

BRENT STAPLES

## Just Walk on By: Black Men and Public Space

My first victim was a woman—white, well dressed, probably in 1  
her early twenties. I came upon her late one evening on a deserted  
street in Hyde Park, a relatively affluent neighborhood in an other-  
wise mean, impoverished section of Chicago. As I swung onto the  
avenue behind her, there seemed to be a discreet, uninflamatory  
distance between us. Not so. She cast back a worried glance. To  
her, the youngish black man—a broad six feet two inches with a  
beard and billowing hair, both hands shoved into the pockets of a  
bulky military jacket—seemed menacingly close. After a few more  
quick glimpses, she picked up her pace and was soon running in  
earnest. Within seconds she disappeared into a cross street.

That was more than a decade ago, I was twenty-two years old, 2  
a graduate student newly arrived at the University of Chicago.  
It was in the echo of that terrified woman's footfalls that I first  
began to know the unwieldy inheritance I'd come into—the abil-  
ity to alter public space in ugly ways. It was clear that she thought  
herself the quarry of a mugger, a rapist, or worse. Suffering a bout  
of insomnia, however, I was stalking sleep, not defenseless way-  
farers. As a softy who is scarcely able to take a knife to a raw  
chicken—let alone hold one to a person's throat—I was sur-  
prised, embarrassed, and dismayed all at once. Her flight made  
me feel like an accomplice in tyranny. It also made it clear that  
I was indistinguishable from the muggers who occasionally  
seeped into the area from the surrounding ghetto. That first en-  
counter, and those that followed, signified that a vast, unnerving  
gulf lay between nighttime pedestrians—particularly women—  
and me. And I soon gathered that being perceived as dangerous  
is a hazard in itself. I only needed to turn a corner into a dicey

situation, or crowd some frightened, armed person in a foyer somewhere, or make an errant move after being pulled over by a policeman. Where fear and weapons meet—and they often do in urban America—there is always the possibility of death.

In that first year, my first away from my hometown, I was to become thoroughly familiar with the language of fear. At dark, shadowy intersections, I could cross in front of a car stopped at a traffic light and elicit the *thunk, thunk, thunk, thunk* of the driver—black, white, male, or female—hammering down the door locks. On less traveled streets after dark, I grew accustomed to but never comfortable with people crossing to the other side of the street rather than pass me. Then there were the standard unpleasantries with policemen, doormen, bouncers, cabdrivers, and others whose business it is to screen out troublesome individuals *before* there is any nastiness.

I moved to New York nearly two years ago and I have remained an avid night walker. In central Manhattan, the near-constant crowd cover minimizes tense one-on-one street encounters. Elsewhere—in SoHo, for example, where sidewalks are narrow and tightly spaced buildings shut out the sky—things can get very taut indeed.

After dark, on the warrenlike streets of Brooklyn where I live, I often see women who fear the worst from me. They seem to have set their faces on neutral, and with their purse straps strung across their chests bandolier-style, they forge ahead as though bracing themselves against being tackled. I understand, of course, that the danger they perceive is not a hallucination. Women are particularly vulnerable to street violence, and young black males are drastically overrepresented among the perpetrators of that violence. Yet these truths are no solace against the kind of alienation that comes of being ever the suspect, a fearsome entity with whom pedestrians avoid making eye contact.

It is not altogether clear to me how I reached the ripe old age of twenty-two without being conscious of the lethality nighttime pedestrians attributed to me. Perhaps it was because in Chester, Pennsylvania, the small, angry industrial town where I came of age in the 1960s, I was scarcely noticeable against a backdrop of gang warfare, street knifings, and murders. I grew up one of the good boys, had perhaps a half-dozen fistfights. In retrospect, my shyness of combat has clear sources.

As a boy, I saw countless tough guys locked away; I have since buried several, too. They were babies, really—a teenage cousin, a brother of twenty-two, a childhood friend in his mid-twenties—all gone down in episodes of bravado played out in the streets. I came to doubt the virtues of intimidation early on. I chose, perhaps unconsciously, to remain a shadow—timid, but a survivor.

The fearsomeness mistakenly attributed to me in public places often has a perilous flavor. The most frightening of these confusions occurred in the late 1970s and early 1980s, when I worked as a journalist in Chicago. One day, rushing into the office of a magazine I was writing for with a deadline story in hand, I was mistaken for a burglar. The office manager called security and, with an ad hoc posse, pursued me through the labyrinthine halls, nearly to my editor's door. I had no way of proving who I was. I could only move briskly toward the company of someone who knew me.

Another time I was on assignment for a local paper and killing time before an interview. I entered a jewelry store on the city's affluent Near North Side. The proprietor excused herself and returned with an enormous red Doberman pinscher straining at the end of a leash. She stood, the dog extended toward me, silent to my questions, her eyes bulging nearly out of her head. I took a cursory look around, nodded, and bade her good night.

Relatively speaking, however, I never fared as badly as another 10 black male journalist. He went to nearby Waukegan, Illinois, a couple of summers ago to work on a story about a murderer who was born there. Mistaking the reporter for the killer, police officers hauled him from his car at gunpoint and but for his press credentials would probably have tried to book him. Such episodes are not uncommon. Black men trade tales like this all the time.

Over the years, I learned to smother the rage I felt at so often 11 being taken for a criminal. Not to do so would surely have led to madness. I now take precautions to make myself less threatening. I move about with care, particularly late in the evening. I give a wide berth to nervous people on subway platforms during the wee hours, particularly when I have exchanged business clothes for jeans. If I happen to be entering a building behind some people who appear skittish, I may walk by, letting them clear the lobby before I return, so as not to seem to be following them. I

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have been calm and extremely congenial on those rare occasions when I've been pulled over by the police.

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And on late-evening constitutionals I employ what has proved 12 to be an excellent tension-reducing measure: I whistle melodies from Beethoven and Vivaldi and the more popular classical composers. Even steely New Yorkers hunching toward nighttime destinations seem to relax, and occasionally they even join in the tune. Virtually everybody seems to sense that a mugger wouldn't be warbling bright, sunny selections from Vivaldi's *Four Seasons*. It is my equivalent of the cowbell that hikers wear when they know they are in bear country.

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