The Underground Railroad, Hageseed, The Sport of Kings**.

Aan die ander kant is digbundels wat ek graag herlees. Boeke deur Anne Michaels, Anne Carson, Michael Ondaatje, Tony Hoagland en Jorie Graham.

Daar is soms ook gebruikte teekoppies op my bedkassie, en 'n leeslamp. Verder is dit nie baie opwindend nie — ek laat lê eerder dinge op (en in) my bed as op die bedkassie, en slaap op enige gewewe aand tussen my laptop, rugsak, boeke, skryfbehoeftes, klere en enige ander ding wat ek deur die loop van die dag of na werk op die bed neergesmyt het.

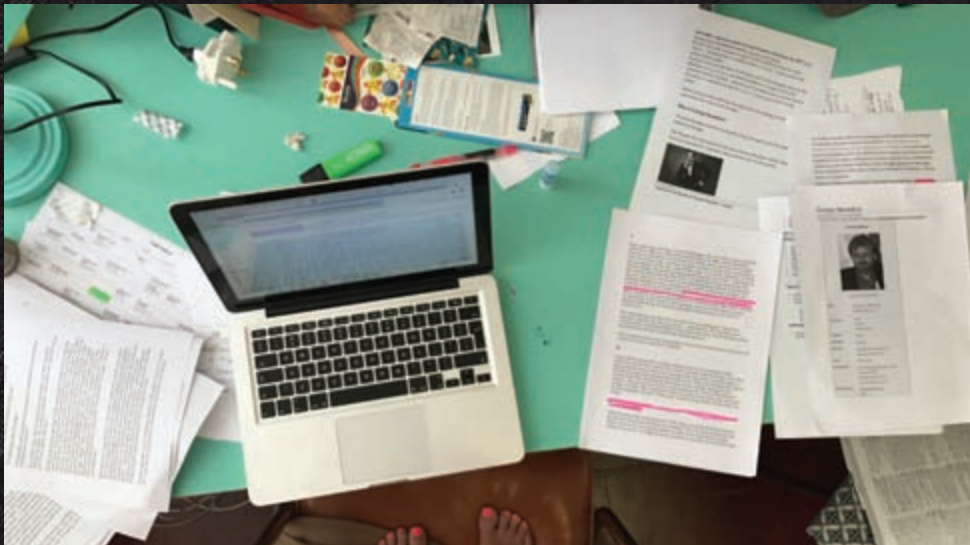
Wat is vir jou die mooiste Afrikaanse gedig wat ooit gepubliseer is?

Nee, Vader! Dis 'n verskriklike vraag. En ek het nie werklik 'n antwoord nie — nie op die 'beste' deel nie. Maar een gedig wat my altyd vang, en my elke keer laat huil as ek die digter dit hoor lees, is Antjie Krog se *Ode vir 'n ander lewe* uit **Verweerskrif**. Dan het ek ook 'n erge soft spot vir Henning Pieterse se gedig *Artisjok* uit **Die burg van hertog Bloubaard**.

Steur jy jou aan resensies?

Resensies is belangrik en baie, baie nodig. As skrywer is mens dankbaar as jou boek in die hande van 'n kundige resensent beland, en dis veral lekker as die resensent jou tot 'n paar nuwe insigte oor jou eie boek of gedig kan bring. Daar is 'n oorweldigende aanbod van nuwe boeke en resensies wat mense help om keuses uit te oefen. Goeie resensies maak mens lus om te lees — selfs boeke waarin jy nie gewoonlik belang sou stel nie.

Pryse is meer van 'n tameletjie. Mens wens dit was nie nodig om in die kunste te kompeteer asof dit hoogspring, 100m of rugby is nie — want dit werk nie so nie, daar is nie vasgestelde reëls nie en subjektiwiteit, die mode van die oomblik en menslike voorkeure en geite speel 'n baie groter rol. Maar pryse help die media om stories te spin rondom boeke, wat weer die verkope aanhelp. En die geld wat mens wen en kan gebruik om tyd te koop om weer te kan skryf is van onskatbare waarde.



Sven Kristian

Volg jy enige rituele tydens jou skryfproses?

Ek het by Loftus Marais geleer om 'Coke Lite te drink terwyl ek skryf — en was dit nou 'n gesukkel om van daardie nare verslawing ontslae te raak toe ek klaar geskryf was! Dit werk wel soos 'n bom — veral vir iemand soos ek wat nie koffie drink nie, en dus nogal sensitief is vir kafeïen. Ek het vir die laaste sarsie skryfwerk aan **Fotostaatmasjien** my foon vir 10 dae vir 'n kollega gegee, ek het tien dae se rantsoene gaan koop en myself in my huis toegesluit, op 'n skedule gewerk wat om die uur uitgewerk is, en net die huis verlaat om om die blok te stap wanneer ek vashaak. Die werklikheid is egter dat ek gewoonlik skryfwerk moet inpas na werk of voor werk of tussen duisend ander dinge — en my enigste ritueel is om te wag tot die spertyd begin dreig en grom, en dan vreeslik te jaag om klaar te maak uit vrees om iemand teleur te stel. Ek soek gewoonlik 'n sonkol as ek skryf. As dit 'n gedig is skryf ek eers met pen op papier. Joernalistiek pak ek aan deur eers klomp feite as bullet points te tik, en dan van daar af paragrawe rondom die feite te bou. Soms kan ek egter nie 'n storie begin as ek nie weet wat die eerste of die laaste sin is nie. Ek probeer om nie meer Coke Lite te drink nie — dis nou 'n sakkie Mcnab's Supercharge Energy.

Hoe dink jy gaan Afrikaanse poësie in 2050 lyk?

Ek was nog nooit baie goed daarmee om te weet wat volgende gaan gebeur nie. Ek hoop Afrikaans word nog gepraat in 2050 — en ek dink as dit gepraat word sal daar nog poësie bestaan in die taal. Ek hoop dat Afrikaanse poësie in 2050 'n bewustheid van die tydsgees sal weerspieël, wat ongelukkig soms kortkom in Afrikaanse poësie in 2017.

'n Teaterverwerking van Fotostaatmasjien word by die Woordfees in 2018 opgevoer. Wat kan jy ons daarvan vertel?

Ek werk saam met die teatermaker Wessel Pretorius om **Fotostaatmasjien** vir die verhoog te verwerk. Wessel is die regisseur van die produksie, en ek is self op die verhoog saam met my vriende Schalk Bezuidenhout en Len-Barry Simons en die aktrises Anna-Mart van der Merwe en Emma Kotze. My grootste hoop is dat die spul snaaks gaan wees, maar ook mense se harte raak. Iets soos Wessel se produksie **Klara Maas**

se hart is gebreek — [dis] die lekkerste ding wat ek in 2017 op 'n verhoog gesien het.

En laastens, vertel vir my iets van Bibi Slippers wat jy nog nooit in enige ander onderhoud gevra is nie?

Ek het nou die dag tydens 'n onderhoud vir iemand gevra 'Wat is een kompliment wat jy onlangs gekry het?' en sy wou dit nie eintlik antwoord nie — maar ek dink dis nogal 'n cool vraag! Ek het onlangs twee cool komplimente gekry waaraan ek gaan vashou as dit later (soos dit altyd maar uiteindelik weer doen) sleg gaan:

— Iemand het by Oppikoppi vir my gesê ek lees gedigte soos 'n lead gitarist.

— En my vriend Beer Adriaanse het anderdag laat vat: 'Jy is die hot, straight Gertrude Stein van ons generasie'. Dit het my laat lag, maar ek love it, en ek vat dit.

Nota: Titel in voorraad



*Bibi Slippers is in 1983 in Bloemfontein gebore en gaan skool in Empangeni. Sy verwerf in 2007 twee BA-grade (in Tale en Beeldende Kuns) by UP en in 2015 'n meestersgraad in skeppende skryfkuns by US. Sy debuteer in 2010 as digter in Nuwe Stemme 4. In 2012 wen haar kortverhaal Ikkoon die eerste Nuwe Stories-kortverhaalwedstryd. As joernalis word sy in 2014 bekroon met twee ATKV-mediaveertjies vir artikels vir die destydse Rapport-tydskrif MyTyd. Haar debuutbundel, **Fotostaatmasjien**, word in 2016 deur Tafelberg uitgegee en word in 2017 bekroon met die Eugene Marais-prys, die Elisabeth Eybers-prys, die UJ Debuutprys en die ATKV Woordveertjie vir Poësie. Sy werk in die TV-bedryf in Johannesburg en vlieg gereeld Kaapstad toe om in die see te swem.*



SKRYWERS GESELS

Rachelle Greeff

saamgestel deur Francois Verster

Francois Verster het al vir meer as 'n dekade 'n doktorsgraad en 'n rits gepubliseerde titels agter sy naam, maar wanneer sy voormalige mentor, die literêre *doyen*ne Rachelle Greeff, oor die skryfkuns begin uitpak, moet selfs hý luister.

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

Ek het sulke ou versies geskryf. In 'n ou klaswerkboek met 'n potlood. Af en toe. Ons dominee, die digter en later mediaredakteur IL de Villiers, kom daarvan te hore. (My ma, wie anders? Sy is 'n nooi De Villiers van die Paarl, en sy en Izak, ditto Paarl, erg danig oor mekaar.) Ek word na sy studeerkamer genooi daar in Meadowridge. Donker, lieflike houtboekrakke tot by die plafon met so 'n ekstra balkondeel die lengte van die vertrek, ook vol boeke, deurmekaar, kruis en dwars. Groot houtlessenaar. Hy't my langs hom laat sit in die poel lig van sy tafellamp en met 'n potlood meedoënlose strepe en merke in my 'poësie' gemaak. Lang, selfversekerde hale. Hy't my onder meer gevra hoekom ek die klank van 'n mossie mooi vind? Eerder 'n tortelduif, het hy voorgestel. En hy sluit af, heel opgemaak en vriendelik genoeg, met, 'Ek voorspel jy gaan 'n digteres word, my meisiekind. Nie 'n grote nie, maar tog 'n digteres. So soos Lina Spies.' Eers as grootmens het ek besef hy het Lina, huisvriende van hulle, darem lelik in die gesig gevat. Om jou vraag te beantwoord: Ek het geen skryfdrome as kind gehad nie, maar daardie kantoor in die pastorie met die houttrap op na die tweede laag boeke... dit wou ek hê. Boeke kruis en dwars. Lamplig en 'n potlood wat weet wat hy wil.

Wat dink jy van die plaaslike voorgeskrewe boekstelsel?

Ek wil verkieslik nie hieroor dink nie. Dit maak my bang, bedreig my skryfdrif. Dis diefstal. Die onderwysowerheid steel van die kinders: vistas, wêreld, verbeeldingsvlugte, vensters, drome, deure. Die sondes van die vaders word besoek aan die kinders...

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

Gister was jy ses, vandag is jy sestig. En?

Dink jy dis 'n voordeel om 'n veelsydige skrywer te wees? En dink jy dit is anders in Suid-Afrika teenoor byvoorbeeld in Nederland?

Alles is anders in Nederland. Ons moet ons ophou vergelyk met Europa. Ons is nie Europa nie. Ons is Afrika. Die bloeitydperk van Afrikaans het ons 'n rat voor die oë gedraai. Hoe meer veelsydig, en bekwaam veelsydig, 'n skrywer, wel, seker enige kunstenaar — kan werk, hoe meer moontlikhede. En dié is maar steeds yl.

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

Al gehoor van, byvoorbeeld, Athol Fugard?

Hoe benader jy jeuglektuur teenoor boeke vir volwassenes?

Ek het twee of wat kinderprenteboeke gemaak toe my kinders self klein was. Ek is nou besig met 'n langer werk vir pre-tieners. Geen verskil: skryf en herskryf, verbeel, verbeel, verbeel en lees en lees en lees die bestes in die genre. Dieselfde toewyding. Dieselfde dissipline. En 'n nóg groter lading nederigheid, want jy skryf oor 'n plek waar jy lankal self nie meer is nie!

Wat is vir jou die vernaamste verskil tussen prosa en toneelwerk?

Klank. En die naakte minimum.

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

Die impak op wie of wat? As jy na die uitwerking op die skrywer bedoel, kan ek maar net sê die beste boek of teaterstuk wen nie altyd nie, en die slegste een verloor nie altyd nie, want hierdie dinge is vloeiend en relatief. Bitsige en/of opbouende woorde en/of glasies sjampanje of gal, dis maar net die verbygaande gefladder in een hoek van die hoenderhok.



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

Wanneer veelsydige skrywers dit gevra word, sê hulle gewoonlik 'dit waarmee ek nou besig is'. Maar dit is in werklikheid die antwoord op 'n ander vraag, is dit nie? Ek weet nie, Francois, my hart het baie kamers.

Hulle beweer 'n mens se persoonlikheid word baie vroeg al gevorm. Stem jy saam en hoe sal jy jou jeugjare beskryf? Was daar byvoorbeeld baie boeke in julle huis en hoe was dit om 'n onderwyser as pa te hê?

Onderwyser-skoolhoof pa. Erg. Hy sou nou honderd jaar oud gewees het, en was in werklikheid 'n Victoriaan. Die strewe na volmaaktheid, presisie, beheer, orde... noem maar op. Ek het daardie lat geërf. (Buiten wat die binnekant van my kaste betref.) Dit is seker my lewenstaak om toenemend groter genade te hê met myself. Maar my ma was ook 'n onderwyser. Liggaamsoefening. Kon nie stil sit nie, buiten as sy naaldwerk of blomme doen. Ek erf uiteraard afsetsels van beide ouers. En, vanweë die genade en die greep van die geskiedenis waarin ek hier pienk en wit gebore is, is ek van vóór my geboorte blootgelê aan musiek, toneel, ballet, boeke. En mooi lap. En goeie maniere. Ek het 'n swak vir beide. Ek gebruik doelbewus die werkwoord blootgelê. Nie -stel nie. Dit het in en oor my gebeur, ek is daarin gebaai, sonder dat ek 'n keuse daarin gehad het. Dit is genade.

Is jy 'n feminis? Wat beteken dit vir jou? En dink jy dis 'n skrywer se plig om op sy/haar samelewing kommentaar te lewer?

Die skrywer het net een plig en dit is om so goed as moontlik te skryf. Nee, of jinne, Francois, dis darem nou 'n vraag uit die oudedoos: 'n feminis? Laat ons eerder praat oor die tsoenami's

van geweld teenoor vroue en kinders in hierdie suidelike stuk aarde van ons.

Hoe het jou agtergrond as joernalis jou as skrywer gehelp? En jou meestersgraad in skeppende skryfkuns?

Die verslaggewer-agtergrond, baie. *Huisgenoot* en *Sarie* se agterblaaie, en onderskrifte skryf en vertaal by *Die Burger* vroeg-tagtigs, was van die beste leermeesters. Meer so as die meestergraad in skeppende skryfwerk. Nie dat 'help' ophou nie. Alles dra steeds by. Mens bly steeds oefen.

Dink jy ooit daaraan om op een of twee genres te fokus?

Nee. My kop dink divergerend, en verveling is 'n brakkie wat maar bly hap aan my hakke. Dit werk vir my. Hoewel die stem van die streng opvoedervader dan opwip en kwaai vra: Jan van alles, meester van niks? Ek probeer om minder oudiënsie aan dié stem te verleen.

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

Snaaks dat jy dit vandag vra. Net gister gesels ek met Murray La Vita [*Die Burger* se rubriekskrywer] oor die foon en daar vertel ek hom van my kinderhoofkarakter, die een waarmee ek nou besig is. Heeltemal onbeplan en onverwags. Hy het al, jare gelede, 'n onderhoud met my gedoen. En ek raai hy is 'n ondergrawende gespreksgenoot (soos dit 'n goeie joernalis betaan). Voor jy jou kom kry, lap jy goed uit. Die kort antwoord: nee, ek praat nie.

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

Rekenaar. Skootrekenaar. Nie altyd noodwendig agter my lessenaar nie. Skóótrekenaar... jy begryp.



Foto verskaf

Rachelle aan die stuur van sake by die skryfskool (die outeur sit derde van regs)



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

Hoe vroeër, hoe beter.

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

Die karakter, maar spesifiek die stem (letterlik en figuurlik) van die karakter.

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

Dit hang maar van my geestesingesteldheid af, selfs die weer, of hormonale skommelinge. En in watter fase 'n manuskrip, storie of toneelteks is.

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

Korrupsie stop en geld pomp in eerstens pre-primêre en primêre onderwys.

Vertel kortliks van jou betrokkenheid by die Breytenbach Sentrum – hoe lank, hoeveel kursusse, en wat beplan jy verder daar?

Drie skryfkursusse is nou klaar. Die meeste van die studente het aanbeweeg. Hulle het stories begin publiseer in byvoorbeeld *Sarie*, *Rooi Rose* of *Huisgenoot*. Een is 'n draaiboekskrywer, sommige het in kortverhaalbundels gepubliseer (ek dink aan die twee Woordfeesbundels) en die eerste manuskripte is by uitgewers voorgelê. Ek raai dit sal met daardie manuskripte goed gaan daar. Ek wil graag aangaan. Aansoeke is nou oop vir die vierde kursus. Dit is vir my heerlik. Die studente is so uiteenlopend soos jy maar net kan raai. En slim. En hardwerkend. Hulle hou my op die puntjies van my tone. Jy kan hulle selde met 'n slenter vang.

Boeklys

- **Die rugkant van die bruid.**- Tafelberg, 1990.
- **Onwaarskynlike engele.**- Tafelberg, 1993.
- **Al die windrigtings van my wêreld,** 1996
- **Net perfek.**- Human & Rousseau, 1999.
- **Enebene en die ander.**- Juta, 1996.
- **Spektakels en mirakels.**- Human & Rousseau, 1998.
- **Merke van die nag.**- Tafelberg, 2001.
- **Hanna.**- Tafelberg, 2002.
- **'n Ma moet soms soek.**- Kagiso, 2004.
- **Palazzo van die laaste dans.**- Kwela, 2006.
- **Alles behalwe die geheim van my whiskies.**- Human & Rousseau, 2008.
- **Sussie Veer is dood, en ander verhale.**- Maskew Miller Longman, 2009.
- **Die naaimasjien en ander stories.**- Tafelberg, 2015.

Nota: Alle titels in voorraad

*Rachelle Greeff het B.Drama aan die Universiteit van Stellenbosch studeer en daarna Honneurs in Joernalistiek. Later kry sy 'n Meestersgraad in Kreatiewe Skryfwerk aan die Universiteit van Kaapstad. In die tagtigs werk sy as verslaggewer en in die nuwe millennium vir 6 jaar as boekeredakteur by Rapport. Tussendeur werk sy as redigeerder, manuskriptontwikkelaar, vertaler, joernalis en boekeresensent. Sy debuteer in 1990 met die **Die rugkant van die bruid** waarvoor sy 'n CNA-prys kry. In 2002 kry sy die RAU-prys vir Skeppende Skryfwerk vir haar kortverhaalbundel **Merke van die nag**. Van haar kortverhale is opgeneem in bundels wat in Amerika (**New Letters**), België (**Deus ex machina**), Denemarke (**Opbrud**) en Nederland (**Dochters van Afrika**) verskyn het. (www.litnet.co.za)*



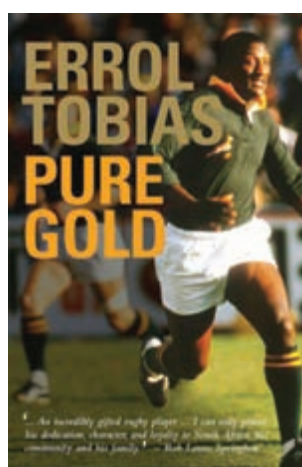
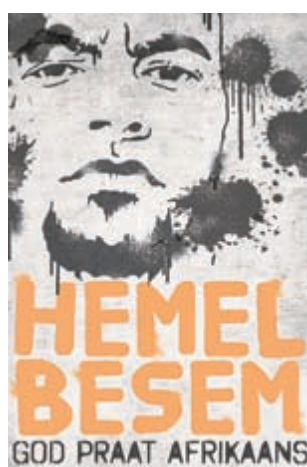
Lewensverhale van bekendes boei in Afrikaans

saamgestel deur Stanley Jonck

Tydens die afgelope paar jaar het daar 'n hele aantal Afrikaanse biografieë en outobiografieë verskyn. Dit sluit in — onder andere — verhale oor die wel en weë van bekendes in die vermaaklikheidswêreld, die kunste, letterkunde en joernalistiek tot die kookkuns, politiek, sport en dié van 'n geskiedskrywer. Hierdie artikel beskou 'n paar van hierdie titels van naderby.

Hykie Berg is 'n bekende akteur en uitgesproke Christen. In sy outobiografie **Hykie Berg: my storie van hoop** (Lux Verbi, 2017), vertel hy van sy jarelange worsteling met dwelmverslawing en verweef sy lewensverhaal met die beginsels van die stappe wat hy gevolg het om daarvan genees te word. Hykie sê dat dié lesse toegepas kan word op alle uitdagings of vorme van verslawing. **My storie van hoop** is 'n inspirerende, toeganklike en praktiese boek, vertaal en verwerk deur Marissa Coetzee.

Op 35 jarige-ouderdom het Simon Witbooi, beter bekend as HemelBesem, al baie brûe gebou vir Afrikaans. Dié rymkletsler, digter en skrywer se aangrypende outobiografie, **God praat Afrikaans** (LAPA, 2017) sê die boek is 'n verhaal geskryf in die taal van sy hart. Of soos hy dit noem: 'n paar druppels uit die gieter van sy lewe. **God praat Afrikaans** is Simon se kommentaar oor Afrikaans, met vertellings van sy lewe wat dié menings gevorm het. Dis 'n boek vol kletsryme, idioome, lirieke en uitdrukkings. Marius Crous skryf: 'HemelBesem besin hier oor sy plek as Afrikaanssprekende en meer spesifiek spreker van Kaaprikaans of Kafrikaans of Afrikaaps. Hy gee sy mening oor Afrikaans se oorsprong en staan krities teenoor die hoofstroommedia en hul een soort Afrikaans wat nie die diverse oorsprong en sprekers van die taal in ag neem nie. Voorts rig hy hom ook spesifiek tot "Coloured kids" wat 'n identiteitskrisis beleef, want hulle praat Afrikaans by die huis,



maar hulle beskou Engels as koel. Een rede hiervoor is dat daar nie vir hulle rolmodelle in Afrikaanse musiek bestaan wat tot hul eiesoortige behoeftes spreek nie — en dis hier wat hy voel dat hy sy grootste bydrae kan lewer. Dankie HemelBesem vir wat jy vir ons taal doen.¹

In 1980 het Errol Tobias, gehul in omstredeheid en te midde van internasionale sport-isolasie en groeiende protes weens regeringsbeleid die eerste swart Springbok geword. Sy outobiografie, **Errol Tobias: suiwer goud / Errol Tobias: pure gold**, is in 2015 deur Tafelberg in Afrikaans en Engels uitgegee. Johan van Zyl het gehelp met die redigering daarvan. In die boek vertel Tobias openhartig van sy sportloopbaan en gee 'n opsomming van sy post-rugby lewe: van afrigter en burgemeester, oupa, SuperRugby-komentator, Wêreldbeker-sokker-ambassadeur tot RSG-omroeper en lekepreekster. 'Die groot waarde van die boek is dat dit 'n allerbelangrike bydrae lewer tot die skamele versameling van boeke oor die land se 'nie-wit' rugbyhelde van weleer², beaam Heindrich Wyngaard. Laasgenoemde het verlede jaar ook 'n self-gepubliseerde biografie oor Tobias uitgebring onder die titel **Bursting through the half-gap: the story of Errol Tobias — South Africa's first black Springbok: trailblazer or traitor?** (2017).

Peter Veldsman word as 'n Suid-Afrikaanse koslegende beskou. As een van Suid-Afrika se bekendste kosskrywers en -persoonlikhede het hy al elf kookboeke die lig laat sien. Sy outobiografie, **Wat die hart van vol is: herinneringsreise van 'n fynkok**, wat hy saam met Elmary Rautenbach geskryf het, is in 2016 deur Penguin uitgegee. Kerneels Breytenbach sê: 'Waar Veldsman volksbesit geword het, was via sy kosdemonstrasies saam met Sannie Smit oor die land heen, en veral deur sy skryf- en promosiewerk vir die tydskrif *Sarie* en later *Rapport*. Daar bestaan by my geen twyfel dat Veldsman Afrikaanse vroue en mans help voorberei het op die geweldige ontploffing van diverse soorte kookkuns en die dramatiese toename in en waardering vir restaurante in die stede van Suid-Afrika nie.³

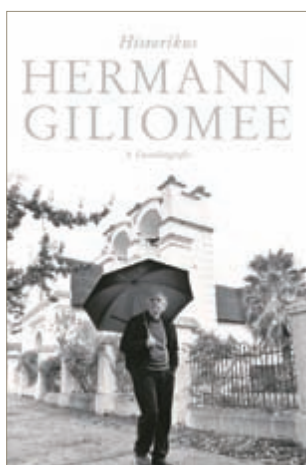
Hermann Buhr Giliomee is die veelbekroonde skrywer van verskeie geskiedkundige en politieke publikasies soos **Die Afrikaners: 'n biografie** en **Nuwe geskiedenis van Suid-Afrika**. Sy outobiografie, **Hermann Giliomee: historikus — 'n outobiografie** (Tafelberg, 2016) bied 'n persoonlike blik op die geskiedenis van Suid-Afrika soos wat die 79-jarige

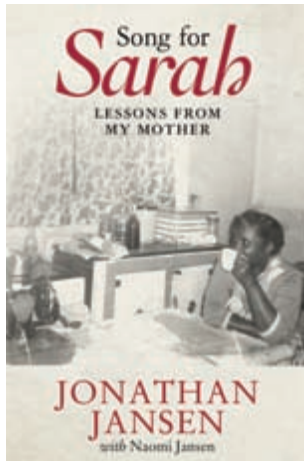
Giliomee dit eerstehands beleef en ook as historikus nagevors het, aldus die UP letterkunde-dosent Willie Burger.⁴ 'Hierdie outobiografie verduidelik ontsettend baie van een mens se nougesette toewyding aan pogings om die verlede te verstaan, maar uiteindelik verduidelik dit ook 'n generasie, 'n groep en 'n ideologie.' Die boek is in Engels vertaal deur Linde Dietrick as **Hermann Giliomee: historian — an autobiography** (Tafelberg, 2016).

Prof. John Christoffel Kannemeyer (1939-2011) was 'n akademikus, letterkundige en skrywer. Hy is veral bekend vir die biografieë wat hy geskryf het, oor, onder andere, die lewensverhale van DJ Opperman, CJ Langenhoven, Uys Krige en C Louis Leipoldt. Hy het enkele dae voor sy dood sy laaste biografie oor die Engelstalige Suid-Afrikaanse romanskrywer, letterkundige en Nobelpryswenner JM Coetzee voltooi. Dit is in Afrikaans uitgegee as **JM Coetzee: 'n geskryfde lewe** (Jonathan Ball, 2012) en in Engels vertaal deur Michiel Heyns as **JM Coetzee: a life in writing**. Kannemeyer het Coetzee se samewerking vir die skryf van hierdie omvattende biografie geniet, sowel as onderhoude met familieleden, vriende en kollegas, asook toegang tot private dokumente. Dié biografie is 'n onontbeerlike bron vir almal wat hulle met die werk van JM Coetzee bemoei.

Henk van Woerden (1947-2005) was 'n Nederlandse skilder en veelbekroonde skrywer met noue bande met Suid-Afrika. Toef Jaeger se biografie oor Van Woerden is in Afrikaans vertaal deur Zandra Bezuidenhout en beskikbaar as **Koning Eenoog: 'n migranteverhaal — die lewe en werk van Henk van Woerden** (Protea Boekhuis, 2017). Aldus Willie Burger: 'Van Woerden se reputasie as skrywer is gevestig deur die drie "Suid-Afrikaanse" boeke, **Moenie kyk nie**, **Tiko** en **'n Mond vol glas** (wat handel oor Dimitrios Tsafendas, die Griekse immigrant wat in 1966 vir Hendrik Verwoerd vermoor het). **Koning Eenoog** bied veel stof tot nadenke vir almal van Europese afkoms wat in Afrika woon. Die boek bestaan uit drie dele — die gesin se emigrasie na Suid-Afrika, sy eie ervarings in die land en sy uiteindelijke terugkeer na Nederland waar hy 'n kundsdosent word; Van Woerden se loopbaan as skilder; en, 'n ondersoek van sy skryfwerk. **Koning Eenoog** is 'n boeiende verhaal oor migrasie, ontuisheid en kunstenaarskap.⁵

Slot van die dag: gedagtes (Protea Boekhuis, 2017) is die veelbekroonde Karel Schoeman se laaste outobiografiese





werk voordat hy op 1 Mei 2017 oorlede is. Dit is 'mymering oor ouderdom en die einde van die lewe, saam met verspreide herinnerings van 'n algemene aard, om 'n ryk geskakeerde beeld te verskaf van 'n skrywerslewe van byna tagtig jaar. Die reeks outobiografiese boeke wat met 'n **Duitser aan die Kaap**, **Merksteen** en **Die laaste Afrikaanse boek** begin het, word hiermee afgesluit. Dit is 'n baie persoonlike boek oor ouderdom, die skryfproses en selfbeskikking met kommentaar op oud word en -wees, met inbegrip van praktiese wenke, en heelwat inligting oor die moontlike en waarskynlike einde van die lewe. Ten slotte verduidelik die skrywer sy bevrydende besluit oor selfdood.⁶

Prof. Jonathan Jansen is die voormalige rektor van die Universiteit van die Vrystaat. Tans is hy verbonde aan die Stanford-universiteit. Sy roerende memoir **Song for Sarah: lessons from my mother** (Bookstorm, 2017) handel oor sy ma. 'Dit gaan egter nie slegs oor 'n universele moeder se rol in 'n swaarkry omgewing nie, maar spesifiek binne die Suid-Afrikaanse konteks is Jansen se uitgesproke doel om teen die "geykte beeld van die Kaapse Vlake-ma" te reageer, sê Willie Burger?'. Die boek is ook in Afrikaans vertaal deur Desirée Homann as **Lied vir Sarah: lesse van my ma** (Bookstorm, 2017).

Rykie van Reenen (1923-2003) het 'n sleutelrol gespeel in die professionalisering van vroue-joernaliste. In 1945 tree sy as joernalis in diens by *Die Burger* en word 'n baanbreker vir (veral die Afrikaanssprekende) vrou in die joernalistiek. Sy het ook Suid-Afrika se eerste vroulike oorlogskorrespondent geword toe sy die Yom Kippur-oorlog (1973) in Israel gaan dek het. In die 1960's het sy naam gemaak as rubriekskrywer vir die *Van alle kante*-rubriek in *Die Burger* en in die 1970's vir *Op die randakker* in *Rapport*. Die rubrieke was só gewild dat dit as 'n sirkulasiebouer by *Rapport* beskou is en later ook gebundel is. Twee boeke het uit haar pen verskyn: **Emily Hobhouse: Boer War letters** (1984) en **Emily Hobhouse: heldin uit die vreemde** (1970). Haar biografie is deur Lizette Rabe neergepen as **Rykie: 'n lewe met woorde** (Tafelberg, 2011).

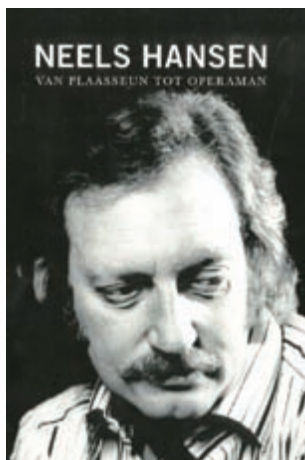
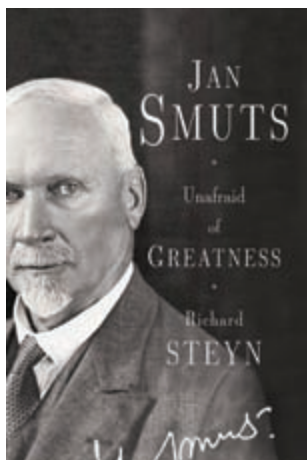
Dr. Niël Barnard was hoof van die Nasionale Intelligensiediens (NI) en eerste minister PW Botha se regterhand gedurende die 1980's. In 1988 en 1989 het hy 'n reeks geheime gesprekke met Nelson Mandela gevoer, wat toe nog in aanhouding was. Hierdie gesprekke het die fondasie gelê vir Mandela se vrylating in 1990, die ANC se ontbaning en die politieke hervorming

wat daarop sou volg. In die vroeë 1990's het Barnard as direkteur-generaal van die Departement van Konstitusionele Ontwikkeling 'n sleutelrol gespeel in die onderhandelingsproses en die opstel van die Grondwet. **Geheime revolusie: memoires van 'n spioenbaas** is Barnard se outobiografie, soos vertel aan Tobie Wiese (Tafelberg, 2015). Dit bied 'n blik op die lewe agter die politieke skerms van Suid-Afrika in die 1980's, asook die alledaagse lewe van spioene en die suksesse van die NI in die 1980's. Die boek is in Engels vertaal as **Secret revolution: memoirs of a spy boss** deur Bridget Theron (Tafelberg, 2015). 'n Opvolg is Barnard se **Vreedsame revolusie: uit die enjinkamer van die onderhandelinge**, ook neergepen deur Tobie Wiese (Tafelberg, 2017) en in Engels vertaal deur Bridget Theron as **Peaceful revolution: inside the war room at the negotiations** (Tafelberg, 2017).

Eugene de Kock: sluipmoordenaar van die staat (Tafelberg, 2015) is die eerste biografie wat De Kock se lewe blootlê. Die skrywer, Anemari Jansen, wou weet hoe dié intelligente, welbelese mens met die barbaarse Vlakplaas-moordbende versoen kon word. Vir hierdie projek het sy eksklusiewe toegang tot sy familie, vriende en oud-Koevoet- en Vlakplaas-kollegas gehad. Die boek is deels gebaseer op De Kock se dagboeke en tronkgeskrifte, sielkundige verslae en tronkgesprekke. 'De Kock was 'n polisieman in die apartheidsera en het die sondebok van 'n politieke bestel geword. Hy is verrai deur dieselfde bevelvoerders wat hom gereeld vereer het vir sy optrede', merk Aletta van der Walt.⁸ Dis ook beskikbaar in Engels as **Eugene de Kock: assassin for the state**. (Tafelberg, 2015).

Sommige mense is van mening dat Generaal Jan Smuts (1870-1950) die invloedrykste Suid-Afrikaanse leier ooit was. Nuwe biografieë oor hom is onlangs gepubliseer. **Jan Smuts: unafraid of greatness** deur Richard Steyn (Jonathan Ball, 2015) is in Afrikaans vertaal deur Anne-Marie Mischke as **Jan Smuts: Afrikaner sonder grense** (Jonathan Ball, 2017). Ook nuut is **Jan Smuts: van boerseun tot wêreldverhoog: 'n herwaarding** (Protea Boekhuis, 2017). Die hoofredakteur van hierdie werk is Kobus du Pisani met mederedakteurs Dan Kriek en Chris de Jager.

Neels Hansen — van plasseun tot operaman (STN Drukkers, 2015) is 'n eiesoortige biografie oor die Suid-Afrikaanse kunspersoonlikheid Neels Hansen. Sy skaduskrywer en navorser is Tinus Kuhn. Paul Boekkooi vermeld 'Hierdie



belangrikste operaregisseur en -ontwerper in die tydvak van die ruim gesubsidieerde teater in Suid-Afrika, was 'n baken wat sy lig laat skyn het oor 'n uiters seldsame dissipline. Wat dit alles soveel te meer merkwaardig gemaak het, is dat hy in baie opsigte 'n outodidak was wat met 'n uiters skerp ontwikkelde oog veral die estetiese sy van dié beroep na nuwe hoogtes gevoer het. Die boek is ewe waardevol as tydsdokument van 'n era waarin van die flambojantste oorsese operasangers en -regisseurs Suid-Afrika besoek het. Hansen se beskrywings van die groot name in die internasionale teaterwêreld, 'n hele geslag Suid-Afrikaners, asook omtrent elke Suid-Afrikaanse operasanger denkbaar, is uiters lewendig. Die publikasie is ryklik geïllustreer met wat nou reeds as geskiedkundige foto's beskryf kan word. Maar selfs insiggewender is dié van Hansen se ontwerpe asook produksiefoto's van verskeie van TRUK se belangrikste operamympale.⁹

Retha Benadé is administrateur by *Inclusive and Affirming Ministries* (IAM) wat hul beywer vir die inklusiwiteit van die LGBTI-mense in geloofsgemeenskappe, asook die bemagtiging van ouers, familie en vriende. In haar outobiografie **God, gay, genade** (Naledi, 2017) 'vertel sy hoe sy as vroue-Christenteoloog met 'n passie om predikant te wees, deur die kerk verwerp word weens haar seksuele oriëntering. Haar verhaal is dié van 'n vrou uit 'n charismatiese agtergrond wat 'n pastoor word. Sy voltooi haar teologiese studie suksesvol, maar loop haar vas teen die kerk se onverbiddelike en onverdraagsame houding teenoor gays. Uiteindelik stap sy diep ontnugter weg van die kerk waarvoor sy lief is, maar behou steeds haar geloof. Benadé praat in haar boek eerlik en opreg oor haar lewe, haar gaywees en haar persoonlike reis van 19 jaar om haarself te aanvaar. Haar lewensreis word gekenmerk deur baie verliese, hartseer en gebrokenheid, maar ook die vele pogings waarmee sy telkens haar lewe oorbegyn. Sy raak ook die saak aan van heteroseksuele teenoor homoseksuele huwelike.¹⁰

Ter afsluiting — nuus oor 'n Engelse outobiografie, **The fifth Mrs Brink: a memoir** deur Karina Magdalena Szczurek (Jonathan Ball, 2017). Hierdie is Karina se hartroerende memoirs oor haar lewe vóór, gedurende en ná haar huwelik met die veelbekroonde skrywer André P Brink (1935-2015). Sy vertel van hul verhouding, hulle eerste ontmoeting in Wenen, hulle lewe saam in Kaapstad en sy gesondheidsprobleme in sy skemerjare.

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Stanley Jonck is 'n boekkeurder by die Wes-Kaapse Biblioteekdiens



Book reviews

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ADULT NON-FICTION VOLWASSE VAKLEKTUUR

COETZER, Juliana

Oorkant jou. - Jonathan Ball, 2017.

'In haar tweede boek, **Oorkant jou**, neem die psigoterapeut Juliana Coetzer jou as't ware in haar spreekkamer in waar jy die leser, oorkant haar, met haar pasiënte plek inneem. Soos 'n mens spookskrywers kry, word jy 'n spookpasiënt. Hoe heerlijk is hierdie terapie nie, juis omdat elke persoon wat haar pad kruis en waaroor sy skryf vir iedereen van ons, sonder om prekerig te wees, 'n les inhou. Pedanties is dit allermins, daarvoor is haar skryfstyl gans te warmhartig. Jy voel haar empatie, daar is geen oordeel nie. Coetzer hou 'n spieël op waarin jy deur ander mense se foute en terugslae jou eie gevoeloordrag op die verskillende argetipes wat hulle verteenwoordig, kan analiseer. As sy skryf, is dit haar eiesoortige stem wat uit elke bladsy weergalm: 'n bietjie ghnarrabossie, soel bergwind, Olifantsrivier, rooi sandheuwels, sonbesie en vygies, almal wat metafories hier en daar wapper. Daar is sekere verontwaardigdes wat glo Coetzer oortree heilige morele grense wat die privaatheid tussen haar en haar pasiënte betref. Mense, asseblief. Hierdie is outobiografiese fiksie, of soos die Engelse sê, *faction*. Dit is 'n mengelmoes van waarheid en fantasie, niemand se waardigheid word aangetas nie en geen geheime gesprek of kwaal kan op net een mens geopen word nie. As Coetzer met haar debuut **Bloedvreemd** haar skrywersenjins se toere opgejaag het (*ge-rev* het!), is sy nou met **Oorkant jou** op die hoofweg in volle vaart.' (www.litnet.co.za, uittreksels uit Herman Lategan se resensie)

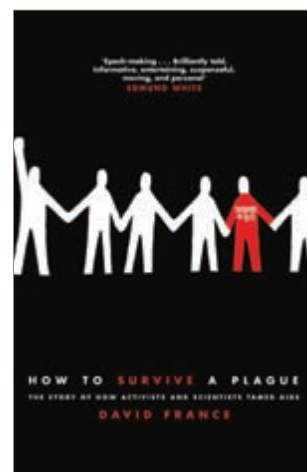


FRANCE, David

How to survive a plague: the story of how activists and scientists tamed AIDS.

- Picador, 2016.

'Journalist France illuminates the origins and progress of the fight against AIDS in this moving mix of memoir and reportage, a companion book to his eponymous Academy Award-nominated 2012 documentary. He covers a revolution in drug development that occurred as patients for the first time, "joined in the search for their own salvation". France begins in 1981, when a buried *New York Times* story first identified a "Rare Cancer Seen in 41 Homosexuals", and continues through 1996, when a medical system transformed by activism delivered treatments that rendered AIDS a manageable illness. He juxtaposes his personal involvement with that of a group of self-proclaimed "HIVIPs", key ACT UP leaders from their Treatment + Data Committee whose collective mission was getting the medical establishment to put "drugs into bodies". Eventually, ACT UP became unwieldy and the group spun off into the Treatment Action Group. France shares with passion and pathos the personal battles of these activists, offering both plaudits and opprobrium to an array of players who constituted the fabric of the community. As important as Randy Shilts's **And the band played on** was in 1987, France's work is a must-read for a new generation of empowered patients, informed medical practitioners, and challenged caregivers — lest history repeat itself.' (*Publishers' Weekly*)

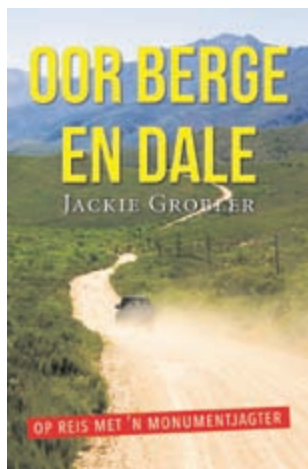


GROBLER, Jackie

Oor berge en dale: op reis met 'n monumentjagter.

- Jonathan Ball, 2017.

'Die geskiedkundige en skrywer Jackie Grobler reis al jare lank op soek na Suid-Afrikaanse gedenkplekke wat monumente, standbeelde, woonhuise, historiese geboue en terreine, slagvelde, begraaftplase en grafte insluit. **Oor berge en dale** is 'n boeiende kombinasie van geskiedskrywing, gidsboek, reis-stories en sy eie herinneringe. "Die boek bied 'n deeglike oorskou van Suid-Afrika se geskiedkundige monumente en terselfertyd 'n storiereis deur ons land se onstuimige eeue heen. Hier is meer as 400 gedenkplekke, ook onbekendes op afgeleë paadjies. Die meeste monumente is opgerig ter nagedagtenis aan individue, groepe of gebeure tydens die Anglo-Boereoorlog en die Struggle-jare, maar daar is nog baie wat ander tye van ons geskiedenis dek. Die verhale is meestal aangrypend. Ons geskiedenis is ryk aan hierdie monumente. Die vraag bestaan tog seker of die monumente nog bestaansreg het. Sommige monumente is moeilik om te vind en ander is afgeskep deur die owerhede. Grobler verdien vermelding vir die feit dat hy so 'n groot deel van sy lewe gebruik om die land se monumente te gaan soek en te dokumenteer. Dit is tog snaaks dat daar nie 'n nasionale register hiervoor is nie. Die monumente word volgens provinsie ingedeel. Aan die einde van die boek is 'n lys van GPS-koördinate. Daar is ook 'n indeks met die herdenkingsplekke volgens provinsies en dorpe of stede asook 'n alfabetiese indeks." Hierdie is 'n unieke reisboek sonder gelyke.' (*www.litnet.co.za*, uittreksels uit Dawid de Wet se resensie)

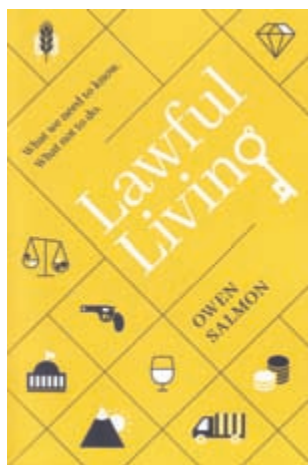


SALMON, Owen

Lawful living: what we all need to know, what not to do.

- Lawful Living, c2016.

Advocate Owen Salmon and colleagues have compiled a guide to South African law for the lay person. In it he aims to make the laws that govern us more accessible to the public. The basic provisions of the most important statutes — more than 270 — have been rewritten and arranged in an understandable manner. The main headings are arranged alphabetically, so for example, under 'Agriculture' there is information on legislation covering stock theft and animal diseases. 'Economic development' covers close corporations, insolvencies and lotteries and sports pools. Others include family matters, fisheries, home affairs, law enforcement, liquor, national treasury and trade and industry. **Lawful living** makes extensive references to specific acts. It is, however, no substitute for detailed knowledge of individual acts themselves and not intended as a reference work; rather it is an accessible guide to the laws governing behaviour in



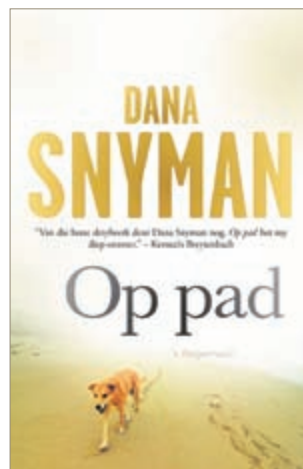
South Africa. Some of the more esoteric laws are not covered and although published in 2016, this remains a useful title that informs and educates. **JDB**

SNYMAN, Dana

Op pad: 'n reisjoernaal.

- Tafelberg, 2017.

'Dit is lank reeds 'n gegewe dat Dana Snyman een van Suid-Afrika se eerlikste en deernisvolste skrywers is. Hy sleur sy leser mee op emosionele binnereise met sy vertellings oor mense,



diere en plekke. In die eerste gedeelte van **Op pad** vertel hy van sy tog die binneland in vir sy TV-program met dieselfde naam. Hy kuier by onder andere pres. Jacob Zuma se familie by Nkandla, by Frik du Preez en Trevor Nyakane se pa en susters — en kyk saam televisie terwyl Nyakane vir die Springbokke 'n rugbywedstryd in Londen speel. Hy besoek ook Naboomspruit, nou bekend as Mookgopong, waar hy die laaste twee jaar van sy laerskooldae gewoon het en sy oorlede pa predikant was. Hy deel tot sy ouma se skilferkorsresep. In die tweede, korter deel van sy teks vertel hy van sy ervarings tydens die Wêreldbeker-rugbytoernooi

van 2015 en grawe hy in die binneste van aanhangers van Suid-Afrikaanse rugby en ook Suid-Afrikaners wat die All Blacks ondersteun. Die deurlopende draad deur die teks is Snyman se soeke na hoop. Hy verwys dikwels na palissadeheininge en traliehekke wat hy op sy reis teëkom. Maar hy wonder ook of hy op soek is na sy "langverlore manlikheid". Hy sukkel om te bid en te huil, al weet hy daar is redes om te huil. Wanneer sy emosies met hom op hol raak, het hy 'n behoefte aan veral whiskey. "Vals moed", noem hy dit. Met sy eerlikheid dwing Snyman sy leser tot nadenke. Sy opstandige gesprekke met sy oorlede pa ontroer, so ook die liefdesband tussen hom en 'n brandsiek, mishandelde hond. Hy haal dikwels ander skrywers aan, van Czeslaw Milosz, Rebecca Solnit en Frederick Exley tot Nat Nakasa, JM Coetzee, Totius en Ferdinand Deist. Snyman beskryf mense, gebeure en emosies so helder dat die gryswit foto's in sy boek oorbodig is. Hoe is dit dat ek **Op pad** in een sessie deurgelees het? 'n Skryfkonstenaar is aan die woord en sy niefiksie lees soos prosa.' (*Rapport Weekliks*, uittreksels uit Jeanne Henning Els se resensie)

ADULT FICTION

VOLWASSE VERHALENDE LEKTUUR

BROOKS, Geraldine

The secret chord.

- Little, 2015.

The secret chord is a retelling of the life of King David. The story is told by Nathan, a prophet who is both seer and advisor, who becomes the person closest to David, even though their relationship begins in violence (David is responsible for Nathan's father's death). As Nathan narrates, the reader obtains multiple perspectives and insightful interpretations of the wives and family members who reveal things about David at various times in his life. David is a complicated character and not altogether likeable. In many ways he is an egotistical warrior with many flaws. As war is a constant in the book, most of the action is concerned with the brutality and complexities of battle. At its most basic level, **The secret chord** is also a study of loyalty and

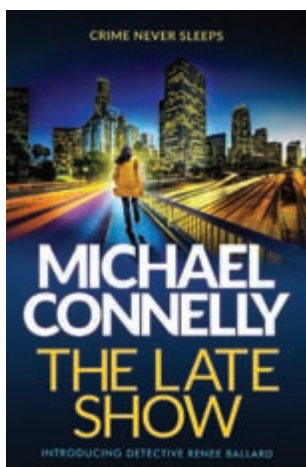


betrayal. Nathan, who allows the reader entry into David's mind and heart, is also the character to whom we grow most attached. The reader comes to know Nathan's story as well and learns how he comes of age, bearing the pain of his father's death. Readers who enjoy historical novels will be intrigued by this well-written and gripping story that provides insight into an important biblical figure. **EB**

CONNELLY, Michael

The late show. - Orion, 2017.

The late show introduces a terrific female character: Detective Renée Ballard. Connelly has never had much success writing memorable women in supporting roles, but this new star is a beauty. Ballard has been banished to the police department's night shift, the Late Show, because of an ugly incident with her boss. She also feels betrayed by her former partner, and her new partner wants to spend as much time as possible with his wife. So Ballard operates as a lone wolf, Southern California-style. She doesn't exactly live anywhere. When her shift ends, she greets the morning by pitching her tent at the beach, changing clothes in her van, getting out her paddle board and hitting the waves, washing away the



horrors of the night before. Ballard grew up in Maui. Her father, a surfer raised in California, drowned; her Hawaiian mother wants nothing to do with her. Her closest companions are the grandmother she seldom sees and Lola, her beloved dog. **The late show** starts with two blazing hours of a Ballard work shift... Connelly doesn't give Ballard Harry Bosch's taste for jazz, but he laces the book with noir references... By the end of a highly populated book that Connelly says was tough to edit, Ballard will get to the bottom of every aspect of several crimes. And she'll do a lot more. Smart and fierce, she never stops working, to the point of making Bosch look like a slouch. She's also steamy enough to weaponize seduction if it will help her, and absolutely blunt when she speaks her mind... The pacing of Ballard's debut story is breathless. Unless she's in the water, she never has a peaceful moment: There's always a lead to follow, a house to scope out, a late-night call to make... The novel moves so quickly, racking up so many witnesses and suspects, that it ought to be hard to follow. But Connelly expertly hides a trail of bread crumbs that leads straight to the denouement, with so much else going on that it's impossible to see where he's heading... She also winds up in what sounds like an extremely lurid situation... And yet Connelly handles even this scene like the seasoned pro he is, avoiding exploitation and producing a demonstration of Ballard's astonishing resourcefulness and bravery. Ballard is complicated and driven enough to sustain the series Connelly doubtless has in mind for her. Connelly writes passionately about, and captures especially well here, the detective's high when the pieces of a puzzle fall into place.' (New York Times, Janet Maslin)

GALLAND, Nicole

Stepdog. - Morrow, 2015.

Stepdog tells an amusing story of the dangers of jealousy. In this case that of a husband observing his wife's unconditional love for her canine. Cody is Sara's beloved dog from her troubled previous relationship, and her over-attachment to her dog is the only thing she and Rory fight about. After receiving his green card through marriage to Sara, Rory lands the lead role in an upcoming TV pilot series, and they prepare to move to Los Angeles. However, on the eve of their departure Cody is kidnapped and Rory receives the blame. Now it is up to him to get Cody back in order to save his relationship with Sara. This results in an exciting cross-country chase in pursuit of a villain and the eventual recovery of Cody. There's a bit more to the story, but **Stepdog** is about a new couple trying to figure out their relationship under atypical circumstances. Readers will find it great fun as Rory and Sara are so likeable. The end result is a successful blend of contemporary romance, humour and an adorable four-legged friend offered in a unique and attention-grabbing way. The book has a happy ending and has even been adapted for a forthcoming movie. **EB**



SANCHEZ, Mamen

The altogether unexpected disappearance of Atticus Craftsman. - Doubleday, 2015.

This is the Spanish author's first novel to be translated from into English by Lucy Graves. Atticus Craftsman, heir of the Craftman & Co publishing company, is sent by his father to Madrid to close down their failing literary magazine. The staff of the magazine, five close-knit women, frantic with worry and desperate to save their jobs set out to distract Atticus while they think up a way to change his mind. One of the women, Solea, lures Atticus to Andalusia, promising him an exceptional literary discovery — the unpublished poems of famed poet Garcia Lorca. The adventure that follows is amazing as the side-tracked Atticus is introduced to a whole new culture and falls in love. The remaining four women in the



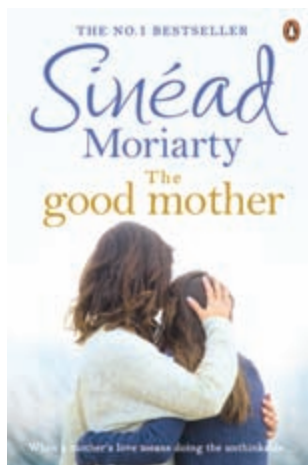
meantime take the time to investigate why the magazine is losing money in the hope of saving it. But when Marlow Craftsman realises that his son is missing, and involves the bumbling local police Inspector Manchego, the women are risking more than just their jobs. Over the course of this book there is much to delight the reader. This is a totally unexpected treat that is fun to read, featuring quirky characters in a pleasant satirical romp. **EB**

MORIARTY, Sinead

The good mother. - Penguin Books, 2017.

This Irish author's latest novel is a wonderful, very sad, woman's read about families and relationships, and coping with terrible illness. Kate was heart-broken after the unexpected break-

up of her marriage of many years and, to make it worse, only discovered how dire their finances were when Nick left her. She and their three children have to leave their lovely home and move in with her widowed father. The two boys, seventeen-year-old Luke and young Bobby, are both very angry with their father. The role of peacemaker (as always) falls to the middle child, twelve-year-old Jess. Mature beyond her years, she is the caring, optimistic one in the family. As their fortunes slowly seem to start turning around and Kate just about gets her life back on track, Jess falls ill. Her diagnosis of terminal leukaemia devastates the family, with each member reacting differently. Moriarty has created a cast of interesting and credible characters, exploring how they each is affected by her illness. The most poignant is Jessica's own experience and struggle, but of course the turmoil of 'the good mother' is central to the story. The book is at times emotionally taxing but fortunately also leavened by humour. There are some parts which are a bit fanciful and the plot may be a bit predictable but, overall, this is an absorbing, and thought-provoking, family drama which I can easily recommend. **SCG**



SCHOEMAN, Karel

Skepelinge: aanloop tot 'n roman. - Human & Rousseau, 2017.

'Met die (ontydige) dood van Karel Schoeman op 1 Mei 2017 het Afrikaans een van sy grootste literêre geeste verloor. Een van sy manuskripte, **Skepelinge: aanloop tot 'n roman**, is onlangs uitgegee. Hier is die enigmatiese Schoeman, met sy unieke uitkyk op die geskiedenis (en die lewe en menseverhoudinge), weereens op sy beste. **Skepelinge** is 'n impressionistiese betragting van die vroeë koloniale tydperk in die Suid-Afrikaanse geskiedenis, gebaseer op Schoeman se uitgebreide kennis van die VOC (Vereenigde Oostindische Compagnie)-tydperk en meer spesifiek die skeepvaart. Die boek is saamgestel uit historiese en wetenskaplik verantwoorde tekste, wat egter op suiwer subjektiewe en onwetenskaplike wyse gebruik is om 'n bepaalde siening van die verlede oor te dra, verweef met insidentele persoonlike betragtings oor geskiedenis, navorsing en skrywerskap. Die resultaat is 'n hibriede skepping, êrens in die middel tussen fiksie en niefiksie, en sou as 'historiese improvisasie' beskryf kon word; of hoogstens die 'aanloop tot 'n roman' (bl. 535). Schoeman skets in breë trekke die geskiedenis van die VOC en die vestiging aan die Kaap en beskryf die VOC se skepe ('seekastele'). Dan identifiseer en skryf hy oor die bemannings van hierdie skepe. Wie was hierdie mense? Wat was hul herkoms? Hoe het hulle die vaarte na die Kaap (en soms ook terug na Europa) beleef? En wanneer hulle in Tafelbaai anker gegooi het en aan land gegaan het, wat was hul indrukke van die Kaap (de Goede Hoop)? Wat was hul ervaringe? Wat was hul neerslag? Nie almal het die Kaap gehaal nie. Daar was storms, skepe het vergaan en daar was sterftes



— en oorlewendende skipbreukelinge. Schoeman se navorsing is indrukwekkend (kyk, byvoorbeeld, die geselekteerde lys van geraadpleegde bronne, ble 557-573, asook die 552 eindnotas). Schoeman gee hier stem aan die gemarginaliseerdes; hier in die besonder die anonieme opseilendes van die 17de en 18de eeu — skepelinge onderweg na die Kaap. **Skepelinge** is 'n besonderse werk en vorm deel van Karel Schoeman se unieke nalatenskap. Dit bied veel stof tot nadenke, en werp lig op die wyse waarop 'n briljante romansier stof versamel en met die geskiedenis worstel met die oog op die skryf van 'n roman.' (www.litnet.co.za, uittreksels uit André Wessels se resensie)

TALJAARD, Gerda

Die laksman se dogter. - Penguin, 2017.

'Gerda Taljaard se derde roman, **Die laksman se dogter**, sluit op verskeie maniere aan by haar vorige twee romans, **'n Engel in die hoenderhok** (2009) en **Kelder** (2012). Al drie is familieromans waarin donker verledes, destruktiewe verhoudings tussen familieleden en versteurdheid die bo-tonoer voer. Die roman handel oor Rosaria Roux se verbete stryd teen haar dogter, Annalisa, se dwelmverslawing. Dit is die kern van 'n reeks konflikte en onafwendbare gebeure wat Rosaria se liefde vir haar enigste kind tot die uiterste beproef.

Taljaard konfronteer die leser met 'n komplekse vraag: Wat is jy bereid om vir jou kinders op te offer? Rosaria is bereid om alles te offer wat haar kind vra. Haar huwelik, beroep, trots en gesonde verstand. Die roman belig hoe Annalisa se verslawing almal om haar tot medaafhanklikes dwing. Taljaard probeer nie om maklike en sentimentele oplossings aan die leser op te dis nie, maar skets haar karakters as volledige en ingewikkelde mense wat in 'n voortdurende stryd tussen goed en kwaad gewikkel is. Die geloofwaardige karakterisering en pittige dialoog is vir my van die roman se pluspunte. 'n Interessante verhaallyn is die misterie rondom Annalisa se verdwyning wat die leesplezier met 'n hele paar grade laat styg. Taljaard lewer sedert haar debuutroman 'n volgehoue bydrae tot sogenaamde *weird fiction* (vreemde of eienaardige fiksie) in Afrikaans, 'n subgenre wat reeds vanaf die laat 19de eeu in die Amerikaanse literatuur begin posvat. **Die laksman se dogter** is 'n genotvolle én andersoortige leeservaring wat aan 'n breë spektrum leesvoorkeure voldoen.' (*Rapport Weekliks*, uittreksels uit Neil Cochrane se resensie)



VAN DER MERWE, Santie

Die einde van die storie. - LAPA, 2017.

'Lizzie de Villiers dink sy het haar man, Marthinus, nie meer lief nie. Sy neem haar lewe en hulle huwelik van 28 jaar in oënskou. Wanneer het hulle uitmekaar begin dryf? Sal sy hulle ou liefde weer kan laat ontvlam? As sy nie kan nie, moet sy in hulle liefdelose, maar gemaklike huwelik bly, of moet sy maar haar eie paadjie stap? Marthinus stem nie met Lizzie saam nie. Volgens hom is daar niks verkeerd nie, en hy wil gewis hê Lizzie moet bly, lief vir hom of nie. Die konflik tussen Lizzie en Marthinus veroorsaak konflik tussen Lizzie en hulle dogter Estelle, wat op die ouderdom van vier-en-twintig skielik soos 'n tiener optree. Sal hierdie huwelik die toets deurstaan?

'Boeiend van bladsy een af, en hoe dan anders met 'n gesoute skrywer soos Santie van der Merwe. Alhoewel dit maar haar vyfde roman is, kwyf sy haar uitstekend van haar taak. Sy weet waarna die leser op soek is en skryf so gemaklik dat dit absoluut geen inspanning verg om te lees nie. Wat interessant is, is dat



dit uit beide man en vrou se perspektief vertel word. Die vertelling, wat oor 'n ouer paartjie handel, is maklik om mee te identifiseer ondanks hul ouderdom. Santie bied hoendervleisoomblikke, self blikke op jou eie lewe, en bring die waarheid tuis waarmee soveel mense een of ander tyd dikwels worstel: die doel van jouself. En die berusting om aan jouself te erken wát jou gelukkig maak en dan te blom waar jy geplant is, war dit ook al is. Die karakters se wroegings, hartseer en woede, onsekerheid en vertwyfeling is iets wat mens self as leser kan aanvoel.

Dit is juis wat Santie 'n regte "mense-skrywer" maak — sy verwoord emosies dat jy dit aan jou eie hart en lyf kan voel, hetsy seer of blydskap.' (www.litnet.co.za, uittreksels uit Yolanda Wessels se resensie en *LAPA-boekprikkel*)

YOUNG ADULT NON-FICTION JONG VOLWASSE VAKLEKTUUR

SADLEIR, Emma and HARRISON, Lizzie Selfies, sexts and smartphones: a teenager's online survival guide.- Penguin, 2017.

'Social media law expert Emma Sadleir has written what she describes as the K53 of the smartphone world, a guide to safe online interactions for teenagers. The book is packed with information around the various areas of concern that parents and teenagers may face. From sexting and cyber bullying, to creepy people, legal stuff, a digital footprint, (repeated), addiction, internet safety, porn, anxiety, depression, privacy and reputation, and written within a South African context. The book offers a comprehensive look into elements that endanger online dealings. With technology advancing so rapidly, the social media platforms that youngsters are using today will not be the same ones in the next couple of years. Despite this shift, Sadleir stresses that the book aims to be platform-agnostic, so general enough to ensure that the information does not become outdated, while still delivering crucial insights. Sadleir wrote the book with Lizzie Harrison who used to work with her. Harrison has an undergrad in neuroscience and is interested in how the brain works as well as children and children's issues. The book is a follow-up to Sadleir's first book, **Don't film yourself having sex: and other legal advice to see you through the age of social media**. This is an important local title to guide teenagers to a safe online life.' (themediainline.co.za, extracts from Michael Bratton's review)



JUVENILE FICTION JEUGLEKTUUR

COLLINS, Ross

There's a bear on my chair.- Nosy Crow, 2016.

This is a fabulous new picture book from Ross Collins with a clever, and amusing, rhyming text. It's about an angry, little mouse, his small chair and the enormous polar bear that's sitting on it and won't get off. The colour illustrations complement the text well and his characters are particularly



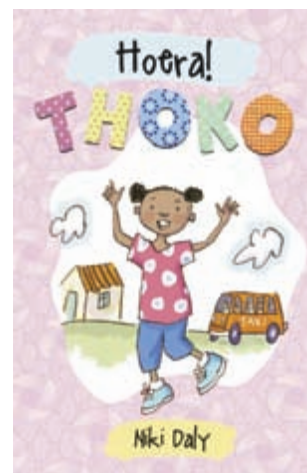
good with wonderfully expressive faces and postures, and the little details in the pictures, like the newspaper head-lines, just add to the book's appeal. This was short-listed for the Kate Greenaway Award and was the Amnesty CILIP Honour Winner for 2016. A post on the Amnesty International UK website explained their choice, saying the little mouse 'shows how to protest peacefully and

creatively, which goes to the heart of what Amnesty does... Ultimately we picked **There's a bear on my chair** because of its playful and subversive humour — poking fun at tyrants, however benign, just has to be done!' This humour, together with the rhyme and rhythm of the text, make this a grand picture book for reading aloud and sharing. Highly recommended. **SCG**

DALY, Niki

Hoera! Thoko / teks en illustrasies deur Niki Daly; vertaal deur Marlise Joubert.- Jacana, 2017.

Hierdie is die eerste boek in die *Thoko*-reeks en bevat vier maklik leesbare stories oor die wederverarings van die dogtertjie Thoko. Sy woon naby die skool saam met haar mamma, agter haar ouma se klerewinkel. Thoko is werklik 'n lieflike skepping deur Daly. Sy huppel deur die lewe en laat 'n spoor van vrolikheid en 'n paar fronse agterna. Die vier stories het almal iets positiefs en leersaam om te vertel. In die eerste een, 'n *Goue ster en 'n soen vir Thoko*, word vertel van die skool se Ster Bekronings, waar skoliere beloon word vir harde werk en goeie gedrag. Thoko het al geel, blou en groen sterre verdien, maar sy smag na die goue ster wat toegeken word vir lees. Wanneer sy ekstra hard werk aan haar leeswerk en uiteindelik die goue ster kry, gebeur die ondenkbare... sy verloor dit oppad huis toe! Hoe gaan sy oor hierdie groot hartseer kom? Die ander stories handel oor 'n spesiale hoed wat Thoko begeer; 'n duur, goue ring met skitterende sierstene wat sy op die sypaadjie optel en 'n hond met die naam Hoop. Die teks in die boek is groot genoeg gedruk sodat beginnerlesers dit makliker sal vind om die stories te lees, terwyl die dubbel-gespasieerde teks 'n verdere pluspunt is. Swart-



en-wit tekeninge is deurlopend ingesluit. **Hoera! Thoko** is 'n plaaslike titel wat in Afrikaans vertaal is deur Marlise Joubert. Dit is ook beskikbaar in Engels (**Hooray! Thoko**) en isiXhosa (**Halala! Thoko**). Hierdie is 'n uitsonderlike boekie wat die hart aanraak. Hoogs aan te beveel. **SSJ**

KRAHTZ, Carin

Elton die verskriklike April verloor dit / illustrasies

deur Silvia Rebel.- Tafelberg, 2017.

Elton amper famous April en juffrou Brom (2015) was 'n heerlike, reguit, op die man af verhaal wat beïndruk het met 'n geloofbare karakter sonder pretensies wat dadelik in jou hart gekruip het. Verblydend is die verskyning van 'n tweede



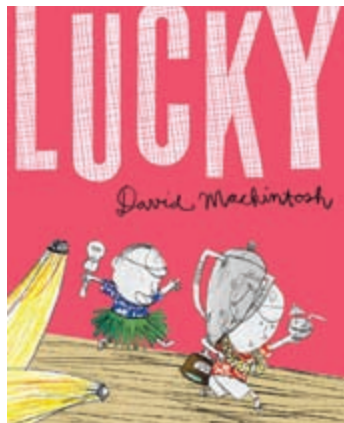
April storie, en weereens is die verhaal net so 'n lekkerte om te lees! Hy en sy ma bly nou in 'n ouetehuis, Groendakkies, waar sy verpleegster is, en Elton is maar te bly om 'n dak oor sy kop te hê, 'n vol maag en nogal 'n paar vriendelike tannies wat lekker port kan drink. Skool is 'n uitdaging, want as 'n groentjie word hy misbruik deur twee boelies, beland eers in die verkeerde klas — *Mechanics* — terwyl hy eintlik hoort by kunsklasse en sy musiektalent moet kan uitleef. Gelukkig is daar die noodhulp- kursus saam met die pragtige Roxy in die biblioteek — 'n veilige plek om vir Popeye weg te kruip — “want die woord bibbeljoeteek is beslis nie

in sy woordeskat nie”. Elton bly kwaad, en word gestuur na die sielkundige, tannie Kameel, wat hom aanmoedig om sy gevoelens uit hom te teken... maar help dit regtig? Want hy moet alweer *cover* vir sy ma wat laat huistoe kom, en Elton is oortuig die Samajoor in die tehuis is sy ma se nuwe kêrel. Maar niks kan erger wees as die nuus dat sy ma weer 'n baba verwag nie! Sê Elton: “Die lewe skuïyt op my soos 'n onmanierlike duif. Ek is ver verby gatvol. En nou weet ek gatvol is baie gevaarliker as woede, want as jy woedend is, gee jy nog om.” Hierdie joernaal met Elton aan die woord loop oor van treffende opmerkings wat aan Elton se gevoelens gestalte gee. 'n Verhaal wat jou bybly, wat weer gelees wil wees, en 'n plek verdien in biblioteek-, skool- en tuisversamelings.” (*lonareviews.blogspot.co.za*, Lona Gericke)

MACKINTOSH, David

Lucky. - HarperCollins, 2015.

'Mom announces there'll be a surprise at dinner, and the narrator and his brother, Leo, eventually decide it can mean only one thing: their family has won a trip to Hawaii for two weeks: all expenses paid! The brothers set the school grapevine buzzing and even inspire the principal to give everyone 10 minutes of free time because “this is the first time in history that anyone from our school has ever won a vacation”.



Then Mom enthusiastically reveals, as only mothers can, that the big surprise is... takeout pizza. Crushed and embarrassed,

the narrator slowly realises that he's in a pretty lucky family after all — a revelation handled with the subtlety and sweetness that's become Mackintosh's signature. As befits a story about magical thinking, Mackintosh amplifies his sketchbook-style drawings with a visually extravagant melange of comic book framings, exaggerated typography that sometimes tips a hat to concrete poetry, and collage (which includes kitschy Hawaiiana to accompany Leo's rhapsodic tribute to island life). It's a story that leaves its readers feeling fortunate as well.' (*Publishers' Weekly*)

OPPEL, Kenneth

The nest / illustrated by Jon Klassen. - David Fickling, 2017.

This novel, a psychological thriller/horror mix for children, has been very well received, winning some awards and being short-listed for a number of others.

'Oppel enters Gaimanesque territory with his portrayal of Steve, an older brother struggling with anxiety and his family's distress after his newborn brother, Theodore, is diagnosed with a rare congenital disorder.

After a curious gray and white wasp from the hive above their house stings Steve, he develops the ability to speak to the hive's queen, who promises to replace the ailing baby with a new one. Agreeing to the queen's offer, Steve confronts a dangerous traveling knife sharpener, his parents' concerns over his mental health, and strange phone calls from Mr Nobody, a family legend turned real, it seems. As Theodore's health deteriorates, Steve must decide what is best for his brother and what he will do to save him. Oppel infuses the natural world of the hive with chilling scenes of the queen's heartlessness (“Before you know it, you'll forget all about that crappy little broken baby”) while Klassen's graphite drawings hauntingly depict the family's stress... as well as increasing tension between Theodore's complications and the wasps' growing power. In exploring the boundaries of science, self-determination, and belief, Oppel uses a dark and disturbing lens to produce an unnerving psychological thriller.'



(*Publishers' Weekly*)

Fill your house with stacks of books, in all the crannies and all the nooks. **Dr. Seuss**

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

- EB** Erich Buchhaus
- JDB** Johanna de Beer
- SCG** Sabrina Gosling
- SSJ** Stanley Jonck



New on the shelves

compiled by Sandra Kingswell

The Central Reference Section (SN) recently received some more new arrivals in its collection. Some of the books are very expensive and thus exclusively available on loan at SN. I would like to single out a few gems.

Do you know what the words *usondelangange* (come closer so I can embrace you) and *intombikayibhinci* (the girl does not wear clothes) mean? You can find explanations for both of these and many more in **Zulu plant names** by Adrian Koopman.

Learn all about fermented tea and why it is healthy in **The big book of kombucha** by Hannah Crum and Alex LaGory. These expert brewers reveal how easy, safe and inexpensive it is to make your own kombucha.

Kundalini yoga by Athanasios Megarisiotis teaches us to develop strength, awareness and character. This form of yoga enables one to experience deeper levels of being by harmonising your body and spiritual energy.

A better understanding of consumer protection legislation can be gleaned in **Consumer law compliance** by Sarah-Lynn Tennant. This book is user-friendly and written in accessible English. It focuses on consumer protection, fairness and justice for all.

The student revolt and calls for the decolonisation of tertiary education is deconstructed in **Fees must fall** by Susan Booysen. This title deals with the uprising against the financial exclusion from tertiary education faced by poor students in South Africa.

The use of African languages is promoted in **Language rights in Southern Africa** by Lazarus Miti. This book demonstrates the role of the mother tongue in the social, political and economic development of their speakers and their countries.



GENERAL

- 002 BIB Ovens, Cora. Bibliophilia Africana 8. From papyrus to print-out: the book in Africa: yesterday, today and tomorrow. 025.4 BRO Broughton, Vanda. Essential classification. 060.42 WEB Robert, Henry M (Henry Martyn). Webster's New World Robert's rules of order: simplified and applied. R 070.5025 PUB Publishers' Association of South Africa. Guide to publishing in South Africa, 2017.

PHILOSOPHY AND PSYCHOLOGY

- 158 BRI Brits, Louisa Thomsen. The Book of hygge: the Danish art of living well.

RELIGION

- Q 283.68712 CHR Els, Ev. Christ Church Kenilworth: 100 years of God's grace.

296.71203 DEN Dennis, Geoffrey W. The encyclopedia of Jewish myth, magic and mysticism.

SOCIAL SCIENCES

- 305.8924 NIR Nirenberg, David. Anti-Judaism: the history of a way of thinking.
- 306.449 MIT Miti, Lazarus. Language rights in Southern Africa.
- 320.968 ROA South African Democracy Education Trust. The Road to democracy: South Africans telling their stories. Volume 1, 1950-1970.
- Q 323.352 RAM Ramsden, Noreen. Children's rights resource handbook.
- Q 331.880968 SEI Seidman, Judy. Hlanganani basebenzi: a brief history of Cosatu: celebrating twenty years of the Congress of South African Trade Unions.
- 338.1968 LED Ledger, Tracy. An empty plate: why we are losing the battle for our food system, why it matters, and how we can win it back.
- 342.680853 CRO Cronje, Francis. PAIA: what you need to know: the Promotion of Access to Information Act, 2 of 2000.
- 344.680189 KEI Keith, Don. Understanding the CCMA rules & procedure.
- 346.6807 S.A. Consumer Protection Act 68 of 2008 & rules and regulations.
- 346.6807 TEN Tennant, Sarah-Lynn. Consumer law compliance: the National Credit Act, the Consumer Protection Act and the Protection of Personal Information Act.
- Q 355.70968 ELS Els, Paul. Chronicles of 'The Heights' cantonments: included Valhalla.
- 358.18 STE Steenkamp, Willem. The black beret: the history of South Africa's armoured forces. Volume 1, Beginnings to the invasion of Madagascar, 1942.
- Q 362.615 BEL Belling, Veronica. Highlands House centennial volume, 1916-2016.
- 363.348096 WEA Weaver, Tony. Into a raging sea: great South African rescues.
- 363.7384 HYD Glazewski, Jan. Hydraulic fracturing in the Karoo: critical legal and environmental perspectives.
- 371.9 BID Bidwell, Veronica. The parents' guide to specific learning difficulties: information, advice and practical tips.
- 378.68 FEE Booyen, Susan. Fees must fall: student revolt, decolonisation and governance in South Africa.
- 394.14 SCH Schmader, David. Weed: the user's guide: a 21st century handbook for enjoying marijuana.

SCIENCE

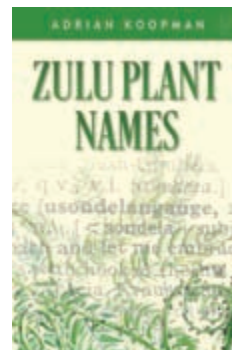
- Q 556.8 AFR Viljoen, Richard. Africa's top geological sites: 35th International Geological Congress commemorative volume.
- 572.968 KHU Khunou, Samuel Freddy. Mountains of spirit: the story of the Royal Bakwena ba Mogopa of the North West, South Africa.
- Q 572.968 ROB Robbins, David. A San journey: the story of the !Xun and Khwe of Platfontein.
- 574.5268 WHO Wohltz, Ernst. Bring nature back to the city: how to conduct urban nature conservation.
- 581.968 KOO Koopman, Adrian. Zulu plant names.
- 581.968 SWA Swart, Madine. Flora se geheime taal: stories oor Suider-Afrikaanse plante.
- 582.160968 GRO Grove, Naas. Vratjievrugbliksembos en ander Magaliesbergbome.
- 591.51 VAN Van den Heever, Alex. Tracker manual: a practical guide to animal tracking in southern Africa.
- 598.2968 CHI Chittenden, Hugh. Roberts bird guide: illustrating nearly 1,000 species in southern Africa.
- Q 598.2968 SIE Siegfried, Roy. Levaillant's legacy: a history of South African ornithology.

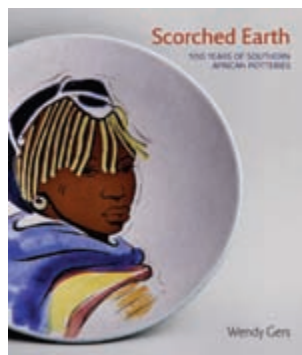
TECHNOLOGY

- R 610.3 BRI Peters, Michael. British Medical Association complete home medical guide.
- Q 613.7046 MEG Megarisiotis, Athanasios Karta Singh. Kundalini yoga: techniques for developing strength, awareness and character.
- 615.321 CRU Crum, Hannah. The big book of kombucha: brewing, flavoring and enjoying the health benefits of fermented tea.
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- Wong Kar-wai. 2046.
- Wyler, William. The best years of our lives.

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- U 580.744 EDE Dunlop, Geoff. The Eden Project.
- U 920 CHU Carter, Lucy. Churchill.
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Sandra Kingswell is the senior library assistant in Central Reference



Notorious, fateful or mythical: is 27 the most tragic number in music?

by Robert Moulton

Love them or loathe them, without the media, popular culture would not exist. Adoring fans have a fascination with the private lives of performing artists and lap up every picture, headline, tweet and Instagram posting.

Which means that over the last decade or so, the internet has added enormous pressure to what pop stars have to endure. Likes and shares have become record companies' greatest assets in marketing to this new digitally connected audience.

Not that any of this is new. A lack of privacy, the pressures of demanded success and continued relevance combined with the haunt of creative demons and the uneasy relationship with instantaneous but ceaseless wealth are just some of the challenges that top entertainers have had to endure since the advent of media-driven celebrity culture.

Unsurprisingly, sometimes the burden of success becomes too much to bear, leading artists to overindulgence in the excesses of their own accomplishments. When this happens, without exception, the results are tragic.

A trawl through the annals of rock music reveals a re-occurring age for performers who peaked prematurely, so much so that a collective name has been unofficially assigned to this self-sacrificing set of singers: the 27 Club.

Four prominent rock stars, all aged 27, died in the drug-fueled days between 1969 and 1971 — a coincidence that immediately fascinated the public. With the gruesome suicide of Kurt Cobain in 1994, the then-dormant club was resurrected.

This club did not welcome its first member in 1969, however, as there were indeed earlier victims. One is a very important figure in the development of rock — Robert Johnson.

Johnson was born on 8 May 1911 in Hazlehurst in the poverty-stricken Mississippi Delta, America's poorest region. He started as an aspiring bluesman but his attempts were laughed off by his contemporaries — legends of the Delta, Son House and Willie Brown. This was in 1936 and nowhere else was the debilitating effect of the Great Depression more prevalent. After being humiliated by a few experiences with Son House (he debuted as a gifted harmonica player but was, at the same time, a woeful guitarist), he disappeared and returned six months later, transformed overnight into a dapper and now-outstanding guitarist, singer and songwriter. In this superstitious and religiously fundamentalist part of America, his incredible transformation was met with skepticism and rumours of occult involvement were rife. It was believed that Johnson went to the crossroads of Highway 61 and 8 and sold



his soul to the devil in exchange for acquiring his skill on the guitar and vocals. This was common lore in the Delta as blues was seen as 'devil's music'.

Audiences were nonetheless astounded at witnessing the transformed Robert Johnson. As his reputation grew, it was only a question of time before the record industry would sit up and take notice too.

He was fortunate to be spotted by John Hammond, the music producer behind many great acts in the American folk and blues scene. Hammond took Johnson to San Antonio, Texas and recorded 29 of his songs in a hotel room, many of which are still listened to today. Enthusiasts regard Johnson as one of America's greatest songwriters. Born from the hardship brought about from the Great Depression, his songs were about despair, sex and a few more jaunty efforts.

Without Robert Johnson there would be no Howlin' Wolf, Muddy Waters or even Bob Dylan. Many young white blues fans were entranced by Johnson's dark songs and the mythology that surrounded him. Added to this is the fact that there are only three photos in existence of him. The attraction — particularly in Britain — only grew as each



Robert Johnson

Delta Haze Corporation



Brian Jones

Bent Rej

of Johnson's recordings was released on albums, where he later emerged as a pivotal figure in the emerging blues scene.

But there was another aspect that attracted the attention of fans — his self-destructive lifestyle. Tales of his drinking and womanising were the stuff of legend, which ultimately led to his downfall. Hammond once had to get Johnson out of jail after the latter got himself into trouble over a woman. Out of revenge a boyfriend — or husband — decided to put a stop to Johnson's shenanigans by poisoning his whisky. Johnson died on 16 August 1938 (the very same day that Elvis Presley did in 1977), aged just 27.

Thus the foundation for the club was laid; its criteria for membership as macabre as it was mythical: only the most gifted, charismatic (though not necessarily both) who created their own downfall by self-destructive lifestyles — needed apply.

The second entry to the 27 Club was Brian Jones from the Rolling Stones. In the beginning he was the musical figurehead of the then-fledgling band. He could play almost any instrument and boasted an encyclopaedic knowledge of jazz, blues and renaissance music. He was short of prodigal but a capable musician nonetheless and in the early Stones' recordings, the dominant figure rather than the Mick Jagger and Keith Richards we solely tend to credit today.

In some respects Jones exuded the opposite of Mick Jagger's trademark charisma, being a loner who more than often travelled and stayed apart from his bandmates while on tour. Although Jagger was the establishment's primary target for vilification in a band that excelled at being bad, on top of badness Jones was also cursed with waywardness. Although intelligent, he hated authority and refused to conform. By the time he was 20 he had busked around Europe; refusing to be hamstrung by the conservative zeitgeist. He also fathered five children from five different mothers by the time he was 23. It is worth noting that he came from Cheltenham, a middle-class town in West England. Although tabloid stories of the Stones were commonplace in the 1960s, Jones seemed less capable of handling the stresses of stardom than the others. He preferred the band to continue doing blues covers but with manager Andrew Loog Oldham favoring the pop and rock direction that the flamboyant Jagger and his accomplices took, Jones was increasingly sidelined. Furthermore, this corresponded perfectly with his increase in drug use and Keith Richards's simultaneous rise in prominence as a guitarist.

Jones's instability reached new heights by 1967, yet he still tried to be relevant to the band. In June of that year the Stones opened for the Jimi Hendrix Experience at the Monterey Pop festival. But the rest of the band found it impossible to get on with him. One moment he could be kind and generous; the next he would be overbearing or sulky. The situation had become untenable. His misery was cemented when his girlfriend, Anita Pallenberg, eloped with Richards while the three holidayed in Morocco in 1967. He barely featured on the brilliant **Beggars banquet** album and was similarly absent in *The Rolling Stones Rock and Roll Circus* concert show, despite a stellar cast that included The Who, Jethro Tull and John Lennon.

His life was further complicated after several run-ins with the law over the possession of narcotics. The second time he was fortunate to find a judge sympathetic to his plight. After what seemed like a never-ending downward spiral, it came as little surprise that on 3 July 1969 Jones was found drowned in the swimming pool at his Cotchford Farm, the same property that once belonged to Winnie-the-Pooh author AA Milne. The official cause of death was given as 'misadventure'.

Two days later the Stones played at a concert in London's Hyde Park which was attended by 250,000 people. In honoring



Jimi Hendrix

Barrie Wentzell

Jones, Mick Jagger released butterflies and read poetry from John Keats from the stage. That the Rolling Stones have managed to survive to tell their tale some 50 years later is a miracle in its own, if a little tainted by the passing of Brian Jones — forever the outsider.

Jimi Hendrix started as a supporting guitarist for the Isley Brothers then joining Little Richard's touring band, the Upsetters. At first his stage personality — married to his superhuman guitar skills — went largely unnoticed in America. But the former Animals bassist Chas Chandler saw huge potential in Hendrix and brought him over to Britain. Chandler then assembled a band with drummer Mitch Mitchell and bassist Noel Redding to form The Jimi Hendrix Experience. And outworldly experiences are just what Jimi gave the crowds in Britain in 1966 and 1967, with his concerts still talked about to this day.

In the audiences were Britain's finest musicians to see if the hype was real. Every show was sold out; people claimed to struggle to recall if they ever saw the guitar played like that before. In December 1966 The Experience released *Hey Joe* followed by *Purple haze*. Not that it needed saying, but Hendrix was taking the guitar to new heights and making the instrument the most important aspect of the band. He released the album **Are you experienced** in May 1967 and **Axis: bold as love** in December. He stole the Monterey Pop Festival as he made his 'second' American debut in California that year. Despite the turmoil of civil rights protests in America, the African American Hendrix completely won over the virtually all-white audience, which was a significant phenomenon in itself.

This, however, became problematic in radical circles, where there was a feeling that Hendrix tried too hard to please white crowds. The fact is he had become a hero in Britain before

being rediscovered in the US. He was essentially apolitical and only interested in guitar playing. This suited his business manager Mike Jeffreys, who was to give Hendrix an inhuman workload of constant touring. Drugs and alcohol were Hendrix's escape, often turning him into an uncharacteristically violent fiend. At one stage he performed at over 50 gigs in 40 cities across America. Something had to give — which it finally did in 1968, not long after the release of the excellent double album **Electric ladyland**, which saw the expansion of his trio to include some of the best musicians around. Mitchell and Redding left, leaving Hendrix to form an all-black group in October 1969 but which only lasted for three concerts. The demands of performing became too much and took its toll on his personal life.

Similarly, his image was arguably problematic. Hendrix had become kind of an illicit sex symbol for the white female population. The original British cover of **Electric ladyland** was full of naked, mainly white, girls. Although part of his image, Hendrix did not approve and it was later changed. On the American cover was a distorted picture of himself.

His on-stage flamboyance such as playing with his teeth added to the mystique in many young people's minds, while others were amazed at his experimentalism which took the electric guitar into new territory. Yet his performances became erratic and trouble with the law over drugs inevitably followed in 1968. One of his standout acts was at Woodstock in 1969 where he was the last act on the bill.

At the height of his powers Jimi Hendrix was the highest paid musician in the world; a musical genius who wanted no more than try different directions but constantly clashed with his manager as a result.

On 18 September 1970 Hendrix was taken to hospital from his

hotel room in London where he died an hour later. It appeared he had swallowed an excessive number of his girlfriend Monika Dannerman's sleeping tablets, who apparently took her time to call for help upon realising Hendrix was unconscious. Details about the incident are disputed but his death appears not to have been an attempted suicide. He was the biggest loss to rock music at the time and of all of the 27 Club, the supremely gifted Hendrix is probably the one with the most question marks over how far he could have gone. By nature he was anything but self-destructive, although his demise might have been accelerated by wrong decisions and an insensitive management team.

The next member of the club was the most destructive of all.

Jim Morrison was born into a military family. His father was one of the two commanding admirals in the US Navy involved in an international incident which paved the way for the Vietnam War, which meant the family moved around America a lot.

At the age of four he witnessed a car accident involving several American Indians. This incident has been noted to be the most formative in the young Morrison's upbringing and often cited in his songs and poetry.

He resented his father's habit of dressing him down as a form of punishment. When he left University of California Los Angeles (UCLA) he rarely saw his family, even claiming that they had all died, which shocked friends when they found that they hadn't. After graduating he lived a bohemian lifestyle in a rooftop loft near Venice Beach in California. Among others, copies of works by Nietzsche, Sartre, Artaud, Huxley, Ginsberg and Kerouac were strewn around and inspired Morrison to write

his own material. He was a film student (his first love) when he met Ray Manzerek, who after reading Morrison's poems, felt they were ideal for a rock band. The Doors were formed after drummer John Densmore and guitarist Robbie Krieger joined. The name came from Aldous Huxley's **The Doors of Perception** — with no clue needed as to whose idea it was.

The Doors established a reputation as a formidable live act in LA, but perhaps the most standout aspect was Morrison's confrontational stage persona. In fact, it was one of these outbursts that led to them getting signed up by Elektra Records. Their self-titled debut album was released in 1967 which put them on the map, domestically in the US as well as internationally. They were darker in sound and approach than most West Coast rock groups which in many ways placed them outside the 1960s band typecast, but Morrison's embodiment of counter-culture more than made up for what was perceived to be lacking mainstream appeal.

Excluding tours, The Doors released four albums over a two-year period. To cope, Morrison began consuming vast quantities of alcohol and drugs. It wasn't long before his erratic behavior affected the rest of the band. Strife and outrages followed: Morrison seemed hell-bent on his own destruction. He was charged with public indecency in Miami in March 1969. Taking cues from Artaud's Theatre of Cruelty, he attempted to incite riots at some of the concerts. Perhaps unintentionally his theatrics played a significant part in shaping the future staging of live rock music events to audiences.

Conversely, on bad days Morrison's drunken on-stage antics could leave his band members in the lurch as he was either too

Jim Morrison



Elliott Landy

drunk or too stoned to perform. Crowds did not seem to mind as they were drawn to the unpredictability of such events.

He shared his beatnik lifestyle with his girlfriend, Pamela Courson, who knew all too well of his skirt-chasing exploits. He was more anti-authority than anti-establishment. He could be kind and generous and interesting but the threat of a binge indulgence always only simmered skin deep. Interestingly, he always saw himself as a member of the group and not the star. He seldom took formal pictures without the band members.

Jim Morrison's music was always fascinated with death and, although however touching at times, seldom joyful. The band's final album was **LA woman** (1971), after which he moved to Paris to emulate a number of American writers. He was found dead on 3 July 1971 in the bathtub of a rented apartment. In the absence of legislation mandating such action, no autopsy was performed, although the cause of death was given as 'heart failure' and some form of drug use suspected.

He was buried in the Père Lachaise cemetery in Paris next to some famous French artists. His influence in the music world is immeasurable but the artistic value of his work has divided opinions. Even in death he can unsettle.

Another key 1960s figure to depart at 27 was Janis Joplin. Barely a fortnight after Hendrix died, Joplin was found dead on the floor in the room she rented at the Hollywood Landmark Motor Hotel. She had been using heroin that was stronger than usual which might have triggered the inadvertent overdose.

As a troubled soul and an outsider all her life, Joplin took comfort in the blues of the likes of Bessie Smith, Lead Belly, Ma Rainey and others. All of her idols displayed a rebellious mystique which attracted the socially awkward youngster from the conservative town of Port Arthur in Texas.

San Francisco's hippie life and demands of the music industry (to her mind) made it impossible for Joplin not to dabble in drugs and alcohol. There she joined a band called Big Brother and the Holding Company, a rough and ready outfit which was the perfect backdrop for Joplin's powerful bluesy voice. The group's debut album **Cheap thrills** was a sensation simply because of Joplin's voice. In the segregated and conservative climate of America outside of California, white women were not meant to sound like this. It was powerful, crude, earthy but somehow also vulnerable. Raw emotion lurked between her notes, which became seemingly tangible when she performed live. She sparkled at the Monterey Pop Festival in 1967; however a ten-hour delay before her scheduled performance at Woodstock in 1969 provided more time for shooting up heroin and drinking, which meant that she was past her prime by the time she went on stage, her appearance described as 'three sheets to the wind'.

Joplin and Jefferson Airplane lead singer Grace Slick were the two standout female rock singers of their time, although they couldn't be more different: Slick was strong and powerful yet always in control. The tormented Joplin just laid bare her troubled soul to adoring audiences whose approval Joplin craved. Few performers have been able to connect with audiences like she did.

One of the more recent 27 Club members, Amy Winehouse (+23 July 2011), shares more parallels with Joplin. Winehouse, too, had constant problems with alcohol and hard drugs. She also suffered from an eating disorder. Her record contract teetered; she would occasionally be too drunk to remember lyrics or her band members' names when introducing them to crowds, leave the stage in the midst of sets and even cancelled tours.

Her penetrating blues and soul voice with an undertone of vulnerability won her five Grammy Awards in 2008 — at the

Janis Joplin



Ethan Russell

Amy Winehouse



Jason Bell



time the most ever for a British female and tying for the most ever for a female on a single night. Ironically after failing a drug test, she was not allowed to travel to the US to attend the ceremony and receive her awards.

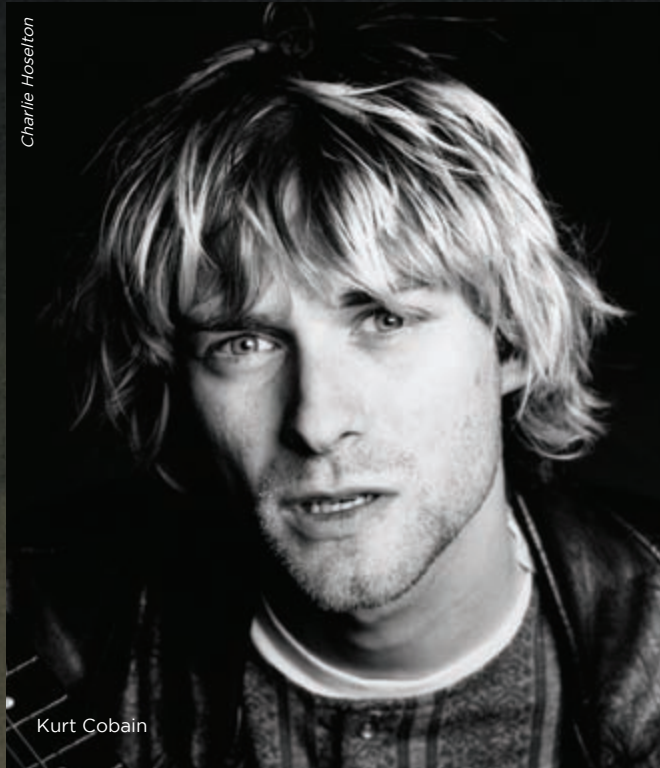
Ultimately it was alcohol rather than drugs that cut Winehouse's life short. Again, like Joplin's, her demise always seemed imminent, and she was probably prescient to this fact. Singer Tony Bennett, with whom Winehouse recorded her last-ever song, said afterwards 'she knew that she was in a lot of trouble; that she wasn't going to live'.

Perhaps the biggest tragedy that surrounds Winehouse is that she will be more remembered for her admittedly sordid private life than her music, which is much the work of the media. *The Philadelphia Inquirer* once wrote:

'She's only 24 with six Grammy nominations, crashing headfirst into success and despair, with a co-dependent husband in jail, exhibitionist parents with questionable judgement, and the paparazzi documenting her emotional and physical distress. Meanwhile, a haute designer Karl Lagerfeld appropriates her dishevelled style and eating issues to market to the elite while proclaiming her the new Bardot.'

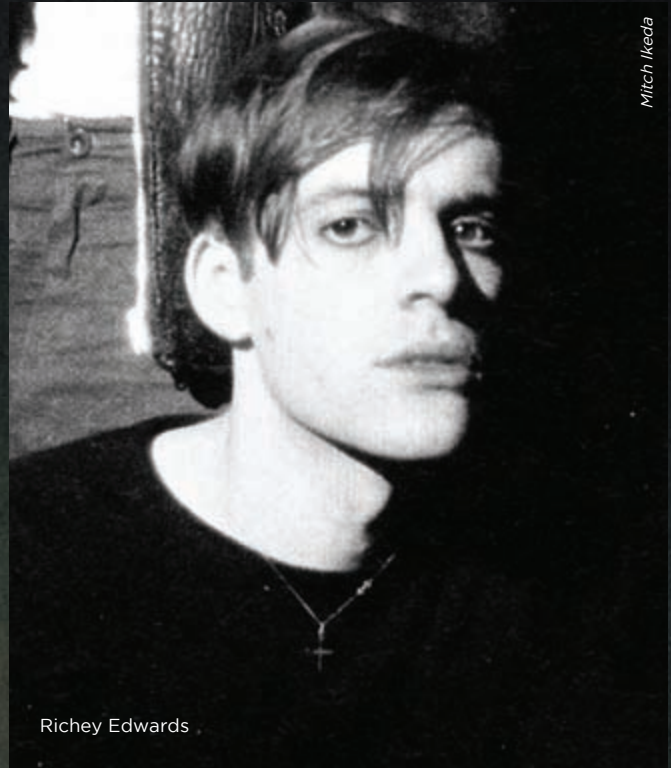
The 27 Club would not be complete without mention of Kurt Cobain, who was the lead singer of Nirvana, the breakthrough band of the grunge movement.

Cobain was born not far from Seattle and developed a sense



Charlie Hoselton

Kurt Cobain



Mitch Ikeda

Richey Edwards

of alienation after his parents divorced when he was nine. He got involved with the wrong crowd that would inevitably lead to drugs becoming a large part of his life. So did rock music. He loved the alternative bands that were spread out across America. Bands like the Replacements, Dinosaur Jnr, the Minuteman and Husker Dū fired his imagination. He took up guitar to emulate his heroes and soon he formed a band with the bassist Krist Novoselic and drummer Dave Grohl. They signed with an imaginative little label in Seattle called Sub Pop. The first album was harsh sounding as were most grunge bands from Seattle, but Cobain followed Husker Dū in that buzz guitar that can be made to sound melodic. Eventually they attracted the attention of a corporate recording giant — Geffen. Nirvana released **Nevermind** in 1991, which took the world by storm. The socially awkward Cobain had inadvertently found himself labelled the 'spokesman for Generation X'. He hated it.

A familiarity with John Lennon exists. Cobain always treated the music industry with skepticism in the same way that Lennon did. He did not like the corporate world and preferred the down to earth indie set-up where bands could almost do as they please, unshackled from the chore of having to worry about record sales and pleasing shareholders.

Nirvana's anthem *Smells like teen spirit* awoke a generation and underlined Cobain's talent as a songwriter and guitarist. **MTV Unplugged in New York** showed a different, quieter side and a possible new future songwriting direction for Cobain. During his final years he struggled with health problems, depression and heroin addiction.

He attempted suicide while on tour in Rome in March 1994 but was unsuccessful. On 8 April 1994 his body and a suicide note was discovered in his home in Seattle. He had died from a self-inflicted gunshot wound to the head. The coroner found

traces of heroin and diazepam and that he had been dead for at least three days.

Grunge's most defining — but also most reluctant voice, had gone silent — but on his own terms.

Finally, there's the strange case of Richey Edwards, lyricist and bassist of the Welsh Britpop group the Manic Street Preachers. He was influenced by punk and was artistic, well-spoken and politically aware. His severe depression and penchant for self-mutilation should probably have been better seen as a warning sign for his suicidal tendencies. Like Cobain, he was not an admirer of the music industry.

Due to fly to the US for touring duties on 6 February 1995, Edwards's behavior revealed nothing to indicate any intent of the impending self-sacrifice: he went to the passport office, packed a bag and drew cash at an ATM. Except he disappeared — it is assumed that he jumped off the Severn River bridge (a popular suicide spot) on the border of England and Wales and fell into the river below, never to be seen again. He was officially presumed dead on 23 November 2008.

Commenting on the suicide, a column in the UK's *The Times* described Edwards as 'a cause célèbre among depressives, alcoholics, anorexics and self-mutilators, because he was the first person in the public eye to talk openly about these subjects, not with swaggering bravado and a subtext of "look how tortured and cool I am", but with humility, sense and, often, bleak humour'.

Live fast; die young. Such is the exquisite pain of the unwilling rock star.

Robert Moults is a librarian at Wynberg Library



The refuge of the library

by Angelo Fick

Libraries have been spaces of refuge for as long as they have existed. Contradictorily, they are also, because they offer the option of retreat, spaces of engagement. By withdrawing from the hurly-burly of everyday living, many who find comfort in the quiet of the library also find new ways of re-engaging with the world and its problems, and now from a position of new understanding.

My earliest memory of libraries includes the books they held, but also the custodians. Ms Katz and Ms Hans were the teachers who managed the libraries at two of the schools I attended. They did not share the status of the physics teachers, or the mathematics teachers, but the rooms they presided over offered respite from the rest of the business of the school.

In schools where personnel and pupils take pride in the sporting achievements of the past and the present, the school library is a wonderful space for many to seek shelter. Away from the chanting and the singing, the whipping-up of emotions and the preparation for battles which were not always metaphoric, the school library was and is a sanctuary.

Libraries are indeed the spaces in which many of us find the portals out of our own worlds. But this is not merely because escapism is so delicious; often the wonder of what traditional, twentieth century libraries hold — books — is the ability to emerge from the retreat strengthened for more creative and innovative engagement.

Books are therefore not just physical objects in those libraries. They are not merely repositories of knowledge, or the media through which stories are told, whether to amuse, terrify, or offer insight into other ways of being. They are keys that unlock the imaginations and creativity of readers, and they offer tools for resilience to people who are buffeted about by the demands of the material world.

School libraries are therefore crucial to any democratic society which claims to value humanity and dignity. They are not 'nice to haves', some sort of tertiary order of business which must come after teachers, classrooms, desks and textbooks. They are constitutive of any learning environment. A school without a library is not truly a place of education: it is little more than a holding pen, a place to put young people until they can

become labour units, or, should they fail to do so, expendable detritus to a society obsessed with economic achievement.

It is in school libraries that young people learn habits which will stand them in good stead later in life. The importance of quiet contemplation, of wandering into another world letter by letter, word by word, one sentence after another, page upon page upon page of words which transport, whether through fiction or non-fiction, taking the reader out of his/her own mind into the minds of others, many of whom will have been long dead, and some of them contemporaries.

Without school libraries, who will sustain community libraries? We owe our children the right to the humanity which libraries foster, from as early on as possible. South Africa can afford this, if it changes its priorities. No one should ever have to be asked to choose between a library and a clinic: such options are false, and obscene. There are many other things the majority of South Africans could do without because they will never access them anyway; one thinks of state-owned airlines which are little more than debt wells invested with national pride, or the kind of facile glamour sold as television entertainment which is costly in both economic and intellectual terms.

All it requires is to imagine the world differently, to try to dream a little, of a country where the town library comes before the drive-through fast-food outlet, where the school library takes precedence over the building of a shopping centre, and where young people know that they live in a country with two Nobel literature laureates, whether they live in Springs or Worcester, in Rondebosch or Parktown. But such insurgent acts of imagination may require retreats to libraries. Just think of it.

Oh, brave new world...

Angelo Fick is a senior researcher at eNCA (e News Channel Africa) and spent twenty years teaching across a variety of disciplines in various universities in South Africa and Europe. He lives in Johannesburg and publishes regular columns on eNCA.com.





The importance of quiet contemplation, of wandering into another world... page upon page... of words which transport, taking the reader out of his/her own mind into the minds of others...

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compiled by / saamgestel deur Janine de Villiers

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compiled by / saamgestel deur Janine de Villiers

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- A book based on a fairy tale
- A National Book Award winner
- A YA bestseller
- A book you haven't read since high school
- A book translated to English
- A romance set in the future
- A book set in Europe
- A book that's under 150 pages
- A New York Times bestseller
- A book that's becoming a movie this year
- A book recommended by someone you just met
- A self-improvement book
- A book you can finish in a day
- A book written by a celebrity
- A political memoir
- A book at least 100 years older than you
- A book that's more than 600 pages
- A science-fiction novel
- A book recommended by a family member
- A graphic novel
- A book that is published in 2017
- A book with a protagonist who has your occupation
- A book that takes place during Summer
- A book and its prequel
- A murder mystery
- A book written by a comedian
- A dystopian novel
- A book with a blue cover
- A book of poetry
- The first book you see in a bookstore
- A classic from the 20th century
- A book from the library
- An autobiography
- A book about a road trip
- A book about a culture you're unfamiliar with
- A satirical book
- A book that takes place on an island
- A book that's guaranteed to bring you joy



Accessions Aanwinste

compiled by / saamgestel deur Johanna de Beer

NON-FICTION | VAKLEKTUUR

General | Algemeen

- 001.4 NAV Joubert, Ina. Navorsing: 'n gids vir die beginnavorser.
- 005.8 LUC Lucas, Edward. Cyberphobia: identity, trust, security and the internet.
- 025 LIB Molaro, Anthony. The library innovation toolkit: ideas, strategies, and programs.
- 025.284 LIB Brantley, Peter. Library trends. Volume 57, number 1, Digital books and the impact on libraries.
- Kvenild, Cassandra. Embedded librarians: moving beyond one-shot instruction.
- R 070.5025 SMA Higgs, Colleen. African small publishers' catalogue, 2016.

Philosophy and Psychology | Filosofie en Sielkunde

- 133.8 IRE Ireland, Richard. Your psychic potential: a guide to psychic development.
- 133.9 SOU O'Sullivan, Natalia. The ancestral continuum: unlock the secrets of who you really are.
- 153.7 BEI Beilock, Sian. How the body knows its mind: the surprising power of the physical environment to influence how you think and feel.
- 155.937 HOP Delport, Alette. Hope: consolation for the inconsolable.
- 158.2 BLO Blom, Stefan. The truth about relationships.
- 199.68 SNY Snyman, Carel Rainier. Leivore.

Religion | Godsdien

- 200.9 ARM Armstrong, Karen. Fields of blood: religion and the history of violence.
- 223.2066 VOS Vos, Cas. God die groot Digter.
- 232 JOU Joubert, Stephan. The day Jesus said yes: from Gethsemane to Golgotha — Jesus did it all for you.
- 237 MHL Mhlophe, Afrika. Christianity and the veneration of ancestors: should a Christian consult the dead?
- 246.53 LOU Louw, Daniel Johannes. Icons: imaging the unseen: on beauty and healing of life, body and soul.
- 248.4 BUC Buchan, Angus. Is Jesus enough?
- 248.4 DIT Ditira, Kuni. Mosaic.
- 248.4 MEY Meyer, Joyce. Gryp die dag: leef doelgerig en laat elke dag tel.

- 248.86 BIL Billimore, Angela. Child on loan: a true-life story of a family's loss and a promise kept.
- 283.68757 GOU Gould, Charles. Grahamstown Cathedral: a guide and short history.
- 296 HOF Hoffman, Adina. Sacred trash: the lost and found world of the Cairo Geniza.

Social Science | Sosiale Wetenskap

- 302 PIN Pinker, Susan. The village effect: why face-to-face contact matters.
- 302.23 TLE Tleane, Console. The great trek north: the expansion of South African media and ICT companies into the SADC region.
- 302.3096 MBE Mbembe, Achille. On the postcolony.
- 303.49 TET Tetlock, Philip E. Superforecasting: the art and science of prediction.
- 305.3 WHI Whittington, Hillary. Raising Ryland: our story of parenting a transgender child with no strings attached.
- 305.486971 RID Jina, Zaheera. Riding the samoosa express: personal narratives of marriage and beyond.
- 305.896 RAB Rabaka, Reiland. Concepts of Cabralism: Amilcar Cabral and Africana critical theory.
- 305.8968 SOU Soudien, Crain. Realising the dream: unlearning the logic of race in South African schools.
- 306.76609 ALD Aldrich, Robert. Gay life stories.
- 306.89 DEL De Lange, Johan. Skei maak seer: uit 'n man se hart, oor die pyn van egskeiding.
- 320.550961 INT Abdalla, Muna. Interregional challenges of Islamic extremist movements in North Africa.
- 320.968 PIT Pithouse, Richard. Writing the decline: on the struggle for South Africa's democracy.
- 322.40968 BAD Badat, Saleem. Black man, you are on your own.
- 323.168 FRI Friedman, Steven. Race, class and power: Harold Wolpe and the radical critique of apartheid.
- 323.20956 COC Cockburn, Patrick. The rise of Islamic State: ISIS and the new Sunni revolution.
- 323.34 ELT Eltahawy, Mona. Headscarves and hymens: why the Middle East needs a sexual revolution.
- 327.172096 COM Aboagye, Festus B. Complex emergencies in the 21st century: challenges of new Africa's strategic peace and security policy issues.
- 330.968 ROU Roux, Andre. Everyone's guide to the South African economy.

332.02401 COE Coetzee, Abrie. Draai jou sente om: wenke om geld te spaar met aftrede.

332.110968 GOO Goodson, Stephen Mitford. Inside the South African Reserve Bank: its origins and secrets exposed.

333.3168 COC Cochet, Hubert. South Africa's agrarian question.

336.24 INC Hattingh, Johann. Income tax in South Africa: the first 100 years, 1914-2014.

338.642096 ALC Alcock, GG. Kasinomics: African informal economies and the people who inhabit them.

341.69 RYB Ryback, Timothy W. Hitler's first victims and one man's race for justice.

347.6066 MAH Mahony, Chris. The justice sector afterthought: witness protection in Africa.

Q 352.068 CAU Botes, Lucius. The cauldron of local protests: reasons, impacts and lessons learned.

355.0968 HAN Hangana, Zingisile. The hidden truth of the Transkei Defence Force.

358.18 STE Steenkamp, Willem. The black beret: the history of South Africa's armoured forces. Volume 1, Beginnings to the invasion of Madagascar, 1942.

362.29 SPI Spiegelman, Erica. Rewired: a bold new approach to addiction and recovery.

362.733 GLA Glass, Cathy. Girl alone.

363.7392 KLE Klein, Naomi. This changes everything: capitalism vs. the climate.

364.1523 VAN Van der Leun, Justine. We are not such things: a murder in a South African township and the search for truth and reconciliation.

364.168 GOR Goredema, Charles. Understanding money laundering and illicit financial flows.

371.2 COL Collins, Mandy. Partners for possibility: how business and principals are igniting radical change in South African schools.

378.170281 ZYG Zygmunt, Conrad S. 101 tips for students.

398.209469 FER Ferreira, OJO. Adamastor: spirit of the Cape of Storms.

Language | Taal

R 423 OXF Oxford student's dictionary for learners using English to study other subjects.

X R 496.3 TSH Tshabe, SL. Isichazi-magama sesiXhosa: the official isiXhosa dictionary.

Science | Wetenskap

502 SMI Smith, Chris. The naked scientist: everyday life under the microscope.

523.4 LEV Levenson, Thomas. The hunt for Vulcan: how Albert Einstein destroyed a planet and deciphered the universe.

575.0162 DAR Kuljian, Christa. Darwin's hunch: science, race and the search for human origins.

591.042 GIR Girling, Richard. The hunt for the golden mole: all creatures great and small, and why they matter.

599.61 PEI Peirce, Richard. Giant steps: a true story from Africa about exploitation and the meaning of freedom.

599.61 PIN Pincott, Sharon. Elephant dawn: the inspirational story of thirteen years living with elephants in the African wilderness.

Applied Science | Toegepaste Wetenskap

612.816 LIN Linden, David J. Touch: the science of the sense that makes us human.

613.2 LEA Leaf, Caroline. Dink & eet jouself slim.

614.19 BUT Butler, John M. Fundamentals of forensic DNA typing.

615.5 TRA Trattler, Ross. Better health through natural healing: how to get well without drugs or surgery.

616.55 KIM Kimbassa, Narcisse. Albinism: biomedical information, sociology and human rights approaches to disability.

616.8528 LAW Law, Roslyn. Defeating teenage depression: getting there together.

618.24 FAU Faure, Megan. Pregnancy sense: your guide to a sensible pregnancy and a sensational birth.

Q 623.409 WEA Weapon: a visual history of arms and armour.

635 GAL Galchus, Rita. Homegrown sprouts: a fresh, healthy, and delicious step-by-step guide to sprouting year round.

636.1009 WIL Williams, Wendy. The horse: a biography of our noble companion.

641.5 MDL Mdlankomo, Siphokazi. My little black recipe book.

641.5622 SCA Scarborough, Samantha. Fun foods: healthy meals for kids.

Q 641.5968 DUP Du Plessis, Arina. Plaaskos.

Q 641.631 DUT Du Toit, Errieda. Koekedoor 2.

Q 646.4 MAR Martin, Rosie. No patterns needed: DIY couture from simple shapes.

649.1 KOH Kohn, Alfie. The myth of the spoiled child: coddled kids, helicopter parents, and other phony crises.

646.724 BOR Born, Savannah. Shampoo-free: a DIY guide to putting down the bottle and embracing healthier, happier hair.

647.2 MBO Mbokazi, Zanele. Maids & madams: we need each other.

658.05467 CHI Chipp, Kerry. e-Commerce: dynamic markets perspective.

658.408 BUS Bitzer, Verena. The business of social and environmental innovation: new frontiers in Africa.

659.112509 YOU Youngusband, Toni. Wallop!: an advertising phenomenon called Rightford, Searle-Tripp & Makin.

690.89 FIS Fisher, Amen. Natural birdhouses: 25 simple projects using found wood and natural materials.

Arts and Recreation | Kunste en Ontspanning

Q 704.03961 KRU Kruiper, Belinda. The sacred art of Vetkat Regopstaan Kruiper.

708.054 HIC Catherine, Hickley. The Munich art hoard: Hitler's dealer and his secret legacy.

Q 709.68 MAQ Maqhubela, Louis Khehla. A vigil of departure — Louis Khehla Maqhubela: a retrospective, 1960-2010.

Q 712.620968 GRA Gray, Lindsay. A sense of space: the gardens of Jan Blok.

730.968 SCH Schütz, Peter. Peter Schütz: an eye on the world.

736.4 HIN Hindes, Tom. 20-minute whittling projects: fun things to carve from wood.

741.5968 ZAP Zapiro. Rhodes rage: cartoons from Mail & Guardian, Sunday Times and The Times.

743.69725 HAN Hand, Diana. Draw horses in 15 minutes: capture the beauty of the equine form.

745.2 LEF Lefteri, Chris. Materials for design.

745.54 PAL Palmer, Jessica. The art of papercutting.

Q 745.7 KNI Knisely, Tom. Weaving rag rugs.

Q 746.412 ENG English, Pati. Award-winning basket designs: techniques and patterns for all levels.

Q 749.2968 BUR Burden, Matilda. Old Cape furniture: studies in styles.

Q 759.968 MEY Hawthorne, Tracey. John Meyer: a retrospective 1972-2012.

778.997469 KEI Keily, Leigh. Photographing fashion: art and techniques.

780 BYR Byrne, David. How music works.

Q 780.92 LEN Nussbaum, Ben. John Lennon: a celebration of his life and legacy.
 784.54 CRE Creswell, Toby. Rockwiz decades: the greatest songs of our time.
 792.0968 MAG Lewis, Megan. Magnet Theatre: three decades of making space.
 796.333077 ELO Eloff, Eugene. Coach Loffie: wenke vir wenners.
 798.4 REI Reid, Jamie. Doped: the real life story of the 1960s racehorse doping gang.
 799.12 FIS Truter, Edward. Fishing stories for Africa: stories from the first ten years of The Fishing & Hunting Journal.

Literature | Letterkunde

808.02 GOL Goldberg, Natalie. Writing down the bones: freeing the writer within.
 820.8 WOR Mzamane, Mbulelo Vizikhungo. Words gone too soon: a tribute to Phaswane Mpe & K Sello Duiker.
 821.91408 CAR Goldkorn, David. Carapace 100: bumper issue.
 821.92 MOF Moffett, Helen. Prunings: poems.
 821.92 HOM Vundla, Mandi Poefficient. Home is where the mic is: 24 poets of the page & stage.
 822.92 NOK Noko, Paul. Fruit.
 823.912 TOL Rateliff, John D. The history of the hobbit. Part One, Mr Baggins.
 824.92 KEY Keyes, Marian. Making it up as I go along.
 839.3609 PER Van Coller, Hendrik Petrus. Perspektief & profiel: 'n Afrikaanse literatuurgeskiedenis. Deel 3.
 839.3616 SMI Smith, Hennie. Multivers.
 839.3646 MAA Maas, Deon. Melk die heilige koeie: van baarde en Banting tot Zupta en zol.
 X 896.2 CEZ Cezula, Sinxolo. Ndendile [I am married].
 X 896.8 SIB Madolo, Yolisa. Sibhala sibatsha: amabali, izincoko nemibongo yabantu abatsha.

Travel | Reisbeskrywing

909 FRA Frankopan, Peter. The silk roads: a new history of the world.
 910.285 MIL Milner, Greg. Pinpoint: how GPS is changing our world.
 R 912 WOR World atlas.
 915.6 MID Ham, Anthony. Middle East.
 916.8 COR Corne, Lucy. Beer safari: a journey through the craft breweries of South Africa.
 916.874 OOS Oosthuizen, Adriaan. Briewe uit die Tankwa.

Biography | Lewensbeskrywing

920 BAM Bam, Brigalia. Democracy — more than just elections.
 920 BRA Brathen, Rachel. Yoga girl: finding happiness, cultivating balance and living with your heart wide open.
 Scott, Paul. Motherless child: the definitive biography of Eric Clapton.
 920 DAH Dahl, Roald. Love from boy: Roald Dahl's letters to his mother.
 920 DEK Cameron-Dow, John. A question of balance: a biography of FW de Klerk.
 920 DIN Dingake, Michael. Better to die on one's feet: one man's journey in the struggle for freedom.
 920 ESC Escobar, Juan Pablo. Pablo Escobar, my father.
 920 FOR Forsyth, Olivia. Agent 407: a South African spy breaks her silence.
 920 GIL Giliomee, Hermann Buhr. Hermann Giliomee: historikus — 'n outobiografie.
 920 HIT Ullrich, Volker. Hitler: ascent, 1889-1939.

920 ILB Ilbury, Chantell. A fox's tale: insights from one of Africa's most creative strategic thinkers.
 920 KAM Kamara, Bukirwa Irene. Corridors of dreams and hope: an African girl's life-long battle for freedom.
 920 LEC Sisman, Adam. John le Carré: the biography.
 920 LID Hamilton, Duncan. For the glory: the life of Eric Liddell: from olympic hero to modern martyr.
 920 MAS Mashaba, Herman. Capitalist crusader: fighting poverty through economic growth.
 920 MCC Norman, Philip. Paul McCartney: the biography.
 920 MUK Mukoko, Jestina. The abduction and trial of Jestina Mukoko: the fight for human rights in Zimbabwe.
 920 PER Berg, A Scott. Max Perkins: editor of genius.
 920 ROB Robins, Steven L. Letters of stone: from Nazi Germany to South Africa.
 U 920 SAC Ginzberg, Abby. Soft vengeance: Albie Sachs and the New South Africa.
 920 SHI Shields, Brooke. There was a little girl: the real story of my mother and me.
 920 TOO Toorpakai, Maria. A different kind of daughter: the girl who hid from the Taliban in plain sight.
 920 TUR Turner, Peter. Film stars don't die in Liverpool: a true story.
 920.68 MOM Momodu-Gordon, Hansi. 9 weeks.

History | Geskiedenis

940.4144 DAV Davidson, Andrew. The invisible cross.
 940.53 MOO Moorhouse, Roger. The devils' alliance: Hitler's pact with Stalin, 1939-41.
 940.5442 SAU Saunders, Andy. Finding the few: some outstanding mysteries of the Battle of Britain investigated and solved.
 940.547243 BIS Bishop, Patrick. The cooler king: the true story of William Ash — the greatest escaper of World War II.
 943.155 MIT Mitchell, Greg. The tunnels: escapes under the Berlin Wall and the historic films the JFK White House tried to kill.
 948.02 PAR Parker, Philip. The Northmen's fury: a history of the Viking world.
 956.04 BRE Bregman, Ahron. Cursed victory: a history of Israel and the occupied territories.
 960 JAM James, Lawrence. Empires in the sun: the struggle for the mastery of Africa: 1830-1990.
 963.06 HAR Haregot, Seyoum A. The bureaucratic empire: serving Emperor Haile Selassie.
 Q 968 CAM Cameron-Dow, John. A newspaper history of South Africa.
 Q 968.04 SAN Sanders, Ton. Lake Chrissie / Chrissiesmeer and the Anglo-Boer war 1899 -1902.
 968.068 ELO Eloff, Theuns. Wat nou, Suid-Afrika?
 968.1 GRA Grant, Sandy. Botswana and its national heritage.
 Q 968.491 ZUL Prince of the Zulus Bhekizizwe Zedlora-Nhlay Umongo ka Zulu.
 968.7025 SCH Schoeman, Karel. Swanesang: die einde van die Kompanjiestyd aan die Kaap, 1771-1795.
 968.714 WAL Walker, Michael. Kalk Bay — St James: in search of rest (1855-1923).
 968.72 ALB Alberts, Nellie. Geitjievooit en hondebale: verhale uit die Noordweste.
 968.85 REH Limpricht, Cornelia. Rehoboth, Namibia: past & present.
 988.301 PAR Parker, Matthew. Willoughbyland: England's lost colony.

ENGLISH FICTION

- Aboulela, Leila. The kindness of enemies.
Affinnih, Oyindamola. A tailor-made romance.
Alameddine, Rabih. The angel of history: a novel.
Alderman, Naomi. The power.
Anderson, Gillian. A dream of ice.
Asher, Neal. War factory.
Aslet, Clive. The birdcage.
Backman, Fredrik. My grandmother sends her regards and apologies.
Baker, Dave. If I retreat, shoot me.
Bannan, Sarah. Weightless.
Barnard, Joanna. Precocious.
Barry, Sebastian. Days without end: a novel.
Bellingham, Mark. Die of shame.
Beverley, Jo. The viscount needs a wife.
Bloemhof, Francois. Double echo.
Bolano, Roberto. The insufferable gaucho.
Bolton, SJ. Little black lies.
Brookes, Adam. Spy games.
Brookes, Terry. The High Druid's blade.
Brothers, Caroline. The memory stones.
Buchanan, Rowan Hisayo. Harmless like you.
Busquets, Milena. This too shall pass.
Callaghan, Helen. Dear Amy.
Carver, Caroline. Spare me the truth.
Cavanagh, Steve. The defence.
Chase, Samantha. Jordan's return.
Church, Peter. Blue cow sky: a comic novella of sexual proportions.
Clark, Mary Higgins. As time goes by.
Cohen, Joshua. Book of numbers.
Cohen-Scali, Sarah. Max.
Collins, Joan. The St. Tropez lonely hearts club: a novel.
Connolly, John. Empire.
Copleton, Jackie. A dictionary of mutual understanding.
Court, Dilly. Ragged Rose.
Cross, Mason. The time to kill.
Curry, Alexandra. The courtesan.
Cutler, Melissa. One hot summer.
Davies, Michelle. Gone astray.
De Bodard, Aliette. The house of shattered wings.
De Waal, Kit. My name is Leon.
Douglas-Home, Mark. The sea detective.
Duker, Ekow. The God who made mistakes: a novel.
Eastland, Sam. Berlin red.
Ekback, Cecilia. In the month of the midnight sun.
Esslemont, Ian C. Dancer's lament.
Evanovich, Janet. Wicked charms.
Fenady, Andrew J. Black noon.
Ferrante, Elena. The lost daughter.
Fiorato, Marina. The double life of Mistress Kit Kavanagh.
Forster, Margaret. How to measure a cow.
Fugard, Athol. Tsotsi: contemporary novel.
Gortner, CW. The Vatican princess: a novel of Lucrezia Borgia.
Green, Jane. Falling: a love story.
Griffin, Ella. The flower arrangement.
Groen, Hendrik. The secret diary of Hendrik Groen, 83 1/4 years old.
Hannah, Sophie. A game for all the family.
Hartwell, David G. Year's best SF 11.
Harvey, Michael. The governor's wife.
Hayes, Antonia. Relativity.
Hemmings, Kaul Hart. The possibilities.
Heyer, Georgette. Snowdrift and other stories.
Hilton, LS. Maestra.
Hoffman, Alice. Faithful.
Hunt, Angela Elwell. Delilah: treacherous beauty — a dangerous beauty novel.
Hwang, Sun-Mi. The dog who dared to dream.
Ishiguro, Tatsuaki. Biogenesis.
Ivey, Eowyn. To the bright edge of the world.
James, Peter. Love you dead.
Jewell, Lisa. I found you.
Johnstone, William W. Day of rage.
Kane, Ben. Hunting the eagles.
Kelly, Cathy. Secrets of a happy marriage.
Kerr, Philip. The other side of silence: [a Bernie Gunther novel].
King, Stephen. End of watch: a novel.
King, Stephen. Finders keepers.
Knox, Elizabeth. Wake.
Lapena, Shari. The couple next door.
Leon, Donna. The waters of eternal youth.
Linskey, Howard. Behind dead eyes.
Lusaka punk and other stories: the Caine Prize for African writing 2015.
Mackintosh, Clare. I let you go.
Manyika, Sarah Ladipo. Like a mule bringing ice cream to the sun.
Mashigo, Mohale. The yearning: a novel.
Mawer, Simon. Tightrope.
McCall Smith, Alexander. The woman who walked in sunshine.
McDermott, Andy. The revelation code.
Mieville, China. The last days of New Paris: a novella.
Mitchell, Maggie. Pretty is.
Montefiore, Santa. Daughters of Castle Deverill.
Moriarty, Cal. The killing of Bobbi Lomax.
Murray, JJ. A good man.
Nick, Paige. Dutch courage.
Nicol, Mike. Agents of the state.
Niffenegger, Audrey. Ghostly: a collection of ghost stories.
O'Brien, Anne. The queen's choice.
Owen, Frank. South.
Parris, SJ. Conspiracy.
Patterson, James. Private Royals.
Patterson, James. The games.
Persson, Leif GW. The dying detective.
Powers, Tim. Medusa's web.
Punke, Michael. The revenant.
Riordan, Kate. The shadow hour.
Robinson, Peter. When the music's over: [the new DCI Banks novel].
Russell, Craig. The quiet Department of Environmental Affairs and Tourism of Thomas Quaid.
Safdar, Nadim. Akram's war.
Samuel, Willem. Mengelmoes 4 — The exhibit.
Searle, Nicholas. The good liar.
Sem-Sandberg, Steve. The chosen ones.
Simonson, Helen. The summer before the war.
Smit, Paul-Constant. Gold never rusts.
Smith, Zadie. Swing time.
Staincliffe, Cath. Half the world away.
Steel, Danielle. Property of a noblewoman.
Stevens, Chevy. Those girls.
Sund, Erik Axl. The Crow Girl.
Tchaikovsky, Adrian. Children of time.
Thorne, David. Promises of blood.
Tremain, Rose. The Gustav sonata.
Van Heugten, Antoinette. The tulip eaters: a novel.
Veste, Luca. The dying place.

Ward, Sarah. In bitter chill.
Wasserberg, Eleanor. Foxlowe.
Weir, Ian. Will Starling: a novel.
White, Edmund. Our young man.
Winkler, Mark. The safest place you know.
Wright, Alexis. The swan book.

AFRIKAANSE VERHALENDE LEKTUUR

Ackermann, Marius. Die Chacma-ekspedisie: heling pleks van verdeling.
Aslett, Duane. Goudduiwel.
Bennett, Jules. Vasgekeer saam met die magnaat.
Breytenbach, Henk. Moordlys.
Brynard, Karin. Tuisland.
Cloete, Alta. Net 'n mens.
Coetzer, Trudie. 'n Flentertjie liefde.
Du Plessis, Hannah. Deur donker strome.
Du Toit, Tryna. Tryna du Toit — Omnibus 11.
Fritz, Bennie. Twee wat saamhoort.
Graham, Lynne. Leonetti se huishoudster-bruid.
Hendriks, Reinhardt. Erfgoed.
Jacobs, Derick. Skroei van die silwer son.
Konrad, Isa-Lotte. Moord op Karibib.
Kruger, Hester. Een nag en 'n bietjie.
Lewis, Beverly. Die liefdesbriewe.
Maynard, Janice. 'n Vryery met haar cowboy-baas.
Minnaar, Louise. Perfek vir mekaar.
Olivier, Susan. 'n Stukkie perfeksie.
Paul, Chanette. Offerande.
Rust, Madelein. Bloedlyn.
Sleigh, Dan. 1795.
Smuts, Johannes Pieter van der Byl. Die helder oomblik: kortverhale.
Steyn, Serena. Eilandvuur.
Van den Berg, Jacolet. Lente in 'n bottel.
Van der Merwe, Santie. Ver in die wereld Kittie.
Van Rooyen, Piet. Amatola: 'n roman.
Wallace, Barbara. Gered deur die bestuurshoof.
Wilson, Teri. 'n Alaskiese toevlugsoord.

XHOSA ADULT FICTION

Dlamini, Zoliswa Ramba. Ubuzaza bosuleleko lwemveli: inovel yesiXhosa.
Manciya, KM. Ukutya kwendlebe.
Peteni, Randall Langa. Kwazidenge.

CDs | CD's

Bach, Johann Sebastian. The organ works.
Brahms, Johannes. Brahms: the late piano music; and, Handel and Paganini variations.
Chopin, Frédéric. The piano works.
Dargie, David. Music of the indigenous Christian churches.
Du Mont, Henry. Musique a la Chapelle Royale de Versailles.
Fleming, Renee. Sacred songs.
Galli-Curci, Amelita. Lo! Here the gentle lark: 25 songs & arias.
Gastoldi, Giovanni Giacomo. English and Italian Renaissance madrigals.
Handel, George Frideric. Christmas concerti.
Haydn, Joseph. English sonatas / Haydn. Piano concerto no. 2

/ Beethoven.
Hougaku New Wave: Japanese traditional music.
Impressions de Chine.
Lehmann, Lotte. Lotte Lehmann: Lieder recordings. Vol. 1, 1935-1937.
Marsh, Natasha. Natasha Marsh.
Piazolla, Astor. Paris — Buenos Aires.
Royal, Kate. Kate Royal.
Schipa, Tito. Tito Schipa. II.
Schipa, Tito. Tito Schipa. IV.
Schipa, Tito. Tito Schipa. V.
Segovia, Andres. Andres Segovia, Volume 1. The 1944 American recordings.
Send, Peter. Trumpet concerts & sonatas.
Stolz, Robert. Pardon Madame.
Telemann, George Philipp. Paris quartets. Vol. 2.

DVDs | DVD's

Non-fiction | Nie-fiksie

U 305.874710 FAR
Tambini, Catherine. Farmingville: welcome to the suburbs, home of the new border wars.
U 580.744 EDE
Dunlop, Geoff. The Eden Project.
U 920 CHU
Carter, Lucy. Churchill.
A 920 DOM
Demme, Jonathan. The agronomist.
A 920 MES
Bailey, Fenton. They eyes of Tammy Faye.

Fiction | Verhalende DVD's

Best of 13th Raindance Film Festival shorts.
Chandler, Raymond. Farewell, my lovely.
Ferris, Wally. Across 110th Street.
Hrabal, Bohumil. Closely observed trains.
Jeunet, Jean-Pierre. Delicatessen.
Kang Je-gyu. Brotherhood = Tae Guk Gi.
Kantor, Mackinlay. The best years of our lives.
Kitano, Takeshi. Dolls.
Kusturica, Emir. Do you remember Dolly Bell?
Parr, Martin. Cinema 16: British short film.
Potter, Dennis. Dennis Potter at London Weekend Television.
Preminger, Otto. Fallen angel.
Stevenson, Robert Louis. Dr Jekyll and Mr Hyde.
Vinterberg, Thomas. Festen.
Wong Kar-wai. 2046.



National Days

2018 Nasionale Dae

compiled by / saamgestel deur Szerena Knapp

Every effort has been made to ensure that the correct information is published. Contact details appear at the end of the calendar. Should there be any discrepancies please contact the compiler on (021) 483-2483.

International Epilepsy Week

Date: 12 - 18 February 2018
Presenter: Epilepsy South Africa

International Mother Language Day

Date: 21 February 2018
Presenter: United Nations Educational, Scientific and Cultural Organisation (UNESCO)

Shavathon

Date: 24 February 2018 - 2 March 2018
Presenter: Cancer Association of South Africa

JANUARY

SunSmart Skin Cancer Awareness Month

Date: 1 - 31 January 2018
Presenter: Cancer Association of South Africa

World Braille Day

Date: 4 January 2018
Presenter: World Blind Union

World Leprosy Day

Date: 28 January 2018
Presenter: Leprosy Mission Southern Africa

FEBRUARY

World Wetlands Day

Date: 2 February 2018
Presenter: Department of Environmental Affairs

World Cancer Day

Date: 4 February 2018
Presenter: Cancer Association of South Africa

Pregnancy Awareness Week

Date: 12 - 16 February 2018
Presenter: Department of Health

STI/Condom Week

Date: 12 - 16 February 2018
Presenter: Planned Parenthood Association of South Africa

MARCH

International Women's Day

Date: 8 March 2018
Presenter: United Nations (UN)

World Kidney Day

Date: 8 March 2018
Presenter: Kidney Foundation of South Africa

World Glaucoma Week

Date: 11 - 17 March 2018
Presenter: South African National Council for the Blind

World Salt Awareness Week

Date: 12 - 18 March 2018
Presenters: Heart and Stroke Foundation South Africa

South African Library Week

Date: 19 - 24 March 2018
Library and Information Association of South Africa (LIASA)

World Head Injury Awareness Day

Date: 20 March 2018
Presenter: United Nations (UN)

World Down Syndrome Awareness Day

Date: 21 March 2018
Presenter: Down Syndrome Association Western Cape

International Day of Forests

Date: 21 March 2018

Presenter: Department of Agriculture, Forestry and Fisheries

World Poetry Day (UNESCO)

Date: 21 March 2018

Presenter: United Nations Educational, Scientific and Cultural Organisation (UNESCO)

World Water Day

Date: 22 March 2018

Presenter: Department of Water and Sanitation

World Meteorological Day

Date: 23 March 2018

Presenter: South African Weather Service

World Tuberculosis Day

Date: 24 March 2018

Presenter: Health Promotion Resource Centre

ABSA KKNK (Klein Karoo National Arts Festival)

Date: 29 March - 4 April 2018

Presenter: Kunste Onbeperk

APRIL

Caesarean Awareness Month

Date: 1 - 30 April 2018

Presenter: International Caesarean Awareness Network, Inc.

World Autism Awareness Day

Date: 2 April 2018

Balanced Lifestyle, World Health Day

Date: 7 April 2018

Presenter: Western Cape Government: Department of Health

World Parkinson's Day

Date: 11 April 2018

Presenter: European Parkinson's Disease Association (EPDA)

World Haemophilia Day

Date: 17 April 2018

Presenter: South African Haemophilia Foundation (SAHF)

World Book Day

Date: 23 April 2018

Presenter: Centre for the Book

World Malaria Day

Date: 25 April 2018

World Day for Safety and Health at Work

Date: 28 April 2018

Presenters: Western Cape Government: Department of Health: Services: Occupational Health/Centre for Environmental and Occupational Health Research

MAY

Anti-Tobacco Awareness Month

Date: 1 - 31 May 2018

Presenter: Cancer Association of South Africa

Hepatitis Awareness Month

Date: 1 - 31 May 2018

Presenter: Hepatitis Foundation International

World Asthma Day

Date: 1 May 2018

Presenter: National Asthma Education Programme

World Press Freedom Day

Date: 3 May 2018

International Firefighters' Day

Date: 4 May 2018

Hospice Week

Date: 6 - 13 May 2018

Presenter: Hospice Palliative Care Association

International No-Diet Day

Date: 6 May 2018

Presenter: Western Cape Government: Department of Health: Services: Nutrition

National Archives Week

Date: 7 - 11 May 2018

Presenter: Western Cape Archives and Records Services

World Red Cross Day

Date: 8 May 2018

Presenter: American Red Cross

Lupus Awareness Day

Date: 10 May 2018

Presenter: Arthritis Foundation of South Africa

International Nurses' Day

Date: 12 May 2018

Presenter: Western Cape Government: Department of Health: Services: Information Management

International Day of Families

Date: 15 May 2018

Presenter: Family and Marriage Society of South Africa (FAMSA), Western Cape

World Information Society Day

(previously known as World Telecommunication Day)

Date: 17 May 2018

Presenter: Telkom

International Museum Day

Date: 18 May 2018

Presenter: Iziko Museums of Cape Town/Centre for Conservation Education

International AIDS Candlelight Memorial Day

Date: 20 May 2018

Presenter: Western Cape Government: Department of Health: Services: Promotion and Marketing

Africa Day

Date: 25 May 2018

Presenter: Iziko Museums of Cape Town/Centre for Conservation Education

International Day of Action for Women's Health

Date: 28 May 2018

Presenter: Sonke Gender Justice

World No-Tobacco Day

Date: 31 May 2018

Presenter: Cancer Association of South Africa

JUNE

Men's Health Month

Date: 1 - 30 June 2018

Presenter: Cancer Association of South Africa

World Blood Donor Month

Date: 1 - 30 June 2018

Presenter: Western Cape Government: Department of Health

International Children's Day

Date: 1 June 2018

Presenter: Department of Social Development

International Cancer Survivors' Day

Date: 3 June 2018

Presenter: Cancer Association of South Africa

World Environment Day

Date: 5 June 2018

Presenter: United Nations' Environment Programme (UNEP)

World Ocean Day

Date: 8 June 2018

Presenter: Department of Environmental Affairs

World Blood Donor Day

Date: 14 June 2018

Presenter: Western Province Blood Transfusion Service

World Elder Abuse Awareness Day

Date: 15 June 2018

Presenter: Age-in-Action

National Youth Day

Date: 16 June 2018

Presenters: Resources aimed at the Prevention of Child Abuse and Neglect (RAPCAN); Planned Parenthood Association of South Africa, Western Cape Education Department

World Day to Combat Desertification and Drought

Date: 17 June 2018

Presenter: Department of Environmental Affairs

World Refugees' Day

Date: 20 June 2018

Presenter: United Nations' High Commissioner for Refugees

SANCA Drug Awareness Week

Date: 24 - 30 June 2018

Presenters: Cape Town Drug Counselling Centre; South African National Council on Alcoholism and Drug Dependence

International Day Against Drug Abuse and Trafficking

Date: 26 June 2018

Presenters: Cape Town Drug Counselling Centre; South African National Council on Alcoholism and Drug Dependence

JULY

Mental Illness Awareness Month

Date: 1 - 31 July 2018

Presenter: Cape Mental Health Society

World Population Day

Date: 11 July 2018

Presenter: Planned Parenthood Association of South Africa

Mandela Day

Date: 18 July 2018

AUGUST

CANSA Care Week

Date: 1 - 7 August 2018

Presenter: Cancer Association of South Africa

World Breastfeeding Week

Date: 1 - 7 August 2018

Presenter: Western Cape Government: Department of Health: Services: Maternal and Women's Health

Organ Donor Month

Date: 1 - 31 August 2018

Presenter: Organ Donor Foundation of South Africa

Women's Health Season

Date: 1 - 31 August 2018

Presenter: Association for Voluntary Sterilisation of South Africa

Polio Awareness Week

Date: 5 - 11 August 2018

Presenter: Western Cape Government: Department of Health: Services: Immunisation

Rheumatic Fever and Rheumatic Heart Disease Week

Date: 6 - 12 August 2018

Presenter: Heart and Stroke Foundation South Africa

National Women's Day

Date: 9 August 2018

Presenter: Family and Marriage Society of South Africa (FAMSA), Western Cape

SEPTEMBER

International Childhood Cancer Awareness Month

Date: 1 - 30 September 2018

Presenter: Cancer Association of South Africa

National Heart Awareness Month

Date: 1 - 30 September 2018

Presenter: Heart and Stroke Foundation South Africa

Women's Health — Cervical Cancer

Date: 1 - 30 September 2018

Presenter: Association for Voluntary Sterilisation of South Africa

Arbor Week

Date: 1 - 7 September 2018

Presenter: Department of Agriculture, Forestry and Fisheries

Physiotherapy Back Week

Date: 2 - 6 September 2018

Presenter: South African Society of Physiotherapy

Kidney Awareness Week

Date: 2 - 8 September 2018

Presenter: Kidney Foundation of South Africa

National Book Week

Date: 3 - 9 September 2018

Presenter: South African Book Development Council

Casual Day

Date: 7 September 2018

Presenter: Western Cape Association for Persons with Disabilities

International Literacy Day

Date: 8 September 2018

Presenter: Centre for the Book

International Foetal Alcohol Syndrome Day (FAS)

Date: 9 September 2018

Presenter: South African National Council on Alcoholism and Drug Dependence, Western Cape

International Gynaecological Health Day

Date: 10 September 2018

Presenter: Cancer Association of South Africa

World Suicide Prevention Day

Date: 10 September 2018

Presenter: International Association of Suicide Prevention: Central Administrative Office

International Day for the Preservation of the Ozone Layer

Date: 16 September 2018

Presenter: Department of Environmental Affairs

Sunflower Day

Date: 21 September 2018

Presenter: Cancer Association of South Africa

World Alzheimer's Day

Date: 21 September 2018

Presenter: Alzheimer's and Related Dementias Association: (ARDA), Western Cape

Retina Week

Date: 24 - 30 September 2018

Presenter: South African National Council for the Blind

Heritage Day

Date: 24 September 2018

Presenter: Iziko Museums of Cape Town

World Environmental Health Day

Date: 26 September 2018

Presenter: Cancer Association of South Africa

World Tourism Day

Date: 27 September 2018

Presenter: Department of Tourism

World Heart Day

Date: 29 September 2018

Presenter: Heart and Stroke Foundation South Africa

World Retina Day

Date: 29 September 2018

Presenter: South African National Council for the Blind

OCTOBER

International Breast Cancer Month

Date: 1 - 31 October 2018

Presenter: Cancer Association of South Africa

International Day for the Older Persons

Date: 1 October 2018

Presenter: Age-in-Action

World Habitat Day

Date: 1 October 2018

World Animal Day

Date: 4 October 2018

National Marine Week

Date: 8 - 14 October 2018

Presenter: Centre for Conservation Education

National Nutrition Week

Date: 9 - 15 October 2018

Presenter: Western Cape Government: Department of Health: Services: Nutrition

World Mental Health Day

Date: 10 October 2018

Presenter: Cape Mental Health Society

World Sight Day

Date: 11 October 2018

Presenter: South African National Council for the Blind

World Arthritis Day

Date: 12 October 2018

Presenter: Arthritis Foundation of South Africa

Global Handwashing Day

Date: 15 October 2018

Presenter: Department of Health

Obesity Week

Date: 15 - 19 October 2018

Presenter: Heart and Stroke Foundation South Africa

World Food Day

Date: 16 October 2018

Presenter: Western Cape Government: Department of Health: Services: Nutrition

International Day for the Eradication of Poverty

Date: 17 October 2018

Presenter: Western Cape Government: Department of Health

National Down Syndrome Awareness Day

Date: 20 October 2018

Presenter: Down Syndrome Association Western Cape

World Osteoporosis Day

Date: 20 October 2018

World Polio Day

Date: 24 October 2018

World Stroke Day

Date: 29 October 2018

Presenter: Heart and Stroke Foundation South Africa

NOVEMBER

November in aid of CANSA

Date: 1 - 30 November 2018

Presenter: Cancer Association of South Africa

National Children's Day

Date: 3 November 2018

Presenter: Western Cape Government: Department of Health

SADC Malaria Day

Date: 6 November 2018

Presenter: Western Cape Government: Department of Health

World Diabetes Awareness Day

Date: 14 November 2018

Presenter: South African Diabetes Association

International Day for the Elimination of Violence Against Women

Date: 25 November 2018

Presenters: Western Cape Network on Violence against Women; New Women's Movement

16 Days of Activism Against Domestic Violence

Date: 25 November - 10 December 2018

Presenters: Western Cape Network on Violence against Women; New Women's Movement

DECEMBER

SunSmart & Environment Month

Date: 1 - 31 December 2018

Presenter: Cancer Association of South Africa

World AIDS Day

Date: 1 December 2018

Presenter: Planned Parenthood Association of South Africa

International Day for Persons with Disabilities

Date: 3 December 2018

Presenters: Western Cape Association for Persons with Disabilities; South African National Council for the Blind

International Volunteer Day

Date: 5 December 2018

Presenter: Volunteer Centre

World Patient Safety Day

Date: 9 December 2018

Presenter: Cancer Association of South Africa

International Human Rights' Day

Date: 10 December 2018

CONTACT DETAILS

Age-in-Action

Tel: (021) 426-4249

Fax: (021) 418-1962

Email: info@age-in-action.co.za

Website: www.age-in-action.co.za

Alzheimer's and Related Dementias Association (ARDA), Western Cape

Tel: (021) 979-2724

Website: alzheimers.org.za

Email: info@alzheimers.org.za

American Red Cross

Website: www.redcross.org

Arthritis Foundation of South Africa

Tel: (021) 425-4759

Fax: (021) 421-7330

Email: Julie@arthritis.org.za Website: arthritis.org.za

Association for Voluntary Sterilisation of South Africa

SMS: 072 180-3130

Tel/Fax: 086 100 0332

Email: sterilizations1@gmail.com

Website: avssa.org.za

British Heart Foundation

Tel: 0845 130 8663

Cancer Association of South Africa

Tel: (021) 689-5381 or 080 022 6622

Email: info@cansa.org.za Website: cansa.org.za

Cape Mental Health Society

Tel: (021) 447-9040

Fax: (021) 448-8475

Email: info@cmhs.co.za

Website: capementalhealth.co.za

Cape Town Drug Counselling Centre

Tel: (021) 447-8026; (021) 397-0103 or (021) 571-7180

Email: info@drugcentre.org.za Website: drugcentre.org.za

Centre for Conservation Education

Tel: (021) 762-1622

Centre for Environmental and Occupational Health Research

Tel: (021) 406-6719

Fax: (021) 406-6459

Email: Sharon.Ferguson@uct.ac.za

Website: www.publichealth.uct.ac.za

Centre for the Book

Tel: (021) 423-2669

Website: centreforthebook.org.za

Department of Agriculture, Forestry and Fisheries

Switchboard: (012) 319-6000

Agriculture and Forestry: (012) 319-7960

Fisheries: (021) 402-3702 Email: info@dws.gov.za

Website: www.daff.gov.za

Department of Environmental Affairs

Tel: 086 111 2468 or (012) 399-9000

Email: callcentre@environment.gov.za

Website: www.environment.gov.za

Department of Health

Tel: (012) 395-8000 or (021) 466-7260

Website: www.health.gov.za

Department of Social Development

Tel: (012) 312-7500

Website: www.dsd.gov.za

Department of Tourism

Tel: 086 012 1929 or (012) 444-6000
Email: callcentre@tourism.gov.za
Website: www.tourism.gov.za

Department of Water and Sanitation

Tel: 0800 200 200 or (012) 336-7500
Email: info@dws.gov.za

Down Syndrome Association Western Cape

Tel: (021) 919-8533 Fax: (021) 919-8266
Email: info@dsawc.co.za Website: dsawc.co.za

Epilepsy South Africa

Tel: (021) 556-3753 or (021) 903-1479
Fax: (021) 556-6956 or (021) 595-4901
Email: info@epilepsy.org.za Website: epilepsy.org.za

European Parkinson's Disease Association (EPDA)

Email: info@epda.eu.com Website: epda.eu.com

Family and Marriage Society of South Africa (FAMSA), Western Cape

Tel: (021) 461-7360 Fax: (021) 461-9198
Email: famsa@famsawc.org.za Website: famsawc.org.za

Health Promotion Resource Centre

Tel: (021) 710-9863

Heart and Stroke Foundation South Africa

Tel: (021) 422-1586; (011) 875-1403; (031) 261-9055
or (041) 582-4086
Email: heart@heartfoundation.co.za
Website: heartfoundation.co.za

Hepatitis Foundation International

Email: info@hepatitisfoundation.org
Website: www.hepfi.org

Hospice Palliative Care Association

Tel: (021) 531-0277 Fax: (021) 531-1706
Email: info@hpca.co.za Website: www.hpca.co.za

International Association of Suicide Prevention: Central Administrative Office

Email: admin@iasp.info Website: www.iasp.info

International Caesarean Awareness Network

Email: info@ican-online.org Website: www.ican-online.org

Iziko Museums of Cape Town

Tel: (021) 481-3800 Fax: (021) 481-3993
Email: info@iziko.org.za Website: iziko.org.za

Kidney Foundation of South Africa

Tel: (011) 447-2531 Fax: (011) 447-2531
Email: nkfsa@mweb.co.za Website: nkf.co.za

Kunste Onbeperk

Tel: (044) 203-8600 Email: info@kunste.org.za
Website: kunste.org.za

Leprosy Mission Southern Africa

Tel: (021) 558-2020 Email: otto@kingsley.co.za
Website: leprosymission.co.za

Library and Information Association of South Africa (LIASA)

Tel: (012) 328-2010 or (012) 323-4912
Email: liasa@liasa.org.za Website: liasa.org.za

National Asthma Education Programme

Tel: (021) 830-5937 or 086 535 7156
Email: naepri@netactive.co.za Website: asthmasa.org

New Women's Movement

Tel: (021) 948-2041 Fax: (021) 948-2041
Email: nwm@intekom.co.za
Website: newwomensmovement.blogspot.co.za

Organ Donor Foundation of South Africa

Tel: 0800 22 66 11 Email: marilyn@odf.org.za
Website: odf.org.za

Planned Parenthood Association of South Africa

Tel: (021) 448-7312/20
Fax: (021) 448-7320 or (021) 362-6555
Email: admin@ppawc.co.za Website: ppasa.wordpress.com

Resources aimed at the Prevention of Child Abuse and Neglect (RAPCAN)

Tel: (021) 712-2330 Fax: (021) 712-2365
Email: info@rapcan.org.za

Sonke Gender Justice

Tel: (021) 423-7088 Fax: (021) 424-5645
Email: info@genderjustice.org.za
Website: genderjustice.org.za

South African Book Development Council

Tel: (021) 914-8626
Email: bookweek@sabookcouncil.co.za
Website: www.sabookcouncil.co.za

South African Diabetes Association

Tel: 086 111 3913 or (021) 425-4440
Fax: 086 600 7425 Email: national@diabetessa.org.za
Website: diabetessa.org.za

South African Haemophilia Foundation (SAHF)

Tel: (021) 785-7140 Email: info@haemophilia.org.za
Website: www.haemophilia.org.za

South African National Council for the Blind

Tel: (012) 452-3811 Fax: (012) 346-4699
Email: admin@sancb.org.za Website: sancb.org.za

South African National Council on Alcoholism and Drug Dependence (SANCA), Western Cape

Tel: (021) 945-4080/1 Fax: (021) 945-4082
Email: info@sancawc.co.za or sanca@sancawc.co.za
Website: sancawc.co.za

South African Society of Physiotherapy

Tel: (011) 615-3170 Email: info@saphysio.co.za
Fax: 086 559 8237 or 086 679 0681
Website: physiosa.org.za

South African Weather Service

Tel: (012) 367-6000 Fax: (012) 367-6200
Website: www.weathersa.co.za

Telkom

Tel: (021) 311-3740

Email: vtondeh@Telkom.co.za

United Nations (UN)

Website: www.un.org.za

United Nations Educational, Scientific and Cultural Organisation (UNESCO)

Website: en.unesco.org

United Nations' Environment Programme (UNEP)

Website: www.unep.org

United Nations' High Commissioner for Refugees

Website: www.unhcr.org

Volunteer Centre

Tel: (021) 674-5338

Fax: (021) 674-5367

Share call: 0860 826 873

Email: info@volcent.co.za

Website: volcent.co.za

Western Cape Archives and Records Services

Tel: (021) 483-0400

Western Cape Association for Persons with Disabilities

Tel: (021) 555-2881/2

Fax: (021) 555-2888

Email: director@wcapd.org.za

Website: www.wcapd.org.za

Western Cape Education Department

Tel: (021) 467-2531/32

Fax: (021) 461-3694

Email: Paddy.Attwell@westerncape.gov.za

Website: wcedonline.westerncape.gov.za

Western Cape Government: Department of Health

Tel: (021) 483-3245

Email: Marika.Champion@westerncape.gov.za

Western Cape Library Service

Tel: (021) 483-2483

Fax: (021) 419-7541

Email: Szerena.Knapp@westerncape.gov.za

Website: www.westerncape.gov.za

Western Cape Network on Violence against Women

Tel: (021) 633-5287

Fax: (021) 637-3487

Website: saartjiebaartmancentre.org.za

Western Province Blood Transfusion Service

Tel: (021) 507-6300

Fax: (021) 531-0322

Email: info@wpbts.org.za

Website: www.wpblood.org.za

World Blind Union

Email: info@wbu.ngo

Website: www.worldblindunion.org

JANUARY 2018						
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FEBRUARY 2018						
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MARCH 2018						
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MAY 2018						
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JULY 2018						
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AUGUST 2018						
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OCTOBER 2018						
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DECEMBER 2018						
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**Western Cape
Government**

Cultural Affairs and Sport