

Cape Kaapse Bibliotekaris Librarian



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FOR YOU

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editorial

What will the post-pandemic library look like? The COVID-19 crisis has undoubtedly presented the world with dilemmas and evolutionary opportunities alike. Even linguistically: we have moved on from referencing 'the new normal' to 'the next normal'.

Furthermore, what underlying future trends existed pre-2020 have now been inextricably accelerated by the circumstances forced upon by society through the sheer need to survive.

If the phenomena of remote working and learning, online shopping and home entertainment have all skyrocketed — in a country as stratified as South Africa, the availability of internet connectivity has become an irrefutable differentiator between the haves and have-nots; and by extension a determinant of educational and economic opportunities.

The ravenous appetite for digital services has already started affecting libraries. In 2020, worldwide demand for online resources supplied by OverDrive (with which the WCLS has also partnered) increased by 33 percent to 430 million items, and that figure is only set to increase.

As the pandemic continues to render printed material sub-optimal, access to digital content will increase. Which will in turn put pressure on publishers to increase their limit of allowable quantities of digital content. But will such requirements be acknowledged with bouts of altruism or self-centrism in a time of unprecedented budget cuts and belt-tightening?

The next challenge for the library is more existential in nature. It's been called 'the living room of the community', but unrelenting calls for social distancing remain at odds with this distinction. How will they continue to be perceived as providers of hope when opposed by such adversity?

If such talk appears overwhelmingly downbeat, bear in mind that the role of libraries has not changed — and never will — and unlike many other institutions they have led the change needed to continue serving their communities. The establishment of workshops, curbside book pickups, online story time and special outreach projects are all testimony to the innovation, flexibility and resilience that libraries are able to offer under the most extreme cases of uncertainty and duress.

The next normal? Challenge accepted!

How sal die post-pandemie biblioteek lyk? Die invloed van die COVID-krisis het ongetwyfeld die wêreld met dilemmas sowel as evolusionêre geleenthede gelaat. Selfs

taalkundig: ons het aanbeweeg van 'die nuwe normale' en wonder reeds in stede oor die 'volgende normale'.

Verder het blote oorlewingsnood die onderliggende toekomsneigings wat voor 2020 bestaan het, onafwendbaar aangeblaas.

Hoewel die verskynsel van afstandwerk en -leer, aanlynkopie en tuisvermaak ontplof het — is die beskikbaarheid van internettoegang in 'n land so verdeeld soos Suid-Afrika 'n onweerlegbare herinnering aan die verskille tussen ryk en arm, en gevolglik 'n bepaler van opvoedkundige en ekonomiese geleenthede.

Die perkelose aandrag op digitale dienste begin ook biblioteke affekteer. Die wêreldwye aanvraag vir aanlyninhoud verskaf deur OverDrive (waarmee die Wes-Kaapse Biblioteekdiens ook onlangs in samewerking getree het), het in 2020 met 33 persent na 430 miljoen items opgeskiet; en daardie syfer gaan nie afplat nie.

Hoe langer die pandemie die wenslikheid van omgaan met gedrukte materiaal bevraagtekenbaar maak, sal die vraag na digitale inhoud aanhou styg. Wat op sy beurt druk op diesulke uitgewers sal plaas om hulle toelaatbare perk op die uitleen van digitale titels te hersien. Maar sal sulke versoeke begroet word met altruïsme of self-sentrisme, in 'n tydperk juis gekenmerk deur ongedulde begrotingsinperkings en gordelstiftrekery?

Biblioteke se volgende uitdaging is meer eksistensiële van aard. Vantevore is daar na hulle verwys as 'die sitkamer van die gemeenskap' — teenoor die voortdurende behoefte aan sosiale afstandhouding. Hoe hulle aanhou om gesien te word as bakens van hoop onder sulke bedreigende omstandighede?

As sulke gedagtes oorweldigend neerslagtig voorkom, moet dit in gedagte gehou word dat die rol van biblioteke nog geensins verander het nie — en sal ook nooit. En anders as vele ander instellings bly biblioteke op die voorpunt van aanpas deur die vereiste buigzaamheid te openbaar sodat hulle die dien van hulle gemeenskappe onverpoos kan voortsit. Die byeenroep van werksinkels, sypaadjie afhaal-entregbesorging, aanlynstorieessies en spesiale uitreik-aksies is almal bewyse van die vindingrykheid en deursteking wat biblioteke openbaar — onder die mees ongenaakbare toestande van onsekerheid en spanning.

Die volgende normale? Uitdaging aanvaar!



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Articles in the field of library and information science, library administration, news items, reviews and accession lists are included. The editorial staff reserve the right to edit, shorten, or rewrite any copy should it be deemed necessary. We cannot guarantee that unsolicited copy supplied will be published. Opinions expressed by contributors are not necessarily those of the Library Service. Copy for a particular issue must reach the editor two months in advance. Articles, letters and news items should be submitted directly to the editor.

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

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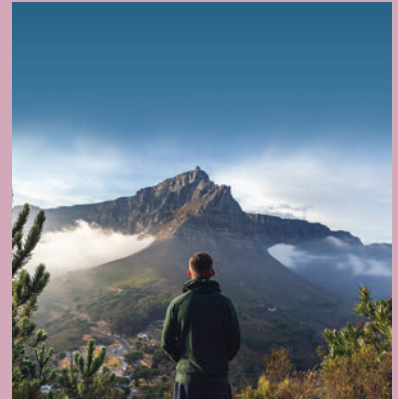
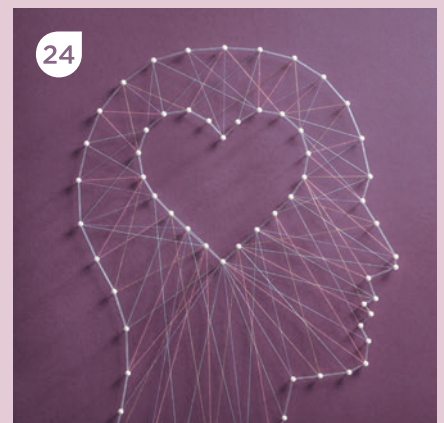


Table Mountain is the large flat-topped mountain that protectively looks over the city of Cape Town. The mountain has existed for over six million years and is home to the richest, yet smallest floral kingdom in the whole world with over 1,450 species — more plant species than the entire United Kingdom. In November 2011, Table Mountain was named one of the New7Wonders of Nature.

Joshua Earle/unsplash.com/finglobal.com

in this issue



libraries

Profile: Koekenaap Modular Library

Koekenaap Modular Library was opened on 9 September 2019. Koekenaap is a settlement in the Matzikama Municipal Area, Western Cape, seven kilometers north of the town of Lutzville and situated in the Lower Olifants River Valley, three hours' drive from Cape Town. Different theories surround the town's name. According to legend, two German missionaries from the Rhenish Missionary Society called out in amazement the Khoisan words *Guck inab*, when travelling through the harsh Knersvlakte before discovering the lush Olifants River Valley. Farmers settled in the area as early as 1928 and today the economic sector revolves around farming and mining activities.

Population and library service statistics

- Population (2011): 1,551
- Population breakdown by race:
Coloured: 83.8%, African: 12.4%, White: 3.1%, Asian: 0.3%
- Book collection: 2,979
- Three Rural Library Connectivity Programme computers for public usage
- Study facilities
- Provides services to two schools in the community
- Dual-purpose library: library and cashier



A haven for those wanting to read and do research



Inside the Koekenaap Modular Library

Fostering learning through play at Scottsdene Library



Children from Little Geeks Academy visit Scottsdene Library to play while learning and developing various skills

Scottsdene Library recently re-opened its Toy Library under strict COVID-19 protocols, such as screening, sanitising of hands and social distancing. Under these conditions, toys

and play stations are sanitised after every use and sharing of toys during play strictly prohibited. Children from Little Geeks Academy, an early childhood development centre (ECD) in Scottsdene, now visit the library on a weekly basis to play while learning and developing various skills. Once a month Scottsdene Library extends this valuable resource to reach out to the three ECDs in Wallacedene. The Early Childhood Development Resources library was launched in 2018 by the City of Cape Town's Social Development and LIS and aims to instil a culture of reading among children from an early age. The programme has been extended to twelve libraries of which Scottsdene is one of them. There has since been steady and great demand in the community of Scottsdene for this educational and recreational programme. It is facilitated by library staff with the help of the ECD teachers and the toys that make learning fun for children are specially chosen. At the end of each session, children are always asking for more and look forward to their next visit.

**Vuyokazi Tatana-Somlata, Librarian in charge:
Scottsdene Library**

Heritage month at Parow



September is Heritage month in South Africa and the juvenile and adult division staff members from **Parow Library** created displays in celebration

Stellenbosch Library Mandela Day Project



Stellenbosch Library was closed during the lockdown around Mandela Day. With the Cape winter then at its worst, library staff decided to provide some comfort for the homeless members of its community. Some staff were just learning to knit or crochet, but were anything but put off by the challenge and attacked the task at hand with open hearts. The distributed items were welcomed with profound thanks.

Calling all teens!

Ocean View Library is calling all Library Teens to come and relax in their very own Teen Zone, designed and re-arranged by creative librarian-in-charge, Ashley. They have an awesome new selection of T-books and study guides to choose from and they cannot wait for you to pop in



Tygerberg Nature Reserve biodiversity display in Bellville



Children enjoyed the display on biodiversity by Tygerberg Nature Reserve at **Bellville Library**

Pacaltsdorp Library upgrade



Earlier this year **Pacaltsdorp Library** was extended and received a complete, fresh look. The building was repainted; all display boards were replaced; the kitchen was tiled; the bathrooms received new washbasins; and security measures were spruced up

Table View's not book-shy



'Some of us may be a little camera-shy but at **Table View Library** none of us are book-shy! Happy reading from the Table View Library staff'

Springtime at Pinelands



Spring is in the air at **Pinelands Library**: 'Help your garden and mind grow by stepping into your local library this Spring... start new beginnings everywhere; in your garden, your mind, your body, your whole life and those around you. Let start small and grow to new heights'

Getting ahead in the newer, better Voorberg Library



Children are helped with their homework; school projects; preparing for orals; reading; and writing

Voorberg Library is one of the newest upgraded libraries in the area in the last five years. It officially opened to the public on 26 April 2021.

Since the opening there has been a positive change in our area, because in Voorberg there is not much to do for our youth. We are a very small, tight-knit community with few recreational facilities. I view the library as an opportunity to create a fun and educational environment for our youth and to do more for the children in my community.

Because we know many children do not like to read books, I have had to improvise to make our library more colourful and present fun activities that will appeal to them. Therefore, I created activities for our youth to participate in such as rockpainting to make the entrance of our library more attractive; as well as painting, drawing, card games, dominoes, story time, counting and learning the alphabet. I also help the children with their homework, school projects, preparing for orals, reading and writing.

The library has had a great impact on our community thus far, because it has kept our kids off the streets and out of trouble. They are visiting the library more often, taking out books or doing their homework and studying. It is a pleasure to be part of such a positive change.

**Zhané Lyndell de Bruin, Librarian:
Voorberg Library**

Library patrons urged to return 20,000 outstanding items



The **City of Cape Town's** libraries celebrated National Book week from 6 to 12 September.

'*The books of our lives* is the theme this year and it seeks to remind us how books impact our lives. Books guide and teach, they take us back into history and into the future and help us understand and make sense of the world around us. National Book Week is an opportunity for patrons to return any outstanding items, without the concern of having to pay fines,' said the City's Mayoral Committee Member for Community Services and Health, Councillor Zahid Badroodien.

Currently 20,131 items are overdue from the City's 102 service points, which includes three satellite libraries.

'The value of the outstanding material is a whopping R1,848,739. These are items which can bring information and relaxation to many others, so I urge patrons to visit their nearest library during this week,' said Councillor Badroodien.

The top overdue items are fairy tales and mathematical literacy study guides for Grade 12.

Latest library staff profiles now online

An updated version of the library staff profiles study is now available online.

The study profiles the staff complement at all Western Cape libraries through a breakdown by job titles of library staff, employment status, gender, age group, population group, highest educational level achieved, staff levels, the square metreage and establishment dates of each public library in the Western Cape.



Please visit https://www.westerncape.gov.za/assets/departments/cultural-affairs-sport/community_profile_2021.pdf.

Neville Adonis, DCAS Library Service

Ebooks in Western Cape Libraries



Deputy director Pieter Hugo, director Cecilia Sani and book selector Stanley Jonck launch the OverDrive digital platform

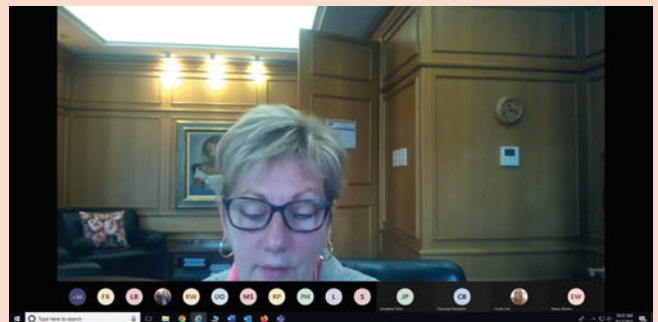
The Western Cape Library Service, with the support of the City of Cape Town Library and Information Service, has launched the OverDrive Digital Platform whereby registered library members can now have access to ebooks and audiobooks for free by downloading the Libby App on their smart devices. Visit <https://westerncape.overdrive.com/>.

Library Service Seminar hosted virtually

On 15 September 2021 the Western Cape Library Service held its Annual Library Service Seminar to discuss issues pertaining to the Conditional Grant and Municipal Replacement Funding.

Showcased virtually this year, the purpose of the seminar was to enhance the intergovernmental relations between national, provincial and local government and to discuss the broader plans for the 2021/2022 financial year. The virtual event was attended by representatives from the 25 municipalities, representatives of Department of Sports, Arts and Culture, Provincial partners including the Department of the Premier and the Department of Economic Development and Tourism, the South African Library for the Blind, DCAS senior management and Western Cape Library Service staff.

In his opening remarks Acting Head of Department, Dr Lyndon Bouah said that libraries form an important part of the Department of Cultural Affairs and Sport. Dr Bouah also shared some of his personal experiences with libraries. Specific matters addressed include: the grant funding, budget cuts and the impact on municipalities as well as ICT matters in public libraries. Delegates were also updated on the progress of the library building projects in the Western Cape, the Mini-libraries for the Blind and the I-CAN Learn Project, a partnership between DCAS, DEDAT and Bergriver Municipality. During her keynote address Minister Marais said: 'As the Western Cape Government



Minister Marais delivered the keynote address

safely moves forward with innovative collaborations, we are indeed grateful to each provincial library official who goes the extra mile with great passion and dedication to enable a well-functioning directorate to afford us the largest public library service network nationally and also in Africa, which counts for more than 20% of all public libraries in the nine provinces and holds the highest membership and by far the highest book circulation figures of all provinces.'

The event was well received with positive feedback from municipalities.

Ethney Waters, DCAS Library Service

'n Boek vol uitdagings
Op soek na Saartjie:
Langenhoven se
geheime liefde

deur Francois Verster

Voerog in Mei verskyn die eerste resensies en kommentare: Dominique Malherbe se boek oor Sarah Goldblatt (ook in Engels verkrygbaar) word druk, selfs heftig, bespreek. Het die skrywer 'n agenda? Probeer sy haar tante — iemand wat sy skaars geken het, so waarom die skynbare kruistog? — se naam beskerm, soos haar tante Langenhoven se oeuvre beskerm en bemark het? Saartjie is daarvan beskuldig dat sy Langenhoven se naam gebruik het om self aandag (en 'n goeie inkomste) te kry.

Is dit dalk Malherbe se plan om haar tante en Langenhoven op 'n soortgelyke wyse te misbruik? Normaalweg sou ek die motief as ondergeskik aan die uitkoms stel — maak dit dus saak wat die skrywer daaruit kry, solank 'n deeglik-nagevorste werk vir die nageslag tot stand gekom het? Ironies lyk dit asof motief egter tot hier — in die geval van (nogal) 'n regsgeleerde se werk — van werklike belang is.

Noudat genoemde menings, tesame met die boek se inhoud — 'n mens moet immers self die boek lees vir 'n eie, finale indruk — terugskouend ontleed kan word, reageer ek dus op versoek om my stuiwer hieroor in die armbeurs te gooi. Ek is wel bewus van die vooroordele wat ander se (vooraf)



menings kan meebring wanneer jy 'n boek lees; en probeer dit doelbewus onderdruk. Hopelik slaag ek daarin. Ek moet vertrou op my skeptiese geaardheid en opleiding as historikus. *Trust in the process*, sê hulle mos.

Hoe dit ookal sy, bevind Langenhoven hom tog hier in die beskuldigdebank, hoewel Malherbe herhâaldelik ontken dat sy dit beoog het, en eintlik 'n bewondering vir hom en die meeste Afrikaners het. Maar eerstens, waarom handel die boek eintlik? Gaan dit daaroor om aan Sarah erkenning te gee (die vraag word ook in die boek gestel of sy dit wel al gekry het of nie) of, om Langenhoven, die 'held en Afrikaanse literêre ikoon' (haar woorde) as skynheilige, iemand wat akademici gewantrou het; dog didaktiese 'spreuke' geskryf het en sy volk soos 'n Rigter van ouds op die smalle weg wou lei. Eerstens wou hy hulle leer lees en tweedens leer dink — rég leer dink — en nie self kritiek geduld nie. Ek het in die **Kaapse Bibliotekaris** (2017) geskryf oor 'n botsing tussen hom en *Die Burger* se ewe hardkoppige spotprentekenaar Daniel C Boonzaier (1865-1950), wat Sagmoedige Neelsie se gewaande onaantasbaarheid bevrageeteken het.

Dit is dus nie noodwendig 'n sonde om Langenhoven 'n slag krities te beskou nie. Bewondering het hy weliswaar baie van gehad, en vir baie lank ook. Hierin het wyle Prof. JC Kannemeyer 'n belangrike aandeel gehad — en ook sý menings en motiewe is nie onbesproke nie, soos Malherbe wel aanvoer. Maar soos Langenhoven se agterkleinkind, die joernalis Willemien Brümmer aan Izak de Vries verklaar het (sien bronnelys vir verwysing), word Langenhoven se foute nie ontken nie; sy sê sy onhebbelikhede, werklikes en beweendes, 'maak hom net interessanter'.

'n Mens sou, as jy moedswillig wil wees, vir Cornelis Jacobus Langenhoven (1873-1932) as die antagonis en vir Goldblatt (Sarah Eva, 1889-1975) as die protagonis in hierdie sage kon beskou. Jy kan Langenhoven as 'n kettingrokende, alkoholverslaafde egbreker beskou, of as 'n geniale, veelsydige baanbreker en kampvegter vir

sy volk. Jy kan Goldblatt as 'n onkuise, agteraf *home wrecker* beskou, of as 'n eensame vrou met 'n tragiese kinderlewe en behoefte na koestering; en boonop uiters getrou aan die liefde in haar lewe. Toegewyd aan sy nalatenskap, al was sy nie regtig deur Afrikaners aangeneem nie, was hierdie kwaai redigeerder en hekwagter Langenhoven se formidabele *sub*.

Interessant; Prof. Joan Hambidge vra aan Ingrid Winterbach wat sy daarvan dink dat mense literêre pryse van kunstenaars wil weerhou op gronde van immorele dade deur benoemdes. Winterbach noem etlike kunstenaars (insluitend Pablo Picasso en NP Van Wyk Louw) wat morele kodes verbreek het en sy bevrageeteken dan die logika van sulke oordele deur ander. Sy vra waar jy grense gaan trek en wie dan nog pryse en verering gaan kry? Hierby, glo ek, kan Langenhoven dan ingesluit word. Die kunstenaar en sy werk kan dalk nie geskei word nie, maar die mens en sy werk wel, op sosiale of morele gebied.

So jy kan **Op soek na Saartjie** onbevooroordeeld lees. Jy kan probeer om nie kant te kies nie. Jou los te maak van jou volksverband, as jy een het, en nuuskierig na die bewysstukke kyk. Jy kan ook wonder of die resensente en ander kommentators dieselfde gedoen het. En of die skrywer, soos Prof. Albert Grundlingh in sy voorwoord, reg was toe hy beweer het dat die skrywer 'altdyd versigtig [was] om goedkoop sensasie te vermy'.

Jy sê wel so, ja. Slaag sy daarin? En so lees ek die boek se inleiding. Sy bied skynbaar 'n voortydige verskoning aan omdat dit mag lyk asof sy anti-Afrikaner en anti-Langenhoven is. Sy sê sy het van jongs af ontsag vir Afrikaners gehad — 'hulle was immers ons leiers' en ten spyte van hul 'soms ooglopende tekortkominge'. Sy beweer Afrikanerseuns is 'deur die bank aantreklik' en dat Afrikaners 'onverstaanbaar en meerderwaardig' is. Afrikaans is 'n 'rasperige' taal en sy vermeld die Ossewabrandwag en anti-Semitisme so terloops — apartheid later ook — en eindig haar betoeg met: 'Al wat ek wou doen, was om 'n stukkie van die ware verhaal



Brümmer-argief

(Lnr): Engela en Niko Brümmer, Lenie (Vroutjie) Langenhoven, Sarah Goldblatt en CJ Langenhoven op Arbeidsgenot in 1931

te vertel van Sarah — die vrou wat Langenhoven liefgehad het — en sy kind in die wêreld gebring het.’

Ek maan myself dan: vergeet van Lady MacBeth, vergeet van die kommentators wat oortuig is dat daar geen bewyse van so ’n kind is nie, vergeet daarvan dat taalkundiges soos Proff. Chris van der Merwe en Wium van Zyl aanvoer dat die skrywer sekere tekste verkeerd geïnterpreteer het, waarskynlik omdat Afrikaans nie haar moedertaal is nie. Vergeet ook dat die skrywer self erken het dat sy nie van Afrikaans hou nie. Lees net die boek, en maak jou eie gevolgtrekkings.

En so, op ’n dag slaan ek die boek oop om verder en deeglik te lees. Wat is my gewaarwording? Ongelukkig nie positief nie. Ek vind wel die opdiep van onbekende en haas vergete brokke uit ons geskiedenis plek-plek interessant, hoewel ek ook wonder hoeveel lesers nog daarin sal belangstel, selfs Afrikaners, wat in elk geval al minder word (ek verwys hoofsaaklik na die lesers). Maar, ek vind die stem van die skrywer vals op my oor. Dit voel vir my asof sy na iets soek wat toe nie

bestaan nie, soos die TV-programme waarin mense na Bigfoot of vlieënde pierings gaan soek, niks vind nie en dan allerhande verbeeldingsvlugte en gerugte byhark om darem iets te hê om die spasie op te vul.

Malherbe noem herhaaldelik dat Saartjie hartstogtelik lief was vir Langenhoven. Nêrens stort Saartjie egter haar hart uit en bieë oor haar liefde of ’n verstote kind nie. Niemand kan bewyse lewer van so ’n kind nie, nie eens bewyse van intimiteit tussen Langenhoven en Saartjie nie. Malherbe betree nie net die onsekere gronde van gerugte en skinderstories nie, sy dans gedurig daarop, en sou ek dieselfde doen, kon ek beweer het dat Langenhoven as alkoholis dalk nie eens tot so iets in staat was nie, of dat Saartjie wat dalk, miskien of moontlik (aldus Malherbe) seksueel misbruik was deur haar vader, self nie so iets kon verduur nie. Ek sou kon raai dat Langenhoven en Saartjie wel ’n intellektuele verhouding gehad het wat hulle nêrens anders kon kry nie en as literêre sielgenote besonder geheg aan mekaar was.

Of ek sou kon beweer dat Langenhoven se vrou hom laat begaan het — klim eerder in die ander vrou se bed en los my, die puritein, tog net uit (sy het glo gesê mans is mos maar so). Ons kan ook spekulêr dat Langenhoven soms by Saartjie in die kooi gekruip het, maar daar selde iets meer as soene en omhelsing was — dog, dalk nie altyd nie, en hoeveel male se intieme kontak is nodig om ’n kind te verwek?

Maar dit alles is bespiegeling. In ’n hofsak sou dit as hoorsê afgemaak word. Dit weet die skrywer tog baie goed. Nogtans verskyn die woorde ‘perspektief’, ‘innuendo’, ‘mening’, ‘gevoel’, ‘gerug’, ‘gissing’, ‘bespiegeling’ en dies meer telkens, totdat hierdie leser ongemaklik rondgeskuif het. En watter bronne is haar ‘bewysstukke?’ Eerstens is sy duidelik nie ’n bedrewe navorser nie — sy kritiseer die personeel van die JS Gericke Biblioteek op Stellenbosch oor hulle houding en skynbare gebrek aan belangstelling. Dit is egter nie hulle werk om haar navorsing te doen nie; sy moet self die ure insit, en spruit haar wantroue

in hulle uit onkunde oor die proses, of uit die feit dat hulle Afrikaans is? Ten spyte van die skrywer se bewerings dat sy Afrikaners bewonder, blyk haar ongemak in hulle teenwoordigheid telkens uit haar beskrywings van ontmoetings, soos met die Brümmer — die Brümmer waar sy die waarheid oor die Verlore Seun gaan soek. Die Brümmer wat sy self as vergeetagtig weens breinversaking en gejaagdgaande toestande beskryf.

Malherbe se betoog oor die geheimsinnige seun sou my as jurielid of regter nooit oortuig nie. Intendeel. Verder is sy soms verbaas om te besef dat sy dalk nog verder elders gaan soek het. Sy kom in hierdie verband betreklik onbeholpe voor. So het sy skynbaar ook nooit gewonder of daar bronne oor Langenhoven in Nasionale Pers se argiewe is nie, al is sy artikels, rubrieke en boeke vir dekades lank deur filiale van die maatskappy gepubliseer. En as argivaris van die huidige Naspers-argief, kan ek aan haar meedeel dat daar wel afdrukke van korrespondensie tussen Langenhoven en Sarah Goldblatt in die argief is. Of dit kopieë is van briewe wat sy gelees het, sal ek natuurlik nie weet nie want sy het my nooit genader nie, en daarom was ek van haar soektog totaal onbewus. Al wat ek (as navorser) weet, is dat navorsing nie net sit-en-lees beteken nie maar ook soek-en-reis, byvoorbeeld, na bewaarplekke soos die Nasionale Afrikaanse Letterkundige Museum en Navorsingsentrum in Bloemfontein, of die Kaapse Argief in Kaapstad. En dat beplanning en logistiek deeglike oorweging verg en dat kennis van die navorsingsonderwerp en -terrein belangrik is vir die uiteindelijke sukses en om die lesers en resensente, soos jurieledes of 'n regter, van jou toewyding en bevoegdheid te oortuig.

Professor van Zyl skryf ook: 'Wanneer Malherbe teensinnig die Afrikaanse Taalmonument besoek, moet sy veg teen haar aversie. Tot op daardie stadium meen sy "dat dit gebou is om die taal van die verdrukker te gedenk — die argitek van apartheid, wat die land geplunder en onteer het, wie se nalatenskap beslis geen akkolades verdien nie". Ek twyfel dus eerlikwaar in haar 'bewondering' vir die Afrikaner. Ek dink eerder sy het min begrip vir die kulturele konteks van Afrikaans in die land en wat haar

tante (en Langenhoven) daarmee probeer verrig het. Nie net was daar van haar ontledings van Langenhoven se bedoelings wat *lost in translation* geraak het nie, maar voel dit asof sy hom en sy volksgenote wil bekruipe en bykom — deur, onder andere, apartheid by te sleep, wat niks met Langenhoven of Saartjie te doen het nie. Hulle was taalstryders, nie rassiste nie. Langenhoven was buitendien lankal dood (1932) voordat die begrip apartheid eens bekend was.

Oor die kwessie van die kind: Prof. Wium van Zyl skryf (*Litnet*, 06/05/2021): 'Teen die einde bevind sy: "Ek het die geheim opgelos." Is dit egter waar? Dit verbaas my dat 'n skrywer met 'n regsagtergrond op grond van sulke yl en onbetroubare gegewens tot so 'n definitiewe gevolgtrekking kan kom.' Vir my word die nekslag egter deur Prof. Chris van der Merwe toegedien. Hy skryf in sy resensie van die boek (*Rapport Weekliks*, 16/05/2021) dat die persoon volgens familiegerugte dalk 'n dokter Van der Merwe sou wees, ene C van der Merwe; en dat hy, prof. Chris, kan getuig dat daardie man sy eie broer was — Dr. CP van der Merwe!

Prof. van Zyl stel dit onomwonde dat Malherbe huigel deur te verklaar dat sy hoop dat sy haar tante se storie volledig vertel het, en dat haar beweerde seun trots sou wees op sy moeder, want Saartjie het dan juis gepoch om haar verhouding met Langenhoven geheim te hou, en ook nooit iets oor 'n kind bekend gemaak nie. Sy wou dus nié haar persoonlike lewe oopgevelek gehad het nie. Ek stem saam met die professor: nie Langenhoven óf sy beweerde minnares sou hierdie boek goedgekeur het nie.

Uiteindelik vra ek myself dus af: sou ek vir Dominique Malherbe vertrou om my in 'n hof te verteenwoordig, of as my biograaf op te tree? Ek dink enige leser van haar boek sou dieselfde antwoord gee. Langenhoven sou sekerlik 'karaktermoord!' skreeu; en Saartjie ook, om nie eens van haar vader, die eksentrieke en dalk erg miskende David — te praat nie.

'n Kras oordeel? Ek glo nie. Malherbe sê aan Joanne Hichens (*Litnet*, 01/06/2021): 'Written evidence is only of import and useful if you are trying to prove something. I did not set out to prove anything. Merely to tell a story.' En ook: '... Sarah was in a

deep depression at the end of her life, I formed the distinct impression that Sarah was saddened and traumatised at the end of her life. How was she going to protect her secrets anymore?'

Hoe kan geheime beskerm word as Malherbe dit juis uitblaker? Feit is, daar is geen enkele bewysstuk vir enige van die bespiegelings wat gemaak word nie. Daar word gegryp na strooihalms soos om te beweer dat 'n e-pos van Willemien Brümmer, waarin verneem word hoe dit met Malherbe se navorsing gaan — as skriftelike bewysstuk dien ('omdat Brümmer geweet het dat ek die boek wil skryf').

Hoe op dees aarde Brümmer se wete dat Malherbe die boek gaan skryf enigiets bewys, verbyster my dus en beklemtoon die vals lig wat Malherbe deurgaans (en onbeholpe) probeer skyn. Wat die skrywer wel in geslaag het, is om my voorneme om geheel en al onbetrokke te bly, geheel en al aan flarde geskiet het.

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What is BookTok: the TikTok trend sending decades-old books up bestseller lists

by Jake Helm

With 5.8 billion views, #BookTok is creating new bestsellers and shaping the publishing world — one TikTok recommendation at a time.

TikTok has created almost every bizarre trend imaginable. The platform is credited with popularising everything from reciting sea shanties to cottagecore, and who can forget chanting along to a musical version of the Pixar film **Ratatouille**.

Now, another trend has emerged but this time with an educational twist. Introducing: BookTok. Novels — old and new — have been going viral thanks to a new wave of book-loving influencers discussing their young adult literary picks.

TikTok doesn't seem like an obvious destination for book buzz but that hasn't stopped it from booming. The #BookTok hashtag has racked up over 5.8 billion views, and some authors have seen a tenfold increase in book sales for works that are often decades old.

Even bookstores are jumping on the trend. The Barnes & Noble website now has a 'BookTok' page dedicated to the most popular books on TikTok and its American stores have introduced allocated sections displaying titles that have gone viral on the platform.

From teens sobbing over their literary reads to the publishers jumping on the craze, here is everything you need to know about TikTok's latest trend.

BookTok is the fastest book club you will ever visit. In under a minute, users film books they recommend, record time-lapses of themselves reading or show their reactions to the final nail-biting or tear-jerking moment

of a novel. It's all very emotional.

Scroll through #BookTok and you will see in-depth spoiler-filled reviews, colour coordinated bookcases and even a user acting out a literary battle scene, complete with a sorceress dress, horse and bow and arrow.

In the world of BookTok, fantasy reigns supreme with users often donning their wizarding outfits, elf suits and medieval corsets. Specifically, the dystopian sub-genre seems to have a certain pull with its tales of undesirable worlds characterised by global disasters. Sound familiar?

Books with teenage, star-crossed lovers are popular too with users obsessing over what fictional characters make the best boyfriends or fantasising about their dream date with Romeo.

Ever felt distraught after a dramatic book ending or when your favourite character has died? Members of the



The most popular books on BookTok*

Six of crows
Leigh Bardugo
146.1m views

We were liars
E Lockhart
29.6m views

A court of thorns and roses
Sarah J Maas
28.5m views

The song of Achilles
Madeline Miller
21.8m views

They both die at the end
Adam Silvera
11.4m views

*The statistics are correct at the time of this article's original publication date

BookTok community are capturing those moments, filming themselves as they read the final lines of a novel.

Madeline Miller's 2012 book, **The song of Achilles**, has found renewed success thanks to the tearful trend. In one video, a red-faced, weeping user records herself rocking back and forth while clutching the novel. In another, a user recorded a time-lapse video of her reading the novel in one sitting (it took 3.5 hours) with the caption: 'I'm broken.'

The hashtag *#thesongofachilles* has clocked up almost 22 million views to date and the novel sold 1,500 copies in the UK last week, up 240 per cent compared with the same week last year. It now sits third on the *New York Times* bestseller list for paperback fiction and in the US is selling about 10,000 copies a week.

Of course, it didn't take long for publishers to realise the trend was

driving sales up, and that they needed to join the hype.

In an interview with the *New York Times*, Shannon DeVito, director of books at Barnes & Noble, said: 'We haven't seen these types of crazy sales — I mean tens of thousands of copies a month — with other social media formats.'

Publishers have started joining the platform to promote books, and some have started sending early copies, free books, or payment to popular influencers in exchange for endorsing their titles.

One 18-year-old BookTok influencer, Selene Velez (aka *@moongirlreads_*), admitted to the *New York Times* that she was receiving fees, ranging from a few hundred to a few thousand dollars, to push certain novels to her 139,000 followers.

In response to Selene's interview, a wave of BookTok users piled in to claim there's more to the trend than

sponsored content. One user tweeted: 'BookTok is more than just the money. It's a literal community.'

While some of the content is promotional, most BookTok videos happen organically, posted by young book-lovers.

Some of the content deals with timely issues such as race, sexuality, and mental health. In one video, a user made a compilation of mental health books that helped her 'find the light'. Another user analysed Reni Eddo-Lodge's **Why I'm no longer talking to white people about race**.

Others have said how the trend has been a relaxing pastime during the pandemic. One user tweeted: 'BookTok saved me from going insane during lockdown.'

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Libraries and community involvement

by Leonard Fortuin

Public libraries, situated in the hearts of our communities, are directly affected by the goings-on in those communities.

Similarly, the activities and services offered by each library also influences the dynamics of the community it serves. This impact is largely measured in outputs (for example, membership, book circulation figures, attendance figures).

Decades ago, when the shape of our democracy was still being designed, there was an intense discussion on whether our libraries should be referred to as public or community libraries. This debate was viewed by some as splitting hairs, but a name (or designation) depicts a state of mind or being. Ask any teenager or mother-to-be researching the meaning of a name.

The periods during the run-up to the first democratic election – and for a while thereafter – were characterised by intense community participation,

mobilisation and empowerment initiatives. Sadly, this impetus eventually dissipated as the Public Service ethos re-asserted itself. Some of the last remnants of this impetus can still be found in the Municipal IDPs.

What is a community? And what is involvement?

The term 'community' is generally used to depict a group of people living in a particularly defined geographical area. This is, however, a very simplistic view, which tends to gloss over the many layered complexities of modern-day communities, especially in culturally and economically complex and diverse societies of South Africa today.

A more comprehensive description of a community would indicate that it is a social group of people living in a particularly defined geographical area with a common or shared history,



religion, social values and mores, economic status, political interests and heritage.

Involvement, as generally understood, implies engagement with an active participant, such as a relationship with a person, organisation, or demonstration. Such engagement is beneficial to the participant and characterised by sustained action and commitment by the said participant.

When we talk about the public, we refer to all people in general and without any distinction. Also, when something is declared public, it is open and accessible to all.

Community versus public: a discussion

The concept of the public is neutral in nature whereas the concept of the

community is more complex. When an institution is public, it is available to everyone. Almost inevitably, public entities are static and monolithic in character. Something like 'Here I am, this is what I have to offer, please make use of it.' No wonder public institutions tend to become unwieldy bureaucracies.

On the other hand, the concept of the community is loaded, especially when we consider its common historical, religious, social, economic and political interests. We begin to realise that when we refer to a community that a library services, we refer to a diverse set of groupings with differing needs and expectations that share the same geographical area. This is especially true in a diverse society such as ours that still battles with the practical manifestations of integration.

NGOs and NPOs are perfect examples of community-based

organisations. They are flexible entities and cater almost exclusively to a specific group of people within one or more defined geographical area.

The public library and community needs

Public libraries exist to render a service to the public (or community) they serve to achieve specific outcomes, which in strategic plans are usually expressed as something like 'Access to information and knowledge that supports and further a culture of reading and lifelong learning'.

The diversity of communities that public libraries render a service to, for instance, in a single municipality, makes managing public libraries and delivering its range of services an interesting if challenging exercise. A one-size-fits-all approach to service

delivery is ineffective as the range of needs and interests is too varied.

Library literature recommends that libraries perform a client's needs analysis to determine their requirements and expectations – and adapt their service and products accordingly. This usually results in the creation of community profiles, which are updated periodically; and their frequency depending on the rate of change the community experiences.

One should not only depend on the occasional needs analysis study. Every time someone enters the library, they have a need and an expectation they expect the library to fulfil. Suitably aware librarians will consider these expectations and respond appropriately through tailored offerings from their range of services.

The success of the above interventions will impact not only on the effectiveness of services and products delivered, but also earn the library an exalted status within their community as a valued commodity.

Public libraries and community involvement: practical manifestations

When viewed as a valued commodity, members of the community will step forward and offer their skills and expertise to further the aims of the library. They strongly believe in and support the outcomes of the public library and will work tirelessly towards the furtherance thereof.

Some of these individuals become regular volunteers, whilst others establish Friends of the Library associations. Other similar but more formal manifestations of such community involvement are library committees, which are created as a joint official library management venture between the librarian and members from the community. It should be made clear to volunteers that there is no promise of future employment, although the existence of such ties serves as an ideal recruitment vehicle.

These associations and committees become powerful pressure groups in aid of the library activities. Therefore, developing and maintaining a mutually beneficial relationship is critical to ensure there is a proper demarcation of duties, responsibilities, and expectations. This is usually done through regular meetings





and public library staff representation on association structures. Support interventions such as making library meeting space available usually cements such relationships.

Many times, excellent relationships with community structures result in experts from the community volunteering to deliver talks on their subjects at community meetings and workshops held at the library.

Book and reading clubs or circles usually emanate from these associations, or alternatively, are established by the library itself.

Donations of material, most commonly personal book collections, reflect the value that community members place on the library. No special conditions may be attached to such donations.

When stakeholder relationships with other community organisations such as senior citizens and educational institutions are actively pursued and maintained, the library not only fulfils its mandate as development facilitator, but it also displays vibrancy and relevancy.

For me the ultimate demonstration of community involvement and empowerment in libraries took place during the first five years of our democracy. The then City of Cape Town embraced community participation fully; and the planning and building of the Mitchell's Plain Town Centre, Pelican Park and Valhalla Park libraries reflected full community involvement including its location, design, construction, refurbishing and collection development.

Managing community expectations (in any field of endeavour) can become a complex and demanding undertaking. However, if managed appropriately, it is a rewarding win-win exercise.

The biggest benefit to a library, besides its community acknowledged relevancy, is that its utilisation statistics will reflect, if not a steady increase in numbers, a sustained utilisation profile.

The benefit to participating community members' experiences is a deep sense of satisfaction, whereas at the same time the community at large is empowered through the available library-based development opportunities.

Libraries exist because of community. As such we are beholden to them.

Leonard Fortuin is the assistant director of the Metropole control area at the Western Cape Library Service



The 1000 Stories library project: intersecting lives for success

by Wayde Groep

The COVID-19 crisis has impacted learning at an alarming rate. It has highlighted the systemic inequalities that continue to permeate our communities. With the recent International Literacy Day celebrations (8 September 2021), we have all again been reminded of the ongoing challenges related to access to literacy learning opportunities and how these remain unevenly distributed.

'Beyond its intrinsic importance as part of the right to education, literacy empowers individuals and improves their lives by expanding their capabilities to choose a kind of life they can value... Literacy is an integral part of education and lifelong learning premised on humanism as defined by the Sustainable Development Goal 4. Literacy, therefore, is central to a human-centred recovery from the COVID-19 crisis.'¹

Against this backdrop the piloting of the YearBeyond 1000 Stories Library Project may offer one window into how we can address these challenges at a local level. 63.3% of youth in the Western Cape between the ages of 16 and 24 are unemployed, and 55%+ of children in the Western Cape cannot read for meaning by the age of 10. Such statistics contextualise the level of adversity faced by communities and may easily derail hope and possibilities.

But the 1000 Stories Library Project, a literacy intervention that intersects lives for success, provides innovation and hope.

Leveraging partnerships for success

A partnership forged between the Western Cape Government, the



The 1000 Stories library project provides hope through not only fostering a love of reading but also introducing participants to social and economic opportunities

Community Chest of the Western Cape, Michael and Susan Dell Foundation and the Theewaterskloof Municipality saw the 1000 Stories Library Project conceptualised and rolled out at local libraries in the towns of Grabouw, Villiersdorp, Caledon, Greyton, Botrivier, Genadendal, Tesselaarsdal and Riviersonderend earlier this year.

'The challenge of youth unemployment requires us all to act. The 1000 Stories Project has provided an opportunity to 59 young people to engage meaningfully with their communities. Growing and cultivating the love of reading amongst the young ones, but also connecting to a myriad of other networks and opportunities which strengthen their path to future employment, explains Jacqui Boule, Head of the Youth and After School Programme Office. The

project also provides an innovative multi-stakeholder partnership model which includes provincial and local governments, non-governmental organisations and donors.'

Joanna Marzec-Visagie, Manager: Sustainable Development Theewaterskloof Municipality adds, 'The 1000 Stories Project is a new experience to all of us, the young participants, library staff, the co-ordinators and mentors. We are still finding our way, learning from each other, our mistakes and small failures. But more importantly, we keep dusting ourselves off, excited to be creating a new way of engaging with the youth.'

The youth have brought a new energy to libraries and during the challenging times of COVID-19, libraries are again becoming spaces for innovation. As our youth find new ways to connect, virtual story hours

and story reading Whatsapp groups for parents with young children are becoming the new norm.

The programme title, the 1000 Stories no longer signifies the number of stories read by the YeBoneers. Instead they are the stories of the participants, their families, the communities that this programme has managed to influence, inspire, and re-energise. 1000 Stories is about young people finding purpose and new courage to dream.

'I keep being reminded of an African proverb, "If the youth are not initiated into the village, they will burn it down just to feel its warmth". 1000 Stories provides the perfect passageway to initiate our youth into the proverbial "village" and we are honoured to hold the space for them, in awe and admiration, of how truly resilient they are,' explains Joanna Marzec-Visagie.



YeBoneer spotlight — Chloë Bosman, Caledon



After graduating at Stellenbosch University with a BA degree in Humanities in 2020, Chloë Bosman made the decision to take a gap year. For her, this was an opportunity to take a break and figure out what the next step will be. Eager to learn, Chloë applied for the 1000 Stories project and was selected as one of

the YeBoneers on the programme. In her words, 'YearBeyond was not what I expected at all; it was much more. We had a whole week of training and it consisted of team building activities, learning new skills to apply at work and personal skills sessions. Starting the following week, our library team at Caledon immediately got to work on library exhibitions and visitations to ECDs and schools. It is an absolute pleasure to work with the children in our community.'

There are many stories to share. 'As we were walking to an ECD centre one day, we could hear the children screaming excitedly "Hier kom die tannies! Hulle kom lees!" Definitely makes all the hard work worth it!'

While the COVID-19 pandemic continues to rear its ugly head and lockdown regulations remain a challenge the YeBoneers have

found new ways to engage children. Through recorded story-telling sessions, the YeBoneers have developed a strategy of sharing these videos with parents and children when face-to-face engagements are restricted.

As libraries are back open in various modalities, the YeBoneers remain positive. 'Yet through all of this, we stay positive and try our best to work around this situation.'

For Chloë, this is an invaluable learning experience. 'I am proud to be a part of this programme, and I wish there were more programmes available as one can learn a lot. You are not only gaining meaningful work experience and get equipped with tools to help you in the future with your prospective studies or work, there is also a stipend and the knowing that you can change someone's life.'



The project challenges conventions to stimulate new ways of thinking around social cohesion and upliftment

Intersecting lives for success

The youth unemployment crisis remains a concern for many stakeholders. YearBeyond aims to successfully link unemployed young people to increased economic opportunity. This is done by providing meaningful work experience in the social economy by giving them access to a personal and development programme, pathway and progression support to encourage post-programme placement in either work or study and an eco-system of support to enable young people to move from surviving to thriving.

With major literacy deficits, there is recognition of the need to create inspiring and encouraging spaces for reading and literacy development beyond the formal schooling. At the heart of communities, there are treasure chests waiting to be unearthed. How then do we leverage the possibilities to intersect lives for success?

When travelling through the Theewaterskloof municipality you

will be sure to find a group of lime-cladged young people otherwise known as YeBoneers both eager and ready to support learners through fun and engaging shared reading and storytelling activities.

The YeBoneers are also offering much-needed support assisting the libraries with exhibitions and outreach programmes.

Building a culture of reading

Each child receives a reading 'passport' which is stamped every time they listen to, or read, a story. The goal is to ensure each child reads 100 stories a year from the moment they are born. Children who reach the 100 stories goal will each receive their own 'Readers License' giving them a chance to win a prize or a 'ride of a lifetime'. Positive role modelling also plays a key role in the success of the project and its goal to build a culture of reading. The YeBoneers have to be engaged readers themselves and active members of their local libraries.

This project also supports the ongoing evolution of the library face and landscape. Young people now also act as custodians of their local libraries further emphasising the value add to all members of the local community.

The success of the partnership also prompts an important question for us to reflect on as we grapple with the challenges presented earlier on in this article.

How can we use public spaces, like libraries, to both address unemployment and create new ways to build social cohesion?

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Wayde Groep is the Capacity Building and Knowledge Manager: Youth and After School Programme Office at DCAS



Teaching information literacy

by Clarette Pypers

Information literacy can briefly be described as the ability to effectively use a range of information sources irrespective of its format. To do so, one needs to be equipped with the necessary skills to distinguish between the relevance of information from that which is not useful. Therefore, it facilitates critical and independent thinking when considering how information is presented. It is important to note that information literacy is an essential tool for lifelong learning; and should be an integral part of the learning process, providing a pathway from problem to solution (Braxton, 2009).

Knowledge is the product of how we understand and analyse information, and which the cognitive part of the brain is responsible for. This process is normally nurtured at a young age by parents, as well as in schooling and in later life such as the working environment. Possessing information literacy skills is important for personal

and professional growth. To this end, education and daily learning form part of the literacy process. This has a positive effect on developing study methods; for leisure purposes; or when there is a need to further develop the economy based on organisational competencies; or individuals simply striving towards better prospects. All citizens must develop information literacy skills to benefit from and participate in the knowledge cycle (Lau, 2006).

Depending on the subject, with a range of different sources to be found, it is important to know how to scrutinise the value of information. This pertains to the primary source that refers to the origin of the relevant information, a secondary source that provides a description of the information at hand and examines it; and a tertiary source summarising the information contained within the secondary source. Information sources are inclusive of books,



encyclopedias, magazines, databases, e-journals, government gazettes, newspapers, library catalogues such as SLIMS, internet search engines, theses, dissertations, and audiovisual material. Because the aforementioned sources extend beyond those of print, it is noteworthy that digital literacy operates on a similar principle of how information is handled as in the manner of non-electronic sources. Optimal use of technology will be determined by the level of understanding of its user. Information skills are primarily about information, and information technology skills about technology (Richardson & McBryde-Wilding, 2009).

Information literacy comprises various facets. It pertains to how one navigates around different types of information and assess their usefulness. In essence, searching for information has a purpose as to why we have a need for it and in turn to practically apply what has been

acquired. The components are as follows:

1. Identifying what your specific information needs are. This means that based on what one needs, the search terms or keywords entered will be narrowed down to obtain the information desired as accurately as possible.
2. Determining the types of information sources.
3. Strategically searching and locating the information that is desired based on its format and how contextual it is to the specific information need.
4. Analysing or evaluating the quality of information.
5. Organising, presenting and storing the information. Once the information has been located it must serve a purpose to fill the information gap.
6. Using information in an ethical and effective way to suggest that the said information is to be used

responsibly. For example, copyright laws as opposed to accessing open access information sources.

The aforementioned components are based on the most common model of information literacy namely 'The big 6'. This model is an approach that can be used whenever people are faced with an information problem or with making a decision that is based on information (Eisenberg, 2003).

The six-steps process does not necessarily have to be followed in a particular order, but every step must be implemented to achieve overall efficiency in solving an information enquiry, ranging from general information seeking in printed media or technologically relating to online knowledge sources.

The role of public libraries and schools — where school libraries and classroom participation is active — is key in teaching information literacy, and several pedagogies serve to this end.





Lesson plans can be incorporated into modules or subjects. This allows students at a young age to develop a thought process and become problem-solvers.

These plans provide a guide as to what students will learn and the way it will be taught by using teaching aids such as pictures and charts, audio-visual material, mind mapping and others. Progress can be measured.

Educational goals are beneficial to both teachers and students. Continuous assessment informs how well students grasp information as an overall objective of lifelong learning. In a public library environment, literacy programmes can be presented more generally.

The Dewey decimal classification system can also be used to instruct library patrons on its use as a tool to find valuable information in addition to an online library catalogue. Such an approach can streamline the process of a reference interview with a librarian or equip patrons to better use and manage resources optimally. Libraries provide instruction to individual patrons at reference points, through research appointments, and to groups of learners in workshops and programmes, one-off sessions and credit-bearing courses (Saunders & Wong, 2020).

According to Wilhelm (2008), literacy is a window to the social world whereby it empowers and emancipates the reader, helping them to understand other perspectives and to develop a personal sense of being in the world, versus just in the classroom. Being literate is a process which must occur on a consistent basis, as there are continuously developing ways of learning and doing things based on social and technological developments. Therefore, one can never reach the point of not wanting to learn. As well as being important in our own teaching, social learning reinforces the importance of modelling good learning behaviours and attitudes through our interactions with others (Blanchett, Powis & Webb, 2012).

The fundamental steps in the information literacy process indeed teaches individuals to identify valuable information and therefore leading to the acquisition of new knowledge. The result is creative thinking and learning. Confidence is also built up

by being able to communicate with others about specific or everyday events in the community and the world. Being information literate also assists in recognising counterfactual information in daily life. Therefore, it is a contributing factor to how we express ourselves and understand the context in the social, economic, and political spheres of our existence. Ultimately information literacy is an integral concept across the facets of academic, digital and media literacy that influences one's own knowledge, understanding and use of any type or format of information.

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Getting smart about emotional intelligence

by Razaan Khan

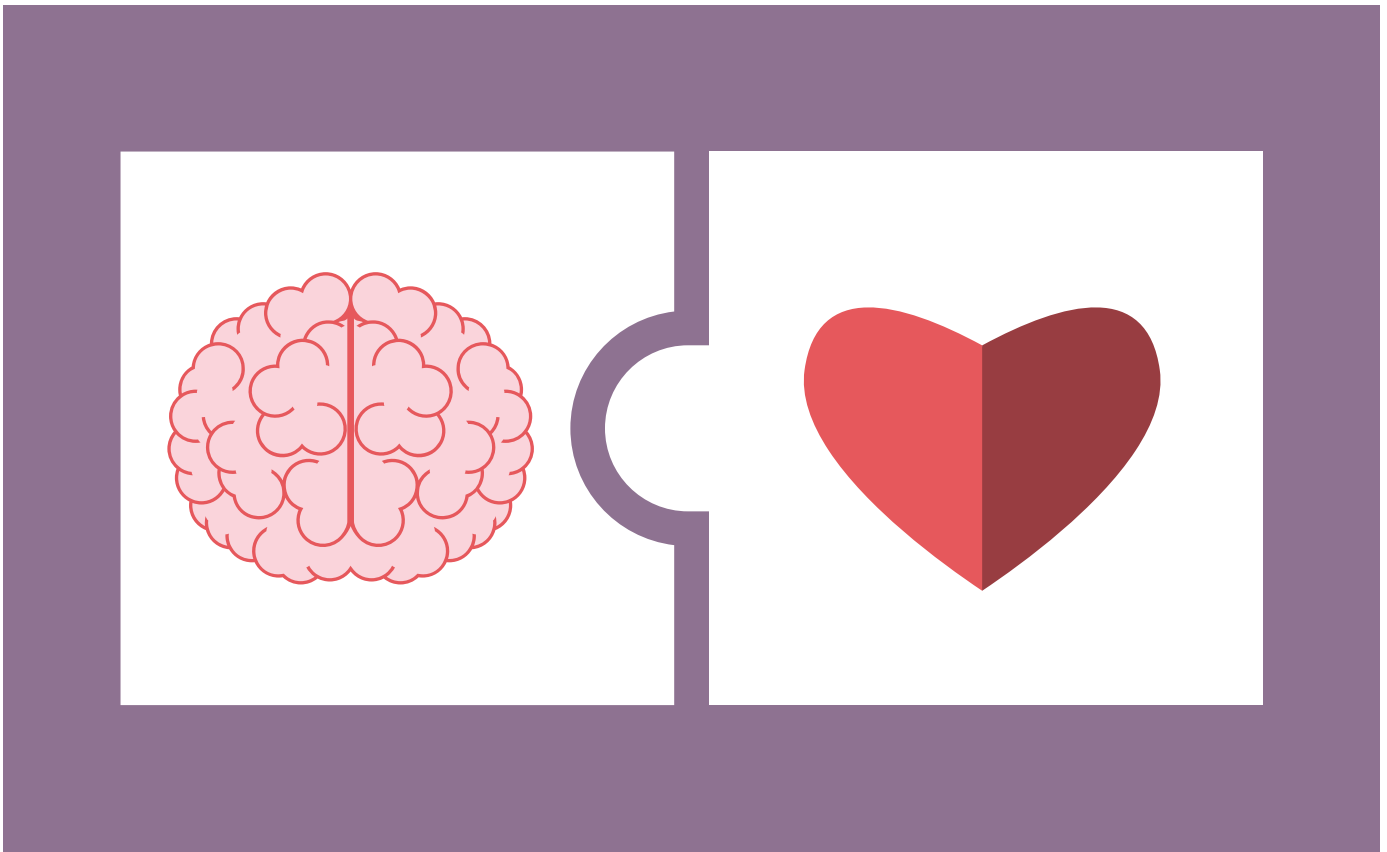
Social Intelligence, better known as Emotional Intelligence or Emotional Quotient (EQ), is a concept that refers to the ability to perceive, understand and reflectively manage one's own emotions as well as other people's feelings. It also helps us to process this information to guide our thinking and actions and to influence those of others. Imagine a world in which you did not have the capacity for recognising your own feelings or understanding your emotions and those of others. Without emotional intelligence we would be lacking an essential part of the human experience. Emotions are the part of our consciousness that involves sentiment, feelings or a state of being. Considered a soft skill, EQ can be seen as a competitive advantage as it affords one the ability to act on one's own emotions in a rational and measured way that would result in greater communication skills and

better relationships with others. EQ should not be seen as a personality trait or an intellectual capacity but rather as a distinct habitual stance towards ourselves and the world we live in; and is mainly determined by our attitude. Therefore, high EQ is the intellectual use of emotions whereby we purposely make our emotions work for us by using them to help guide our behaviour and thinking in ways that will enhance the outcome.

One of the ideas behind the concept of emotional intelligence is that certain competencies such as self-discipline, initiative and empathy rather than our academic ability has interestingly more influence on our professional and personal success. Intrinsically, when we are in touch with our own emotions, we are able to take control of them and our actions rather than allowing our emotions to control us. Some people have an incredibly high IQ but low EQ — and that is when

even the most intelligent person has an emotional meltdown due to lacking EQ; and ends up doing really senseless things. Thus, our general intelligence (IQ) is a measurement of our ability to process information and come to sound decisions while our emotional intelligence (EQ) is our ability to process emotions — our own and that of others — and come to sound decisions.

When we do not understand our emotions well and are out of touch regarding the emotions of others, it can often lead to misunderstandings and negatively affect relationships, be it professional or personal. Part of leadership, management, and directing relationships is being able to understand how people feel and responding appropriately. Establishing and maintaining friendships and relationships requires an understanding of oneself and the other person to maintain agreement and harmony. Wouldn't professional and personal



interactions be so much easier if people were aware of the different emotions of others?

Almost everything we do involves feelings or emotions: the feelings of joy, sorrow, reverence, anxiety, boredom, adoration, envy, excitement, fear, horror, anger, satisfaction and desire. These are just to name a few emotions that we all experience on a daily basis. A closer look at EQ reveals the following four quadrants:

	Recognition	Regulation
Personal competence	Self-awareness ✓ Self-confidence ✓ Awareness of your emotional state ✓ Recognising how your behaviour impacts others ✓ Paying attention to how others influence your emotional state	Self-management ✓ Getting along with others ✓ Handling conflict effectively ✓ Clearly expressing ideas and information ✓ Using sensitivity to another person's feelings (empathy) to manage interactions successfully
Social competence	Social-awareness ✓ Picking up on the mood in the room ✓ Caring what others are going through ✓ Hearing what the other person is 'really' saying	Relationship management ✓ Getting along with others ✓ Handling conflict effectively ✓ Clearly expressing ideas and information ✓ Using sensitivity to another person's feelings (empathy) to manage interactions successfully

Source: Enterpriseroom, 2021

The role of EQ

Each of the four EQ skills impacts the other. The relationship you have with yourself or self-awareness will impact on how you express yourself, or self-manage. How you express yourself will impact the quality of your interpersonal relationships. If you perform poorly in some or all of these quadrants, you'll experience more stress: your ability to cope during a challenging time such as a pandemic will be impacted. Do you ever recognise the emotion you are feeling? Can you manage those feelings without allowing them to overwhelm you? Do you sense the emotions of others and respond effectively? (At the right time, not responding can also be effective). The role of EQ is to facilitate our capacity for resilience, empathy, motivation, reasoning, stress management, communication, and our ability to read and navigate an excess of social situations and conflicts.

How can we know for sure if we have emotional intelligence?

Do you have a strong emotional vocabulary?

While all of us experience emotions, very few can accurately identify it when the emotion occurs. It becomes problematic when we cannot name or label emotions. The emotion is misunderstood and that's when we make irrational choices. People with high emotional intelligence are better at controlling their emotions; name it and tame it. They know what they feel and use an extensive vocabulary of feelings to express it. Emotionally intelligent people are the select few who can pinpoint whether they feel anxious, irritable, frustrated, angry or any other emotion. They call it for what it is with specific word choice, which means they have better insight of exactly how they are feeling, what caused the feeling, and what to do about it.

Are you curious about other people?

Emotionally intelligent people tend to be curious about everyone around them (not the nosy curious). Rather, the kind of curiosity that stems from empathy. These are the ones that care about other people and what they're going through, and always have kind words for others.

Do you embrace change?

How many of us fear uncertainty and change? Emotionally intelligent people are flexible and constantly adapt. They recognise that fear of change is a threat to their happiness and success. These are the ones that see opportunity in change, they form a plan of action for inevitable changes and embrace it.

Are you aware of your own strengths and weaknesses?

The job interviewer asks about your strengths and weaknesses, and you hit a blank... Behold, it is not a trick question, though, most of us struggle to answer it. Emotionally intelligent people know what they're good at and what they're not so good at. Having a high EQ means knowing your strengths and how to use it to your full advantage while not allowing your weaknesses to hold you back.

Are you easily offended?

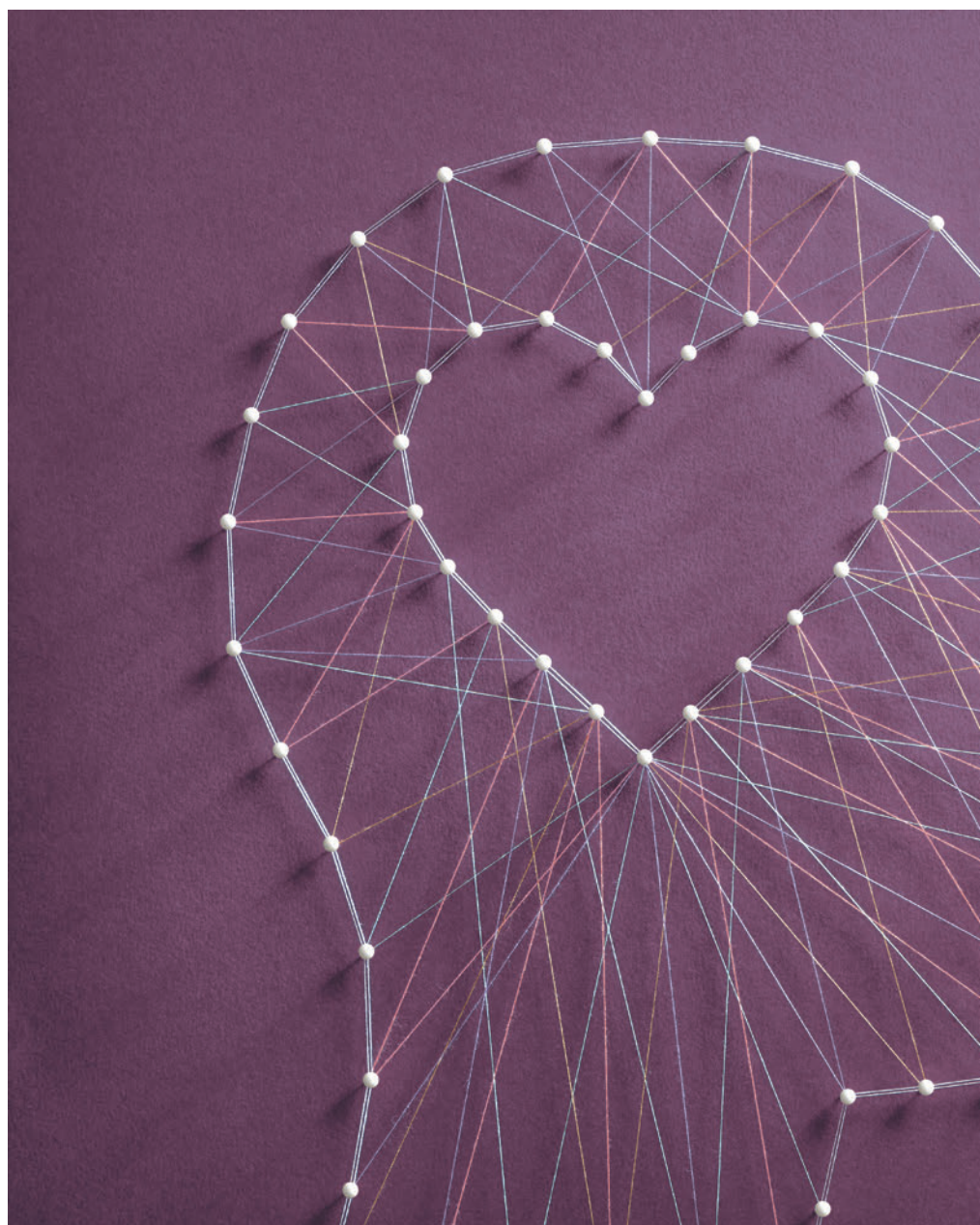
Having a firm grip on who you are, makes it difficult for others to say or do something that will offend you. Emotionally intelligent individuals are open-minded and self-confident, which creates a pretty thick skin and makes them insensitive to criticism, easily drawing the line between degradation and humour.

Are you a good judge of character?

Having the skill of social awareness allows one to understand what others are going through. With this skill, and over time, it is easier to become a good judge of character. You will know what others are about and will have an understanding of what motivates and inspires them.

Do you give and expect something in return?

When you give something spontaneously to someone, without expecting anything in return, it is



likely to leave a powerful imprint. Emotionally intelligent individuals build strong relationships because they are constantly thinking about others.

Can you let go of mistakes?

If we forget our mistakes, we end up repeating the mistake. However, letting go of the mistake and keeping it at a safe distance for reference, helps us to adjust for future success. It's never advisable to dwell too long

on mistakes. The significance is in our ability to transform flops into bits of improvement which creates the tendency to get right back up and try again after a fall.

Do you hold grudges?

Grudges are linked to negative responses. Emotionally intelligent individuals know to avoid it. Letting go of a grudge makes you feel better now and can also improve your wellbeing.



Do you know when to disconnect?

Live in the moment; regularly taking time off the grid is a sign of a high EQ. You expose yourself to a myriad of stressors when you make yourself available to your work 24/7. Our bodies and minds also need a break. Gulp! and turn off your phone for a bit. Cheat with a book!

These are just a few self-assessment questions to get us thinking about

our own EQ and how we respond to others. It is certainly a tool one can use to develop our internal world in a structured way. For instance, it could help to unlock new ways of relating to colleagues and could be an enabler to lead staff more effectively.

How to develop EQ

Even if we have EQ, we can still work on developing it more. Some easy recommendations include:

Manage and reduce your negative emotions. We are all guilty of jumping to conclusions when someone says or does something that upsets us. The trick is not to, and admittedly it sounds much easier than actually doing it. Practice. Allow yourself to look at the situation from different angles, be objective and practice mindfulness at home, work and in public... it's worth trying.

Be mindful of your vocabulary. Place more focus on becoming a stronger (not toxic) communicator. Emotionally intelligent individuals tend to use more specific words that can help communicate shortcomings, and they immediately work to address it. Had a bad meeting with your staff or boss? What made it bad, and what can you do to fix it next time? Frankly, it shouldn't happen next time, right? When you can identify what's going on, the bigger the likelihood of addressing the problem.

Practice empathy by focusing on verbal and non-verbal cues which can give you invaluable insight into the feelings of others. Imagine walking in their shoes, even if just for a little while. This is a sure way to remind you that everyone has their own issues.

Know your stressors. Take note of the things that causes you to stress and plan to have less of it. For example, if you know that responding to work email after hours will send you into a frenzy, don't do it. Leave it for the morning or when you arrive at the office.

Bounce back from adversity. We all face challenges from time to time.

How we react to these challenges will either lead to a complete meltdown or set you up for success. Practice optimism instead of complaining to help yourself bounce back.

EQ is the dynamic part of our psyche which includes behavioural traits. We can reap significant benefits like happiness and personal well-being, to professional success if we just take the time to work on it. While we need IQ, EQ seems more powerful in making us successful. Success will not always lead to fulfilment, but fulfilment nearly always leads to success. Both fulfilment and success are within our reach if we develop our EQ. As long as we have the desire to increase our EQ, it can develop over time.

Every individual we encounter, trial, or situation faced is a learning opportunity to test our EQ. It takes practice, but you can start reaping the benefits through fulfilment immediately.

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Get the picture (book)?

compiled by Nomonde Ngqoba



As if the last year hasn't been bad enough, even on a daily basis adults and children alike are overwhelmed with the pressures of modern living.

Resultantly, we seek to find escape through exercise, the outdoors, meditation or hobbies. Yet, through their clever application of humour blended with art, picture books offer equally stimulating forms of distraction to readers of all ages.

Laughter has been called the best medicine; and while some picture books are thinly veiled moral tales, a great deal of them are truly laugh-out-loud funny and available to be enjoyed by readers of all ages.

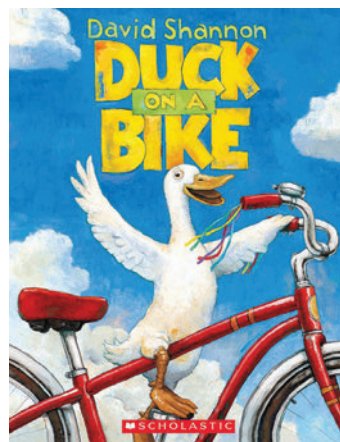
The following selection of humorous picture books await to present relief from the chaos of everyday life: feeling better and seeing the lighter side of things has never been this easy.

SHANNON, David

Duck on a bike. - Blue Sky, 2002.

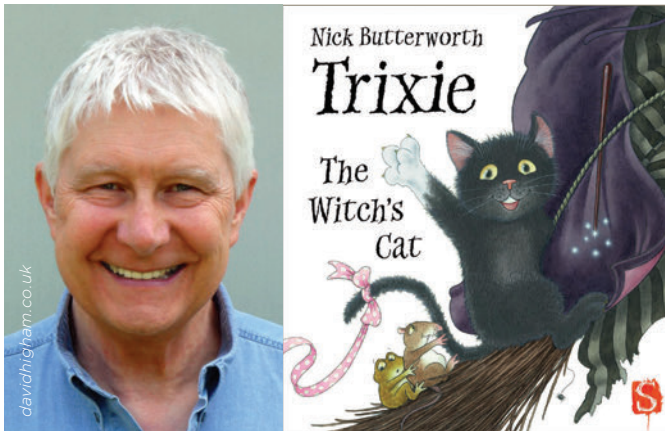
'One day, Duck gets an idea: "I bet I could ride a bike." And as thought is father to action, he is soon teetering around the farm on a bicycle. He rides past the animals, each with its own

thoughts about bike riding: the cow thinks it's silly; the sheep is sure Duck will hurt himself; Dog considers it a neat trick; the cat can't be bothered. On a more personal note, the horse is sure he's faster than the bike, and the goat would like to eat it. Then some



Blue Trimarchi ArtWorks





kids park their bikes near the house, and the animals suddenly become a lot more interested in bike riding: they all jump on and take a spin around the yard. The double-page spread of the cow, pig, horse and others pedaling away (some looking particularly fetching in helmets) is worth the price of the book. In fact, this whole bright book is tons of fun. The oversize format nicely accommodates Shannon's sly art, which fills up the pages. Each animal has a distinctive expression that can be easily seen by kids in the back row at story hour — the perfect place to share this exuberant piece.' (booklistonline.com)

BUTTERWORTH, Nick

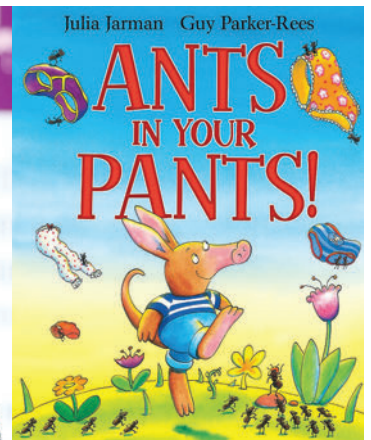
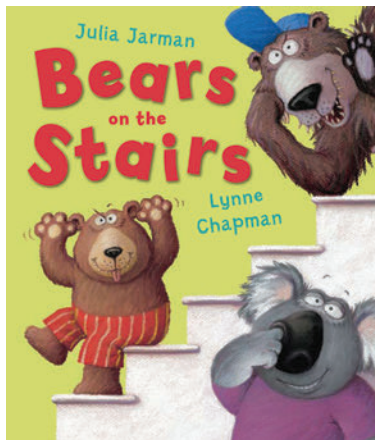
Trixie: the witch's cat. - Puffin, 2010. 'A well-presented and charming story from a talented and inventive picturebook maker. Trixie is a most

appealing black cat, good natured and happy except for the times when she becomes aware of her one fault. Her right front paw is pure white and everyone knows that a witch's cat is all-black. Whenever she thinks about that paw, explosive rage and temper take over until a brilliant idea pops into her head. Sadly this isn't the answer and she becomes increasingly sad. The book could have become overly sentimental but Nick Butterworth's engaging illustrations glow with vitality and lead young children to empathise with the rapid mood changes — perhaps learning to cope with their own occasional outbursts as a result. The "sorry" expression following the "bad" mood is beautifully expressed. Scattered across the spreads are two friends — frog and mouse — who accompany the readers across the pages and introduce lots of humour. Searching for them extends

the story and helps to keep young children involved. The solution is most satisfying and everyone's joy will be shared over and over again.' (Carousel)

BYRNE, Richard

This book just ate my dog!- Oxford, 2014. 'Opening pages hint that this book will be "naughty" before the story begins — and then Bella's dog disappears into the gutter on their "stroll across the page". As the pages turn, Bella can only stand on each right-hand page and gape as every offer of help (from a boy named Ben, a rescue vehicle, the police and the fire brigade) also disappears into the gutter. "I'll just have to sort this out myself", thought Bella, and she follows everyone into that ominous crack in the centre of the book. ("Burp!") Fortunately, Bella isn't gone long before a note falls out of the gutter inviting readers to get



involved. Turning the book and giving it a good shake or two releases the gutter's victims, and all is well except for some lingering humorous trouble with the right-hand pages. Cartoon illustrations in reds and blues and a succinct text work together in an effective design, building the dramatic humour. An illustrator's aim is to keep important parts of the story out of a picture book's gutter, and this funny, interactive book is a superbly self-aware — in more ways than one — exemplar of what not to do.' (*slj.com*)

JARMAN, Julia

Bears on the stairs/illustrated by Lynne Chapman.- Andersen, 2010. 'Every child has fears about monsters lurking in the house. This amusing and lively picture book sets out to address those fears in a humorous way. A little boy explains that the reason he does not like to go to bed is his fear of the three bears on stairs: a little one who's fierce and growly; a middle one who's fat with big buffy paws and a huge one who sits right outside his bedroom door. What's worse is that his parents don't believe him. What is he to do? There is a nice humorous twist at the end, if not a comfortable resolution to the problem. Lynne Chapman's illustrations do justice to the text and many children will empathise with the emotions in the story.' (*go.gale.com*)

JARMAN, Julia

Ants in your pants!/illustrated by Guy Parker-Rees.- Orchard, 2010. 'Leopard was organising his birthday party, a somewhat exclusive one and definitely not for aardvarks or ants. Aardvark doesn't mind not being invited but not so the ants; they gate-crash the party. Their favourite game soon sees a plethora of pants whirling through the air and the ant-eating antics of the aardvarks (who just happen to be passing) very much in demand. Just the mention of bare bums and knickers is enough to provoke a paroxysm of giggles from your average three- or four-year-old, most certainly so from my audiences of under-fives. However, the rhyming text needs careful perusal to ensure a smooth recitation as it does tend to creak in places. Parker-Rees uses dayglo colours to create a

comical confection of curiously clad creatures and ants behaving badly.' (*booksforkeeps.co.uk*)

SPERRING, Mark

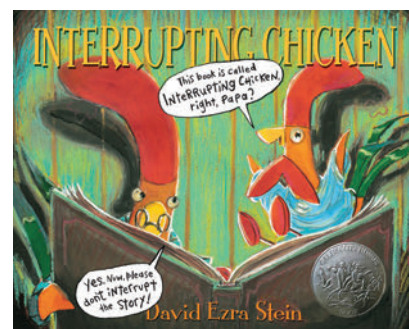
Max and the won't go to bed show /illustrated by Sarah Warburton.

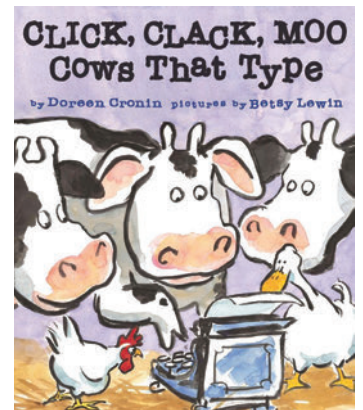
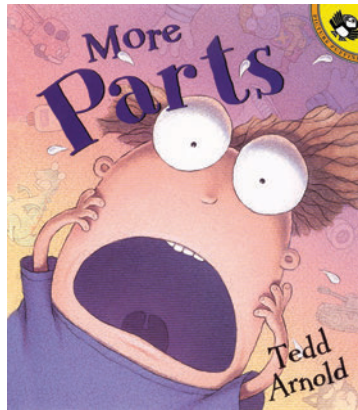
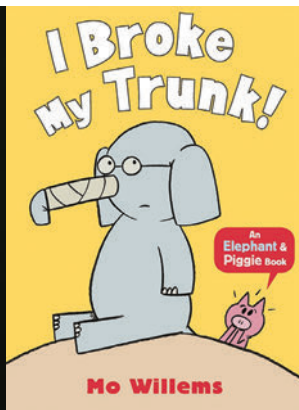
- HarperCollins, 2013. "Please put your hands together for Max The Magnificent!" Vaudevillian hyperbole abounds as young magician Max attempts to achieve the impossible: he plans to avoid going to sleep! Star-spangled, whimsical and circus-bright illustrations show the young conjurer as he performs a multitude of tricks, from making milk slowly disappear (eating his bedtime snack) and taming a savage beast (trying to get his dog to sit and stay) to pulling a rabbit from under his bed (gathering his stuffed animals up for the night). But wait, there's more! "Ladies and gentlemen, boys and girls, we strongly advise you never to try this at home / Max asks for ten, yes, ten! bedtime stories. / (His mom says she'll read two.)" As much fun to read as it is to listen to, this going-to-sleep book hits on all of the necessary bedtime rituals and will provide enjoyment and satisfaction for all concerned; the spot-on ballyhoo is bound to provoke snorts and giggles, while the nicely controlled pace eventually slows to allow all young listeners to gradually hunker down for a good night's rest. A fun-filled revamp of the bedtime genre and a humorous choice for the not-quite-sleepy set.' (*kirkusreviews.com*)

STEIN, David Ezra

Interrupting chicken.- Candlewick, 2010.

'It's bedtime for little red chicken, but she is more interested in saving the characters in the fairy tales that Papa is reading than in relaxing and going to sleep in this picture book. As Papa reads, Little Chicken can't help interrupting the stories to warn Hansel and Gretel and Little Red Riding Hood of impending dangers, and to reassure Little Chicken that a falling acorn is not the end of the world. Thus, she ends each story prematurely, until Papa runs out of tales, and suggests that Little Chicken tell him a story. Ironically, her story succeeds in putting Papa to sleep, and ends this tale. Andrew Watts does a good job of differentiating





between Papa's mellow voice, Little Chicken's lighter interjections, and the screechy witch's and the gruff wolf's voices. Page-turn signals are optional. Stein's humorous, vivid illustrations contrast the classic tales with the ongoing story — so be sure to have the book available. Youngsters will want to hear this story again and again.' (*slj.com*)

WILLEMS, Mo

I broke my trunk!- Walker Books, 2016. 'Gerald the Elephant recounts to Piggie the crazy story of how he broke his trunk. When he was playing with Hippo, he had the idea to lift him with his trunk. As Gerald tells Piggie, "a hippo on your trunk is heavy". But there is more to it. Rhino shows up and he wants a turn, so Gerald lifts them both onto his trunk, and so on, until he has lifted Hippo, Rhino, and Hippo's big sister and her piano on his trunk. As readers expect, there is more to the story of Gerald's bandaged trunk than

first imagined. Willems's now classic and predictable formula, complete with an uncluttered background, large-type word balloons, and expressive characters, is as effective as ever. The style may now be familiar, but the "Elephant & Piggie" stories remain fresh, amusing, and relevant to readers, who will sit on the edge of their seats as they eagerly anticipate the surprising turn of events.' (*slj.com*)

ARNOLD, Tedd

More parts.- Dial a Book, 2001. 'Through zany, brightly coloured illustrations and rhyming verse, Arnold explores common figures of speech that amaze and frighten a young boy... Kids will love faces cracking, lungs being coughed up... Vivid colour and a robust artistic style will attract younger children who may not get the joke, but older children and parents will. Sing-song verses in hand-lettered text strain to rhyme in some instances, with

a forced, uneven gait. Although the boy's parents reassure him, the story ends where it begins... This story is like a wild and crazy, totally manic Amelia Bedelia. Children will ask for it again and again.' (*btsb.com*)

CRONIN, Doreen

Click, clack, moo: cows that type.

- Pocket Books, 2002.

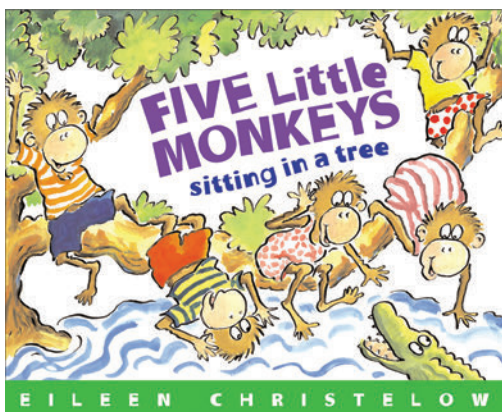
'[A] hilarious debut picture book... Cronin humorously turns the tables on conventional barnyard dynamics; Lewin's bold, loose-lined watercolours set a light and easygoing mood that matches Farmer Brown's very funny predicament. Kids and underdogs will cheer for the clever critters that calmly and politely stand up for their rights, while their human caretaker becomes more and more unglued.' (*publishersweekly.com*)

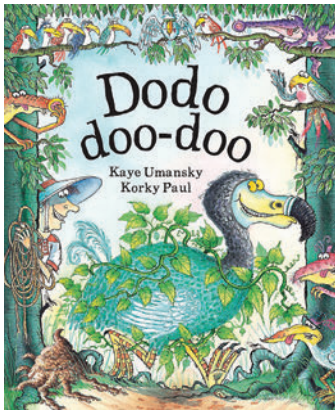
CHRISTELOW, Eileen

Five little monkeys sitting in a tree.

- Sandpiper, 2004.

'Christelow chooses a more lighthearted approach, illustrating it in sunny-coloured pastels outlined in ink. She places the rhyme in a picnic setting; while the mother dozes, the little monkeys scamper out on a limb and fearlessly call to a crocodile. "You can't catch me!" But the crocodile's jaws snap, and one by one the monkeys disappear. Bright patches of clothing and pairs of little eyes among the leaves will signal perceptive listeners that all is well. Children will enjoy being in on the secret that even the mother monkey, awakened by all the noise, doesn't know. In the upbeat





ending, all the children pop out of their hiding places, safe and sound. Some readers may question why the mother snoozes, leaving her brood to look after themselves, or why she doesn't come to their aid when she thinks they are in danger. The intended audience, however, will overlook these lapses of logic as they delight in the mischief-making — a humorous exaggeration of their own antics.' (*School Library Journal*)

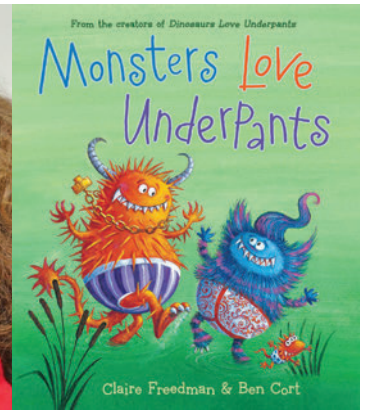
UMANSKY, Kaye

Dodo doo-doo/illustrated by Korcky Paul.- Hodder Children's Books, 2010. 'An intrepid hunter called Fred sets off one day to track down a real, live Dodo. He is accompanied by his friend who recounts the story of the adventure in twenty-two rhyming quatrains. What happens when Fred finds a pile of steaming doo-doo (immediate appeal to all young readers) leads, inevitably, to a moral warning about exercising care in where you put your feet. You

couldn't pick any other illustrator than Korcky Paul to paint the extravagant, exuberant pictures of the Dodo hunt. They are the perfect accompaniment to the fast moving, swigging tale that will amuse and entertain children and keep them reading.' (*Carousel*)

FREEDMAN, Claire

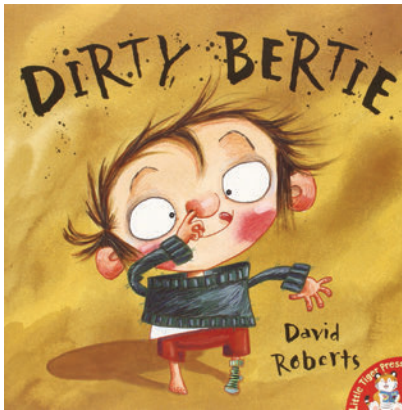
Monsters love underpants/illustrated by Ben Cort.- Simon, 2015. This book is about how monsters have things about them that can make them less scary. The book covers different monsters and how they each have their own underpants. Their underpants make them who they are and they are proud to wear them during the night. But once the night has passed, they take them off because they don't want their reputation to be ruined. And the monsters know that if they're caught, no-one will ever find them scary again! Delightfully silly, bright and cheerful. (Nomonde Ngqoba)



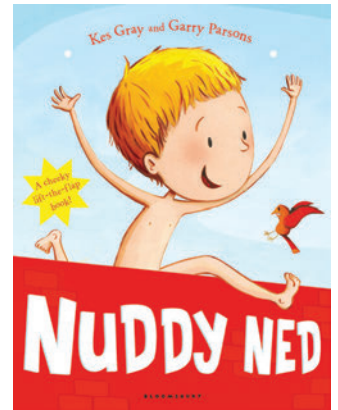
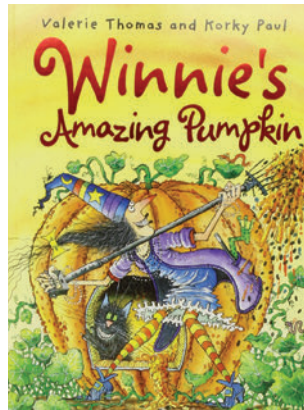
FEIFFER, Jules

Bark, George.- Collins, 2001. 'When measured against some of the glitzy picture books the year has produced, this one looks plain. There are no details to break up the flat colours used on the background. Even the characters are simply drawn, coloured shapes determined by thick, black lines. But oh, the expression Feiffer manages to coax out of a few keen strokes. George's mother wants George the puppy to bark. When he meows instead, she scolds him: "No, George. Cats go meow. Dogs go arf." But George can't seem to get it right — first quacking, then oinking, and finally mooing, as his mother becomes increasing distraught. Eventually, it's off to the vet, who literally gets to the bottom of things when he pulls an amazing assortment of beasts out of unsuspecting George's open mouth. What happens next is a wonderful surprise. Feiffer's characters are unforgettable, the text is brief and easy





klett-kinderbuch.de



to follow, and the pictures burst with the sort of broad physical comedy that a lot of children just love. It all makes for a witty, laugh-out-loud play on the old favorite about the old lady who swallowed a fly.' (*booklistonline.com*)

JEFFERS, Oliver

Stuck.- HarperCollins, 2011.

'Floyd's kite is stuck in a tree, so to try to knock it down, he throws up first one shoe and then another. Stuck and stuck. Gradually, he throws increasingly large and unlikely objects at the tree to try to retrieve his kite all to no avail and when a fireman stops to offer assistance, Floyd throws him and the fire truck up, too. In the end, Floyd has an epiphany that releases the kite, but he fears that he is still forgetting something. With smooth pacing, Jeffers organises the action into theatrical scenes, more than once suggesting the climax only to snatch it away and hurl ever more stuff into

the burgeoning treetop. The humour is well calibrated to its intended young audience, who will happily grab at the red herrings and delight at the subsequent surprise turns. Jeffers's scribbly gestures and buoyant composition set a tone of whimsical hysteria, while the colour palette reflects Floyd's alternating industry and frustration. With deceptive simplicity and sophisticated illustration, this comic look at problem solving will have wide appeal.' (*booklistonline.com*)

ROBERTS, David

Dirty Bertie.- Little Tiger, 2003.

Bertie is a little boy with horrible dirty habits. He eats sweets off the floor, he plays with slugs and worms, he licks the dog's face and wees on the flowerbed! This picture book is very funny and the repetitive nature of the story means that the children can join in with 'no Bertie, that's dirty, Bertie!' It has a great message about hygiene and can be related to all children of all ages. (Nomonde Ngqoba)

Korky Paul's iconic illustrations, full of humour and detail add so much to the text as Winnie's black house and magical garden are brought to life. She has to work swiftly when her home becomes totally overgrown and then has the dilemma of what to do with the remaining giant pumpkin. Of course, Winnie comes up with a wonderful solution that solves more than one problem. She never fails to delight and this story will be enjoyed time and time again.' (*Carousel*)

GRAY, Kes

Nuddy Ned/illustrated by Garry Parsons.- Bloomsbury, 2013.

'Styled as a "cheeky lift-the-flap book", it starts with blonde Ned discovering, after bathtime, that "life is far more interesting with nothing on at all". Much to the dismay of his parents, he goes tearing around the house naked, then out the front door and down the high street, shocking late-night shoppers on the way. He runs into a pizza restaurant and sits on the counter, telling all who'll listen, he's Nuddy Ned and won't be putting clothes on any time soon. His mum and dad despair of ever catching up with him, and eventually contemplate that old chestnut: if you can't beat 'em, join 'em! The rhyming verse gallops the reader through the book and the flaps are a very fun addition. Children will love this, but they may also get ideas...'

(*worcesternews.co.uk*)

Nomonde Ngqoba is a book selector at the Western Cape Library Service

THOMAS, Valerie

Winnie's amazing pumpkin/illustrated by Korky Paul.- Oxford, 2009.

'A wonderful book about Winnie the Witch and her cat Wilbur, who have decided to grow their own vegetables instead of struggling to bring a sack home from market on the back of the broomstick. Winnie works very hard in her garden but is disappointed when the caterpillars, snails and rabbits eat her crops. So, she resorts to magic which, as ever, results in far more than she had bargained for.



Book reviews

Boekresensies

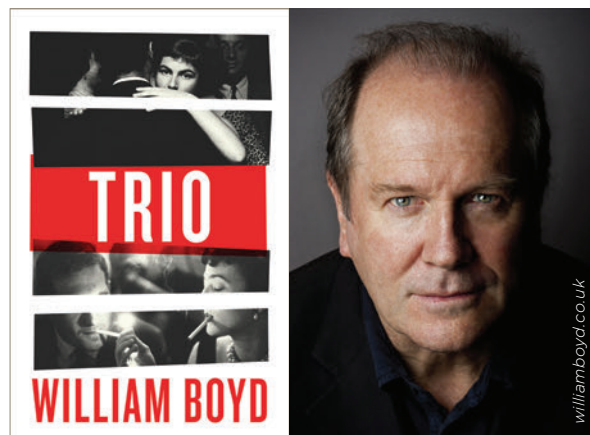
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ADULT FICTION VOLWASSE VERHALENDE LEKTUUR

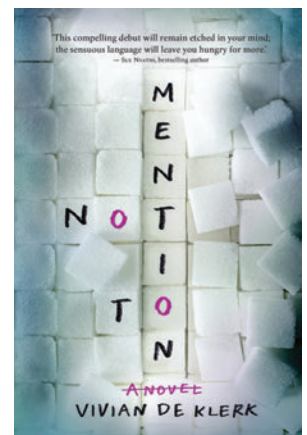
BOYD, William

Trio: a novel. - Viking, 2020.

'Set in the summer of 1968, Boyd's novel concerns three characters: Anny Viklund, an up-and-coming American actress with a pill habit and a checkered past who is in England filming a movie; Elfrida Wing, a once-successful novelist, dubbed "the new Virginia Woolf" by the press, who assuages a decade-long writer's block with a secret alcohol habit and is floundering through a failing marriage with Reggie, the film's director; and Talbot Kidd, the film's producer and repressed homosexual hesitantly coming to terms with his true nature. The narrative proceeds in a wryly comic vein with Anny falling for co-star Troy, Elfrida potentially overcoming her writer's block with a novel about Virginia Woolf's last day, and Talbot meeting an attractive young scaffolder repairing his house until Anny's former husband, Cornell Weekes, a wanted terrorist, re-enters her life and the story takes a darker turn. Anny implicates



herself by giving him money, and the situation soon devolves into chaos, on the set and otherwise. Verdict: With finely delineated characters and a deft comic touch, Costa Prize winner Boyd (**Restless**) precisely skewers the absurdity of the movie business while sending his trio of characters toward a not uniformly pleasant reckoning with truer versions of themselves.' (*libraryjournal.com*, Lawrence Rungren)



DE KLERK, Vivian

Not to mention: a novel. - Picador Africa, 2020.

'As her 21st birthday approaches, Katy Ferreira has not left her bedroom for close on two years. In fact, she has not left her bed — at 360kg, she simply can't. Characterised by an indomitable spirit, Katy tries to make the best of a bad situation. She does the crossword in the *Herald* newspaper



her mother brings home, consumes the food she craves and waits in hope for insulin and a solution to her plight. To pass the time she begins to compile her own crossword in one of the Croxley notebooks that have been unused since she dropped out of school. Within each cryptic clue is a message, an attempt to explain how it feels to be “the fat girl”, how taking comfort in sweet things as a grieving and lonely child escalated into a deadly relationship with food and a psychological and physical disease. The process triggers splintered memories of dark family secrets and hints of culpability. As Katy finds her voice — quirky, macabre, devastatingly astute and viciously funny at times — the notebooks fill up. **Not to mention** is part diary, part memoir, part love-hate letter to the mother who fuelled her daughter’s addiction as steadily as the world ostracised her. The destructive power of shame and society’s harsh judgement of people who are “different” is matched by the immense courage of a young woman who is determined to be heard.’
(panmacmillan.co.za)

FIELDING, Joy

All the wrong places. - Zaffre, 2019.
‘In the past two years, Paige has lost her father, her job, and her boyfriend. To make matters worse, the reason her relationship fell apart is because her boyfriend was sleeping with her meaner, stupider, but nearly identical cousin. Looking for a distraction from her job search and nights spent with her widowed mother, Paige gives

online dating a try. She catches the eye of Mr Right Now, a man the reader knows is also a serial killer. This is more domestic suspense than a typical serial-killer thriller. The heroine is in imminent, very serious danger. The reader knows it. The bad guy knows it. The woman getting ready in front of the mirror for an evening out hasn’t a clue. A deliciously fast read with an ending that, after a moment of thought, is wickedly satisfying. Fans of Fielding’s many page-turning suspense novels won’t be disappointed.’
(booklistonline.com, Karen Keefe)

FINGER, Karabo

Legacy of a Rain Queen: the eagles martial. - Helpmyworld, 2020.
‘Nolwazi Rahlaga is a survivor of a car crash that killed both of her parents. Set in Nelspruit, South Africa, where she lectures at the local university, she meets Mohale Motlalepula, a man who triggers her spiritual awakening. We discover their shared past lives in seventeenth century Great Zimbabwe where he was a powerful warrior who helped her escape her father’s plot to have her destiny as the first rain queen denied. The story tells of her awakening to her true identity as she undergoes a unique and painful initiation in order to reawaken the spirit of Modjadji, the rainmaking queen of the Balobedu tribe.’ (Publisher’s note)

NORTJÉ, Cecilia

'n Kans op vir altyd. - LAPA, 2021.
‘Vyf jaar na haar egskeding is Milan 'n bedrywige sakevrou met 'n vol lewe.

Estie, Milan se stiefdogter, het pas begin werk as junior rekenmeester met groot drome om die korporatiewe leer te klim. Jessica, Estie se ma, het sewentien jaar gelede haar rug op Vaalkrans gekeer en bestuur nou 'n gewilde trouplaas. Drie suksesvolle vroue met vervulde lewens, of so wil dit voorkom. Vaalkrans en die gebeure van die verlede het egter steeds 'n houvas op elkeen. Milan kan nie vir Herk vergeet nie, en alhoewel sy die seuns gereeld sien, is Estie se verwerping pynlik. Estie is steeds verbitterd teenoor Milan en haar ma, en sukkel met 'n eetversteuring wat besig is om handuit te ruk. Jessica is in 'n rolstoel en aanvaar haar gestremdheid as straf vir die feit dat sy haar gesin versaak het. Die troues wat sy reël, is 'n poging om boete te doen. Wanneer Milan se lewe onverwags ontwrig word, begin die domino's een vir een kantel, en word hierdie drie vroue wie se lewens ineengeweef is, onkeerbaar geraak. Durf hulle 'n kans op geluk, 'n kans op vir altyd, waag? Temas wat aangespreek word in hierdie verhoudingsroman sluit in: gebroke huwelike, ontrouheid, depressie, selfverwyd, teleurstellings, gestremdheid, eetversteurings, ongesonde gedreweheid, en onvergewensgesindheid. Die boek volg op **'n Huis vir altyd**. Cecilia Nortjé is 'n lektor by 'n TFET Kollege. Haar romanses en verhoudingsromans sluit in **Nuwe drome, Meneer Perfek, Een nag in Parys, Vriende met voordele, Net 'n stukkie papier, Instaanmeisie, Toekomsbelofte, Romanse in beseringstyd en Tatiana en die fossiel**.
(Uitgewersnota)

ADULT NON-FICTION
VOLWASSE VAKLEKTUUR

BENSON, Buster

Why are we yelling: the art of productive disagreement.

- Macmillan, 2019.

'After decades of experience facilitating difficult conversations, Silicon Valley entrepreneur Benson delves into the anatomy of arguments and delivers new ideas about productive disagreement. This well-organised book features witty illustrations and practical advice. He constructs a framework that helps remove readers from the trap of unproductive conflict and pointless arguing. He also covers related topics, such as anxiety, anger, avoidance, frustration, points of view, and more. Benson recommends *eight things to try* in order to have more productive disagreements, including examining the anxieties born of past experiences that might make you more emotional about certain topics, and accepting the reality that not everyone is going to agree with you. The book is dotted with short explanations, such as common biases, and lists, including guidelines for productive disagreements, as well as recommendations for further reading. Everyone faces disagreements. This easy-to-read and compelling book will appeal to a wide range of audiences, from students and parents to those in the workplace.' (*booklistonline.com*, Jennifer Adams)

BLACK, Sue

All that remains: a life in death.

- Black Swan, 2019.

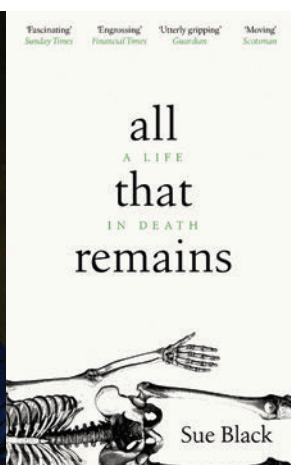
'Writing with disarming frankness, forensic anthropologist Black, the director of the Centre for Anatomy and Human Identification at the University of Dundee, takes a multipronged approach to the topic of death, exploring it through scientific, sociological, historical, and philosophical lenses. Black's tone alternates between clinical and deeply introspective, with unflinching descriptions of causality and the physiological processes of dying. With vivid detail, she recounts her earliest experiences in anatomy courses, including her first human dissection — a cadaver, whom she fondly named Henry (after the 19th-century anatomist Henry Gray). Black reflects on her far-ranging career in forensics, whether at the front lines of criminal investigations, cold cases, or applying her knowledge to archaeological endeavours. Regardless of one's familiarity with death, no person is immune to the sting of loss. Black suggests, as she poignantly reflects on watching her own loved ones die. Parting missives are wise and assuring, but never coddling: "Skeletons are more than dusty, dry old relics: they are the footnote to a life lived, sometimes retaining sufficient resonance to ensnare the imagination of the living." This is a perceptive study of a subject both deeply uncomfortable and uncommonly engrossing.' (*publishersweekly.com*)

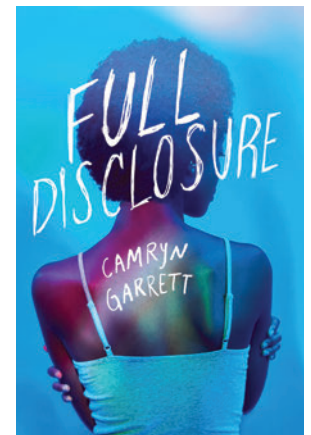
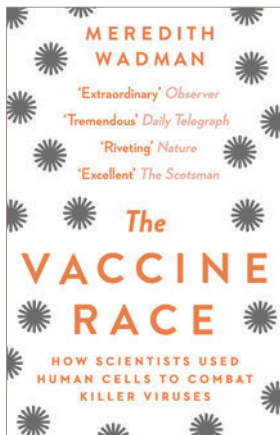
HASTINGS, Reed

No rules rules: Netflix and the culture of reinvention.

- WH Allen, 2020.

'Netflix co-founder Hastings and business guru Meyer hold forth on the unusual workplace culture — high performance, top pay, no rules, and constant candour — behind the entertainment company's streaming success. Founded in 1997 as a DVD-by-mail business, Netflix now has 7,000 employees, creates its own award-winning TV shows, and reaches 150 million streaming customers in 190 countries. In a 2018 *Wall Street Journal* profile, the firm was criticised for its sometimes "ruthless" approach, including the harsh firing of underperforming employees. In this debut, Hastings offers a different view. He celebrates his firm's culture, arguing that its emphasis on keeping only the most highly effective people is essential to innovation and creative success. In alternating sections with Meyer, who provides elaboration based on more than 200 Netflix interviews, Hastings details the making of the Netflix way, from hiring the best creative talent at high pay to increasing candour through frequent feedback and gradually removing controls that stifle innovation. The latter begins with removing vacation policies and travel/expense controls and culminates in sharing "unprecedented" amounts of company information so that employees can make good decisions on their own. No approvals from higher-ups are needed: "Don't seek to please your boss", only to advance the company. All of this is possible only





after you have formed a team (not a family) of “self-motivated, self-aware, and self-disciplined” staff. A critical element, the “keeper test”, suggests a staffer ask a boss, “If I were thinking of leaving, how hard would you work to change my mind?” Fired employees receive generous severance. The book is conversational, packed with sidebars, asides, graphs, and charts, and illuminating, sometimes self-satisfied anecdotes. Netflix-like cultures of “freedom and responsibility” are most effective in “creative” companies that depend on “innovation, speed, and flexibility”. Firms focused on error prevention generally opt for stricter policies. A self-congratulatory but fascinating story of a counterintuitive approach that apparently works — at least for Netflix.’ (*kirkusreviews.com*)

WADMAN, Meredith

The vaccine race: how scientists used human cells to combat killer viruses.

- Doubleday, 2017.

‘Today, many take for granted that the vaccines administered to prevent measles, mumps, and other diseases are safe and effective. How they got that way is at the centre of this compelling account of the development of the first polio, rubella, and rabies vaccines. Wadman, a biomedical reporter who has contributed to *Science*, *Nature*, and other publications, concentrates her work on a group of vaccine researchers at the Wistar Institute of Philadelphia in the 1960s and 1970s. Each of these driven, ambitious men hoped to be the first to create a new or better

vaccine. Another crucial part of the narrative concerns the development of WI-38 — a controversial human fetal cell line still used today to isolate and grow viruses. The author also examines the disturbing practice of testing experimental vaccines on orphans, prisoners, and others before informed consent was mandatory. The basic facts and events of this period in vaccinology history are enlivened by the vivid recollections of key individuals interviewed at length by the author. Verdict: Highly recommended for readers who enjoy medical breakthrough stories.’ (*libraryjournal.com*, Cynthia Lee Knight)

YOUNG ADULT FICTION

JONG VOLWASSE VERHALENDE LEKTUUR

CALDWELL, Patrice

A phoenix first must burn.- Hot Key Books, 2020.

‘If you’re looking for your next deep dive into sci-fi and speculative fiction, look no further. Editor Caldwell here collects 16 stories that embrace and reimagine the histories of Black women and their resistance, hope, and liberation. Featuring an array of well-known and breakout *#OwnVoices* authors, this volume boasts ample variety in style, voice, and approach that ensures readers will find at least one story to enjoy (though likely many more). Standouts include Dhonielle Clayton’s *Hearts turned to ash*, about a girl faced with the choice of how to restore her heart after matchmaking

magic goes awry. Then there’s the clever and witty *Tender-headed* by Danny Lore, about an attitudinal hair braider who needs to have her own head “fixed up”. Ibi Zoboi offers up Caribbean folklore with a story of a skin-shedding *soucouyant*, calling us to question the weight of our complexion in how we value ourselves, and Amerie calls readers to reconsider the primordial soup story of humanity with her intergalactic tale. Readers will appreciate the wide representation of the African diaspora and will also take note of the multiplicities of lived experiences, cultures, and gendered and sexual expression. That the stories *centre* Black girlhood creates layers of depth in these racialised and gendered experiences alongside the joys and trivialities of stories often missing from the mainstream. Luminous reading.’ (*booklistonline.com*, Melanie Marshall)

GARRETT, Camryn

Full disclosure.- Penguin, 2019.

‘Garrett’s debut novel not only successfully tackles discrimination through the lenses of race, sexuality, and having HIV, but also shows the possibility of living a full life despite it all. Simone Garcia-Hampton is perfectly ordinary in many ways — she gets embarrassed by her Pops and her Dad, obsesses over her dream of directing musicals on Broadway, tries to figure out if she’s bisexual, crushes on a boy in drama club, and thinks about having sex. But the San Francisco teen, who was adopted by her two gay dads, also has to consider her inherited HIV-positive status along

with the threatening notes she starts to receive after she starts dating Miles. She knows what could happen if everyone at her new school found out about her status, but she also doesn't want to give up what she's got with Miles. Lydia and Claudia are her two best friends and, along with her fathers, her fiercest supporters. Simone will have to take a chance on trusting those closest to her with her secret before she can truly take back her power. Simone's story will educate readers about the intricacies of living fully with HIV and controlling your narrative. The primary and most secondary characters are well developed, and the pace is spot-on. Simone, her Pops, and Miles are black; her Dad is Latinx; Lydia is Taiwanese and bisexual; and tan-skinned Claudia is an asexual lesbian. A story about telling your truth, your way.' (*kirkusreviews.com*)

JUVENILE FICTION
JEUGLEKTUUR

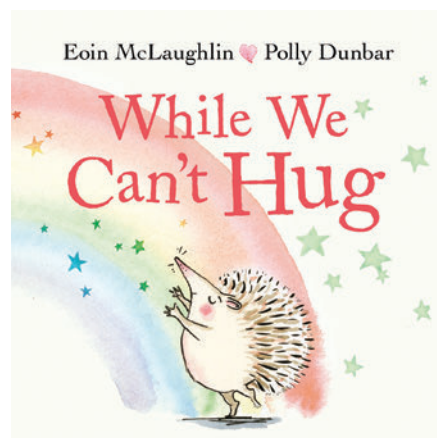
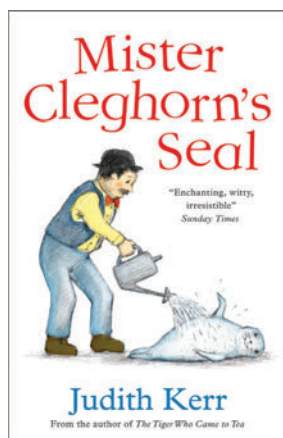
GRABENSTEIN, Chris and GRABENSTEIN JJ
Shine!/illustrated by Leslie Mechanic.
- Random House Children's Books, 2019.
'Previously a "blender", Piper Milly finds a way to shine in a school full of would-be stars. Piper's father's new job is choral director at Chumley Prep, a Tony independent school where everyone's an achiever. It comes with full tuition for Piper, who's now able to attend the school where her deceased mother once shone. Feeling out of

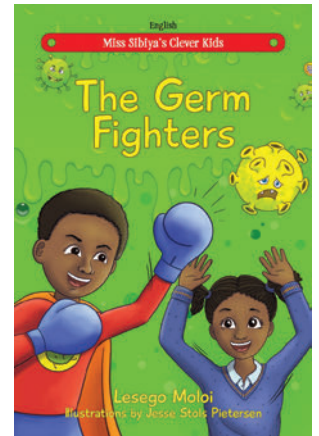
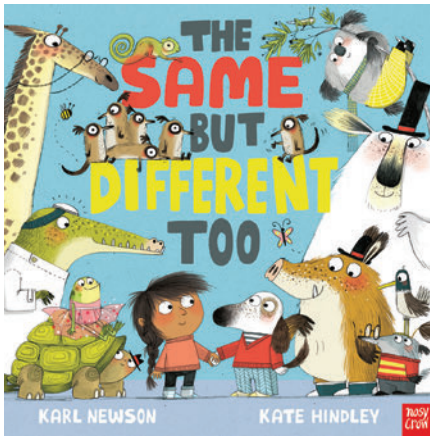
place and extremely untalented in this new, more competitive world, seventh grader Piper eventually finds friends and discovers that her empathy and willingness to help others make her stellar, too. She even finds it possible to do something nice for the classmate who has made fun of her and her father from their very first encounter. From a characterisation standpoint, Piper's enthusiasm for astronomy helps her stand out as a protagonist in this novel about finding one's place in middle school, but her nemesis, Ainsley Braden-Hammerschmidt, is drawn as an all-too-familiar arrogant child of privilege. The puzzle here is more subtle than in some of co-author Chris Grabenstein's previous Mr. Lemoncello books: There's a new prize at Chumley Prep, the Excelsior Award; every student hopes to win it, but no one knows quite how. A subplot involving a teacher who hasn't gotten over her resentment of Piper's mother seems extraneous, but there's plenty of believable dialogue and humor. The cast is default white; Piper's friends have names representative of different cultures and are gratifyingly quirky. A crowd-pleasing reminder that kindness pays.' (*kirkusreviews.com*)

KERR, Judith
Mister Cleghorn's seal.- HarperCollins, 2019.
'At loose ends after selling his shop, Mr. Cleghorn travels to the seaside to visit his cousin, whose 10-year-old son has befriended a seal pup named Charlie. After the seal's mother is killed, Mr. Cleghorn impulsively decides to

take responsibility for the lovable little fellow. Traveling home in the train's baggage car is uncomfortable, and sneaking Charlie into his apartment building is challenging, but hiding him from the janitor becomes impossible. Luckily, Miss Craig, a friendly neighbour, helps Mr. Cleghorn care for Charlie and find a suitable home for him nearby. Kerr, a venerable German-born British author-illustrator, bases this short chapter book on an incident in her father's life. While the use of mainly adult characters is unusual, kids will be entertained by Mr. Cleghorn's impulse to help the seal, as well as the mishaps that spring from his attempts to do so. Kerr's quiet, satisfying narrative is illustrated on almost every page with expressive shaded-pencil drawings that capture characters and events with assurance, sensitivity, and good humour. A handsome chapter book for reading aloud.' (*booklistonline.com*, Carolyn Phelan)

MCLAUGHLIN, Eoin
While we can't hug/illustrated by Polly Dunbar.- Faber & Faber, 2020.
'What perfect timing for this topic, in an era in which hugging is rare (COVID-19) and conversations about respecting personal space and boundaries are gaining traction. In a sequel to **The hug**, Hedgehog and Turtle, who are the best of friends, are separated by more than their quills and shell. For unstated reasons, they are not allowed to touch at this time. Wise Owl reassures them that there are many ways to show someone love and friendship. The friends experiment with





different messages, beginning with a wave and a smile. They blow kisses, exchange funny faces and letters, and share art, dancing, and music. Ultimately, they both know that they are loved. Illustrations in ink and soft watercolours depict each character against creamy coloured backgrounds, with a shade variance on each double-page spread to demarcate the separation. Verdict: The timeliness of this sweet, understated story cannot be overstated. Recommended.'

(slj.com, Jessica Marie)

This is a very relevant and sweet picture book that could be really helpful for children during COVID-19 to share with those who may be missing friends and family while struggling with social distancing. It helps children recognise different ways of showing affection to make others feel happy, whilst helping us to remember that we too, are loved. **AM**

NEWSON, Karl

The same but different too/illustrated by Kate Hindley.- Nosy Crow, 2019.

'This large-format picture book introduces a series of children paired with dressed animals: "I'm above. You're below. / I am fast. You are slow." While most books of opposites reinforce the concept without variation, this one sometimes flips the idea along the way, by instead pointing out what certain duos of human and dressed-animal characters have in common: "I am wet. You are too. / I can splash and swim like you." In the final illustration, a child and many, many animals snuggle into, onto, and beneath one bed for

a good night's sleep. A pleasure to read aloud, the text has a regular rhythm and satisfying rhymes. Visually, nearly every page brings a new scene, such as a boy in a wheelchair and an aardvark, seated opposite each other at a table and eyeing a towering stack of pancakes. The cast of human characters is racially diverse. Drawn in pencil and digitally coloured, the artwork is sure to spark conversations about the kids, the animals, and the situations shown. A fanciful, gently amusing concept book.'

(booklistonline.com, Carolyn Phelan)

VILJOEN, Fanie

Eerste bloed/Wêreld van wolwe, 1.

- LAPA, 2020.

'Fanie Viljoen is 'n geliefde en diverse Afrikaanse kinder- en jeugboekskrywer.

Eerste bloed is die eerste deel van sy fantasiereeks, *Wêreld van wolwe*. In hierdie verhaal wat gemik is op jong tieners, ontmoet die lesers vir Joshua Reinders. "Joshua maak 'n groot fout. As hy net nie so bang was nie, het sy pa nooit daardie aand 'n kind geskiet nie. Dis hoekom hulle na 'n dorpie in die berge moes vlug — Droomhoek. Maar ook in Droomhoek teister die vrees hom. Skaduwees is nie net skaduwees nie. Geluide is nie net geluide nie. En mense is nie almal mense nie. Almal het geheime", waarsku Joshua se nuwe vriend Gio. Joshua besef net nie hoe naby daardie geheime aan hom lê nie. En wanneer hy dit uitvind, gaan sy hele wêreld op sy kop keer. Die weerwolwe wag vir hom! Die tweede boek in die reeks is ook onlangs uitgegee — **Tweede asem.**" (Uitgewersprikkel)

**JUVENILE NON-FICTION
JEUGVAKLEKTUUR**

MOLOI, Lesego

The germ fighters/illustrated by Jesse Stols Pietersen.- Qualibooks, 2020.

Told in a story format with factual information, this is a local title on germs, viruses, the coronavirus and COVID-19, in a series called *Miss Sibiya's clever kids*. The setting is a primary school classroom where a friendly teacher discusses these issues with the children. The first half of book deals with germs, bacteria and viruses, while the second half focuses on the coronavirus and COVID-19. Practical advice, like seven rules to fight germs, are given. The children are warned of the risk that they may not get very sick when infected but can spread the virus to elderly people and others more at risk. The teacher explains what happens when one gets sick with the COVID-19 and what the symptoms might be like. Printed with text in a large, bold font, the book is illustrated throughout with colour drawings. This is non-fiction presented in a story format. Published in Afrikaans as **Die kiemvegters** and in isiXhosa as **Amajoni okulwa intsholongwane. SJ**

Note: At the time of going to press some of these titles are not yet at the libraries.

AM Ayanda Majola
SJ Stanley Jonck

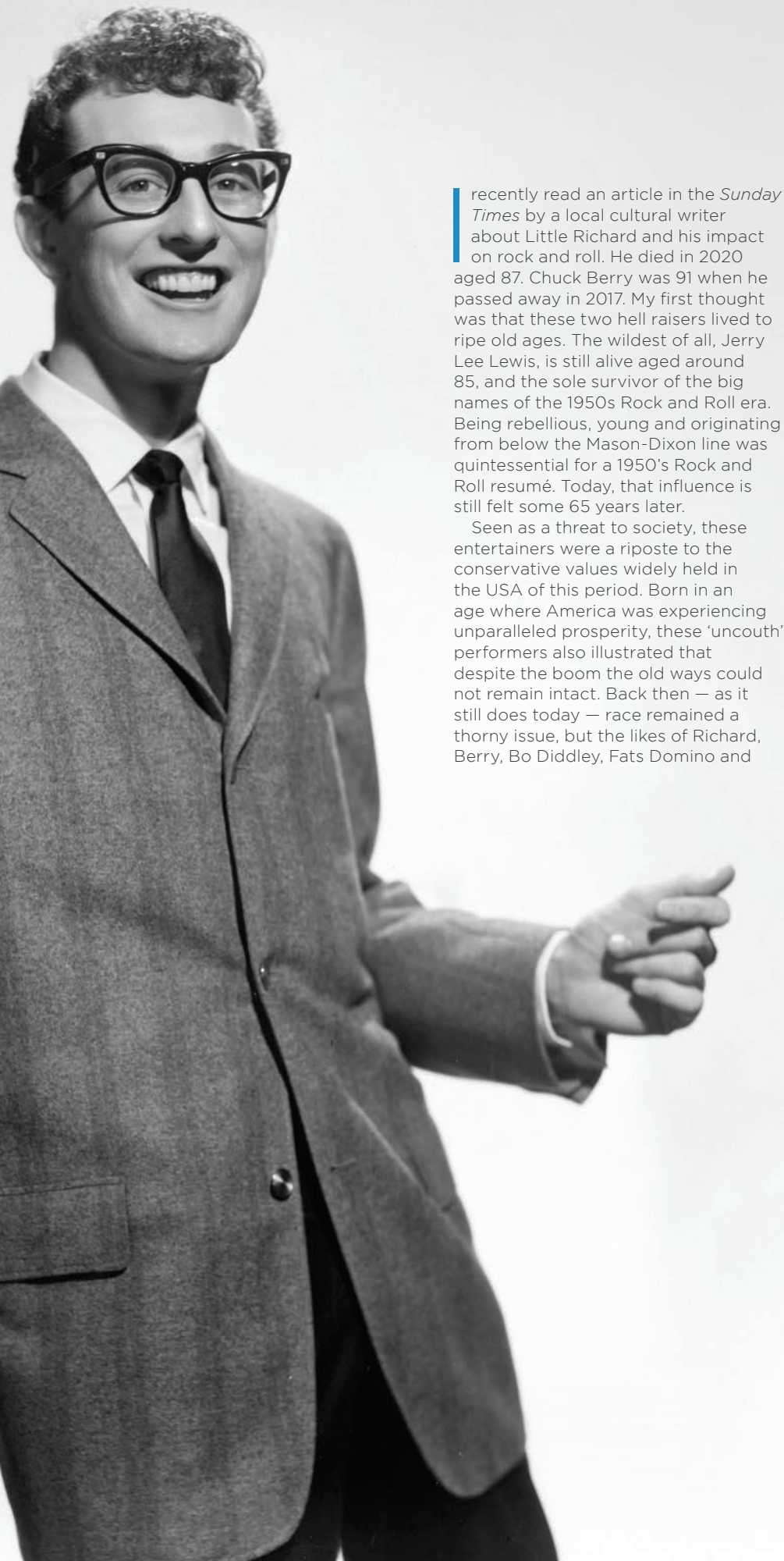


Why Buddy Holly could never 'fade away'

by Robert Moulton



Buddy Holly publicity picture for Brunswick Records, circa 1957
commons.wikimedia.org



I recently read an article in the *Sunday Times* by a local cultural writer about Little Richard and his impact on rock and roll. He died in 2020 aged 87. Chuck Berry was 91 when he passed away in 2017. My first thought was that these two hell raisers lived to ripe old ages. The wildest of all, Jerry Lee Lewis, is still alive aged around 85, and the sole survivor of the big names of the 1950s Rock and Roll era. Being rebellious, young and originating from below the Mason-Dixon line was quintessential for a 1950's Rock and Roll resumé. Today, that influence is still felt some 65 years later.

Seen as a threat to society, these entertainers were a riposte to the conservative values widely held in the USA of this period. Born in an age where America was experiencing unparalleled prosperity, these 'uncouth' performers also illustrated that despite the boom the old ways could not remain intact. Back then — as it still does today — race remained a thorny issue, but the likes of Richard, Berry, Bo Diddley, Fats Domino and

the many other fine R&B acts of this period did much to overcome the racial divide in America, particularly in the south where segregation was rife. Many white youngsters, notably from the south, loved the music and spirit these performers had. From this Elvis Presley, Bill Haley, Jerry Lee Lewis, Carl Perkins, Johnny Burnette, Roy Orbison, Gene Vincent, the Everly brothers all combined R&B with the influences they grew up with, which in this case was usually Country music. Of these, I have deliberately left out one remarkable artist — for he was to be among the most influential and least likely of them: Buddy Holly.

At a first glance of Holly, one is somewhat puzzled how this nerdish looking young man could ever be so involved with something so sordid as rock and roll. I once watched Holly being interviewed by Ed Sullivan on his eponymous television show. The guest was agreeable and polite and about as menacing as a boy scout. It was a far cry from, say, Jim Morrison, who on the same show some ten years later defied the producers by using the word *Higher* (referencing the consciousness-altering effect of recreational drugs he was warned not to sing about) while performing the single *Light my fire* on live television.

But this is misleading. For what he lacked in attitude, Holly made up through musical ability, talent and an innovating mind. Of all the rock and rollers of this period, Holly was probably the most gifted. Yet he died after a career in real terms of just 18 months — at the tender age of 22. Unlike Presley for instance, Holly had to make records in a time when record companies were imposing their authority on teenage pop stars. He wrote a number of rock and roll benchmarks, of which many of them are still played today. In the 18 months that he was on the scene he never had a chart-topper in the USA; *Peggy Sue* reached number one posthumously. But such accolades are irrelevant when the quality of songs like *Rave on*, *Oh boy*, *That will be the day*, *Words of love*, *Listen to me* and many others are taken into account.

He was born Charles Hardin Holley in the rural northwest Texas town of Lubbock on 7 September 1936, where he stayed right up to the end of his school days.



Buddy Holly, Jerry Allison and Joe B Mauldin, of The Crickets

According to Philip Norman's excellent biography (**Buddy: The definitive biography of Buddy Holly**), Holly was raised in a stable middle class home and a diligent student. There was no trace of anger or rebelliousness. He was very much the kind of kid that would be seen as a role model particularly in a state like Texas. He did have a passion for music, but that was initially limited to Bluegrass and Country but also Gospel, Pop, R&B and Blues. That was common in the South. Radio stations usually with the easiest reception would play Country, while lurking further down the dial the exciting Blues and R&B were considered only for black listeners. One place where more unusual and exciting music could be heard, was at the local diner where jukeboxes were installed. Record companies caught on that teenagers were wanting more

of this dynamic music; and brought new records as a test for this type of music without attracting adverse attention, as youngsters were not so discriminating. For their part, diners were not complaining as it was good for business.

That set the scene for the teenage Holly to grow up in. Country music itself was producing interesting artists who did not naturally follow the conservative segregationist tendencies of white southerners. For decades white and black artists had been borrowing ideas and sounds from each other. The father of Country music, Jimmie Rodgers, was a major fan of Blues music; and clearly incorporated Blues into his songs that made him the voice of the Depression era.

Similarly, for example, Howlin' Wolf used Rodgers' trade mark yodel in his legendary recordings for Chess — that

label of the 1950s rebellion — during the aforementioned period. Another example is the work of Bob Wills, a colourful fiddler and band leader from near where Holly came from. Wills loved the big band jazz sounds and Blues born in the 1920s and early 1930s. When he began recording in 1935 he brought those influences and created a new dance genre called Western swing. He was also amongst the first people to use an amplified guitar at his shows and recordings, even before Charlie Christian did, who later turned out as Jazz's pioneer of the instrument. Amplified music was usually frowned upon in country music circles, but Wills carried on regardless. Chuck Berry used Wills' motor-like rhythm on his influential *Maybelline* for Chess. Which is how Western swing came to influence rock and roll.

Country performers like Bob Wills & his Texas Playboys were rare, but in the late 1940s a new country sound appeared: Honky Tonk featured artists like Ray Price, Ernest Tubb and Lefty Frizzell, each of whom would later influence many Rockabilly singers. But the singer impacting Holly the most was a singer called Hank Williams. In a career that saw many struggles with alcohol and narcotics, Williams wrote and performed striking songs with lyrics that were not the usual country fare. They were exciting and resilient. This Alabama-born singer-songwriter was not even 30 when he died on New Year's day 1953. He had a rebellious image as he lived hard and died young: the prototype of the future rock star.

Holly was looking for a future in Country music during the untimely death of Williams. Still both in their teens, he formed a duo with Bobby Montgomery as Buddy and Bob, playing Bluegrass. They were on local radio — but then Elvis Presley arrived and the youngsters in town, like they did in countless other places, went wild.

It was a decisive moment for Holly.

Presley had a hit with *That's alright mama*, a Blues song originally by Arthur Crudup which was recorded at Sun Records in Memphis — a long way from Lubbock. At this time Sun records owner and producer Sam Phillips was

recording Blues, R&B, Gospel and Country acts on his small label that pioneered the emerging Rockabilly sound. The increased spending power of teenagers who liked these records meant that a burgeoning market was lying in wait. The major labels were concentrating on pop music and the crooners, as the likes of Perry Como, Vic Damone and Nat King Cole were big stars for a largely older audience.

Many documentaries of this period noticeably ridicule the major labels such as Capitol, RCA and others for this. They specialised in churning excruciating numbers like *Rudolf the red nose reindeer* and the ultimate — *How much is that doggie in the window?* as typical fare. It is worth noting that Frank Sinatra, who loathed Rock and Roll, embarked with Nelson Riddle on a number of groundbreaking albums for Capitol that were to develop the album format years after. It is rather fairer to say the major labels did not see the teen craze coming when they did, as his manager 'Colonel' Tom Parker prized Presley away from Phillips at Sun Records to turn the former into an international superstar with RCA. So poor Sam Phillips, the pioneer for rock and roll, missed out financially on the next big thing.

It was obvious to Holly that Rock and Roll was the way to go. He bought

himself a Fender Stratocaster, an electric guitar with a distinct sound that became much in vogue in the 1950s and 1960s. It was also an instrument that would not be seen dead in a Bluegrass setting. Buddy and Bob had managed to secure a local radio show, and quickly involved new players, one important in the drummer Jerry Allison. By December 1955 Bob had left and Holly's growing band attracted a Nashville agent who got them a contract with the American Decca label in early 1956.

It did not do well, Holly became disillusioned with the label and returned to Lubbock. Here he regrouped his outfit to include Allison, bassist Larry Welborn and rhythm guitarist Niki Sullivan. Together they made their way to a small town in New Mexico called Clovis, where a small studio with an innovative producer and engineer called Norman Petty would change Holly's life once again.

Petty recognised the ability of Holly and his friends as well as Holly's fascination with recording. They recorded some music and re-did a song they released through Decca titled *That'll be the day*. It was written by Holly and Allison, although Petty getting the songwriter credit caused tension between the vocalist and producer. The song itself was based on the cynical remark John Wayne continually made in John Ford's iconic film *The searchers*. Getting the single released was complicated, as Holly was then still under contract with Decca. So with Allison, Sullivan and now Joe Maudlin on bass they formed The Crickets (while gazing through an insect encyclopedia!), and subsequently released the song as a single under the Brunswick label, a subsidiary of Decca. It sold very well and Holly had now become a national artist.

Petty had harnessed the four musicians with Holly as the leader. Each contributed songs under Petty's firm control. Holly, though, was the creative force and knew what he wanted. However, Petty realised he had a great band on his hands and did not want to lose them. The sessions produced by Petty were the real beginnings of the formation of a rock band. If Elvis Presley had Scotty Moore on guitar and Bill Black on bass as his backup band, Berry (and Little Richard) relied on musicians who recorded for other



Steve Oraz/Michael Ochs Archives/Getty Images

Buddy Holly performs on the Ed Sullivan Show on 26 January 1958 in New York City

lead acts. There was no real group as such but a get-out clause in his contract, led with Holly's idea to form a unit along with Petty and happy to release a quality act, eventually landed Holly a contract with MCA-Coral. At one point he was with three different labels that at the end saw him mired in legal difficulties, but he eventually stuck with MCA-Coral. Between all his legal strife Holly had laid down the foundations for the rock bands of the future.

His Clovis recordings demonstrated Holly's self-confidence and unrelenting self-belief. Petty double-tracked Holly's voice and microphoned his guitar — which would become standard recording procedure years after. Holly records usually sound different from their contemporaries and it is incredible when considering he recorded mainly in mono. I once heard Mark Knopfler of Dire Straits comparing the 1980s big synthetic sound with a Holly recording on the BBC — saying he far preferred the Holly recording. But a word of warning: after his death and because of all the legal wrangles, a lot of his work was exploited using fake stereo. In some cases he doesn't even appear on his own records! The ones to go for are the Brunswick *Chirping Crickets*, the MCA-Coral-released *Buddy Holly* and a couple of compilation albums also by MCA-Coral, notably a double-CD version. These two albums he released were genuine albums in their own right, featuring the biggest singles but some of the other tracks were equally good. He was undoubtedly the pioneer of the rock album.

Holly was an excellent lead guitarist. He wasn't as flashy or innovative as Chuck Berry, but listening to his guitar breaks the range is all the way from the gentle to the savage, as can be heard in *Not fade away* and *Words of love*. His voice could range from deep to high — and sometimes in the same song, like in *Peggy Sue*. He had a trademark hiccup which recalled the yodel of Jimmie Rodgers some 25 years earlier. Him and Petty, along with contributions from others, wrote formidable songs. His music and its production was a step away from the R&B that the early rock and rollers did, but on any day as energetic as any Presley or Lewis hit. Hear for instance *Rave on* for energy, but then listen to the haunting *Listen to me* and not be

moved by it. His songs did not reflect society in a way that Berry did; or were as primal as those by Little Richard, but despite their simplistic sound they nonetheless express joy, sorrow and other emotions. Just about every track he recorded in 1957 and 1958 offered something of value — even the covers. His version of R&B singer Chuck Willis's *It's too late* illustrates the point. These recordings have stood the test of time over half a century later.

By June 1958 Holly had played on the Ed Sullivan show, achieved national approval and was now touring not only throughout America but also in Australia, Europe and importantly — Britain. Following his appearance on *Sunday night at the London Palladium* on the BBC, suddenly there was a surge in Stratocaster guitar sales, inspiring many British youngsters to be like him. And his ordinary appearance wasn't seen as a barrier to success.

When he suddenly wanted to go to New York, the rest of the band and particularly Petty did not; so he went solo — a truly bold move but despite the perils, one with foresight. Record companies, under pressure from shareholders, were increasingly being forced to 'clean up' rock and roll.

The outcome was that people like Lewis and Vincent faded away and were replaced by 'wholesome' teen

singers that appeared taking the conservative Pat Boone as their role model. Singers like Paul Anka, Fabian, Frankie Avalon were now all the rage. Holly was seemingly adapting to the situation. Living in New York and his marriage to a Puerto Rican girl that would have had been frowned upon in the South; and coming from rural Texas must have been a big challenge for a 22-year old. He'd hired Dick Jacobs and his orchestra and started introducing strings to his sound, which was then in ascendency. While different to his Clovis efforts, these recordings are not inferior. But as to what direction his career would have taken next will forever remain just speculation, as Holly lost his life while on tour along with JP Richardson (aka the Big Bopper) and a 17-year old Ritchie Valens on 3 February 1959, after their privately chartered plane crashed near Clear Lake in Iowa.

Holly was to play with Dion and the Belmonts. It was not the first time or the last a great artist would die this way: think of Jim Reeves, Patsy Cline and Otis Redding.

The public response was one of shock, and MCA-Coral and other labels cashed in and sold records more than when he was alive. Unsurprisingly, many dubious records also emerged to take advantage of the Holly hype.



Black glasses mark the beginning of the trek to the site of the 1959 plane crash that killed Buddy Holly, the Big Bopper and Richie Valens



twitter.com

The Buddy Holly statue, by sculptor Grant Speed, is located inside the Buddy and Maria Elena Holly Plaza in Lubbock, Texas

A band called The Fireballs started presenting themselves as 'Crickets' and launching 'new material,' heralding an era of appalling exploitation notably in America. But Britain and Germany stuck to Holly's original mono recordings and last stereo efforts. The German license of MCA-Coral released a four-LP set in the late 1970s. The British released a double compilation called *Legend*, which is a superb compilation. After the 1980s and years of insensitive releases, the Holly catalogue began to improve in the USA. The original *Chirping Crickets* was released after many years of being out of print. Needless to say, Holly was inducted into the Rock and Roll hall of fame.

Holly's influence was widespread. It is not an exaggeration to say he laid the groundwork for British rock. It is not a coincidence to say The Shadows were a copy of The Crickets. Look at the look of Hank B Marvin, the man with a Stratocaster and a geeky appearance

with glasses similar to Holly. Holly clearly inspired Marvin's playing as well. The Shadows opened the door in Britain for what was to come. The Beatles also derived their name from The Crickets even also while consulting an encyclopedia just like Holly did. Musically, Holly inspired John Lennon and Paul McCartney to write their own songs; and thanks to The Beatles songwriting bands became the norm in the 1960s and 1970s, followed by the Rolling Stones, The Kinks and The Who all subsequently rose to prominence.

Holly was a transitional performer. He grew up with Country, listened to R&B, became a Rock and Roller and ventured in his own direction before he was 23. He is comparable as a tragic figure to the Hard Bop trumpeter Clifford Brown, who died in a car crash aged just 25. Brown was similar to Holly in that he was not a self-destructive character unlike some of his Jazz peers. You could also say he was similar to Jimi Hendrix through

his appetite for innovation and pushing boundaries. And like Hendrix, Holly also achieved much in roughly the same time period of three years, notably in the studio.

And again — as is the case with Hendrix and Brown, we will never know what he would have achieved had Holly lived longer. He lived in a time and place where he had to hide in the boot of a car just to hear live R&B in the black side of Lubbock. More than any of his peers, he took control of his own work and inspired other bands to do the same. The first Rolling Stones single was a cover of Holly's *Not fade away*, so it is fitting for Jagger to have the last word. 'Buddy Holly as far as I am concerned was the only true original white Rock and Roller. All the rest borrowed from the blacks, even Elvis. But Holly was original.'

Robert Moults is a librarian at Wynberg Library



New on the shelves

compiled by Sandra Kingswell

All reference libraries have a purpose and that is to provide users with the information that they require. Unfortunately, as some books are very expensive it is not feasible to purchase a copy for every library.

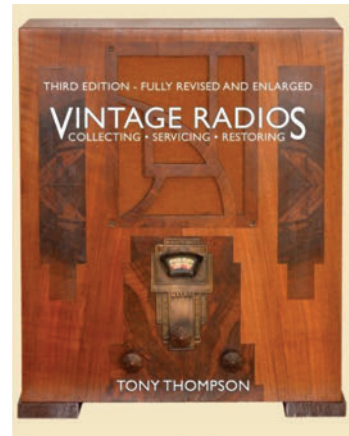
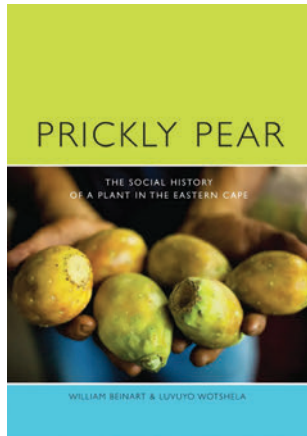
Thus Central Reference or SN (as it is known) was born. Books that are too expensive to buy multiple copies of, or on subjects not generally in demand but considered worthy of inclusion are purchased and housed in SN. There are quite a few 'only copies' in SN. Below is a selection of titles that might be of interest to you.

Do you want to know a secret? Sssshhhh! Great comedy actors aren't born; they are made. Who makes them? Top Hollywood acting coach Paul Ryan, that's who. Join Paul as he shares his twenty years of acting coach experience and teaches you how to become successful and confident in

comedy. With hilarious, skill-building acting exercises, **The art of comedy** by Paul Ryan will teach you how to develop a sketch comedy character, bring improvisation into a scene, prepare jaw-dropping auditions, increase your comedic imagination, and – most important – bring the funny out of you. Join the ranks of thousands, who, after studying with Paul, quickly landed a juicy role, easily transitioned their dramatic acting skills into comedy, or suddenly became the life of the party. Allow Paul to mine your inner comedy gold!

While there are many studies of the global influence of crops and plants, this is perhaps the first social history based around a plant in South Africa. Plants are not quite historical actors in their own right, but their properties and potential help to shape human history. In turn, the trail of the prickly pear in South Africa has been profoundly affected by the plant's biological characteristics. Plants such as the prickly pear tend to be invisible to those who do not use them, or at least on the peripheries of

people's consciousness. **Prickly pear: the social history of a plant in the Eastern Cape** by William Beinart and Luvuyo Wotshela explains why they are peripheral to many people in the Eastern Cape, and why a wild, and sometimes invasive, plant from Mexico remains important to African women. The central tension at the heart of this social history concerns different and sometimes conflicting human views of prickly pear. Some accepted or enjoyed its presence while others wished to eradicate it. The plant, as the book illustrates, became a scourge to commercial livestock farmers, but for impoverished rural and small-town communities of the Eastern Cape it was a godsend. In some places it still provides a significant income for poor black families and especially women. Debates about prickly pear have played out in unexpected ways over the last century. The content of the book is based on interviews conducted in the Eastern Cape by the authors, as well as on their observations of how people in the area use and consume the plant.



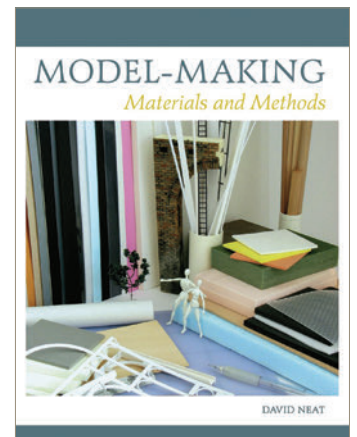
The vintage radio is among the most beautiful and collectible items of the twentieth century domestic equipment. Prized for their attractive and evocative cases of veneer, Bakelite and early plastics, they can be an interesting addition to any home. Aside from their elegance and value as period pieces they are fascinating devices in their own right and, once restored, most can still be used as radios today. **Vintage radios** by Tony Thompson tells the story of the vintage radio from the perspective of the collector, building up a complete picture of what's out there, what's collectible, and what's not. Including tips on repair and restoration, and well thought out advice for the novice and more established collector, this book is the ideal companion for any budding collector of these wonderful objects.

Unicycling: first steps – first tricks by Andreas Anders-Wilkens is written

for beginners but it also offers some good information to those looking for a further challenge. With the help of detailed descriptions, illustrated by more than a hundred pictures, the beginner learns how to get started and which possible mistakes he can avoid. He also learns how to avoid injuries. Helpers can also learn how they can best provide support to the beginner. The book also includes chapters about advanced techniques like riding backwards, idling, bunny hopping and mountain unicycling. The team sport 'Unihockey' is also included. In the second part of the book, variations of the ordinary unicycle like 'Giraffes' and 'Ultimate wheels' and some basic tricks are presented. At the end of the book you can read important tips about buying a suitable unicycle and how to maintain and repair it. Finally, a list of unicycling links on the internet is also included.

Competitive ballroom dancing is much more than a style of dance. Rather, it is a continually evolving and increasingly global social and cultural arena: of fashion, performance, art, sport, gender and more. **Ballroom: culture and costume in competitive dance** by Jonathan Marion explores the intersection of dance cultures, dress and the body. Presenting the author's experiences at an international range of dance events in Europe, the US and UK, as well as featuring the views of individual dancers, the book shows how dancing influences mind and body alike. For students of anthropology, dance, culture and performance studies, this book provides an ethnographic picture of how dancers and others live their lives on and off the dance floor.

Model-making: materials and methods by David Neat focuses primarily on the wide variety of



materials that can be employed to make models: those which have been favoured for a while and those which are relatively new. This book looks at how these materials behave and how to get the best out of them. It also illustrates a range of relatively simple methods of building, shaping, modelling, surfacing and painting with them. For most people the word 'model' will conjure up an image of finely detailed and realistic miniaturism. Although this book certainly aims to assist in achieving that goal, models can vary greatly in style and detail according to a wide range of purposes. In addition, most models are not meant to last or be particularly durable, meaning that practically anything could be enlisted into the service of model-making. Far from making the job easier, this freedom often leads to a confusion of possibilities and the main aim of this book is to bring a little more clarity to the choices.

Rock shelter: some caves and cliff structures in Lesotho and South Africa by Pieter Jolly is about a little-known aspect of the architectural heritage of Lesotho and south-eastern South Africa — structures built in caves and in the shelters of cliffs. It is primarily a photographic record of some of these structures and the people who once inhabited, or still inhabit them. However, the histories of the occupation of these structures are also recorded with the help of oral and historical records. Their varied occupants include Sotho, Nguni and European farmers; initiates; traditional healers, including diviners

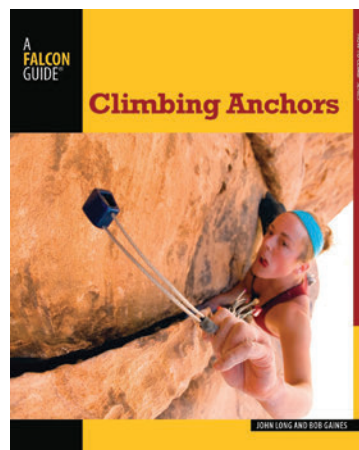
and herbalists; European priests; and hikers and other holidaymakers seeking places of natural shelter. Preceding all these structures and their occupants were the San, whose paintings are often found inside, adjacent to, or close to the cave and cliff structures constructed by their successors to the land they once occupied. Some of these beautiful and complex visual reminders of the religious beliefs of the San are reproduced in this book.

Climbing anchors by John Long and Bob Gains provides the most comprehensive, up-to-date, and easy-to-understand information on how to place protection and construct secure anchors to safeguard your life. Learn how to place and configure solid, secure anchors in a variety of real world climbing situations and see the pros and cons of many options. Natural anchors, passive chocks, mechanical chocks, fixed gear, knots, belay anchors, top rope anchors and rappel anchors are all discussed in detail. The crucial dynamics of equalisation and fall forces are thoroughly investigated, including an analysis of rigging systems. Tests conducted specifically for this book detail the true performance parameters of the cordelette, sliding X and equalette as opposed to the 'traditional wisdom' that guided choices in the past — and was often wrong. Based on the authors' combined years of experience, **Climbing anchors** provides all the essential knowledge needed for climbers to create safe, simple and efficient rock-climbing anchoring systems.

From an identification perspective, pipits are arguably the most challenging birds in Africa. In addition, pipit taxonomy is by no means conclusive — two new species have been described in the last decade. Despite this challenging state of affairs, identification of this group is possible when deductions are based not only on subtle plumage details, but also on behavioural and vocal characters. In this book emphasis is shifted towards identification methods based largely on posture, feeding method, display flights, vocalisations and other non-plumage features. **Pipits of Southern Africa** by Faansie Peacock is the most extensive and up-to-date identification guide ever produced on African pipits. All Southern African pipit species are covered in detail, but the book also introduces readers to all of the world's pipits, wagtails and long-claws, with special emphasis on African species.

All items listed in this article as well as numerous other items already in SN's collection may be requested via IMPALA or e-mail. For all book, record, CD, language course and audiobook requests please send your e-mail to Sandra.Kingswell@westerncape.gov.za and all film, video and DVD requests to Hoeda.Salaam@westerncape.gov.za.

Sandra Kingswell is the senior library assistant at Central Reference



| parting shot



Yvonne Visser: Senior Library Assistant, with Penny Schweitzer: Senior Librarian in the Cape Provincial Staff Library, May 1993

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