

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.

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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

reader would easily be forgiven for assuming it's a modern-day story.

Other unexplained references may end up frustrating or confusing a young reader who, for instance, isn't familiar with the names of yo-yo tricks, or terms such as car-hop and pedal pushers. The expression used as the title, in fact, is never actually explained, despite its repeated use.

That said, Jo's experiences ring true for anyone who was a girl at any time: the friends who shut her out, her tendency to exaggerate to win approval, and her on-the-boil emotions. When the boys surround her in order to take something from her in one episode — of "sharking" — the ritual feels all too real.

Lawson's deft but straightforward writing will have a young reader nodding her head in recognition. "The first day of school always felt like a piano exam," she writes, capturing the feeling perfectly, as she does when she describes Jo's baby-sitter and friend Mack as having "a polish that seemed too bright," on her return from Toronto.

It is the plot, though, and the barrage of events in Jo's life, that will keep the reader turning pages. In the short time we spend with her, she loses her best friend, gains another, discovers Mack is pregnant, finds out by accident that she is adopted, endures the sharking incident and even sees the newly launched Sputnik satellite.

As the middle book in Lawson's Goldstone trilogy, *Turns on a Dime* stands on its own reasonably well, although it suffers from some of the problems of its kind. Story lines such as Mack's pregnancy go unresolved, while doors to a sequel are left conspicuously ajar, as when Jo considers searching for her birth mother. A pendant she receives near the end of the book will no doubt play a key role in the final instalment.

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Hockey: Pedagogy, Promotion, and Play

Hockey Goaltending for Young Players: An Instructional Guide. François Allaire. Key Porter, 1997. 174 pp. \$21.95 paper. ISBN 1-55013-895-2. *Roller Hockey Blues.* Steven Barwin and Gabriel David Tick. James Lorimer & Company, 1997. 88 pp. \$16.95, \$8.95 boards, paper. ISBN 1-55028-569-6, 1-55028-568-8. *Hockey Night in Transcona.* John Danakas. James Lorimer & Company, 1995. 115 pp. \$16.95, \$8.95 boards, paper. ISBN 1-55028-505-X, 1-55028-504-1. *Amazing Forwards.* James Duplacey. Kids Can, 1996. 40 pp. \$6.95 paper. ISBN 1-55074-305-8. *Champion Defencemen.* James Duplacey. Kids Can, 1997. 40 pp. \$6.95 paper, ISBN 1-55074-390-2. *Face Off.* Chris Forsyth. James Lorimer & Company, 1996. 71 pp. \$16.95, \$8.95 boards, paper, ISBN 1-55028-533-5, 1-55028-532-7. *Two Minutes for Roughing.* Joseph Romain. James Lorimer & Company, 1994. 84 pp. \$16.95, \$8.95 boards, paper. ISBN 1-55028-459-2, 1-55028-458-4. *Goal Scoring.* Sean Rossiter. Douglas & McIntyre,