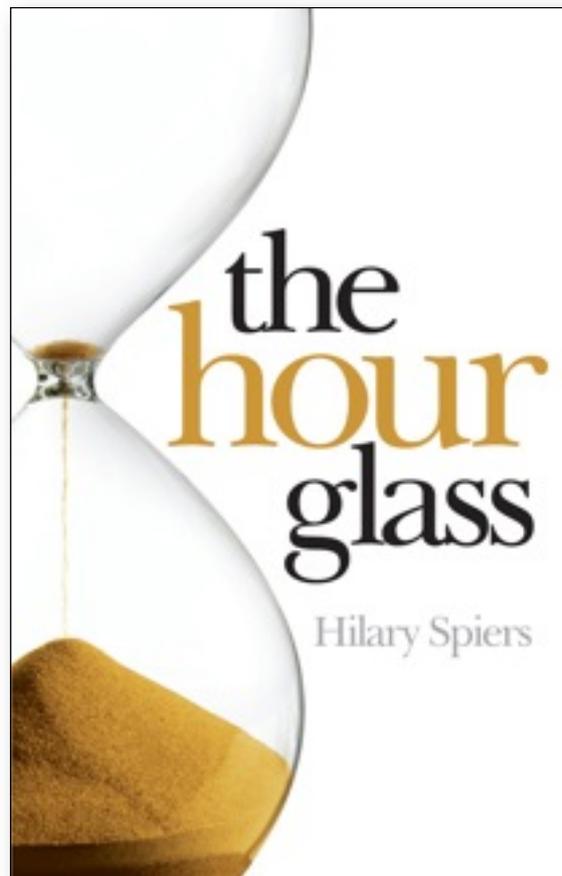


Readers' Notes



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

The Hour Glass short story won The Times Short Love Story competition. Can you think why? How does the author manage to convey so much in so few words?

In *Here's Looking at You*, where do you think Terence has been? Why is the hat so important to him?

In *Break Break Break*, who is in control here? What would you do?

How does the author tell us directly and indirectly about the characters in *Lifesaving* and their relationship? What influences our perceptions of the characters?

In *The Price* is George plausible? Is Sarah to be envied?

What do the children in *Come Out to Play* think is happening in the shed? How does the author lead you to think this?

Why was the narrator in *Seventy Times Seven* sent away and how did it affect her life?

How do you think the Bronte sisters would have responded to modern life?

In *Nighthawks* how is our sympathy for Greta generated? Should we be sympathetic?

What does the title '*Making Trouble In An Empty House*' mean? What effect does the conversational tone have on your response to the narrator?

In *Dancing the Midnight Polka*, how many stories are told within this story?

How does the author in *Fiat Lux* (Let there be light) use contrast to highlight the teacher's plight?

About the Author

Hilary Spiers writes short stories and plays. She has won a number of national writing competitions, including The Times Short Love Story Competition and the Wimbledon Book Festival Writing Challenge (her story was recorded by Martin Jarvis), been published in several anthologies and had a number of her stories broadcast on the radio.

‘I love short stories – their economy and tight focus. Whenever I want to flex my writing muscles, I start a new one.’

She enjoys giving a voice to ordinary women in sometimes extraordinary circumstances. Her writing tends to feature strong women and, in the case of her plays, offers really meaty roles for women. As an actor and director herself, she is only too aware of the dearth of really good parts for women (especially those past the first flush of youth) in traditional English drama and she aims to redress the balance.

‘I’m not on a mission,’ she says. ‘I just want to give women a fair crack of the whip and offer them their moment in the sun.’

Critical Praise

“Hilary can create an entire world with a few well-chosen words. Her characters stay with you long after the story ends.”

Amanda Whittington

"I loved reading them, and have that lovely fizzing in my mind as I think them over!"

Veronica Birch

"Hilary Spiers is a very talented writer, particularly so in the way she relates to ordinary men and women - their hopes and fears. She writes in a style that is always accessible and is powerful in its simplicity."

Prof John Barrett