

'Hemel en aarde, also Jislaak, Sally. You can not only cook but write, hey?

Next to you, I am a typist.

When I peeked at the opening to R for L and M, I read right through to the end.

I laughed out loud--roared!--where Maria gets stuck in the dress she's trying to change into in order to impress Henk. There's no better testimony to good writing than making your reader laugh aloud.

Truly, Sally, this is no small achievement. Mega-congratulations. It's a feast, a banquet, a buffet, a smorgasbord, a groaning board of insights into the nature of the human condition. The way you wield appetites as weapons in the search for justice and truth is flat-out ingenious.

Your descriptions of the Karoo are poetic and undergirded by your clear, obvious love for the place. That love resides right at the story's core, and is its ultimate central, underpinning strength.

The dialogue is snappy and sassy and up-and-backy--even in conversations Maria has with her food. There's no preaching, no lecturing. No big blocky speeches.

You have so fine an ear for the rising and falling inflections and intonations that characterize real speech, but unlike real speech, you manage at the same time to deliver character and story freight, no small feat! The stuff's worth listening to all for itself, but it's not all for itself, it also expands the tale and advances the reader's appreciation of the characters.'

– *Professor Richard Walter, former Screenwriting Area Head, Associate and Interim Dean, UCLA School of Theater, Film, and Television*