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Should there be total Realism when writing for the young?



THIS QUESTION IS DISCUSSED BY A CROSS-SECTION OF PEOPLE, WHO ARE CONCERNED WITH CHILDREN AND CHILDREN'S BOOKS -

- NORMA READ, MOTHER OF TWO CHILDREN AND STUDYING LIBRARIANSHIP
- SUE STURMAN, CO-ORDINATOR OF CHILDREN'S SERVICES IN THE CAPE TOWN CITY LIBRARY SERVICE
- M. NORTON, BIBLIOTEKARESSE, OPENBARE BIBLIOTEK TE GRAAFF-REINET
- SUZETTE LE ROUX, OPENBARE BIBLIOTEK, ROBERTSON
- DORA TUDDOR, MOTHER OF THREE SONS AND AN EXPERIENCED PRIMARY SCHOOL TEACHER
- JAY HEALE, CHILDREN'S BOOK REVIEWER FOR THE S.A.B.C. AND ORGANISER OF CHILDREN'S BOOK GROUP
- LESLEY WHITWELL, ALIDA POTGIETER AND ILSE AHREND, OUR CHILDREN'S BOOK SELECTION TEAM



SUE STURMAN, TALKING ABOUT CHILDREN GENERALLY, SAYS -

"What a difficult question! It all depends on the writer's intentions and setting of the story. The reading of fantasy is a vital experience for every child as the reader's imagination soars away from reality. However, the tale usually ends as like Alice, the young adventurer awakes to find that the whirling images of the fantasy represent a dream in which reality was temporarily suspended.

Children quickly sense and detest dishonesty - anxiously hovering adults have to realise that they cannot build a wall around the child to exclude harsh realities. If we consider the grim life-style of children throughout history, we realise that the cosy nursery world is a comparatively recent development. Early children's books particularly those written in the Victorian era abound in harrowing deathbed scenes with young sinners sinking to their well-deserved fate.

Perhaps this is not realism according to our twentieth century standards; however, children were not shielded from death and disaster as they have been in recent decades. Death of parents in Dickens' day made the workhouse the inevitable fate of the bereaved young children.

I think children's books should be as realistic as possible without the writer dwelling on violence or any form of viciousness. Situations in the story should realistically reflect social conditions of the time and place concerned. Adult disillusion and pessimism should not be allowed to darken the atmosphere of the story, although that does not mean a neatly contrived ending is invariably necessary. Writers should avoid crushing that frail spark of hope for the future of humanity which a child needs to develop skills for problem solving and the self-confidence to take action in the challenging environment of the late twentieth-century.

While I believe writers should avoid "Softening" or censoring realism, I think a pessimistic and negative vision of so-called reality could depress the young reader's optimism and self-confidence. Surely more positive values are desirable and we can have realism without constantly accentuating the negative?"



M. NORTON VOEL -

"Dit is 'n bewese feit dat 'n groot persentasie van ons jeug die drange besit om meer realistiese werke te lees as die verbloemde werklikheid. 'n Klompie jare gelede sou so iets heeltemal buite hulle bereik gewees het maar, as gevolg van tegnologiese ontwikkeling op die terrein van die massa nuusmedia en T.V. is jeugdige van vandag baie meer blootgestel aan die harde werklikheid van die hedendaagse lewe as hulle voorgangers van 'n dekade of wat gelede. Die mens verkeer onder druk van die hele wêreld en moet die aanslag teen hom probeer afweer. Daarom dink ek dat die jeug voorberei moet word vir die toekoms deur hulle 'n breër kennis en insig te gee en meer realisties met hulle te wees deur genoegsame realisties geskrewe boeke tot hulle beskikking te stel.

Dit help geensins dat kinders net lees van vrede en harmonie wat oral in stories voorkom en waar die boeke altyd eindig met "Gelukkig het hulle vir ewig saam geleef".

Die kind kan wanneer hy groot is nie die realistiese dinge verwerk nie, want hy glo in vrede en kom in opstand teen die werklikheid. Realistiese skryfmetodes vir die kind kan hom net help om op 'n hoër vlak te kommunikeer en vinniger opgeneem te word in die snelveranderende samelewing.

Daarom moet realisme vir die kind vanaf sy puberteitsjare bekend wees, want so glo ek sal dit alleen lei tot volle wasdom van die kind en sal dit bydra tot sy aanpasbaarheid in intermenslike verhoudings en 'n gesonde lewensuitkyk kan help ontwikkel."



SUZETTE LE ROUX IS VAN MENING -

"Blykbaar sluit die vraag fantasieverhale vir kinders uit en is dit net van toepassing op die kategorie realistiese verhale en nie-fiksie vir die jeug. Ek kan nie glo dat enige persoon kan dink fantasie- en verbeeldingryke verhale behoort verbode te wees vir kinders nie.

Realisme is origens 'n relatiewe begrip. Die werklikheid van een mens verskil van dié van 'n ander, dit verskil van faksie tot faksie. Totale realisme lyk vir my dus na 'n onmoontlike begrip, beide vir kinders en volwassenes. Ek meen die vraag impliseer dat letterkunde vir die jeug nie 'n never-never-land moet beskryf nie en ook die probleme van ons tyd moet betrek en op 'n nugter en onopgesmukke manier

moet voorhou. n Mens dink onwillekeurig aan dinge soos oorbevolking, besoedeling, hongersnood, permissiwiteit, oorlog, ens. Geeneen van hierdie dinge is uitgesluit vir jeuglektuur nie, maar dit moet nie die bedoeling van die skrywer wees om op n neerbuigende manier n boodskap vir die jeug oor te dra nie.

n Kinderboek behoort n aansluiting te vind by die wêreld van die kind. Die kind se wêreld verskil van dié van die volwassene. Nie alleen is sy kennis en insig nog gebrekkig nie en het hy nie die vermoë om te kies tussen alternatiewe nie, maar hy beskik ook oor gewas wat die volwassene verloor het. Hy sien die wêreld met nuwe oë, het n ongekondisioneerde verbeelding, sensitiwiteit en hoop.

Daar kan soveel moontlik feite oor n onderwerp in n verhaal ingepron word, maar as dit nie gekoppel word aan die persoonlike, aan gevoel nie, het dit weinig betekenis vir die kind. Ervaring het nie sin as dit nie d.m.v. n karakter betree word nie.

Wat sal ons bereik deur die kind aan totale realisme of die negatiewe sy van die lewe bloot te stel? Nie alleen sal dit hom verwar en verskrik nie, maar miskien n hopelose, fatalistiese kyk op sake gee en lei tot afstomping. Laat ons eerder kinders bekend stel aan die positiewe waardes soos begrip, geloof, geneetheid en skoonheid.

Goeie kinderboeke handel nie net oor aangename dinge vir die jeug, n gelukkige einde nie. Dit is eerder die milieu van ontvlugtingsliteratuur soos Enid Blyton. Talle uitstekende kinderboeke raak die tragiese van die lewe aan soos dood, ontbering, armoede. Dikwels dra n goeie fantasie n sterk boodskap op n onopvallende wyse oor wat selfs n volwassene ruk.

Wat nie-fiksie betref - om al die feit oor n onderwerp vir die kind beskikbaar te stel, is haas onmoontlik. Dit moet eerder op n direkte, eenvoudige en geselekteerde wyse, in aansluiting by die kind se wêreld voorgelê word. Op n gebied soos seksvoorligting by voorbeeld sal n koue voorlegging van al die feite eerder skade berokken.

Ek is dus nie ten gunste van totale realisme per se nie. Die vorm waarin die kinderboek aangebied word, moet funksioneel en verantwoord wees, sy dit fantasie, realistiese verhaal of nie-fiksie."

NORMA READ HAS A VERY POSITIVE APPROACH...

The topic itself presents difficulties for surely if realism is not total it is not realism, but merely a distortion. Realism, couched or hidden in vague insinuations is a pseudo-realism which is condescending, sentimental and often superficially optimistic. Children today are very quick to see through sham and hypocrisy, and are very much aware of the world as it concerns them in their immediate surroundings and situations. Perhaps in childhood, our senses are more vitally alive and uninhibited than at any other stage in life, and we need constant confirmation of our inner reality and continuous emphasis of the

extremes of our own emotions in order to become whole, mature people.

Authors have often been loath to reveal to children the harsh realities and mess of our world, and have tried to shelter them for longer than necessary as well as underestimating their capacity to feel, suffer and understand these trials; but the advent of television with its daily dose of violence has destroyed this myth and children today have a vitality and vibrant love of life as well as a realistic approach to the ills which adults have created as their heritage. The writer who presents reality to the young has a very grave responsibility and a difficult task - to reflect what children are in to and yet maintain his artistic integrity. If we respect our children's intelligence we don't need to present the world to them in an unreal romanticised light, but with concrete examples which are convincing and which will help them to sort out and rationalize their own feelings and provide them with a reservoir of experience which can be drawn from to cope creatively with situations and problems they may encounter. As the world, of which the child is personally aware is presented to him, the representation of it helps him to increase his mastery over his own surroundings. It is however important not to present simply factual experience but to create knowledge and values based also on insights, intuitions and sympathy. The best books concern people and their relationships and the building up of the rich texture of life, and should provide an awareness of the possibilities of life and its universality, and awaken a response. The writing of books for the young is a living art and should be seen as dynamic and evolving and not as something static. Often our attempts to protect youngsters from harsh reality is tantamount to saying that certain portions of their consciousness and development are taboo or unnecessary. But children need to be protected as much from ignorance as from what adults consider are bad influences.

The writer of realism for the young needs to be completely confident of his own values and vision of life so that the young are presented with a hope which transcends time and place, and to discover sustaining qualities which lie deep within them. However, the writer is working from a point blank range and truncated perspective, but yet has to create something pertinent and universally applicable, but which also ventures beyond the borders of the commonplace and will still have something to say long after the particular problem has been resolved. Such realism, which is the fusion of experience, observation, research and the creative mind, is unique yet universal, and presents the young with impact and challenge. Yet, life is not all grim and harsh, and a sense of humour is needed to strike a balance and maintain wholeness.

'Humour in realism can help us to accept our transiency, our mortality - in which all men are truly equal - and give us the courage and the grace to live reasonably and compassionately.'

ALIDA POTGIETER BEPLEIT 'N MEER REALISTIESE BENADERING -

"Indien nie algehele realisme nie, wat dan?

"Beperkte" realisme? Aangesien ek onder algehele realisme n volledige en eerlike beeld van menswese verstaan, kan beperkte realisme slegs n onvolledige beeld beteken - hetsy die weglating of die versluiering van sekere aspekte van die werklikheid. Wat tog neerkom op n gebrek aan integriteit of eerlikheid by die skrywer of n wanbegrip van die kind se emosionele ontwikkeling. Ouers en volwassenes wat oor-beskermd optree teenoor kinders wat al in hulle voor-tiener jare (11 tot 13) is, bewys hulle geen guns nie. Wat dan van die uitbreiding van ervaringsveld, die verruiming van die gees, waarna ons so graag verwijs? Myns insiens is die vraag nie of die verhaal dalk té realisties is nie, maar watter waarde oorgepra word.

Hoekom kry ek die kriewelrige gevoel dat daardie eerste voor-tieners en jong tieners ons grootmense met sulke meewarige glimlaggies sal aanky as hulle na ons ernstige besinnings oor "geskikte" leesstof vir hulle, luister?

Emosionele ryphed verskil weliswaar van kind tot kind en veral tussen die stads- en plattelandse kind, maar sowaar, as vandag se kinders nóg vroeër "ryp" is as dié van my generasie (en volgens alle opnames is dit presies die geval), dan kan ek nie verstaan hoe ons nog so hardnekkig kan vashou aan die idee van die kind se reine, onbesoedelde gemoed en onskuld nie. Is ons herinneringe aan ons eie vroeë tienerjare dan so sleg?

Intussen is daar die musik, suggestiewe en opwindende liedjies in hul idioom, die TV, bioskoop, om nie te praat van openlike gesprekke met maats en sekere boeke wat in die geheim gelees word nie. Geen wonder die leesaktiwiteit neem af tydens hierdie jare nie - daar is net nie jeugboeke wat hulle nuwe kennis en seksuele ontwaking in ag neem en respekteer nie. In Amerika verskyn daar wel desdaa meer sulke boeke maar die skrywer se integriteit is nie altyd bo verdenking nie. In Afrikaans is daar, sover ek kan onthou, bv. net een boek wat naastenby n realistiese uitbeelding van daardie stormagtige puberteitsjare gee, nl. Elsabe Steenberg se Eendoring met lang bene en dit is boonop net n verhaal vir dogters. Te oordeel aan die Afrikaanse jeugboeke is die Afrikaanse kind wanneer hy by 12-13 trek nog totaal onbewus van sy ontwikkelende seksualiteit, so skoen en rein soos die spreekwoordelike "wind-driven snow"!

Maar as ek so terugdink aan die Afrikaanse jeugboeke wat ek ken, meen ek dat daar nog n ernstiger gebrek is in ons jeugliteratuur: n meer "realistiese" beeld van ons veerlassige samelewing. Tans weerspieël dit hoofsaaklik die beeld van n wit middelklas samelewing wat gekenmerk word deur die afwesigheid van rasseprobleme, n rustige, vreedsame naastestaan van die verskillende bevolkingsgroepe. Is dit n volledige en eerlike beeld van ons samelewing? Moet hele generasies wit kinders grootword sonder begrip vir die lewensomstandighede, gevoelens en verwagtinge van anderskleurige landgenote? Gelukkig is daar

dare koerante en TV, maar ek sou nie dink dat sekere lewensreïne slegs aan die massamedia oorgelaat moet word nie.

Ek glo nie daar het al n jeugboek in Afrikaans verskyn wat werklik n realistiese uitbeelding van armoede of swaarkry in swart woonbuurte bevat nie. Meer dikwels is dit die "mooi" vriendskap tussen n wit en swart kind, gewoonlik op n plaas, wat as tema dien. Enkele uitsonderings, maar nog uit die wit oogpunt, is Etienne van Heerden se Matoli en Elsabe Steenberg se Korrel en Kuif, twee verhale waarin n eertydse vriendskap op konfrontasie uitloop. Nie dat mens verwag dat wit skrywers oor ervarings en lewenswyse vreemd aan hulle moet skryf nie. Die werklik aangrypende jeugverhaal oor die lewenservaringe van n swart kind, sal uit eie geleedere moet kom, soos daardie ontroerende en ontstellende boek van Mildred D. Taylor, Roll of thunder, hear my cry, wat gaan oor n swart kind se bewuswording van rassediskriminasie in die dertigerjare in die Suide van Amerika. En hierdie soort werklikheid of algehele realisme beteken nie noodwendig n gebrek aan warmte, humor, liefde en hoop nie. Lees maar Roll of thunder, hear my cry."

LESLEY WHITWELL TAKES A BROAD PERSPECTIVE -

"By this is meant, I take it, the inclusion in books for children of descriptions of birth and death and of situations which leave the child in the story utterly crushed in body and spirit or destroyed by the callous cruelty or evil of another person.

The fact that we should even consider whether or not we should let our children read books that touch on such matters implies some enormous assumptions. Firstly, this is obviously a concern of the well-to-do. Children brought up in poverty anywhere in the world today will know something of such things, from bitter experience. Children have had a 'childhood', in the sense of being protected and treated as being inherently different from adults, only in certain ages and certain societies. Our children are better off than, say, an English working-class child one hundred and fifty years ago.

Another assumption is that what children read will have an appreciable effect upon their thoughts and behaviour. As a librarian, it is gratifying to me to feel that books are so important, but I wonder. To take extreme cases - does the child who has spent three hours every night watching people being bloodily beaten up on television and who then goes out and banks his neighbour on the head do so because he has been de-sensitized by television, or because he has the kind of parents, who have nothing better to offer him than a T.V. set and he knows his father hits his mother?

Would a boy, whose parents don't display prejudice against other races than their own and who has to do as many jobs around the house as his sister, be turned into a male imperialist by reading Biggles?

It would be comforting to feel that children can be moulded by what they read and see on film; it is much more likely, to my mind,

that they are moulded by the behaviour of their parents.

It would be pleasant to think that we could help eradicate violence and prejudice by a careful book selection policy, but one has doubts.

Humans instinctively desire to protect their young, but our concern for what our children read often relates not to what the children feel as they read, but to how we feel as we think of them reading. Take Birth and death, which cause us concern when presented in factual form for the younger age group. Our society tends to ignore the aged, and the actual events surrounding the arrival and most certainly the departure of a human being are treated with discretion. But both happenings belong to the pattern of nature, which should be an integral part of our children's experience as they grow. I have heard adults say how upset they or their friends were when, as young girls, they found out what producing a child entailed. Yet my children and the children of my contemporaries have found illustrated books of the process interesting, but not worth more than passing comment. It seems to me that we are short-changing our children, if we do not allow them to realise and accept the two most basic facts of our humanity.

The other aspect of our humanity, which we must help children to accept, is the existence in ourselves of feelings of hate and a desire, sometimes, to hurt those we love. Everybody has these extreme feelings and they have been embodied in the myths and fairy tales of every society. One earnest researcher found in one hundred nursery rhymes -

"eight allusions to murder, two of choking to death, three of death by drowning, and one each of death by devouring, cutting a human being in half, decapitation, squeezing, shrivelling, starvation, boiling and hanging..."

You have only to see a child in a tantrum to realise that little children know all about wanting to rip their loved ones apart. To behave as if all children loved their parents all the time, or, for that matter, that all parents loved their children all the time, is to place an enormous burden on the child. Fairy tales and nursery rhymes are the age-old memories of the race, by which a child can face, understand and accept its own feelings.

When we look back on our childhood and say "Such-and-such a book terrified the life out of me" and try to stop our children suffering a like terror, we are forgetting the terrors we suffered, which bore no relation to what we saw in a book. We fear the unknown; the book did not initiate our fears; it solidified them. The answer, for me, is not to remove the book, but to provide the child with the security from which he can deal with the fear.

Please don't think that I am advocating an unadulterated diet of darkness and depression for children under eight, but I do think that we should refrain from glossing over birth and death and from cleaning up old rhymes and folk-tales and making them cosy, just because they upset our adult sensibilities, which, especially in the case of mothers (but also, in my experience of most older adults) are much more tender than those of children. It is almost impossible to tell what exactly will disturb a child. On the other hand, as in proper fairy tales the prince always married the princess and the wicked enchanter gets his come-uppance, so in all stories for younger children good should be seen to triumph over evil. Even grown-ups would like to believe that the world is neatly divided into the good and the bad - witness the popularity of Tolkien - and it is only very gradually that they have learnt to accept the flawed character of most humans.

No modern child of twelve who reads the newspapers and watches television, however, can have failed to learn about some pretty horrifying things. We are deceiving ourselves if we imagine that, by rejecting stories that deal with situations where the child hero is completely crushed by evil and left without hope, we shall stop our children learning about unpleasant things. Far better to become acquainted with disaster and despair between the covers of a book, where they can be isolated, discussed and come to terms with, than to encounter them for the first time - as is only too likely a few years later - in real life.

I am not suggesting that we should force-feed Southall and Cormier to our children, far from it. No child should be compelled to read anything he is not interested in. But I would not, as a librarian, condemn, simply because it ended in despair, a book which met my standards of excellence; nor would I, as a parent, stop my child reading anything he wanted to, though I should, as parent and librarian, make very sure that there was a very varied selection of books available.

DORA TUDOR, WITH THE 6 - 12 YEAR OLD IN MIND, SAYS -

"Fee, fie, fo, fum
I smell the blood of an Englishman
Be he alive or be he dead
I'll grind his bones to make my bread"
Realism?

What is realism? Life as it is? Things in the raw? Telling it as it happened? Must we maintain an integrity, for instance, to the point of indelicacy? In other words, are we to introduce a child to the totality of human experience from the age of understanding?

Now the human experience is made up of things ugly and things beautiful and a myriad of things in between. And basically that which C.S. Lewis would call "normal" (That hideous strength) is what would be termed decent and acceptable and often even heroic or inspiring

To present this normality to the child, whether in the form of actual children's stories, e.g. the work of Arthur Ransome, or Frances Hodgson Burnett, Robert McCloskey or Willard Price, or in the form of phantasy, such as The Wind in the Willows, by Kenneth Grahame, or the Narnia books by C.S. Lewis, can only be of benefit. The writings of writers such as these not only entertain and instruct, but also imprint on the sensibilities of the child complete normality as well as high adventure and great fun.

But, when we turn to the adult literature, music and drama of today, we encounter a heavy bias toward the abnormal, the perverted, the animal rather than the nobler interests and passions of man. This will undoubtedly filter through to children's literature and has probably already done so. "Children must be exposed to what they are going to meet later on" will be the reasoning and we shall have, for example, the mental torture inflicted by fighting parents dished up in the form of a Kramer vs Kramer story for children. Can this really be of any value to the child?

We read for basically two reasons. The first reason is to learn and the second reason is to escape. Under the first reason would fall, for instance, our reading of newspapers and the reading connected with study and research.

The second reading reason, that of escape, is what we do for pure pleasure. When realism ceases to be enjoyed, we simply close the book. We, as much as the children, escape into a world of make-believe. Our make-believe must be credible and adult, but we also prefer it a little remote... not too real. Let us take thriller stories for example. If the horror is linked too closely to the normal gentle things of our everyday lives, like babies and birds and nannies, we find it has a fearful impact.

And so it is with children. Their horror must be of the 'Fee, fie, fo, fum' variety. Dreadful enough to make your spine creep, but as remote as the moon. A giant in the sky, but not a knock at the window.

I would suggest as a reason for this the fact that fear is a negative, and sometimes damaging, emotion and that to engender it in a realistic setting would be to leave the child with a world even more fraught with objects of terror than he already experiences. He is today coping with 'Stranger Danger' intruders, rabid dogs, riots, terrorists, sharks, motor accidents, as well as his own personal fears of the dark, of school, of sickness, and so on, and he doesn't need a further supplement in his reading).

There is another area on which I would like to comment. Whether a child reads Superman comics, The Lord of the Rings, or the Flopsy Innies, there is one thing that must happen. The hero must come out on top and the villain must perish (or be satisfactorily punished). Good must triumph. If you invert this, you disturb the basic ethical judgment of the child and throw him into confusion.

Now, if we are to be totally realistic, we could not present stories in this way. As David cried out - "How long shall the wicked, O Lord, how long shall the wicked be jubilant?" Psalm 94, v.3. N.I.V.

Those of us who hold the Christian faith, believe in a day of ultimate reckoning before the God of all men, but certainly in the here and now, good does not always get the reward and bad is often never caught. The Indian sometimes shoots the Cowboy and the Robber often plugs the Cop. So, to be truly realistic, we would have to present our children with these unsatisfying, open-ended, 'make-what-you-like-out-of-it' stories. At that point, reading would cease to be an escape, cease to be a pleasure.

"Letter-bombs, hi-jacks I can manage
Without too much mental damage,
But when I take up a book
The hero must not be the crook"...

To sum up, then, I would suggest that, when realism encompasses the good, the noble and the normal areas of life, it is of value. It ceases to be of value, when it introduces the child to the sordid, or to the horrifying, or to the unbalanced elements of life. It also ceases to be of value, when it is made an end in itself, excluding from literature all that which found its origins in the imaginations of men. How poor we would be without, for instance, the talking animals of C.S. Lewis or Beatrix Potter, without Greek mythology and Peter Pan, without fairy stories and those two great heroes of the nursery - Pooh Bear and Paddington."

JAY HEALE CONSIDERS ...

"Total realism' is one of those emotive phrases which creates instant reaction - rather like 'full frontal nudity'. The remark was intended in jest, but perhaps there is an apt comparison here? To a child who has been brought up in guarded innocence, the sudden sight of frontal adult nudity would be an unpleasant shock. Two immediate possibilities suggest themselves: either to introduce nudity discreetly from the rear view, or to prepare the child sensibly for what is after all a fairly natural state!

Too many children's books seem to take an over-cautious rear view - one thinks of titles like "Freddy's parents get divorced" or the sugary soft-covers coming from multi-racial Britain which blithely ignore any problems between ethnic groups. I believe that the children of 1980 need more positive writing. The date is important - so is the fact that they live in South Africa. Our children are no longer shielded from knowledge of pregnancy, bankruptcy, divorce, violence. They know that their world - tomorrow - is going to contain these problems, plus some sort of solution to the ethnic/racial problems facing South Africa.

If they glean their knowledge from the back pages of the Sunday newspapers, they will immediately have exaggerated conceptions of the issues involved. If they rely on the adult

conversation they hear, their knowledge will probably be biased and emotional. They need sensibly written books in which they can face their own childhood problems, and the problems of society. 'Total realism'? Yes, but only on such topics as concern their stage of development.

I approve of such books as these, which are honest in their approach: Collision Course by Nigel Hinton (Puffin) in which a bored teenage girl faces the emotional consequences of theft and accidental death; New Patches for Old by Christobel Mattingley (Puffin) where a teenage girl faces a new life in a new country and school, and the complications of emotions; The Pinballs by Betsy Byars (Puffin) concerning three children in a Home, each with different psychological problems; So Long, Grandpa by Elfie Donnelly (Andersen Press) which deals with the death of a relative in a straightforward, unsoppy way; Otherwise known as Sheila the Great by Judy Blume (Piccolo) in which a young girl faces the things that frighten her; Tex by S.E. Hinton (Gollancz) a hard-hitting teenage book which touches on many crazes - motor-bikes, drugs, anti-school, violence, alcohol; My Mate Shoffig by Jan Needle (Fontana Lion) concerning whites and immigrant Pakistanis in northern England. Little available which is sufficiently honest in South African literature. One bemoans the banning of Ann Harries' The Sound of the Gora, which painted an honest picture of the Cape in 1976.

We do have honest writing in: The Story of Mboma as told to Kathy Bond (Ravan Press) with its deceptively simple factual story; Go well, Stay Well by Toeckey Jones (Bodley Head) considering a friendship between white and black girls in Johannesburg in 1976; historical sense in Jenny Seed's and Juliet Marais Louw's novels. Otherwise, only animal fables.

I think the worst gift we have inherited from the world of mass-produced juvenile fiction is the total fiction of the 'happy ending'. Life does not sort itself out neatly. That's why it's vital for our children to read authors like Jan Mark. In her Thunder and Lightnings, the boy hero says, "It wasn't fair." His Mum replies, "Nothing's fair. There's no such thing as fairness. It's a word made up to keep children quiet. When you discover it's a fraud, then you're starting to grow up."

That's the total realism that I'd want my child to be reading."

ILSE AHRENDIS IS MORE CONCERNED WITH THE TEENAGER...

What is total realism? If reality is going to be watered down or sugar-coated to make it more palatable, then it is no longer reality. So if one is going to write a "slice-of-life" story for the young (and by the young I'm referring to the young teenager), then there should be total realism. BUT - there must always be one governing factor. The book must be written because the writer can't help

writing that particular story, i.e. the realism, whether it concerns divorce or death, violence, drugs or sex, must be there because it is an integral part of the story, and not because it's the latest in-thing to write about, or because one wants to shock for the sake of shocking.

Young people have the right to want to read about issues which (hopefully) they are beginning to think about. And these issues - poverty, prejudice, frustrations which are expressed in violence, domination by one person over another, whether it is parent over child, teacher over pupil or government over citizens - are not pleasant. Perhaps writers could balance this by showing that in spite of these unpleasant realities, or indeed in the midst of them, caring and sharing and laughter are just as real. And many authors of course do this. There are books to balance the grimmer realities and which, even if they don't necessarily have happy endings, have a warmth and positiveness about them.

Robert Cormier once said that, when he is criticised for allowing his book, The chocolate war, to have an ending without hope, he tells these people that "if this were the only book in the world young people were going to read in their whole life, I'd feel guilty". But of course it isn't, and there are books to show that there are alternatives.

No one should be forced to read what they don't want to or may not be ready for. If there are young people whose world is too much with them and they wish to escape, there are thrillers, romances and other bestsellers enough to lose themselves in. And if there is a discerning librarian around who knows both her bookstock and these young people, she could just be able at the right time, to guide them to a book that could help them come to grips with or understand better some aspects of their own life, because the book concerns the kind of total realism they can identify with."

★★★★★★★★★★★★★★★★★★★★

Seeing the subject in perspective, four important fundamentals stand out:

- (for the young child) "Good must triumph. If you invert this, you disturb the basic ethical judgment of the child and throw him into confusion" (Dora Tudor)
- "Adult disillusion and pessimism should not be allowed to darken the atmosphere of the story..." (Sue Sturman)
- "Total realism? Yes, but only on such topics as concern their stage of development" (Jay Heale)
- "No one should be forced to read what they don't want to or may not be ready for..." (Ilse Ahrendis)

EDITOR

WEES 'N PATTERRJOTSREBEL!

"Afrikaanse Correspondensie is ver julle om te skrywe.. Julle kan Afrikaanse briewe en stukke opstuur. Druk op dat dit help!"

Só het die redakteur van die Afrikaanse Patriot mense in sy eerste uitgawe aangemoedig om hom te help om die koerant te vul en terselfdertyd 'n goeie saak te dien.

Plaaslike koerante verwelkom vandag nog sinvolle gereelde bydraes. Een van die doelstellings van plaaslike koerante is juis dikwels om gebruikmaking van plaaslike kulturele fasiliteite aan te moedig. Ons biblioteekmense kan dus hierdie geleentheid uitbuit om die gebruik van ons biblioteek te bevorder.

Wat skryf ons?

Hierdie is 'n klompie vanselfsprekende onderwerpe. U sal u eie idees hê van hoe om dit aan te vul.

Noem die name van populêre boeke en plate in u voorraad, insluitende werke van outeurs wie se werke huidiglik op T.V. of die bioskoop verskyn. Wys daarop dat 'n mens jou naam gratis op die waglys kan sit en dat 'n mens net betaal vir die posseël op die kennisgewing dat jy aan die beurt kom.

Gee kort annotasies van interessante NF in voorraad.

Herinner aan die kostelose aanvraagdiens. Adverteer bus-besoeker, noem watter soort boeke omgeruil gaan word en vra lesers om tog tydens die besoek weg te bly! Adverteer biblioteekbedrywighede soos filmvertonings en inkleurkompetisies. Adverteer ander plaaslike kulturele bedrywighede.

Hoe skryf ons?

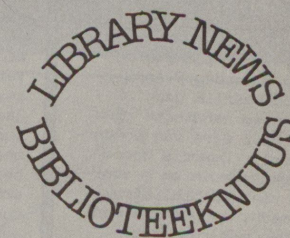
Lesers hou van 'n lekker geselstoon sonder 'n sweem van paternalisme. Die belangrikste reël is egter dat as u dit geniet om te skryf, gaan die leser dit geniet om te lees. Entoesiasme is die wagwoord.

'n Mens moet jou ook nie in die eerste aflewering leegskryf nie. Die voordeel van 'n gereelde rubriek is juis dat almal wat die koerant lees elke keer daaraan herinner word dat hy nog hartlik welkom in die biblioteek is.

As 'n model vir so 'n rubriek plaas ons hieronder 'n paar pittige voorbeelde van Mev. Marijke Bezuidenhoudt (biblioteekaresse op Barkly-Oos) se tweetalige biblioteekrubriek in die Barkly East Reporter.

Hoe lyk dit - wil u nie ook 'n patterjotsrebel wees en u eie biblioteekhoekie begin nie?

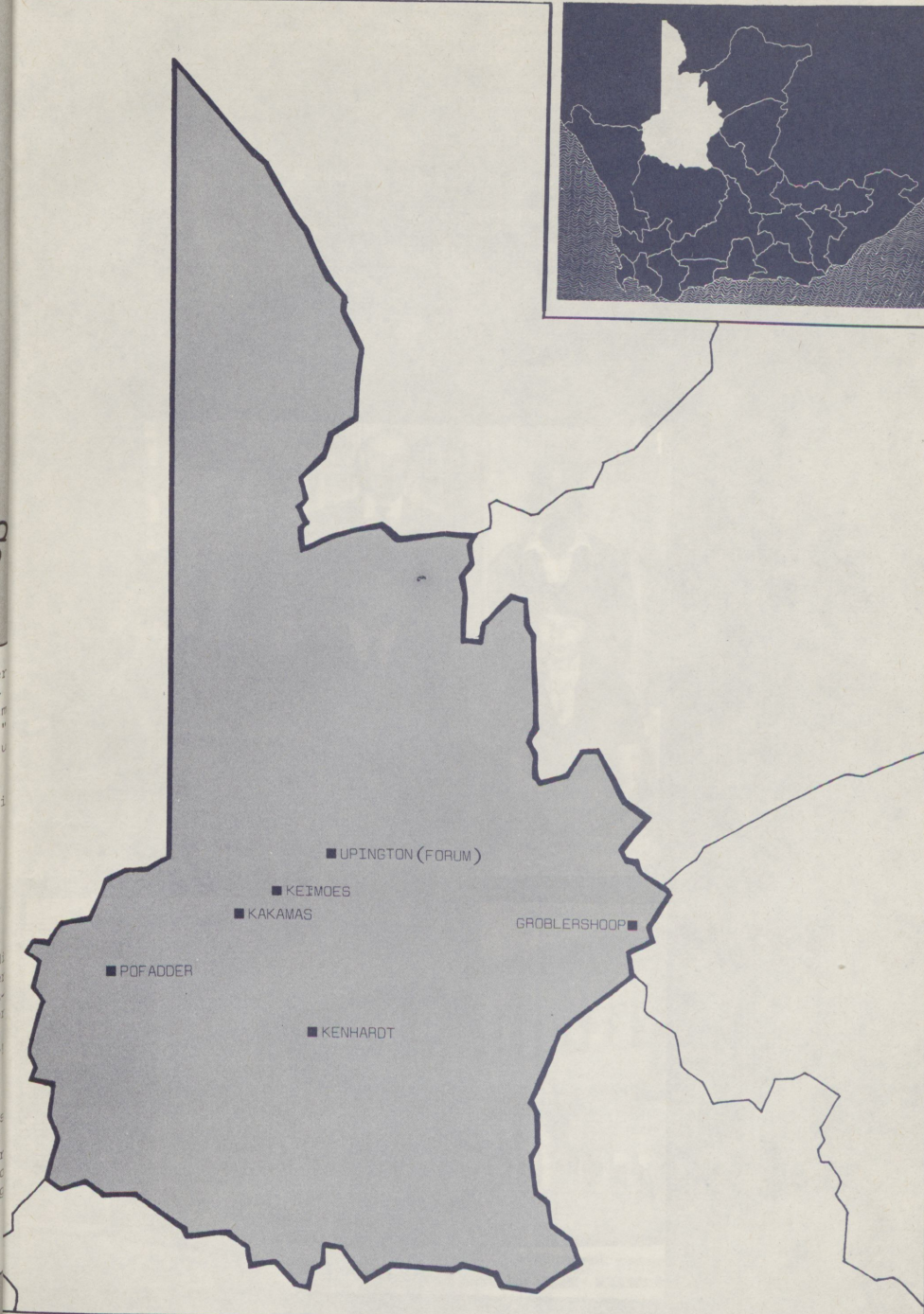
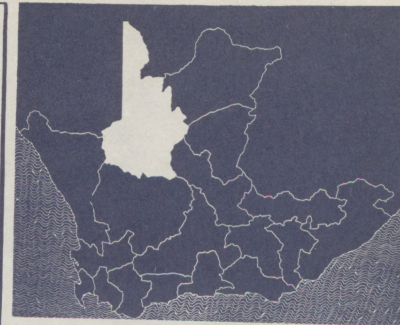
EWALD SCHEFFLER. ALIWAL-NOORDSTREEK



Dagsê! Welkom in die tweede helfte van die Boekjaar. Die weer is nog steeds regte leesweer - just picture yourself cuddled up in front of the stove with a hotwater bottle on your feet, reading, say, one of the following Not a Penny more, not a penny less (Jeffrey Archer), to see how cleverly four usually honest friends relieve an arch-swindler of the million dollars he diddled them out of. Suspense, romance and humor to be found here...

Nadat u Rebecca (Daphne du Maurier) oor die beeldradio gesien het, sal u miskien daarvan hou om "My Cousin Rachel" te lees. As wreedheid u nie miskien te erg omkrap nie, mag u van "Jamaica Inn" hou... Indien u een van die liefhebbers van vendusies, en dus oudhede is, sal u graag die boekie "Care and Repair of Antiques" van J. Ridley wil deurblaai.

Ons sluit met 'n bedelstorie af. Ons hospitaalbesoekster het bedank. Voel u nie lus om een keer per week 'n pakkie boeke na die pasiënte toe te neem nie? Samblief. A. Chambers says the books are the blessed chloroform of the mind!



Dis alweer Februarie maand. Dit voel soos nou die dag toe ons 1980 verwelkom het, en die gebruiklike lysie met nuwe jaarsvoornemens saamgestel het.

Vanjaar gaan ek so af en toe hier met u kom gesels, en u - gaan vanjaar meer lees, né? Wees vanjaar 'n boekwurm. Verbrei u kennis. Gesels saam. Kom ons maak 1980 die jaar van die Boek! (Van boekwurms en diesulkes gepraat: ons het gemerk dat vismotte besonder lief is om agter ons skildery-afdrukke te kuier. Ook by u tuis. Wanneer u nou weer teen goggas spuit, sal u die kannetjie so 'n ekstra drukkie agter ons afdrukke gee?)

From Cape Town we received an old photograph from Miss Doreen McDonald. She remembers being told (as a small child) that this was a photograph of a snowfall in our district. It may have been taken when one William Lang (Long?) lived in Barkly East, somewhere between 1872 and 1902. Miss MacDonald is interested to know the name of the town concerned. Most of the buildings will have been demolished by now, but perhaps someone can recognize the surrounding contours? This photograph is in the library for perusal. With assistance we might be able to answer Miss MacDonald's query.

Vir die kleintjies het ons 'n kompetisie. Hier in die biblioteek is 'n groot prent waarop daar talle diere en mensies uit julle kinderboeke rondstaan. Ek wonder hoeveel van hulle julle ken? Daar is natuurlik Heidi... maar verder moet julle self kom probeer, hoor.

There is a prize attached to this competition - one for readers from 10-12 years, and one for those from 6-9. Closing date 15 February.

See you soon!

'n Bekende Amerikaanse skrywer het eenkeer gesê: "Die Openbare Biblioteek is die geheiligde wapen van die opgevoede man." <link goed. En nou wonder u seker ook hoe goed hierdie wapen gebruik word, of dalk: hoe opgevoed ons gemeenskap is. Die syfertjies vir verlede maand lyk so:

Kinderlede op die rol: 238
Kinderboeke uitgeneem: 380
Volwassenes op die rol: 413,
en hulle het altesame 1 475
boeke uitgeneem - dus 3,57
boeke per persoon, teenoor die
kindergemiddelde van 1,58 per
persoon. Al is ons vandeers
week deur die "Service Master"
manne ontgogga, is boekwurms
nog steeds baie welkom, hoor!

All library services are rendered free of charge, you may order any book that takes your fancy, and we'll gladly reserve for you any book your neighbour is reading right now. Phone 158, and book McCullough's "Thornbirds", or Hailey's "Overload", or Forsyth's "Devil's Alternative"...

Goeie nuus! Die boekewa besoek ons op Woensdag 9 April. Dink net hoe heerlik gaan u tussen die nuwe aanwinste rondsnuffel! Maar eers van Donderdag af, hoor! Daardie Woensdag word ook gebruik om 'n voorraadopname van die biblioteekinhoud te maak, en ons vra mooi dat u ons dan met rus laat, want ons gaan baaaaai besig wees.

After the visit of the bookvan on 9 April you can "go" to town again, for, whatever they may say about manners, it's really books that "makyth manne", don't you agree? ...

Maak u die plate, wat u van ons leen, ook gereeld skoon? Selfs wanneer dit uit 'n plastiek sakkie kom, kom daar stoffies op elke plaat voor. 'n Klam sagte sponsie is net reg vir hierdie doel, en sal voorkom dat stof die groefies beskadig. En sal u hom weer in die plastieksakkie bêre soos u hom gekry het? Dankie. Die Huisgenote van verlede jaar is te koop. (Die ander tydskrifte is almal reeds bespreek, jammer.) U kan hulle teen een-kwart van die prys koop, dus teen 10 sent elk. Hulle is 'n bron van prente en inligting wanneer tema-tyd kom, né?

Have you read the book "The double-cross system in the war of 1939-1945"? The author J.C. Masterman. (Should have been Mastermind!)

Maar grappies op 'n stokkie - hier is 'n uitstekende boekie in ernstiger luim - "Survival" - 'n titel wat ons deesdae nie mag miskyk nie. Volgens ons matrone is dit werklik die lese werd.

Geniet die vakansie!

1 DIE STREEKPERSENEEL: AGER: MNR. PIETER DUIKER, FRIK PRETORIUS EN SEBASTIAN SAAYMAN. VOOR: MEV. MARITA VAN ROOY, MNR. JOHAN NEL, MEV. LORRAINE NOTHLING

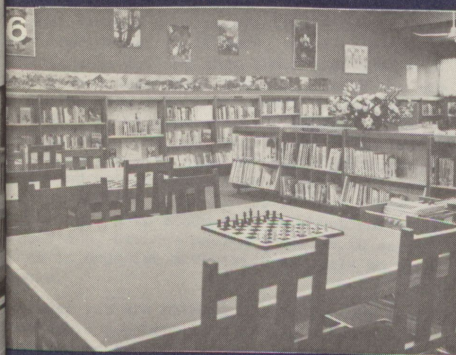
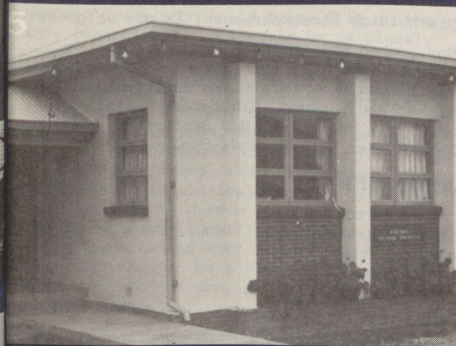
2 UPINGTON STREEKBIBLIOTEEK

3 OPENBARE BIBLIOTEEK, KENHARDT

4 BUITE AANSIG VAN KEIMOES OPENBARE BIBLIOTEEK

5 KAKAMAS OPENBARE BIBLIOTEEK

6 DIE KINDERAFDELING IN FORUM BIBLIOTEEK



Upingtonstreek - 'n streek van kontraste, van droogte en vloed, van vrugbare groen wingerde en lusernlande op die oevers van die Oranjerivier en barre rooi sandduine in die Kalahari en land van die olienhout-, kameeldoring- en kokerboom - is in oppervlakte een van die grootste streke van die Kaapse Provinsiale Biblioteekdiens.

Noord-Kaapland word gekenmerk deur sy geharde mense wat weerstandsvermoë en die moed het om die uiterstes waaraan hulle blootgestel word, te beveg, deur sy groot afstande tussen die gemeenskappe, maar veral deur sy dun bevolking. Ten spyte van sy grootte word in hierdie streek slegs 13 sentra bedien; agt openbare biblioteke waarvan sewe in standaardgeboue en vyf depots. 'n Negende openbare biblioteek met die welluidende naam van Leesgenot, is tans teen 'n beënde bedrag van R80 000 vir die bruinwoners van Keimoes in aanbou en sal binnekort voltooi wees.

UPINGTON, ook genoem die "bindel van die Oranje", is 'n snel groeiende en vooruitstrewende dorp en bied alle geriewe van 'n stad. Die dorp beskik oor twee pragtige standaardbiblioteke wat aan alle moderne vereistes voldoen. Mnr. Piet Venter, reeds sedert 1958 die dorpsbibliotekaris, word bygestaan deur mev. M. van Wyk. Mnr. Venter ken die dorp en omgewing besonder goed as gevolg van die feit dat hy ook die Museum- en Inligtingskantoor, wat ook deel van die biblioteek uitmaak, onder sy beheer het. Dit lei geen twyfel dat die 4 000 biblioteeklede 'n besonder omvattende inligtingsbron aan beide die biblioteek en bibliotekaris het nie. Die biblioteekgebou huisves terselfdertyd ook 'n groot versameling Africana en oudhede uit Upington se verlede, asook 'n pragtige versameling klippe, ertse en halfedelstene, baie waarvan in hierdie omgewing aangetref word. As gevolg van die feit dat 'n nuwe Burgersentrum onlangs reg oorkant die biblioteek opgerig is, is die straat voor die biblioteek gesluit en in tuine omgeskep. Planne is tans in 'n gevorderde stadium vir die aanbou van 'n nuwe kinderafdeling ten bedrae van R80 000, terwyl die huidige kinderafdeling as deel van die afdeling vir volwassenes omskep word.

Forumbiblioteek met 'n aktiewe ledetal van 4 000 is gedurende 1976 geopen en maak deel uit van 'n uiters moderne gemeenskapsentrum in die bruin woonbuurt van Upington. Mnr. Jandie de Wee is in beheer van die biblioteek en hy word bygestaan deur Mev. Hilda Isaacs en Mej. Sandra Coetzee. Dié biblioteek onderskei hom veral ten opsigte van uitbreidingswerk en veral die gereelde filmvertonings vind groot byval.

Die eerste biblioteek in hierdie streek wat aan die vereiste standaarde voldoen het, is dié te KAKAMAS wat reeds in 1958 na 'n nuwe gebou verhuis het. Intussen het Kakamas sy kinderskoene ontgroei en ontwikkel van arbeiderskolonie, wat deur die N.G. Kerk geadministreer is tot 'n dorp met 'n eie munisipaliteit wat steeds groei en uitbrei. Mev. Rika Botha is in beheer van hierdie lewendige biblioteek, terwyl sy bygestaan word deur Mev. Alida Mostert. Hierdie biblioteek het reeds op verskeie terreine pragtig presteer. So byvoorbeeld het Mev. Botha ge-

durende 1977 n prys van die Biblioteekdiens ont-
vang vir die beste prestasie ten opsigte van
uitbreidingswerk. n Ander rekord is die feit
dat geen verlies ten opsigte van verlore biblio-
teekmateriaal gedurende die afgelope aantal jare
aan die lig gekom het nie. Daar is ook n
musiekvereniging en n Kultuurkring waarby die
biblioteek aktief ingeskakel word. Kakamas is
die tuiste van Mev. Fides Loubser, skryfster
van Land van die Kokerboom, Lorelei en gondelier,
Towerland en Du Krombeentjie. Mev. Loubser
is n ou bekende in die biblioteek en het ook
jare aktief in die biblioteekkomitee gedien.

POFADDER se biblioteek het vir baie jare bekend
gestaan as die "Versamel Biblioteek". Alhoewel
niemand presies weet van waar die naam afkomstig
is nie, word algemeen aanvaar dat dit sy oor-
sprong gehad het toe n Mev. van Jaarsveld boeke
by haar huis versamel het en aan vriende uitge-
leen het. n Pragtige nuwe biblioteek is ge-
durende 1971 in gebruik geneem en hulle het
tans 500 lede wat meer as n duisend boeke per
maand leen. Mev. Engeltrecht is die ywerige
biblioteekaresse.

In 1972 het KEIMOES n standaardbiblioteek gekry.
Dit vorm deel van die munisipalekompleks en is
voorsien van n biblioteeksaal. Mev. S. Ziets-
man is die bibliotekaresse wat omsien na die
leesbehoefte van die 759 lede. Keimoes
beteken "Groot Oog, wat betrekking het op die
drinkplek vir diere in die rivier".

KENHARDT het reeds sedert 1897 oor n eie biblio-
teek beskik. Die oorspronklike gebou met net
een vertrek, bestaan vandag nog en is onlangs
as n Nasionale Gedenkwaardigheid verklaar.
Gedurende Junie 1977 is n splinternuwe biblio-
teek in gebruik geneem met Mev. Dana van Zyl as
bibliotekaresse.

Die jongste biblioteek in die streek is dié te
AGGENEYS. Dié snelgroeïende myndorp is geleë
halfpad tussen Springbok en Pofadder in Namakwa-
land en het sy ontstaan en vooruitgang aan myn-
bedrywighede te danke. Alhoewel daar hoof-
saaklik lood ontgin word, word verskeie ander
minerale ook ontgin en is die verwagting dat
die myn nog ongeveer 200 jaar met produksie sal
kan voortgaan. Daar heers onsekerheid oor die
oorsprong van die naam Aggeneys, maar algemeen
word aanvaar dat dit "Bloed en klip" beteken,
as gevolg van die rooi kleur van die water.
Hierdie rooi kleur is te wyte aan die rooi
klippe wat kenmerkend van die omgewing is.
Die dorp beskik oor n pragtige nuwe standaard-
biblioteek wat gedurende 1980 geopen is met
Mev. Alta van Zyl as bibliotekaresse. Die
biblioteek beskik reeds oor 557 lede wat meer
as 2 000 boeke per maand lees.

Alhoewel GROBLERSHOOP die enigste dorp in die
streek sonder n standaardbiblioteek is, is die
biblioteek binne en buite netjies opgeknop,
afgewit en ook vergroot. Mev. E. Swanepoel
is die bibliotekaresse wat die 350 gebruikers
bedien.

Van die vyf depots is die interessantste een
sekerlik dié te NOENIEPUT in die Kalahari.
Die depot is gehuisves in n groot, ruim vertrek
in die gemeenskapsaal langs die kerk. Noenie-
put, wat sy naam gekry het van n noerieboom wat

langs n put gestaan het, is uniek in dié op-
dat dit sekerlik die enigste biblioteek in die
land is, wat op Sondag oop is - n spesiale ver-
gunning teenoor die Kalahariboere wat dan van
heinde en ver kom om die kerkdien by te woon.
Upingtonstreek is bekend vir sy interessante
plekname. So is daar n depot by AUGRABIES
naby die waterval met dieselfde naam, wat "n
van die groot geraas" beteken, asook by KAND-
EILAND. Van Kanoneiland word vertel dat die
naam sy oorsprong gehad het in die stryd tus-
die Boere en die Korannas wat hulleself op die
eiland skuilgehou het. Toe hulle sien dat
Boere se kanonvuur uiters effektief was, het
die Korannahoofman n "kanon" gemaak van n
uitgeholde kokerboomstam wat gelaai is met
klippe en kruut. Na die ontploffing, wat
grou verwoesting gesaai het onder die Koran-
nou die hoofman opgemerk het dat as dit só
hulle lyk, hoe moet dit nie by die Boere lyk
nie!

Die vierde depot is FRIERSDALE, geleë half-
tussen Keimoes en Kakamas. Mev. Annatjie
Wet en haar Komitee sorg steeds dat hierdie
biblioteek groei en sy doel dien.

Die jongste depot is die by die plaaslike
Gevangenis.

Die streekbiblioteek het op 13 April 1969 n
ruim moderne kantore in die nuwe gebou van
Provinsiale Administrasie verhuis. Ons kan
spog met omstandighede wat enige biblioteka-
res hart sal verbly: sentrale lugversorging
asook geen gebrek aan ruimte of rakspasie
nie!!

Die huidige streekpersoneel is die volgende:

Mnr. Johan Nel (Streekbibliotekaris), Mev.
Lorraine Nothing (Biblioteek Assistent),
Marita van Rooy (Klerklike Assistent), Mnr.
Sebastiaan Saayman (Biblioteek Assistent),
Mnr. Frik Pretorius (Bus Bestuurder/klerk),
Mnr. Pieter Duiker (Bode-Skoonmaker).

JOHAN NEL

Calling all Music Lovers!



STARTING A MUSIC GROUP

I were working in a public library, my most
treasured possession would be my file on the
town's inhabitants. It would be as closely
guarded as any documents held by the C.I.A. or
the K.G.B. and just about as explosive. I
could note the work the individual did; any
interests he or she had; the number of children,
any, and their ages, what school or play
group they attended and how they were doing as
adults; and anything else of interest about
them. Also I should include notes to myself
of the possible help each might be to the
library. For the local librarian should know
her borrowers, their hobbies and their problems,
so that she can be a fount of local gossip,
so that she can provide - and call upon -
help when needed.

To start a music group you must obviously
approach those people likely to be interested.
You may pay to take your prospective audience into
your confidence, as it were, right from the
beginning by telling them about your idea and
asking what they think about it - with the aim
of luring them into involvement by gentle
means. Apart from arousing interest in a
general way, what you really need is an in-
volved person with time on his or her hands.
This is need not be someone who knows much about
music - ability to listen to various kinds
of music, about going to sleep will do - but rather a
person who, besides having the time to spare,
wishes to organise activities and talk to other
people.

Now that you are gathering a nucleus of en-
thusiastic supporters, with (we hope) one
prepared to do the organising, start finding
out what kind of a music programme people have

in mind. Make it clear that there is abso-
lutely no need to stick to Bach, Beethoven
and Brahms or George Gershwin and Leonard
Bernstein. Look through the subject index of
the music records and the classified section
of the speech records on your microfiche if
you have one. Otherwise phone or write to
your regional librarian or Head Office for
ideas. You should remember that there are
folk and contemporary music records and a wide
variety of speech records to choose from, but
it is a good idea to build your programme
around a theme.

It is worth while going to particular trouble
with the first programme. If you can tie it
to an event or a celebration in your town or a
national celebration all the better. "Come
to celebrate Settlers' Day at your library with
an evening of Victorian music and song". Or
"Musical evening at the castle in the time of
van der Stel" or "Music in praise of our land"
for Republic Day.

Another effective way of starting a music
society - which you hope will do more than just
provide record recitals - is to combine records
with some kind of live performance. Obviously
it will have to be one that is possible in the
space available to you. A few music students -
their proud parents swelling the audience - or
a group of amateur performers on recorders or
guitars would be a great help. You do not
have to invite the local rock band to find some
locally made music. It might be an idea to
combine your first meeting with a school event,
the library's stock providing some of the items;
or you might have it sponsored by the local
branch of the V.L.V. or a similar organisation.



DIE INLIGTINGSENTRUM VIR KINDERLEKTUUR EN-MEDIA VAN DIE UNIVERSITEIT VAN STELLENBOSCH (ISKEMUS)

Op 4 Junie 1978 het die Senaat van die Universiteit van Stellenbosch die stigting van 'n inligtingssentrum vir Kinderlektuur en -Media (ISKEMUS) in beginsel goedgekeur. ISKEMUS word beheer deur 'n vaste komitee van die Fakulteit van Opvoedkunde en word bedryf deur die departement Biblioteekkunde.

Die idee van so 'n sentrum het ontstaan omdat 'n kursus in Kinderlektuur sedert 1974 'n belangrike komponent van die kursusse in Skoolbiblioteekkunde uitgemaak het. Sedertdien is dit 'n semesterkursus wat as keusevak deur studente vir die Laer en Hoër Diploma en vir die graad B. -Bibl. gevolg kan word. 'n Semesterkursus in Oudio-visuele Materiaal word ook as keusevak vir studente vir die Hoër Diploma en B. -Bibl.-graad aangebied, terwyl dit ook toenemende aandag geniet in Skoolbiblioteekkunde.

In die voorbereiding van bogenoemde kursusse het die betrokke dosent, bygestaan deur ons regniese beampte, 'n groot hoeveelheid dokumente opgespoor en op kaartjies aangeteken. Teen 1978 het die kaartjies reeds meer as 2 000 beloop en toe is gevoel dat die inligting moontlik aan ander belangstellendes beskikbaar gestel kan word. Die versameling van inligting gaan nog steeds voort en voor die eind van 1980 het die aantal verwysings 5 000 oorskry.

ISKEMUS bestaan dus tans hoofsaaklik uit 'n indeks op Kinderlektuur en Oudio-Visuele Media wat vir kinders van geboorte tot Matriek gebruik kan word. Dit het die volgende komponente:

1. 'n Lys van verwysings na tydskrifartikels, navorsingsverlae, monografieë en versamelwerke, elk met 'n unieke nommer.
2. 'n Uniterm-onderwerpsindeks vir die verwysings.
3. 'n Thesaurus, d.w.s. 'n lys van terme wat gebruik word, toegerus met die nodige verwysings en definisies.
4. 'n Lys van tydskrifte wat gereeld geïndekseer word.

Die plan is om met ingang van 1981 die numeriese lys van verwysings op microfiche aan

belangstellendes teen kosprys beskikbaar te stel en ook 'n indeks daarop wat per rekenaar geproduseer en kwartaaliks bygewerk sal word. 'n Outeursindeks sal so gou moontlik beskikbaar gestel word.

Ander doelstellings wat ISKEMUS beoog, sluit o.a. in:

1. Die reëling van simposia oor kinderlektuur en -media.
2. Die vorming van 'n moderne multimedia-onderwysentrum op Stellenbosch in samewerking met die Fakulteit van Opvoedkunde.
3. Die verskaffing van 'n akademiese forum vir almal wat belang stel in kinderlektuur en -media.
4. Die voorsiening van navorsingsfasiliteite aan persone wat in hierdie studieveld belangstel.
5. Die skepping van geleenthede vir studente om inligting op te spoor d.m.v. so 'n fasiliteit en oefening in die skepping en instandhouding van indekse en databasisse.
6. Voorligting d.m.v. praatjies en lesings oor kinderlektuur en -media aan ouers, onderwysers, bibliotekarisse en ander belangstellendes.
7. Die aanknoop van betrekkinge met soortgelyke inrigtings in ander lande en die uitruil van inligting met hulle.
8. Die samestelling van bibliografieë oor aspekte van kinder- en jeuglektuur op aanvraag.

'n Ideaal wat ISKEMUS op die lang termyn sal probeer nastrewe, is om die stigting van kinderboek-besprekingsgroepe in die Republiek van Suid-Afrika aan te moedig. So 'n ontwikkeling sal baie daartoe kan bydra om 'n aanvoeling vir goeie kinderlektuur en -media by ouers, onderwysers, bibliotekarisse en kinders te kweek. Navrae oor ISKEMUS moet gerig word aan Die Hoof, Dept. Biblioteekkunde, Universiteit, Stellenbosch, 7600.

PROF. D.L. EHLERS, DIREKTEUR ISKEMUS

you expect the demand for seats to be so great that you are booking places to ensure that library patrons and those really interested get priority. A printed programme with brief notes could be handed out with each ticket to lend further dignity to the occasion.

Lastly, make sure that everything goes well on the night itself. Check that the seats are all set out in the best arrangement and that all are numbered to correspond with the tickets. Make sure the records are cleaned and in the right order and that you ask for any you need from your region or the Central Collection in good time. See that all the equipment is operating efficiently, that everyone can hear and see properly and that the room in which you are holding your function is as comfortable as possible and as warm or as cool (whichever is appropriate) as necessary.

Ensure that you and your helpers arrive in good time and that there is someone standing near the door ready to welcome the people arriving and to show them to their seats. The whole atmosphere must be friendly and welcoming. See that the recital starts on time and keeps to a schedule. Remember to get someone to thank those who have helped and, if it has been possible to provide refreshments, make sure that these are served quickly so that people are not kept hanging about. In short, try to make the whole evening as friendly an occasion as possible.

Then you can go home to a cup of tea and an aspirin - and prepare to do it all over again the next month.

LESLEY WHITWELL

If this seems impractical to you, it is still worth making a bit of a splash with the first programme. You could invite a speaker to introduce your venture. Here again a knowledge of your community is invaluable. A music or singing teacher, who gives lessons at the school, or privately, would be ideal. The leader of a local choir is also a possibility. There may be enthusiastic musical amateurs only too willing to offer their services. If you have a cadet band in the vicinity, the headmaster might help, or you might get an ardent record collector along to speak on his special interest. The better known your first speaker, the bigger the draw of course.

Once a programme, speaker, date and venue have been chosen, you must embark on an extensive publicity campaign. An eye-catching poster or two in the library will do for a start (provided you make sure that your poster is not submerged by other notices) and posters in other suitable public places or in a few select shops will help. The local newspaper must be fully provided with publicity material - if there is a town newspaper its editor should be one of your dearest friends - and it might be possible to have the society mentioned on the regional news.

But nothing really equals word of mouth and you must ensure that your staff and your special groups of enthusiasts see to it that everyone possible is told personally or by 'phone. Mention to those of your borrowers who are prominent in the affairs of your town that "of course we are relying on your presence to get the venture off to a good start"; or whatever seems suitable. A good idea is to get a roll of tickets and tell everyone that

ADULT / VOLWASSE

FICTION / FIKSIE

BERNSTEIN, Jan
Departures. -- Allen Lane, 1980.
This excellent first novel is a touching, funny and intriguing survival story. It centres around Lydia, an independent, intelligent entomologist who lives in a flat in New York. She is a very appealing heroine who knows her worth and what she wants in life. She meets Kramer, a baseball-playing filmmaker and falls totally in love with him. He moves in with her and she moulds her life to share his. He leaves her to seek his fortune in Los Angeles. This time her life crumbles as she had grown dependent on him and she finds it difficult to cope. She goes to live in England with her serenely happy sister Jill and initially goes through a period of mourning for Kramer. After a year she receives a call from him, but by this time she has reconstructed her life sufficiently to turn down his offer of joining him in the Phillipines. It has become too late to pick up the pieces.

A refreshing and sometimes very amusing novel. The character of Lydia is handled very well: she is realistic, human and warm and eminently identifiable. The style of writing is unusual; a terse kind of prose. A thought-provoking, intelligent portrayal of relationships. A.M.P.

BONANNI, Margaret
A certain slant of light. -- Hutchinson, 1980.
Sarah is a professor of medieval studies at a small Catholic College. She suffers a sudden stroke, regains her health and indomitable spirit, but loses the ability to read. The College administration and Sister Francis make determined efforts to force this unconventional lady to resign. Joan, a young librarian with a three year old son and a former student, becomes involved, partly to escape from her own problems with a divorce. The two women of different generations share their pasts: Sarah as a nun and widow of a sculptor and Joan, an ex-ballerina and retired nineteen-sixty's radical. They end up sharing the present, finding new directions for their lives.

A totally satisfying read with superb characterization. As an exponent of a contemporary novel-about-relationships this is excellent. A.M.P.

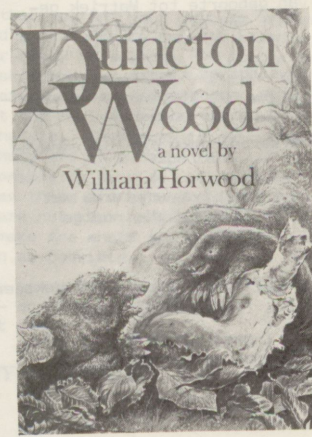
DENKER, Henry
Horowitz and Mrs. Washington. -- W.H. Allen, 1980.
Samuel Horowitz is an unreasonably obstinate and cantankerous widower. He suffers a stroke following an attack by two black muggers. Horowitz directs his vehement racism at Mrs Washington, a black nurse hired by his son to take care of him. Gradually the iron-willed woman breaks down his resistance and with quiet determination encourages him to walk again. He is selfishly outspoken, but comes to respect and accept Mrs Washington and regains his self-respect.

Very witty dialogue; a charming picture of a lonely old Jewish man in New York emerges. His daughter, Mona, who only wants to do what she wants, is "best" for her father, is irritating and self-righteous... "if ever they put up a monument of Liberty in Israel, my Mona will pose as the model". Poignant, yet very funny novel. "Against a background of racial misunderstandings this novel emerges as a fine story about the determination to be independent." Library Journal. A.M.P.

HENDRIKS, P.G.
The Monument vir Elias Hardehand. -- H & R. Die herinneringe van 'n paar mense wie se lewensloop deur die Kleurvolle oom Elias Hardehand beïnvloed is, openbaar nie net meer oor hom mens nie, maar ook iets oor elke verteller. Maar dit is slegs die raamwerk. Die vertelling bestaan hoofsaaklik uit 'n reeks interessante en humoristiese staaltjies oor hierdie (fiktiewe) Bosveldse boer. Lesers wat van H.C. Bosman se boeke hou, sal hierdie boek geniet. A.P.

HORWOOD, William
Dunton Wood. -- Country Life, 1980.
An epic animal fantasy about moles involving the eternal struggle of good against evil. The Dunton Wood system finds itself under the tyrannical rule of the fearsome Mandrake and his henchmoles. His daughter, Rebecca, is outcast, Bracken, seem to be destined to die. As a youngster, Bracken rediscovered the Ancient System higher up the hill where the Stone stands - a place of great ritual significance. He wants to perform the ancient rituals and, accompanied by a strange scribe from the Holy Burrows, Uffington, he sets out for the North to find the legendary Siabod. Their search for the seventh Stillstone is a long one, filled with suffering and hardship, but goodness and eventually triumph.

Although not as good as Watership Down, it is quite engrossing and should appeal to those readers who enjoyed Watership Down. A.P.



ROBERT, Elsa
The Hungry. -- Tafelberg, 1980.
A collection of short stories and a novel. The stories are set in various parts of the world, including Africa, and deal with themes of hunger, poverty, and social injustice. The novel, 'The Hungry', is a powerful and moving story about a group of people who are struggling to survive in a world where food is scarce. The writing is clear and evocative, and the stories are well-paced and engaging. A.M.P.

TAUFMAN, Bel
The Hungry. -- A. Lane, 1980.
A multi-layered novel in which Jessica, now divorced for twelve years, tells her story by several means. She is an author and in her own novel she identifies with heroine Isabel going through the trauma of a divorce. We learn more about her through diary entries and from letters to her friend Nina and in the replies of that witty, affectionate mentor. Jessica meets Max and is involved in a passionate affair. He lavishes attention on her, jewels and flowers and eventually walks out with all her savings. As a sort of catharsis Jessica writes notes and poems to herself about her husband, children, Max etc., till she comes to terms with herself. This is a complex moving novel in which the confusion and trauma of her own life becomes blurred with that of her novel. There is a lot of humour, compassion and in the end, reality. A most unusual and worthwhile read. E.S.

MASTERS, John
The Great War. -- Joseph, 1980.
This is the sequel to Now God be thanked and the second volume in the author's trilogy about the Great War. It continues the saga of our families who, despite social differences, are thrown together as the fighting breaks down class barriers and destroys the old order. Once again the scene shifts between home and war fronts: the problems of those left behind seem trivial compared to the appalling slaughter of the Somme and Passchendaele. Margaret Cate deserts her husband Christopher to fight for the Irish cause, while daughter Stella becomes a drug addict following her unsuccessful marriage to the American Johnny Merritt. Pacifist John Rowland sees his car factory turn to munitions production, his sister lose a leg in an explosives accident, and his son killed in the trenches. Florinda Gorse marries an elderly aristocrat, soon becoming a rich widow able to indulge her passion to be on the stage. He is worshipped from afar by Guy Rowland who is now a fighter pilot. Her brother Fletcher is in the trenches where he writes poetry in his spare time and dreams of Betty Merritt, the girl he loves. Taken as a whole, this richly

textured canvas is as enthralling as its predecessor. V.J.A.

PLAIN, Belva
Random winds. -- Collins, 1980
A compelling family saga - a poignant love story with a medical background. At the beginning of the 20th century Martin Farrell, son of a backwoods doctor in America is set to follow his father, but opportunity and ability send him into the field of brain surgery. His path is crossed by two women - the beautiful and gifted Mary Fern and her hunchbacked sister Jessie. He loves the unattainable Mary, but marries Jessie, yet their lives are constantly intertwined. When Jessie realises the truth she leaves him taking their daughter Claire. Though devastated by the upheaval in his private life, Martin succeeds professionally and wins international acclaim. Claire, now grown up, seeks him out and the story is continued with her falling in love with Mary's stepson, Ned. Their lives are all drawn together once more. Characters well drawn in a good story. E.S.

NON-FICTION / VAKLEKTUUR

BARNARD, Christiaan Neethling
Leef goed, sterf goed. -- John Malherbe, 1980.
(Engelse uitgawe ook beskikbaar: Good life good death)
Die bekende hartchirurg ondersoek hierin die dilemma wat moderne mediese tegnologie geskep het deurdat terminale pasiënte dikwels kunstmatig aan die lewe gehou word en nie die kans gegun word om waardig te sterf nie. Hy maak 'n onderskeid tussen "dood" en "sterwe", en tussen "lewe" en "bestaan". Voorts bespreek hy spesifieke gevalle van genadedood, die wet - ook in ander lande, verskillende godsdienste se sienings hieroor, ens. 'n Baie oortuigende pleidooi vir genadedood. A.P.

CLOETE, Theunis Theodorus
Angelliera. -- Tafelberg, 1980.
Die debuutbundel van 'n bekende letterkundige en kritikus. Daar was reeds vóór publikasie koerantpublisiteit en D.J. Opperman het o.m. gesê: "... 'n digter met 'n eie persoonlikheid wat een van die beste debuutbundels in Afrikaans lewer. Dit is een van die grootste verrassings in ons letterkunde." A.P.

DE VOS, Annesu
Gebed van 'n groen perse en ander verse. -- Tafelberg, 1980.
Die debuutbundel van 'n 16-jarige skoolmeisie. Daar was reeds publisiteit oor hierdie merkwaardige debuut en prof. D.J. Opperman het die jong digteressie se talent as "geniaal" bestempel en o.m. gesê hy is verras "dat daar by die kinderlike gevoeligheid... 'n sterk kritiese bewussyn ingebou is wat aan die jong digteres se verse so 'n volwassenheid verleen." A.P.

GRAHAME, Iain
Amin and Uganda: a personal memoir. -- Granada, 1980.
For seven years the author was superior officer

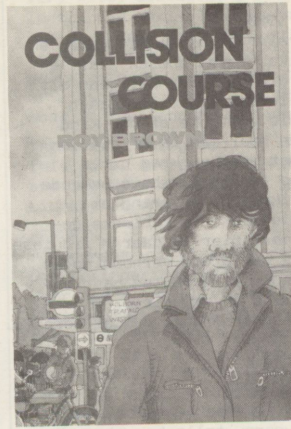
to Amin in the Kings African Rifles, and together they fought against the Mau-Mau. After Independence he remained a trusted confidant of the new leader being thus in an excellent position to write not only about him but also about Uganda. He gives the inside stories on the mysterious death of King Freddie Kabaka in London in 1969, on the expulsion of the Asians from Uganda in 1972, on the Dennis Hills affair, as well as on the final collapse of Amin's regime in the face of advancing Tanzanian forces. While not condoning the Dictator's actions the author does give some insight into Amin's mentality - aspects both good and bad. He also exposes the newspaper reporting of the time as being grossly exaggerated. A most readable account. V.J.A.

TAYLOR, Ina
The Edwardian lady: the story of Edith Holden, author of The country diary of an Edwardian lady. -- J. Joseph, 1980.
The author tells the story of the life and career of Edith Holden whose Nature Notes became the popular diary of an Edwardian lady. She describes her background and upbringing, how she developed her talent for book illustration and sketching. She was born into a remarkable family - talented sisters and a father who was successful in business and a philanthropist. Her joy in animals and the countryside grew from their home situated outside Birmingham. Later she partook of the cultural life of the city. She studied art and, after marrying sculptor Ernest Smith, lived in London till her tragic death by drowning in 1920. The books are beautifully presented, many photographs, illustrations of her work, country calendars etc., a "perfect companion volume for all devotees of the Country diary..." E.S.

YOUNG ADULT/TIENER

FICTION/FIKSIE

BROWN, Roy
Collision course. -- Andersen Press, 1980.
David Green is a young man in a psychiatric ward of a hospital. His memory is faulty and his reasoning is seldom lucid. He manages to escape from the hospital and goes to London where he lives a nightmarish existence. At one stage he phones the Samaritans, and Keith meets him and becomes inextricably caught up in David's story. David's attempted suicide fails and Keith learns the true story from David's father. A sombre and somewhat melancholic story - the author seems very interested in the workings of the mind and his books can take on depressing overtones. But he does write well and some teenagers may find this an interesting read. I.A.



DUNCAN, Lois
Killing Mr Griffin. -- Hamilton, 1980.
Mr Griffin is a much disliked teacher. After one particularly bad lesson, Jeff mutters that Griffin is the sort of person one would like to kill, and his friend Mark latches on to this. He says they should kidnap Griffin, just to frighten him. Betsy is a willing participant and David and Sue also help, though not so willingly. They take Griffin to a lonely spot in the mountains, and when he doesn't beg to be released as Mark wants him to, they leave him there for a few hours, not knowing that he has a weak heart. He dies and Mark tries to hush things up, but the police find the body and eventually work their way round to the truth. Retta, Roy and Johnny are left alone a good deal especially in the evenings while their father is trying to make it to the big time. Retta discovers when they realise that the nightmare is indeed reality. It is obviously not a pleasant read but it's a gripping one, and thought-provoking too. I.A.

KARAVASIL, Josie, comp.
Love you, hate you, just don't know. -- Evans Bros., 1980.
Ten stories for teenagers, by such authors as Jan Mark, Robert Westall, Sam McBratney, Joan Salvesen, Kenneth Wood. Jan Mark's Feet is a rather delightful story of how Jane, who is umpiring the finals of the school's tennis championships, hopes that handsome Michael Collier will win, until he slights her and she is able to get back at him by calling foot fault whenever he gets his feet in the wrong place. Robert Westall's story is a motor-bike one. Sam McBratney's Horizons is about a 17 year old girl's concern that her family isn't "cultured" enough. Good easy reading. I.A.

JUVENILE/JEUG

FICTION/FIKSIE

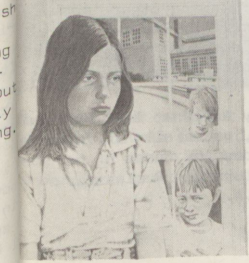
BERTSON, Harold
sef en die slang. -- H & R., 1980.
sef red n slang wat onder n rots vasgeknel maar dié is ondankbaar genoeg om hom te l opvreet. Hulle kom ooreen om eers drie eemdelinge langs die pad te vra of dit blik is van die slang. Dinge begin net eg te lyk vir Josef toe hulle die derde eemdeling teenkom, n slim vos wat daarin aag om die slang te uitoorlê. n Prettige storie met fyn illustrasies in Berson se kenmerkende styl. A.P.



BYARS, Betsy
The night swimmers. -- Bodley Head, 1980.
Retta, Roy and Johnny are left alone a good deal especially in the evenings while their father is trying to make it to the big time. Retta discovers when they realise that the nightmare is indeed reality. It is obviously not a pleasant read but it's a gripping one, and thought-provoking too. I.A.

BYARS, Betsy
Betsy Byars is adept at creating ordinary children speaking in an idiom ordinary children respond to and dealing with situations in a way they can sympathise with. And, as in Life, humour keeps breaking in. L.W.

BETSY BYARS
The Night Swimmers



CUNNINGHAM, Julia
Dalk, die mol. -- H & R., 1980.
Die verhaal van die vriendskap tussen n mol en n vos. Dit begin waar die vos die mol probeer kul maar dan ontdek dat die mol n baie betroubare en onselfsugtige vriend sal wees. Dalk is verban uit die molgemeenskap en die vos ontferm hom oor Dalk. Daar volg talle avonture vir die mol en hy bewys keer op keer sy waarde as n vriend. n Pragtige diere storie. A.P.



FOURAIE, Corlia
Slepie die dapper sleepbootjie. -- Tafelberg, 1980.

In storie en illustrasies wat ietwat aan Gramatky herinner, vertel dié prenteboek van Slepie wat moeg word vir sy werk in Tafelbaai se hawe en vir die "wind wat net altyd waai en waai". Hy vaar een nag die oop see in, vas van plan om sy vryheid te geniet. Niemand het egter tyd om met hom te speel nie en sy vryheid raak maar vervelig, totdat hy die een is wat n plan bedink om n gestrande tenkskip te red. A.P.



FROM THE DRAWING BOARD: -D DISPLAYS: CARD CYLINDERS

GROBBELAAR, Pieter Willem
n Bietjie baie bogtery. -- Tafelberg, 1980.
Sowaar die prettigste knutselboek wat ek nog
gesien het in Afrikaans. Dit is propvol Dinge
wat kinders sal vermaak en besig hou. Daar
is n verskeidenheid raaisels, rympies, woord-
en syferspeletjies, tongknopers, doolhowe,
spieëlskrif en geheime skrif, tekeninge, ens.
Die illustrasies is amusant en verbeeldingryk
met pittige detail. Net die boek om kinders
op reëndae en wanneer hulle siek is mee besig
te hou. A.P.

HEESE, Hester
Sy wat die soen op haar voorkop dra. --
Qualitas, 1980.
Karalie wil wegvaar na n droomeiland. Maar
vóór sy gaan moet sy darem eers tien spene
uitdeel: n soen aan die môrester, die oggend
wind, die tiptol, haar oupa, die bantamaan,
die kókkewiet, die hond, die maan, die malva-
plant, en die tiende soen "vir haar eie lie-
ma; / sy wat op haar voorkop / die lekkerste
soen sal dra". Die bootman eis egter ook
10 soene en nou het sy hulle klaar uitgedeel.
A re-cycled cardboard cylinder (obtainable
from shops or factories) or any stiff paper
rolled into a cylinder shape and stapled or
glued at both ends. Cartridge paper, corrugat-
ed cardboard or a sheet of brown wrapping
paper, folded in two to give it body, are
ideal for making your own cylinder.

attaching two-dimensional pictures or posters
to a three-dimensional cylindrical shape, you
create a backdrop with interesting levels
and a book display.

MATERIALS THAT YOU WILL NEED:-

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ed cardboard or a sheet of brown wrapping
paper, folded in two to give it body, are
ideal for making your own cylinder.

Any available pictures relevant to the
subject of your book display may be used to
decorate the cylinders. Obviously, the bolder
the image, the stronger will be your display.
C.P.L.S. posters, photoprints or full-
page pictures from magazines may be used.

Glue, sticky-tape or a stapler are necessary
for attaching pictures to the cylinder.

LOBEL, Arnold
A treeful of pigs. -- Julia MacRae Book, 1977.
A farmer promises to help his wife with the
pigs when they grow on trees or rain from the
sky, or do some other impossible thing. In
spite of her organising each of his fantasti-
c situations, he refuses to stir for her bete-
st requirements. Obviously, the bolder
the image, the stronger will be your display.
C.P.L.S. posters, photoprints or full-
page pictures from magazines may be used.

REID, Meta Mayne
A dog called Scampi. -- Abelard, 1980.
Scampi is Duncan's devoted dog and he cannot
understand why his master suddenly refuses to
play with him. Only when Scampi wanders off
does Duncan snap out of his depression brought
on by his recent accident and embark on a set
of hair raising adventures to find his dog.

Apity the appearance of this book is not
attractive, as it is a well-done adventure
story set in the Irish countryside and catches
the local idiom admirably. L.W.

STEENBERG, Elsabe
Boom bomer boomste. -- Tafelberg, 1980.
Die verhaal van n onkonvensionele meisiekind,
Philla, wat na haar eksentrieke oupa aard en
begin wonder of sy ooit êrens gaan inpas.
Wanneer sy hoor dat haar oupa in n hospitaal
na n hartaanval, besluit Philla om na hom toe
te gaan. Ten spyte van sy siekte-toestand
sy enigste begeerte om terug te wees in sy
geliefde bos en daar op n waardige wyse te
sterf. Philla moet hom help...

n Interessante byderwetse jeugverhaal wat ver-
by meisies byval sal vind. A.P.

WELLS, Rosemary
Stanley and Rhoda. -- Kestrel, 1980.
Stanley has to look after Rhoda, his baby
sister, and persuade her, among other impossi-
ble things, to tidy her room. As Rhoda is the
epitome of all self-willed and devious female
creatures, Stanley has to employ considerable patience
and deep guile.

No one can beat Rosemary Wells at letting the
pictures tell the story, especially in the ex-
pression that flit across the faces of her
delightfully human creatures. A classic.
Highly recommended. L.W.

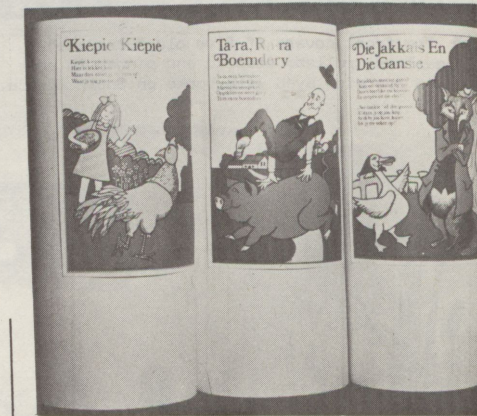
HOW TO MAKE AND DÉCORATE A CYLINDER:-

■ If you are making your own cylinder out of
paper, you will need somebody to hold it in its
rolled shape while you staple or stick both
ends firmly together.

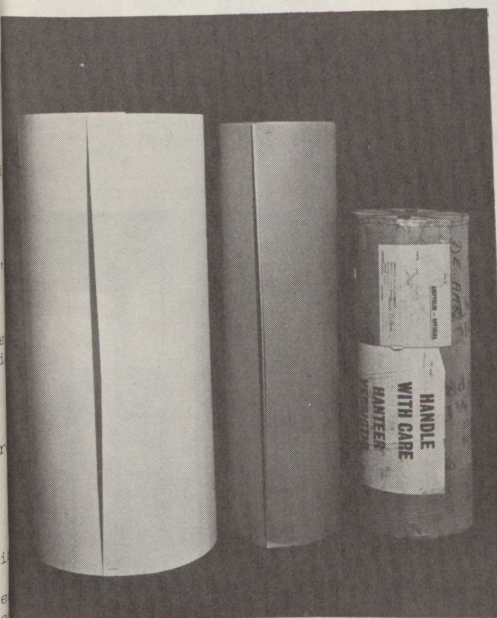
■ Where glue is used for attaching pictures, di-
vide the glue them to the paper to be used before rolling
it into its cylindrical shape. Alternatively
they can be stuck or stapled, at all four
corners, onto the completed cylinder.



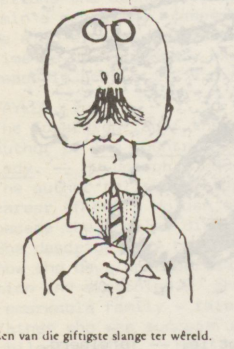
▲The "Hobbies" poster cut-up and arranged on
three separate cylinders of brown paper.



▲Three "Rympie" mini-posters attached to
cartridge cylinders.



▲A cylinder made out of cartridge paper
(arrows indicate fastening points); a cylinder
made out of brown wrapping paper; a commercial-
ly manufactured cylinder used for packaging.



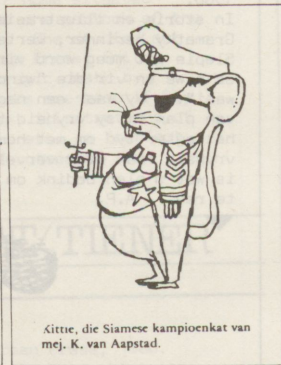
Een van die giftigste slange ter wêreld.



Hierdie onkruid is 'n dodelike vyand van
die boer wat met wortel en tak uitgeroer
moet word.



'n Pragtige Friersvers wat die eerste prys
op gister se tentoonstelling verower het.



Kittie, die Siamese kampioenkat van
mej. K. van Aapstad.



Die waardige oom Jan de Man wat gister
sy honderdste verjaardag gevier het.



'n Onlangse foto van Moesan, die be-
faamde nuusman.



■ These photoprints depicting composers rolled and stapled into cylinders, form a striking backdrop to a book and record-sleeve display.



■ The front covers of five old "Panorama" magazines, rolled, stapled and pinned to soft board are displayed with books on South Africa.



C. JEWISS, DISPLAY ARTIST

HERE AND THERE HIER EN DAAR

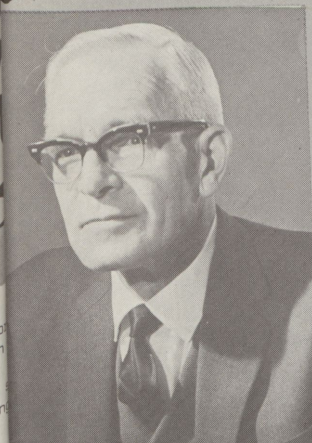


■ Magazine pages, with bold images of lettering printed on them, have been rolled and stapled into narrow cylinders. "Woman's Year" poster, with the eye gives height to the display. Arranged in front of the cylinders.



■ The same light weight cylinders can be pinned to a noticeboard.

NR. A.J.B. DE KLERK, voormalige Provinsiale sekretaris (Januarie 1967 - Julie 1970) is as Voorsitter van die Provinsiale biblioteekraad aangestel. Mr. de Klerk is reeds sedert 1 Oktober 1970 lid van die Raad.



KIMBERLEY OPLEIDINGSKURSUS:
an links na regs: Mejj. A. Kennedy, A. Kachelhoffer, M. Oslo, Mevv. M. le Roux, A. Vermeulen, M. van Vuuren,

★ OPLEIDINGSKURSUSSE: NOORD-KAAP
In Noord-Kaap is vanjaar spesifieke aandag aan die Kleiner biblioteke gegee, omdat hierdie groep in die verlede al so dikwels oor die hoof gesien is. Om vir almal so min moontlik ongerief aan te doen is die kursus, wat gedurende September aangebied is, beperk tot twee dae en om te verseker dat manlief nie te lank sonder kos moet klaarkom nie, is dit ook in beide Kimberley en Aliwal-Noord aangebied. Die resultaat was dat die meeste kursussgangers slegs een nag van huis en haard verwyder was.

Totaal van 21 bibliotekaresses het die kursusse bygewoon wat deur ons plaaslike personeel aangebied is. Daar is gekonsentreer op die basiese take van 'n bibliotekaris/esse en die lesings het gehandel oor sake soos registrasie en herregistrasie, naslaanwerk, spesiale aanvrage, films en dergelyke meer. Sommige van die onderwerpe was nogal kontroversieel en daar is soms lekker gestry. Veral as dit by naslaanwerk kom!

B. Crafford, Mnr. I. du Plessis, Mev. A. Claassens, Mejj. C. Golding, Mev. S. van Wyk, Mejj. H. van Aardt. R. Ford,

Op Aliwal-Noord is almal feestelik onthaal deur die bywoning van 'n kaas- en wynonthaal wat deur die plaaslike kunstklub in samewerking met die munisipaliteit aangebied is. Die eintlike idee was glo dat elkeen ook iets moes koop, maar of iemand wel iets gekoop het kon ek nooit vasstel nie! Hierdie kursus is deur die burgermeester, Raadlid G.F. Montgomery, geopen. Sy boodskap het hoofsaaklik gehand oor die verhouding tussen plaaslike owerhede en die lesende publiek en was baie goed toepaslik. Mev. Fébe van Niekerk, stadsbibliotekaresse van Kimberley, het die kursus in Kimberley baie gepas geopen deur te wys op die beplanning wat noodsaaklik is om van enige biblioteek 'n suksesvolle instelling te maak.

Ons vertrou dat almal die kursus nuttig gevind het en met nuwe moed na hul eie biblioteke teruggekeer het.

A STEENKAMP

Mev. L. Blignaut, Mej. J. Haines, Mevv. Z. Hamman, A. Vermeulen en C. de Kock. Staande: Mnr. A. Steenkamp.



HERE AND THERE HIER EN DAAR



■ These photoprints depicting composers rolled and stapled into cylinders, form a striking backdrop to a book and record-sleeve display.



■ The front covers of five old "Panorama" magazines, rolled, stapled and pinned to soft board are displayed with books on South Africa.



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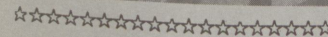
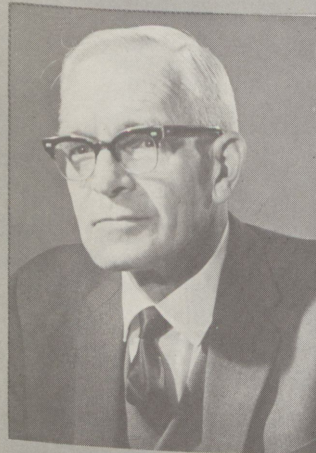


■ Magazine pages, with bold images or large lettering printed on them, have been rolled and stapled into narrow cylinders. A "Woman's Year" poster, with the eye show gives height to the display. Arrange books in front of the cylinders.



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★ MNR. A.J.B. DE KLERK, voormalige Provinsiale Sekretaris (Januarie 1967 - Julie 1970) is as Voorsitter van die Provinsiale Biblioteekraad aangestel. Mnr. de Klerk is reeds sedert 21 Oktober 1970 lid van genoemde Raad.



KIMBERLEY OPLEIDINGSKURSUS:
Van links na regs: Mejj. A. Kennedy, A. Kachelhoffer, M. Vosloo, Mevv. M. le Roux, J. Vermeulen, M. van Vuuren,

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ALI WAL-NOORD KURSUS:
Van links na regs: Mevv. J. Botha (middelry) W. von Broembson en A. van der Merwe bespreek 'n uitstalling.

ALI WAL-NOORD KURSUS:
Van links na regs: Mnr. Steenkamp, I. du Plessis, E. Scheffler, Mevv. M. Bezuidenhout en A. van der Merwe.



ALI WAL-NOORD OPLEIDINGSKURSUS:
Van links na regs:
1 ste ry voor: Mevv. J. Botha, J. Grobbelaar, E. Mijnhartd.
2 de ry: Mevv. H. Strydom, A. Ellis. H. Esterhuizen.
3 de ry: Mevv. M. Buys, M. Bezuidenhout, A. van der Merwe, A. van der Merwe, W. von Broembson en P. Brits.
Agterste ry: Mejj. H. van der Walt, H. du Toit, Mnr. A. Steenkamp, I. du Plessis, E. Scheffler, en G. Swartz.

★ **KATHU OPENBAAR BIBLIOTEEK**
Die jongste bibliotek in Vryburgstreek is Kathu wat op 4 September 1980 ge-open is. Kathu, wat "die laaste drinkplek" beteken, het ontstaan toe gevind is dat Sishen in die pad van toekomstige ertsontginning lê. In die bestek van 6 jaar het die dorp stilletjies tussen die kameeldorings gegroei tot 'n kosmopolitiese gemeenskap van + 8000 mense, waaronder Swede, Portugese, Hollanders, Duitsers, Italianers en Grieke, afgesien van die sowat 600 Engelse en 5000 Afrikaners. Vandag is dit 'n florerende dorp met sy eie hoër- en laerskole van altesaam 1300

leerlinge. Daar is 'n moderne Vakopleidingsentrum, asook 'n Tegnieese Instituut. Sportfasiliteite sluit in 'n swembad van olimpiese standaard en 'n pragtige golfbaan. Kathu het Januarie 1980 munisipale-status gekry en die Stadsraad be-oog om die Munisipale kompleks, wat 'n standaard bibliotek sal insluit teen 1982 klaar te hê. Huidiglik word die bibliotek nog deur Yskor bedryf. Dis 'n montasie-gebou, net soos al die ander geboue in die sake-sentrum, maar 'n vrolike sandgeel geverf. Met sy rooibruin plastiese teëlvloer en room

gordyne voor die baie vensterskep dit 'n gesellige atmosfeer wat almal laat tuis voel. 'n Vriendelike en baie doeltreffende diens word deur die bibliotekaresse, mev. Adri Haarhoff en haar assistente mev. Trix Smith gelewer. Sedert die opeening was daar al baie dae dat daar twee moes bontstaan, soos vandamiddag toe 60 laerskoolleerlinge aangesluit het en die dag toe 100 lede ingeskryf moes word. Binne die eerste maand het die ledetal van 80 tot 1200 gegroei, met 'n sirkulasie van meer as 700 uitreikings.

waar die getroude mans altyd 'n vroue gestuur het om boeke te ruil by Sishen, kom hul nou self, veral op 'n Saterdag. Die tieners neem ook in groot getalle plate uit, veral in die D, F en G groepe. Omdat die storieure soveel kleintjies

lok, tot soms soveel as 150, word dit in die eetkamer van die Vakleerlingkoshuis aangeged. Die bibliotek is geopen met 'n voorraad van 9813 boeke, 54 afdrucke en 261 plate, gebaseer op 'n verwagte

sirkulasie van 6000 per jaar. Die afgelope maande het egter getoon dat die syfer ver oortref sal word. Aanvullings word dan ook gereeld uit die Streekbibliotek gedoen soos die materiaal in sirkulasie kom en die rakke leer word.



MNR. A. STEENKAMP, HOOFBIBLIOTEKARIS, MEV. A. HAARHOFF, BIBLIOTEKARESSE EN MNR. C. SWART, MYNBESTUURDER VAN SISCHEN/KATHU, TYDENS DIE AMPTELIKE OPENING



MEV HAARHOFF, BIBLIOTEKARESSE REIK DIE EERSTE BOEK UIT AAN MNR J. ROBERTSE MYNKONTRAKTEUR

SUNNYSIDE BIBLIOTEEK, MONTAGU - Die Bibliotekaresse, mev. M. Jacobs, berig dat die nuwe biblioteksaal en ander geriewe verlede jaar by die Sunnyside-bibliotek in gebruik geneem is. Die geleentheid is met 'n geselligheid gevier waartydens die Burgemeester, mnr M. Wahl, die gemeenskap gelukkigewens het met die nuwe fasiliteite wat ten volle deur die Provinsiale Administrasie gesubsidieer is. Die totale besteding was R16 700.

CALVINIASTREEK HET CARNARVON Openbare Bibliotek gehelp met die voorsiening van boeke vir 'n uitstalling by V.L.V. se 50 jarige bestaan.

CALVINIA OPENBARE BIBLIOTEEK reël maandelikse filmvertonings by die plaaslike oetehuis wat goeie byval vind en word goed bygewoon na 'n lang onderbreking.

**NEWS FROM THE REGIONS
NUUS UIT DIE STREKE**

★ **RAAKVLAKKE TUSSEN BEELDENE KUNSTE EN WOORDKUNS BY DIE BELLVILLE BIBLIOTEEK**

Op vier Vrydae van verlede jaar is 'n simposium oor die beeldende kuns en woordkuns by die Bellville Openbare Bibliotek in die lesingsaal gehou. Omdat die tema van die simposium effens vry benader is, het bowenal één ding gebluk uit die gebeurtenis: die belangrike rol van die openbare bibliotek as bevorderings-agent vir kultuur en kuns.

Die simposium is aangebied deur die Kunsvereniging van Bellville in samewerking met die Departement van Nasionale Opvoeding se tak vir kultuur bevordering. Dit het die vorm aangeneem van twee halfuur lange lesings deur kenners, elk met 'n halfuur vir vrael en bespreking daarna en met 'n tee-pouse tussen die twee.

Die sprekers was deurgaans kenners op hul onderskeie gebiedens. Dit blyk duidelik uit name soos Jan Rabie, Cathy Knox, Prof. Dion Joubert, Pat Kaplan, Amanda Botha, Edward Ladan en vele ander. Soos reeds gesê, het hulle nie te streng op die tema gekonsentreer nie en het die simposium later verander in 'n gemeedelike bespreking rondom die kuns. Dis hoe dit gebeur het, dat sommige van die waardevolste dinge op die simposium gedurende die tee-pouse plaasgevind het.

Dit is merkwaardig dat sommige onderwerpe maar altyd weer onder bespreking gekom het: sensuur, objektiwiteit, die waarheid en die weergee daarvan, die morele plig van die kunstenaar. Uit die aard van die saak is geen konsensus bereik oor die sake nie, maar die feit dat hoërskoolleerlinge hier die geleentheid had om met professore menings te wissel oor die kuns, is iets wat as 'n seldsame en kosbare verskynsel beskou kan word. Dit het bevestig dat die kuns geen grense het nie, maar 'n gemene belangstelling van alle opgevoede mense is.

Die tema van die simposium (Beeldende Kuns en Woordkuns) is klaarblyklik later uit die oog verloor en die verband tussen die twee nie te indringend ondersoek nie. Nogtans het die feit dat al die simposium-gangers in beide belangstelling getoon het, bewys dat daar 'n noue verband tussen die twee is. Moontlik lê die verband in die gemene soeke na die waarheid wat beide kante kenmerk. Die simposium het weereens bewys dat die Openbare Biblioteek 'n groter rol in 'n gemeenskap het as bloot verskaffer van boeke. Dit behoort as 'n sentrum vir die bevordering van kuns en kultuur gebruik te word. Te oordeel aan die sukses wat die simposium behaal het, doen die Bellville Openbare Biblioteek dit uitstekend.

PIERRE DU PLESSIS
HOËRSKOOI BELLVILLE



JAN RABIE MET 'N GROEP JONGMENSE

VRYBURG-STREEK - Die biblioteek van Pomfret sal voortaan 'n baie beter diens aan sy 200 lesers kan bied. Die lokaal is met amper die helfte van sy vloeroppervlak vergroot. Heelwat addisionele rakke is ingesit. Verder sal die leners nou ook vir die eerste keer plate en kunsafdrukke kan uitneem. Die bibliotekaresse, mev. T. Coetzer, is baie bly dat veral die kinderkant nou meer plek het, in die verlede was hulle kant maar baie beknop.

DIE NUWE VLEUEL WAT AAN POMFRETSE BIBLIOTEEK AANGEBOU IS



NEWS FROM CAPE TOWN CITY LIBRARIES

NEW ROCKLANDS (MITCHELL'S PLAIN) LIBRARY OPENING

Rocklands Library, the third branch of Cape Town City Libraries in Mitchell's Plain opened to the public late in 1980. The library which is in Park Avenue, Rocklands, Mitchell's Plain is the fifth standard library built by the Cape Town City Council in a Coloured residential area, the others being Hanover Park, Westridge, Retreat and Lentegeur.

The library has a total floor area of about 900m² and a stock of approximately 32 000 books. It has a separate fully-equipped adult and children's section as well as a special area for library activities and programmes. It will provide books in both English and Afrikaans, periodicals, art prints and newspapers and will also have a reference section for everyday reference enquiries.

The Librarian in charge is Mr C.C. Callaghan (Lower Library Diploma, UWC) assisted by a staff of eight.

STAFF PERSENEEL

MALMESBURYSTREEK - MEV. VEIDOUCCQ wie sedert begin 1977 die biblioteek te Darling behartig het, het die einde 1980 na George verhuis waarheen haar man verplaas is.

MEV. A. DU TOIT van Morreesburg Openbare Biblioteek het verlede jaar uit die diens getree en is opgevolg deur die eertydse assistente, mev. Kellerman. Ons is bly om 'n ou bekende terug te verwelkom.

OOK IN PORTERVILLE het 'n verandering van personeel plaasgevind. Mev. du Plessis het heelwat nuwe lewe in die biblioteek geplaas gedurende die twee jaar wat sy die biblioteek behartig het. Ons verwelkom egter mev. Brill terug in die tuig en vertrou dat sy sal voortgaan waarmee haar voorganger begin het.

STELLENBOSCHSTREEK - GRABOUW se Openbare Biblioteek het onlangs afskeid geneem van mev. A. Louw, na 11 jaar van getroue diens. Ons sal haar vriendelikheid en goeie samewerking mis en weet sy sal 'n aanwinst vir die Strandse Openbare Biblioteek wees waar sy 'n pos aanvaar het. Mev. E. Ross is in haar plek aangestel en ons heet haar baie welkom.

ROBERTSON REGION - Mrs. Marika Kotze was recently appointed Librarian of the Swellendam Public Library. Better known to us as Marika Frouws, she was Librarian-in-charge of Worcester Public Library from 1966-68. Prior to that, she was Regional Librarian in the Malmesbury Region in 1965. Our good wishes go with her.

CAPE TOWN REGION - Mrs. Karen Skillington, who left the staff of the Goodwood Public Library recently, has been replaced by Lorette Botha, who was for some years in the

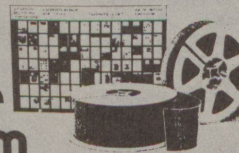
Cataloguing Department at Head Office. We wish Lorette well in her new work.

We welcome Mandy Botsis, previously an English teacher, to the staff of the Bellville Public Library.

We said a sad goodbye last year to Margie de Vries (Children's Librarian) and Beverley Versfeld (2nd in charge) of Milnerton; both are going to private libraries. Also a sad farewell to Cheryl van Zyl, who has been active in the Western Cape regions for the last three years. We wish her well in her new post at the Milnerton Public Library.

CALVINIASTREEK - Mej. Helene van Lill was met ingang 1. Desember 1980 hierheen oorgeplaas vanaf Stellenbosch-streek.

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- DU TOIT, C. Elsa se geheim
- HART, R. Vreemde bloeisel
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- HORBACH, M. Die verraaides
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- KONSALIK, H.G. Lelie van die
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- LAMPRECHT, I.D. Kat aan die
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- LUITENANT X Lennet en die
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- WALHERBE, D.F. Twee nagelate
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- SWANEPOEL, J. Diagnose :
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Reijger

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1981

january januarie

film accessions

film-aanwinste

U 325.24150974461
 ATION America: On a clear day you could see Boston (Film) / producer and director, Tom Steel. --
 . : Thames Television, 1976. -- 1 reel (53 min.) : sound, colour. -- (Destination America
 ies).

ended audience: General
 mary: One in a series of eight films that traces the history of America as a nation of immigrants.
 resident John F. Kennedy came to Ireland in 1963, he visited the country from where, by 1900,
 million people had emigrated to the United States, amongst them his great-grandfather. The
 scale immigration was sparked off by the Irish potato famine of 1845 and most people left to
 poverty and hunger. This film traces their experiences in the United States, especially in
 , where they encountered much prejudice from the descendants of earlier settlers. In this city
 established a large Roman Catholic community and eventually gained political power. Today some
 lion Americans claim Irish descent and many of them retain a great love for the country of
 ancestors.

50

KN

PN

U 325.2420973

ATION America : Made in Britain (Film) / producer, Tom Steel; director, John Pett. -- G.B. :
 mes Television, 1976. -- 1 reel (53 min.) : sound, colour. -- (Destination America series).
 ended audience : General

mary: One in a series of eight films that traces the history of America as a nation of
 ants. In Great Britain, as on the continent, the working class of the 19th century struggled
 ce a living and many were keen to try their luck elsewhere. The miners of Cornwall left in
 thousands for mining towns in the United States, as did those from Wales, many of whom settled
 nsylvania. The skills of the textile workers of Yorkshire and Lancashire were needed in the
 of New England and towns like Lawrence, Massachusetts, became known as immigrant cities. Though
 were paid better wages, they had to work just as hard and soon realised that life in America was
 ing to be as easy as they had hoped. Large scale emigration from England continued well into
 900s and the film includes interviews with individuals who recall their experiences as immigrants
 g the early part of the century.

51

KN

PN

U 325.24309775

NATION America : Everything's better in America (Film) / producer, Tom Steel; director, John
 tt. -- G.B. : Thames Television, 1976. -- 1 reel (53 min.) : sound, colour. -- (Destination
 erica series).

ended audience : General
 mary: One in a series of eight films that traces the history of America as a nation of
 rants. The families from Pomerania that emigrated to America in 1839 left their homeland in
 to be able to live according to their Lutheran faith. Today, in the conservative farming
 nity of Freistadt in Wisconsin, the old religion is still alive and the German language is often
 during church services. Many people in Watertown are descendants of those who fled Germany
 the unsuccessful liberal revolution of 1848 and in their thinking they reflect some of the
 ming traditions of their ancestors. Though the German community in America was dealt a severe
 by World War I, those of German descent have not forgotten their heritage and, together with
 World War II immigrants to cities like Milwaukee, have incorporated aspects of their cultural
 round into the American way of life.

62

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