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 Ralph'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 preposteroous 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 MYSTERY 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 BOLONGESE. 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

Illustration by Steven Kellogg from THE MYSTERY BEAST OF OSTERGEEST.
A LONG DAY IN NOVEMBER (Dial) - Gaines/Bolognese

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

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.

BULLETIN OF THE CENTER FOR CHILDREN'S BOOKS
February 1972


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

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 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

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.

SCHOOL LIBRARY JOURNAL
December 15, 1971

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 egotistic 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"
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.

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
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.

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 most 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 the story of his Mama's leaving; his 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.
SCHOOL LIBRARY JOURNAL
Advance Copy 12/15/71


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 lime a hungry Eddie pursues her and is chased by Gram'mon who never liked that "no good... yellow nigger with a gap..." between 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 true to his generation 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"

CHILDREN'S BOOK WORLD
11/7/71

BOOK GLEANINGS, La Crosse, Mich.
Fall, 1971

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.

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 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.

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 pepping her prose with antique words. Readers who hang in there soon take such things as "blobtongues" (squealers) and "mouldywarp" (moles) in stride.

Non Disputandum


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

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.

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

The hurting words, the tears, the hard and angry passions swirl over the incomprehending 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"

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.

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.

**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 egotistic 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    "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.

EINE WIRKLICH ALTE GESCHICHTE


Ernest J. Gaines: „Es war die Nachttagination“. Roman, aus dem Amerikanischen von Hans Hermann. 198 Seiten, Leinen, 19,80 Mark, Scherz-Verlag, München.

IN DIESEN TAGEN ERSCHIENEN


Mittelbayerische Zeitung
Regensburg

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


Eine erregende, 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 uralt, aber doch ewig neue Geschichte, die mit solcher Intensität und Leidenschaft nur von einem ganz grossen Schriftsteller geschrieben werden konnte.

Freier Aargauer
14. 12. 70

ERNST J. GAINES

Es war die Nachttagination

Dies ist eine Liebesgeschichte aus der Themenkreis um Homeo und Julia und sie spielt auf der dunklen Seite Amerikas, unter Farbigen, in einem Welt also, die leider noch immer aktuell ist. Es ist der Versuch einer sympathischen jungen koloristischen Paare, aus dem rassistischen Teufelskreis der Diskriminierung und der Rassismus auszubrechen, aber dieser Versuch scheitert an Vorurteilen und Toleranz. Die familiäre Bindung macht es den Romanlein im Leben der Welt, der Stimme ihres Herzens, der Stimme ihres Herzens, uneingeschränkt, und der Farbe ihrer Liebe an, die der Zeitlosen Welt eines ohnmächtigen Schicksals erzählt.

K. A. M