

Gwendolyn Bennett's Short Story "Wedding Day" (1926)

His name was Paul Watson and as he shambled down rue Pigalle he might have been any other Negro of enormous height and size. But as I have said, his name was Paul Watson. Passing him on the street, you might not have known or cared who he was, but any one of the residents about the great Montmartre district of Paris could have told you who he was as well as many interesting bits of his personal history.

He had come to Paris in the days before colored jazz bands were the style. Back home he had been a prize fighter. In the days when Joe Gans was in his glory Paul was following the ring, too. He didn't have that fine way about him that Gans had and for that reason luck seemed to go against him. When he was in the ring he was like a mad bull, especially if his opponent was a white man. In those days there wasn't any sympathy or nicety about the ring and so pretty soon all the ringmasters got down on Paul and he found it pretty hard to get a bout with anyone. Then it was that he worked his way across the Atlantic Ocean on big liner-- in the days before colored jazz bands were the style in Paris. Things flowed along smoothly for the first few years with Paul's working here and there in the unfrequented places of Paris. On the side he used to give boxing lessons to aspiring youths or gymnastic young women. At that time he was working so steadily that he had little chance to find out what was going on around Paris. Pretty soon, however, he grew to be known among the trainers and managers began to fix up bouts for him. After one or two successful bouts a little fame began to come into being for him. So it was that after one of the prize-fights, a colored fellow came to his dressing room to congratulate him on his success as well as invite him to go to Montmartre to meet "the boys."

Paul had a way about him and seemed to get on with the colored fellows who lived in Montmartre and when the first Negro jazz band played in a tiny Parisian cafe Paul was among them playing the banjo. Those first years were without event so far as Paul was concerned. The members of that first band often say now that they wonder how it was that nothing happened during those first seven years, for it was generally known how great was Paul's hatred for American white people. I suppose the tranquility in the light of what happened afterwards was due to the fact that the care in which they worked was one in which mostly French people drank and danced and then too, that was before there were so many Americans visiting Paris. However, everyone had heard Paul speak of his intense hatred of American white folks. It only took two Benedictines to make him start talking about what he would do to the first "Yank" that called him "nigger." But the seven years came to an end and Paul Watson went to work in a larger cafe with a larger band, patronized almost solely by Americans.

I've heard almost every Negro in Montmartre tell about the night that a drunken Kentuckian came into the cafe where Paul was playing and said:

"Look heah, Bruther, what you all doin' ovah heah?" "None ya bizness. And looka here, I ain't your brother, see ?" "Jac, do you heah that nigger talkin' lak that tah me?" As he said this, he turned to speak to his companion. I have often wished that I had been there to have seen the thing happen myself. Every tale I have heard about it was different and yet there was

something of truth in each of them. Perhaps the nearest one can come to the truth is by saying that Paul beat up about four full-sized white men that night besides doing a great deal of damage to the furniture about the cafe. I couldn't tell you just what did happen. Some of the fellows say that Paul seized the nearest table and mowed down men right and left, others say he took a bottle, then again the story runs that a chair was the instrument of his fury. At any rate, that started Paul Watson on his seige against the American white person who brings his native prejudices into the life of Paris.

It is a verity that Paul was the "black terror." The last syllable of the word, nigger, never passed the lips of a white man without the quick reflex action of Paul's arm and fist to the speaker's jaw. He paid for more glassware and cafe furnishings in the course of the next few years than is easily imaginable. And yet, there was something likable about Paul. Perhaps that's the reason that he stood in so well with the policemen of the neighborhood. Always some divine power seemed to intervene in his behalf and he was excused after the payment of a small fine with advice about his future conduct. Finally, there came the night when in a frenzy he shot the two American sailors.

They had not died from the wounds he had given them hence his sentence had not been one of death but rather a long term of imprisonment. It was a pitiable sight to see Paul sitting in the corner of his cell with his great body hunched almost double. He seldom talked and when he did his words were interspersed with oaths about the lowness of "crackers." Then the World War came. It seems strange that anything so horrible as that wholesale slaughter could bring about any good and yet there was something of a smoothing quality about even its baseness. There has never been such equality before or since such as that which the World War brought. Rich men fought by the side of paupers; poets swapped yarns with dry-goods salesmen, while Jews and Christians ate corned beef out of the same tin. Along with the general leveling influence came France's pardon of her prisoners in order that they might enter the army. Paul Watson became free and a French soldier. Because he was strong and had innate daring in his heart he was placed in the aerial squad and cited many times for bravery. The close of the war gave him his place in French society as a hero. With only a memory of the war and an ugly scar on his left cheek he took up his old life. His firm resolutions about American white people still remained intact and many chance encounters that followed the war are told from lip to lip proving that the war and his previous imprisonment had changed him little. He was the same Paul Watson to Montmartre as he shambled up rue Pigalle. Rue Pigalle in the early evening has a sombre beauty-gray as are most Paris streets and otherworldish. To those who know the district it is the Harlem of Paris and rue Pigalle is its dusky Seventh Avenue. Most of the colored musicians, that furnish Parisians and their visitors with entertainment live somewhere in the neighborhood of rue Pigalle. Some time during every day each of these musicians makes a point of passing through rue Pigalle. Little wonder that almost any day will find Paul Watson going his shuffling way up the same street. He reached the corner of rue de la Bruyere and with sure instinct his feet stopped. Without half thinking he turned into "the Pit." Its full name is The Flea Pit. If you should ask one of the musicians why it was so called, he would answer you to the effect that it was called "the pit" because all the "fleas" hang out there. If you did not get the full import of this explanation, he would go further and say that there were always "spades" in the pit and they were as thick as fleas. Unless you could understand this latter attempt at clarity you could not fully grasp what the Flea-Pit means to the Negro musicians in Montmartre. It is a tiny cafe of the genus that is called bistro in France. Here the fiddle players, saxophone blowers, drumbeaters and ivory ticklers gather at four in the afternoon for a porto or a game of billiards. Here the cabaret entertainers and supper musicians meet at one o'clock at night or thereafter for a whiskey and

soda, or more billiards. Occasional sandwiches and a "quiet game" also play their parts in the popularity of the place. After a season or two it becomes a settled fact just what time you may catch so-and-so at the famous "Pit." The musicians were very fond of Paul and took particular delight in teasing him. He was one of the chosen few that all of the musicians conceded as being "regular." It was the pet joke of the habitués of the café that Paul never bothered with girls. They always said that he could beat up ten men but was scared to death of one woman. "Say fellow, when ya goin' a get hooked up?" "Can't say, Bo. Ain't so much on skirts." "Man alive, ya don't know what you're missin' -somebody little and cute telling ya sweet things in your ear. Paris is full of women folks." "I ain't much on 'em all the same. Then too, they're all white." "What's it to ya? This ain't America." "Can't help that. Get this-I'm collud, see? I ain't got nothing for no white meat to do. If a woman eva called me nigger I'd have to kill her, that's all!" "You for it, son. I can't give you a thing on this Mr. Jefferson Lawd way of lookin' at women." "Oh, tain't that. I guess they're all right for those that wants 'em. Not me!" "Oh you ain't so forty. You'll fall like all the other spades I've ever seen. Your kind falls hardest." And so Paul went his way-alone. He smoked and drank with the fellows and sat for hours in the Montmartre cafés and never knew the companionship of a woman. Then one night after his work he was walking along the street in his queer shuffling way when a woman stepped up to his side. "Voulez vous." "Naw, gowan away from here." "Oh, you speak English, don't you?" "You an 'merican woman?" "Used to be 'fore I went on the stage and got stranded over here." "Well, get away from here. I don't like your kind!"

"Aw, Buddy, don't say that. I ain't prejudiced like some fool women." "You don't know who I am, do you? I'm Paul Watson and I hate American white folks, see?" He pushed her aside and went on walking alone. He hadn't gone far when she caught up to him and said with sobs in her voice: "Oh, Lordy, please don't hate me 'cause I was born white and an American. I ain't got a sou to my name and all the men pass me by cause I ain't spruced up. Now you come along and won't look at me cause I'm white." Paul strode along with her clinging to his arm. He tried to shake her off several times but there was no use. She clung all the more desperately to him. He looked down at her frail body shaken with sobs, and something caught at his heart. Before he knew what he was doing he had said:

"Naw, I ain't that mean. I'll get you some grub. Quit your cryin'. Don't like seein' women folks cry." It was the talk of Montmartre. Paul Watson takes a woman to Gavarnni's every night for dinner, He comes to the Flea Pit less frequently, thus giving the other musicians plenty of opportunity to discuss him. "How times do change. Paul, the woman-hater, has a Jane now." "You ain't said nothing, fella. That ain't all. She's white and an 'merican, too." "That's the way with these spades. They beat up all the white men they can lay their hands on but as soon as a gang of golden hair with blue eyes rubs up close to them they forget all they ever said about hatin' white folks." "Guess he thinks that skirt's gone on him. Dumb fool!" "Don' be no chineeman. That old gag don' fit for Paul. He cain't understand it no more'n we can. Says he jess can't help himself, everytime she looks up into his eyes and asks him does he love her. They sure are happy together. Paul's goin' to marry her, too. At first she kept saying that she didn't want to get married cause she wasn't the marrying kind and all that talk. Paul jus' laid down the law to her and told her he never would live with no woman without being married to her. Then she began to tell him all about her past life. He told her he didn't care nothing about what she used to be jus' so long as they loved each other now. Guess they'll make it." "Yeah, Paul told me the same tale last night. He's sure gone on her all right." "They're gettin' tied up next Sunday. So glad it's not me. Don't trust these American dames. Me for the Frenchies." "She ain't so worse for looks, Bud. Now that he's been furnishing the green for the rags." "Yeah, but I don't see no reason for the wedding bells. She was right--she ain't the marrying

kind, . . . and so Montmartre talked. In every cafe where the Negro musicians congregated Paul Watson was the topic for conversation. He had suddenly fallen from his place as bronze God to almost less than the dust.

The morning sun made queer patterns on Paul's sleeping face. He grimaced several times in his slumber, then finally half-opened his eyes. After a succession of dream-laden blinks he gave a great yawn, and rubbing his eyes, looked at the open window through which the sun shone brightly. His first conscious thought was that this was the bride's day and that bright sunshine prophesied happiness for the bride throughout her married life. His first impulse was to settle back into the covers and think drowsily about Mary and the queer twists life brings about, as is the wont of most bridegrooms on their last morning of bachelorhood. He put this impulse aside in favor of dressing quickly and rushing downstairs to telephone to Mary to say "happy wedding day" to her. One huge foot slipped into a worn bedroom slipper and then the other dragged painfully out of the warm bed were the courageous beginnings of his bridal toilette. With a look of triumph he put on his new grey suit that he had ordered from an English tailor. He carefully pulled a taffeta tie into place beneath his chin, noting as he looked at his face in the mirror that the sear he had received in the army was very ugly--funny, marrying an ugly man like him. French telephones are such human faults. After trying for about fifteen minutes to get Central 32.01 he decided that he might as well walk around to Mary's hotel to give his greeting as to stand there in the lobby of his own, wasting his time. He debated this in his mind a great deal. They were to be married at four o'clock. It was eleven now and it did seem a shame not to let her have a minute or two by herself. As he went walking down the street towards her hotel he laughed to think of how one always cogitates over doing something and finally does the thing he wanted to in the beginning anyway.

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Mud on his nice gray suit that the English tailor had made for him. Damn--gray suit--what did he have a gray suit on for, anyway. Folks with black faces shouldn't wear gray suits. Gawd, but it was funny that time when he beat up that cracker at the Periquet. Fool couldn't shut his mouth he was so surprised. Crackers--damn 'em--he was one nigger that wasn't 'fraid of 'em. Wouldn't he have a hell of a time if he went back to America where black was black. Wasn't white nowhere, black wasn't. What was that thought he was trying to get ahold of--bumping around in his head--something he started to think about but couldn't remember it somehow. The shrill whistle that is typical of the French subway pierced its way into his thoughts. Subway--why was he in the subway--he didn't want to go any place. He heard doors slamming and saw the blue uniforms of the conductors swinging on to the cars as the trains began to pull out of the station. With one or two strides he reached the last coach as it began to move up the platform. A bit out of breath he stood inside the train and looking down at what he had in his hand he saw that it was a tiny pink ticket. A first class ticket in a second class coach. The idea set him to laughing. Everyone in the car turned and eyed him, but that did not bother him. Wonder what stop he'd get off--funny how these French said descend when they meant get off--funny he couldn't pick up French--been here so long. First class ticket in a second class coach!--that was one on him. Wedding day today, and that damn letter from Mary. How'd she say it now, "just couldn't go through with it," white women just don't marry colored men, and she was a street woman, too. Why couldn't she have told him flat that she was just getting back on her feet at his expense. Funny that first class ticket he bought, wish he could see Mary--him a-going there to wish her "happy wedding day," too. Wonder what that French woman was looking at him so hard for? Guess it was the mud.

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