

2. Write a narrative about an infatuation you've had with a particular person or lifestyle—or perhaps a person who represented a lifestyle. Tell what you did to act on your infatuation and how you got over it—or didn't.
3. Write a coming-of-age narrative about someone—such as a sibling, friend, or neighbor—whom you have seen change and grow over a period of time. Focus on specific actions and events that show your subject in the process of maturing.

MARY MEBANE

THE BACK OF THE BUS



Mary Mebane (1933–1992) was the daughter of a dirt farmer who sold junk to raise cash. She earned a Ph.D. from the University of North Carolina and became a professor of English at the University of Wisconsin-Milwaukee. In 1971 on the op-ed page of the *New York Times*, Mebane told the story of a bus ride from Durham, North Carolina, to Orangeburg, South Carolina, during the 1940s that “realized for me the enormousness of the change” since the Civil Rights Act of 1964. That bus ride was the germ of two autobiographical volumes, *Mary* (1981) and *Mary Wayfarer* (1983). The essay printed here is a complete chapter from the first book. It is a personal narrative of another, earlier bus ride that Mebane took when the segregation laws were still in place. Mebane said she wrote this piece because she “wanted to show what it was like to live under legal segregation before the Civil Rights Act of 1964.”

Historically, my lifetime is important because I was part of the last generation born into a world of total legal segregation¹ in the Southern United

1. Government-endorsed policy that barred African Americans from white neighborhoods, schools, and other facilities, and required that African Americans sit in separate sections from whites in public spaces like buses and movie theaters.

States. When the Supreme Court outlawed segregation in the public schools in 1954, I was twenty-one. When Congress passed the Civil Rights Act of 1964, permitting blacks free access to public places, I was thirty-one. The world I was born into had been segregated for a long time—so long, in fact, that I never met anyone who had lived during the time when restrictive laws were not in existence, although some people spoke of parents and others who had lived during the “free” time. As far as anyone knew, the laws as they then existed would stand forever. They were meant to—and did—create a world that fixed black people at the bottom of society in all aspects of human life. It was a world without options.

Most Americans have never had to live with terror. I had had to live with it all my life—the psychological terror of segregation, in which there was a special set of laws governing your movements. You violated them at your peril, for you knew that if you broke one of them, knowingly or not, physical terror was just around the corner, in the form of policemen and jails, and in some cases and places white vigilante mobs formed for the exclusive purpose of keeping blacks in line.

It was Saturday morning, like any Saturday morning in dozens of Southern towns.

The town had a washed look. The street sweepers had been busy since six o'clock. Now, at eight, they were still slowly moving down the streets, white trucks with clouds of water coming from underneath the swelled tubular sides. Unwary motorists sometimes got a windowful of water as a truck passed by. As it moved on, it left in its wake a clear stream running in the gutters or splashed on the wheels of parked cars.

Homeowners, bent over industriously in the morning sun, were out pushing lawn mowers. The sun was bright, but it wasn't too hot. It was morning and it was May. Most of the mowers were glad that it was finally getting warm enough to go outside.

Traffic was brisk. Country people were coming into town early with their produce; clerks and service workers were getting to the job before the stores opened at ten o'clock. Though the big stores would not be open for another hour or so, the grocery stores, banks, open-air markets, dinettes, were already open and filling with staff and customers.

Everybody was moving toward the heart of Durham's downtown, which waited to receive them rather complacently, little knowing that in a decade the shopping centers far from the center of downtown Durham would create a ghost town in the midst of the busiest blocks on Main Street.

Some moved by car, and some moved by bus. The more affluent used cars, leaving the buses mainly to the poor, black and white, though there were some businesspeople who avoided the trouble of trying to find a parking place downtown by riding the bus.

I didn't mind taking the bus on Saturday. It wasn't so crowded. At night or on Saturday or Sunday was the best time. If there were plenty of seats, the blacks didn't have to worry about being asked to move so that a white person could sit down. And the knot of hatred and fear didn't come into my stomach.

I knew the stop that was the safety point, both going and coming. Leaving town, it was the Little Five Points, about five or six blocks north of the main downtown section. That was the last stop at which four or five people might get on. After the stop, the driver could sometimes pass two or three stops without taking on or letting off a passenger. So the number of seats on the bus usually remained constant on the trip from town to Braggtown. The nearer the bus got to the end of the line, the more I relaxed. For if a white passenger got on near the end of the line, often to catch the return trip back and avoid having to stand in the sun at the bus stop until the bus turned around, he or she would usually stand if there were not seats in the white section, and the driver would say nothing, knowing that the end of the line was near and that the standee would get a seat in a few minutes.

On the trip to town, the Mangum Street A&P² was the last point at which the driver picked up more passengers than he let off. These people, though they were just a few blocks from the downtown section, preferred to ride the bus downtown. Those getting on at the A&P were usually on their way to work at the Duke University Hospital—past the downtown section, through a residential neighborhood, and then past the university, before they got to Duke Hospital.

2. Chain of supermarkets; originally called the Great Atlantic & Pacific Tea Company.

So whether the driver discharged more passengers than he took on near the A&P on Mangum was of great importance. For if he took on more passengers than got off, it meant that some of the newcomers would have to stand. And if they were white, the driver was going to have to ask a black passenger to move so that a white passenger could sit down. Most of the drivers had a rule of thumb, though. By custom the seats behind the exit door had become "colored" seats, and no matter how many whites stood up, anyone sitting behind the exit door knew that he or she wouldn't have to move.

The disputed seat, though, was the one directly opposite the exit door. It was "no-man's-land." White people sat there, and black people sat there. It all depended on whose section was fuller. If the back section was full, the next black passenger who got on sat in the no-man's-land seat; but if the white section filled up, a white person would take the seat. Another thing about the white people: they could sit anywhere they chose, even in the "colored" section. Only the black passengers had to obey segregation laws.

On this Saturday morning Esther³ and I set out for town for our music lesson. We were going on our weekly big adventure, all the way across town, through the white downtown, then across the railroad tracks, then through the "colored" downtown, a section of run-down dingy shops, through some fading high-class black neighborhoods, past North Carolina College, to Mrs. Shearin's house.

We walked the two miles from Wildwood to the bus line. Though it was a warm day, in the early morning there was dew on the grass and the air still had the night's softness. So we walked along and talked and looked back constantly, hoping someone we knew would stop and pick us up.

I looked back furtively, for in one of the few instances that I remembered my father criticizing me severely, it was for looking back. One day when I was walking from town he had passed in his old truck. I had been looking back and had seen him. "Don't look back," he had said. "People will think that you want them to pick you up." Though he said "people," I knew he meant men—not the men he knew, who lived in the black community, but the black men who were not part of the community, and all of the white men. To be picked up meant that

3. Mebane's sister.

something bad would happen to me. Still, two miles is a long walk and I occasionally joined Esther in looking back to see if anyone we knew was coming.

Esther and I got to the bus and sat on one of the long seats at the back that faced each other. There were three such long seats—one on each side of the bus and a third long seat at the very back that faced the front. I liked to sit on a long seat facing the side because then I didn't have to look at the expressions on the faces of the whites when they put their tokens in and looked at the blacks sitting in the back of the bus. Often I studied my music, looking down and practicing the fingering. I looked up at each stop to see who was getting on and to check on the seating pattern. The seating pattern didn't really bother me that day until the bus started to get unusually full for a Saturday morning. I wondered what was happening, where all these people were coming from. They got on and got on until the white section was almost full and the black section was full.

There was a black man in a blue windbreaker and a gray porkpie hat sitting in no-man's-land, and my stomach tightened. I wondered what would happen. I had never been on a bus on which a black person was asked to give a seat to a white person when there was no other seat empty. Usually, though, I had seen a black person automatically get up and move to an empty seat farther back. But this morning the only empty seat was beside a black person sitting in no-man's-land.

The bus stopped at Little Five Points and one black got off. A young white man was getting on. I tensed. What would happen now? Would the driver ask the black man to get up and move to the empty seat farther back? The white man had a businessman's air about him: suit, shirt, tie, polished brown shoes. He saw the empty seat in the "colored" section and after just a little hesitation went to it, put his briefcase down, and sat with his feet crossed. I relaxed a little when the bus pulled off without the driver saying anything. Evidently he hadn't seen what had happened, or since he was just a few stops from Main Street, he figured the mass exodus there would solve all the problems. Still, I was afraid of a scene.

The next stop was an open-air fruit stand just after Little Five Points, and here another white man got on. Where would he sit? The only available seat was beside the black man. Would he stand the few stops to Main Street or would the

Then, somewhere in the back of his mind, he decided to forget the whole thing. The next stop was Main Street, and when he got there, in what seemed to be a flash of lightning, he flung both doors open wide. He and his black antagonist looked at each other in the rearview mirror; in a second the windbreaker and porkpie hat were gone. The little woman was standing, preaching to the whole bus about the government's gift of these seats to the blacks; the man with the brown shoes practically fell out of the door in his hurry; and Esther and I followed the hurrying footsteps.

We walked about three doors down the block, then caught a bus to the black neighborhood. Here we sat on one of the two long seats facing each other, directly behind the driver. It was the custom. Since this bus had a route from a black neighborhood to the downtown section and back, passing through no white residential areas, blacks could sit where they chose. One minute we had been on a bus in which violence was threatened over a seat near the exit door; the next minute we were sitting in the very front behind the driver.

The people who devised this system thought that it was going to last forever.

FOR DISCUSSION

1. Why does the bus driver threaten to drive to the police station? What was his official duty under segregation?
2. Why does the businessman with the briefcase and brown shoes take the separate seat in the back of the bus instead of the place on the bench across from the exit? Was he upholding or violating segregation customs by doing so?
3. What is the main confrontation of the NARRATIVE? What emotion(s) does it arouse in young Mary Mebane and her sister as witnesses?
4. Who are the "people" to whom Mebane refers in paragraph 41?
5. Why does Mebane claim a national significance for the events of her private life as narrated here? Is her CLAIM justified? How does this claim relate to her PURPOSE for writing?

STRATEGIES AND STRUCTURES

1. In which paragraph does Mebane begin telling the story of the bus ride? Why do you think she starts with the routine of the street sweepers and the homeowners doing yard work?
2. List several passages in Mebane's text that seem to be told from young Mary's POINT OF VIEW. Then list others that are told from the point of view of the adult author looking back at an event in her youth. Besides time, what is the main difference in their perspectives?
3. Why does Mebane refer to the black passenger who confronts the bus driver as "the windbreaker and porkpie hat" (39)? Whose point of view is she capturing? Is she showing or telling here—and what difference does it make in her essay?
4. How does Mebane use the increasing speed of the bus to show rather than tell about the precariousness of the segregation system?
5. Mebane interrupts her narrative of the events of that Saturday morning in paragraphs 10 through 13. What is she explaining to her AUDIENCE, and why is it necessary that she do so? Where else does she interrupt her narrative with EXPOSITION?

WORDS AND FIGURES OF SPEECH

1. Why does Mebane refer to the seat across from the exit as a "no-man's land" (13)? What does this term mean?
2. Mebane COMPARES the seated black man and the standing white man to a "frieze," a decorative horizontal band, often molded or carved, along the upper part of a wall (26). Why is the METAPHOR appropriate here?
3. Look up "insouciance" in your dictionary (21). Does the use of this word prepare you for the rebellious behavior of the "stringy" little woman (21)? How?
4. What are the two possible meanings of "scene" (19)? How might Mebane's personal narrative be said to illustrate both kinds?
5. Which of the many meanings of "articulate" in your dictionary best fits the woman who screams back at the bus driver (26)?