# THE ONLY BLACK MAN IN METROPOLIS IS A PIMP

(*Superman*,1978 / Brooklyn, 2014)

QUINCY SCOTT JONES

There's no broken windows here, just one
big sunset across the entire middle class.
Business men in grey suits getting off
from glass offices and analogue work.
Working girls in red skirts in Street View stand.
Everyone leases land with a promise note
*in deo speramus*
just don't read the fine print.
Thieves sink necklaces into knapsacks
then scale tall buildings with no safety rope.
Bank robbers race from car to boat
hoping there's no extradition treaty beyond the bay.
Stick-up men grow old in alleyways
their faces lined with hard nights and no gain
not like the Brother
who held a gun to my wife's night class
a kid so young the teacher had to step in
offer visual instruction - this is how
you take my stuff this is how
you lower your piece this is how
you back-up and leave -
his baby face so featureless the cops
locked the whole block up
lined the whole hood up
pulled  their Maglites their nightsticks their pens
threw caution to the wind threw
Black men to the ground
bound in cuffs now stand up
turn around face the steel
guard rail and the darkness
of the park now pull the parked
car around with the eyewitnesses
roll the window down is this him?
is this him?
is this him?

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Quincy Scott Jones is the author of two books of poetry - *The T-Bone Series* (Whirlwind Press, 2009) and *How to Kill Yourself Instead of Your Children* (C&R Press, 2021) – and the script writer for the upcoming graphic novel *Light Bright* by Steve Majors with art by Kameron White (Graphic Mundi 2026) He is a Cave Canem fellow, a VONA alum, a NYC educator, and once in high school worked as a supermarket clown.  With Nina Sharma he co-curates *Blackshop*, a column that thinks about allyship between BIPOC artists.  His own graphic narrative, >*BlackNerd*<, is in the works.