

A big Dial Press Fall



THE MYSTERY BEAST OF OSTERGEEST

Story and four-color pictures by STEVEN KELLOGG. When a clown comes to town with a mysterious beast, the king sends for six blind scholars to identify the creature. Ages 4-8. October. \$4.95; \$4.58*

NOBODY ASKED ME IF I WANTED A BABY SISTER

Story and three-color pictures by MARTHA ALEXANDER. Oliver sets out to find a new home for his fussed-over baby sister — only to surprise himself with the result. Ages 3-7. October. \$3.50; \$3.39*

GO AND SHUT THE DOOR

Story and three-color pictures by NOLA LANGNER. A crusty New England sea captain and his brand-new bride court disaster with a silly, stubborn bargain. Ages 4-8. October. \$4.95; \$4.58*

ME DAY

By JOAN M. LEXAU; pictures by ROBERT WEAVER. Everything about Raffer's birthday is perfect — except that he hasn't heard from his father. A perceptive treatment of the problems of a broken home. Ages 4-8. October. \$3.95; \$3.69*

THE PREPOSTEROUS WEEK

By GEORGE KEENEN; four-color pictures by STANLEY MACK. The whole town is in trouble during the preposterous week when a river disappears, a valley vanishes and even the apple-tree shade is missing. Ages 4-8. October. \$4.95; \$4.58*

MOJA MEANS ONE SWAHILI COUNTING BOOK

By MURIEL FEELINGS; three-color pictures by TOM FEELINGS. A beautifully illustrated counting book that is also an introduction to East African culture. Ages 5 up. October. \$4.50; \$4.17*

THE PAIR OF SHOES

By ALINE GLASGOW; two-color pictures by SYMEON SHIMIN. A pair of shoes teaches a boy the meaning of manhood on the eve of his bar mitzvah in this story set in 19th-century Poland. Ages 6-10. October. \$4.95; \$4.58*

CRANES IN MY CORRAL

By DAYTON O. HYDE; pictures by LORENCE BJORKLUND. In this comic and touching story, a renowned naturalist tells of the trials and joys of raising four baby sandhill cranes. Ages 8-12. October. \$4.50; \$4.17*

HARAN'S JOURNEY

By ADRIEN STOUTENBURG; pictures by LASZLO KUBINYI. A young slave boy takes flight across the desert following a strangely bright star. Ages 8-12. October. \$4.95; \$4.58*

ME AND MY LITTLE BRAIN

By JOHN D. FITZGERALD; pictures by MERCER MAYER. The infamous Great Brain's younger brother J. D. discovers his own crafty ingenuity in this new tale of turn-of-the-century Mormon Utah. Ages 9-12. October. \$4.95; \$4.58*

A LONG DAY IN NOVEMBER

By ERNEST J. GAINES; pictures by DON BOLOGNESE. From the author of *The Autobiography of Miss Jane Pittman* ("one of the finest American writers today" — *Newsweek*), comes this powerful story, set on a cane plantation in the 1940's, which explores the confusion of a young Black boy whose parents have separated. Ages 10 up. September. \$4.95; \$4.58*

**The
Dial
Press**

750 Third Avenue, New York 10017
In Canada: Fitzhenry & Whiteside, Ltd.

Illustration by Steven Kellogg from *THE MYSTERY BEAST OF OSTERGEEST*.

*Designates publisher's suggested price of Library Edition and is not intended to control the resale price thereof.

STATE OF MINNESOTA DEPT. OF EDUCATION
School Library Materials May 1972

Gaines, Ernest J. "A LONG DAY IN NOVEMBER; illus. by Don Bolognese. Dial, 1971. \$4.95; library ed., \$4.58

Amy refuses to play second fiddle to a car. Life among Louisiana blacks as described by six-year old Sonny creates a credible story. 6-9

Ga

LJ 12/15/71

THE HORN BOOK, April 1972

THE HARTFORD STAR, THE NEW
HAVEN STAR, February 1972, 5th

ERNEST J. GAINES *A Long Day in November*

137 pp. Dial 1971 4.95
Library edition 4.58

Illustrated by Don Bolognese. The life style of a cane-plantation worker in the early 1940's is vividly re-created through the eyes of a child, Sonny, who recounts the events of that momentous day when his parents quarreled, separated, and were finally reconciled through the aid of Madame Touissant, an old woman skilled in the arts of voodoo. Because children's books generally include young people as important characters, distinguishing between a book about children and a book for children is not always an easy task: Henry James' *The Turn of the Screw* is not necessarily a work for children in spite of the important roles assigned to the brother and sister. *A Long Day in November* calls for a reader sufficiently sophisticated to appreciate the subtle nuances of characterization, the skilled uses of contrast, and the superbly realized setting of the rural, black Southland. Indeed, rather than a story about a child, it is about adult relationships and emotions as chronicled by a child observer who is sensitive to, and yet confused by, events which are beyond his level of experience. Thus, his reactions to the quarrel between his parents are of the most elemental nature — an ego-centered response, where his own bodily functions and needs are documented with as much attention as his mother's decision to leave his father. Consequently, what makes the book succeed from the adult's point of view may tend to limit its appeal for children: first, because the child narrator, a first-grader, is too young to interest the average adolescent; second, because he is acted upon rather than being the prime mover; third, because he senses the problems but plays no real part in their solution. Listing these points for consideration is not intended to discourage, but rather to encourage, those working with young people to find the right audience for a well-wrought story which is very real and touchingly human.

M. M. B.

A LONG DAY IN
NOVEMBER, by Ernest J.
Gaines—drawings by Don
Bolognese—Dial Press \$4.95
(children 9-12)

Mr. Gaines has dedicated this book "to all those children who have had One Long Day in their lives." Sonny, a five year old little boy, who lives on a cane plantation in the rural South during the 1940's, is telling the story of his long day.

On that day, Sonny was awakened by the sound of his parents voices. They are arguing and Mama sounds very angry. Suddenly, Mama shakes him and tells him to hurry and dress because the two of them are leaving.

A LONG DAY IN
NOVEMBER is a warm and
tender love story for children.
Ernest Gaines is also the author
of BLOODLINE, and adult
short-story collection and THE
AUTOBIOGRAPHY OF MISS
JANE PITTMAN, an adult
novel.

BULLETIN OF THE CENTER FOR CHILDREN'S BOOKS
February 1972

Gaines, Ernest J. *A Long Day in November*; illus. by Don Bolognese. Dial, 1971. 134p.
Trade ed. \$4.95; Library ed. \$4.58 net.

Ad
7-9

Set in the rural South in the 1940's, a story of a day in which marital discord threatens his security is told by a small black boy. His mother, angry because his father has been out driving his beloved car until late in the night, goes off to her mother's. The boy goes to school unprepared and, nervous because he doesn't know the lesson, wets his pants and is teased. When he comes back to his grandmother's, Sonny finds his mother's old suitor there, encouraging her to leave her husband, a plan the grandmother approves, since she has a low opinion of Sonny's father. Father comes, takes the boy, runs from the grandmother's gun (she says, "I shot two miles over that nigger's head.") and visits a friend, a minister, and a voodoo woman in turn. The latter's advice is to burn his car. He does, his wife realizes that he loves her enough to sacrifice his dearest possession, and the story ends with Sonny snuggled in bed listening to the comforting sound of his parents' voices. Since the author was born on a Louisiana plantation in the 1930's, this may well be a reflection of his own childhood, if not in a personal way at least in the characterization of the people in the story. The book is written with flair and sensitivity, but it seems more an adult short novel than a children's story.

FREEDOMWAYS
Winter 1971

Gaines, Ernest J. A LONG DAY IN NOVEMBER. New York: Dial Press. 137 pages. \$4.95. (A book for children by the well-known black novelist and short story writer.)

TIME, December 27, 1971

A Long Day in November by Ernest J. Gaines. 137 pages. Dial. \$4.95. Gaines (TIME, May 10) is one of the best writers in America, of any color or persuasion. This book, adapted from the longest story in his fine 1968 collection *Bloodline*, tells about a Louisiana black boy and his young parents, who are

DON BOLOGNESE



ERNEST GAINES' CHARACTER
Painful, hilarious and humane.

separated because the wife objects to her gadabout husband's secondhand car, coming together again only when he burns it up publicly to get himself back into his wife's good graces. Painful, hilarious and humane, it is so good a story that the illustrations, which are not bad, seem like a desecration.

ST. LOUIS POST-DISPATCH, Dec. 19, 1971



Illustration from "A Long Day in November"

A Long Day in November, by Ernest J. Gaines, illustrated by Don Bolognese, Dial 4.95, ages 10 and up. Some days seem to last forever! With the help of great illustrations, Ernest Gaines has captured Sonny's long, cold day in a child-level portrayal which places the reader on the plantation with the boy and his family. It begins when his mother leaves his father and, with Sonny, goes to live with the boy's grandmother. A terrible morning at school is followed by a tense afternoon, during which his grandmother takes a shotgun to his father and Sonny visits the voodoo lady, Madame Tous-saint. The climax comes when his father burns his car to prove his love for the family. The day ends as it began, with Sonny wrapped down warmly in his own bed and the world all back in place once more.

—F.M.O.

A LONG DAY IN NOVEMBER (Dial) - Gaines/Bolognese

BEST BOOKS OF 1971

Library Journal, December 1971

GAINES, Ernest J. *A Long Day in November*. illus. by Don Bolognese. Dial. 1971. CSm \$4.95; PLB \$4.58.

Gr 5-8.

An earthy, funny/sad tale of a marital spat and a wise "hoo-doo" woman who patches it up, as seen through the egocentric eye of six-year-old Sonny.



A wrenching change of residence for bundle laden Mama and potty toting Sonny (Gaines).

SCHOOL LIBRARY JOURNAL

December 15, 1971

★GAINES, Ernest J. *A Long Day in November*. illus. by Don Bolognese. 137p. Dial. 1971. CSm \$4.95; PLB \$4.58. LC 70-147131.

Gr 5-8—Developed from a story that originally appeared in the author's adult collection, *Bloodline* (Dial, 1968), this remains essentially an expanded short story. Yet, given the single track on which it runs, the story succeeds exceptionally well. Tired of being second to the car in husband Eddie's affections, Amy packs her things, takes little Sonny and returns to mother. At lunch time a hungry Eddie pursues her and is chased by Gram'mon who never liked that "no good . . . yellow nigger with a gap . . . 'tween his front teeth"; Eddie then appeals to the Reverend but "God take so long . . ." that he's forced to try Madame Toussaint, the old "hoo-doo" woman who serves as marriage counselor for the black community. She advises him to burn his car which he very reluctantly does, and Amy comes back—but first she makes him beat her so that he won't lose face in the quarter. Sonny throws his potty at the "old yellow dog" who's hurting his mama; they make up, and Sonny happily settles down to sleep listening to their low voices "talking good." The viewpoint of an engagingly egoistic six-year-old is perfectly sustained: his parents' separation concerns him only as it affects his own well-being (e.g., because his preoccupied mother didn't help with his reading lesson, he "wee-weed" in his pants at school and disgraced himself). The dialogue is sharp and believable and the Louisiana sugar cane plantation background is perfectly realized.—Pamela D. Pollack, "School Library Journal"



NJEA Review
Trenton, N.J.
M. 75,000

SEP 1972

In *A Long Day in November* (Dial Press, 1971, \$4.95), Ernest J. Gaines depicts a day in the life of Sonny—a small black boy on a plantation probably 40 years ago—from his early awakening to keep him from wetting the bed to his return from a day of family discord, a visit to the mysterious Madame Toussaint, and the burning of his father's car. Probably best used with the youngster needing high-interest, low-reading level books, because of the mature subject and third-grade reading level.

The Plain Dealer
Oct 22, 1972

A Long Day in November by Ernest J. Gaines (Dial; \$4.95). Touchingly human story of one day in the life of a black family on a Louisiana sugar plantation 30 years ago. The action told through the eyes of the child Sonny is by turns serious and funny, a blend of tenderness and humor. Believable people, rich dialogue, succinct writing style, by a talented black author born in the rural South, and now living in San Francisco. Drawings by Don Bolognese.

—Adeline Corrigan

N.Y. Times Bk. Review
2/13/72

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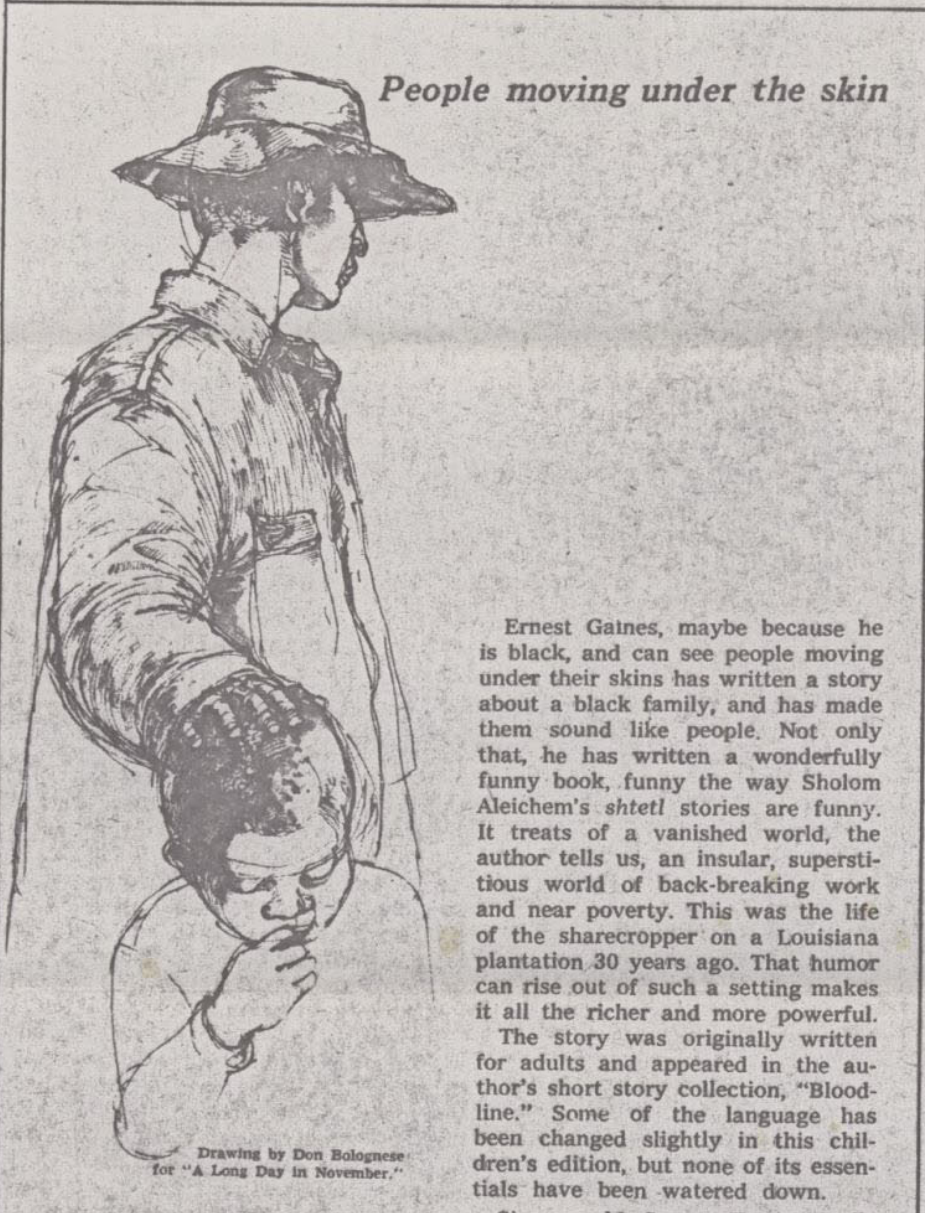
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Drawing by Don Bolognese
for "A Long Day in November."

People moving under the skin

**A Long
Day in
November**

By Ernest J. Gaines.
Illustrated by Don Bolognese.
137 pp. New York:
Dial Press.
\$4.95.
(Ages 10 to 14)

By MARILYN SACHS

The trouble with many children's books about blacks is that they tend to be ethnic. Which means that they end up describing a group rather than telling a story about people. They also tend to be solemn and so full of suffering and sociology that the reader, if he is still there at the end, can only conclude there is just no fun being black.

Marilyn Sachs is the author of "The Bears' House" and six other children's books.

Ernest Gaines, maybe because he is black, and can see people moving under their skins has written a story about a black family, and has made them sound like people. Not only that, he has written a wonderfully funny book, funny the way Sholom Aleichem's *shtetl* stories are funny. It treats of a vanished world, the author tells us, an insular, superstitious world of back-breaking work and near poverty. This was the life of the sharecropper on a Louisiana plantation 30 years ago. That humor can rise out of such a setting makes it all the richer and more powerful.

The story was originally written for adults and appeared in the author's short story collection, "Bloodline." Some of the language has been changed slightly in this children's edition, but none of its essentials have been watered down.

Six-year-old Sonny Howard tells the story about how his Mama left his Daddy because his Daddy was a car nut. Sonny's observations, fantasies and problems are very real. His difficulty with his bladder, especially when crowded by his teacher, is timeless and placeless. Sonny's Daddy is such a car nut that once inside his car he seems to forget the world outside, including his family. So Sonny and his Mama go to stay with "Gran'mon," and, when Sonny's Daddy comes to collect his wife and son, he is run off the premises by a blast from his mother-in-law's shotgun.

In true epic fashion, the father must go questing for the answer that will bring his wife back to him. He looks for it everywhere, and finds it finally in the advice of Madame Toussaint, an expert in voodoo. He must sacrifice the thing he loves best in order to win back his true love.

And he does. This is a very satisfying book. Ernest Gaines includes those small, human details that so many authors neglect. The passions and humor in this story may climb to epic proportions, but the people stay little and for real. Don Bolognese's illustrations are fine and flavorful.

**Some
Things Fierce
And Fatal**

Edited by Joan Kahn.
246 pp. New York:
Harper & Row. \$4.95.
(Ages 12 to 16)

By GLORIA LEVITAS

An hour or two spent curled up with "Some Things Fierce and Fatal" will serve to introduce young readers to the uneasy pleasures and anxious delights of suspense fiction. This collection of 14 stories ranges from ghost tales through true crime to fantasy. Best of the 14 is Edith Wharton's gothic, yet strangely moving, tale of a sequestered lady, her faithful dogs and the woeful ghosts of "Kerfol." Equally atmospheric and thick with the menace of the marsh that forms its setting is Bret Harte's "High-Water Mark." And Ray Bradbury's "Invisible Boy" is here to remind us again of that author's wild talent for embellishing psychological reality with the high color of his antic imagination.

Adults may weary rapidly of the surprise endings that resolve the problems set in tales by C. S. Forester, Julian Symons and Stanley Ellin; but children take particular pleasure both in sudden denouements and in the suggestion of the evil that lurks within the humdrum, the ordinary, the predictable. Celia Fremlin's psychological "Something Evil in the House," David Hogan's slick "The Leaping Trout," H. G. Wells's awkward "The Magic Shop" and Dwywen Richards's oddly charming story of a cleric and a tiny dragon, round out the fiction.

Interspersed among these are four true crime tales distinguished neither by subject matter nor style. Best of the lot is Edmund Pearson's narrative account of the murderous career of Sarah Jane Robinson. Edward H. Smith's "The Vermont Raffles Who Transcended the Tomb" recounts a less gory criminal career, and an ingenious—if not very stirring—prison escape. Included as a historical curiosity, "A Tale of Terror" depends for its impact, on the kind of verbal misunderstanding that seems to captivate children. Last, and perhaps least, is "The 'Coney' Men"—an account of an attempt made to rob Lincoln's grave. In keeping with the general tone of the book the subject is ghoulish enough, but this narrative is more focused on political than ethereal ghosts. ■

Gloria Levitas was formerly an editor of Ellery Queen's Mystery Magazine.

SCHOOL LIBRARY JOURNAL
Advance Copy 12/15/71

BOOK GLEANINGS, La Crosse, Mich.
Fall, 1971

★GAINES, Ernest J. *A Long Day in November*. illus. by Don Bolognese. 137p. Dial. 1971. CSM \$4.95; PLB \$4.58. LC 70-147131.

Gr 5-8—Developed from a story that originally appeared in the author's adult collection, *Bloodline* (Dial, 1968), this remains essentially an expanded short story. Yet, given the single track on which it runs, the story succeeds exceptionally well. Tired of being second to the car in husband Eddie's affections, Amy packs her things, takes little Sonny and returns to mother. At lunch time a hungry Eddie pursues her and is chased by Gram'mon who never liked that "no good . . . yellow nigger with a gap . . . 'tween his front teeth"; Eddie then appeals to the Reverend but "God take so long . . ." that he's forced to try Madame Toussaint, the old "hoo-doo" woman who serves as marriage counselor for the black community. She advises him to burn his car which he very reluctantly does, and Amy comes back—but first she makes him beat her so that he won't lose face in the quarter. Sonny throws his potty at the "old yellow dog" who's hurting his mama; they make up, and Sonny happily settles down to sleep listening to their low voices "talking good." The viewpoint of an engagingly egoistic six-year-old is perfectly sustained: his parents' separation concerns him only as it affects his own well-being (e.g., because his preoccupied mother didn't help with his reading lesson, he "wee-weed" in his pants at school and disgraced himself). The dialogue is sharp and believable and the Louisiana sugar cane plantation background is perfectly realized.—*Pamela D. Pollack, "School Library Journal"*

Gaines, Ernest F. *A Long Day in November*, \$4.95

A touching, yet amusing story of the happenings in one day on a cane plantation. It is the story about Sonny's father, and how he won back his wife who had left him. He sought the advice of a woman versed in voodoo. She told him to burn his car that was the cause of all his trouble. He did burn his car, and regained the love of his wife. The story gives an open picture of life in a small cabin in the Deep South during the early 1940's.

CHILDREN'S BOOK WORLD

11/7/71

Somelbody is shaking me, but I don't want get up now because I'm tired and I'm sleepy and I don't want get up now. It's warm under the cover here, but it's cold up there and I don't want get up now.

To accept that opening in Ernest J. Gaines's *A Long Day in November* (Dial, 135 pp., \$4.95) and get on with the story requires a conscious act of surrender, more natural to children than to most grownups. But the reader, child or adult, willing to make the effort is in for a memorable experience. In Gaines's hands this is the right language, the only language perfectly suited to its purpose.

That purpose is to present a child's-eye-view of a day in the

life of a family of plantation Negroes. A little boy is caught by his parents' marital crisis as if by a summer cloudburst. The young wife storms out of the house and back to her mother; the young husband follows to plead for her return; Gram'mon chases him off with a shotgun; he invokes the help of a Voodoo Lady. The hurting words, the tears, the hard and angry passions swirl over the uncomprehending Sonny like thunder and lightning, and when the day ends in reconciliation and forgiveness they come like sunset and peaceful twilight after the tempest.

People, talk, and action are wholly credible, and the simple, halting language makes for extraordinary realism and tenderness. Don Bolognese's illustrations are finely complementary to the text.



From "A Long Day in November"

British army's retreat from Spain during the Napoleonic Wars. A discreet amour in a moonlit glade is an agreeable throwback to the decorous ways of Horatio Hornblower.

The Pair of Shoes by Aline Glasgow. Pictures by Symeon Shimin. Unpaged. Dial. \$4.95. A spare parable about poverty in a family of Polish Jews that turns upon who gets to use its only pair of shoes. With fine pencil and wash pictures, it briefly reaches a rare moment of emotional power and wisdom.

A Long Day in November by Ernest J. Gaines. 137 pages. Dial. \$4.95. Gaines (TIME, May 10) is one of the best writers in America, of any color or persuasion. This book, adapted from the longest story in his fine 1968 collection *Bloodline*, tells about a Louisiana black boy and his young parents, who are

DON BOLOGNESE



ERNEST GAINES' CHARACTER
Painful, hilarious and humane.

separated because the wife objects to her gadabout husband's secondhand car, coming together again only when he burns it up publicly to get himself back into his wife's good graces. Painful, hilarious and humane, it is so good a story that the illustrations, which are not bad, seem like a desecration.

Gone and Back by Nathaniel Benchley. 144 pages. Harper & Row. \$3.50. The way west, from Nantucket to the Oklahoma territory, told as a tale of comedy, confusion, hopeless ignorance and random death. Though it has its moments, the new realism applied to U.S. history is thin even for a juvenile. The author appears to have read Thomas Berger's *Little Big Man*.

Friend Monkey by P.L. Travers. 284 pages. Harcourt Brace Jovanovich. \$6.95. The first book in nine years by the creator of *Mary Poppins*. Despite great expectations, it turns out to be a curious, poky narrative that starts and ends on a tropical isle, concerns a dotty Victorian family, a monkey and a band of men who steal animals from the zoo and smuggle them back to their native

haunts. It might make a fine movie, but in print it is very trying indeed.

Sour Land by William H. Armstrong. 117 pages. Harper & Row. \$3.95. The author sometimes seems to be listening in on his own homely eloquence, and he can be more sentimental than is the fashion. His fine book, however, starts with the death of a farm mother and ends with the murder of a Negro teacher who helps her husband and small children live on without her. Armstrong deals evenly and gently with love and death and the land, never exploiting pain for show but never forgetting it either. To considerable effect, his black teacher quotes Lincoln: "Sorrow comes to all; and, to the young, it comes with bitterest agony, because it takes them unawares. The older have learned to ever expect it."

The Cuckoo Tree by Joan Aiken. 314 pages. Doubleday. \$4.95. The creator of one genuine miniature masterpiece (*The Wolves of Willoughby Chase*, 1963), Poet Conrad Aiken's daughter this time carries on the adventures of an 18th century tomboy with the preposterous name of Dido Twite (see *Nightbirds on Nantucket* and *Black Hearts in Battersea*). Before the doings are over, the girl has helped foil a dastardly Hanoverian plot to collapse St. Paul's Cathedral and put a German prince on the British throne. The author is better at creating villains than anybody since Dickens, and as good as Georgette Heyer at peppering her prose with antique words. Readers who hang in there soon take such things as "blobtongues" (squealers) and "mouldywarps" (moles) in stride.

■ Timothy Foote

Non Disputandum

THE PHYSIOLOGY OF TASTE by Jean Anthelme Brillat-Savarin. Translated by M.F.K. Fisher. 443 pages. Knopf. \$10.

Brillat-Savarin is best known for the aphorism poached by generations of cookbook compilers: "Tell me what you eat, and I shall tell you what you are." It is merely one of dozens to be found in this exhilarating collection of essays, anecdotes and opinions that has become a gastronomic classic.

The author was a wealthy, conservative lawyer who was born in the old province of Burgundy in 1755. He sat out the French Revolution in America, then went home to reestablish himself in the elegant world of the hunt and the salon. He was Mme. Récamier's cousin and she doted on him. Though he was a much sought-after bachelor, his large and glittering acquaintance apparently took him for granted. He seldom appears in memoirs during an age when practically everybody wrote one. But what great company he must have been. To judge by his book, he was a witty, cheerful, pragmatic man with consummate manners, a fine eye for women and a collection of first-rate anecdotes, which he knew

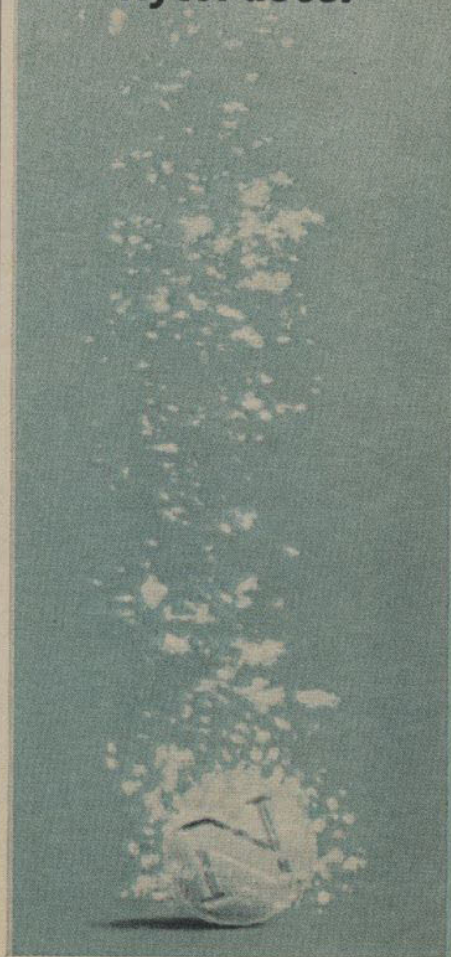


Nytol actually starts dissolving in just 21 seconds. Laboratory tests have proven it. Nytol's formula is different from other tablets. Taken as directed, Nytol is safe. Fast-acting. Nytol dissolves fast so it can go to work on your sleep problems fast.

Get a good night's sleep and wake up refreshed. Take Nytol® Tablets or capsules.

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Nytol does.



VIRGINIA KIRKUS SERVICE, December 15, 1971

Gaines, Ernest J. A LONG DAY IN NOVEMBER. illus. by Don Bolognese. Dial \$4.95.
(F.R. p. 815, J-301. LC: 70-147131)

An affectionate and genuinely funny novel, expanded from an adult short-story in Gaines' *Bloodline* (1968), about a first grader in the black quarter of a Southern sugar cane plantation. Eddie is mildly bemused by his parents' domestic crisis, but all is resolved when Daddy burns his car (the source of the strife) to the ground on the advice of a shrewd voodoo woman. If the concerns are still essentially adult ones, it's warming and refreshing fun for whoever does tune in.

10+

WASHINGTON D. C. POST-TIMES-HERALD
BOOK WORLD, November 7, 1971

SCHOOL LIBRARY JOURNAL
December 1971



From "A Long Day in November"

Somebody is shaking me, but I don't want get up now because I'm tired and I'm sleepy and I don't want get up now. It's warm under the cover here, but it's cold up there and I don't want get up now.

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People, talk, and action are wholly credible, and the simple, halting language makes for extraordinary realism and tenderness. Don Bolognese's illustrations are finely complementary to the text.

★GAINES, Ernest J. *A Long Day in November*. illus. by Don Bolognese. 137p. Dial, 1971. CSM \$4.95; PLB \$4.58. LC 70-147131.

Gr 5-8—Developed from a story that originally appeared in the author's adult collection, *Bloodline* (Dial, 1968), this remains essentially an expanded short story. Yet, given the single track on which it runs, the story succeeds exceptionally well. Tired of being second to the car in husband Eddie's affections, Amy packs her things, takes little Sonny and returns to mother. At lunch time a hungry Eddie pursues her and is chased by Gran'mon who never liked that "no good . . . yellow nigger with a gap . . . 'tween his front teeth"; Eddie then appeals to the Reverend but "God take so long . . ." that he's forced to try Madame Toussaint, the old "hoo-doo" woman who serves as marriage counselor for the black community. She advises him to burn his car which he very reluctantly does, and Amy comes back—but first she makes him beat her so that he won't lose face in the quarter. Sonny throws his potty at the "old yellow dog" who's hurting his mama; they make up, and Sonny happily settles down to sleep listening to their low voices "talking good." The viewpoint of an engagingly egoistic six-year-old is perfectly sustained: his parents' separation concerns him only as it affects his own well-being (e.g., because his preoccupied mother didn't help with his reading lesson, he "wee-weed" in his pants at school and disgraced himself). The dialogue is sharp and believable and the Louisiana sugar cane plantation background is perfectly realized.—Pamela D. Pollack, "School Library Journal"

RICHARDSON INDEPENDENT SCHOOLDISTRICT, Dallas, Texas, December 1972

Gaines, Ernest " A LONG DAY IN NOVEMBER Dial 1971 \$4.95

I am not recommending this book for elementary school libraries for many reasons, although the book is depicting a time, place and a people. The story undoubtedly took place and the author says that this is a story of his childhood.

It is the story of a Negro family in the late 1930's or mid 1940's who worked on a cane plantation in the South. Poverty is evident as well as futility on the part of the adults. However, through this, there is a strong faith and love of the family.

The father has a car, a prized possession, but the mother is jealous because he spends the evenings riding in the car and not with her. She takes Sonny and some clothes and walks a mile to her mother's house and leaves the father.

There are many implications in this book --- morals are questionable. When the daughter returns to her mother's home, the mother has conveniently brought back a girlhood sweetheart whom she wants the daughter to go live with immediately. Implied in the story is the mother's hatred for the son-in-law who is evidently of mixed breed.

I also question the lady who is supposedly knowledgeable in the ways of voodoo. She cheated the man of 75¢ and told him to burn his car if he wanted to win back his wife. I realize that in doing this he was to prove his love for his wife. He did burn his car and his wife did tell him to burn it, but I felt the book would have been better for children had this element been omitted.

I also question the vocabulary. It is an earthy vocabulary, probably a very common one among children of this time and place, but not one which will upgrade the feelings of people toward the Negro race at this time.

This is a story which should be told, the time, the place, the people. But, for children, I feel it should be told with more discretion and an upgrading of the people.

D. S.

Ober Bayer. Volksblatt

24. 3. 71

DER BÜCHERMARKT

schen Suggestion ihrer schlichten Mutter: „Du bist meine Tochter.“ Damit ist die Krise der Identität durchgestanden, Mary begreift sich unter dem Namen ihrer Geburt. Diese spezifisch amerikanische Problematik gibt dem Buch Originalität, Tiefgang und Titel. H. B.

Brian Moore: „Ich bin Mary Dunne.“ Roman, Deutsch von Hermann Stiehl. Rowohlt-Verlag Hamburg. 222 Seiten.

EINE WIRKLICH ALTE GESCHICHTE

„Ein großartiges, ehrliches Buch von geradezu klassischer Einfachheit, dessen bewundernswerte Menschen unvergänglich bleiben“, so charakterisiert die New York Herald Tribune das neue Buch des Autors Ernest J. Gaines. Der Roman ist aber weder vom Inhalt, vom Aufbau noch von der Sprache her außergewöhnlich. Eine alte Liebesgeschichte, der Gegensatz von Leidenschaft und Pflichtgefühl spielt im Süden der USA. Es gibt ein wenig Gesellschaftskritik, etwas Erotik und das ist alles flüssig, aber nicht überwältigend, zu Papier gebracht. Catherine, die einzige Stütze ihres vom Schicksal enttäuschten Vaters, liebt Jackson, der eben aus dem Norden zurückgekehrt ist. Jackson kann Catherine

überzeugen, daß sie mit ihm gehen muß. Sie entschließt sich dazu, doch im letzten Augenblick wird von mißgünstigen Nachbarn ein Kampf zwischen dem Vater und Jackson organisiert. Jackson gewinnt, doch Catherine kann sich nun nicht mehr von ihrem hart geprüften Vater trennen. Der Freund steht außerdem in Konflikt mit seiner bigotten Verwandtschaft und mit den Weißen, die den Farbigen eben nicht wohlgesinnt sind. Über all diesen Problemen siegt letztlich die Liebe. Das ist, alles in allem, eine wirklich alte Geschichte.

o. e.

Ernest J. Gaines, „Es war die Nachtigall“, Roman, aus dem Amerikanischen von Hans Hermann, 208 Seiten, Leinen, 19,80 Mark, Scherz-Verlag, München.

IN DIESEN TAGEN ERSCHIENEN:

Peter Townsend „Duell der Adler“. Mit einem Vorwort von Johannes Steinhoff. 500 Seiten, 16 Fotos, Leinen, 25 Mark, Goverts-Verlag. — Townsend, erfolgreicher Jagdflieger, zeigt hier die Entwicklung und die Rivalität der RAF und der deutschen Luftwaffe bis hin zur entscheidenden Luftschlacht 1940 über England.

Ernest J. Gaines: Es war die Nachtigall. Roman. Erschienen im Scherz Verlag, Bern. Aus dem Amerikanischen übersetzt von Hans Hermann. Leinen Fr. 19,80.

Eine ergreifende, leidenschaftliche Geschichte zweier Liebender, deren Glück an der Unversöhnlichkeit ihrer Familien und am Neid und den Vorurteilen der Umwelt zu scheitern droht. In diesem Buch wiederholt sich eine uralte, aber doch ewig neue Geschichte, die mit solcher Intensität u. Leidenschaft nur von einem ganz grossen Schriftsteller geschrieben werden konnte. (S.)

FREIER AARGAUER

14. 12. 70

ERNEST J. GAINES
Es war die Nachtigall

Roman. Aus dem Amerikanischen von Hans Hermann. Scherz, Bern 1970, 208 Seiten, Leinen, S 115,20

Dies ist eine Liebesgeschichte aus dem Themenkreis um Romeo und Julia und sie spielt auf der dunklen Seite Amerikas, unter Farbigen, in einer Welt also, die leider noch immer aktuell ist. Es ist der Versuch eines sympathischen jungen kreolischen Paares, aus dem rassistischen Teufelskreis der Diskriminierung und der Hasses auszubrechen, aber dieser Versuch scheitert an Vorurteil und Intoleranz. Die familiäre Bindung macht es der Romanheldin Catherine unmöglich, der Stimme ihres Herzens uneingeschränkt nachzugeben, dem amerikanischen Süden zu verlassen und mit dem Geliebten nach Kalifornien zu gehen. Die kreolische Nachtigall stimmt den Abgesang einer großen Liebe an, die dem zeitlosen Gesetz eines ohnmächtigen Schicksals erliegt.

K. A. M.

STELLENGESUCHE

Oester. Borrowmans wark

(1) Gaines, Ernest, J.: Es war die Nachtigall. Roman. (Aus d. Amerik. von Hans Hermann.) Bern: Scherz (1970), 208 S. 8° Ln. S 146,50.

Das uralte Thema vom Konflikt zwischen Liebe zum Mann und Liebe zum Vater ist hier in die kümmerliche und enge Welt eines kleinen Ortes im Süden der Vereinigten Staaten verlegt, in dem die ansässigen Farbigen kaum ihre Existenz, die immer mehr von den Weißen beschnitten wird, fristen können. So ist es auch verständlich, daß Jackson, nach abgeschlossenerm Studium nur dorthin zurückkehrt, um seine geliebte Catherine hinaus in die hoffnungsvollere Ferne zu führen. Catherine aber ist der einzige Rückhalt des vom Leben und Schicksal geschlagenen Vaters. In hartem Kampf und zuletzt mit brutaler Gewalt, ringen die beiden Männer um Cathy. Jackson geht aus diesem Ringen zwar als Sieger hervor, doch Cathy findet nun angesichts des geschlagenen Vaters nicht mehr die Kraft, der Stimme ihres Herzens, d. h. Jackson zu folgen. Sie will irgendeinmal nachkommen ... Ein mit einfachen erzählerischen Mitteln gestaltetes, gut charakterisiertes und auch mit innerer Folgerichtigkeit gezeichnetes Schicksal, das Lesern mit einzigem Interesse am Milieu empfohlen werden kann.

APRIL 1971

BÜCHERLEHRE LIEN

JAN - MÄRZ 1971

Mittelbayerische Zeitung Regensburg

Montag, 21. Dezember 1970

Ernest J. Gaines, „Es war die Nachtigall“, Roman 208 Seiten, Scherz-Verlag München, 19,80 DM.

Die leidenschaftliche und leidensvolle Geschichte zweier junger Liebender schildert dieser Roman. Ein uraltes Thema — das Glück eines jungen Paares reibt sich an den Widrigkeiten familiärer Art und an Vorurteilen der Umwelt — wird ehrlich und zeitgemäß fesselnd erzählt. Der Autor schreibt einen ganz einfachen und schlichten Stil und weiß die Vorkommnisse deshalb besonders eindringlich zu schildern.

Gaines, Ernest J.: ES WAR DIE NACHTIGALL
Bern, Scherz 1970 - 208 S - Fr. 18,-

Dieser ausgezeichnete Roman erinnert uns daran, dass es nicht nur Schwarz und Weiss gibt, sondern auch Mischlinge, die die Weissen hassen und die Schwarzen verachten. Der tiefe unüberbrückbare Graben, der deshalb den Farmer Raoul von seinen Nachbarn trennte, hinderte seine Tochter Catherine daran, den schwarzen Jugendfreund zu heiraten.

Rassen

M W / Z

Schwarz