

PEN South Africa newsletter / Issue 13, 2018 / An interview with Rosa Lyster on the mess of apartheid censorship; secure your ticket to the launch of *The Prison Letters of Nelson Mandela*; comment on the Copyright Amendment Bill; events, calls for submissions, and more.

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Issue 13  
4 July 2018  
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PEN SA, Penguin Random House SA, The Fugard Theatre and The Mandela Rhodes Foundation present the South African launch of

# THE PRISON LETTERS OF NELSON MANDELA

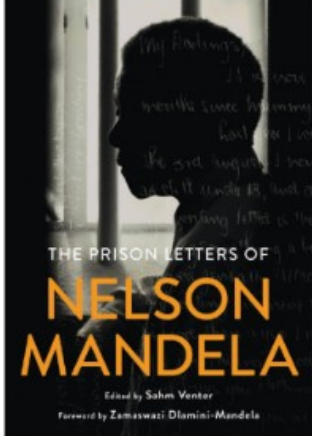
Wednesday 25 July 2018 • The Fugard Theatre, Cape Town  
Reception and drinks from 18h00  
Discussion and readings w/ Njabulo Ndebele, Justice Albie Sachs, Buhle Ngaba & more at 19h30

**TICKETS AVAILABLE FOR FREE FROM THE FUGARD THEATRE BOX OFFICE  
PLEASE NOTE THAT THIS IS STRICTLY A TICKETED EVENT • NO TICKET, NO ENTRY**

A PARTNERSHIP BETWEEN


   

SOUND ASSISTANCE PROVIDED BY EASTERN ACOUSTICS / MEAD PROVIDED BY THE CAPE TOWN MEAD COMPANY



**BOOKS ON SALE  
CASH BAR UNTIL CLOSE**

THE PRISON LETTERS OF NELSON MANDELA,  
EDITED BY SAHM VENTER,  
OUT 10 JULY 2018.



## Claim your ticket for the SA launch of *The Prison Letters of Nelson Mandela*!

PEN SA is partnering with Penguin Random House South Africa, The Mandela Rhodes Foundation and The Fugard Theatre for an evening of discussion about and readings from the correspondence of the world's most famous imprisoned writer, to be held on 25 July at the Fugard Theatre, Cape Town.

The South African launch of *The Prison Letters of Nelson Mandela*, edited by Sahn Venter, will be centred around a discussion panel that includes Professor Njabulo Ndebele and Justice Albie Sachs, along with readings from Mandela's letters – most of which have been unpublished until now – by Buhle Ngaba and Koleka Putuma.

**Public tickets are available from Friday and will sell out fast! But paid-up PEN SA members may claim *one free ticket from today* simply by replying to this newsletter, or mailing [communications@pensouthafrica.co.za](mailto:communications@pensouthafrica.co.za).**

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(v) Subversive propaganda \_\_\_\_\_

Blasphemy \_\_\_\_\_ Objectionable language \_\_\_\_\_

Other objectionable features (specify) \_\_\_\_\_

) Cover \_\_\_\_\_ are

) General remarks and opinion \_\_\_\_\_ Considerable sections of the story ~~is~~ concerned with the sex life of women, based on dream-analysis and psycho-analytic conceptions. Some of the descriptions are as intimate as it is possible to make them, e.g. pp. 276 - 279; also the descriptions of the two homo-sexuals are direct: pp. 334, 346; and similarly the approach by men to "free" women: e.g. p. 390. At these descriptions, although of sexual relations, are not sex biographic: they are woven into the characters and the drama of the story and retain their objectivity. Although I would like to banish this from my personal standpoint, it is too integrated and too to be banned; anyway, if it were banned about 50% of all novels would be to be banned.

e. 20th April, 1963

*Signature of Reader.*

and 492-520. ↙

*A detail from a reader's report on Doris Lessing's The Golden Notebook*

## **"Chaotic and Messy and Frequently Incredibly Stupid": an Interview on Apartheid Censorship with Rosa Lyster**

Rosa Lyster is a Durban-born writer who is, depending on who you ask, best known for her absurd, meta-fictional poetry, her uproariously funny humour pieces, and her insightful essays and current affairs reporting for the New Yorker.

Rosa Lyster, however, is also *Dr Lyster*. She recently completed her PhD on a topic close to PEN South Africa, that of the question and history of censorship under apartheid. For her thesis, Lyster dove into the censors' archives, a place that was "inconvenient, banal, strange, and challenging, containing an extraordinary profusion

of documents which seem to serve no clear administrative purpose". This was in hope of finding the codes and the "complicated connections between censorship, canonisation, validation, and criticism that the censors created" and which still, to some degree, influence matters of freedom of speech in public opinion and the legal domain.

We sat down with Dr Lyster to find out more about her fascinating research, and somewhat oblique approach to one of the defining elements of South African literature.

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**A broad question to start: what attracted you to writing a PhD on the massive – literally more than one hundred linear metres' worth – contradictory, and at times bewildering, archive of material relating to censorship of the literary during apartheid?**

I'd written my Masters' thesis on the state's censorship of Nadine Gordimer. On the suggestion of Peter McDonald, who has written the definitive account of the censorship system as a whole, I had spent a bit of time in the archives on Roeland Street [in Cape Town] looking through the reports on Gordimer's work. I'd arrive there with the very clear intention of reading the report on, say, *The Late Bourgeois World* and then going home to actually write up what I'd found, but I just kept on getting stuck, and end up spending hours and hours reading documents that had nothing to do with Gordimer at all. I'd come back home with all these notes I'd made about a report I'd found on *Franny and Zooey*, or on *Lolita*, or about a bunch of letters from members of the public demanding that the censors take immediate action to ban a poster which featured an offensively sexual photograph of a tree. I wish I had a more complex answer [other] than that I found it arrestingly interesting from the very beginning, but that is the truth.

[Read the full interview with Dr Lyster on our site.](#)

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## **Comment on the Copyright Amendment Bill** **Until 18 July**

Members of the public are invited to comment on specific clauses of the **Copyright Amendment Bill**, which the government plans to introduce to bring about changes to copyright law, until 18 July. PEN SA encourages all members and interested

parties to read and comment on the following clauses in the new bill. (PEN SA has in the past expressed concern about the Copyright Amendment Bill of 2015.)

**The Bill may be downloaded here, via our site.**

As per a memorandum from the Portfolio Committee on Trade and Industry, the specific clauses are:

- Clause 1, par (i): The definition of “visual artistic work”.
- Clause 5: Section 6A(4): The minimum content of the agreement related to royalty percentages.
- Clause 5: Section 6A(5): The issue of retrospective application .
- Clause 7: Section 7A(4): The minimum content of the agreement related to royalty percentages.
- Clause 7: Section 7A(5): The issue of retrospective application.
- Clause 7: Section 7B(3)(a)(i) read with section 7B(5): Reciprocal application of the resale royalty right.
- Clause 7: Section 7B(6): Retrospective application of an artist’s resale right.
- Clause 9: Section 8A(4): The minimum content of the agreement related to royalty percentages.
- Clause 9: Section 8A(5): The issue of retrospective application.
- Clause 11: Section 9A(1)(aA): Log Sheets.
- Clause 11: Section 9A(4): Failure to record acts or to report constituting an offence and the penalty for that offence.
- Clause 12: Section 11: Nature of copyright in programme-carrying signals.
- Clause 15: Section 15: Panorama rights and incidental use.
- Clause 22: Section 21(3): New process for commissioned work aimed at giving the author more rights.
- Clause 25: Section 22B(7): Transitional provisions to provide for existing Collecting Societies.
- Clause 25: Section 22C(3)(c): Reciprocity applying to pay-outs of royalties by Collecting Societies to foreign countries.
- Clause 25: Section 22D(2)(b) and 22D(3): How Collecting Societies should pay royalties out and what to do with funds if they cannot find the copyright owner or performer.
- Clause 27: Section 27(6): Increased penalties for infringement. Provision for fines when the convicted person is not a natural person.
- Clauses 29 and 30: Copyright Tribunal:
  - Section 29: Composition.
  - Section 29A(3): No power to review administrative action by the Commission.
  - Section 29E: Proceedings of the Tribunal.
- Clause 37: Transitional provision.

Members of the public are invited to submit written comment on these clauses only by 18 July 2018. Comments received after the closing date will not be considered.

All correspondence should be addressed to Ms J Fubbs, Chairperson: PC on Trade and Industry and marked for the attention of Mr A Hermans, Box 15, Parliament, Cape Town, 8000.

Kindly direct all enquiries and written submissions to the Committee Secretaries, Mr A Hermans ([ahermans@parliament.gov.za](mailto:ahermans@parliament.gov.za), 021 403 3776 or 083 709 8482), Mr T

Madima ([tmadima@parliament.gov.za](mailto:tmadima@parliament.gov.za), 021 403 3822 or 083 709 8419), and Ms Y Manakaza ([ymanakaza@parliament.gov.za](mailto:ymanakaza@parliament.gov.za)).

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## CONGRATULATIONS

Members Shubnum Khan, Christine Coates, Arja Salafranca and Tiah Beaument were shortlisted for the 2018 Short Sharp Stories Awards.

Member Ken Barris's collection of stories, *The Life of Worm and Other Misconceptions*, has won the 2018 Media24 Books Herman Charles Bosman Prize for English Fiction.

Member Amy Heydenrych and Head of Communications Nick Mulgrew were both named Mail & Guardian Young South Africans of 2018 in the Arts & Entertainment category.

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## UPCOMING EVENTS

Check our calendar of literary events throughout July by clicking [here](#).

*Please submit your literary events for conclusion on our events calendar by e-mailing [newslettereditor@pensouthafrica.co.za](mailto:newslettereditor@pensouthafrica.co.za).*

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## MEMBERS' NEW TITLES

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## CALLS FOR SUBMISSIONS

**NEW:** Enter for an Opportunity to Pitch Your Book to Jacana Media in Person (Deadline 25 July)

**NEW:** Gerald Kraak Award and Anthology Deadline Extended (Deadline 31 August)

**NEW:** JIAS Offers Month-Long Residencies in Johannesburg (Deadline 31 August)

**NEW:** The 2018 Short Story Day Africa Prize, Hotel Africa, is Open for Entries (Deadline 31 August)

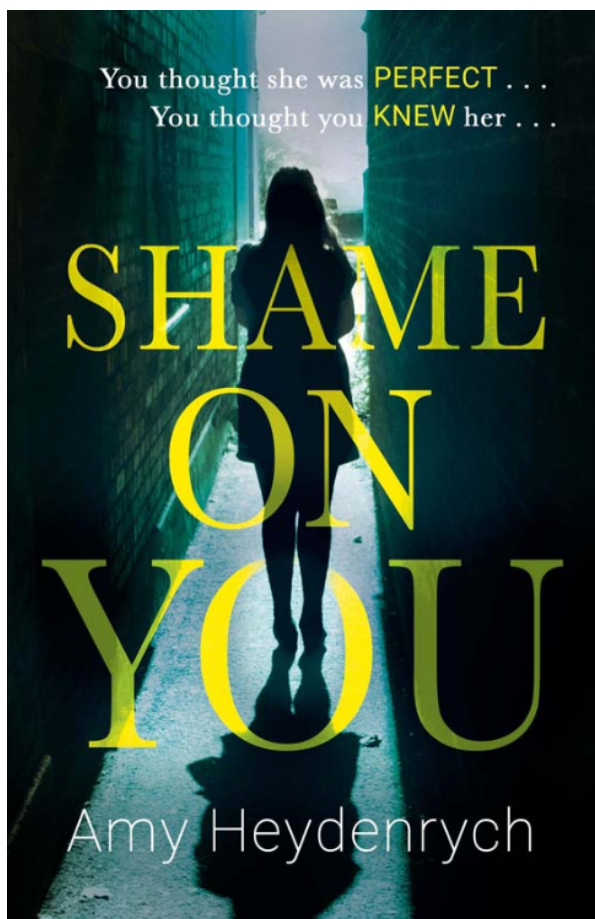
**NEW:** Apply for the 2018 Miles Morland Foundation Writing Scholarships for African Writers (Deadline 30 September)

PEN America Grants for 2018/2019 Now Open for Applications (Various deadlines)

Austrian Haiku Association Seeks Haiku from Africa (Deadline 15 July)

City Press Tafelberg Nonfiction Award Now Open for Entries (Deadline 31 July)

The Oxford Brookes Poetry Centre's 2018 International Poetry Competition



New and upcoming releases from PEN SA members include *Shame On You* by Amy Heydenrych.

*Please send us your new releases  
to [newslettereditor@pensouthafrica.co.za](mailto:newslettereditor@pensouthafrica.co.za).*

is Open to Entries (Deadline 6 August)

The Yale Drama Series Award for  
Emerging Playwrights Seeks  
Entries (Deadline 15 August)

*Click here to view all calls for submissions*

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## WELCOME

A warm welcome to new PEN SA  
Professional Member, Saaleha Idrees  
Bamjee!

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## Send us your news

Had a book published recently? Attended or participated in a festival? Won an award? Achieved a personal milestone of note? We welcome any news of your activities for future issues of the PEN SA newsletter. Please let us know if your email changes so we can update our mailing list.

**Please email your contributions  
to [newslettereditor@pensouthafrica.co.za](mailto:newslettereditor@pensouthafrica.co.za)**

[Twitter](#) [Website](#)

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