

Conversations With James Baldwin

James Baldwin was one of the great writers of the last century. In works that have become part of the American canon—*Go Tell It on a Mountain*, *Giovanni 's Room*, *Another Country*, *The Fire Next Time*, and *The Evidence of Things Not Seen*—he explored issues of race and racism in America, class distinction, and sexual difference. A gay, African American writer who was born in Harlem, he found the freedom to express himself living in exile in Paris. When he returned to America to cover the Civil Rights movement, he became an activist and controversial spokesman for the movement, writing books that became bestsellers and made him a celebrity, landing him on the cover of *Time*. In this biography, which *Library Journal* called “indispensable,” David Leeming creates an intimate portrait of a complex, troubled, driven, and brilliant man. He plumbs every aspect of Baldwin 's life: his relationships with the unknown and the famous, including painter Beauford Delaney, Richard Wright, Lorraine Hansberry, Marlon Brando, Harry Belafonte, Lena Horne, and childhood friend Richard Avedon; his expatriate years in France and Turkey; his gift for compassion and love; the public pressures that overwhelmed his quest for happiness, and his passionate battle for black identity, racial justice,

and to “ end the racial nightmare and achieve our country.” Skyhorse Publishing, along with our Arcade, Good Books, Sports Publishing, and Yucca imprints, is proud to publish a broad range of biographies, autobiographies, and memoirs. Our list includes biographies on well-known historical figures like Benjamin Franklin, Nelson Mandela, and Alexander Graham Bell, as well as villains from history, such as Heinrich Himmler, John Wayne Gacy, and O. J. Simpson. We have also published survivor stories of World War II, memoirs about overcoming adversity, first-hand tales of adventure, and much more. While not every title we publish becomes a New York Times bestseller or a national bestseller, we are committed to books on subjects that are sometimes overlooked and to authors whose work might not otherwise find a home.

Collects a selection of the many interviews Wilson gave from 1984 to 2004. In the interviews, the playwright covers at length and in detail his plays and his background. He comments as well on such subjects as the differences between African Americans and whites, his call for more black theater companies, and his belief that African Americans made a mistake in assimilating themselves into the white mainstream. He also talks about his major influences, what he calls his "four B's"-- the blues, writers James Baldwin and Amiri Baraka, and painter Romare Bearden. Wilson also discusses his writing process and his multiple

collaborations with director Lloyd Richards--Publisher description.

As the Black Lives Matter movement gains momentum, and books like Ta-Nehisi Coates's *Between the World and Me* and Claudia Rankine's *Citizen* swing national attention toward the racism and violence that continue to poison our communities, it's as urgent now as ever to celebrate Martin Luther King, Jr., whose insistence on equality and peace defined the Civil Rights Movement and forever changed the course of American history. This collection ranges from an early 1961 interview in which King describes his reasons for joining the ministry (after considering medicine), to a 1964 conversation with Robert Penn Warren, to his last interview, which was conducted on stage at the convention of the Rabbinical Assembly, just ten days before King's assassination. Timely, poignant, and inspiring, *Martin Luther King, Jr.: The Last Interview* is an essential addition to the Last Interview series.

An extraordinary collection of pugnacious, charming, and revealing interviews with the Nobel Prize-winning author who defined and transformed American literature. Hemingway was not only known for his understated style, but for his public image as America's greatest author and journalist--and for the grand, expansive, adventurous way he lived his life. The prickly wit and fierce dedication to his craft that defined Hemingway's life and work shine through in this

unprecedented collection of interviews

No Name in the Street

A Major Motion Picture Directed by Raoul Peck

James Baldwin, William F. Buckley Jr., and the

Debate Over Race in America

Notes of a Native Son / Nobody Knows My Name /

The Fire Next Time / No Name in the Street / The

Devil Finds Work

Conversations with Steve Erickson

Another Country

Named a 2018 Notable Work of Nonfiction by

The Washington Post NOW A NEW YORK TIMES

BESTSELLER • Winner, The 2018 Southern

Book Prize NAMED A BEST/MOST ANTICIPATED

BOOK OF 2018 BY: Chicago Tribune • Time •

Publisher's Weekly A stunning follow up to

New York Times bestseller Tears We Cannot

Stop The Washington Post: "Passionately

written." Chris Matthews, MSNBC: "A

beautifully written book." Shaun King: "I

kid you not—I think it's the most

important book I've read all year..."

Harry Belafonte: "Dyson has finally

written the book I always wanted to

read...a tour de force." Joy-Ann Reid: A

work of searing prose and seminal

brilliance... Dyson takes that once in a

lifetime conversation between black

excellence and pain and the white heroic

narrative, and drives it right into the

heart of our current politics and culture,

leaving the reader reeling and reckoning." Robin D. G. Kelley: "Dyson masterfully refracts our present racial conflagration... he reminds us that Black artists and intellectuals bear an awesome responsibility to speak truth to power." President Barack Obama: "Everybody who speaks after Michael Eric Dyson pales in comparison." In 2015 BLM activist Julius Jones confronted Presidential candidate Hillary Clinton with an urgent query: "What in your heart has changed that's going to change the direction of this country?" "I don't believe you just change hearts," she protested. "I believe you change laws." The fraught conflict between conscience and politics – between morality and power – in addressing race hardly began with Clinton. An electrifying and traumatic encounter in the sixties crystallized these furious disputes. In 1963 Attorney General Robert Kennedy sought out James Baldwin to explain the rage that threatened to engulf black America. Baldwin brought along some friends, including playwright Lorraine Hansberry, psychologist Kenneth Clark, and a valiant activist, Jerome Smith. It was Smith's relentless, unfiltered fury that set Kennedy on his heels, reducing him to sullen silence. Kennedy walked away from

the nearly three-hour meeting angry – that the black folk assembled didn't understand politics, and that they weren't as easy to talk to as Martin Luther King. But especially that they were more interested in witness than policy. But Kennedy's anger quickly gave way to empathy, especially for Smith. "I guess if I were in his shoes...I might feel differently about this country." Kennedy set about changing policy – the meeting having transformed his thinking in fundamental ways. There was more: every big argument about race that persists to this day got a hearing in that room. Smith declaring that he'd never fight for his country given its racist tendencies, and Kennedy being appalled at such lack of patriotism, tracks the disdain for black dissent in our own time. His belief that black folk were ungrateful for the Kennedys' efforts to make things better shows up in our day as the charge that black folk wallow in the politics of ingratitude and victimhood. The contributions of black queer folk to racial progress still cause a stir. BLM has been accused of harboring a covert queer agenda. The immigrant experience, like that of Kennedy – versus the racial experience of Baldwin – is a cudgel to excoriate black folk for lacking

hustle and ingenuity. The questioning of whether folk who are interracially partnered can authentically communicate black interests persists. And we grapple still with the responsibility of black intellectuals and artists to bring about social change. What Truth Sounds Like exists at the tense intersection of the conflict between politics and prophecy – of whether we embrace political resolution or moral redemption to fix our fractured racial landscape. The future of race and democracy hang in the balance.

National Bestseller Nominated for the Academy Award for Best Documentary To compose his stunning documentary film I Am Not Your Negro, acclaimed filmmaker Raoul Peck mined James Baldwin's published and unpublished oeuvre, selecting passages from his books, essays, letters, notes, and interviews that are every bit as incisive and pertinent now as they have ever been. Weaving these texts together, Peck brilliantly imagines the book that Baldwin never wrote. In his final years, Baldwin had envisioned a book about his three assassinated friends, Medgar Evers, Malcolm X, and Martin Luther King. His deeply personal notes for the project have never been published before. Peck's film uses them to jump through time,

juxtaposing Baldwin's private words with his public statements, in a blazing examination of the tragic history of race in America. This edition contains more than 40 black-and-white images from the film.

Real conversations about racism need to start now Let's Talk Race confronts why white people struggle to talk about race, why we need to own this problem, and how we can learn to do the work ourselves and stop expecting Black people to do it for us. Written by two specialists in race relations and parents of two adopted African American sons, the book provides unique insights and practical guidance, richly illustrated with personal examples, anecdotes, research findings, and prompts for personal reflection and conversations about race. Coverage includes: Seeing the varied forms of racism How we normalize and privilege whiteness Essential and often unknown elements of Black history that inform the present Racial disparities in education, health, criminal justice, and wealth Understanding racially-linked cultural differences How to find conversational partners and create safe spaces for conversations Conversational do's and don'ts. Let's Talk Race is for all white people who want to face the

challenges of talking about race and working towards justice and equity. In this New York Times bestseller, Ijeoma Oluo offers a hard-hitting but user-friendly examination of race in America. Widespread reporting on aspects of white supremacy -- from police brutality to the mass incarceration of Black Americans -- has put a media spotlight on racism in our society. Still, it is a difficult subject to talk about. How do you tell your roommate her jokes are racist? Why did your sister-in-law take umbrage when you asked to touch her hair -- and how do you make it right? How do you explain white privilege to your white, privileged friend? In *So You Want to Talk About Race*, Ijeoma Oluo guides readers of all races through subjects ranging from intersectionality and affirmative action to "model minorities" in an attempt to make the seemingly impossible possible: honest conversations about race and racism, and how they infect almost every aspect of American life. "Oluo gives us -- both white people and people of color -- that language to engage in clear, constructive, and confident dialogue with each other about how to deal with racial prejudices and biases." -- National Book Review "Generous and empathetic, yet

usefully blunt . . . it's for anyone who wants to be smarter and more empathetic about matters of race and engage in more productive anti-racist action." -- Salon (Required Reading)

A Guide for White People

So You Want to Talk About Race

The Fire Is Upon Us

Living in Fire

Between Heaven and Here

Martin Luther King, Jr.: The Last Interview

Having published only one novel, Ralph Ellison gained and retained a reputation as one of America's premier authors.

Though urged by his admirers and by critics to write more, at the time of his death in 1994 Ellison's renown rested upon a novel published in the 1950s. He remained at the peak of his eminence, acclaimed principally for this single work. But this astonishing book was *Invisible Man*, one of the cornerstones of modern American literature. In these interviews the author of this masterpiece proves himself intellectually vigorous, witty, and sometimes combative. These conversations about himself and about literature show him to be strongly independent, whether his remarks consider race, art, writing, or culture.

Never before available, the unexpurgated last interview with James Baldwin "I was not born to be what someone said I was. I was not born to be defined by someone else, but by myself, and myself only." When, in the fall of 1987, the poet Quincy Troupe traveled to the south of France to interview James Baldwin, Baldwin's brother David told him to ask

Baldwin about everything—Baldwin was critically ill and David knew that this might be the writer's last chance to speak at length about his life and work. The result is one of the most eloquent and revelatory interviews of Baldwin's career, a conversation that ranges widely over such topics as his childhood in Harlem, his close friendship with Miles Davis, his relationship with writers like Toni Morrison and Richard Wright, his years in France, and his ever-incisive thoughts on the history of race relations and the African-American experience. Also collected here are significant interviews from other moments in Baldwin's life, including an in-depth interview conducted by Studs Terkel shortly after the publication of *Nobody Knows My Name*. These interviews showcase, above all, Baldwin's fearlessness and integrity as a writer, thinker, and individual, as well as the profound struggles he faced along the way.

"In February 1965, novelist and 'poet of the Black Freedom Struggle' James Baldwin and political commentator and father of the modern American conservative movement William F. Buckley met in Cambridge Union to face-off in a televised debate. The topic was 'The American Dream is at the expense of the American Negro.' Buccola uses this momentous encounter as a lens through which to deepen our understanding of two of the most important public intellectuals in twentieth century American thought. The book begins by providing intellectual biographies of each debater. As Buckley reflected on the civil rights movement, he did so from the perspective of someone who thought the dominant norms and institutions in the United States were working quite well for most people and that they would eventually work well for African-Americans. From such a perspective, any ideology, personality, or

movement that seems to threaten those dominant norms and institutions must be deemed a threat. Baldwin could not bring himself to adopt such a bird's eye point of view. Instead, he focused on the 'inner lives' of those involved on all sides of the struggle. Imagine what it must be like, he told the audience at Cambridge, to have the sense that your country has not 'pledged its allegiance to you?' Buccola weaves the intellectual biographies of these two larger-than-life personalities and their fabled debate with the dramatic history of the civil rights movement that includes a supporting cast of such figures as Robert Kennedy, Martin Luther King Jr., Malcolm X, Lorraine Hansberry, and George Wallace. Buccola shows that the subject of their debate continues to have resonance in our own time as the social mobility of blacks remains limited and racial inequality persists"--

In this honest and stunning novel that inspired the award-winning major motion picture of the same name, James Baldwin has given America a moving story of love in the face of injustice. "A major work of Black American fiction." –The New Republic Told through the eyes of Tish, a nineteen-year-old girl, in love with Fonny, a young sculptor who is the father of her child, Baldwin's story mixes the sweet and the sad. Tish and Fonny have pledged to get married, but Fonny is falsely accused of a terrible crime and imprisoned. Their families set out to clear his name, and as they face an uncertain future, the young lovers experience a kaleidoscope of emotions—affection, despair, and hope. In a love story that evokes the blues, where passion and sadness are inevitably intertwined, Baldwin has created two characters so alive and profoundly realized that they are unforgettably ingrained in the American psyche.

James Baldwin

Little Man, Little Man

Robert F. Kennedy, James Baldwin, and Our Unfinished
Conversation About Race in America

The FBI File

Giovanni's Room

Let's Talk Race

'Until I die there will be those moments, moments seeming to rise up out of the ground like Macbeth's witches, when his face will come before me, that face in all its changes, when the exact timbre of his voice and tricks of his speech will nearly burst my ears, when his smell will overpower my nostrils...' *Giovanni's Room* is set in the Paris of the 1950s, where a young American expatriate finds himself caught between his repressed desires and conventional morality. David has just proposed marriage to his American girlfriend, but while she is away on a trip he becomes involved in a doomed affair with a bartender named Giovanni. With sharp, probing insight, James Baldwin's classic narrative delves into the mystery of love and tells an impassioned, deeply moving story that reveals the unspoken complexities of the human heart.

Stepping back to examine the relationship between James Baldwin and queer theory, Brim unveils new critical insights that their complicated pairing provides

Adored by many, appalling to some, baffling still to others, few authors defy any single critical narrative to the confounding extent that James Baldwin manages. Was he a black or queer writer? Was he a religious or secular writer? Was he a spokesman for

the civil rights movement or a champion of the individual? His critics, as disparate as his readership, endlessly wrestle with paradoxes, not just in his work but also in the life of a man who described himself as "all those strangers called Jimmy Baldwin" and who declared that "all theories are suspect." Viewing Baldwin through a cultural-historical lens alongside a more traditional literary critical approach, All Those Strangers examines how his fiction and nonfiction shaped and responded to key political and cultural developments in the United States from the 1940s to the 1980s. Showing how external forces molded Baldwin's personal, political, and psychological development, Douglas Field breaks through the established critical difficulties caused by Baldwin's geographical, ideological, and artistic multiplicity by analyzing his life and work against the radically transformative politics of his time. The book explores under-researched areas in Baldwin's life and work, including his relationship to the Left, his FBI files, and the significance of Africa in his writing, while also contributing to wider discussions about postwar US culture. Field deftly navigates key twentieth-century themes-the Cold War, African American literary history, conflicts between spirituality and organized religion, and transnationalism-to bring a number of isolated subjects into dialogue with each other. By exploring the paradoxes in Baldwin's development as a writer, rather than trying to fix his life and work into a single framework, All Those Strangers contradicts the accepted critical paradigm that Baldwin's life and work are too ambiguous to make sense of. By studying him as an individual and an artist in flux, Field reveals the manifold ways in

which Baldwin's work develops and coheres.

A collection of interviews presents a portrait of the late American writer, offering glimpses into his development and character, as well as his concerns about racism and world events

What Truth Sounds Like

Keepin' It Real

A Life of James Baldwin

I Am Not Your Negro

Conversations with James Baldwin

James Baldwin and Toni Morrison: Comparative Critical and Theoretical Essays

In August in Rio Seco, California, the ground is too hard to bury a body. But Glorette Picard is dead, and across the canal, out in the orange groves, they ' ll gather shovels and pickaxes and soak the dirt until they can lay her coffin down. First, someone needs to find her son Victor, who memorizes SAT words to avoid the guys selling rock, and someone needs to tell her uncle Enrique, who will be the one to hunt down her killer, and someone needs to brush out her perfect crown of hair and paint her cracked toenails. As the residents of this dry-creek town prepare to bury their own, it becomes clear that Glorette ' s life and death are deeply entangled with the dark history of the city and the untouchable beauty that, finally, killed her.

The New York Times Bestseller The brilliant intellect and candor of Anthony Bourdain is on full display in this collection of interviews from throughout his remarkable career, with an introduction from The New Yorker's Helen Rosner. Anthony Bourdain always downplayed his skills as a chef (many disagreed). But despite his modesty, one thing even he agreed with was that he was a born raconteur—as he makes clear in this collection of sparkling conversations. His wit, passion, and deep intelligence shine through all

manner of discussion here, from heart-to-hearts with bloggers, to on-stage talks before massive crowds, to intense interviews with major television programs. Without fail, Bourdain is always blisteringly honest—such as when he talks about his battles with addiction, or when detailing his thoughts on restaurant critics. He regularly dispenses arresting insight about how what 's on your plate reveals much of history and politics. And perhaps best of all, the heartfelt empathy he developed travelling the world for his TV shows is always in the fore, as these talks make the “ Hemingway of gastronomy, ” as chef Marco Pierre White called him, live again.

This collection of comparative critical and theoretical essays examines James Baldwin and Toni Morrison's reciprocal literary relationship. By reading these authors side-by-side, this collection forges new avenues of discovery and interpretation related to their representations of African American and American literature and cultural experience. A comprehensive compilation of Baldwin's previously published, nonfiction writings encompasses essays on America's racial divide, the social and political turbulence of his time, and his insights into the poetry of Langston Hughes and the music of Earl Hines.

All Those Strangers

Begin Again

Conversations with Ralph Ellison

If Beale Street Could Talk

The Art and Lives of James Baldwin

A Biography

He has been called passionate and violent, cryptic and probing, hostile and eloquent. His works have been called brilliant and unbearable, poetic and documentary, classic and controversial. He is a major voice of the Civil Rights Movement. His words, which have compelled, agitated and

hypnotized a nation, are now heard around the world. That is the public image of James Baldwin. But there is also an aspect of Baldwin that grew out of self-deprecation and a search for personal identity; a timorous side that his mother worried over in the presence of a step-father who would not acknowledge him, and that his teachers watched carefully because there was precocity beneath it, trying to force its way out. There was a child who thought he was ugly and useless, who was overly self-conscious about his appearance and couldn't find the love he needed to make his own existence bearable. There is a man who claims: "I've been scared to death since I was born and I'll be scared till I die. But if you're scared to death, walk toward it." And there is an author whose tremendous impact on American literature—and American life—has, until now, not been fully measured. Fern Marja Eckman has based this vivid book on hours and hours of taped interviews with Baldwin and with the people who are significant in his story. She presents a detailed account of Baldwin's Harlem childhood, a portrait of the exile who returned to his country to shock it into reappraisal of its racial and sexual attitudes, and an inside view of his part in Robert Kennedy's civil-rights meeting in 1963. Speaking with James Baldwin and probing the complex mixture of extreme hate and intense love that characterize him, she presents a profile told largely in his own words—one which is essentially Baldwin on Baldwin.

A black writer's emotional response to American racism is juxtaposed with the logical analyses of a social scientist
Featured in the New Yorker's "Page-Turner" One of Mashable's "17 books every activist should read in 2019"

"This is an expression not of people who are suddenly freed of something, but people who have been free all along."

—Ralph Ellison, speaking with Robert Penn Warren
A stunning collection of previously unpublished interviews with

key figures of the black freedom struggle by the Pulitzer Prize-winning author In 1964, in the height of the civil rights movement of the 1960s, Pulitzer Prize-winning author and poet Robert Penn Warren set out with a tape recorder to interview leaders of the black freedom struggle. He spoke at length with luminaries such as James Baldwin, Martin Luther King Jr., Stokely Carmichael, Ralph Ellison, and Roy Wilkins, eliciting reflections and frank assessments of race in America and the possibilities for meaningful change. In Harlem, a fifteen-minute appointment with Malcolm X unwound into several hours of vivid conversation. A year later, Penn Warren would publish *Who Speaks for the Negro?*, a probing narrative account of these conversations that blended his own reflections with brief excerpts and quotations from his interviews. Astonishingly, the full extent of the interviews remained in the background and were never published. The audiotapes stayed largely unknown until recent years. *Free All Along* brings to life the vital historic voices of America's civil rights generation, including writers, political activists, religious leaders, and intellectuals. A major contribution to our understanding of the struggle for justice and equality, these remarkable long-form interviews are presented here as original documents that have pressing relevance today. Set in Greenwich Village, Harlem, and France, among other locales, *Another Country* is a novel of passions—sexual, racial, political, artistic. Stunning for its emotional intensity and haunting sensuality, this "brilliantly and fiercely told" book (*The New York Times*) depicts men and women, blacks and whites, stripped of their masks of gender and race by love and hatred at the most elemental and sublime. Nominated as one of America's best-loved novels by PBS's *The Great American Read*

Conversations with Audre Lorde

Escape from America, Exile in Provence

Collected Nonfiction: 1948–1985

Conversations with August Wilson

Anthony Bourdain: The Last Interview

Collected interviews with the author of eleven books of poetry, an author who described herself as a "Black feminist lesbian poet warrior mother."

Classic fiction. This masterly story of desire, hatred and violence opens with the unforgettable character of Rufus Scott, a scavenging Harlem jazz musician adrift in New York. Self-destructive, bad and brilliant, he draws us into a Bohemian underworld pulsing with heat, music and sex, where desperate and dangerous characters betray, love and test each other to the limit.

Selected interviews with the American writer shares his observations on his life and career, politics, Civil Rights, and the role of the artist
Now available for the first time in nearly forty years, James Baldwin's only children's book Little Man, Little Man follows the day to day life of the four year old protagonist TJ and his friends in their 1970s Harlem neighborhood as they encounter the social realities of being black in America.

The Furious Passage of James Baldwin

The Price of the Ticket

James Baldwin's America and Its Urgent Lessons for Our Own

Conversations with Richard Wright

James Baldwin: Collected Essays (LOA #98)

The Fire Next Time

Much like his novels, Steve Erickson (b. 1950) exists on the periphery of our perception, a shadow figure lurking on the margins, threatening to break through, but never fully emerging. Despite receiving prestigious honors, Erickson has remained a subterranean literary figure, receiving effusive praise from his fans, befuddled or cautious assessments from reviewers, and scant scholarly attention. Erickson's obscurity comes in part from the difficulty of categorizing his work within current trends in fiction, and in part from the wide variety of concerns that populate his writing: literature, music, film, politics, history, time, and his fascination with his home city of Los Angeles. His dream-fueled blend of European modernism, American pulp, and paranoid late-century postmodernism makes him essential to an appreciation of the last forty years of American fiction but difficult to classify neatly within that same realm. He is at once thoroughly of his time and distinctly outside it. In these twenty-four interviews Erickson clarifies how his aesthetic and political visions are inextricable from each other. He diagnoses the American condition since World War II, only to reveal that America's triumphs and failures have been consistent since its inception—and that he presciently described decades ago certain features of our present. Additionally, the interviews expose the remarkable consistency of Erickson's vision over time while simultaneously capturing the

new threads that appear in his later fiction as they emerge in his thought. Conversations with Steve Erickson will deepen readers' understanding of how Erickson's books work—and why this utterly singular writer deserves greater attention.

First published in 1963, James Baldwin's *A Fire Next Time* stabbed at the heart of America's so-called "Negro problem". As remarkable for its masterful prose as it is for its uncompromising account of black experience in the United States, it is considered to this day one of the most articulate and influential expressions of 1960s race relations. The book consists of two essays, "My Dungeon Shook" and "Letter to my Nephew on the One Hundredth Anniversary of Emancipation"; and "Down At The Cross" and "Letter from a Region of My Mind". It weaves thematic threads of love, faith, and family into a candid assault on the hypocrisy of the so-called "land of the free", insisting on the inequality implicit to American society. "You were born where you were born and faced the future that you faced", Baldwin writes to his nephew, "because you were black and for no other reason." His profound sense of injustice is matched by a robust belief in "monumental dignity", in patience, empathy, and the possibility of transforming America into "what America must become".

Available in book form for the first time, the FBI's secret dossier on the legendary and controversial writer. Decades before Black Lives Matter returned James Baldwin to prominence, J. Edgar Hoover's FBI considered the Harlem-born author the most powerful broker between black art and black power. Baldwin's 1,884-page FBI file, covering the period from 1958 to 1974, was the largest compiled on any African American artist of the Civil Rights era. This collection of once-secret documents, never before published in book form, captures the FBI's anxious tracking of Baldwin's writings, phone conversations, and sexual habits—and Baldwin's defiant efforts to spy back at Hoover and his G-men. *James Baldwin: The FBI File* reproduces over one hundred original FBI records, selected by the noted literary historian whose award-winning book, *F.B. Eyes: How J. Edgar Hoover's Ghostreaders Framed African American Literature*, brought renewed attention to bureau surveillance. William J. Maxwell also provides an introduction exploring Baldwin's enduring relevance in the time of Black Lives Matter along with running commentaries that orient the reader and offer historical context, making this book a revealing look at a crucial slice of the American past—and present.

Conversations with James Baldwin
Univ. Press of Mississippi

A Rap on Race

Race in Contemporary America

Ernest Hemingway: The Last Interview

and other Conversations

James Baldwin and the Queer Imagination

Free All Along

Love and courage bind three extraordinary people--a former child evangelist, a famous gospel singer, and the latter's manager-brother--as they shape and are shaped by the events of the past three decades.

*"Not everything is lost. Responsibility cannot be lost, it can only be abdicated. If one refuses abdication, one begins again." - James Baldwin. We live, according to Eddie S. Glaude Jr., in the after times, when the promise of Black Lives Matter and the attempt to achieve a new America have been challenged by the election of Donald Trump, a racist president whose victory represents yet another failure of America to face the lies it tells itself about race. We have been here before: For James Baldwin, the after times came in the wake of the civil rights movement, when a similar attempt to compel a national confrontation with the truth was answered with the murders of Medgar Evers, Malcolm X, and Martin Luther King, Jr. In these years, spanning from the publication of *The Fire Next Time* in 1963 to that of *No Name in the Street* in 1972, Baldwin transformed into a more overtly political writer, a change that came at great professional and personal cost. But from that journey, Baldwin emerged with a sense of renewed purpose about the necessity of pushing forward in the face of*

disillusionment and despair. In the story of Baldwin's crucible, Glaude suggests, we can find hope and guidance through our own after times, this Trumpian era of shattered promises and white retrenchment. Mixing biography - drawn partially from newly uncovered interviews - with history, memoir, and trenchant analysis of our current moment, Begin Again is Glaude's endeavor, following Baldwin, to bear witness to the difficult truth of race in America today. It is at once a searing exploration that lays bare the tangled web of race, trauma, and memory, and a powerful interrogation of what we all must ask of ourselves in order to call forth a new America. --

An essential compendium of James Baldwin's most powerful nonfiction work, calling on us "to end the racial nightmare, and achieve our country." Personal and prophetic, these essays uncover what it means to live in a racist American society with insights that feel as fresh today as they did over the 4 decades in which he composed them. Longtime Baldwin fans and especially those just discovering his genius will appreciate this essential collection of his great nonfiction writing, available for the first time in affordable paperback. Along with 46 additional pieces, it includes the full text of dozens of famous essays from such books as: • Notes of a Native Son • Nobody Knows My Name • The Fire Next Time • No Name in the Street • The Devil Finds Work This collection provides the perfect entrée into Baldwin's prescient commentary on race, sexuality, and

identity in an unjust American society.

An extraordinary history of the turbulent sixties and early seventies that displays James Baldwin's fury and despair more deeply than any of his other works, and powerfully speaks to contemporary conversations around racism. "It contains truth that cannot be denied." — The Atlantic Monthly In this stunningly personal document, James Baldwin remembers in vivid details the Harlem childhood that shaped his early conciousness and the later events that scored his heart with pain—the murders of Martin Luther King and Malcolm X, his sojourns in Europe and in Hollywood, and his return to the American South to confront a violent America face-to-face.

Just Above My Head

James Baldwin: The Last Interview

and Other Conversations

The Robert Penn Warren Civil Rights Interviews

Talking at the Gates

A Story of Childhood

Follows the life of James Baldwin, drawing on interviews with his friends, correspondence, and the file compiled by the FBI on the author known for works such as "The Fire Next Time" and "Giovanni's Room."

The past decade has been one of the most racially turbulent periods in the modern era, as the complicated breakthrough of the Obama presidency gave way to the racially charged campaigning and eventual governing of Donald Trump. Keepin' It Real presents a wide-

ranging group of essays that take on key aspects of the current landscape surrounding racial issues in America, including the place of the Obamas, the rise of the alt-right and White nationalism, Donald Trump, Colin Kaepernick and the backlash against his protests, Black Lives Matter, sexual politics in the black community, and much more. America's racial problems aren't going away any time soon. Keepin' It Real will serve as a marker of the arguments we're having right now, and an argument for the changes we need to make to become the better nation we've long imagined ourselves to be.

In the first major biography of Baldwin in more than a decade, Bill V. Mullen celebrates the personal and political life of the great African-American writer who changed the face of Western politics and culture. As a lifelong anti-imperialist, black queer advocate, and feminist, Baldwin (1924-1987) was a passionate chronicler of the rise of the Civil Rights Movement, the U.S. war against Vietnam, Palestinian liberation struggle, and the rise of LGBTQ rights. Mullen explores how Baldwin's life and work channel the long history of African-American freedom struggles, and explains how Baldwin both predicted and has become a symbol of the global Black Lives Matter movement.