

treasure on an island (a tin box on PEI). However, it is Jim who finally gets the equivalent of that treasure, obtained through both a relationship and his coming to terms with loss. In "The Pinhole Camera," the protagonist, Ford, who has no real friends, finds that the local landscape which he has re-mapped in his imagination has been re-imagined quite differently by another solitary boy. Resentment eventually metamorphoses into connection.

Wynne-Jones also tackles domestic and social problems in a novel way. "The Chinese Babies" (unusual in this set in that the protagonist/focalizer is more of an observer than a central figure) turns advice on playing chess into a metaphor for an appropriate attitude to life in a story that focuses on the dissolving of familial and racial solitudes. In "Ick," a goldfish disease becomes the unlikely inspiration for an antidote to sexual harassment.

However, what is particularly impressive about these stories is the power of their endings. Carmen, the Lucy Maud Montgomery enthusiast and budding writer who narrates "The Anne Rehearsals," notes the appropriateness of the story's Montgomery-like happy ending. The third-person narrator of "The Pinhole Camera" suggests a possible point to end that story but instead continues it for several pages to a more satisfactory conclusion. This importance of endings is reflected in each story's last words which connect the reader, often quite profoundly, with the central concerns of the particular tale. To discuss here in detail how these work would give too much away, but the conclusion of "The Fallen Angel" offers a fairly oblique example. The protagonist has had a possibly diabolical adversary in a story that takes place while a Stanley Cup hockey series between New Jersey and Detroit is being played. The winner of that series is revealed in the last line of the story. Wynne-Jones never refers to the losing team by franchise name — only by city — but that (unsaid) name nevertheless gives the last line a greatly added significance. And Wynne-Jones's stories are, without exception, loaded with significance, their meaning being particularly illuminated by their last words.

Alan West is a doctoral student at the University of Ottawa with a particular interest in children's literature.

Jane Eyre in Martha Ostenso Country

Runaway. Norma Charles. Coteau, 1999. 181 pp. \$6.95 paper. ISBN 1-55050-143-7.

The rebellious young heroine in Norma Charles's *Runaway* will appeal to many juvenile readers. Marie Antoinette Sauv , or Toni for short, like most youths, struggles with the formal constraints that check her natural exuberance. Her resentment at being sent to a convent school and desire to be free finds its inverse parallel in Jess, an orphan whose "freedom" is forced upon her by the brutality of her uncle and guardian. During the course of the novel, Toni achieves an awareness of the need to balance freedom and responsibility without compromising her own spirited nature.

A key element that drives the plot involves the mystery surrounding the background of Jess and this, along with the tension between freedom and restraint, is enriched by the allusions to Charlotte Brontë's *Jane Eyre* and to Martha Ostenso's *Wild Geese*. In both Brontë's nineteenth-century novel and Ostenso's early-twentieth-century work, information about a youth's parentage is withheld from other characters. Setting, too, is partially informed by these two novels. The orphans' boarding school at Lowood in *Jane Eyre* is much bleaker than Saint Bernadettes's where Toni and Jess find themselves, and is an authoritarian nightmare for Jane, alleviated only by her friendship with a sickly student and one caring teacher. Toni, in *Runaway*, chaffs against the restrictions imposed upon her by the Nuns and longs to escape into the open expanse of the prairies. Ostenso's *Wild Geese* is also set in the prairies and features a tyrant farmer named Caleb Gare who is paralleled in Charles's book by Jess's abusive uncle. And the geese — those symbols of freedom and human aspiration — also appear at the closing of *Runaway*:

'The geese. They must be heading south for the winter,' said Toni.

'South, where it's warm and sunny,' said Janeen, breathing hard.

Jess blew into her harmonica, a long answering call to the geese, wishing them well on their journey to a better place. (180)

By the end of *Runaway*, Jess, the orphan runaway, and Toni, the irrepressible free spirit, have found an end to their own journeys and a "better place." Norma Charles's use of such literary allusions may not be recognized by a young reader, but they enlarge the context of the book and, who knows, some of the readers may remember back to *Runaway* when they do encounter Brontë and Ostenso, and all will be richer for it.

Kerry Vincent teaches English at Saint Mary's University and the Nova Scotia Teachers College.

Trusts Betrayed, Lessons Learned

Turns on a Dime. Julie Lawson. Stoddart, 1998. 176 pp. \$8.95 paper. ISBN 0-7737-59425.

Perhaps it is a blessing that, as adults, the terrible immediacy of our childhood hurts tends to fade. After all, if we remembered every rejection and unfairness as keenly as we felt it at the age of eleven, most of us would still be crouched in the fetal position.

Julie Lawson's *Turns on a Dime* accurately sketches precisely those kinds of childhood experiences, managing to make her book an entertaining and real-feeling account of a crucial time in the life of a pre-teen girl, Jo Gillespie. It is not terribly successful, however, at evoking its setting of Victoria, BC, in the late 1950s. Apart from some tacked-on references to crinolines and the ubiquitous Elvis Presley, the