

1-1-1990

Chester Himes: A Primary Bibliography

Robert Skinner

Xavier University of Louisiana

Michel Fabre

Universite de la Sorbonne Nouvelle, Paris

Follow this and additional works at: https://egrove.olemiss.edu/studies_eng_new



Part of the [American Literature Commons](#)

Recommended Citation

Skinner, Robert and Fabre, Michel (1990) "Chester Himes: A Primary Bibliography," *Studies in English, New Series*: Vol. 8 , Article 7.

Available at: https://egrove.olemiss.edu/studies_eng_new/vol8/iss1/7

This Article is brought to you for free and open access by the English at eGrove. It has been accepted for inclusion in *Studies in English, New Series* by an authorized editor of eGrove. For more information, please contact egrove@olemiss.edu.



Chester Himes at age 35. Used with permission, Professor Joseph S. Himes, Jr.

CHESTER HIMES: A PRIMARY BIBLIOGRAPHY

Robert Skinner & Michel Fabre

*Xavier University of Louisiana & Universite de la Sorbonne Nouvelle,
Paris*

Few Afro-American writers in the past fifty years have had the impact of the late Chester Himes. Since critical commentary first began to appear on his work in the late 1940s, critics both Black and white have been sharply divided on whether Himes was a brilliant, angry genius, a dangerous racist bent on stirring up racial unrest, or a militant separatist preaching organized Black revolution.

Himes' reputation is based on a number of novels he published between 1945 and 1969. These novels show a remarkable range and include stark sociological protest, revealing autobiographical fiction, satire, and crime novels. Most are at least well known to critics and some, particularly the so-called "Harlem Domestic Series" gained a wide popularity both in the United States and abroad.

Himes' life was a difficult and peripatetic one. Before he was out of his teens he was imprisoned at Ohio State Penitentiary for robbery. Upon his release during the Great Depression, he bounced from one menial job to another as he attempted to make a name for himself, first as a short story writer and finally as a novelist. In the early 1950s, fed up with the racism he saw at every turn and the failure of all of his writing to gain for him any critical or financial success, he expatriated himself to France. He wandered about Europe for a number of years before he was rediscovered by the French and finally achieved the popularity he was denied at home.

Himes began writing short fiction while he was in prison and because much of his early work was published in now defunct Black periodicals and newspapers, it has been largely unknown to scholars and Himes enthusiasts. At the same time, Himes himself never kept track of the many short stories and articles he wrote in his early days. As a result, when scholars first began to evidence some interest in this output, so much time had passed that even Himes could not remember where all his work had appeared. This has often resulted in vague or completely mistaken bibliographic entries which have tended to confuse rather than enlighten the researcher interested in Himes' roots as a writer. This has been compounded by the few other bibliographers who have attempted to document Himes' writing career.

While scholars and critics have tended to disagree on Himes' importance to American and Afro-American literature, it is undeniable that there is both a scholarly and popular interest in his work. New

60 CHESTER HIMES: PRIMARY BIBLIOGRAPHY

editions of his work and new reappraisals of it have both appeared recently. Because of this, the authors decided that the time was right to attempt to present a bibliography of Himes' major and minor work that would approach comprehensiveness. A number of the items in this bibliography were discovered by accident and it is possible that we will never know the full extent of Himes' writing.

SECTION I THE NOVELS

Himes' novels are listed in order of their chronological appearance. Each entry lists first and second American, French, and British printings. Titles appearing first in French are listed ahead of subsequent American printings.

1. *If He Hollers Let Him Go*. New York: Doubleday, 1945, 249 p.; New York: New American Library, 1949, 191 p. This novel was also condensed in *Negro Digest* 4 (January 1946), 86-98. Published in France under the title *S'il braille lache-le...* Paris: Albin Michel, 1949, 336 p. (translated by Renée Vavasseur and Marcel Duhamel); Paris: Gallimard: "Du Monde Entier", 1972, 311 p. London: Gray Walls Press, 1946; London: Sphere Books, 1967, 188 p.
2. *Lonely Crusade*. New York: Alfred A. Knopf, 1947, 398 p.; Chatham, New Jersey: Chatham Bookseller, 1973, 398 p. Excerpted in *Negro Digest* 6 (December 1947), 83-96. Published in France under the title *La croisade de Lee Gordon*. Paris: Buchet-Chastel, 1952, 382 p. (translated by Yves Malartic; preface by Richard Wright, pp. 6-8); Paris: Le Livre de Poche n.3 208, 1971, 543 p.
3. *Cast the First Stone*. New York: Coward-McCann, 1952, 356 p.; New York: Signet, 1956, 303 p. Published in France under the title *Qu'on lui jette la premier pierre*. Paris: Guenaud, 1978, 309 p. (translated by Alain Nermerick); Paris: France Loisirs, 1979.
4. *The Third Generation*. Cleveland: World Publishers, 1954, 350 p.; New York: New American Library, Signet Book, 1956, 306 p. Published in France under the title *La troisième génération*. Paris: Plon, Collection Feux Croises, 1957, 335 p. (translated by Yves

- Malartic; preface by Annie Brière, pp. I-III); Paris: Gallimard "Du Monde Entier", 1973, 445 p. (published without Brière's preface)
5. *The Primitive*. New York: New American Library, Signet Book, 1956, 152 p.; (copyrighted in 1955); Subsequent American printings by Signet Books. Published in France under the title *La fin d'un primitif*. Paris: Gallimard, "Du Monde Entier", 1956, 315 p. (translated by Yves Malartic from the original manuscript which had been somewhat expurgated by Signet) Includes two page biographical note on Himes; Paris: Gallimard, Folio n. 718, 1976, 355 p.
 6. *For Love of Imabelle*. Greenwich, Connecticut: Fawcett World Library, Gold Medal Book, 1957, 157 p.; New York: Dell, 1971, 192 p. Republished under the title *A Rage in Harlem*—New York: Avon, 1965, 192 p.; New York: New American Library, Signet Book, 1974, 192 p. Published in Britain as *A Rage in Harlem*. London: Allison & Busby, 1985, 159 p. Published in France under the title *La Reine des pommes*. (Original manuscript title "The Five Cornered Square") Paris: Gallimard, Série Noire n. 419, 1958, 248 p. (translated by Minnie Danzas); Paris: Gallimard, 1962, 248 p.
 7. *Il pleut des coups durs*. (Original manuscript title "If Trouble Was Money") Paris: Gallimard: Série Noire n. 446, 1958, 249 p. (translated by C. Wourgraff); Paris: Livre de Poche, Poche noire n. 21, 1967, 255 p. Published in America under the title *The Real Cool Killers*. New York: Avon, 1959, 160 p.; New York: Berkeley, 1962, 159 p. London: Panther Books, 1969, 141 p.; London: Allison & Busby, 1985, 159 p.
 8. *Couché dans le pain*. (Original manuscript title "A Jealous Man Can't Win") Paris: Gallimard, Série Noire n. 522, 1959. (translated by J. Herisson and Henri Robillot); Paris: Livre de Poche, Poche noire no. 42, 1968, 255 p. Published in America under the title *The Crazy Kill*. New York: Avon Books, 1959, 160 p.; New York: Berkeley, 1966, 155 p. London: Panther Books, 1968, 144 p.; London: Allison & Busby, 1984, 159 p.
 9. *Dare-dare*. (Original manuscript title "Run, Man, Run") Paris: Gallimard, Série Noire n. 492, 1959, 225 p. (translated by Pierre Verrier); Paris: Livre de Poche, Poche noire n. 83, 1969, 251 p.

62 CHESTER HIMES: PRIMARY BIBLIOGRAPHY

Published in America under the title *Run, Man, Run*. New York: G.P. Putnam, 1966, 192 p.; New York: Dell, 1969, 192 p. London: Frederick Muller, 1967, 192 p.; London: Panther Books, 1969, 191 p.

10. *Tout pour plaire*. (Original manuscript title "The Big Gold Dream") Paris: Gallimard, Série Noire n.511, 1959, 260 p. (translated by Yves Malartic); Paris: Livre de Poche, Poche noire n. 42, 1968. Published in America under the title *The Big Gold Dream*. New York: Avon Books, 1960, 160 p.; New York: Berkeley Books, 1966, 160 p. London: Panther Books, 1968, 160 p.
11. *Imbroglia negro*. (original manuscript title "Don't Play With Death") Paris: Gallimard, Série Noire n. 601, 1960, 269 p. (translated by Jane Filion); Paris: Livre de Poche, Poche noire n. 143, 1971, 249 p. Published in America under the title *All Shot Up*. New York: Avon Books, 1960, 160 p.; New York: Berkeley Medallion Books, 1960, 160 p. London: Panther Books, 1967, 156 p.
12. *Ne nous énervons pas!* (Original manuscript title "Be Calm") Paris: Gallimard, Série Noire n. 640, 1961, 255 p. (translated by Jane Filion); Paris: Livre de Poche, Poche noire n. 117, 1970. Published in America under the title *The Heat's On*. New York: G.P. Putnam, 1966, 220 p.; New York: Dell, 1967, 192 p. Republished under the title *Come Back, Charleston Blue* (after the name of a film adapted from the original novel). New York: Berkeley Medallion Books, 1972, 192 p. London: Frederick Muller, 1966, 206 p.; London: Panther Books, 1967, 192 p. Republished as *Come Back Charleston Blue*. London: Penguin Books, 1974, 177 p.
13. *Pinktoes*. Paris: Olympia Press, 1961, 207 p. (published in English in this edition); New York: G.P. Putnam's Sons/Stein & Day, 1965, 256 p.; New York: Dell, 1966, 206 p. Third American printing—Covina, California: Collectors Publications, 1968 (This so-called "unexpurgated" edition does not really differ from the so-called "revised" edition nor from the original edition) Published in France under the title *Mamie Mason*. Paris: Plon, 1962, 228 p. (translated by Henri Collard); Second French printing—Paris: Christian Bourgois, 10-18, 1984. Published in

- Britain under the title *Pinktoes*. London: Arthur Barker, 1965, 256 p.; London: Corgi Books, 1967, 222 p.
14. *Une Affaire de viol*. Paris: Les Yeux Ouverts, 1963, 167 p. (translated by Andre Mathieu) Includes "Postface" by Christiane Rochefort, pp. 169-72. Second French printing released under the title *Affaire de viol*. Paris: Editions Des Autres, 1979, 164 p. (translated by Françoise Clary and Michèle Fabre) Introduction by Michel Fabre, pp. 7-14. Published in America under the title *A Case of Rape*. New York: Targ Editions, 1980, 105 p.; Washington, D.C.: Howard University Press, 1985, 140 p. Includes "Postscript" by Calvin Hernton, pp. 107-140.
 15. *Retour en Afrique*. (Original manuscript title "Back to Africa") Paris: Plon, 1964, 246 p. (translated by Pierre Sergent) Second French printing under the new title *Le Casse de l'Oncle Tom*. Paris: Plon, 1971, 246 p. Published in America under the title *Cotton Comes to Harlem*. New York: G.P. Putnam's Sons, 1965, 223 p.; New York: Dell, 1966, 223 p. London: Frederick Muller, 1966, 192 p.; London: Panther Books, 1967, 224 p.
 16. *Blind Man With A Pistol*. New York: William Morrow, 1969, 240 p.; New York: Dell, 1970, 238 p. Republished under the new title *Hot Day, Hot Night*, New York: New American Library, Signet Books, 1975, 207 p. Published in France under the title *L'aveugle au pistolet*. Paris: Gallimard "Du Monde Entier", 1970. (translated by Henri Robillot. Preface by Marcel Duhamel, pp. 1-19. Preface by Chester Himes, p.21); Paris: Folio n. 818, 1976, 374 p. London: Hodder & Stoughton, 1969, 240 p.; London: Panther Books, 1971.
 17. *Plan B*. (Original manuscript title "Plan B") Paris: Editions Lieu Commun, 1983, 210 p. (previously unpublished in English. Translated by Hélène Devaux Minié); Paris: Points No. R179, 210 p.
 18. *Un joli coup de lune*. (Original manuscript title "The Lunatic Fringe") Paris: Lieu Commun, 1988, 122 p. (previously unpublished in English. Translated by Hélène Devaux Minié)

64 CHESTER HIMES: PRIMARY BIBLIOGRAPHY

SECTION II THE SHORT FICTION

Those who have attempted to organize a bibliography of Himes work in earlier times have been forced to rely on Himes' own recollections, some of which have proven to be faulty. A good example of this is a claim by Himes that a story by him appeared in the weekly *Pittsburgh Courier* around 1932. A page-by-page investigation of this newspaper from the time of Himes' imprisonment through 1935 has, thus far, yielded no text by Himes. One can only surmise that Himes *did* submit a story but that it was not accepted for publication.

Himes also claimed to have published a story in *The Bronzeman*. Unfortunately, a complete set of this magazine has not been located anywhere in the United States and the available issues do not contain any work by Himes.

His short fiction shows not only the roots of his later crime fiction, but also his interest in creating strong, proletarian Black characters and the canny ear for Negro street talk that characterized so much of his dialogue.

Below are listed all first periodical appearances of short fiction in their chronological order of appearance. When stories have been anthologized, the works in which they appear are also noted.

19. "His Last Day." *Abbott's Monthly* 5(November 1932), 32-3, 60-3.
20. "Prison Mass." *Abbott's Monthly* 6(March 1933), 36-7, 61-4; (April 1933), 20-1, 48-56; (May 1933), 37, 61-2.
21. "Her Whole Existence; A Story of True Love." *Abbott's Monthly* 6(July 1933), 24-5, 53-6.
22. "A Modern Marriage." *Atlanta Daily World* (August 2nd, 1933), 2.
23. "The Meanest Cop in the World." *Atlanta Daily World* (December 7th, 1933), 2.
24. "I Don't Want To Die." *Abbott's Monthly and Illustrated News* 6(October 1933), 20-1.
25. "He Knew." *Abbott's Monthly and Illustrated News* 1(December 2nd, 1933), 15.
26. "Hero: A Football Story." *Abbott's Monthly and Illustrated News* 1(December 30th, 1933), 5, 7.
27. "Crazy in the Stir." *Esquire* 2(August 1934), 28, 114-7.
28. "To What Red Hell." *Esquire* 2(October 1934), 100-1, 122, 127
29. "The Visiting Hour." *Esquire* 6(September 1936), 76, 143-4, 146.

30. "The Night's For Cryin'." *Esquire* 7(January 1937), 64, 146-8. (Republished in Sterling A. Brown, et al., editors. *The Negro Caravan*. New York: The Dryden Press, 1941, pp. 101-5)
31. "Every Opportunity." *Esquire* 7(May 1936), 99, 129-30.
32. "Salute to the Passing." *Opportunity* 17(March 1939), 74-9.
33. "Marijuana and a Pistol." *Esquire* 13(March 1940), 58. (Republished in Bradford Chambers and Rebecca Moon, editors. *Right On!: An Anthology of Black Literature*. New York: Mentor, 1970, pp. 115-7)
34. "Looking Down the Street." *Crossroad* (Spring 1940), pages not numbered.
35. "Face in the Moonlight." *Coronet* 9(February 1941), 51-63.
36. "The Things You Do." *Opportunity* 19(May 1941), 141-3.
37. "Strictly Business." *Esquire* 17(February 1942), 55, 128.
38. "Lunching at the Ritzmore." *The Crisis* 49(October 1942), 314-5, 333.
39. "In the Night." *Opportunity* 20(November 1942), 334-5, 348-9.
40. "Two Soldiers." *The Crisis* 50(January 1943), 13, 29.
41. "Heaven Has Changed." *The Crisis* 50(March 1943), 78, 83.
42. "So Softly Smiling." *The Crisis* 50(October 1943), 314-6, 318.
43. "All He Needs Is Feet." *The Crisis* 50(November 1943), 332.
44. "Money Don't Spend in the Stir." *Esquire* 21(April 1944), 75, 174-5.
45. "All God's Chillun Got Pride." *The Crisis* 51(June 1944), 188-9, 204.
46. "He Seen It in the Stars." *Negro Story* 1(July/August 1944), 5-9.
47. "Let Me At the Enemy—An' George Brown." *Negro Story* 1(December 1944/January 1945), 9-18.
48. "A Penny for Your Thoughts." *Negro Story* 1(March/April 1945), 14-7.
49. "The Song Says 'Keep on Smiling.'" *The Crisis* 52(April 1945), 103-4.
50. "There Ain't No Justice." *Esquire* 23(April 1945), 53 (Although subtitled "Article", this dialogue appears to be a work of fiction.)
51. "My, But the Rats Are Terrible." *Negro Story* 1(May/June 1945), 24-32.
52. "Make With the Shape." *Negro Story* 2(August/September 1945), 3-6.
53. "A Night of New Roses." *Negro Story* 2(December 1945/January 1946), 10-14 (Original manuscript title was "A Night of Neuroses." Published title was a misprint.)

66 CHESTER HIMES: PRIMARY BIBLIOGRAPHY

54. "The Something in a Colored Man." *Esquire* 25(January 1946), 120, 158.
55. "One More Way to Die." *Negro Story* 2(April/May 1946), 10-14.
56. "Journey Out of Fear." *Tomorrow* 7(June 1948), 38-42.
57. "To End All Stories." *The Crisis* 55(July 1948), 205, 220.
58. "Mama's Missionary Money." *The Crisis* 56(November 1949), 303-7. [Reprinted in *The Crisis* 77(November 1970), 361-3].
59. "Friends." *Unusual* 1(Issue 3, 1955), 1-11 (unbound supplement included with this issue).
60. "The Snake." *Esquire* 52(October 1959), 147-9.
61. "Life Everlasting." *First World* 2(Spring 1978), 60-1.
62. "La révélation." *Le Monde* (January 6 and 7, 1985), XI. (Original manuscript title "The Revelation" translated by Hélène Devaux-Minié. Previously unpublished in English.)

SECTION III NON FICTION

Even more tantalizing than his missing short fiction are the missing nonfiction publications that Himes is reported to have done during his early years. For example, Himes is reputed to have acted as a kind of reporter for the *Cleveland News* around the year 1939. In a letter he wrote he said:

"the editor of the *Cleveland* daily *News*, one N.R. Howard, gave me an assignment writing vignettes about various places in Cleveland, street scenes, etc., of the various ethnical groups of which Cleveland was chiefly composed at that time. These ran in a box on the editorial page, under the heading THIS CLEVELAND, and signed by ch."

(Chester Himes to John A. Williams, October 31, 1962, pp. 4-5)

Himes indicated that about fifty such columns were published. Only one was found in draft form among Himes' papers at Yale University. The entire publisher's run of the *Cleveland News* is located at the Western Reserve Historical Society in Cleveland. Searches by the staff of the Historical Society have discovered unsigned advertisement-like text in the paper called "In Cleveland" but sufficient differences exist between the items and Himes' description to make it impossible to attribute them to him.

Himes also reported that he worked on a history of the C.I.O. Archivists at the George Meany Memorial Archives (official archives of the AFL-CIO in Silver Spring, Maryland) discovered such a history, entitled CIO: *What it is...and How it Came to Be*. This 46 page pamphlet, Number 12 in the C.I.O. Publications Series, was published in October of 1937. Similarities in style, the publication date, and the fact that much of the C.I.O.'s publication activity came out of Cleveland during this period provide strong indications that the booklet could, indeed, be Himes' work.

Himes also reported working on a history of Cleveland for the *Ohio WPA Guide*. Lack of any indication of authorship makes it impossible to attribute this piece to Himes, either.

Other Himes checklists have also noted "Equality for 125,000 Dead", reputed to be in a 1945 issue of the *Chicago Defender*, and a review of Ann Petry's *The Street*, reputed to be in an issue of *New Masses*. Although a typescript of the latter was found in Himes' papers, neither of these items has yet been positively identified.

Books and Book Appearances

63. "The Dilemma of the Negro Novelist in the United States." IN: John A. Williams, ed., *Beyond the Angry Black*. New York: Cooper Square Publishers, 1966, pp. 52-8. Reprinted in Abraham Chapman, ed., *New Black Voices: An Anthology of Contemporary Afro-American Literature*. New York: Mentor Books, 1972, pp. 394-401.
64. "Preface." IN: Ishmael Reed, ed. *Yardbird Reader I*. Berkeley, California: Yardbird Publishing Cooperative, 1972, pp. xvii-xviii.
65. Excerpt from *The Quality of Hurt*. IN: Martha Saxton, ed., *Works in Progress #3*. New York: Literary Guild of America/Doubleday, 1971, pp. 29-44.
66. *The Quality of Hurt*. New York: Doubleday, 1972, 351 p. (volume 1 of Himes' autobiography. The inside front panel of the dust jacket also carries a statement by Himes dated June 6, 1971). Published in Britain—London: Michael Joseph, 1973, 351 p.
67. *My Life of Absurdity*. New York: Doubleday, 1976, 398 p. (volume 2 of Himes' autobiography). Published in Britain—London: Michael Joseph, 1977, 398 p. Both volumes were condensed and translated into French by Yves Malartic with Himes' approval into a single volume entitled *Regrets sans repentir*. Paris: Gallimard, 1979, 398 p.

68 CHESTER HIMES: PRIMARY BIBLIOGRAPHY

Magazine Appearances

68. "A Modern Fable—of Mr. Slaughter, Mr. McDull, and the American Scene." *Crossroad* No. 2(Summer 1939), 5 unnumbered pages.
69. "Native Son: Pros and Cons." *New Masses* (May 21, 1940), 23-4 (A letter discussing various aspects of Richard Wright's *Native Son*.)
70. "Now Is the Time! Here Is the Place!" *Opportunity* 20(September 1942), 271-3, 284.
71. "Zoot Suit Riots Are Race Riots!" *The Crisis* 50(July 1943), 200-1, 222.
72. "Negro Martyrs Are Needed." *The Crisis* 51(May 1944), 159, 174.
73. "Democracy Is For the Unafraid." *Common Ground* 4(1944), 53-6. (Republished in Bucklin Moon, ed., *A Primer for White Folks*. New York: Doubleday, Doran, 1945, pp. 479-83)
74. "Second Guesses for First Novelists." *Saturday Review of Literature* 29(February 16, 1946), 13.
75. "A Letter to the Editor of *Commentary*." *Commentary* 5(May 1948), 473-4 . (Himes protests Milton Klonsky's scathing review of *Lonely Crusade* that appears in *Commentary* 5(February 1948), 189-90. Note that Klonsky rebuts Himes' protest on page 474 of the May 1948 issue.)
76. "A Short History of a Story." *The Crisis* 56(November 1949), 307-8. (A brief essay describes Himes' tribulations as he tried to publish the story "Mama's Missionary Money." [Item #58]) Reprinted in *The Crisis* 77(November 1970), 363-4).
77. "Harlem ou le cancer de l'Amérique." *Présence Africaine* N. 45 (Spring 1963), 46-81.
78. "Le billet de Chester Himes: la nouvelle école." *Jazz Hip* N. 33 (1963), 8-9.
79. "Le souris et le fromage." *Nouvel Observateur* (23 July 1964), 9. (On U.S. Black political prudence).
80. "La colère noire." *Adam* (November 1964), 68, 70-3, 132.
81. "My Favorite Novel." *New York Times Book Review* (June 4, 1967), 4. (About *The Primitive*).
82. "A Letter of Protest to His Publishers from Chester Himes in Spain." *Negro Digest* 18(May 1969), 98.
83. "The Making of a Black Writer." *Intellectual Digest* (December 1971), 24-7 (excerpt from *The Quality of Hurt* [Item #66])

84. "The Making of a Black Writer." *Players* 3(9, 1971), 32-7, 74-84, 89-90; 3(10, 1971), 73-8; 3(11, 1971), 89-92. (more excerpts from *The Quality of Hurt*)
85. "The Quality of Hurt: The Paris Days." *Contact* 3(February 1972), 7-12. (still more excerpts from Item #66).
86. Letter to *Jazz Hot* (Paris) dated April 18, 1972. *Jazz Hot* 38(July/August 1972), 14. (Himes sends greetings to the magazine, which carries articles about him and his work).

SECTION IV COLLECTIONS

This final section of the bibliography consists of collections of short fiction and articles by Himes. Some material was not previously published and, where this is the case, it is so noted.

87. *Black on Black, Baby Sister and Selected Writings*. New York: Doubleday, 1973, 287 p. The contents of this work are as follows:
 - "All God's Chillun Got Pride." (see item # 45)
 - "All He Needs Is Feet." (see item #43)
 - "Baby Sister, A Black Greek Tragedy." (A script, previously unpublished)
 - "Black Laughter." [1946] (previously unpublished)
 - "Christmas Gift." [1944] (previously unpublished)
 - "Da-Da-Dee." [1948] (previously unpublished)
 - "Heaven Has Changed." (see item #41)
 - "Headwaiter." (previously unpublished)
 - "In the Night." (see item #39)
 - "Cotton Gonna Kill Me Yet." (previously published as "Let Me At the Enemy—An' George Brown", item #47)
 - "Lunching at the Ritzmore." (see item #38)
 - "Mama's Missionary Money." (see item #58)
 - "A Nigger." (previously unpublished)
 - "The Night's for Cryin'." (see item #30)
 - "One More Way to Die." (see item #55)
 - "Pork Chop Paradise." (previously unpublished)
 - "Prediction." [1969] (previously unpublished)
 - "Tang." [1967] (previously unpublished in English. Part of *Plan B*)
 - "If You're Scared, Go Home." [1941] (essay, previously unpublished)

70 CHESTER HIMES: PRIMARY BIBLIOGRAPHY

- "Negro Martyrs Are Needed." (essay, see item #72)
- "Now Is The Time! Here Is The Place!" (essay, see item #70)
- "Zoot Riots Are Race Riots." (title slightly altered, see item #71)

Published in Britain as *Black on Black, Baby Sister and Selected Writings*. London: Michael Joseph, 1975, 287 p.

Published in France as *Black on Black*. Paris: Editions Des Autres, 1979, 243 p. (translated by Maurice Cullez) In this edition, the script to "Baby Sister" and the four political essays were excluded.; Reprinted as *Noir sur Noir*, Paris: Christian Bourgois, 10/18, 1984, 243 p.

88. *Le Manteau de rêve*. Paris: Editions Lieu Commun, 1982, 217 p. (translated by H  l  ne Devaux-Mini  ). The contents of this volume are as follows:
- "Le manteau de r  ve." ("On Dreams and Reality" , previously unpublished in English)
 - "Le fant  me de Rufus Jones." ("The Ghost of Rufus Jones", previously unpublished in English)
 - "Un taulard dingue." ("Crazy in the Stir", see item #27)
 - "Les tricheurs." ("To End All Stories", see item #57)
 - "Le gin espagnol." ("Spanish Gin" [1957], previously unpublished in English)
 - "En taule, on ne peut rein d  penser." ("Money Don't Spend in the Stir", see item #44)
 - "La dame de la 100e rue." ("Every Opportunity", see item #31)
 - "Le puceau." ("My, But the Rats Are Terrible", see item # 51)
 - "Son sourire   tait si doux." ("So Softly Smiling", see item # 42)
 - "Les deux soldats." ("Two Soldiers", see item # 40)
 - "Le serpent." ("The Snake", see item # 60)
 - "Business avant tout." ("Strictly Business", see item # 37)
 - "Pour l' uniforme." ("A Penny for Your Thoughts", see item # 48)
 - "Une nuit dans le New-Jersey." ("One Night in New Jersey", previously unpublished in English)
 - "'Keep on Smilin' dit la chanson." ("The Song Says: 'Keep on Smilin'", see item # 49)
 - "Une vie   ternelle." ("Life Everlasting", see item # 61)
 - "N  vrose en noir et blanc." ("A Night of Neuroses", see item # 53)

“Chanson sous la pluie.” (“In the Rain”, previously unpublished in English)

89. *Faut être nègre pour faire ca...* Paris: Lieu Commun, 1986, 224 p. The contents of this volume are as follows:

“Moitié d’homme.” (“Friends”, see item #59)

“Black Rodeo.” (originally entitled “Daydream”, previously unpublished in English)

“Faut être nègre pour faire ca...” (“The Something in a Colored Man”, see item #54)

“L’heure des visites.” (“The Visiting Hour”, see item #29)

“Les visages de la lune.” (“Face in the Moonlight”, see item # 35)

“L’effet que ca fait.” (“He Knew”, see item # 25)

“Messe en prison.” (“Prison Mass”, see item # 20)

“La loi de la chair.” (“The Way of Flesh”, previously unpublished in English)

“Le mur.” (“There Ain’t No Justice”, see item # 50)

“Son dernier jour.” (“His Last Day”, see item # 19)

“La femme au foyer.” (“Make With the Shape”, see item # 52)

“Le paradis n’est plus ce qu’il était.” (“Heaven Has Changed”, see item # 41)

“Je cherche pas à te faire mal.” (“I’m Not Trying to Hurt You”, previously unpublished in English)

“Les enfants d’Hitler.” (“He Seen It In the Stars”, see item # 46)

“Vers quel enfer de flammes?” (“To What Red Hell”, see item # 28)

90. *Baby Sister*. Paris: Editions de l’Instant, 1987, 200 p. Preface by Michel Fabre. This collection includes:

“Baby Sister” (previously published in English in the collection listed as item #87. Translated by Maurice and Yvonne Cullaz)

“Joue, Gabriel, joue.” (a script originally entitled “Blow, Gabriel, Blow”, previously unpublished. Translated by Héléne Devaux-Minié)

“Naturellement, le nègre.” (a script originally entitled “Naturally, the Negro”, previously unpublished. Translated by Héléne Devaux-Minié)