VOLUME 35

YOUR



THE PENGUIN POST

THE MAGAZINE ABOUT BOOKS FOR BOOK LOVERS

STIRRING UP SOMETHING NEW WITH

A BOOK STACK TO THE VALUE OF R1 000!

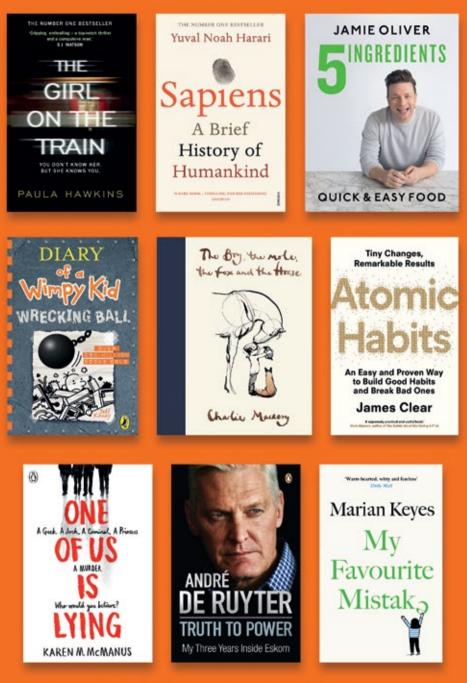
IN CONVO WITH Me Before You author Jojo Moyes GARDENER'S GUIDE Three botanists with a passion and a dream

EASY AIR FRYING Jamie Oliver's next-level air fryer recipes ON MY MIND The greatest adventures are often unplanned

Some of our biggest **s**. books of the decade

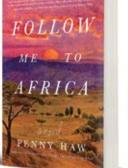
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FOOD Twee resepte uit Willie Strauss se versameling, and Jamie Oliver's nextlevel air fryer recipes

ON MY MIND The greatest adventures are often unplanned, writes Craig Wing

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Editor Lauren Mc Diarmid Designer Sean Robertson Sub Editor Frieda Le Roux Contributors Mary Watson, Kamini Pather, Penny Haw, Jojo Moyes, Elizabeth Wasserman, Sameer Rawjee, Elsa Pooley, Geoff Nichols, Andrew Hankey, Craig Wing

Welcome!

To another issue filled with stories that captivate, inspire, and challenge the way we see the world.

From Esmie in Mary Watson's *The Cleaner*, whose quiet resilience unravels hidden truths, to Penny Haw's historical heroines, these women remind us of the power of presence.

Food lovers are in for a treat as Kamini Pather spices up tradition in *All Dhal'd Up*, blending nostalgia with innovation, while Willie Strauss invites us into his Sinkhuis kitchen for hearty, comforting meals. And if you're looking to level up your air fryer game, Jamie Oliver is here to prove that next-level cooking can be effortless.

For nature enthusiasts, botanists Elsa Pooley, Andrew Hankey, and Geoff Nichols offer a deep dive into the beauty of local flora through their tour de force, *South African Indigenous Garden Plants*.

We're also thrilled to introduce Enchanted Shelf, a series that takes you behind the scenes of magical storytelling. Up first, we hear from Samantha Sotto Yambao, author of *Water Moon*, a novel inspired by Japan's magical landscapes.

Also in this issue, Catherine Airey opens up about how aphantasia shapes her storytelling, Jojo Moyes reflects on perseverance in publishing, and Sameer Rawjee finds beauty in life's little pauses.

We hope these stories, recipes, and reflections resonate with you – and maybe even spark a new perspective. Happy reading!

auren

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Disclaimer: The views and opinions expressed in this magazine are those of the authors and do not necessarily reflect those of the publisher.

bookscape news snippets what's new

Everyone's talking about ... Penguin Random House South Africa Celebrating 10-year Anniversary



This year marks the 10th anniversary of Penguin Random House South Africa (PRHSA), formed in 2015 from the merger of Random House Struik and Penguin South Africa. Over the past decade, PRHSA has expanded significantly, acquiring LAPA and Berlut Books, making it the country's largest English and Afrikaans publisher. Today, local titles account for over 40 percent of its revenue, with its combined lists making up a quarter of the general book market.

PRHSA has consistently topped bestseller lists with titles like *Truth* to Power by André de Ruyter, Gangster State by Pieter-Louis Myburgh, Atomic Habits by James Clear, and the beloved Tippie series for young readers. It has also celebrated major literary accolades, including Damon Galgut's *The Promise* winning the Booker Prize and Fanie Naudé's consecutive Hertzog Prize wins. PRHSA was named Sefika Trade Publisher of the Year three times before the award was discontinued.

Innovation has been key to its success, with initiatives like the LUCA imprint and *The Penguin Post* magazine. Reflecting on the past decade, CEO Steve Connolly highlights PRHSA's role in fostering independent thought, free expression, and diverse voices. As South Africa navigated droughts, elections, and global challenges, PRHSA remained committed to publishing books that educate, inspire, and connect readers. "We believe that books, with their stories and ideas, have the unique capacity to connect and transform us. In an increasingly polarised world, where those in power often seek to silence dissenting voices, we are committed to ensuring that diverse voices are heard. We look forward to the next 10 years!"

DOMINATING THE BESTSELLER LISTS



God's Pocket by Sven Axelrad

"My favourite local read of the year - it's funny, witty and has the elements needed for a good read: intrigue, suspense, magic, and a little darkness. I didn't know I liked self-aware novels until I read this one. It makes you look back at the experiences that moulded you into an adult (many of us have snuck into a closed swimming pool with friends) with wistfulness. I'm beginning to think all good books should

be about friendships. It was an unexpected, delightful treat in a rough year."

Shubnum Khan, as featured online in Sunday Times Books

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Dr. Cisca de Kock is a brainy academic and published researcher. When she is not juggling academia with being a mom, wife and content creator, she's a crime-solving, book-devouring, undercover agent (in her own head). Academia? Check. Family? Check.



"Gareth Crocker's *Now You Suffer*, set in Johannesburg, is a gripping psychological thriller and the first in the Ruben Ellis series. It examines

Mystery? Solved. Next case!

the complexities of human nature and the consequences of our actions. The novel follows a taut narrative, exploring the life of Ruben Ellis as he grapples with intense emotional and psychological turmoil, in order to find the person that kidnapped and murdered his daughter. At the same time he is investigating cases of kidnapped and murdered children. Crocker masterfully builds tension, with the characters, Thing and the kidnapped girl in the basement, and this keeps readers on edge as the story unfolds. At the heart of the book is an exploration of moral ambiguity, where the characters' motivations are layered and multifaceted. The pacing is relentless, with twists that not only surprise but also provoke deeper reflection on themes of guilt, revenge, and redemption. I appreciated Crocker's ability to create a sense of claustrophobic suspense that makes the reader feel trapped within the characters' dilemmas. Crocker's storytelling prowess ensures that this book lingers long after the final page, leaving readers contemplating its unsettling questions. I cannot wait for his next release."

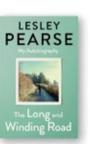
WIN! WIN! WIN!

A hamper of books from this issue valued at R1 000 is up for grabs to one lucky reader. To enter, scan the code using your phone camera, or visit www.penguinrandomhouse.co.za/ competitions. Ts & Cs apply. Entries close 30 April 2025.



OUT IN PAPERBACK







Rivers in the Skv

Voyage of the Damned by Frances White A murder mystery unfolds

aboard the emperor's ship, where heirs with magical Blessings gather - except Ganymedes. When an heir is killed, he must unmask the murderer before he's next.

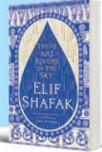
The Long and Winding Road by Lesley Pearse

One of the world's favourite storytellers shares her journey - from orphanage life to swinging sixties London - revealing the struggles, resilience, and passion behind her rise as a bestselling author.

The Hunter by Tana French

In this tense, slow-burn thriller, a former detective must protect a teenager from his estranged father, while navigating a web of revenge, sacrifice, and the cost of loyalty in a small Irish village.

Words are like birds, when you publish books, you are setting caged birds free. They can go wherever they please. They can fly over the highest walls and across vast distances, settling in mansions of gentry, in farmsteads and labourers' cottages alike. You never know whom those words will reach, whose hearts will succumb to their sweet songs. Elif Shafak, There are



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Five minutes with ... MARY WATSON

In *The Cleaner*, Mary Watson introduces Esmie, a quietly complex cleaner who uses her role to unravel secrets and confront privilege and power - all while navigating eerie spaces and the shadows of human nature.

Esmie is a unique and complex protagonist who uses her role as a cleaner to exact revenge. What inspired you to explore this character, and why choose the cleaning profession as her vehicle for seeking justice? I'm fascinated by what drives people to do bad things. Transgression, which means "to walk across," suggests a journey - starting in one place and ending in another, crossing a threshold. In The Cleaner, there's a dark fairy tale within the story about a bride moving through her villain groom's house. As she crosses each threshold, she comes closer to discovering true villainy. This mirrors Esmie's journey - moving deeper into the homes she cleans, uncovering their dark secrets.

Esmie operates in the shadows. How does this theme of invisibility tie into the broader exploration of privilege and identity in the book? This was central to the story. I made Esmie a cleaner because the role places her on the margins - an outsider temporarily granted access to the intimate spaces of others. It also allows her to cross into wealth and privilege while remaining overlooked. The people she works for don't see past their assumptions about her as a young, foreign woman, and Esmie exploits this invisibility to her advantage, turning it into power.

It's easy to be drawn to Esmie's methodical unravelling of secrets. What do you think this tells us about human nature and the darker side of social privilege? Esmie is morally grey - she crosses lines, snooping and manipulating. But she's clear about her purpose: retaliation. She tells us from the start that Nico was treated poorly and discarded by

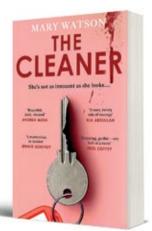


these people. The book initially sets up a binary - privileged, careless people versus Esmie and Nico. But it complicates this dynamic. No one is entirely good or bad. Everyone has traits that make them sympathetic, likeable, or vulnerable, as well as flaws that make them less so.

How do the physical spaces in the story reflect the emotional and moral landscapes of the characters?

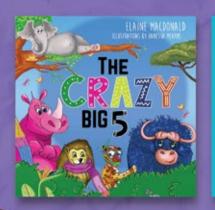
I started writing this book during the first lockdown and I think there are traces of this in the book. At the time, there was a feeling of your whole world reduced to the walls of your home, and I wanted to tune in to this. Of being held, contained, entrapped by a house. The feeling that houses are witnesses, they see how we're lonely and lost. I wanted Esmie

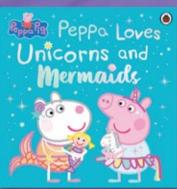
to be utterly alien to her new environment, but then to triumph, in a way, over this. I also wanted to capture the mood and feeling of the Irish summer with its insanely long days, and the exquisite lushness of it. I find that in all my books there are themes and ideas that endure for example, the idea of buildings and how they affect us was a big theme of my novel, The Cutting Room. P



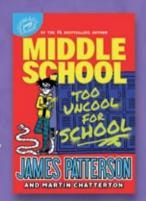
The Cleaner is out now.

Books for Budding Budding Bookworms



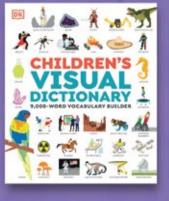






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Kamini Pather's All Dhal'd Up is more than just a cookbook
- it's a deeply personal exploration of heritage, evolution, and the joy of home cooking. She shares how family traditions, travel, and modern living shaped her recipes,
blending nostalgia with fresh perspectives to create Indianinspired dishes that are as meaningful as they are delicious.

been more than just a necessity for me; it's a space where transformation happens. The alchemy of simple ingredients coming together to create something surprising and delicious is an endless source of joy. There's also mindfulness in cooking for yourself - you know exactly what's going into your food, and over time, those small, intentional choices add up. That's why I love using fresh turmeric with a crack of black pepper in my dishes to imbue their antiinflammatory properties. It might not be a miracle cure, but incorporating it regularly does have a positive effect over time.

ooking has always

This connection to food and its deeper impact on wellbeing was a huge part of why I wrote All Dhal'd Up. The book had its origins back in 2020, when I put together an e-book called Eat Glocal after spending lockdown cooking with my mom and grandmother. It was shortlisted for the Gourmand World Cookbook Awards, which was more than I had hoped for, for an e-book I created in my own kitchen, with my own camera and wordsmithery. It planted the seed for something bigger. I wanted to bring together my cultural food knowledge with everything I'd learned from traveling and cooking with chefs around the world in my SAFTA-winning food-travel TV show, Girl Eat World.

There's a phrase from *MasterChef* that's always stuck with me: 'Food is personal. Put yourself on the plate.' This book is as personal as it gets. But the journey wasn't linear. I had been in conversation with my publisher, There are a couple of recipes in the book that surprised even me like my bacon dhal. Beverley Dodd, since 2020, and we planned to start shooting the book in late 2021. Then my father passed away, and I had nothing left to give. It took me a couple of years to find my way back to the project, but when I moved back to Cape Town in 2023, everything started falling into place.

Writing a cookbook, though, is a different beast from just cooking intuitively. I've always loved the creative freedom of cooking over the precision of baking, so suddenly having to measure everything precisely felt painstaking. My grandmother, for example, doesn't believe in teaspoons or scales – she just sprinkles and adjusts as she goes. I had to sit with her, measure things out, and then take those recipes into my own kitchen to refine them, sometimes making small adjustments to modernise them, like swapping deep frying for air frying or using avocado oil instead of vegetable oil. There's a certain nostalgia in double-carb dishes, which made sense in the past when people had large families to feed, but these days, I wanted to translate those ingredients into something more aligned with the way I eat now. Like my cauliflower rice lamb biryani – a reimagining of a beloved dish that brings in an extra vegetable and makes the process feel less intimidating.

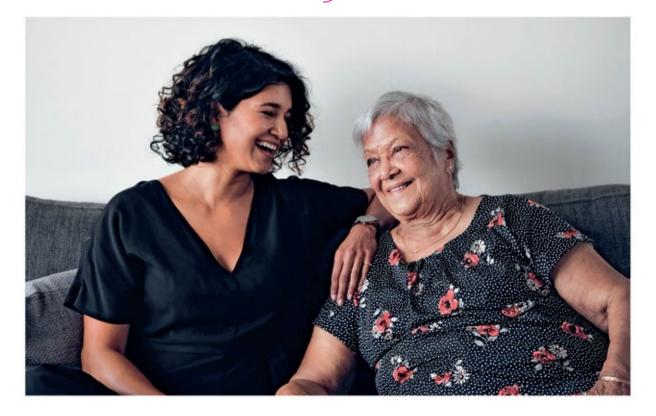
Some of the most meaningful moments in putting this book together were the ones spent with my grandmother. There's a photo of the two of us in the book, and it captures so much of what food has always been for me: a way to connect, to learn, and to be part of something bigger than just a meal. I think so many of us have childhood memories of big family lunches, not necessarily remembering the exact dishes but remembering how they made us feel. That sense of togetherness is something I wanted to capture.

At the same time, I wanted to approach my recipes with a fresh perspective - one that feels true to the way I cook today. That's why I describe the food in All Dhal'd Up as 'Indian-ish.' It's home cooking that doesn't require fifty different ingredients, just a good selection of whole spices that can be toasted or ground as needed. There are a couple of recipes in the book that surprised even me - like my bacon dhal. It takes what's traditionally a pious, prayer-time dish and pairs it with smoky bacon. I once made it with crunchy sourdough croutons and chilli oil for a dinner party, and someone joked that this dhal had 'gone to private school'! For me, it's simply a reflection of how my cooking has evolved.

In modern life, the reality is that not everyone has time to cook from scratch every day, and that's okay. I try to keep my kitchen habits practical, whether it's using whole vegetable boxes or coming up with creative ways to reduce waste – like my chilli The most meaningful moments in putting this book together were the ones spent with my grandmother. bite-dipped carrot top fritters. These small adjustments not only make cooking more interesting but also feel like a step back toward a time when we truly valued every part of the ingredients we used.

Looking ahead, I'm interested in the intersection of food, psychology, and wellbeing. I finished my master's in psychology at the end of 2024, and as a certified Nutrition & Health Coach, I want to explore how the way we eat affects not just our bodies but also our minds. There's so much emerging research on nutritional psychology, and while much of it has focused on eating disorders, I think there's space for a broader conversation.

Food has always been a reflection of culture, history, and personal experience. As we become more technology-driven, I think it's important to hold on to those deeply human elements – those simple but meaningful moments of cooking, sharing, and connecting over a meal. That's ultimately what *All Dhal'd Up* is about: bringing the past and present together in a way that feels both comforting and exciting."



SERVES

Hey Dhal-ling

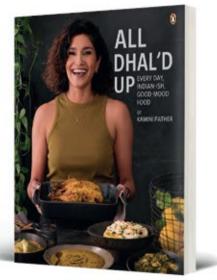
"Dhal is a food for all seasons. It goes with everything and really just feels as though it's shining good vibes up from your plate. Now who couldn't resist that? My dad introduced me to a bowl of steaming dhal with a simple carrot and cucumber salad. It's the perfect snack or pre-dinner morsel."

1/2 cup yellow split peas 1 clove garlic ¼ lemon ¹/₂ Tbsp coconut oil ¼ tsp black mustard seeds 1/2 tsp cumin seeds 1 dried red chilli 5 fresh curry leaves ½ onion, sliced $^{\prime\!\!/_2}$ tsp ground turmeric (or 0.5cm piece turmeric root, grated) A pinch of finely ground black pepper 1/2 tsp asafoetida 1-2 tsp salt 1 tsp butter Chopped fresh coriander to garnish Rinse the split peas until the water runs clear. It may take 3-4 rinses (save the water for your plants). Add the rinsed split peas to a pressure cooker. Add enough water to the cooker to cover the split peas by 2cm. Toss in the garlic and lemon. Pressure cook on high for 20 minutes, then allow to release naturally for 5 minutes.

In a small pot, heat the coconut oil, then add the seeds and allow them to pop. Add the chilli, curry leaves, onion, turmeric, black pepper, asafoetida and half the salt. Cook until the onion is glassy and softened.

Once the pressure cooker has released and the dhal is cooked, discard the lemon and add the cooked dhal to the pot with the onion-y magic. At this stage you need to check if it is the right consistency. If you prefer a runnier dhal, add more water. Also taste for seasoning and adjust if necessary.

Heat the dhal to a gentle boil, then mix in the butter. Garnish with chopped coriander and serve warm.



All Dhal'd Up is out now.

AT MY DESK

Catherine Airey gives us a personal glimpse into her creative process. She reflects on discovering her aphantasia, how voices guide her storytelling, and the role of memory, loss, and imagination in shaping the characters and themes of her first novel, Confessions.

hen I first started writing Confessions, I had no idea how much the process would teach me about myself. I've always written guided by voices rather than images, a tendency that made more sense when I discovered I have aphantasia – I can't see images in my mind. For years, I thought people were speaking figuratively when they described 'picturing' something. Learning this was a shock, but it also explained so much about how I approach storytelling. For me, it's always been about stepping into a character's voice and letting their interior world guide the narrative.

Take Máire. At first, I hadn't planned to give her a section in the book. She's a visual artist, someone who doesn't experience the world in terms of narrative. Writing her biography helped me understand her, and when her story emerged in second person, it clicked. That detached yet personal voice captured her essence. It reminded me that even characters who feel distant have their own ways of speaking – if I'm patient enough to listen.

Despite my disconnect from visual arts, they shaped the novel. I've always felt out of place in galleries or theatres, unsure how to articulate why I like something. That discomfort became part of Máire. Her younger sister, Róisín, spends much of the book trying to understand her, but their connection is always just out of reach. I think that's true of many sibling relationships: we love each other, but we're not always equipped to bridge the gaps in how we see the world.

While Confessions focuses on Cora's loss, all the sisters grapple with their own forms of absence. I wrote the novel after an impulsive

l wrote the novel after an impulsive decision to leave my life in London.

Confessions is out now.

decision to leave my life in London and move to rural Ireland. It felt like stepping into a void - leaving behind people and a city I loved for something uncertain. Writing into that absence helped me process the experience. Loss often sits at the heart of storytelling, not just in what's gone but in what remains.

A surprising source of inspiration came from an old video game tied to the real-life house that influenced Confessions. I love stumbling across strange bits of history and threading them into fiction. It's a playful act. For me, writing is an extension of childhood games - inventing worlds and finding magic in the mundane.

My move to Ireland mirrored Cora's journey. In a small fishing village, I felt strikingly visible. Everyone noticed the newcomer, a stark contrast to London's anonymity. The manageable 'cast of characters' in my new community felt like living inside a novel, each encounter adding layers to the story I was writing. Ultimately, Confessions is about moments of connection and disconnection, the spaces between us, and the voices that bridge them. Every novel is a journey - and writing this one changed me in ways I'm still discovering."

ABOUT THE BOOK

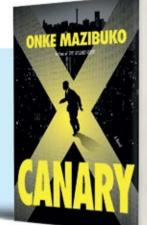
In the wake of unimaginable loss, Cora Brady finds herself adrift until a letter sends her to Ireland, where her family's secrets await. Spanning three generations, Confessions is a beautifully immersive debut about love, loss, and the choices that shape our lives. Expect mystery, redemption, and an unforgettable journey. 📭

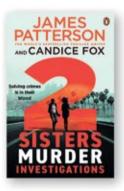


TOP FICTION MARCH

Canary by Onke Mazibuko

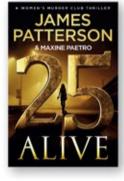
Maks Ntaka has uncovered corruption at Arms-Tech Industries fraud, kickbacks, and dirty deals. But as he prepares to blow the whistle, suspicions rise, and he's framed by his mentor. Hunted by foreign criminals and betrayed by his own, Maks faces danger at every turn. An intriguing, paranoid thriller by the author of *The Second Verse*, this novel explores the price of integrity in a corrupt world where doing the right thing might cost everything.





2 Sisters Murder Investigations by James Patterson and Candice Fox

The Bird sisters are back in the thrilling sequel to 2 Sisters Detective Agency. Rhonda, a by-the-book former attorney, and Baby, a street-smart teen, are half-sisters running a Los Angeles detective agency. When a case involving a missing wife turns controversial, the sisters must navigate accusations and their own clashes to uncover the truth. An actionpacked detective story that blends family drama with suspense.



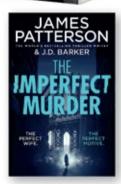
25 Alive by James Patterson and Maxine Paetro

In the twenty-fifth exciting novel to the Women's Murder Club series, Sergeant Lindsay Boxer's former partner, Warren Jacobi, is brutally murdered in Golden Gate Park. Alongside the Women's Murder Club, Lindsay follows a trail of evidence along the West Coast, determined to catch the killer before more lives are lost. A must-read for fans of crime novels, packed with intrigue.



From London with Love by Katie Fforde

In 1968, Felicity leaves Provence for London, aiming to polish her English, take a secretarial course, and meet a suitable man ... at least, that's her mother's plan. But when she meets Oliver, a charming mudlarker with unconventional dreams, Felicity discovers a world of hidden treasures, artistic pursuits, and unexpected love. A heart-warming escapist tale of romance, adventure and self-discovery.



The Imperfect Murder by James Patterson and J.D. Barker

The perfect wife. The perfect motive. The imperfect murder. When Denise Morrow, a famed true crime author, is found over her husband's body, Detective Declan Shaw assumes it's an easy case - until her knowledge of killers and his past collides. Twisty and unpredictable, this cat-and-mouse pulse-pounder delivers a riveting blend of psychological intrigue and crime drama, keeping readers hooked until the final page.



READ THE EXTRACTS

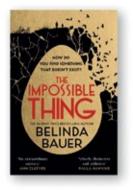
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TOP FICTION APRIL

The Summer Guests by Tess Gerritsen

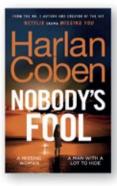
The Martini Club isn't your typical book group - they're retired spies enjoying quiet lives in Purity. But when summer guests arrive, trouble follows. Acting Police Chief Jo Thibodeau faces packed streets, a missing teen, and meddling retirees. With a good friend under suspicion, the Martini Club must step in, uncovering a deadly scandal. This gripping whodunit blends sharp wit and tension, perfect for fans of action-packed mysteries.





The Impossible Thing by Belinda Bauer

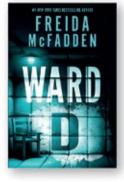
How do you find something that doesn't exist? From the award-winning author Belinda Bauer comes a compelling story spanning 100 years. In 1926, a rare scarlet egg changes lives on Yorkshire's cliffs. A century later, its theft in Wales sparks a thrilling hunt through the dark world of egg trafficking. This clever, genre-defying crime novel delivers obsession, ambition, and intrigue for mystery lovers everywhere.



Nobody's Fool by Harlan Coben

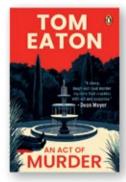
The past bites back in this riveting page-turner from the bestselling author of Fool Me Once. Twenty-two years after a bloody tragedy in Spain, former Detective Sami Kierce - now a private investigator - sees his supposedly dead girlfriend in a classroom. Determined to uncover the truth, Kierce unravels a case that blurs past and present. A nail-biting thriller with secrets that should have stayed buried ...

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Ward D by Freida McFadden

From New York Times bestselling author Freida McFadden comes an engrossing psychological chiller. Medical student Amy is assigned to the hospital's mental health unit, Ward D, where she's forced to confront a past she's tried to forget. As patients and staff begin vanishing, Amy realises something sinister is happening. With time running out, can she escape alive? Expect twists, turns, and a tense race against the clock.



An Act of Murder by Tom Eaton

Struggling actor Arnold Prinsloo's life is in shambles - his career's in freefall, he's facing eviction, and Zelda, the love of his life, has left. But when he's accused of murdering a billionaire, things get even worse. Now, he must pull off the performance of a lifetime as a tough detective to clear his name. A fast-paced, laugh-out-loud crime caper with high stakes - and even tighter polyester pants! 🛯

READ THE EXTRACTS

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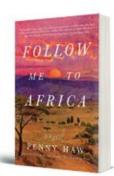
Strong, Not Always Silent

Female characters who played their part in history is what Penny Haw loves to write about. For her fourth book, she has turned the spotlight on Africa.



hen I first set out to write Follow Me to Africa, I knew I was stepping into new territory. This is my third work of biographical historical fiction, but it's the first set in Africa – my home, the place I know best and love most. While my previous books, The Invincible Miss Cust and The Woman at the Wheel, explored the lives of extraordinary women in European settings, I was eager to bring an African story to life. The opportunity came when my publisher accepted my proposal to write about Dr. Mary Leakey, whose groundbreaking scientific work in East Africa shaped our understanding of human origins.

Mary Leakey was a formidable figure, a woman whose contributions to archaeology and paleoanthropology are impossible to overlook. She, her husband Louis, and later their son Richard, were pioneers in the field, making discoveries that would shift the global scientific consensus on where humankind began. I had been aware of the Leakey family's work for some time, but it was only when I came across Mary's autobiography, *Disclosing the Past*, that I truly understood her depth and independence. She wasn't just an accomplished scientist; she was an adventurer, a woman who thrived in the wild, loved Africa with an intensity I related to, and fought to be Even more compelling was the way she stepped out from the shadow of her husband.



Follow me to Africa is out now.

recognised in a male-dominated field.

One of the aspects of Mary's life that fascinated me most was her unconventional education. Largely self-taught, she absorbed knowledge through hands-on experience rather than traditional schooling. I've always been intrigued by stories of people who carve their own paths to expertise, and Mary's journey was no exception. Even more compelling was the way she stepped out from the shadow of her husband, Louis, asserting herself as a force in her own right. Her quiet determination and absolute focus on her work were traits I deeply admired and wanted to explore through fiction.

One of the greatest joys of writing historical fiction is the constant learning process. With *Follow Me to Africa*, I not only discovered more about Mary Leakey's incredible life, but I also stretched myself as a writer, experimenting with new storytelling techniques and deepening my connection to the continent I call home. I hope that readers come away from the book with a greater appreciation for Mary's legacy – not just through the facts of her discoveries, but through the impact her life and work had on those who followed in her footsteps. After all, history is not just about the past – it's about the stories that continue to inspire us today."

IN CONVERSATION WITH ... JOJO MOYES

Jojo Moyes, the author behind favourites like *Me Before You*, shares insights on her new novel, *We All Live Here*. From family dynamics to fresh starts, she opens up about the themes that inspire her storytelling. Many readers cherish Me Before You for its emotional depth. How do you balance heartbreak and hope in your storytelling? It's a tricky one! I don't write many stories that have a completely bleak ending; and in recent years more than ever I've found it necessary to include positive things such as hope, humour and kindness in my books. I basically write what I would like to read, and at the moment it's hopefully more upbeat.

With 50 million books sold, does the pressure of maintaining success affect your creative process?

Not at all. I never expected anything like this, and success came late to me in my forties, so I just keep doing what I do and feeling immense gratitude when people keep buying the books.

How does your environment shape the stories you tell?

Well, after 22 years I left Essex and moved back to London, where I grew up, and it's probably no coincidence that my last two books have been set in the city. I feel like I'm experiencing it through fresh eyes and that definitely leaches into my storytelling. My books are always informed by place, whether it's France in World War One or Kentucky during the Depression.

How has your background in journalism influenced your approach to novel writing? I think I'm an observer. And a listener. And those traits have been honed by ten years in journalism. It means I'm never short of story ideas, because my brain is always humming away.

You've written screenplays and novels. What's the biggest challenge in transitioning between the two?

It's actually less of a challenge than a blessing. I find that the two disciplines use very different parts of my brain. So it's quite nice to be able to switch off my novel-writing head and face the more structural challenges of screenplay. I'd say my screenplay writing has benefitted my novel writing too – I think I have sped up the action.

Your characters often face pivotal, lifealtering decisions. How do you ensure their struggles feel authentic to readers? I basically try to inhabit my characters as far I wrote three books before I had one published and I wrote a further eight before I had a bestseller.



We All Live Here is out now.

as possible, a little like an actor pretending to be someone else. And then I ask myself how I would feel in a given situation, or how I would react. If I've done enough work to build the character, I find their responses tend to come quite naturally.

If you could invite one of your characters over for dinner, who would it be and why? I think it's Gene, from *We All Live Here*. I loved writing him so much – I'm already trying to work out how I can use him again – and I think he would be hilarious company.

On We All Live Here, the book explores starting anew. What's a moment in your life when you embraced a fresh start? Well, I got divorced when I was 50, which felt like a pretty big upheaval. I wouldn't recommend it as a life experience, but I do remember the sudden realisation that there was a strange excitement to it, too. When you have had your whole life mapped out in front of you for decades – even subconsciously – there is something quite liberating and exciting in realising you could go anywhere, do anything, become anyone again. That nothing is set in stone.

Family and reinvention are also themes you explore in *We All Live Here* - what inspired you to explore these in this book?

I've always wanted to write a book about a family that wasn't a traditional shape. Most of my friends – and I – didn't grow up in, or don't have families that are Mum, Dad and two-point-four children. I'm really fascinated by the messiness of life, and where reality rubs up against the image of what we are told we should be. As for reinvention, I think it's impossible to get to your forties and fifties without looking at those themes, and working out who you want to be in the second half of your life. It's definitely a time of reflection.

If you could give aspiring authors one piece of advice, what would it be?

Keep trying. I wrote three books before I had one published and I wrote a further eight before I had a bestseller. Now I live a life so far beyond my expectations, it's a daily astonishment to me. But it's because I kept going, and kept working at my craft, even when I was downhearted. You never know what might be around the corner!

ENCHANTED SHELF

Samantha Sotto Yambao takes us behind the scenes of *Water Moon*, a novel inspired by Japan's magical landscapes and timeless traditions. Through reflections on love, loss, and regret, she reveals how her characters and their world came to life - and how the story became deeply personal.

n my writing journey, creating Water Moon felt like walking a tightrope between reality and imagination. This novel allowed me to stitch together inspirations drawn from Japan's landscapes, my personal reflections, and a deep exploration of universal themes like love, loss, and regret.

I'll never forget the first spark of inspiration for Hana's world. I was walking along Ninenzaka Street in Kyoto, its cobblestones glistening from the rain. The street was eerily quiet, the usual throngs of tourists absent. It felt otherworldly, as if I had stepped into a parallel universe. That moment lingered in my mind and became the foundation for the world of Water Moon. I expanded Ninenzaka, weaving it with influences from other enchanting places in Japan. The bamboo grove in Arashiyama, with sunlight filtering through its tall, swaying stalks, became the template for the novel's dreamlike atmosphere. Another gem, the riverside town of Gujo Hachiman in Gifu, inspired the village in the book tasked with making stars. Its crystal-clear waterways and koi fish swimming in street canals were magical in their own right.

When it came to developing characters, Hana was my entry point. She guided me through the world as someone who had been shaped by it. Her perspective lent authenticity to the setting. Opposite her, Kei was born. As a physicist, his logical and curious nature contrasted sharply with Hana's experiences. Together, their differing worldviews created the It felt otherworldly, as if I had stepped into a parallel universe.



Water Moon is out now.

tension and growth that I wanted to explore. The antagonists, the Shiikuin, were a challenging yet rewarding part of the creative process. I wanted them to embody duality: both beauty and menace, rooted in the world yet disruptive to it. The noh mask became a central motif. Its enigmatic presence allowed me to hide and reveal layers of their tragic nature. These weren't simply evil creatures; they carried a deep sadness, adding complexity to their menace.

In building *Water Moon*, grounding the fantastical elements in tradition was key. That's where characters like the Horishi, the tattoo artist, and Haruto, the origami artist, came into play. Their crafts served as bridges between the familiar and the extraordinary. By weaving elements of Japanese art into the story, I hoped to provide readers with touchpoints that anchored the more surreal aspects of the world.

The theme of regret runs like a thread through *Water Moon*. Writing it during the pandemic forced me to confront my own 'what ifs' – relationships left unresolved, choices made and unmade. With the future uncertain, the past took centre stage. *Water Moon* became a vessel for processing those emotions, a way to give my reflections an outlet.

Ultimately, though, I've learned that once a story leaves my hands, it's no longer mine. Each reader's experience with *Water Moon* will be unique, shaped by their own lives and emotions. I'm honoured to share this world with them and hope that it sparks something meaningful in their journey, just as it did in mine."

ON WRITING

LITTLE GAPS, BIG IDEAS

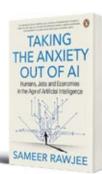
Sameer Rawjee reflects on his journey as a writer, the unpredictability of creativity, the beauty of imperfect moments, and how inspiration can find us - if we let it.

66 F ifteen years ago I set out to start my writing career. I don't think the road is ever so obvious. Some people just know that they are writers, or that they have some important stories to tell. But for others it is more of a mysterious unfolding. Being an entrepreneur, it can also feel like writing isn't something that is supposed to be front and centre. Being an Indian entrepreneur is even more of a deterrent because most of the other 'practical thinkers' in your family believe that real work is done in the field, in the streets or in the warehouse – there is just no such thing as 'working' quietly from your study, writing anything of real importance.

But I still found time to write. Most writers begin with self-doubt, mainly because you decided to write after reading the great works of other writers. You will always ask yourself, 'How can I be like them?' or 'How will my writing ever live up to the greats?' But that is the line of questioning for any thoughtful person. We start by copying others and then we eventually find our own voice.

But even the process of writing is something you can't predict. 'A writer who waits for ideal conditions under which to work will die without putting a word on paper,' said EB White. I read that after consistently waiting to find my perfect desk or corner of the house from which to begin. We travelled so much that it was impossible to find any one place from which to write each morning. But after I saw this quote, it was clear to me that I would begin my writing wherever it happened. Even right now, as I write this piece, I am waiting in the car for my partner to come out of a meeting. I'm in Durban on a business trip. It's 35 degrees, feels like 40, and I can barely keep the iPad steady in my sweaty palms.

It is the universe's gifts of little gaps in our day that help us create beautiful things.



Taking the Anxiety out of AI is out now.

But this is the fun and joy of writing too, it's the way great words are put to paper. It's how I've written four books in one year alone, including my latest, *Taking the Anxiety out* of AI. It's heeding to the moment, allowing the words to flow through you when they come. It is knowing that perfect words come at imperfect times. It is the universe's gifts of little gaps in our day that help us create beautiful things.

I think every great writer eventually realises that they are not doing the writing at all. The words come to them, as Rick Rubin says, '... the ability to let ideas manifest themselves through [them].' It sounds like spiritual woo-woo but every great writer, artist and scientist, from Benjamin Franklin to Einstein, knew that insights and solutions came to them, rather from them. It was JK Rowling, author of the Harry Potter series, who wrote from coffee shops, restaurants and street corners, on little napkins. That was her process, and she just simply allowed it.

And so, I say to you, dear reader, and possibly future writer, take heed of the adventurous journey that lies ahead of you. Life already knows what it wants to say through you. Spend more time feeling than thinking. Spend more time listening than talking. Spend more time executing than strategising. There is more beauty to come through you than you can possibly imagine. There is more greatness in your imperfect life than you might actually see.

Oh, what do you know, it seems my partner is already approaching the car; I guess I have just reached the end of this piece. It has ended where it needed to. Thanks for being on this adventure with me."

CHASING THE DRAGON, FACINC THE THE

It was a film that ignited Milton Schorr's desire for heroin, seeing in addiction a reflection of his own pain. Today, two decades sober, he relates the pivotal points in his own journey toward death, and back to life in his memoir, *Addict*. In this extract from the book, Schorr reflects on his descent into addiction, and the wake-up call he needed.

ou're stup to me, so

ou're stupid,' Brittany had said to me, soon after hearing that I'd shot up for the first time.

'Why?'

'Because you're going to start getting sick now.'

But that's what I wanted. My dream of being Leo [DiCaprio] wouldn't be fulfilled until I was sick too, a proper wreck. I was there for the full experience.

The first time it happened was a month or so later. I was out with Manny, the two of us dialled in to the needs of the mission, and I complained of feeling fluish. He looked at me askance, his dark eyes sparkling with knowledge.

'You're starting to turkey.' He smiled. 'Ooh, boy!'

Heroin withdrawal feels flu-like, the intensity anywhere from a slight cold to

malaria, depending on amounts used. For a novice like me it was only a bit of a fever, a bit of a chill, a bone ache, a joint ache, a runny nose and a wish that the world and everyone in it would just 'go away'. But what is intense from the very start is the emotional side. By the time withdrawal begins, heroin has become your friend, a companion that keeps every fear, every difficult thought, every private nightmare at bay, a friend that keeps you safe. So when withdrawal starts, it is physical evidence that your friend is leaving, and soon you will be alone with the awful world once again. When withdrawal starts, the wish is as much to feel good again as it is to feel safe again, a twisted truth that highlights the true rollercoaster of addiction.

And so I was properly on the clock now, chasing the high as well as running from the fear of being alone. And at least in the



I was coming to understand that the dragon was far more powerful than me.

beginning, it made the high even sweeter. Heroin and I were toxic lovers, fighting, breaking up and making up over and over, the contrast between feeling sick and instantly blissfully gorgeous.

But the rest of life was mounting too. A rock bottom was approaching. And it appeared when news arrived of Manny.

'Manny's in hospital,' Brittany whispered to me over the house phone. 'He overdosed.' 'What? How?'

I could feel Brittany's shrug in the silence. What kind of a question was that? It happens.

'He didn't test it first. I don't know. Maybe he did it on purpose.'

It was impossible. I'd heard the stories of all the treatment centres Manny had been in, all the overdoses he'd had, but to me he'd always seemed like a rock, indomitable. That smile of his, no matter how calculated, was pure. It was a smile beyond death.

I called Eli.

'The doctor said his liver is in a bad way,' Eli said. 'He has to stop shooting.'

I could hear the slur in Eli's voice. Goodhearted Eli, the one who'd found his father hanging from a rope and dealt with it by being kind to all, he was shooting again, his rule out the window. This was almost worse than the news of Manny. Eli had been trying to free himself where no one else had. And here he was, caught like the rest of us.

Back in my room at home, with my shot wearing thin, reality was returning. What was I doing? Where was I going? There were holes in my arms. Reality collapsed like a wave. I became overwhelmed. MILTON SCHORR

Addict is out now.

Suddenly the dragon that I thought was my friend wasn't that at all. The dragon had no love for me. Instead, the dragon wanted to take everything I had. I was coming to understand that the dragon was far more powerful than me, a giant against an ant, that my quest for control, to shape the narrative of my life and the sensation of it, had taken control away from me.

I'd had rock bottoms before, moments of throwing my arms up and dropping to my knees and even praying to a God I no longer believed in, saying, 'I will never get high again, help me to stay clean', with a desperate desire beneath to just be normal, like one of them, to know love, like one of them. But no rock bottom like this. None that had scared me like this.

They say a rock bottom is a moment of clarity, where something happens that shatters the ignorant bliss of one's using, revealing the true damage that is taking place. It is a slap of reality to the face, and this slap stung.

Suddenly I was stumbling into the kitchen, hyperventilating. In a panic, I gabbled the truth to Dad and Aine, sitting as always at their table.

'I have been using heroin.'

'I am out of control.'

'My friend is in hospital.'

'I'm afraid of what will happen.'

Consequences were coming home to roost. They took in the news, sipping on their

gin as they pondered.

'I've stolen. Uncle Bill's power tools. Money. I've lied, lied, lied ...'

They listened, and said little, except that they would think and speak to me when they were ready.

I nodded, relieved, and floated back to my room. Released, it seemed.

Because something had happened. The dragon's power had been broken, because I'd let some truth in.

Lying on my bed, one foot up and resting on the wall beside me, I thought:

Perhaps this is the end, finally. Perhaps this is a new beginning.

I was wrong." 🛯

FROM THE GROUNDUP

Meet Elsa Pooley, Andrew Hankey, and Geoff Nichols, three botanists whose lifelong love for indigenous plants led to the book, *South African Indigenous Garden Plants*. This is the story behind their passion and collaboration.

For botanists Elsa Pooley, Andrew Hankey, and Geoff Nichols, indigenous plants aren't just a passion - they're a lifelong calling. From childhood gardens to careers dedicated to conservation, research, and education, their journeys have been rooted in a deep love for South Africa's flora. Now, their expertise comes together in *South African Indigenous Garden Plants*, a comprehensive guide that's been 12 years in the making. They share the experiences that shaped them, the lessons learned along the way, and the inspiration behind this landmark book for gardeners and plant lovers alike.



NATURE



Elsa Pooley is a botanist whose wideranging experience has led her into fields as diverse as research, landscape and garden design, rehabilitation, training, art and publishing. She conducts specialist botanical tours in southern Africa and runs an indigenous landscaping company in KwaZulu-Natal. She has also authored bestselling field guides, including First Field Guide: Trees of Southern Africa.

rowing up, weekends were spent exploring wild places, thanks to parents who loved nature and gardening. From a young age, my siblings and I would help in the garden, and even each had our own small area to tinker in. This nurtured an early passion for plants. Though we moved between cities across southern Africa, the pull of the wild was constant.

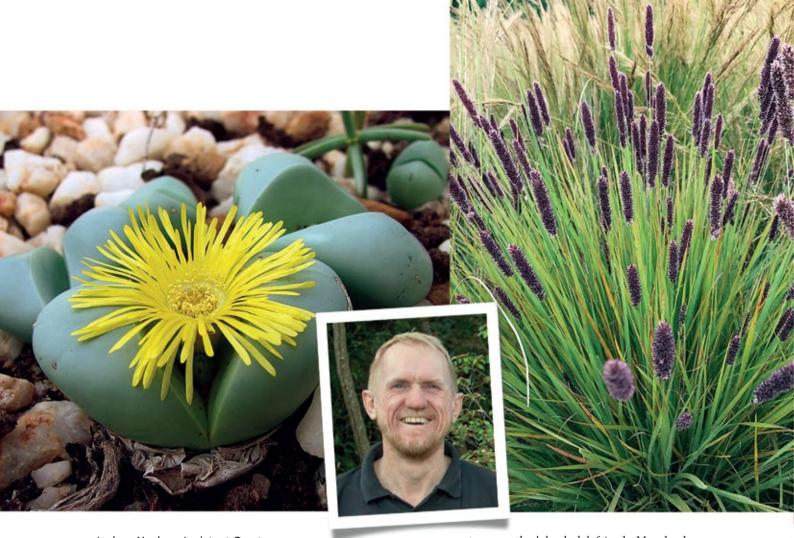
That love of plants – especially South Africa's indigenous flora – has shaped my life for the past 60 years. I've painted them, studied them, propagated them, and shared my knowledge through books. My husband, Tony Pooley, a crocodile specialist and devoted naturalist, supported my journey, encouraging my studies, painting, and years of field guide research.

At 19, I took on my first major garden project, redesigning the Ndumo Game Reserve gardens. Later, my indigenous garden at the Croc Centre in St. Lucia Estuary led to a lifelong friendship with plant expert (and now, co-author), Geoff Nichols. At the time, I was I dreamed of creating a major book on indigenous gardening. balancing botanical paintings, fieldwork, and indigenous garden design – all while raising three sons.

A move to the South Coast in the eighties, when Tony established Crocworld, brought new challenges. Turning former sugarcane fields into a thriving conservation park was a rewarding task, and it also connected me with a group of passionate plant lovers. Together, we collaborated on field guides covering trees, wildflowers, and mountain flora for the Flora Publication Trust.

After Tony's passing in 2004, I expanded my work, establishing a small company dedicated to indigenous gardens and rehabilitation projects. Over the past 20 years, I've immersed myself in plant life – designing gardens, leading international botanical tours, and teaching botanical art alongside Gill Condy. Working in retirement villages has been especially fulfilling, helping everyone from seasoned gardeners to complete beginners discover the joy of plants.

For years, Geoff and I dreamed of creating a major book on indigenous gardening – one that would complement existing works and grow with the rising interest in the field. Just as we were ready to begin in 2014, we discovered that our colleague and friend, Andrew Hankey, had the same vision. Rather than compete, we joined forces. The result? A comprehensive, beautifully illustrated guide to indigenous garden plants, a testament to decades of shared passion and knowledge."



Andrew Hankey, Assistant Curator and Specialist Horticulturist at Walter Sisulu National Botanical Garden since 1993, focuses on South African plant conservation. He co-described *Ledebouria caesiomontana*, a new species from Limpopo, South Africa, and leads efforts to protect the Albertina Sisulu Orchid. His taxonomic research centres on the *Hyacinthaceae* family, particularly the *Ledebouriinae* subfamily.

y journey into horticulture began as a child, helping my dad in the garden. One of my earliest and most vivid memories was watching him soak dried Ranunculus tubers overnight – what looked like lifeless sticks would swell up, and soon after, transform into vibrant flowers. That moment sparked my fascination with plants.

By the age of 11 or 12, I became the first Cub in my pack to earn the Gardener's badge. I started propagating cacti pups from my dad's plants, potting them, and selling them to my mother's book club friends. My school holidays were spent working at Tom Arnold's nursery, where I soaked up knowledge from the seasoned horticulturist. When it came time for high school, my father, recognising my passion, suggested Settlers Agricultural High School. It was there, at age 12, that I met Michelle, my best friend and now my wife of 31 years.

My love for plants only deepened. Birthdays and Christmases brought gardening books, and I spent hours poring over them. I once asked my father, a high school headmaster, what qualifications were needed to write a gardening book. He smiled and said, 'Many years of experience'. Little did I know what lay ahead.

High school introduced me to orchids, leading me to join the Transvaal Orchid Society. My enthusiasm was dampened slightly when I applied to their orchid judging school but was politely redirected – my colour blindness made me a poor candidate. Instead, I gained hands-on experience, working Saturdays at Orchid Specifics nursery, where

The journey was demanding, but the reward is immense. my wages came in the form of hand-selected orchids. After two years of military service, I built my own greenhouse with earnings from a computer company job.

I pursued a National Diploma in Horticulture at Durban University of Technology and later secured a studentship at Joburg City Council for in-service training. It was during this time that my appreciation for South Africa's indigenous flora flourished. A visit to Walter Sisulu (then Witwatersrand) National Botanical Garden inspired me - it was a showcase of exclusively indigenous plants. Though I lacked the required three years of experience, I applied for a job there anyway and was fortunate to be hired in 1993. The garden, just 11 years old at the time, was in a stage of transformation, giving me the opportunity to develop key features like the Succulent Rockery and Geological Display Garden.

While planting trees as a student, I rescued discarded wildflowers, discovering the *Ledebouria* genus, which captivated me.



This led to many years of fieldwork with many exceptional plantsmen and women, eventually culminating in my ongoing M.Sc studies on *Ledebouria* at Wits University.

South African Indigenous Garden Plants is a lifetime dedicated to plants. What began as lists of species for planting plans evolved into a collaboration with Geoff and Elsa – 12 years of research, writing, editing, and proofing. The journey was demanding, but the reward is immense. My hope is that this book inspires and empowers anyone – novice or expert – to cultivate a garden and experience the joy of nurturing life through plants."



Geoff Nichols, born in Nairobi, Kenya, holds diplomas in Agriculture, Horticulture, and Parks and Recreation Administration. Having spent most of his life in South Africa, he established the country's first medicinal plant nursery in 1983 and has published extensively on indigenous flora. Nichols was named Conservationist of the Year by the Wildlife and Environment Society of South Africa in 1987 and 2001.

've always believed that plants are more than just green things growing in the ground. They tell stories, hold memories, and connect us to the past in ways we might not immediately understand. For me, my garden is a living testament to a life spent immersed in nature. It's a mosaic of plants that each have their own story, and it's hard not to become lost in it.



As a child growing up in Kenya, I was encouraged to experiment with plants, especially succulents. They made for great miniature fortresses during my imaginative play. My love for plants deepened over the years, and when we moved to South Africa, I found my way to Cedara, where I studied agriculture. It was there that I knew I had found my calling. From there, my path led to the Durban Parks Department, where I had the privilege of working with incredible minds who would shape my career and my understanding of plants and biodiversity.

One of the most defining aspects of my journey has been my commitment to preserving South Africa's indigenous flora. Working with colleagues in the Parks Department, I was part of the movement that gave birth to the Durban Metropolitan Open Space System (D'MOSS). Today, this system helps protect and enhance biodiversity in Durban, linking green spaces and providing corridors for wildlife. It's a proud achievement, but there's still work to be done.

My family and I lived in our home in Lynwood on the South Coast for 54 years. Over that time, my garden became a reflection of both my professional and personal history. If you walked through it, you would see plants from all over the world, each one holding a special connection. Take, for example, the Vanda orchid from the Seychelles, a tribute to my mother's birthplace. Or the Barbados Cherry, a nod to my father's roots. The garden is a living collection of memories I've always been driven by a sense of wonder and respect for plants.



South African Indigenous Garden Plants: The Gardener's Guide is out now. and friendships, from plants gifted by renowned botanists to species discovered through my travels and collaborations.

One project that's particularly close to my heart is Silverglen Medicinal Plant Nursery. In the 1980s, I saw a need to protect the traditional harvesting of medicinal plants, or muthi, which was being threatened by over-harvesting. Alongside traditional healers like Protus Cele, we established the nursery to propagate these plants responsibly and train others in sustainable practices. It's one of the many ways I've worked to protect the delicate balance of our ecosystems.

Through the years, I've written extensively about plants, sharing what I've learned. I've authored several books, including *Medicinal Plants*, and now, the definitive guide to South Africa's indigenous garden plants – a book that brings together over 2,000 species and 8,000 photographs.

If there's one thing I've learned throughout my career, it's that we have a responsibility to protect the natural world. I've always been driven by a sense of wonder and respect for plants, but I've also seen the damage we can do when we're not mindful of how we interact with nature. My Lynwood garden, Silverglen, and the work I've done with D'MOSS are all part of a larger mission to ensure that future generations can experience the beauty and richness of our biodiversity. I know that this passion, this journey with plants, will continue to shape my life for years to come."

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Moeilik maar geliefd

Mevrou Smit, haar ystervark en die aantreklike dokter Tomas is terug. Elizabeth Wasserman vertel meer oor dié vrou wat self 'n paar stekels het.

Hierdie slag is daar 'n raaisel uit die verlede wat opgelos moet word - hoewel Mevrou Smit se stryd om oorlewing inderdaad in die hier-en-nou is. Moes jy baie navorsing doen?

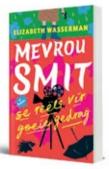
Ek raai dat min skrywers hierdie vraag ordentlik kan antwoord. Iets gebeur, 'n interaksie tussen vreemdelinge trek jou aandag, jy lees iets of sien iets op 'n video. En voor jy jou kan kry het jou verbeelding 'n hele storie daarom gebou. As mens ure se kyk na ou Afrikaanse films op YouTube navorsing kan noem, dan ja. Maar dit maak natuurlik nie van my 'n kenner nie, en ek bly maar versigtig dat ek het iewers 'n groot flater begaan het. Ek kruip weg agter die skerm van fiksie.

Mevrou Smit se reëls vir goeie gedrag kan 'n mens die vrou enigiets leer?

Mevrou Smit is iemand met 'n baie spesifieke lewensuitkyk en geen gebrek aan selfvertroue nie. Sy sal haarself definitief nie veel steur aan enigiemand se opinie of raad nie. Die titels is elke keer speels en met verwysing na 'n ander, bekende, titel of uitdrukking. Hoe en hoekom? Die hele reeks is tong-in-die-kies, en ek probeer dit so vermaaklik en toeganklik as moontlik aanbied. Maar dis nie te sê dat daar geen wysheid tussen die lyne versteek is nie.

Maak jy ook so fluks tuin soos Mevrou Smit? Enige wenke? Tans het ek nie my eie tuin nie en ek mis dit geweldig. Ek hou daarvan om goed te kweek wat mens vir jou ystervark kan voer, of self kan eet.

Met Mevrou Smit het jy vir die eerste keer 'n volwasse roman probeer - en geslaag. Kan ons nog verwag of verkies jy tog om vir jong mense te skryf? Soos Mevrou Smit lei ek aan 'n skoot stom-onnosel vreesloosheid wat my ondernemings betref, so ek sal graag alles wil doen, en vir almal wil skryf.



Mevrou Smit se reëls vir goeie gedrag is nou beskikbaar.

Streamlining Success

Paul Suett revamped Northwestern Memorial Hospital's delivery system, eliminating inefficiencies and saving \$20 million. His approach improved efficiency and trust, showcasing how targeted changes drive progress. This case study from *Reset* by Dan Heath explores breaking free from stagnation to create meaningful change in supply chains and beyond.

he staff agreed to let Suett shoot video of their operations, and afterward, Suett showed them some clips, like a coach reviewing game film. In one case, a worker had picked up a box five different times before he actually processed it. 'Every one of those five steps had a cost,' said Suett. 'Why don't we just eliminate it? You pick it up once and you process it.' The guy had no idea he'd been doing that.

When the team analysed its own work, they found that only 38 percent of the time they spent processing packages was 'adding value' for the customers they served in the hospital. The rest of it was waste. Spurred on by this recognition, the team started rebuilding the process from top to bottom.

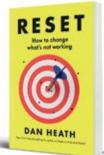
Perhaps the most fundamental change they made was to move away from 'batching' packages. Batching involves performing a single operation on (in this case) a pile of packages before moving on. So maybe one person would put a label on 10 packages, then put them on a cart and roll them to the next area, where somebody else would log them into the computer, and so on. Batching seemed intuitive. Surely it would be inefficient to deal with one package at a time?

But batching caused needless delays. To help his team see this, Suett led an exercise. He asked 10 staffers to sit at a long table, 5 on each side, and challenged the two sides to compete. The goal? To get every person to sign their name on five sticky notes as quickly as possible.

> There was a twist: On one side of the table, each person would write their name on all five notes, then pass the stack to the next person. (That's



Suett's mantra was: Keep the river flowing.



Reset: How to Change What's Not Working is on shelves now. a batch process.) On the other side of the table, the first person would write their name on one note, immediately pass it on, then write their name on the second note, and so on.

The staffers quickly caught on: With the second process, everyone ended up writing simultaneously. Nobody was idle. The notes flowed down the line, steadily, from person to person. It was far faster than the batch process. 'It was an eye opener for everybody,' said Charles Shipley, one of the workers. 'He won a lot of people over with that experiment. It was very convincing.'

Afterward, they began to overhaul the batch processes, eliminating unnecessary steps and moving toward a more continuous operation. Suett's mantra was: *Keep the river flowing*.

And it flowed. Within six weeks, the unthinkable had happened: 90 percent of the hospital locations were receiving daily deliveries. Again the picture told the story.

An astonished hospital executive brought a group of colleagues to the receiving bay to witness the transformation. And the effects rippled throughout the hospital. As people gained trust in the receiving team, they stopped ordering shipments directly to their departments. They stopped overordering, knowing they'd be able to replenish supplies in a timely manner. The total estimated cost savings from unclogging the system was over \$20 million, according to a case study written by John Nicholas, Hussam Bachour, and Suett.

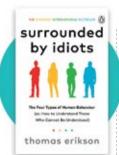
The red phone stopped ringing. Many years later, the receiving area continues to hum along efficiently.

Every system is perfectly designed to get the results it gets."

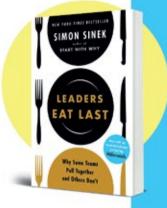
WORK SMARTER

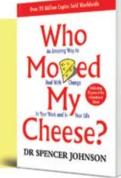
From bold leadership to transforming habits, these lifechanging guotes from experts in their fields tackle hard work, self-confidence, and the power of resetting your goals.

"It takes a strong mind to move things forward, someone who understands that risks are part of everyday life and that everything boils down to hard work from morning to night." Thomas Erikson, Surrounded by Idiots



"Leaders are the ones who run headfirst into the unknown. They rush toward the danger. They put their own interests aside to protect us or to pull us into the future. Leaders would sooner sacrifice what is theirs to save what is ours. And they would never sacrifice what is ours to save what is theirs. This is what it means to be a leader." Simon Sinek, Leaders Eat Last





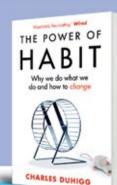
"THE QUICKER YOU LET GO OF OLD CHEESE. THE SOONER YOU FIND **NEW CHEESE."** Dr Spencer Johnson, Who Moved My Cheese?

"When defeat comes, accept it as a signal that your plans are not sound, rebuild those plans, and set sail once more toward your coveted goal." Napoleon Hill, Think and Grow Rich

"IF YOU ARE INSECURE, GUESS WHAT? THE REST OF THE WORLD IS, TOO. DO NOT OVERESTIMATE THE COMPETITION AND UNDERESTIMATE YOURSELF. YOU ARE **BETTER THAN YOU THINK."** Timothy Ferriss, The 4-Hour Work Week



"To modify a habit, you must decide to change it. You must consciously accept the hard work of identifying the cues and rewards that drive the habits' routines, and find alternatives. You must know you have control and be self-conscious enough to use it." Charles Duhigg, The Power of Habit



KUIER IN DIE SINKHUIS

Stap in Willie Strauss se wêreld met meer as 100 resepte geïnspireer deur nostalgiese geure en koskasbestanddele. Van vye-en-biltong-paella tot trooskos, *Sinkhuisresepte* nooi jou na Willie se kombuis. Hier, deel ons twee spesiale resepte uit sy versameling - perfek vir jou volgende gesellige ete.

Geurige vleispasteitjies

olie vir braai 1 groat ui, gekap 500 g beesmaalvleis 2 aartappels, in blokkies gesny 250 ml water 4 ml masala 4 ml kerrie 3 ml fyn naeltjies 1 ml fyn gemmer 5 ml pietersielie 2 ml maalvleisspeserye 3 ml Portugese hoenderspeserye 1 ml knoffelsout 1 beesaftrekselblokkie 2 ml sout 2 ml swartpeper 35 ml koekmeel 2 x bevrore 400 g-pakke skilferkorsdeeg, ontdooi

Verhit die olie en braai die ui in 'n kastrol tot sag en deurskynend. Voeg die maalvleis, aartappels, water, masala, kerrie, naeltjies, gemmer, pietersielie, maalvleis- en hoenderspeserye, knoffelsout en aftrekselblokkie by. Geur met sout en peper. Prut tot die aartappels gaar is.

Voorverhit die oond tot 180°C.

Meng die koekmeel met 'n bietjie water tot 'n pasta en roer by die vleismengsel. Kook goed deur en haal die kastrol van die stoof af. Sit die vleismengsel in



die yskas. Die vleismengsel en die deeg moet yskoud wees.

Rol die deeg op 'n meelbestrooide werkvlak oop. Skep die koue maalvleis op die een kant van die deeg. Gebruik albei hande en vou die vulsel met die deeg toe. Die vulsel moet heeltemal met die deeg bedek wees sodat dit nie in die bakproses uitlek nie.

Sny met 'n mes teen die deeg af in ewe groot pasteitjies. Herhaal tot die deeg en die vulsel op is. Verf met 'n mengsel van eier en melk.

Bak vir 20 minute tot goudbruin.

Pannekoek

1,5 liter water 15 ml brandewyn 4 eiers 250 ml sonneblomolie 5 ml sout 1 kg koekmeel 5 ml bakpoeier 15 ml asyn

Meng die water, brandewyn en eiers saam.

Voeg die olie en sout by. Meng goed.

Voeg die meel en bakpoeier by. Klits goed om te verhoed dat klonte vorm.

Laat staan vir minstens 2 uur voor jy begin om pannekoek te bak.

Klits die asyn by net voor jy begin bak.

Gooi 'n bietjie olie in die pan en bak die eerste pannekoek.

Jy kan die beslag met 'n bietjie water verdun as dit te dik is.



Sinkhuiseresepte is nou beskikbaar.



NEXT-LEVEL AIR FRYING

Think you know your air fryer? Jamie Oliver's *Easy Air Fryer* is here to shake things up with smart shortcuts, bold flavours, and recipes so good, no one will believe they came from an air fryer!

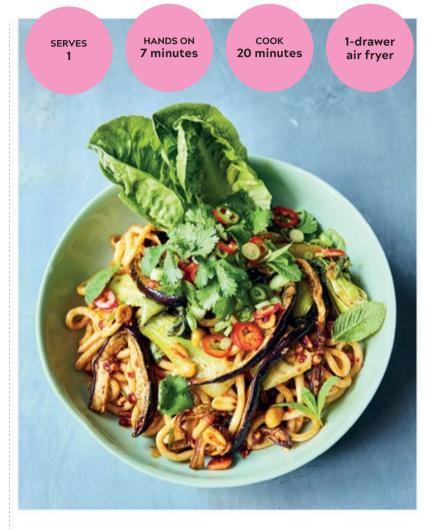
Sticky aubergine noodles

1 aubergine (250g)
1 clove of garlic
1 pak choi
1 tbsp unsalted roasted peanuts
1 tbsp sweet chilli sauce
150g straight-to-wok thick udon noodles
4 spring onions
½ a fresh red chilli
½ a little gem lettuce
2 sprigs of mint or coriander
1 tbsp crunchy peanut & sesame chilli oil
1 tbsp balsamic vinegar

Slice the aubergine lengthways 1cm thick, then across into 1cmwide strips. Remove the air-fryer shelf, scatter the aubergine into the drawer and cook for 15 minutes at 200°C, shaking halfway.

Peel and finely slice the garlic. Quarter the pak choi lengthways. When the time's up, pull out the drawer, scatter in the garlic and peanuts, spoon over the sweet chilli sauce, then shake to coat. Add the pak choi alongside and cook for 5 minutes at 200°C, or until the aubergine is soft and sticky.

In a bowl, cover the noodles with boiling water to soften them, and leave aside. Trim the spring onions,



and finely slice with the chilli. Click apart the lettuce leaves. Pick the herb leaves.

Drain the noodles and add to the drawer with most of the chilli and spring onions, the chilli oil and balsamic. Toss together well, season to perfection, then tip into a serving bowl. Add the lettuce leaves on the side, scatter over the remaining chilli and spring onions, along with the herb leaves, then serve.

E	ENERGY	FAT	SAT FAT	PROTEIN	CARBS	SUGARS	SALT	FIBRE
4	461kcal	13.4g	1.8g	15.3g	69.9g	24.1g	1.2g	11.8g

Mint choc chip whoopie pies

1 x 145g bar of mint Aero 150g full-fat cream cheese 85g unsalted butter 200g self-raising flour 100g caster sugar 3 tbsp cocoa powder ½ tsp bicarbonate of soda 100g milk or dark chocolate chips 2 medium free-range eggs

To make the filling, snap 120g of Aero into a heatproof bowl and melt in the air fryer for 3 minutes at 170°C, then stir until smooth and

Easy Air Fryer by Jamie Oliver is published by Penguin Michael Joseph © Jamie Oliver Enterprises Limited (2025, Easy Air Fryer). Recipe photography: © David Loftus, 2025. mix in the cream cheese. Cover and leave to firm up in the fridge for at least 1 hour.

Melt the butter in a heatproof bowl for 4 minutes at 170°C. In a large bowl, whisk together the flour, sugar, cocoa and bicarb, then stir through the chocolate chips, mix in the melted butter, then the eggs, until the mixture is well combined. With wet hands, roll into 16 balls and place on a lined baking sheet, pushing them down slightly to flatten. Line the air-fryer shelf with greaseproof paper. Transfer 4 to 6 cookies into the drawer, making sure there's a 1cm gap between them. Cook for 10 minutes at 170°C (12 minutes from chilled or 15 minutes from frozen) then, using the paper to help you, transfer the cookies to a wire rack to cool, and repeat.

Once the cookies are completely cool, sandwich them with the filling, crumbling up the leftover Aero to sprinkle into each one, before sandwiching.

GET AHEAD

SERVES

8

If not cooking straight away, cover the raw cookies and keep in the fridge for up to 2 days, or the freezer for up to 3 months, ready to cook to order! Or, once cooked, keep them in an airtight container at room temperature for up to 3 days, stashing the filling in the fridge, ready to assemble.





Easy Air Fryer by Jamie Oliver is out now.

ENERGY	FAT	SAT FAT	PROTEIN	CARBS	SUGARS	SALT	FIBRE
451kcal	25g	15.1g	6.7g	52.2g	32.6g	0.6g	1.9g

IN MY OPINION INVITING CHAOS ON THE ADVENTURE

The Four Future Seasons framework guides life and travel by balancing structure, adaptability, spontaneity, and simplicity, which, as Craig Wing writes, tend to reveal that the greatest adventures are often unplanned.

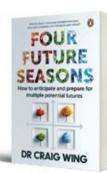


dventure isn't just about scaling mountains, skydiving, or swimming with sharks. True adventure lies in stepping outside your comfort zone and embracing the unexpected. Having traveled to over 55 countries, I've learned that the most profound journeys are shaped by mindset as much as by itinerary. This philosophy forms the core of my book *Four Future Seasons* (FFS), a framework inspired by nature's cycles to navigate life's uncertainties.

Balance is key: structure with spontaneity, luxury with simplicity, control with surrender. The FFS framework serves as a guide through distinct yet interwoven phases: Summer is for planning, Autumn for adapting, Winter for trusting instincts, and Spring for simplicity.

Summer is the season of meticulous planning. My 2023 journey through Japan was carefully arranged, from pre-booked Shinkansen tickets to a perfectly timed visit to Itsukushima Shrine and Hiroshima Peace Memorial Park. The reward was witnessing Mount Fuji at sunset – an awe-inspiring moment that proved true perfection isn't about rigid control but about alignment with something greater. Summer provides a structure for awe, yet even the best-laid plans can be delightfully disrupted.

Autumn embodies adaptability, teaching us to navigate the unexpected. In 2018, I trekked through Uganda's Bwindi Impenetrable Forest to see silverback gorillas. Each morning, guides carved new paths through dense jungle, tracking their Sometimes the most remarkable encounters come when we leave space for the unknown.



Four Future Seasons is out now. movements. No amount of preparation, however, readied me for the moment a massive alpha silverback charged toward us, fangs bared. After an intense standoff, his aggression faded, allowing for an intimate, unforgettable encounter. Autumn reminds us that challenges are inevitable, but preparation and courage transform them into opportunities.

Winter invites us to trust our instincts. A spontaneous decision led me to Iceland. With no itinerary beyond chasing the Northern Lights, I booked a last-minute flight. The rewards were spectacular: waterfalls frozen in time, steaming bowls of skyr, and surreal landscapes. The pinnacle was sipping hot chocolate beneath the shimmering Aurora Borealis – a moment of pure magic that planning alone could never have delivered. Winter teaches us that the most remarkable experiences often arise when we leave space for the unknown.

Spring is the season of rediscovery, where simplicity reveals the profound. I have dined in Michelin-starred restaurants and spoken with world leaders, yet the simplest moments resonate most. Eating pad krapow from a street vendor in Bangkok, sharing pierogi in Moscow, or savouring wontons in a Beijing alleyway – these are the experiences that connect us to the soul of a place. Spring strips away the superfluous, revealing what truly matters: authenticity, human connection, and shared stories.

The FFS framework isn't just for travel – it's a guide to life. Because the greatest adventures are often the ones we never planned."



Books to help you navigate the potholes of modern living



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