

Book Club Discussion Group

A Remembrance of Love in a Time of War
from the author of *Sea Room*, winner of the Massachusetts Book Award

THE LIGHT FROM THE DARK SIDE OF THE MOON

A NOVEL

NORMAN G.
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Reading Guide

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The Light From the Dark Side of the Moon
Readers Group Discussion Guide.

ABOUT THE NOVEL

Ninety-two year-old Henry Budge defies his family by escaping a Boston rehab hospital to make his way to France for the ceremonies marking the 70th observance of D-Day. Before he dies, he hopes to confront the grief he's harbored for decades and to rekindle fading memories of Élodie Bedier, the French Resistance fighter he loved and lost 70 years earlier.

During his journey, he relives events of 1944 – being wounded as he parachutes into Normandy behind enemy lines, falling in love with Élodie who nurses him back to health, fighting the Germans alongside her and her companions, and finally abandoning the front line of the war to rescue a group of refugee children from the horrors of the Holocaust.

The choices he and Élodie make put him at risk of charges of desertion and her at risk of discovery or death in the mountain passes of the Pyrénées.

And when he finally arrives back in France, Henry stumbles upon a shocking discovery that shakes the foundations of his cherished memories. When he is face-to-face with his past, he's left to wonder about the lies he was told and the life he and Élodie could have shared.

ABOUT THE AUTHOR

During a more than 20-year career as a computer programmer and, later, a management consultant, Norman's writing was confined mainly to non-work hours when his writing desk was often the fold-down table on a trans-Atlantic or a trans-Pacific flight. For most of 20 years he was on an airplane at least twice a week for 40-50 weeks out of the year. Because writing time was severely limited, he wrote in shorter forms, mainly poetry. This, while his colleagues buried their noses in *The Wall Street Journal*, *Forbes*, and *Fortune*.

But then he and his wife Susan used some of his frequent flyer rewards to travel to Europe for several weeks. And that's when something happened that made him say, "To hell with it all, I'm going to devote myself to writing." They were driving through the South of France, he at the wheel, Susan doing what she loves best when traveling: reading aloud the history contained in good travel guides. On that day they learned a lot about the troubadours and about the Cathars and the crusade to exterminate these so-called heretics.

Somewhere between Carcassonne and Toulouse they noticed a road sign, "*Route Entre Deux Mers*" (Road Between Two Seas) and a metaphor took shape in his mind about a land between the dark Atlantic and the bright Mediterranean where, through the ages, people expressed the darkest and the brightest recesses of the human soul. That night, he scribbled out an outline of a Michener-type epic stretching from the days of the prehistoric cave paintings all the way to the French Resistance in World War II, a gigantic project that still engrosses him.

He turned to writing full-time and began to explore other stories. Finally, in 2002, MacAdam/Cage, a niche publisher specializing in literary fiction, brought out his novel *Sea Room* which garnered solid praise, became a favorite among independent bookstores, and won the prestigious Massachusetts Book Award for fiction.

That was followed by *Island of First Light*, also published by MacAdam/Cage, a novel that has become a readers' group favorite. Later came *The Sea Around Them* and *Iniquity*, released in the late summer of 2012 through Trobador Publishing. And in 2014 he started working on what would become *The Light from the Dark Side of the Moon*, which is scheduled to release May 21, 2019.

He and Susan—wife, companion and editor (who is recently retired and built this web site)—sold their house and moved into an RV which tows his writing studio as they travel around North America with their three cats, Arlecchino, Ponkasa, and Tristano, all named after characters in his stories.



THE HISTORICAL BACKGROUND TO THE NOVEL

With its defeat in World War I, Germany was severely punished by the Treaty of Versailles which drastically reduced its armed forces and imposed severe reparations on the German people. This led to massive inflation and political unrest which, in turn, made conditions ripe for the rise of authoritarianism in the person of Adolph Hitler, in 1933, and the denunciation of a purported scapegoat, namely the European Jews.

The response of the Nazis under Hitler was to enact the Nuremberg Laws in 1935 which, among other restrictive provisions, stripped Jews of German citizenship and outlawed marriages between Jews and non-Jews.

In 1938, representatives of 32 countries—including the U.S., the U.K., and France—met in the French town of Evian to discuss the refugee and immigration problems created by the promulgation of the Nuremberg Laws. But they took virtually no action and Hitler was convinced no one wanted the Jews, and he was free to pursue his anti-Semitic, jackbooted policies with temerity.

Now, all that was needed to incite an explosion of hatred and brutality was a spark and that came on a November morning in 1938 when a 17-year-old Polish-Jew, who was in Paris as an undocumented alien, and distraught at the deportation of his family, assassinated the third secretary in the German Embassy. The Nazis used this as a pretext for a night of destruction now known as *Kristallnacht* (the night of broken glass). They looted and destroyed Jewish homes and businesses and burned synagogues. Many Jews were beaten and killed and 30,000 Jews were arrested and sent to concentration camps.

Germany invaded Poland in September 1939, beginning World War II which would rage until 1945. In 1940, the Nazis began establishing ghettos for Polish Jews, and by the fall of 1941, Europe was effectively sealed off to legal emigration, trapping the Jews of many nations.

In early 1942, the so-called “Final Solution,” began, which we now call the Holocaust or the Shoah. The Nazis began a program called *Sonderbehandlung*, or “special treatment” according to which Jews were to be systematically killed with poison gas. The Nazis established a number of such death camps—Belzec, Sobibor, Chelmno Treblinka, Maidanek and Auschwitz—supported by a huge network of slave labor camps, transit camps and concentration camps, the most infamous of which included Ravensbruck, Bergen-Belsen, Sachsenhausen, Buchenwald, Theresienstadt, Dachau and Mauthausen.

In response to this horror, a number of individuals and organizations worked to rescue Jews. There were many, but among the most famous were Oscar Schindler, Irena Sendler, Sir Nicholas Winton, the French village of Le Chambon-sur-Lignon and the *Ceuvre de Secours aux Enfants* (OSE), or “Children’s Aid Society” which ran large homes for Jewish children of all ages, including infants, whose parents were either in Nazi concentration camps or had been killed.

In 1942, the police began round-ups and deportations from the orphanages to Nazi concentration and extermination camps, and the OSE organized an underground network in order to smuggle the children to neutral countries.

But when officers of the OSE in Chambéry were arrested, deported to Auschwitz, and murdered, the organization was forced into hiding and it closed houses for the children, though it continued to work to save children through underground networks.

Thus, by the time of the allied invasion of Normandy—began on D-Day, June 6, 1944—Europe was awash with refugee children in need of rescue.

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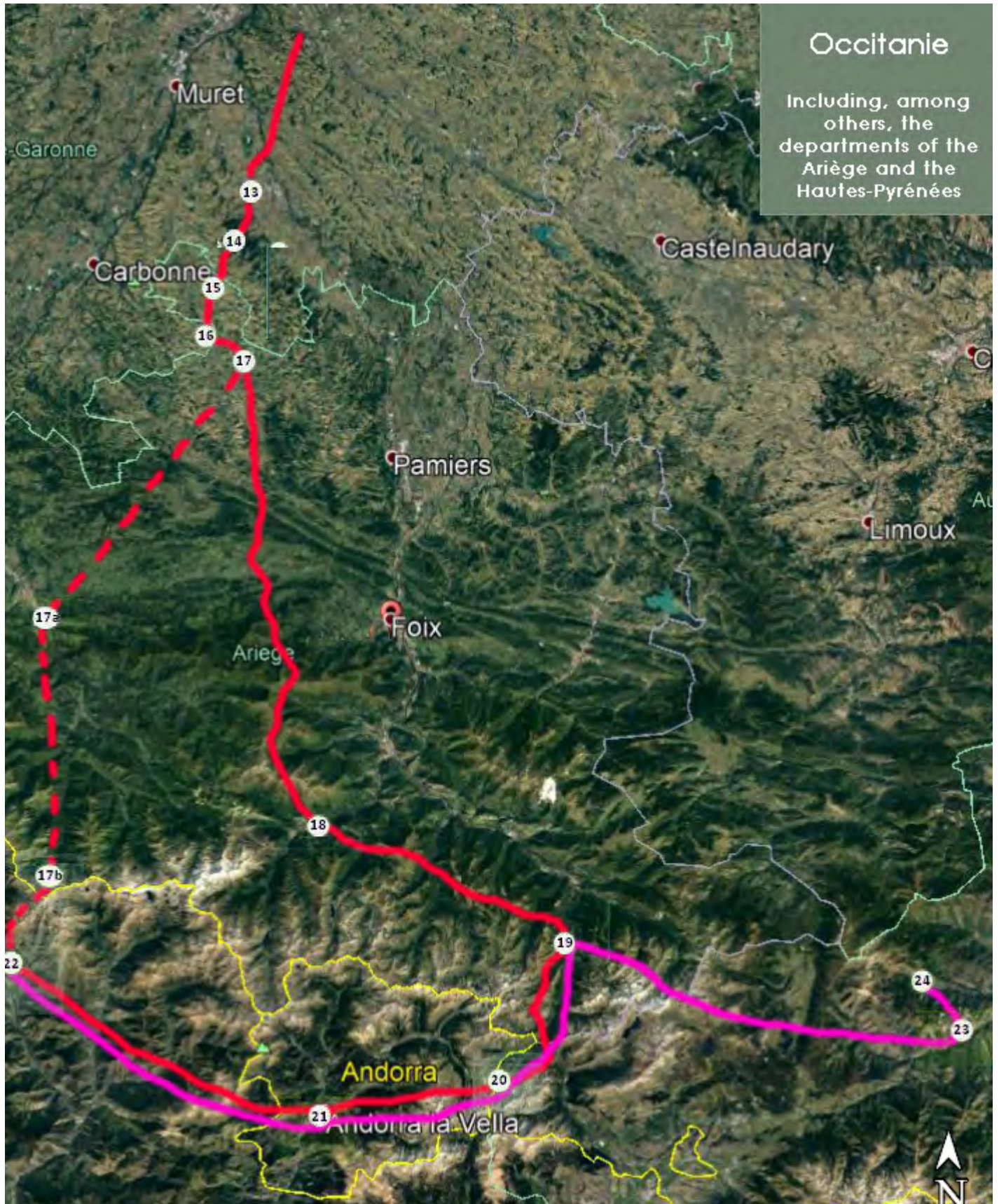
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MAP 1

Red Lines = Journey southward through France and over the Pyrénées.
Dashed Red Line (Map 2) = The abandoned route.
Purple Lines = Henry's & Élodie's return trek to Prades and Mosset.



MAP 2



MAP LEGEND

1. Utah Beach
2. Omaha Beach
3. Intended Drop Zone
- 3A. Actual Drop Zone and location of the barn where Henry and Élodie first meet.
4. Saint-Christophe
5. Oradour-sur-Glane: Site of the atrocity that changed everything for Henry and Élodie.
6. A commune in the Cortezze
7. An abandoned barn in the Cortezze
8. Montignac: Site of the prehistoric cave where Henry & Élodie save a Jewish girl from a would-be rapist.
9. Rodez
10. Milau
11. Montauban: A railroad junction; target of saboteurs trying to stop the Wehrmacht from reinforcing Normandy
12. Aquilac: Where Henry and Élodie abandon the war and accept responsibility for 11 refugee children.
13. Lagrace-Dieu: Where Rachelle Monsigny begs them to take Adrien and Yvette with them.
14. Sainte-Aimee: *The Little Prince*; roasted chestnuts; friendly bombing by RAF “Tiffies.”
15. Dairy Farm: Where a family was executed by German soldiers.
16. Cave of the Thunderstorm
17. Le Fossat: Ian and Annabelle Beckham.
- 17a. Saint Girons: A major station on the *Chemin de la Liberté* (The Freedom Trail) that became too dangerous.
- 17b. Pass to the Val d’Aran: Where Henry & Élodie originally planned to cross the Pyrénées.
18. Siguer: Part of the detour they were forced to take.
19. Merens-les-Vals
20. El pas de la Casa: The pass into Andorra.
21. Andorra la Vela: Vera-Lucia Ribó.
22. Esterri d’Aneu: Àngel Barbera & Miquel Garriga who will escort the children to Lisbon.
23. Prades: Pablo Casals.
24. Mosset: Site of Henry’s and Élodie’s idyllic pause.

THE INSPIRATION FOR THE NOVEL**From the author:**

“Writing this novel became an obligation. I’m frequently asked where I get the ideas for my novels. Often, it’s hard to pinpoint what exactly sparked the original thought—what little rivulet got things flowing—but not so with this book. There were four impulses, several things that collided from different directions: the movie ‘Hanover Street’; the story of a man named Bernard Jordan; another about the courageous woman, Irena Sendler; a documentary about a British ambassador, Sir Nicholas Winton; and Victoria Soto a brave schoolteacher in Newtown, Connecticut.”

Hanover Street:

“Have you had the feeling you lived a previous life? Do you feel a strong association with a particular historical period? I got that sense watching “Hanover Street.” Though the story is overly saccharine, with contrived dialogue, I nonetheless connected with it for 2 reasons. 1) *The Light From the Dark Side of the Moon* is, in part, an epic love story, and, 2) I seem to have a special affinity for the WWII period. So much so that for many years I have fantasized that I lived and loved and died in that time. Every time I read a book or see a movie about that time period, I have a strong sense of being “home.” Everything feels familiar, comfortable. Now, do I believe in the notion of previous lives? I don’t know. But I do know this: The idea of reincarnation is taken seriously enough by some scientists that there’s a research program devoted to it at the University of Virginia School of Medicine, and there’s a broad literature on the subject. So what am I saying? I’m saying that as I wrote *The Light From the Dark Side of the Moon*, I permitted myself to imagine I truly did live in that time; in short, I became my lead character, Henry—something most novelists do anyway. And as I wrote, I often played John Barry’s “Hanover Street” theme to get me in the proper mood.”

Bernard Jordan

“I have always had a fondness for people at both ends of the age spectrum: older people who have aged gracefully, and children who face the world with innocence, enthusiasm and love. In June of 2014, I read about Bernard Jordan, an 89-year-old British D-Day veteran who escaped from a nursing home, triggering a police search, to attend the 70th commemoration of the D-Day landings in which he took part. I fell in love with him and, almost instantly, I knew I had my present-day Henry. If you enter “Bernard Jordan D Day” into YouTube’s search field, you’ll find several videos about him.”

Irena Sendler

This woman was a Polish social worker and nurse who, with dozens of others, smuggled Jewish children out of the Warsaw Ghetto and provided them with false identity documents and shelter with willing Polish families or in orphanages and other care facilities, saving those children from the Holocaust. She lived to be 98. She, along with several others, was a model for Élodie. I read many books about such people.

Sir Nicholas Winton

“He was a British humanitarian who organized the rescue of more than 600 children, most of them Jewish, from Czechoslovakia on the eve of World War II. He’s been called the “British Schindler.” I learned about him through a wonderful YouTube video. There’s also a movie about his exploits. If you enter “Nicky’s Children” you’ll find a short video. “Nicky’s Family” will bring up the movie. He lived to be 106.”

Victoria Soto

“She was a first-grade teacher who was murdered in the Sandy Hook Elementary School shooting while heroically trying to shield her students.”

“In large part, *The Light From the Dark Side of the Moon*, is my personal response to the unspeakable act of horror that took place on December 14, 2012, at Sandy Hook Elementary School in Connecticut. I wanted to write a story about innocent children and the people who courageously strive to protect them. It remained only to displace the story in time to achieve an artistic distance from the pain of that event. It is unfortunate for the world that I didn’t have to go back very far to find my subject.”

PRINCIPAL CHARACTERS

G. Henry Budge—WWII veteran; PhD, History Boston University College of Liberal Arts on the G. I. Bill; author of, among others, of *Reluctant Salvation: WWII Refugee Children and the Roosevelt Administration* and *The Architecture of Memory in Prehistory, Antiquity and the Middle Ages*, both under the name of G. H. Budge.

Élodie Bedier (*nom de guerre, Azalais*)—Classical violinist; Fighter in the French Resistance; humanitarian in the early years of the Holocaust working with the French Jewish organization that helped save many Jewish children, the Œuvre de Secours aux Enfants, or OSE; fluent in French, German, and English (both British and American).

Calliope Roza, MD “Callie”—Henry’s granddaughter; Emergency Physician, Massachusetts General Hospital; Board Certification: Emergency Medicine, American Board of Emergency Medicine (2007); Medical education: Stanford University School of Medicine; Residency: University of Massachusetts Emergency Medicine.

Francesca Dulong—Tour guide at the *Mémorial de Caen*, the museum dedicated to the long 20th century lead-up to and the execution of Operation Overlord, the 1944 invasion of German-occupied Western Europe, and Operation Neptune, commonly known as D-Day.

Adrienne Savary— Professor of Art History at Sorbonne Université, *la faculté des lettres*.

THE CHILDREN

Max Jäger—Aged 12; British-German; speaks both English and German fluently.

Jerzy Godowsky—Aged 10; Polish; fled Poland after parents were arrested by the Gestapo; speaks only Polish.

Elżbietá Godowsky—Aged 8; sister to Jerzy and Klará; also speaks only Polish.

Klará Godowsky—Aged 7; sister to Jerzy and Elżbietá; also speaks only Polish.

Kamilá Brodny—Aged 7; smuggled out of the Warsaw Ghetto in a coffin; speaks only Polish.

Józef Brodny—Aged 6; Brother to Kamilá. Also smuggled out of the Warsaw Ghetto; also speaks only Polish.

Rebekka Weiß—Aged 8; Austrian; parents arrested shortly after the *Anschluss*; speaks only German.

Stephan Weiß—Aged 7; Brother to Rebekka; speaks only German.

Renata Gottfried—Aged 6; From Dusseldorf; speaks only German.

Leni Gottfried—Aged 5; Sister to Renata; also speaks only German.

Aron Klotz—Aged 10; from Zitau in Saxony on the border between Germany and Poland; fluent in German, Polish and English.

Mitzi—Age uncertain, perhaps 3; Nationality uncertain; Surname unknown.

Adrien Monsigny—Aged around 8; Speaks only French.

Yvette Monsigny—Aged around 7; Speaks only French.

HENRY'S FAMILY

Anna Budge—Henry's wife, died in 2012.

Natalie Frowd—Henry's daughter; Mother to Callie.

Marshall Frowd—Husband of Natalie. Henry's son-in-law.

Danny Roza— Callie's son; Henry's great grandson.

Ashley Roza—Callie's daughter; Henry's great granddaughter

David Roza—Callie's estranged husband

Johnny Budge—Henry's son.

Maryann Budge—Henry's daughter-in-law.

Judy Locke—Henry's daughter.

Denis Locke—Henry's son-in-law

Richard Budge—Henry's son.

Sandra Budge—Henry's daughter-in-law.

Fred Budge—Richard's son, Henry's grandson.

BOSTON/CHARLESTOWN, 2012—2014

Arlequin—Henry's Papillon dog.

Maddie and Ted Callahan—Henry's neighbors.

Teddy Eagan—A Charlestown cop.

Amy—A nurse at Massachusetts General Hospital.

Martha—A nurse at Massachusetts General Hospital.

Amélie—A physical therapist at Spalding Rehabilitation Hospital

GLOUCESTER, 2012

Carl—Owner of Captain Carl & Sons, Lobster pound.

Luana—Henry's former housemaid who returned to the Philippines.

FRANCE, 2014

Corporal Maria Meléndez—Henry's escort at the D-Day observance.

Pfc. John True—A fellow veteran at the D-Day observance.

President Obama—Keynote speaker at the D-Day observance.

Elizabet Billings—Tour guide at the *Mémorial de Caen*; colleague of Francesca Dulong.

FRANCE, 1944

Jean-Baptiste—French Resistance fighter; rival to Henry for Élodie’s love.

Marcel—French Resistance fighter.

Claude—French Resistance fighter.

Rachelle Monsigny, *nom de guerre* Lombarda—A member of the underground railway working to help refugee Jews escape the Nazis; based in the small commune of Lagrâce-Dieu in the Haute-Garonne department.

Dr. Yves Bedier—Élodie’s father.

Louise Bedier—Élodie’s mother.

August Pauly—A leader of Maquis d’Aquilac, a rural guerrilla band of the French Resistance.

Isaac Benjamin—A physician; member of Maquis d’Aquilac.

Gabriel Bazin—A young boy who witnessed the atrocity of Oradour-sur-Glane.

Odette Dupont—A member of the underground railway working to help refugee Jews escape the Nazis; based in Aquilac, near Toulouse.

Gaston Dupont—Odette’s husband.

Monsieur Prideaux—An old man Élodie’s father offers a ride to during the evacuation of Paris.

Madame Prideaux “Lucette”—His wife.

Georges Bosquet—A member of the French underground who lives in Montignac, a town in southwest France where the Cave of Lascaux is located.

Isabeau Bosquet—His wife.

FRANCE, 1944 (Cont.)

Hannah Katz—A refugee Jewish woman.

Abbé Peire Basc—a priest in Sainte-Aimée

Esclarmonde Cazenave—a citizen of Sainte-Aimée

Monsieur Clérisse—A roasted chestnuts vendor in Sainte-Aimée

Mutilées—3 “broken faces” or *gueules cassées* living in Sainte-Aimée, veterans of WWI who must wear masks to hide their gruesome facial wounds.

Ian Beckham—A Brit living in Saint-Lizier at the foot of the Pyrénées.

Annabel Beckham—His wife. They give shelter and aid to downed allied airmen trying to escape back to England.

Vera-Lucia Ribó—An Andorran woman who gives aid to Henry, Élodie and the children.

Àngel Barbera—A Catalan man who helps escort escapees from Nazi-occupied Europe to Lisbon

Miquel Garriga—His companion.

Pablo Casals—Famed cellist, escapee from Franco’s Spain, who gives secret aid to Nazi resisters.

Señora Capdevila—Casal’s long-time close friend and housekeeper

Nigel—Friend of Casals who aids Henry and Élodie in their travels.

Céleste—A doctor in Merens, France, in the Pyrénées Mountains.

Luc Vidocq—A legendary *porteur*, or guide for people escaping France over the Pyrénées

INTRODUCTION

There is an implicit contract between the author and the reader by which the author tries to leave room for the reader to place one's own imprint on the story in such a way that the story is slightly different for every reader who encounters it ... and different from the way the author encounters it! Thus a novel is a collaboration between author and reader, even more than a film is a collaboration between director and viewer. The author tries not to insist on specific interpretations of characters' actions and speech, but to leave room for readers' imaginations. The reader, meanwhile, endeavors not to stray so far from what is on the page as to be unrecognizable. That being said, here are some possible topics for discussion.

DISCUSSION QUESTIONS

1. THERE ARE SEVERAL PERSPECTIVES THAT CAN BE USED TO INTERPRET THIS GOVERNING METAPHOR OF THE LIGHT FROM THE DARK SIDE OF THE MOON. (SEE TEXT BELOW)

Theological
 Biological (evolutionary)
 Psychological
 Physical

Discuss each interpretation and how they relate to the events of the story.
 Which do you favor? Why?

From the beginning of Chapter 5:

I have never been able to erase the image of that damnable giant mirror. I can picture it up there, beyond the moon's orbit, wrathful in its precise reflection of the dark side, and I am filled with dread. This sense has never left me. Almost anything can bring it on: a news bulletin about children being harmed in some way, the view of a swollen moon in a sullen sky, a neo-Nazi parade anywhere in the world, a dead moon jelly on the beach.

2. WHAT PHASE OF THE MOON IS MOST OFTEN DESCRIBED? WHAT IS ITS SIGNIFICANCE? WHEN, IN THE STORY, IS IT WAXING AND WHEN IS IT WANING?

3. HOW DO YOU THINK THE STORY OF HENRY AND ÉLODIE ENDS?

4. WHAT VIRTUES ARE DISPLAYED BY HENRY THAT ARE CHARACTERISTIC OF TOM BROWKAW'S "GREATEST GENERATION?" IN WHAT WAYS DO HIS ACTIONS RUN COUNTER TO THOSE VIRTUES?

5. WHAT IS THE SIGNIFICANCE OF THE NAME ADRIENNE?

6. WHY IS HENRY SO OBSESSED WITH KNOWING EXACTLY WHERE HE IS IN THE WORLD? IS IT ONLY THE EXPERIENCE OF MISSING THE DROP ZONE, OR IS IT MORE THAN THAT? HOW IS THIS EMPHASIZED BY THE STORY OF THE LITTLE PRINCE? WHAT THEME OF THE STORY DOES THE PARAGRAPH ILLUSTRATE? (SEE TEXT BELOW.)

From Chapter 12:

This is where the Queen Mary 2 is. She is at latitude 43 degrees, 2 minutes, and 32.04 seconds, north, and longitude 50 degrees, 1 minute, and 14.38 seconds west, steaming on a great circle course of 78 degrees magnetic at 26 knots. She is 1,092 nautical miles out from New York. Southampton, England is another 2,027 nautical miles off her bow. This position places her 76 nautical miles northeast of, and 12,500 feet above, the carcass of RMS Titanic and about a thousand miles southwest of Nanortalik at the southern tip of Greenland. Vega, the brightest star in the constellation Lyra, is 25.05 light years above, shining in a field of an infinity of stars, some living, some dead, but with their light lingering. Also, in the northeast sky flies a British Airways Boeing 747-400 heading east and cruising at 37,000 feet, its wingtip lights blinking green and red.

7. WHAT ASPECT OF HENRY'S EXPERIENCE IS MIRRORED BY THE DISFIGURED MEN IN THE FOLLOWING SCENE?

From Chapter 11:

The man embraces me. I feel the hardness of his copper mask against my cheek. The other two men also shake my hand and offer embraces and, as quickly as they appeared, they return to the table under the arcade. There, they lift up their half-filled glasses and sip from straws.

"What the hell was that about? Gratitude for the invasion?"

"No. I don't think so. They are the men we call 'gueules cassées,' or 'broken faces.' We also say, 'mutilés.' They are veterans of the last war who suffered horribly disfigured faces in combat, as well as other wounds like missing limbs. I saw many when I was in England. They had masks made at a hospital in London that had a department the Tommies called the 'The Tin Noses Shop.'"

8. WHAT IS BEING CONVEYED WITH THE FOLLOWING LITANY OF MOONSCAPES?

From Chapter 13:

She returns the kiss and grasps my hand and leads me inside and turns down the covers of the bed and we undress and we embrace and we sink to the bed and we make love passionately and I am flooded with happiness unlike any I've felt before, happiness enough to bring tears, and when we are finished, we lay back, side-by-side, holding hands, as a density of moonlight, pouring through the window, washes our naked and sweat-sheened bodies. But it's a two-faced moon and I am convinced it is bone-white moonlight from its other face that now shimmers upon a world at war. It is the moonlight a prisoner in Auschwitz, 1,500 kilometers to the northeast, sees sizzling on the barbed wire at the edge of the camp as he thinks of his wife and the same cruel moonlight the man's wife gazes at through the tiny crack in the barracks wall of the women's camp at Bergen-Belsen as she thinks of her husband. It is the same unnatural moonlight that weighs heavily on all the broken and burnt-out buildings of London and Hamburg, of Coventry and Cologne, of Darmstadt, Cardiff and Düsseldorf, and it is the same light from the same obese, gibbous moon that hauls an ocean onto the beaches of Normandy, and that flashes in the whirling propellers of American B-17s and B-29s about to bomb a plant in Ruhland, Germany where the moonlight also glistens on the

waters of the Schwarze Elster River, beside which a group of children play—a group of children!—and it is the moonlight that sparks off the buckled rail of a sabotaged train track north of Toulouse, and that sheens the decks of ships unloading materiel at a temporary harbor, called Mulberry “B,” off Gold Beach in Normandy, and that glints off the nose detonator of a V-1 rocket aiming for London, and that refracts in the binoculars of a civilian volunteer in the Royal Observer Corps, standing spread-legged, and proud, on the roof of Selfridges in London’s Oxford Street as he watches, with his pig-tailed, freckle-faced daughter by his side, for more V-1 flying bombs, and it is the very same perverse moonlight that gleams on the barrels of 75 mm guns on Sherman tanks waiting for dawn to attack their Panzer enemies in the hedgerows of Normandy, and the same oh-so-very-indelicate moonlight that glitters in the gold tooth of an open-mouthed corpse in a shattered street in Minsk, 2,200 kilometers away, and the same shimmering moonlight that soon, after a slight rotation of the earth, will glance off the rifle of a soldier of the 77th U.S. Infantry Division pulling guard duty on the Orote Peninsula of Guam, and that will flash on the periscope, as it breaks the ocean’s surface, of the USS Sailfish on patrol off Formosa, and that will gleam off the decks of the Japanese cargo ship Toan Maru, so soon to fall victim to Sailfish’s torpedoes, and it is the same unholy light from a pregnant moon, on that night of lovemaking, that also floods through the open, burnt-out roof of a church in Oradour-sur-Glane to lay a ghostly radiance on a mangled and charred baby pram, forsaken on the shattered altar.

9. IN THE FOLLOWING SCENE, AFTER ÉLODIE KILLS ONE OF THE BOY SOLDIERS FOLLOWING THE ATROCITY OF ORADOUR-SUR-GLANE, JEAN-BAPTISTE MAKES A JOKE OF IT. WHY DOES THIS MAKE HENRY SO ANGRY HE THREATENS TO KILL JEAN-BAPTISTE? (SEE TEXT BELOW)

From Chapter 4:

Jean-Baptiste comes up to us. Smiling, he says, “You see, American, it is good policy never to anger a woman.”

I want to kill him! “Fuck you! Get away from her!” I scream. Jean-Baptiste’s face reddens. I struggle to hold back tears. I level my gun at him. “Get away from her, now! Clear out, or I’ll fucking kill you where you fucking stand!”

Jean-Baptiste backs away, a look of deep hatred in his eyes.

“Who the hell gave the moon a fucking spin,” I mutter.

Élodie shoots me a quizzical look, but I don’t explain, and she doesn’t ask.

10. THERE ARE TWO OCCASIONS WHEN HENRY IMAGINES A CONVERSATION WITH SOMEONE WHO IS NOT PRESENT—ONE WITH ANNA AND ONE WITH ÉLODIE—WHAT DOES THIS TELL US ABOUT OURSELVES? ABOUT OUR ABILITY TO PERCEIVE THE TRUTH? ABOUT OUR ABILITY TO ACCURATELY RECORD MEMORIES?

11. WHAT IS THE SIGNIFICANCE OF THE CHAPTER TITLE, “AN ANCIENT MOONLIGHT?”

12. WHAT DOES THE CAVE OF LASCAUX SIGNIFY?

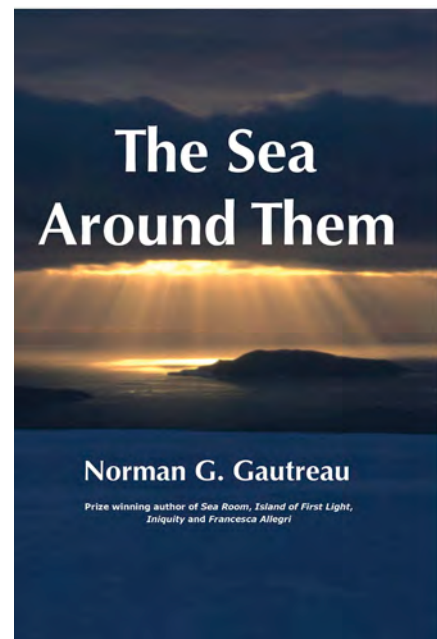
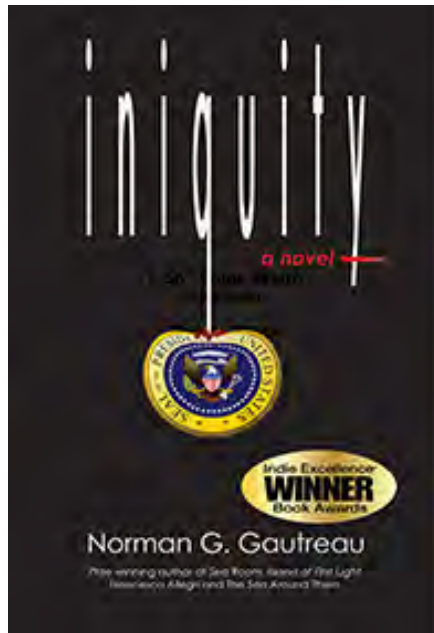
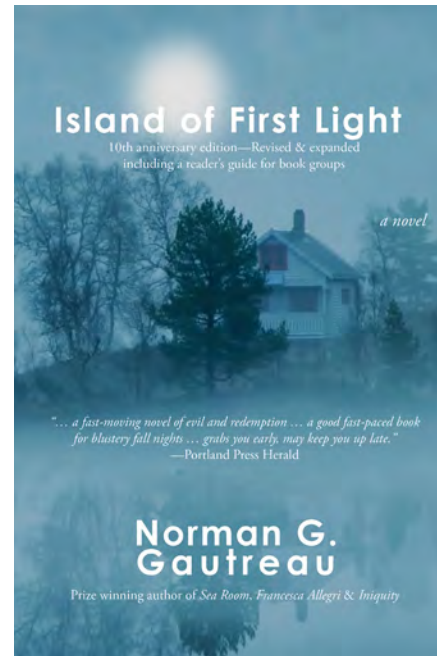
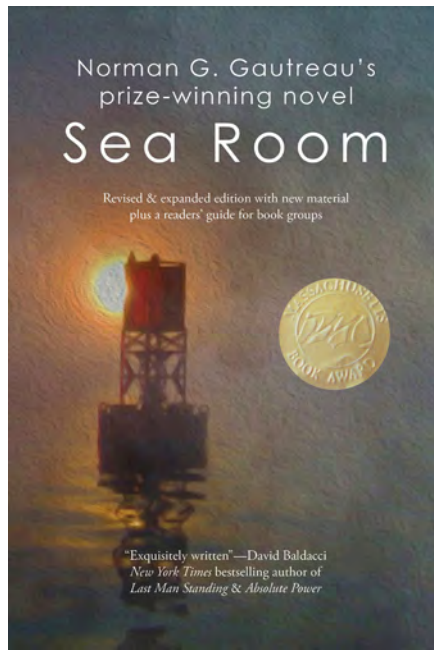
13. WHAT DOES PFC JOHN TRUE REPRESENT FOR HENRY?

14. HOW IS HENRY LIKE THE CHILDREN?

15. DISCUSS THE ETHICAL CHOICES THAT BOTH HENRY AND ÉLODIE MAKE.

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