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Trip Without a Ticket

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August, 1968

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Guards produce booze bottles and playfully jam elevator doors. Clerks pull out goldfish, rabbits, pigeons, cats on leashes, loose dogs.

At noon 1000 freed beings singing and dancing appear outside to persuade employees to take off for the day. Banners roll down from office windows announcing liberation. Shills in business suits run out of the building, strip and dive in the fountain. Elevators are loaded with incense and a pie fight breaks out in the cafeteria.

Theater is fact/action

Give up jobs. Be with people. Defend against property.

[end]

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executives who scream in their sleep. No Pleistocene swamp could match the pestilential horror of modern urban sewage. No children of White Western Progress will escape the dues of peoples forced to haul their raw materials.

But the tools (that's all factories are) remain innocent and the ethics of greed aren't necessary. Computers render the principles of wage-labor obsolete by incorporating them. We are being freed from mechanistic consciousness. We could evacuate the factories, turn them over to androids, clean up our pollution. North Americans could give up self-righteousness to expand their being.

Our conflict is with job-wardens and consumer-keepers of a permissive looney-bin. Property, credit, interest, insurance, installments, profit are stupid concepts. Millions of have-nots and drop-outs in the U.S. are living on an overflow of technologically produced fat. They aren't fighting ecology, they're responding to it. Middle-class living rooms are funeral parlors and only undertakers will stay in them. Our fight is with those who would kill us through dumb work, insane wars, dull money morality.

Give up jobs, so computers can do them! Any important human occupation can be done free. Can it be given away?

Revolutions in Asia, Africa, South America are for humanistic industrialization. The technological resources of North America can be used throughout the world. Gratis. Not a patronizing gift, shared.

Our conflict begins with salaries and prices. The trip has been paid for at an incredible price in death, slavery, psychosis.

An event for the main business district of any U.S. city. Infiltrate the largest corporation office building with life-actors as nymphomaniacal secretaries, clumsy repairmen, berserk executives, sloppy security guards, clerks with animals in their clothes. Low key until the first coffee-break and then pour it on.

Secretaries unbutton their blouses and press shy clerks against the wall. Repairmen drop typewriters and knock over water coolers. Executives charge into private offices claiming their seniority.

[10/66 edition: Penny-whistle music, clapping, flowers thrown in the air. A bus driver held up by the action gets out to dance a quick free minute. No more passers-by, Everybody's together.]

The burial procession. Three black-shrouded messengers holding staffs topped with reflective dollar signs. A runner swinging a red lantern. Four pall bearers wearing animal heads carry a black casket filled with blowups of silver dollars. A chorus singing *Get Out Of My Life Why Don't You Babe* to Chopin's *Death March*. Members of the procession give out silver dollars and candles.

Now more reality. Someone jumps on a car with the news that two Angels were busted. Crowd, funeral cortege and friends of the Angels fill the street to march on Park Police Station. Cops confront 400 free beings: a growling poet with a lute, animal spirits in black, candle-lit girls singing *Silent Night*. A collection for bail fills an Angel's helmet. March back to Haight and street dancing.

Street events are rituals of release. Reclaiming of territory (sundown, traffic, public joy) through spirit. Possession. Public NewSense.

Not street-theater, the street *is* theater. Parades, bank robberies, fires and sonic explosions focus street attention. A crowd is an audience for an event. Release of crowd spirit can accomplish social facts. Riots are a reaction to police theater. Thrown bottles and overturned cars are responses to a dull, heavy-fisted, mechanical and deathly show. People fill the street to express special public feelings and hold human communion. To ask "What's Happening?"

The alternative to death is a joyous funeral in company with the living.

Who paid for your trip?

Industrialization was a battle with 19th-century ecology to win breakfast at the cost of smog and insanity. Wars against ecology are suicidal. The U.S. standard of living is a bourgeois baby blanket for

Our authorized sanities are so many Nembutals. "Normal" citizens with store-dummy smiles stand apart from each other like cotton-packed capsules in a bottle. Perpetual mental out-patients. Maddeningly sterile jobs for strait-jackets, love scrubbed into an insipid "functional personal relationship" and Art as a fantasy pacifier. Everyone is kept inside while the outside is shown through windows: advertising and manicured news. And we all know this.

How many TV specials would it take to establish one Guatemalan revolution? How many weeks would an ad agency require to face-lift the image of the Viet Cong? Slowly, very slowly we are led nowhere. Consumer circuses are held in the ward daily. Critics are tolerated like exploding novelties. We will be told which burning Asians to take seriously. Slowly. Later.

But there is a real danger in suddenly waking a somnambulistic patient. And we all know this.

What if he is startled right out the window?

No one can control the single circuit-breaking moment that charges games with critical reality. If the glass is cut, if the cushioned distance of media is removed, the patients may never respond as normals again. They will become life-actors.

Theater is territory. A space for existing outside padded walls. Setting down a stage declares a universal pardon for imagination. But what happens next must mean more than sanctuary or preserve. How would real wardens react to life-actors on liberated ground? How can the intrinsic freedom of theater illuminate walls and show the weak-spots where a breakout could occur?

Guerrilla theater intends to bring audiences to liberated territory to create life-actors. It remains light and exploitative of forms for the same reasons that it intends to remain free. It seeks audiences that are created by issues. It creates a cast of freed beings. It will become an issue itself.

This is theater of an underground that wants out. Its aim is to liberate ground held by consumer wardens and establish territory without walls. Its plays are glass cutters for empire windows.

Free store/property of the possessed

The Diggers are hip to property. Everything is free, do your own thing. Human beings are the means of exchange. Food, machines, clothing, materials, shelter and props are simply there. Stuff. A perfect dispenser would be an open Automat on the street. Locks are time-consuming. Combinations are clocks. [Check this: "locks" in the 10/66 edition?]

So a store of goods or clinic or restaurant that is free becomes a social art form. Ticketless theater. Out of money and control.

"First you gotta pin down what's wrong with the West. Distrust of human nature, which means distrust of Nature. Distrust of wildness in oneself literally means distrust of Wilderness." –Gary Snyder

Diggers assume free stores to liberate human nature. First free the space, goods and services. Let theories of economics follow social facts. Once a free store is assumed, human wanting and giving, needing and taking, become wide open to improvisation.

A sign: *If Someone Asks to See the Manager Tell Him He's the Manager.*

Someone asked how much a book cost. How much did he think it was worth? 75 cents. The money was taken and held out for anyone. "Who wants 75 cents?" A girl who had just walked in came over and took it.

A basket labeled *Free Money.*

No owner, no Manager, no employees and no cash-register. A salesman in a free store is a life-actor. Anyone who will assume an answer to a question or accept a problem as a turn-on.

Question (*whispered*): "Who pays the rent?"

Answer (*loudly*): "May I help you?"

Who's ready for the implications of a free store? Welfare mothers pile bags full of clothes for a few days and come back to hang up dresses. Kids case the joint wondering how to boost.

Fire helmets, riding pants, shower curtains, surgical gowns and World War I Army boots are parts for costumes. Nightsticks, sample cases, water pipes, toy guns and weather balloons are taken for props. When materials are free, imagination becomes currency for spirit.

Where does the stuff come from? People, persons, beings. Isn't it obvious that objects are only transitory subjects of human value? An object released from one person's value may be destroyed, abandoned or made available to other people. The choice is anyone's.

The question of a free store is simply: What would you have?

Street event – birth of haight/funeral for \$ now

Pop Art mirrored the social skin. Happenings X-rayed the bones. Street events are social acid heightening consciousness of what is real on the street. To expand eyeball implications until facts are established through action.

The Mexican Day of the Dead is celebrated in cemeteries. Yellow flowers falling petal by petal on graves. In moonlight. Favorite songs of the deceased and everybody gets loaded. Children suck deaths-head candy engraved with their names in icing.

A Digger event. Flowers, mirrors, penny-whistles, girls in costumes of themselves, Hell's Angels, street people, Mime Troupe.

Angels ride up Haight with girls holding *Now!* signs. Flowers and penny-whistles passed out to everyone.

A chorus on both sides of the street chanting *Uhh!–Ahh!–Shh be cool!* Mirrors held up to reflect faces of passersby.