

## If He Hollers Let Him Go

***An Easy Rawlins Mystery - from Bill Clinton's favourite novelist. The year is 1964, and though Easy seems settled into honest work as a Los Angeles custodian, he's having other problems - notably, his adopted son's wish to quit school, and lingering remorse over the death (in A LITTLE YELLOW DOG) of his homicidal crony, Raymond "Mouse" Alexander. Yet he remains willing to do "favors" for folks in need. So, when Alva Torres comes to him, worried that her son, Brawly Brown, will get into trouble running with black revolutionaries, Easy agrees to find the young man and "somehow ... get him back home." His first day on the job, however, Rawlins stumbles across Alva's ex-husband - murdered - and he's soon dodging police, trying to connect a black activist's demise to a weapons cache, and exposing years of betrayal that have made Brawly an ideal pawn in disastrous plans.***

***New York is sweltering in the summer heat, and Harlem is close to the boiling point. To Coffin Ed Johnson and Grave Digger Jones, at times it seems as if the whole world has gone mad. Trying, as always, to keep some kind of peace, their legendary nickel-plated Colts very much in evidence, Coffin Ed and Grave Digger find themselves pursuing two completely different cases through a maze of knifings, beatings, and riots that threaten to tear Harlem apart.***

## Read Book If He Hollers Let Him Go

***Depicts a doomed sexual relationship between a tough, down-on-his-luck black writer and a white girl rapidly heading for a life of addiction.***

***A classic of African-American fiction, Chester Himes's tale of a young black man who becomes a union organizer during WWII examines major problems in American life: racism, anti-Semitism, labor strife, and corruption.***

***Pinktoes***

***Loving Day***

***Words That Wound***

***Folly and Glory***

***Cotton Comes to Harlem***

Exhaustively researched and well constructed, this comprehensive bibliography clears up mysteries and misconceptions about the work of this important African- American writer known especially for his Harlem series of detective novels, written in France where he lived as an expatriate. The primary bibliography identifies all U.S., French, and British first and second editions of Himes's novels, the first appearances of his short stories in periodicals, his collected fiction, and his nonfiction. It includes manuscript materials and film adaptations. The annotated secondary bibliography documents biographical and critical work about Himes published in the United States, Britain, and France. The volume introduction outlines Himes's life and career and provides a realistic evaluation of his critical reception based on the secondary

## Read Book If He Hollers Let Him Go

bibliography.

“It was surprising what old experiences remembered could do to a presumably educated, civilized man.” And Hugh Denimore, a young doctor driving his mother’s Cadillac from Los Angeles to Phoenix, is eminently educated and civilized. He is privileged, would seem to have the world at his feet, even. Then why does the sight of a few redneck teenagers disconcert him? Why is he reluctant to pick up a disheveled girl hitchhiking along the desert highway? And why is he the first person the police suspect when she is found dead in Arizona a few days later? Dorothy B. Hughes ranks with Raymond Chandler and Patricia Highsmith as a master of mid-century noir. In books like *In a Lonely Place* and *Ride the Pink Horse* she exposed a seething discontent underneath the veneer of twentieth-century prosperity. With *The Expendable Man*, first published in 1963, Hughes upends the conventions of the wrong-man narrative to deliver a story that engages readers even as it implicates them in the greatest of all American crimes.

“David Foster Wallace meets Gabriel Garcia Marquez” in this novel set in a dystopian Los Angeles from a National Book Award finalist (*Publishers Weekly*). Irreverently juggling magical realism, film noir, hip hop, and chicanismo, *Tropic of Orange* takes place in a Los Angeles where the homeless, gangsters, infant organ entrepreneurs, and Hollywood collide on a stretch of the Harbor Freeway. Hemmed in by wildfires, it’s a symphony conducted from an overpass, grandiose, comic, and as diverse as the city

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itself—from an author who has received the California Book Award and the Association for Asian American Studies Book Award, among other literary honors. “Fiercely satirical . . . Yamashita presents [an] intricate plot with mordant wit.” —The New York Times Book Review “A stunner . . . An exquisite mystery novel. But this is a novel of dystopia and apocalypse; the mystery concerns the tragic flaws of human nature.” —Library Journal (starred review) “Brilliant . . . An ingenious interpretation of social woes.” —Booklist (starred review)

Tish, a teenager who has been enduring abuse from her adoptive stepfather since she was a small child, finally decides she must do something to stop him.

Black on Black

Tropic of Orange

Southland

Critical Race Theory, Assaultive Speech, And The First Amendment

The Flowers

**Tomsson Black, political visionary, business genius, and underground revolutionary, plots to avenge injustice by instigating racial turmoil. The roots of racism extend far back into his ancestry, and persecution and suffering have affected many generations of his family. Tomsson's own misfortunes are the impetus for him to found a criminal underworld whose ultimate purpose is the overflow of white society. This novel, the history of**

**Tomsson Black and an indictment of racism in America, ends in apocalypse. It is Chester Himes's ultimate statement about the destructive power of racism and his own personal fantasy of how the American Negro, through calculated acts of violence and martyrdom, could destroy the unequal system pervading American life. However, after reaching an ideological impasse, Himes, one of the angriest writers in the black protest movement, left this novel unfinished. After his death in Spain in 1984, a rumor persisted that he had left a final, unfinished Harlem story, in which he literally destroys both his Harlem backdrop and his heroes in a violent racial cataclysm. The manuscript, entitled Plan B, is that novel. It was edited and published in France, where it was widely hailed as an unfinished masterpiece by readers and critics alike. This new edition, appearing for the first time in the United States, includes an introduction by Michel Fabre (The Sorbonne) and Robert E. Skinner (Xavier University), who have prepared Plan B for publication.**

**Robert Jones has a lot going for him ? a steady job, a steady relationship and plenty of prospects... until a white woman accuses him of rape and, all of a sudden, his prospects seem a lot less bright. Immediately recognised as a masterful expose of racism in everyday life, If He Hollers Let Him Go is Chester Himes? first book, originally published in 1945.**

**Winner of the 2018 Edgar Award for Best Critical/Biographical Work A Washington Post Notable Book The definitive biography of the groundbreaking African American author who had an extraordinary legacy on black writers globally. Chester B. Himes has been called “one of the towering figures of the black literary tradition” (Henry Louis Gates Jr.), “the best writer of mayhem yarns since Raymond Chandler” (San Francisco Chronicle), and “a quirky American genius” (Walter Mosely). He was the twentieth century’s most prolific black writer, captured the spirit of his times expertly, and left a distinctive mark on American literature. Yet today he stands largely forgotten. In this definitive biography of Chester B. Himes (1909-1984), Lawrence P. Jackson uses exclusive interviews and unrestricted access to Himes’s full archives to portray a controversial American writer whose novels unflinchingly confront sex, racism, and black identity. Himes brutally rendered racial politics in the best-selling novel *If He Hollers Let Him Go*, but he became famous for his Harlem detective series, including *Cotton Comes to Harlem*. A serious literary tastemaker in his day, Himes had friendships—sometimes uneasy—with such luminaries as Ralph Ellison, Carl Van Vechten, and Richard Wright. Jackson’s scholarship and astute commentary illuminates Himes’s improbable life—his middle-class origins, his eight years in prison, his painful odyssey as a black World**

**War II-era artist, and his escape to Europe for success. More than ten years in the writing, Jackson's biography restores the legacy of a fascinating maverick caught between his aspirations for commercial success and his disturbing, vivid portraits of the United States.**

**Detectives Coffin Ed and Grave Digger Jones are in the hot seat in one of the most chaotic, brutally funny novels in Chester Himes's groundbreaking Harlem Detectives series. From the start, nothing goes right for Coffin Ed and Grave Digger. They are disciplined for use of excessive force. Grave Digger is shot and his death announced in a hoax radio bulletin. Bodies pile up faster than Coffin Ed and Grave Digger can run. Yet, try as they might, they always seem to be one hot step behind the cause of all the mayhem—three million dollars' worth of heroin and a giant albino called Pinky.**

**Yesterday Will Make You Cry**

**Jernigan**

**The several lives of Chester Himes**

**Shoedog**

**An Annotated Primary and Secondary Bibliography**

*In this book, the authors, all legal scholars from the tradition of critical race theory start from the experience of injury from racist hate speech and develop a theory of the first amendment that*

## Read Book If He Hollers Let Him Go

*recognizes such injuries. In their critique of "first amendment orthodoxy", the authors argue that only a history of racism can explain why defamation, invasion of privacy and fraud are exempt from free-speech guarantees but racist verbal assault is not.*

*Robert Jones is a crew leader in a naval shipyard in Los Angeles in the 1940s. He should have a lot going for him, being educated, with a steady job and a steady relationship. But in the four days covered in this novel, the impossibility of life as a black man in a white world is made devastatingly clear. Jones is surrounded by prejudice, suspicion and paranoia, and his daily experiences influence his thoughts, dreams and behaviour. Immediately recognised as a masterful expose of racism in everyday life, *If He Hollers Let Him Go* is Chester Himes' first book, originally published in 1945. Mamie Mason, an influential Harlem society matron, hosts open sexual orgies in hopes of developing harmony between the races*

*A NEW YORK TIMES NOTABLE BOOK • “[Mat Johnson’s] unrelenting examination of blackness, whiteness and everything in between is handled with ruthless candor and riotous humor.”—Los Angeles Times “Razor-sharp . . . Loving Day is that rare mélange: cerebral comedy with pathos.”—The New York Times Book Review NAMED ONE OF THE BEST BOOKS OF THE YEAR BY The New York Times • San Francisco Chronicle • NPR • Men’s Journal • The Miami Herald • The Denver Post • Slate • The Kansas City Star • San Antonio Express-News • Time Out New York Warren Duffy has returned to America for all the worst reasons: His marriage to a beautiful Welsh woman has come apart; his comics shop in Cardiff has failed; and his Irish American father has died, bequeathing to Warren his last possession, a roofless, half-renovated*



## Read Book If He Hollers Let Him Go

*mansion in the heart of black Philadelphia. On his first night in his new home, Warren spies two figures outside in the grass. When he screws up the nerve to confront them, they disappear. The next day he encounters ghosts of a different kind: In the face of a teenage girl he meets at a comics convention he sees the mingled features of his white father and his black mother, both now dead. The girl, Tal, is his daughter, and she's been raised to think she's white. Spinning from these revelations, Warren sets off to remake his life with a reluctant daughter he's never known, in a haunted house with a history he knows too well. In their search for a new life, he and Tal struggle with ghosts, fall in with a utopian mixed-race cult, and ignite a riot on Loving Day, the unsung holiday for interracial lovers. A frequently hilarious, surprisingly moving story about blacks and whites, fathers and daughters, the living and the dead, Loving Day celebrates the wonders of opposites bound in love. Praise for Loving Day "Incisive . . . razor-sharp . . . that rare mélange: cerebral comedy with pathos. The vitality of our narrator deserves much of the credit for that. He has the neurotic bawdiness of Philip Roth's Alexander Portnoy; the keen, caustic eye of Bob Jones in Chester Himes's If He Hollers Let Him Go; the existential insight of Ellison's Invisible Man."—The New York Times Book Review "Exceptional . . . To say that Loving Day is a book about race is like saying Moby-Dick is a book about whales. . . . [Mat Johnson's] unrelenting examination of blackness, whiteness and everything in between is handled with ruthless candor and riotous humor. . . . Even when the novel's family strife and racial politics are at peak intensity, Johnson's comic timing is impeccable."—Los Angeles Times "Johnson, at his best, is a powerful comic observer [and] a gifted writer, always worth reading on the topics of race and*

## Read Book If He Hollers Let Him Go

*privilege.*”—Dwight Garner, *The New York Times*

*Bad Boy Brawly Brown*

*Plan B*

*Blueschild Baby*

*Lonely Crusade*

*The Expendable Man*

A preacher called Deke O'Malley's been selling false hope: the promise of a glorious new life in Africa for just \$1,000 a family. But when thieves with machine guns steal the proceeds - and send one man's brain matter flying - the con is up. Now Grave Digger Jones and Coffin Ed mean to bring the good people of Harlem back their \$87,000, however many corpses they have to climb over to get it. Cotton Comes to Harlem is a non-stop ride, with violence, sex, double-crosses, and the two baddest detectives ever to wear a badge in Harlem. With a new Introduction by Will Self.

From "the poet laureate of the D.C. crime world" ("Esquire") comes this powerful early novel, now available in paperback for the first time--the noirish story of how a Washington, D.C., liquor store heist shows a drifter named Constantine what it means to be a shoedog. Martin's Press.

When his mother marries an Okie building contractor, fifteen-year-old Sonny Bravo finds his life uprooted to a small apartment building, Los Flores, where he becomes embroiled in the lives of his neighbors.

It is 1830. Rutherford Calhoun, a newly freed slave and irrepressible rogue, is desperate

## Read Book If He Hollers Let Him Go

to escape unscrupulous bill collectors and an impending marriage to a priggish schoolteacher. He jumps aboard the first boat leaving New Orleans, the Republic, a slave ship en route to collect members of a legendary African tribe, the Allmuseri. Thus begins a daring voyage of horror and self-discovery. Peopled with vivid and unforgettable characters, nimble in its interplay of comedy and serious ideas, this dazzling modern classic is a perfect blend of the picaresque tale, historical romance, sea yarn, slave narrative, and philosophical novel.

If He Hollers, Let Him Go

Baby Sister and Selected Writings

When She Hollers

The Heat's On

A Life

One of our most visceral and important memoirs on race in America, this is the story of Nathan McCall, who began life as a smart kid in a close, protective family in a black working-class neighborhood. Yet by the age of fifteen, McCall was packing a gun and embarking on a criminal career that five years later would land him in prison for armed robbery. In these pages, McCall chronicles his passage from the street to the prison yard—and, later, to the newsrooms of The Washington Post and ultimately to the faculty of Emory University. His story is at once devastating and inspiring, at once an indictment and an elegy. *Makes Me Wanna Holler* became an instant classic when it was first published in 1994 and it continues to bear witness to the great troubles—and the great hopes—of our nation. With a new afterword by the author Ten years after a member of the "in crowd" disappeared while playing a baseball game, his

## Read Book If He Hollers Let Him Go

friends reconvene for a birthday party, unaware that he has returned and is planning to kill them all one by one. Original.

The Writings of Chester Himes are colored by a fascinating blend of hatred and tenderness, of hard-boiled realism and generous idealism. His life was complex, his relationships complicated. How did this gifted son of a respectable southern black family become a juvenile delinquent? How did he acquire self-esteem and a new sense of identity by writing short stories while in the Ohio state penitentiary? Drawn from his letters, notebooks, memoirs, and fiction, this straightforward account of Himes's varied, episodic life attempts to trace the origins of his significant literary gift. It details the socioeconomic, familial, and cultural background that fed his ambivalent views on race in America. His Deep South childhood, his adolescence in the Midwest, his young manhood in prison, his years as a menial laborer, his struggle as an author in California and New York City, and finally his glory days as an expatriate and celebrity in France and Spain are plumbed deeply for their effects upon his creative urges and his works. In his native country Himes is recalled more as the author of successful detective novels such as *Cotton Comes to Harlem* than as a practitioner of the art of fiction. In France and Spain, his adopted countries, he is regarded as a literary master. This critical biography is the bittersweet story of a troubled man who found salvation in writing.

Originally published in 1952, this restored autobiographical novel about prison life is now presented in its entirety and captures the harsh realities, determination, and persistence of humanity in the prison world. Reprint. K. PW.

Chester Himes  
Easy Rawlins 7

## Read Book If He Hollers Let Him Go

Run Man Run

All Shot Up

A Novel

Spanning 40 years and including Himes's first work, written during his imprisonment in the 1940s, this collection uncovers the internal struggles of black individuals caught between resignation and rage, probing the heart of the African-American experience with wit, indignation, and ruthless honesty.

"The greatest find in American fiction since Raymond Chandler."—The Observer [London] The shocking and explosive hardboiled classic: From murderers to prostitutes, corrupt politicians and racist white detectives, Coffin Ed Johnson and Gravedigger Jones, Harlem's toughest detective duo, must carry the day against an absurdist world of racism and class warfare.

This story of a man living every day in fear of his life for simply being black is as powerful today as it was when it was first published in 1947. The novel takes place in the space of four days in the life of Bob Jones, a black man who is constantly plagued by the effects of racism. Living in a society that is drenched in race consciousness has no doubt taken a toll on the way Jones behaves, thinks, and feels, especially when, at the end of his story, he is accused of a brutal crime he did not commit. "One of the most important American writers of the twentieth century ... [a] quirky American genius..."—Walter Mosley, author of *Bad Boy Brawly Brown*, *Devil in a Blue Dress*

"If He Hollers is an austere and concentrated study of black experience, set in southern California in the early forties."—Independent Publisher

Collected interviews with the celebrated African American novelist

Makes Me Wanna Holler

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Blind Man with a Pistol

If He Hollers Let Him Go

Conversations with Chester Himes

The Classic Crime Thriller

*Robert Jones is a crew leader in a naval shipyard in Los Angeles in the 1940s. He should have a lot going for him, being educated, with a steady job and a steady relationship. But in the four days covered in this novel, the impossibility of life as a black man in a white world is made devastatingly clear. Jones is surrounded by prejudice, suspicion and paranoia, and his daily experiences influence his thoughts, dreams and behaviour. Immediately recognised as a masterful expose of racism in everyday life, If He Hollers Let Him Go is Chester Himes' first book, originally published in 1945.*

*A searing chronicle of the life of a young ex-convict and heroin addict in 1960's Harlem, an unsparing portrait of a man who couldn't free himself from the horrors of addiction Blueschild Baby takes place during the summer of 1967—the summer of race riots all across the nation; the Summer of Love in the Haight Ashbury; the summer of Marines dying near Con Thien, across the world in Vietnam—but the novel illuminates the contours of a more private hell: the angry desperation of a heroin addict who returns to his home in Harlem after being in prison. First published in 1970, this frankly autobiographical novel was a revelation, a stunning depiction of a marginal*

*figure, marked literally and figuratively by his drug addiction and navigating a predatory underground of junkies and hustlers—and named George Cain, like his author. Now with a new preface by acclaimed writer Leslie Jamison, this is an unvarnished conjuring of the tyranny of dependence: its desperation, its degradation, its rage and rebellion; the fragile, unsettled, occasional shards of hope it permits; the strange joys of being alive and young and lost and hooked and full of feverish determination anyway.*

*The Crazy Kill Outside the apartment where a wake is going on, the manager of the A&P across the street is robbed. Reverend Short, a storefront preacher addicted to opium and brandy, is watching from a bedroom window in the flat. He leans too far and falls out; a bread basket, sitting outside the bakery below, saves him. Back inside, he says he sees a vision of a dead man. Outside, in the very basket Short landed in, lies the body of Valentine Haines. Who murdered Val? It is up to Grave Digger Jones and Coffin Ed Johnson to find out. "The word is out on the street, and the hopheads and whores and flimflam artists are running scared: Coffin Ed Johnson and Grave Digger Jones are back in print." —Newsweek*

*In this brilliant saga—the final volume of The Berrybender Narratives and an epic in its own right—Larry McMurtry lives up to his reputation for delivering novels with “wit, grace, and more than a hint of what might be called muscular nostalgia, fit*

*together to create a panoramic portrait of the American West” (The New York Times Book Review). As this finale opens, Tasmin and her family are under irksome, though comfortable, arrest in Mexican Santa Fe. Her father, the eccentric Lord Berrybender, is planning to head for Texas with his whole family and his retainers, English, American, and Native American. Tasmin, who would once have followed her husband, Jim Snow, anywhere, is no longer even sure she likes him, or knows where to go to next. Neither does anyone else—even Captain Clark, of Lewis and Clark fame, is puzzled by the great changes sweeping over the West, replacing red men and buffalo with towns and farms. In the meantime, Jim Snow, accompanied by Kit Carson, journeys to New Orleans, where he meets up with a muscular black giant named Juppy, who turns out to be one of Lord Berrybender’s many illegitimate offspring, and in whose company they make their way back to Santa Fe. But even they are unable to prevent the Mexicans from carrying the Berrybender family on a long and terrible journey across the desert to Vera Cruz. Starving, dying of thirst, and in constant, bloody battle with slavers pursuing them, the Berrybenders finally make their way to civilization—if New Orleans of the time can be called that—where Jim Snow has to choose between Tasmin and the great American plains, on which he has lived all his life in freedom, and where, after all her adventures, Tasmin must finally decide where her future lies. With a cast of characters that includes almost every major real-life figure of the West, Folly and Glory is a novel*



*that represents the culmination of a great and unique four-volume saga of the early days of the West; it is one of Larry McMurtry's finest achievements.*

*The Crazy Kill*

*Chester B. Himes: A Biography*

*The Collected Stories of Chester Himes*

*The End of a Primitive*

*If He Hollers*

"A white undercover cop vents his rage and starts a cycle of violence from which there is no escape. Walker, one of New York's embittered policemen, is vicious when drunk. Staggered into a restaurant on a freezing day, he kills two black workers "because they were the only ones who pursued a third who witnessed the murders in one of the most suspenseful chases ever published in a newspaper." -- Back cover.

From Holden Caulfield to Moses Herzog, our best literature has been narrated by malcontents. To this lineage add Peter Jernigan, who views the world with ferocious intelligence, grim rapture, and a chainsaw wit that he turns, with disastrous consequences, on his wife, his teenaged son, his dangerously vulnerable mistress—and, not least of all, on himself. This novel is a bravura performance: a funny, scary, mesmerizing study of a man walking off the edge with his eyes wide open—wisecracking all the way.

"[A]n absolutely compelling story of family and racial tragedy. Revoyr's novel is honest and detailed in detailing southern California's brutal history, and honorable in showing how families

## Read Book If He Hollers Let Him Go

survived with love and tenacity and dignity." —Susan Straight, author of *Highwire Moon*

*Southland* brings us a fascinating story of race, love, murder and history, against the backdrop of an ever-changing Los Angeles. A young Japanese-American woman, Jackie Ishida, is in her last semester of law school when her grandfather, Frank Sakai, dies unexpectedly. While trying to fulfill a request from his will, Jackie discovers that four African American boys were killed in the store Frank owned during the Watts Riots of 1965. Along with James Lanier, a cousin of one of the victims, Jackie tries to piece together the story of the boys' deaths. In the process, she unearths the long-held secrets of her family's history. *Southland* depicts a young woman in the process of learning that her own history has bestowed upon her a deep obligation to be engaged in the larger world. And in Frank Sakai and his African-American friends, it presents characters who find significant common ground in their struggles, but who also engage each other across grounds—historical and cultural—that are still very much in dispute. Moving in and out of the past—from the internment camps of World War II, to the barley fields of the Crenshaw District in the 1940s, to the streets of Watts in the 1960s, to the night spots and garment factories of the 1990s—*Southland* weaves a tale of Los Angeles in all of its faces and forms. Nina Baym, author of *The Necessary Hunger* ("Irresistible."—*Time Magazine*). She was born in Japan, raised in Tokyo and Los Angeles, and is of Japanese and Polish-American descent. She lives and works in Los Angeles.

"[A] smart, conscientious, often stylish biography" of the great African American crime

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writer of the mid-twentieth century (The New York Times). Best known for The Harlem  
the series of crime stories featuring Coffin Ed Johnson and Grave Digger Jones, Chester  
Himes was a novelist and memoirist whose work was neglected and underappreciated  
native America during the 1950s and '60s, even as he was awarded France's most pre  
crime fiction prize. In this major biography, literary critic and fellow writer James Sallis  
examines the life of this "fascinating figure," combining interviews of those who knew  
best—including his second wife—with insightful and poignant writing (Publishers Week  
"Himes wrote some of the 20th century's most memorable crime fiction and has been  
compared to Jim Thompson, Raymond Chandler, and Dashiell Hammett. His life was just  
spectacular as his novels. Sentenced to 25 years in prison for armed robbery when he  
he turned to writing while behind bars and, when released after serving eight years, pu  
two novels. Their poor reception by the white establishment only confirmed Himes's bo  
about racism in America. He eventually moved to Paris, spending most of the rest of h  
abroad. While in Paris, he began to produce the crime fiction that would make him fam  
including A Rage in Harlem and Cotton Comes to Harlem . . . [a] riveting biography."  
—Library Journal (starred review) "Satisfying, thoughtful, long-overdue." —Publishers W  
"As intelligent, and as much fun to read, as a book by Himes himself. There is no high  
praise." —The Times (London)

A Young Black Man in America

Middle Passage

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If He Hollers Let Him Go A Novel Da Capo Press