

THE PENGUIN POST

THE MAGAZINE ABOUT BOOKS FOR BOOK LOVERS

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LATEST RELEASES

From Jo Nesbo and
Richard Osman to
Terry Hayes and
Sophie Kinsella



FIND TRUE HAPPINESS

With Arthur C. Brooks & Oprah Winfrey

FIVE MINUTES WITH
Lauren Beukes on her
brand-new novel

REAL WELLBEING
Books that will help you
embrace your true self

BRUNCH DELIGHTS
Our handpicked collection
of spring brunch recipes

ON MY MIND
Dr Greg Mills on why politics
matters to prosperity



A CULINARY ADVENTURE AWAITS





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Welcome!

Our cover stars, Oprah Winfrey and Arthur C. Brooks are an absolute powerhouse.

With *The Oprah Winfrey Show*, Oprah spent 25 years as the queen of uplifting talk, helping her viewers discover ways to improve their lives. Arthur C. Brooks is a Harvard professor who has authored bestselling books on acceptance, kindness and finding success, and he teaches courses on happiness. Their book, *Build the Life you Want* shows you how to start your journey towards happiness, bolstered by scientific evidence and actionable strategies. If you want to change your life, this is an absolute must-read.

One novel I read recently that I just didn't want to end is Mikki Brammer's *The Collected Regrets of Clover*. It's a real and intimate look at the life of a death doula. Besides having to face death on a more frequent basis than many of us would want to, Clover's experiences with the people around her and the challenges of dealing with her grandfather's passing, are all too relatable. It's raw and revealing, showing us the parts of ourselves we may be hesitant to be open about, but in a way that's like drinking a warm cup of cocoa. It's a treasure of a book.

Also in this issue, five minutes with Lauren Beukes on her new novel, *Bridge*; an extract from a book that celebrates South Africa's agents of change; and our handpicked collection of delightful brunch recipes from authors including Jamie Oliver, Ilse van der Merwe and Herman Lensing.

Happy reading!

Lauren

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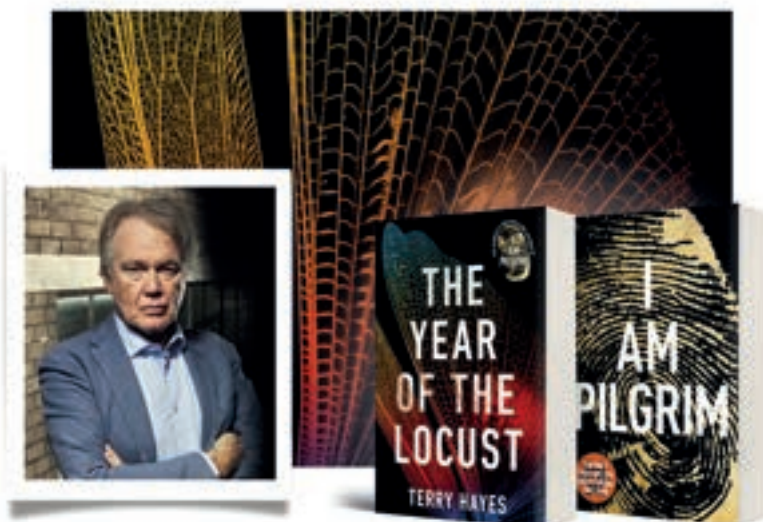
bookscape

news | snippets | what's new

+++++

Everyone's talking about ...

The ground-breaking second novel from the internationally bestselling author of *I Am Pilgrim*



For 10 long years, fans of Terry Hayes' *I Am Pilgrim* have been waiting with bated breath for the author's second novel, and at last, we're thrilled to report that it is here!

The Year of the Locust is as immersive as the instant classic *I Am Pilgrim*. In the book, a deep cover special agent is charged with the impossible: extract a vital informant from a secretive terrorist group deep in their heartland - without getting caught. When it doesn't go to plan, no-one could have foreseen how significant the repercussions might be...

Terry Hayes is a former journalist and multi award-winning screen-writer. He wrote screenplays for, amongst others, *Mad Max 2 - Road Warrior*, *Dead Calm*, *Mad Max Beyond Thunderdome*, *Payback*, *From Hell* and *Vertical Limit*, along with much un-credited writing on a host of other movies including *Reign of Fire*, *Cliffhanger* and *Flightplan*.

The Year of the Locust is Terry Hayes' second novel. His first, *I Am Pilgrim*, is an international bestseller and has been translated into numerous languages. Hayes lives with his wife and family in Lisbon.

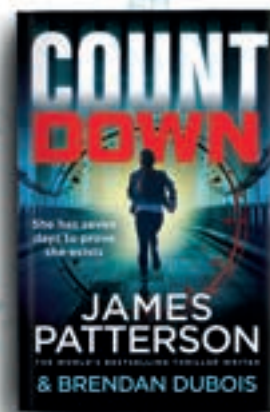
The Year of the Locust hits shelves in November 2023.

DOMINATING THE BESTSELLER LISTS

Countdown by James Patterson & Brendan DuBois

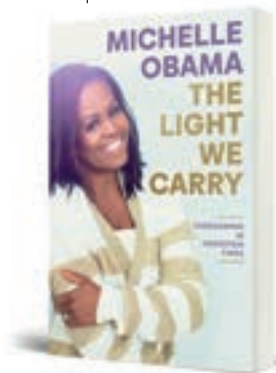
"It's a rip-roaring spy thriller and definitely one of the best collaborations between Patterson and his co-authors."

- André J Brink, YOU magazine



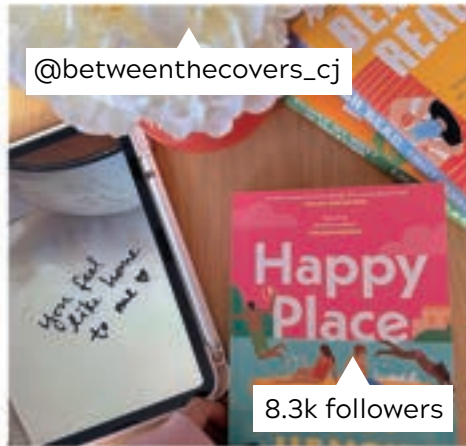
Life has shown me that strong friendships are most often the result of strong intentions. Your table needs to be deliberately built, deliberately populated, and deliberately tended to. Not only do you have to say I am curious about you to someone who might be a friend, but you should also invest in that curiosity—setting aside time and energy for your friendship to grow and deepen, privileging it ahead of the things that will pile up and demand your attention in ways that friendship seldom does.

- Michelle Obama, *The Light We Carry*



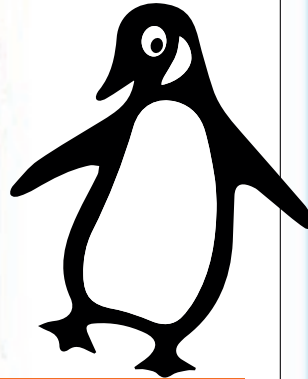
#bookstagram

MUST of the MONTH



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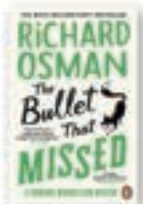


WIN! WIN! WIN!

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 15 November 2023.



OUT IN PAPERBACK



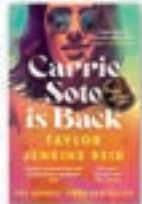
The Bullet that Missed by Richard Osman

The third book in the record-breaking Thursday Murder Club series, about four unlikely friends who live in a peaceful retirement village and meet up once a week to investigate unsolved murders.



Deception by Lesley Pearse

After the funeral of her mother, Alice Kent is approached by a man claiming to be her father. Faced with this staggering deception, Alice knows she must uncover the whole truth about her mother.



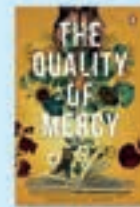
Carrie Soto Is Back by Taylor Jenkins Reid

When her world record is beaten, the greatest tennis player the world has ever seen comes out of retirement six years after her last match to reclaim her rightful place at the top.

Bookworm Faves



Author, columnist, radio host and ultimate bookworm, Paige Nick shares her love for books on her radio show, Book Choice on the Cape's Fine Music Radio, and through her Facebook group, The Good Book Appreciation Society. Here are some of her favourite reads.



THE QUALITY OF MERCY by Sipiwe Gloria Ndlovu

This must-read is packed with stories all the way to the acknowledgements (which made me happy ugly-cry). It's the third in a trilogy, but, while they complement each other, they're also entirely standalone. So read and enjoy them all, or go straight to this literary gem. Either way you win.



LESSONS by Ian McEwan

Sweeping in scope, *Lessons* travels through love and loss; past the second world war, the Suez Canal, the Cuban missile crisis, Chernobyl, the fall of the Berlin Wall and the pandemic. I've made it sound like a boring history lesson, but it's not. Ian McEwan has made it riveting.



AMAZING GRACE ADAMS by Fran Littlewood

I'm only twenty-seven and a half pages into it, but this novel, set over a single North London day, is shaping up to deserve a spot here.

To share more of Paige's reading insights, tune in for Book Choice, every second Tuesday at 12pm on Fine Music Radio 101.3fm, or DStv channel 838.

Five Minutes with ...

LAUREN
BEUKES

Bursting with humour, action and reality-bending experiences, *Bridge* is Lauren Beukes at her finest.



What do we make of the title, *Bridge*?

It's an in-joke, because Bridget's mom calls her Bridge, but also because she's bridging other worlds, trying to bridge the gulf of their relationship.

Apart from the speculative aspect, your books often have difficult parent/child relationships as a central theme. Why is that?

I got so irritated with a journalist who asked me way back, when *Zoo City* was published - and when my daughter was not even two years old - if being a parent was going to change what I wrote about. I was irritated mainly because men don't get asked that. But, of course, we write from our experiences, of being a daughter, of having one ...

On the cover of *Bridge*, George RR Martin, the *Game of Thrones* author, describes you as a 'major, major talent'. How does that feel?

Oh gosh, my mind kinda record-skips over praise. Like, it's nice that it's there, and that he thinks that, but it doesn't feel real to me. I hold it at a distance for my own sanity. Who would I even be without my raging imposter

syndrome? I'm serious about the work, but I try not to take myself too seriously.

Where do you get your ideas from, and how do you develop them?

I'm a magpie: I pick up shiny things from all over and then figure out how they fit together. Once I have an idea, I do a ton of research, which is the fun part. That might mean going to art galleries and exploring abandoned buildings in Detroit for *Broken Monsters*, or hanging out with cool neuroscientists in their labs and talking about mind-altering parasites with experts for *Bridge*.

What does an average day look like for you? Are you very structured, with time specifically set aside for writing?

I live in North East London now, and I rent a shared studio space in Dalston. So, I'll, either cycle to work if the weather is decent (ha!), or take the tube and the

overground, which gives me thinking time. I try to keep normal work hours, although I'm travelling a lot again to support my work - next up is Rose City Comic Con 2023 in Portland, Oregon, where *Bridge* is set. 📍

Bridge is out now.



FOR THE budding BOOKWORMS



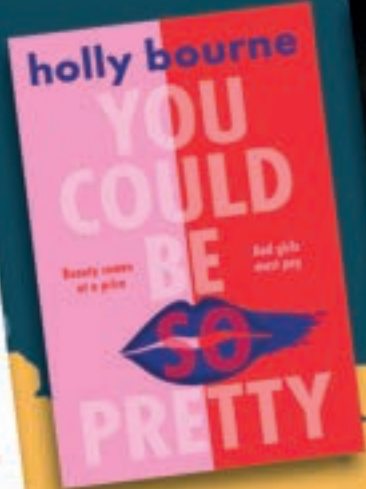
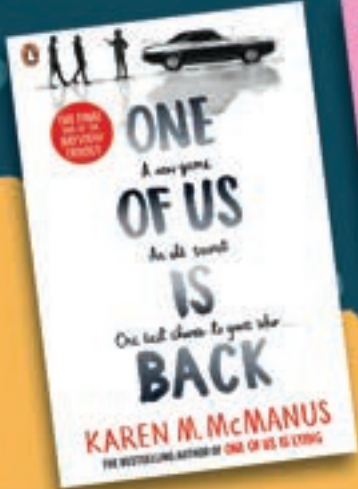
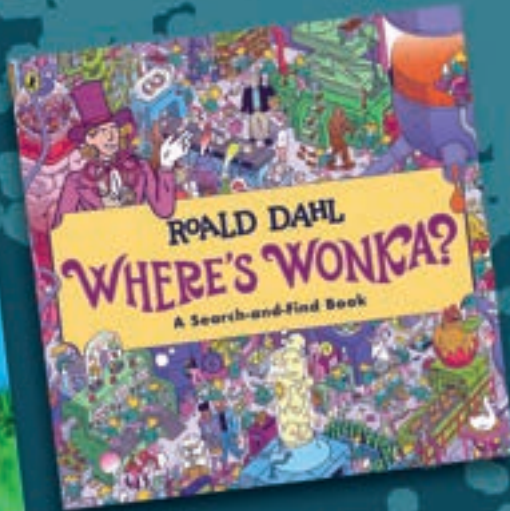
Spring into reading with these brand new beauties!



Ook beskikbaar in Afrikaans



Ook beskikbaar in Afrikaans



THE GIFT OF *Happiness*

What do you get when you cross the queen of uplifting talk and a Harvard Professor who teaches courses on happiness? A powerful blueprint for a happier life.

In *Build the Life You Want*, Harvard Professor Arthur C. Brooks and Oprah Winfrey invite you to begin a journey toward greater happiness, no matter how challenging your circumstances. Combining their decades of experience studying happiness from every angle, they show you how to improve your life right now - instead of waiting for the outside world to change.

Build the Life You Want introduces you to the cutting-edge science that can change your life, in understandable terms and with actionable strategies. Along the way, Arthur and Oprah share hard-earned wisdom from their own lives and careers. In every page, your happiness skills will grow, and you will learn amazing information you can't wait to share with others. *Build the Life You Want* is your blueprint for a better life.

A Note from Oprah

As a global media leader and communications pioneer, Oprah Winfrey has built unparalleled connections with people around the world. Through *The Oprah Winfrey Show*, she entertained, enlightened, and uplifted millions of viewers for twenty-five years. Oprah's

accomplishments as a philanthropist and her commitment to books, reading and education have established her as one of the most respected and admired public figures today.

"In my years of doing *The Oprah Winfrey Show*, if there was one thing almost everyone in every audience had in common, it was the desire to be happy. After every show I'd chat with the audience, and I always asked what they most wanted in life. To be happy, they'd say. Just to be happy. Just happiness.

Except, when I asked what happiness was, people suddenly weren't sure. They'd hem and haw and finally say 'losing X number of pounds' or 'having enough money to pay my bills' or 'my kids - I just want my kids to be happy.' So they had *goals*, or *wishes*, but they couldn't articulate what happiness looked like. Seldom did anyone have a real answer.

This book has the answer, because Arthur Brooks has studied and researched and lived the answer.

I first came across Arthur through his column in *The Atlantic*, 'How to Build a Life.' I started reading it during the pandemic and it quickly became something I looked forward to every week because it was all about what

“If there was one thing almost everyone in every audience had in common, it was the desire to be happy.”





I've always cared most about: living a life with purpose and meaning. Then I read his book *From Strength to Strength*, a remarkable guide to becoming happier as you age. This man was singing my song.

Clearly, I had to talk to him."

For more inspiration and insights from Oprah, visit www.OprahDaily.com.

A Note from Arthur

Arthur C. Brooks is the Parker Gilbert Montgomery Professor of the Practice of Public and Nonprofit Leadership at the Harvard Kennedy School and Professor of Management Practice at the Harvard Business School, where he teaches courses on happiness. He is the creator of the popular 'How to Build a Life' column at *The Atlantic*, an acclaimed public speaker, and the author of bestselling books, including *From Strength to Strength* and *Love Your Enemies*.

"Sometimes I think back to myself at thirty-five or forty-five years old, when I was so rarely joyful and looked to the future with a sense of resignation. If fifty-nine-year-old me went back in time and said, 'You are going to learn to be happier, and teach the secrets to others,'

"We seek to help you see that you are not helpless against the tides of life."




Build the Life you Want is out now.

I probably would have said that future me had gone insane. But it's true (the getting happier part – not the going insane part).

And now I am privileged to team up in my work with someone I have admired since I was a young man – a person who herself has lifted up millions of people in bonds of love and happiness all over the world: Oprah Winfrey. When we first met, we quickly realised that we shared a mission, even though we pursued it in different ways – I in academia, and Oprah in mass media.

Our mission in this book is to tie together the two strands of our work, to open up the amazing science of happiness to people in all walks of life, who can use it to live better and lift up others. In plain language, we seek to help you see that you are not helpless against the tides of life, but that with a greater understanding of how your mind and brain work, you can build the life you want, starting inside with your emotions, and then turning outward to your family, friendships, work, and spiritual life.

It worked for us, and it can work for you, too." 

For more information on building the life you want and teaching others to do the same, visit www.arthurbrooks.com/build.

REGRET BELONGS TO THE PAST

Mikki Brammer's *The Collected Regrets of Clover* is a big-hearted and life-affirming debut about a death doula who, in caring for others at the end of their life, has forgotten how to live her own.



“When I first read about the concept of a death doula, I was fascinated that someone would dedicate their entire life to watching people die. It seemed like such a noble thing to do – to commit yourself to never look away from anyone’s pain, no matter how harrowing it was. To know that there are people who exist just to make sure others don’t suffer a lonely death is so deeply moving to me. I wanted to explore what would compel someone to choose that path in life, and what the role required of them, both professionally and personally, which is how the character of Clover came about.

As someone who had long had anxieties around the topic of death, I realised that what made it scarier was that nobody really seemed to talk about it in Western society. And books about the topic often felt so depressing, which made me avoid them! So I wanted to find a way to make death more palatable, and to present everything I’d learned about mortality, grief and regret in a way that was fun, optimistic and joyful.

Before writing the book, and, as a way to explore my own anxiety about death, I had challenged myself to be as curious as I could about mortality and grief by reading articles and listening to podcasts. And then I discovered that it’s quite easy to go down a death-related rabbit hole in New York City. As well as death cafés (which are a real thing!), I attended everything from lectures about Stoic philosophy, to message circles (kind of like seances), and talks on the most common regrets of the dying. I also read a

I wanted to present everything I’d learned about mortality, grief and regret in a way that was fun, optimistic and joyful.”



The Collected Regrets of Clover is out now.

lot of books – from *The Tibetan Book of the Dead* to Atul Gawande’s *Being Mortal* – and listened to the experiences of death doulas, nurses, doctors, hospice workers, and other people who have spent time ushering others through the dying process. My goal was to absorb as many perspectives as possible and then use Clover’s journey in the book to try to convey the things I found most interesting and poignant – and that might be most helpful to people who shared my anxiety. Most of all, I wanted to do it in a way that was optimistic and fun rather than morbid and depressing!

Aside from considering what my own definition of ‘living a beautiful life’ would be, I think the most important thing I learned was how to hold space for someone who is dying or grieving. What’s interesting is that the things we think might be helpful – like trying to be as positive as possible – can actually make things harder. I learned that it’s important to let people be sad and talk about their regrets as much as it is to focus on the positive things in their lives. And also that everybody’s grief is their own and everyone deals with it differently, so the most valuable thing you can do is to just listen rather than try to fix things. We often put so much pressure on ourselves to say the right thing in these situations, when the ‘right’ thing doesn’t actually exist, or it might differ from one day to the next, depending on how the person is feeling.

My hope is that readers will get so caught up in Clover’s story that they will be more open to considering those topics in relation to their own lives, without feeling like they’re being preached to. I also hope it helps contribute to more open, comfortable conversations about death and grief in society in general.”

TOP FICTION

OUT IN SEPTEMBER



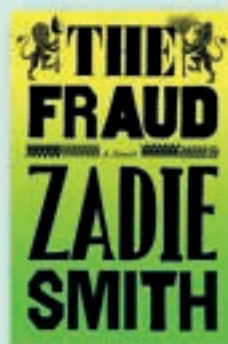
None of This is True by Lisa Jewell

At her local pub, podcaster Alix Summer crosses paths with an unassuming woman called Josie Fair. Days later, they bump into each other again. Josie says she thinks she would be an interesting subject for Alix's podcast. Alix agrees to an interview and indeed, Josie's life appears to be strange and complicated. Slowly Alix starts to realise that Josie has some dark secrets, and before she knows it Josie has cajoled her way into Alix's life - and into her home. A scintillating psychological thriller.



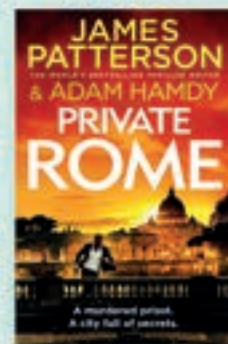
A Twisted Love Story by Samantha Downing

Wes and Ivy are madly in love. It's the kind of romance people write stories about. But what kind of story? Because when it's good, it's very good. But when it's bad, it's bad. But their breakneck cycle of catastrophic vengeful break-ups and head-over-heels reconnections needs to end fast. Because suddenly, Wes and Ivy have a common enemy - and she's a detective. One wrong move will be fatal. An unputdownable thriller.



The Fraud by Zadie Smith

Kilburn, 1873. The 'Tichborne Trial' has captivated the widowed Scottish housekeeper Mrs Eliza Touchet and all of England. Readers are at odds over whether the defendant is who he claims to be - or an imposter. Based on real historical events, *The Fraud* is a dazzling novel about how in a world of hypocrisy and self-deception, deciding what's true can prove a complicated task. Smith's intriguing first historical novel.

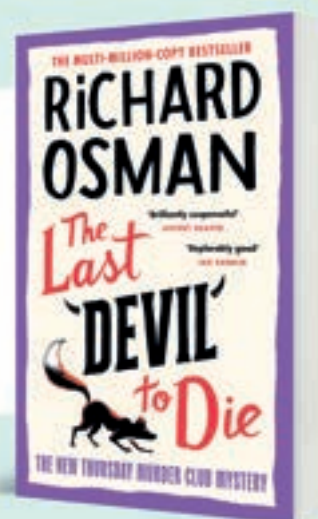


Private Rome by James Patterson & Adam Hamdy

Jack Morgan is in Rome celebrating the opening of a new local Private office, when the party takes a deadly turn. Private agent Matteo Ricci is found at the party standing over the body of a dead priest with a gun in hand, swearing he did not kill the man. As Jack tries to prove Matteo's innocence, he uncovers a much deadlier conspiracy - which leads him straight to the heart of the Vatican. The thrilling new instalment in the Private series.

The Last Devil to Die by Richard Osman

Shocking news reaches the Thursday Murder Club. An old friend in the antiques business has been killed, and a dangerous package he was protecting has gone missing. As the gang springs into action, they encounter art forgers, online fraudsters and drug dealers, as well as heartache close to home. With the body count rising, and trouble firmly on their tail, has their luck finally run out? The fourth novel in the record-breaking, bestselling Thursday Murder Club series by Richard Osman.



OUT IN OCTOBER

The Night House by Jo Nesbo

In the wake of his parents' tragic deaths, fourteen-year-old Richard Elauved has been sent to live with his aunt and uncle in the remote town of Ballantyne. Richard quickly earns a reputation as an outcast, and when a classmate named Tom goes missing, everyone suspects the new, angry boy is responsible. No one believes him when he says the telephone booth out by the edge of the woods sucked Tom into the receiver like something out of a horror movie. A twisted, multi-layered spin on the classic horror novel.



The Seventh Son by Sebastian Faulks

Behind the doors of the Parn Institute, a billionaire entrepreneur plans to stretch the boundaries of ethics as never before. Through a series of IVF treatments, which they hope to keep secret, they propose an experiment that will upend the human race as we know it. Seth, the baby, is delivered to hopeful parents, but when his differences start to mark him out from his peers, he begins to attract unwanted attention. *The Seventh Son* is an extraordinary novel about unrequited love and unearned power.



The Burnout by Sophie Kinsella

Our heroine is exhausted and has gone, off-season, to a picturesque holiday resort. The first day, she is practically the only guest at the resort and has the beach to herself. But then a man turns up who, like her, is looking to overcome his burnout. Neither is pleased to have company. Then one day a message appears on the sand overnight, clearly directed at them, and the two are drawn together to find out who wrote the message, and why. An irresistible standalone in which opposites most certainly attract.



12 Months to Live by James Patterson & Mike Lupica

Jane Smith is the best criminal defence attorney in the Hamptons. As Jane is preparing to defend a high-profile client accused of a triple homicide, she's also hired to revive a cold case - a cluster of unsolved murders. Then another bombshell lands - she's got a year to live. But for now, she has a trial to win. Unless one of her many enemies kills her first. James Patterson's favourite character since Alex Cross and a major new series launch.



What You are Looking for is in the Library by Michiko Aoyama

Sayuri Komachi is no ordinary librarian. Sensing exactly what someone is searching for in life, she provides just the book recommendation to help them find it. This inspirational and heartwarming novel is about the magic of community libraries and the discovery of connection. Already loved by thousands of readers all over the world, and a bestseller in Japan, this moving tale shows how, by listening to our hearts, seizing opportunity and reaching out, we too can fulfil our long-held dreams.

Journal Your Way to a Novel

Journaling is an accessible way for writers to hone their craft, says Dianne Stewart, author and recipient of SA Children's Laureate Award.



“Virginia Woolf, once wrote, ‘The habit of writing for my eye is good practice. It loosens the ligaments.’ Woolf was referring to journaling, which she started doing at thirty-three years old. She saw the creative advantages of having a diary and maintained that it was essential to ‘honing one’s writing style.’

Like Woolf, many authors keep a journal for jotting down thoughts and ideas, and it can be an invaluable part of the writing process. The leather-bound notebook was the journal of choice for writers such as Ernest Hemingway and Bruce Chatwin. In his 1987 book, *The Songlines*, Bruce Chatwin wrote: ‘With the obsessive neatness that goes with the beginning of a project, I made three neat stacks of my ‘Paris’ notebooks. [...] Each time I went to Paris, I would buy a fresh supply.’

For me, one of the most valuable journals is *The Diary of a Young Girl* by Anne Frank. It documents first-hand Anne’s experiences during the Holocaust, when she and her family hid in a secret annex above a warehouse in Amsterdam. In one of her journal entries, Anne wrote: ‘Writing in a diary is a really strange experience for someone like me. Not only because I’ve never written anything before, but also because it seems to me that later on, neither I nor anyone else will be interested in the musings of a thirteen-year-old schoolgirl.’ If only Anne had known the impact her diary would have – in 1947, two years after her death, it was published, and to this day, plays a vital role in Holocaust history and memory.

A journal contains the writer’s completely unaltered voice. By the time a piece of writing has moved through the hands of editors, it has been written and rewritten multiple

Many authors keep a journal for jotting down thoughts and ideas. 9

times, and sometimes moved quite far from its original intention.

A journal also serves as a seedbed for future writing projects. Alexandra Johnson, author of *Leaving a Trace: On Keeping a Journal*, said that ‘the secret of keeping a journal is seeing it as a draft, a stepping-stone, a process.’

When writing my young adult novel, *Time of the Swallows*, my journal was an A5 hardcover exercise book. In it, I crafted character sketches, occasionally even illustrating them with photos cut from a magazine. This method was invaluable in helping me keep track of details – especially when working with 175 pages!

At other times, my journal documented specifically the life of Anele, one of my main characters in the book. A journal entry reads: ‘I stared vacantly at the bubbles quickly disappearing on the surface of the water. Languidly, I swooshed the coffee mugs around in the sink ... before putting them on the dish rack to dry.’ Although this piece didn’t make it to the novel, it did serve to remind me that Anele was very helpful around the house, stepping in whenever her busy parents needed her.

Besides my notebook for writing projects, I also keep a journal that travels with me whenever I go away. When recreating a place sometime afterwards, it can be a great help to have a journal to jog your memory on the details. I have a sneaking suspicion that Bruce Chatwin, while writing *In Patagonia* – the book that launched his career as a writer and won him the E.M. Forster award – relied heavily on journal entries he had made during his six months in the South American region.

As a writer, keeping a journal is the most accessible way to hone your craft, and a valuable tool on the journey of writing a novel.” 12



Dianne’s novel novel, *Time of the Swallows*, is out now.



TROUBLE IN PARADISE

Sara Och's *The Dive* is an unputdownable thriller about what happens when idyllic island life turns dark.

“I first had the idea for *The Dive* when I was traveling in Thailand in 2015. Like my characters Brooke and Cass, I made my way down to the Thai islands, and while there, I decided to become scuba certified. I was staying on this incredible island that was more remote and beautiful than anywhere I had ever been before.

A few days in, I heard from one of the expats who lived there that a double murder had happened a year earlier a short distance away from the resort I was staying at. I started looking into the island a bit, and it turns out there was a whole string of mysterious expat and tourist deaths in the area that preceded the double murder. Ever since, I haven't been able to get that mystery out of my mind.

Traveling in Thailand was one of the most incredible trips of my life, because of the beauty, the culture, and the amazing people I got to meet. Setting *The Dive* on the fictional island of Koh Sang – which was very much inspired by the island I visited in 2015 – allowed me to essentially relive that trip.

I also started writing *The Dive* during the COVID pandemic when travel was an impossibility, and I was craving those international experiences. Writing *The Dive* really provided me with an escape and a way

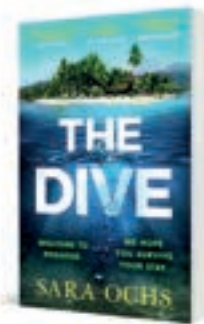
I heard from one of the expats who lived there that a double murder had happened a year earlier, a short distance away from the resort I was staying at.

to travel while staying still. It's the 'armchair travel' aspect of the book that I hope my readers enjoy most.

I think anyone who has ever been on a tropical vacation has harbored dreams of quitting their day job and moving to that destination permanently – or maybe that's just me! There's something freeing in the idea that you can leave behind everything you know to start over completely in a place where you have no connections, and no one knows you or your past. I think places like Koh Sang, which are so remote and so removed from your traditional everyday life make that idea even more appealing.

I've always been interested in the expat experience. I lived abroad in Australia for six months during college, and it was such a transformative time in my life. There is so much complexity in living abroad – on one hand, there are possibilities to start over and become a new person, but on the other, there is a whole lot of loneliness and difficulty.

I'm actually going through that same experience right now! In 2022, I moved to Sweden, which has been incredible, but oftentimes difficult. As I struggle to learn the language and adapt to the culture, I often feel like a fish out of water, and that's a theme I am really hoping to explore in greater detail in future books.”



The Dive is out now.

Oor plek en wees

'n Noord-Kaapse dorpie word verswelg wanneer 'n dam in die gebied gebou word. Morné Malan vertel meer oor hierdie fassinerende storie.



Wat was die saadjie vir die verhaal?

Die inspirasie was tweeledig. Ek wou oorspronklik 'n gotiese ("boere-gothic") roman in Afrikaans aanpak met sommige van die donker, magiese kwaliteite van, byvoorbeeld, 'n sielkundige riller. Hiermee wou ek fokus op 'n bejaarde egpaar wat sukkel om 'n verskriklike familiegeheim in hulle kelder te bewaar.

Tweedens wou ek 'n realistiese hedendaagse, bedreigende faktor bywerk om die *status quo* te ondermyn, die spanning te help bou en op 'n onvermydelike klimaks te laat uitloop. Ek is nog altyd gefassineer deur menslike nedersettings wat óf oorstrom en daarmee verwoes word (dink maar aan die Laingsburg-vloede in 1981), of dan doelbewus oorstrom moet word om plek te maak vir 'n dam. My navorsing het my toe gelei tot 'n werklike, hedendaagse Suid-Afrikaanse voorbeeld: die groot dambouprojek wat naby Vioolsdrif aan die Oranjerivier beplan word, maar wat tot dusver nog nie gerealiseer het nie.

Plek en identiteit is belangrike temas in jou boek. Hoekom?

Die interaksie tussen plek en identiteit is vir my ongelooflik interessant. Ek voel self 'n inwendige verbinding met veral mooi, woeste en afgeleë plekke in ons land. Die mense wat jy daar raakloop kom dikwels met ongelooflike stories van hulle eie. Stories van oorlewing, ontvlugting, soms ook swaarkry en desperaatheid op fisieke en emosionele vlak, dus 'n soort diepgaande menswees wat jou maklik aan

die hart gryp en wonderlike bronmateriaal word vir soortgelyke karakters en temas in my werk.

Die meeste van ons dink aan die Noord-Kaap as 'n droë provinsie, maar jy laat juis jou storie hier afspeel, die groot dam wat hier 'n stuk aarde onder water verberg. Waarom?

Eerstens is die komende dam 'n werklike bedreiging in die Noord-Kaapse omgewing waar die verhaal afspeel. En juis daarom is dit ook bitter ironies: hier het ons te make met 'n klein gehuggie waar die tekort aan water en ander menslike hulpbronne 'n bepalende faktor in sy byna onmenslike geskiedenis was. Mense is eers daar "weggegooi", sonder water, sonder grond, met niks. En nou is die bedreiging skielik 'n oorvloed van water, letterlik en figuurlik: dus van heeltemal te min water tot heeltemal te veel. Waar, in dit alles, lê die waarde van mense? Is mense lewens, hoe traumaties en oënskynlik minderwaardig dit ookal mag voorkom, dus minder werd as water? En wie moet daardie verskriklike som maak? Van daar ook die titel.

Waarom dink jy sal iemand jou boek wil lees?

As jy andersoortige fiksie geniet met 'n oorvloedige gevoel vir plek en identiteit, met volronde, unieke karakters en meer vleis aan die been as 'n droë storielyn ... maar tog ook 'n sin vir humor het waarin jy jou kan verkneukel, is *Minder as water* die soort boek waardeur jy jouself gerus kan laat wegspoel.



Minder as water is nou beskikbaar



SEKS + SOSIALE MEDIA = NIKS IS OOIIT WEER DIESELFDE NIE

In sy debuut vertel Wiaan Janse van Rensburg wat gebeur wanneer sosiale media oornag 'n matriekleerder se lewe op sy kop keer.

Wat is die saadjie vir die skryf van hierdie boek?

Ek skat ek wou graag iets kunstig skep. Heel waarskynlik sou ek eerder 'n fliek wou maak, maar ek het nie die vaardighede of die toerusting daarvoor nie. Ek kan nie skilder of sing nie, of 'n instrument bespeel nie. Ek het wel 'n rekenaar gehad en ek het al opstelle geskryf, so boekskryf was maar die maklikste en goedkoopste om te realiseer. Die slot van die verhaal het eerste by my opgekom, en toe die begin. Daardie selfde dag het ek aan die boek begin skryf, en byna als wat tussenin lê, het gekom terwyl ek geskryf het.

Wie is Willem Cronjé, die hoofkarakter in *Die kerkseun*?

Willem is 'n stil en opletende matriekleerder wat al hoe meer sy plek in die samelewing probeer vind. Hoe hy moet optree en wat hy moet word, klop deur die loop van die verhaal voor in sy kop. Aan die een kant is hy 'n dominee se enigste seun, iets wat gereeld aan hom herinner word, en dus is daar 'n sekere tipe gedrag wat gehandhaaf moet word. Tog, by die skool is godsdien en godsdienstige waardes skynbaar iets van die verlede. Willem Cronjé is die Kerkseun, maar die vraag is of hy die Kerkseun wil bly.



Die Kerkseun is nou beskikbaar

Willem het 'n moeilike verhouding met, veral, sy pa - iets waardeur meeste mense al moes werk. Vertel meer?

Ek dink hulle verhouding is baie soos dié van 'n pa wat die 'Springbokdroom' op sy seun afdwing, omdat hy self nooit goed genoeg was nie. Willem se pa, Riaan, en oupa (en heel waarskynlik oupagrootjie) is/was prominente predikante, en dieselfde word van hom verwag.

Vir wie het jy die boek geskryf?

Niemand spesifiek nie. Ek het min gedink aan wie die boek gaan lees nadat dit geskryf is, en toe ek wel het, was die hoop bloot dat almal dit sal wil lees. Dat dit vol karakters en gebeure is waarmee beide oud en jonk kan vereenselwig, dit is hoe ek probeer skryf het.

Jy is 'n data-ingenieurstudent, maar hier skryf jy jou eerste boek. Was skryf nog altyd deel van jou mondering?

Voor hierdie boek het ek al twee korter toetslopies met skryfwerk gehad, maar nee, ek het eers later op hoërskool begin skryf. Ek hou nog altyd baie van tale en lees, so waarskynlik volg skryf vir my half natuurlik daarop. 📖



Inside the House of the Spurned

Herman Lategan was conceived illegitimately one warm February night in 1964 in a boarding house in Cape Town. From an early age, he felt disposable, passed from one pair of unstable adult hands to the next, even ending up in an orphanage for a while. In this extract from his book, *Son of a Whore*, Herman describes one of the many homes he passed through, an old Victorian boarding house in Kloof Street.

“One day the news came that the owner of the boarding house in Warren Street wanted to demolish it. We moved farther down the neighbourhood to Kloof Street, into another one. It was a large, old, double-storey Victorian building with the name Radyn, opposite a well-known café, Topolino. This café belonged to a brooding Greek and his Afrikaans wife, an imposing woman with large eyes and a quick temper.

There was a jukebox and Formica tables where you could eat hamburgers and drink milkshakes. Much like those American diners, like an Edward Hopper painting with its subdued drama. On Friday nights, Topolino was packed with cocksure youngsters filled with testosterone and attitude. They came to dance, eat, play ping-pong and, hopefully, get laid.

Many of the teenage boys had motorbikes, polished to a shine, which they parked next to each other in perfect formation. These bikes

were treated with respect and, if you had one, you attracted some of the best cherries or gooses, the slang words for pretty women back then. The chrome on these sex magnets gleamed under the streetlights – bright lights, bright nights.

Topolino enchanted me as a child. Was it the smell of decadence, Brylcreem, Old Spice and perfume? Women with sad red lips and low cleavages showing off a bit of breast. The boarding house was not a hangout or haven for nuns. I identified with the demi-monde from an early age.

Radyn consisted of bedsits in the British boarding-house style, where the bedroom and sitting room were one. Kloof Street could be described as bedsitter-land, a street filled with rented accommodation.

In the movie *The Lonely Passion of Judith Hearne*, Maggie Smith plays the eponymous role, a single, lonely woman who is emotionally and physically adrift in an uninhabited land. She lives in a rooming house with a disparate group of outcasts and eventually turns into a silent drinker: a drunk who drinks on their own.

Radyn was overflowing with pathos and people like Judith, but also strong people who had to overcome being different in a world that demanded conformity. There was much laughter, but also a quilt of many other emotions. The exterior of the building, with its huge garden and lonesome, tall palm tree, was somewhat rundown. The interior, however, was neat and old-world.

A ding-dong bell announced breakfast and dinner. Starched white tablecloths covered antique, dark-wood tables, the cutlery was polished, and tea and coffee were served in silver pots. The serviettes were folded in the shape of swans and were a camp touch.

Morning conversation was muted, as most people had a *babelaas* or were simply not looking forward to another dreary day in a boring job. That's if you had a job, as some people were retired or simply unemployable. Yet everyone seemed to have some form of income, such as the remittance men. These were gay men from Britain who had embarrassed their families and were paid by their relatives to go away, often to South Africa, where they would be out of sight.

Breakfast consisted of bacon, eggs, Vienna sausages, white toast, butter, marmalade, and

On Saturday nights, there would be huge parties where a woman of a certain age, who wore too much make-up, played the piano. ☺

coffee or tea, served with hot milk. The dining room really came alive at night when some of the guests pitched up already tipsy. Dinner ranged from fish and chips to steak and kidney pie, bangers and mash and shepherd's pie. Real *bórdinghuis kos*. Sunday lunch was a big occasion: a carvery with assorted meats and vegetables.

Apart from the vibe over lunch on Sundays, the dining room during the day was quiet, mysterious, deserted, tidy. A room waiting for company. A place where one could sit and weep quietly, should the fancy take you.

The rooms were spacious, and there were heavy green curtains that hung right to the floor, which were dark-brown Cape teak and smelt of Cobra lavender floor polish. I remember copper-coloured chandeliers, white-painted pressed ceilings and a long, fan-like, sweeping staircase as featured in the musical *Hello, Dolly!* Dark-wood panels adorned the bottom part of the walls, while the top section was painted bright red.

On Saturday nights, there would be huge parties where a woman of a certain age, who wore too much make-up, played the piano. My mother told me it was because she couldn't see well, so she just slapped the rouge, mascara, eyeliner, lipstick and green eyeshadow on willy-nilly. Her many bracelets tinkled as she pounded the keys. As the booze kicked in, she would throw her head back and sing raucous English pub songs, with the rest of the crowd joining in, all pissed and smoking. One of her favourite songs was from the musical *Oliver!* She would belt out: 'Oom-pah-pah! Oom-pah-pah! / That's how it goes / Oom-pah-pah! Oom-pah-pah' / Ev'ryone knows.'

During the day, those people who weren't working looked after me. Some of them were, how would one say it, *filles de joie*, women who worked at night, but there were also retired people who loved looking after a young child.

One woman, a retired teacher, didn't waste time on niceties; she taught me the basics of writing and reading and loved telling tall stories. She had a large library but no friends. That was how I spent my days, with people from all layers of life. And how charming they all were. To be exposed to such an assortment of characters was a blessing and one I have appreciated my whole life. They expanded my horizons, as even in those early years I was attracted to odd people, mavericks, free-thinkers and counter-culturists. This is where the seed was planted." 📖



Son of a Whore hits shelves in October. Ook beskikbaar in Afrikaans as *Hoerkind*.

CELEBRATING SOUTH AFRICA'S AGENTS OF CHANGE

In a time of so much negativity, *Legends* by Matthew Blackman and Nick Dall reminds South Africans that we have plenty to be proud of.



“Our first two books paint South African history in a pretty negative light. *Rogues' Gallery* uncovers South Africa's long fascination with corruption, while *Spoilt Ballots* details how our democracy has been adulterated.

But as anyone who's read them will know, for every skelm in our history there has been a crusader for justice. *Rogues' Gallery* could just have easily been about 350 years of whistleblowing in South Africa, and *Spoilt Ballots* could have focused on freedom fighters and those who stood on principle. For this book, we decided to flip the conventional and somewhat tired South African narrative of negativity. Instead, we focus on the good stuff.

When we first raised the idea of writing about good and decent folk, we met with some pushback. Whenever we mentioned to friends, colleagues or family members that we were working on a book about people who made South Africa a better place, we received a similar flippant response.

“That must be a very short book,” they'd say. Or: “Sounds like you've decided to branch out into fiction.” Or: “At least you'll save on paper costs.”

Ha ha, plonk.

In fact, almost fifty people made the shortlist for *Legends*, and the final twelve were chosen with painstaking care. We wanted a mix that represented the brilliant diversity of our past while also avoiding too many historical overlaps. As with our other books, the idea is to tell a chronological story of our country. And, if we're totally honest, we also wanted to hold a few legends back for a possible sequel. Without giving too

“For every skelm in our history there has been a crusader for justice.”

much away, some of the names that came close to making the cut were Lady Anne Barnard, Harriette Colenso, Lilian Ngoyi, Walter Sisulu, Desmond Tutu, Chris Hani and Imtiaz Sooliman ...

There's a common misconception among South Africans that our past is almost singularly negative. And this sentiment, naturally, has spilt over into the present. Loadshedding, inflation, corruption ... The prevailing mood in SA is rather gloomy.

By highlighting the remarkable lives and deeds of men and women of all races and creeds, from the 1700s to today, we hope to remind readers that we've been in worse spots before. And that the good ship South Africa has always sailed onwards.

Most South Africans are proud of Nelson Mandela – and rightly so. His life was truly remarkable, but he's by no means the only person who should inspire us. Names like Olive Schreiner and Sol Plaatje are sometimes bandied about by those trying to drum up South African pride. But very few of us are aware quite how remarkable – and how remarkably funny – these two legends were.

Others have been almost entirely forgotten. Perhaps by virtue of his rigger-bugger-sounding name, Sailor Malan – the World War II fighting ace who took on the apartheid state after the war – is more well known in Britain and America than he is here.

They say you can't know where you're going if you don't know where you've come from. And we feel that acknowledging – and celebrating – the wondrous deeds of those who came before is a necessary first step to building a brighter future for us all.”



Legends is out now.

THE FOUR PILLARS OF GREATNESS

Becoming great, and building great things, requires mastery within four pillars. *The Diary of a CEO* author Steven Bartlett calls these the four pillars of greatness.



PILLAR I: THE SELF

As Leonardo da Vinci asserted, 'One can have no smaller or greater mastery than mastery of oneself; you will never have a greater or lesser dominion than that over yourself; the height of your success is gauged by your self-mastery, the depth of your failure by your self-abandonment. Those who cannot establish dominion over themselves will have no dominion over others.'

This pillar is about you. Your self-awareness, self-control, self-care, self-conduct, self-esteem and self-story. The self is the only thing we have direct control over; to master it, which is no easy task, is to master your entire world.

PILLAR II: THE STORY

Everything that stands in your way is a human. Science, psychology and history have shown that there is no graph, data or information that stands a greater chance of positively influencing those humans than a truly great story.

Stories are the single most powerful weapon any leader can arm themselves with - they are the currency of humanity. Those who tell captivating, inspiring, emotional stories rule the world.

This pillar is about storytelling and how to harness the laws of storytelling to persuade the humans that stand in your way to follow you, to buy from you, to believe you, to trust you, to click, to act, to hear you and to understand you.

PILLAR III: THE PHILOSOPHY

In business, sports and academia, an individual's personal philosophies are the

single biggest predictors of how they'll behave, now and in the future - if you know someone's philosophy or beliefs, you can accurately forecast how they'll behave in any situation.

This pillar is about the personal and professional philosophies that great people believe and live by and how those philosophies result in behaviour that leads to greatness. Your philosophy is the set of beliefs, values or principles that guide your behaviour - they are the fundamental beliefs that underpin your actions.

PILLAR IV: THE TEAM

The definition of the word 'company' is 'group of people'; at its essence, every company, project or organisation is just a group of people. Everything the organisation produces, good or bad, originates from the minds of the members of your group of people. The most important success factor in your work is who you choose to work with.

I've never seen anyone build a great company, project or organisation without a group of people, and I've never seen anyone reach personal greatness without the support of a group of people.

This pillar is about how to assemble and get the best out of your group of people. Assembling any group of people is not enough; for your group of people to become a truly great team, you need the right people, bound together by the right culture. When you have great people bound by a great culture, the whole team becomes greater than the sum of its parts. When $1 + 1 = 3$, great things happen. 📌



Extracted from *The Diary of a CEO* by Steven Bartlett, out now.

CRAWLING MARVELS & WINGED WONDERS

Hermann Staude, Mike Picker and Charles Griffiths describe the craftsmanship involved in creating their guide, *Southern African Moths and their Caterpillars*.



“Producing a field guide that adequately covers a megadiverse group of animals like moths (Lepidoptera), depicting them as they naturally occur in the wild and telling their story takes thousands of hours of dedication, involving many people.

There are well over 11 000 species of moths described from the southern African subcontinent, with hundreds more awaiting formal description, and with many species new to science still regularly being discovered. It is estimated that the actual diversity of southern African moths is probably well over 20 000 species. Unlike humans who spend most of their lives as adults, moths spend most of their lives as caterpillars. Their ecological impact is primarily as caterpillars and therefore, to tell their story, one also needs to consider the caterpillars and what they do.

It was at the 2011 conference of LepSoc Africa, held at Kirstenbosch, Cape Town, when Hermann gave a presentation on southern

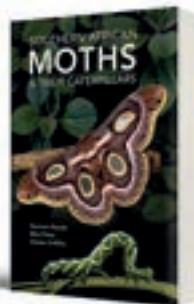
ABOVE *Aethaloessa floralis*

African moths photographed in the wild, that the audience encouraged him to consider the possibility of a field guide on moths, depicting them as they appear in the wild and not as museum specimens. He made an appointment to see Pippa Parker at Struik Nature who encouraged him to pursue this project further.

A project like this, depicting the vast moth fauna with images of live specimens, has not been attempted before and relied on a considerable body of resources accumulated over the years. It became clear that although he already had thousands of images and location data, there were also large gaps and very little known about the caterpillars.

To fill these gaps, Hermann embarked on monthly expeditions to set up moth-attracting tents as part of a light trap, that allowed moths to settle naturally on the vegetation for photography. These tents were set up at 1 272 major habitats.

To address the paucity of knowledge on caterpillars, in 2012 Hermann launched



Southern African Moths and their Caterpillars is out now.

'The Great Moth Caterpillar-hunt Challenge', which lead to the formation of the now well-established Caterpillar Rearing Group (CRG). In the decade that followed, the CRG has increased our knowledge on the region's caterpillars from less than seven percent of the known species to over 32 percent.

Occurrence data is not only important to produce accurate species distribution maps, but also to provide evidence of habitat preferences. Hermann's records were databased. In partnership with the South African Lepidoptera Conservation Assessment project (SALCA), two people were employed by him for four years to capture and label data in the Ditsong Museum of Natural History, Pretoria, and the South African Museum, Cape Town. iNaturalist and Lepimap provided valuable additional locality data and the authors added thousands of further data points during the production of the book. In the end, more than 270 000 distribution

270 000
distribution records were within reach for the book and are now available for future conservation projects.

BELOW FROM LEFT TO RIGHT Hermann Staude, Mike Picker and Charles Griffiths



Holocerina smilax


records were within reach for the book and are now available for future conservation projects.

Identification of species, especially for those in little-known families, has always been a challenge. To address this issue, voucher specimens were collected by Hermann after photography, prepared, preserved and sent to taxon specialists across the world for further study and identification. This process not only ensured accurate identifications but also culminated in the formal description of many new species. In fact, many of the photographed individuals featured in the book eventually became type specimens now housed in various museums.

Charles and Mike were independently interested, after their very successful *Field Guide to the Insects of South Africa*, to write a field guide on the moths of South Africa. They contacted Hermann and in 2019 the authors decided to join forces and pool resources.

Charles, with all his experience in writing such books, drafted a detailed plan for the project. Given the huge number of species in the subregion, the authors decided on a plan of which species to include for each moth family, to ensure that the entire fauna is adequately covered.

Charles and Mike researched the available published literature for the selected species and wrote a first draft of the text. Hermann then added further information based on available unpublished resources and added more species where needed. Taxon specialists across the world were then sent parts of the manuscript for peer review.

People often say that books are so expensive nowadays, but this is not true. For the price of less than what it costs for a modest evening out for two, you can get the results of more than a decade of research. The book is unique – providing the only recent and substantive guide to southern African moths and their caterpillars. It is hoped that it will be widely used and provide naturalists with a resource that will enable them to appreciate the fascinating world of moths." 

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JOURNEY INTO THE ABYSS

American-South African paleoanthropologist, and *Cave of Bones* author, Lee Berger describes his first descent into the enigmatic Dinaledi Chamber to the richest site of prehuman remains ever discovered.

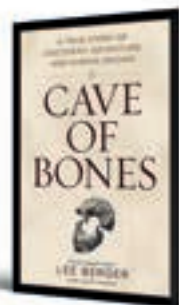
“**T**here is always a moment of doubt before doing something dangerous – and I had plenty of doubt as my feet slid into the narrow abyss we call the Chute. I was face up against solid rock, with my blue cotton jumpsuit snagged on the crags and points in the stone, and my legs dangling under my body, thighs barely fitting inside the fissure. My helmet light cast eerie shadows around me – it could penetrate only five metres ahead into the darkness.

For nine years, from 2013 to 2022, I had watched others slip through this same fissure, down the Chute on the way into a space we had dubbed the Dinaledi Chamber – the cavernous location of a rich cache of fossil bones that had become the research focus of not just our expedition team but also scientists from around the world. I had always viewed this cave through a computer screen safely situated in the Command Center near the entrance to the caves. The Command Center’s cavern is large enough to house plastic chairs and tables, and from its relative comforts I could view activity going on deeper underground, the action reaching my screen via cables we’d strung through the cave system over the years.

But this time, I was making the journey

into the Dinaledi Chamber myself. In recent months, my team had uncovered an astounding trail of clues that had the potential to revolutionise our research into human origins. We seemed to be on the cusp of new understanding about ancient human relatives and, in turn, who the human species is today. So despite the danger, I was leaving the Command Center and braving the Chute to reach the remarkable underground space that had already, years before, stunned the world with its trove of fossil evidence – With its thousands of bones, this cave system has rewritten the story of human ancestry. It has also changed the course of my life.

Over two expeditions totaling seven weeks across 2013 and 2014, my team members had recovered more than 1,200 fossils of primarily bones and teeth from an area in Dinaledi no bigger than one square metre. I often say that before this discovery, the number of paleoanthropologists – or people who study hominins – around the world exceeded the number of the bones we had to study, but our finds changed that. After we described these findings in more than a dozen scientific papers, our team of experts in ancient hominin anatomy reported that these fossils were unlike anything paleoanthropologists had ever seen



Cave of Bones is out now.

at any other site. The fossils represented a new species, a new ancient human relative that we named *Homo naledi* – *Homo*, because our analysis determined that it belonged in the genus shared by other species closely related to humans; and *naledi*, meaning ‘star’ in Sesotho, a common language of this region of South Africa.

But during the *Homo naledi* breakthrough and beyond, fewer than 50 of my coworkers had shimmied the 12 metres down the Chute to Dinaledi, and despite leading this research for nearly a decade, I had pictured the space only in my imagination, filling in details by watching others on the computer screen, listening to them describe the space, reviewing maps, and marveling at the fossils they had excavated and laboriously carried up to the Command Center. I had told thousands of people about the perils of this space over the years. But until now, I had never been inside the Dinaledi Chamber myself.

With my lower body already inside the tunnel, I took a deep breath, the last I would be able to take for some time, and envisioned the narrow confines I was entering. The slimmest part of the Chute was just 19 centimetres across – about seven and a half inches, or as wide as the short side of a women’s shoebox. Would I fit? And if I made it down to Dinaledi, could I get back out? I was turning 57 in a few months, and though I



Lee Berger

“Little did I know I was headed for some of the most wondrous and terrifying moments of my life.”



The Dinaledi burial features

was strong, I was never a person anyone would call slender. I’d lost a lot of weight for this attempt, but was it enough?

I pushed against the ancient gray rock and felt my pelvis enter the Chute. Damn, this is tight, I thought. As I wriggled farther, my feet sought the rocky knobs I knew to be at the top of the shaft. I found only one. I braced my foot against it, then let the other leg dangle. I held my breath, steeled myself, then pushed off with my hands, letting gravity pull my hips down through the gap. A sharp rock scraped my belly. I dangled half in and half out of the chimneylike opening. This was just the beginning.

I looked up at Maropeng Ramalepa, a member of my exploration team and my guide for this first half of the descent. He crouched at the opening to the tunnel in the spot we had come to call the Chute Troll position. He had made this journey dozens of times. He offered a broad smile, and his eyes sparkled in the light of my headlamp. ‘You got this, Prof!’ he said.

I answered with a grunt. My breath was already steamy in the cool cave air. I gingerly moved my boots about four more toeholds, lowering myself farther until my chest reached the same squeeze that my hips had just cleared. Rock pressed hard against my spine and sternum.

I sucked in my gut and exhaled to make my chest smaller, then shoved myself downward again to force my chest through the impossibly small gap. I felt a sharp pain as a rock pierced my upper back, but then I made it. My whole body was in the Chute.

My arms stretched above my head, and my feet scrambled for purchase below me. I wanted to look down to see where I was going, but that just resulted in scraping my helmet against the rock. Looking up, I could see the narrow gap I had just struggled through. I would eventually have to force my way back up and out of there. Doubt crept in, but my rational mind took charge: I had questions to answer, perhaps discoveries to make. It was finally time for me to witness in person the most important site of my career.

I tried to take one more deep breath, but the walls of rock restricted my inhalation. Nevertheless, I was determined. My fingers searched for the next handhold as I inched myself lower through the Chute. Little did I know I was headed for some of the most wondrous and terrifying moments of my life.”

BE MORE YOU



Our mental health plays a massive role in our quality of life. The better it is, and the more free we are from past trauma, the better we're able to move forward through life in a positive way, as Lewis Howes says in this extract from his compelling book, *The Greatness Mindset*.

"The Greatness Mindset begins to take shape when you begin the journey to heal the pain and trauma in your past. Until you do that, you may often find yourself at the mercy of past pain without ever realising how or why. We'll explore the psychology and brain science behind how our past shapes our present responses and how to choose to listen to your inner coach rather than your inner critic.

Only when you have begun the journey to heal your past can you engage in an authentic evaluation of the four key elements of the Greatness Mindset in what I call the Mindset-in-Motion Cycle:

1. **Identity.** You are the hero of your own adventure, but heroes are only made by confronting and overcoming challenges.
2. **Thoughts.** Your thoughts shape your reality, especially the chatter inside your own head. In the book, we take a closer look at how the latest brain science can help us understand what goes on inside our heads.
3. **Emotions.** Your feelings are intimately connected to your thoughts and your body. Once again, the latest brain science and psychology offer critical insights. Paul Conti, author of the excellent book *Trauma: The Invisible Epidemic*, warns us to invest time in healing the pains in our past because 'trauma changes our emotions; changed emotions determine our decisions'.
4. **Behaviours.** Your actions bring the internal mindset to life as you live it out in the physical

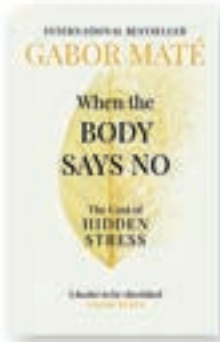


Extracted from *The Greatness Mindset* by Lewis Howes, out now.

universe. We'll examine the role habits and routines play in fuelling the Greatness Mindset.

Finally, you need a Game Plan for Greatness. These seven actions give you a proven plan drawn from my own experience and the considerable expertise of so many experts from whom I've had the privilege of learning:

1. **Ask courageous questions.** When you dare to ask yourself courageous questions, you begin to make the impossible possible.
2. **Give yourself permission.** Once the door is open, you must give yourself permission to wake up every single day and walk through it.
3. **Accept the challenge.** If you want to become fearless, you need to go *all in* on the fears until they disappear. I'll show you how to use a 30-, 60-, or 90-day challenge to make it happen.
4. **Define your greatness goals.** I'll share my own proven process for goal-setting and achievement that will empower but not overwhelm you.
5. **Enlist support.** You cannot get there by yourself. You'll need internal help via habits and routines as well as external support from peers, coaches, and other voices to help you stay the course.
6. **Get stuff done.** Now it's time for action. I'll share the keys for actually getting stuff done and engaging in meaningful activity to keep moving forward no matter what.
7. **Celebrate!** It all comes down to resting in the reality that you are enough, being your authentic self, no matter the result."



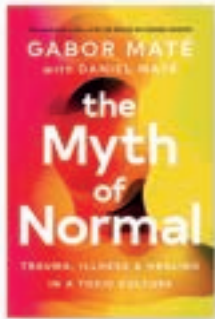
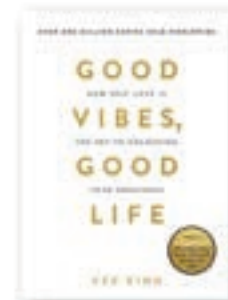
1 **When the Body Says No** by Gabor Maté

Dr Gabor Maté draws on deep scientific research and his acclaimed clinical work to provide the answers to critical questions about the mind-body link - and illuminates the role that stress and our emotional makeup play in an array of common diseases.

2

Good Vibes, Good Life by Vex King

How can you learn to truly love yourself? How can you transform negative emotions into positive ones? Is it possible to find lasting happiness? In this book, Instagram guru Vex King answers these questions and more.



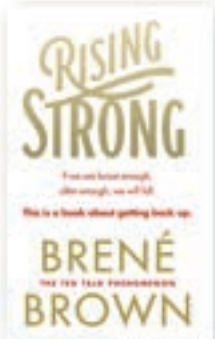
3 **The Myth of Normal** by Gabor Maté with Daniel Maté

Dr Maté connects the dots between our personal suffering and the pressures of modern-day living. But, with deep compassion, he also shows us a pathway to health and healing.

4

Quiet by Susan Cain

In *Quiet*, Susan Cain shows how the brain chemistry of introverts and extroverts differs, and how society misunderstands and undervalues introverts. She gives introverts the tools to better understand themselves and take full advantage of their strengths.



5 **Rising Strong** by Brené Brown

The physics of vulnerability is simple: If we are brave enough often enough, we will fall. This is a book about what it takes to get back up and how owning our stories of disappointment, failure, and heartbreak gives us the power to write a daring new ending.

6

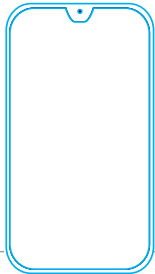
The Magic of Thinking Big by David Schwartz

First published in 1959, David J Schwartz's classic teachings are as powerful today as they were then. Practical, empowering and hugely engaging, this book shows that the key to success is in the way you think. 📖



THRIVING IN A DIGITAL AGE

Having a healthy relationship with the digital world frees us up to focus on the more important things in life. Taken from his book, *The Attention Fix: How to Focus in a World That Wants to Distract You*, author Dr Anders Hansen gives his advice for living in a digital age.



Log your mobile phone use.

Smartphones are now able to track how much time you spend on them. They will tell you exactly how much of your time your phone is stealing. Awareness is the first step towards change.

GET YOURSELF AN ALARM CLOCK AND A WRISTWATCH. Don't use your phone for functions you don't need it for.

Turn off your phone for an hour or two a day.

Let people know that you are taking a couple of hours off from your phone every day to reduce the risk of irritated and angry messages about why you are not responding.



Set your phone to black and white.

A screen without colour triggers less dopamine to be released and this makes a big difference to how long you will want to keep scrolling.

Set aside time to check your messages and emails - for example, a few minutes every hour.

Only follow people

you actively want to interact with.

When you are with friends, keep your phone on silent and not right next to you.

Concentrate on the person you are with - that way, you will have more fun together!

Switch off your phone and tablet at least an hour before going to bed.

Put your phone on silent when driving.

That way, you won't risk being distracted in a critical situation. Receiving a message or a call at precisely the wrong moment can disrupt your concentration when it's needed the most - even if you don't read the message or take the call.

If you are working on something that requires your full attention, don't keep your phone next to you. Put it in another room instead.

Turn off all push notifications.



The Attention Fix, as well as Dr Hansen's book, *The Happiness Cure*, are out now.

Don't keep your phone in the bedroom if you have the slightest trouble sleeping. Get an alarm clock if you need to be woken up in the morning.

Turn off the ringtone and leave your phone on silent if you need to keep it in the bedroom. 📵

Don't open your work emails just before bed.

BLOSSOMING DELIGHTS

Spring has finally sprung, and what better way to embrace the season of renewal than with a delightful spring brunch? From fresh, vibrant ingredients to tantalising flavours that awaken the senses, our handpicked collection of brunch recipes will have you savouring every moment.



SERVES
10-12

Granola

- 4 cups rolled oats
- 1 cup sesame seeds
- 1 cup pumpkin seeds
- 2 cups raw unsalted mixed nuts
- 1 cup honey
- 1 cup dried cranberries

Preheat the oven to 180°C.

In a bowl, combine the oats, sesame seeds, pumpkin seeds, mixed nuts

and honey. Spread the mixture evenly on a greased baking tray.

Bake for 25 minutes, then mix in the cranberries. Bake for another 10 minutes, or until lightly golden. Remove the granola from the oven and allow to cool completely. Serve for breakfast or any time as a snack. Store in an airtight container for 1-2 weeks, or in the freezer for up to 3 months.



Senidlile Kodwa? by Zanele van Zyl is out now.

Baby marrow, feta and mint fritters

SERVES
4 as a snack

“These simple, savoury fritters are one of those anytime-of-the-day snacks. I can easily have them for breakfast topped with chunky cottage cheese and honey, but I’ll also serve them as a light lunch topped with a tomato salad and rocket, or as a fireside snack served with a creamy dip. They also work as an elegant small canapé topped with sour cream and cold smoked trout. You can also make larger pan-sized fritters, then cut them pizza-style after cooking, for a lower effort alternative.”

- Ilse van der Merwe

350 g baby marrows, coarsely grated

100 g (1½ rounds) feta, crumbled

70 g (½ cup) white bread wheat flour or cake wheat flour

5 ml (1 tsp) baking powder

125 ml (½ cup) finely grated parmesan

2 extra-large eggs

a handful fresh mint, finely chopped salt and pepper, to taste

30 ml (2 Tbsp) extra virgin olive oil

Place the grated baby marrows on a clean tea towel, then place two layers of kitchen paper on top and gently press to absorb any excess moisture. Transfer the blotted baby marrows to a mixing bowl along with the crumbled feta,

flour, baking powder, parmesan, eggs and mint. Season with salt and pepper, then mix well using a wooden spoon. Heat the oil in a pan, then spoon heaped tablespoons of the mixture into the pan, leaving some space in-between and flattening them gently with a spatula. Fry on both sides until golden, puffed up and fully cooked, then remove from the pan and serve warm (see serving suggestions above).

You can also make these with a 50:50 mixture of grated baby marrow and carrot.



Easy Al Fresco by Ilse van der Merwe is out now.

Smoky Steak Tacos with Chipotle Esquites Salad

"This Mexican street-food classic gets a braaiied taco supercharger."

CHIPOTLE ESQUITES SALAD

4 corn cobs, husks removed
Olive oil
1 avo, peeled and diced
2 rounds of feta cheese, crumbled
2 spring onions, finely sliced
A small handful of fresh coriander, chopped
2 chipotle peppers in adobo, chopped
1 clove garlic, finely chopped
2-3 Tbsp mayonnaise
1 Tbsp paprika
Zest and juice of 1 lime
Sea salt and freshly ground black pepper

THE STEAK AND TACOS

600 g rump or ribeye steak
Olive oil
Sea salt and freshly ground black pepper or your favourite braai spice
Flour or corn tortillas

TO SERVE

Green Chilli Sauce
Lime wedges or halves

GREEN CHILLI SAUCE

15 long green chillies, finely chopped
3 cloves garlic, finely chopped
¼ C olive oil
A knob of fresh ginger, peeled and finely chopped
Zest and juice of 1 lime
1 Tbsp fish sauce
1 tsp sugar
Sea salt and freshly ground black pepper

For the Green Chilli Sauce, add all the ingredients to a bowl and mix well to combine, then season to taste. Store in the fridge for up to two weeks.

Drizzle the corn with some olive oil, then braai over high heat to char. When the cobs are charred on all sides, remove them from the heat and allow to cool. Slice the kernels off the cobs and place into a mixing bowl. Add the remaining salad ingredients and mix well. Season to taste and set aside.

Drizzle the steak with oil and season. Braai the steak over hot coals for 3-4 minutes per side or until the internal temperature hits 50 °C for medium-rare. Let the steak rest while you heat up the tortillas on the fire. Place the warm tortillas into a pot with a lid to keep them from drying out. Slice the steak thinly and season with salt and pepper.

To assemble, lay a few slices of steak on each tortilla, top with the esquites salad and drizzle over the Green Chilli Sauce. Serve with lime wedges or halves for squeezing.



Beer Country's *Blackouts & Boerewors* by Karl Tesselndorf and Greg Gilowey is out now.



FEEDS
4-6

PREP
20 minutes

COOK
15 minutes



SERVES
8

TOTAL TIME
10 minutes,
plus chilling

Easy Fig Tart

“Take the fuss out of creating a show-stopping dessert with this super-quick no-cook fig tart - a delicate base of crushed fruit and nuts, topped with yoghurt, figs and a drizzle of honey.”

- Jamie Oliver

- 300g luxury fruit and nut mix
- 500g Greek yoghurt
- 1 teaspoon vanilla bean paste
- 1 teaspoon runny honey,
plus extra to serve
- 4 perfectly ripe figs

Line a 20cm springform cake tin with greaseproof paper. Tip the fruit and nuts into a food

processor and blitz until fine and tacky (it should be easy to mould with your hands), then push and press it into the base of the lined tin, and 2.5cm up the sides.

Leave to firm up in the freezer for 1 hour. When the time's up, mix the yoghurt with the vanilla and 1 teaspoon of honey, then spoon into the chilled tart case. Freeze for 1 further hour, or until slightly set.

Release the tart from the tin, halve or quarter the figs and arrange nicely on top, then drizzle generously with honey, to finish.



5 Ingredients Mediterranean by Jamie Oliver is out now.

ENERGY	FAT	SAT FAT	PROTEIN	CARBS	SUGARS	SALT	FIBRE
272kcal	16.3g	4.7g	7.2g	23.3g	22.6g	0.1g	2.5g

5 Ingredients Mediterranean by Jamie Oliver is published by Penguin Michael Joseph © Jamie Oliver Enterprises Limited (2023 5 Ingredients Mediterranean), Recipe photography: © David Loftus, 2023.

Pof-pannekoek met vrugte

“As jy enige tannie by ’n kerkbasaar wil ontstel, moet jy vir haar sê die Nederlanders noem ’n gebakte beslag wat uitpof in die oond ’n pannekoek. Want pannekoekreëls is streng en deur die sustersgemeenskap dwarsoor die land neergepen. En dis ook reg so, want pannekoek het al menige kerk en skool se fondse lyf help gee! Sô het ek ook geglo dat geen plek of land buite ons grense pannekoek kan maak nie. Want pannekoek word opgerol en met kaneelsuiker voorgesit. Maar in 2010 besoek ek die eerste keer Nederland en ek is dadelik verlief op die land. Die geboue, die mense, die kuns en hulle kos praat met my, amper asof ek al daar gewoon het. Dit was winter en die sneeu het spierwit en baie dik gelê. Vir ’n Kalahari-kind wat skaars reën ken, is sneeu baie moeilik om mee vrede te maak. Al hoe ek die snerpande koue kon oorleef, was met kos en warm sjokolade - nie ’n slegte pantser nie! Die eerste ontbyt in die land van kaaskoppe, het ek op die spyskaart gelees as Bismarck met vrucht. Die kelner verduidelik dat dit eintlik ’n Duitse pannekoek is wat ook bekend staan as ’n ‘Dutch baby’. Die Amerikaners het dit sô begin noem as ’n maklike manier om Deutsch te vertaal. Maar soos die kelner verduidelik, is die pannekoek deesdae baie tuis op Nederlanders se tafels. Ek bestel en ’n vuurwarm gietyster-pan met opgepofde lekkerte daag by my tafel op ... en dis hemels! Ek bestel volgende dag weer en sommer die daaropvolgende dae weer. Ek maak vrede dat pannekoek in baie vorme kom.” - Herman Lensing

VRUGTE

4 pruime, gehalveer
en pitte verwyder
200 g frambose
100 g (125 ml) bruinsuiker
45 ml heuning

PANNEKOEK

4 eiers
250 ml melk
140 g (250 ml) koekmeel
80 g (100 ml) strooisuiker
5 ml vanieljegeursel
30 g (60 ml) botter
versiersuiker vir oorsif

Verhit oond tot 200 °C.

Berei eers die vrugte
Plaas pruime en bessies in oondroosterbak. Sprinkel suiker en heuning oor en plaas in warm oond. Rooster vir 15 minute of tot vrugte sag en taai word. Maak pannekoek terwyl vrugte rooster.

PANNEKOEK Klits eiers, melk, meel, strooi-suiker en vanielje saam tot gladde beslag. Plaas 2

gietysterpanne met deursnee van 15 cm in oond vir 10 minute. Haal uit oond en plaas op oop vlam of warm plaat met helfte van botter in elke pan. Sodra botter gesmelt is, verdeel die beslag tussen die twee panne. Plaas dadelik terug in die oond en bak vir 25-30 minute of tot uitpof en goudbruin. Sif versiersuiker oor en sit voor met geroosterde vrugte.



Nostalgie deur Herman Lensing is nou beskikbaar.

GENOEG VIR
4



On my mind WHY POLITICS MATTERS TO PROSPERITY

The reason why there is a persistent default to economic crisis, and why the appetite to carry out reforms never matches the rhetoric, says Dr Greg Mills, is ... politics.

“Politics is where elites compete for power (or hold onto it) and the protection and extraction of rents and preferences. In Africa, this occurs in systems where the clientelist political economy ensures the persistence of policies that address short-term popular needs over long-term reforms necessary for economic development.

Elites continue to follow this path since they can get away with it – most of the time, at least – by employing combinations of identity politics and populism, and using external support to barricade their power. They get away with it because they are allowed to by people trapped in a system that deliberately undermines the impact of their vote.

Politics seeps into the fabric and operations of institutions, too. Bureaucracies become less a check and balance on executive power than a roadblock to getting things done, at risk of operating in narrow personal interests, subject to incompetencies and job insecurities.

This partly explains why the cost of Africa’s lost economic ground is so vast, and the upside of improvement, encouragingly positive.

The answer appears to lie not in the technocratic details of reform – since these are comparatively easy to identify and specify – but rather in the choices that leaders and their political networks make.

There is no fixed reason why countries should not reform and recover. More important is the way in which governments seek to make changes – their ability to plan, prioritise, and implement; ultimately, the way

“Change is possible, and can have a tremendously positive effect.”

in which leaders back their people.

Good leaders armed with strategic nous and moral integrity can make a difference. While some countries – including Mauritius, Singapore, Vietnam, Botswana and the Baltics – refused to be dragged down by their history, others have become prisoners of their past.

Around the same time that the Baltics threw off the yoke of fascist Soviet rule, South Africa underwent its own transition to freedom, from apartheid to democracy. But whereas the Baltics transitioned quickly from a state-centric to a liberal system, South Africa headed in the opposite direction, replacing one racial oligarchy with another, with the state at the centre as the means of redistribution.

The outcomes can be seen in a collapse of basic service delivery, the poor performance of municipalities, the problems experienced in electricity and water delivery, low levels of growth and investment and, subsequently, employment, and a radical increase in crime.

Hope exists in a range of examples which have turned around situations, far more dire than those faced by South Africans.

Politics centres on the agency of sometimes agonisingly difficult choices, and often the inertia of the grave can overcome the desire for reform. Change is possible, and can have a tremendously positive effect. But when state operating systems are soaked in such methods, changing them is hard and requires tough-minded leadership with a plan and a mandate to carry out reforms.

Good examples of change can also help.”

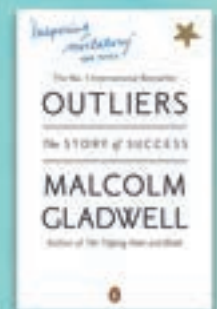
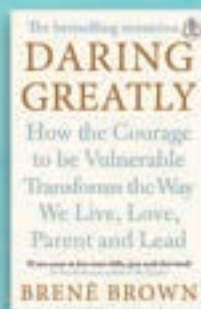
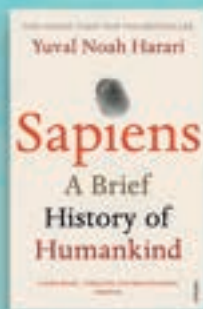
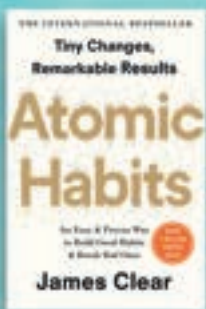
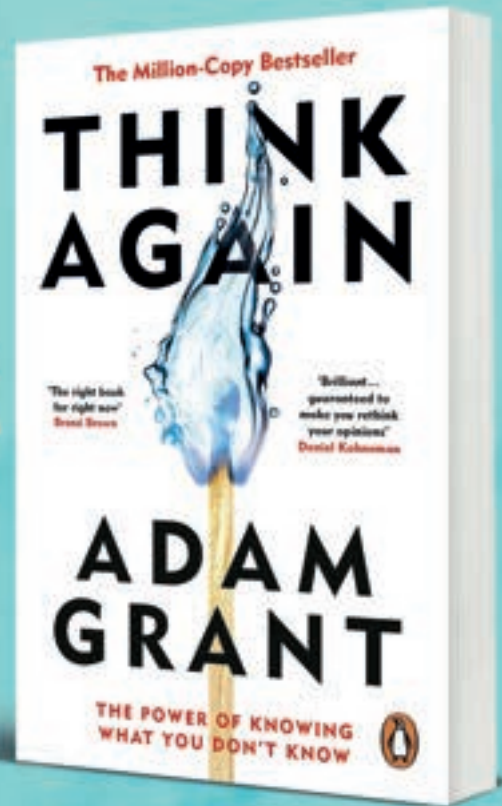


Rich State, Poor State is out now.

GREAT

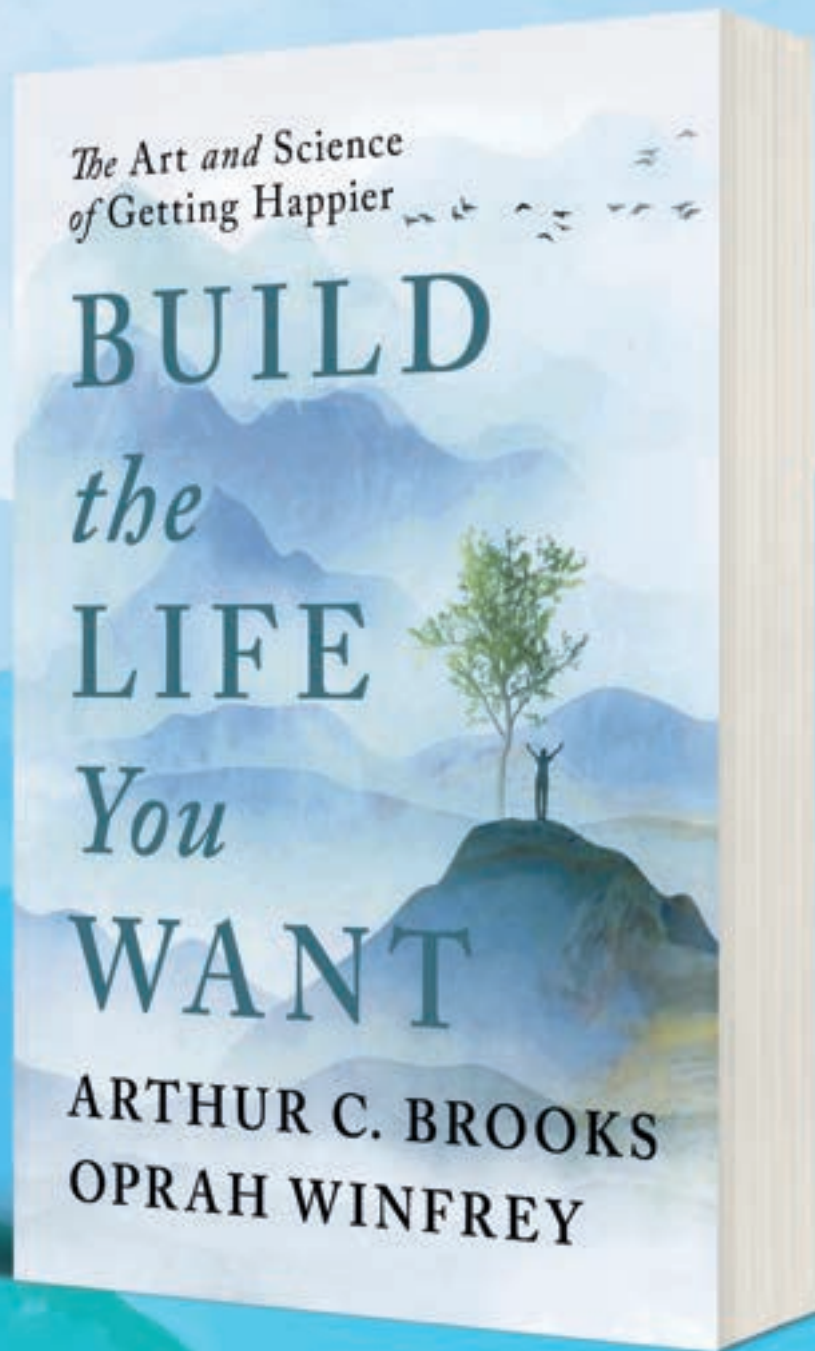
Minds

BOOKS TO BLOW YOUR MIND





You can get happier.
And getting there will be
the adventure of a lifetime.



Your blueprint for a better life.