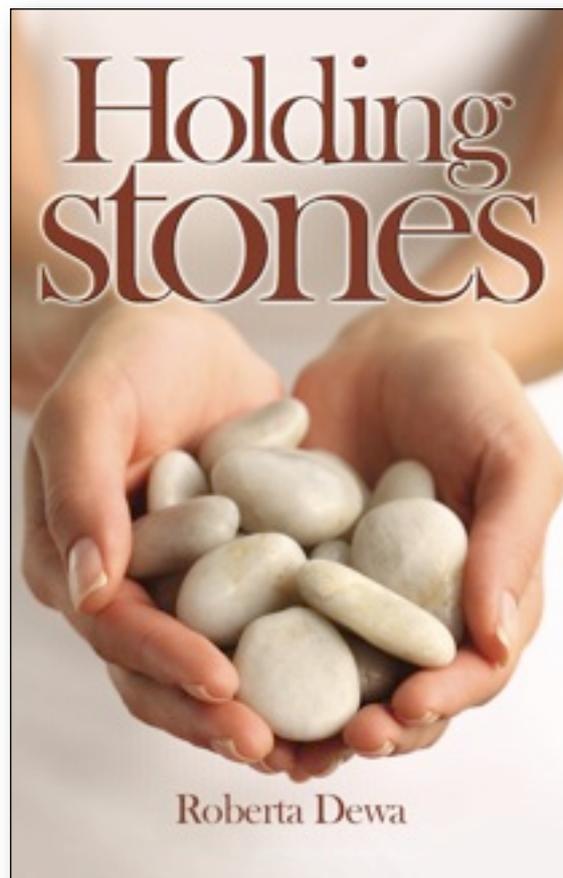


Readers' Notes



<http://readers.pewter-rose-press.com>

In the Foreword the author states that the “past does not stay in its place”. What does she mean by this and how does she show this in the stories?

In *Holding Stones*, why do we collect things from the beach? Why does Susan come back year after year and what is the significance of the stones?

In *The Peace Dividend*, in what ways does David make the narrator re-evaluate her life? What is the peace dividend, and why does the author say at the end that “there is no peace dividend.”

Does *Finding Simon* describe a missed opportunity?

In *Repossession* what does the author mean by “the years went by after the husband killed her”? What did she do about it?

What do you think of the title of the story *Sleeping Beauty*? What are Paul and the woman looking for? Why does the author not give her a name?

What is happening in *Lazarus*? Why does the narrator keep returning to the graveyard? What does she want?

What has happened to the couple in *Bleaklow*? Does anything get resolved? What should / could Mike do? How does the setting and the description of the walk add to your understanding of the story?

In *The Garden* what is the author trying to say? How do her descriptions add to the debate?

What is the young woman trying to do in *Reservoir*? Why does she never meet Michael?

In *Victoria* it says “if you can connect the past with the present you will be OK”. Is this true? Is this borne out in the story?

Several of the stories are written in sections with alternating viewpoints (*Holding Stones*, *Reservoir*, *The Garden*). Why do you think this is so?

About the Author

Roberta Dewa was born in Nottingham in 1954. She began her writing life as an historical novelist; her first published novel was a defence of bad King John. During the 1990s she spent most of her time studying for her BA, MA and PHD at the University of Nottingham, but she continued to develop her own writing, publishing poetry, reviews and short fiction in the small presses. In 2007 she returned to writing full-length works while taking her MA in Creative Writing at NTU.

Her recently completed novel, *Home*, is currently in revision, and her present project, *The Book-Keeper's Daughter*, is a memoir.

Critical Praise

"The stories are highly original - the thematic echoes build as the collection progresses, creating a kind of music that is cumulative."

S. Gallagher, Nottinghamshire Libraries

"Dewa proves in this collection, that she is capable of capturing not only moments of dramatic empowerment, but also moments of poignant longing."

Julia Gaze, Staple 72