to Winnipeg, Canada in 1967. Together with her cousin Davey, she travels back in time to the Scotland of 1567 where they witness the horrific murder of two young people, Lady Rose Boyd and her brother Hamish, victims of the intrigue and political machinations surrounding the reign of Mary, Queen of Scots. This double time frame enables the contemporary young-adult reader to explore two pasts, 1967 and 1567. Moore's evocation of the trepidation created in a family on the brink of economically-motivated immigration is convincing, and she also does a nice job of delineating the tension between the pubescent Shona (in love with her first cousin) and her anxious mother. However, this novel is perhaps the least satisfactory in its treatment of time travel, primarily because its protagonists actually *change* a major historical event (with no discernible consequences). *The Summer of the Hand* crosses a number of genres — problem novel, ghost story, historical novel, time travel novel — and this affects its overall coherence.

I was prepared to love Hazel Hutchins' *Within a Painted Past*; it recreates a part of the country which is not much represented in Canadian children's literature (Alberta's Canmore and Banff), and the novel's vehicle for time travel is hugely evocative. Twelve-year-old Allison, visiting her aunt who runs a going-out-of-business tourist store in Banff, finds herself in the Canmore of 1898 after contemplating a painting in her room: "Small and self-contained, it showed a mountain cabin lost in the swirls of a winter snowstorm, and every morning the snow had floated out of the picture frame" (7); "The snow was so wonderfully real against her face, and there was more — the smell of it, and that special silence that settles on the world with the falling of it. It was then, softly at first, from the depth of that silence, that she heard a sound. Someone was crying. Small and woeful, the sound reached out to touch her; reached out, yet with such hopelessness that, almost against her will, Allison took a single step forward" (15). This device suggests the creative but also dangerous power of art to recreate other times and cultures, to draw us into its world. I was prepared to love this novel, and in the end I liked it. Its main weakness is a conclusion which is little prepared for in the body of the narrative and which, as with *The Summer of the Hand*, ignores the centrality of the grandfather paradox to the time travel genre.

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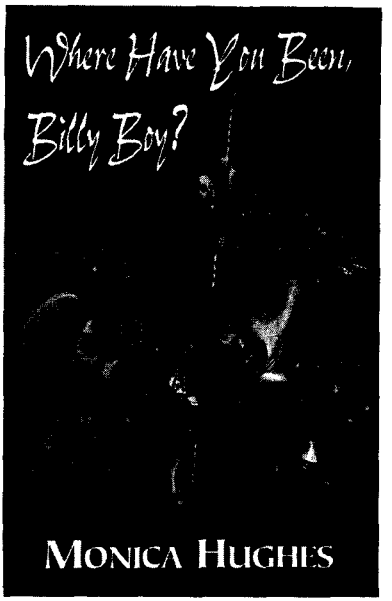
TRAVELLING THROUGH TIME WITH MONICA HUGHES

Where Have You Been, Billy Boy? Monica Hughes. HarperCollins, 1995. 136 pp. $16.95 cloth. ISBN 0-00-224389-X.

In her latest novel Monica Hughes (to paraphrase *Star Trek*) "boldly goes where [she] has not gone before," and in so doing has produced a novel that will win her new fans as well as praise from educators. Instead of using the techniques of

science-fiction to construct a possible future as in so many of her best-known novels, she here compares past and present through a plot which depends upon fantasy. Her characters, however, are as realistic, problem-prone, daring and as easy to identify with as in her best previous works.



As the title suggests, eleven-year-old Billy is both the youngest and least socialized of her major characters: as we meet him in 1908, he is a parentless, shoeless street urchin who steals food, sleeps outdoors wherever he can find a hiding place, and is planning to steal the savings of a sick old man as soon as he gets the chance. (His situation echoes that in Hughes' earliest novel, *Gold-Fever Trail* [1974]. Billy's father was away prospecting for gold in the Klondike when his mother died; in both works, the children prefer striking out on their own to orphanages.)

Hughes transports Billy 85 years into the future (our present) via a ride on a high-speed carousel. Billy had seen old Johannes, the carousel operator, speed it up until both it and he simply disappeared, but then reappeared in the morning. Billy, of course, awaits his chance to do the same; Billy faints during the ride, and awakes to find himself (in an allusion to *The Wizard of Oz*?) on a farm overlooking "the corn country of Kansas." It is only here that Hughes introduces her more typical characters — fourteen-year-old Susan, her schoolmate George, her sixteen-year-old brother Jim — who are daring, cooperative and inventive enough to find the way to send Billy back to his own time.

Of particular interest to educators is Hughes' semi-comic but realistic descriptions of the mutual cultural shocks all the youngsters experience: Billy's '90s friends (and their families) are horrified as he (following practices of his day) "spits" on the floor, blows his nose into an embroidered dinner napkin, and the like; he is mystified by television, freezers, aeroplanes, and such. The moderns, of course, cannot understand why Billy is frantic to return to his own time where nothing awaits him but homeless misery, but he has come to realize that his love and concern for the sick Johannes he left behind is more important than our brave new world. His friends use '90s technology to return him to his own time (by rebuilding the carousel with a powerful new high speed engine). The novel ends with Billy's descendants visiting the teenagers who sent him back to his own time and who are responsible for restoring the carousel to its original condition.

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