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Poetics of Protest: A Fluxed History of the 1968 DNC (A Dialogue for Six Academic Voices)

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Commentator/Over Voice (CO; as described below)/*Conductor* (“Panel Chair”)

Documents (“objective”)

Fluxedout (*Fluxed*; Fluxus attitude)

New Historical Left (NHL; based on “old” and “new” New Left and New Historicist voices)

The Institute for Cultural Studies (TICS; an institutionalized postmodern academic voice)

Yippedout (*Yipped*; Yippie! Doubling occasionally as “Lecturer”)

Poetics of Protest is staged as a typical (atypical) academic conference panel presentation. At the front of the room are two long tables, one for the panelists and another for props. Props overflowing the table may also be ranged around the room, redeploying chalkboard ledges, windowsills, and floor margins, marking the space's boundaries. Redeployed, theoretically fortified cereals (i.e., empty boxes)—Zizek O's™, Blau Pops™, Lucky Deleuze, Baudrillard Puffs™, Foucault Flakes, etc.—are suspended from the ceiling. There is also a podium, a data projector and projection screen¹ displaying an interactive image map of Chicago, circa 1968, highlighting the Amphitheatre and key riot and protest sites, and, optionally, a video monitor on which the audience may view muted interviews with Yippies. Projected on the podium and the floor directly in front of the podium—slow motion and stop-action scenes from Brett Morgen's animated documentary of the Chicago 8 trial, Chicago 10²; the panelists pause, at intervals, to act out—or rather, act with, re-act (to), comment on via serial tableau vivant--fragments of these scenes,

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¹ Graphics were provided by TEZ founding member Ellen LaForge.

CO: ² Morgan: the Yippies were a “cartoon show”; animation as critical commentary—see Anderson...

some of which include archival footage of events at the '68 DNC as well as mo-cap animation. The central performers in the piece are the panelists and the audience/participants, who double as session attendees. An enumerated list of Fluxbits³ is hand printed on a long scroll, or cue sheet, hanging from the ceiling (or attached to a wall). The number of the Fluxbit corresponds to a group of props arrayed with others around the performance space. Descriptions of the bits, and corresponding numbers, are printed on 4 X 6 index cards, which are distributed to the audience. Blank, unnumbered cards are also distributed to the audience/participants, encouraging them to develop their own Flux scripts, in addition to or even as comments on assigned scripts, though not as substitutes for them; the blanks may also be used to jot down scripts for deployment in other, similar contexts (conference sessions, lectures, business meetings, debutante balls or other exclusive gatherings...).

When a Fluxscript/bit is called out by the panel Chair (or otherwise), functioning as Conductor, performers (audience members along with panelist(s) indicated on the card) should either perform suggested action(s) (preferable), or read the script aloud. If a Flux card reads "Discard Props," after the event is performed, the props may be added to one of the onstage piles; otherwise, they should be returned to the prop table, window sill, chalkboard ledge, etc..

The Panel Chair may also double as the CO (though this role may also be played by a "respondent," or an amplified and unidentified "offstage" voice), shifting roles as necessary, surveying, supervising, policing, and conducting within the spirit of the whole—creative resistance, not chaos. Sbe/he may also select hotspots on the image map, allow video voices to be heard at relevant moments, and direct the panelists to act out scenes from Chicago 10.

When conducting panelists, the following signals will be used: rolling wrists suggest speed of delivery; hands pushing forward (toward panelists) indicate softer speech, hands drawn toward Conductor, louder; baton raised up, higher pitch; lowered baton, lower pitch; baton moved horizontally means sustained syllable; smacking baton in hand, stop. Pointing the baton at a particular panelist while another is delivering her/his lines cues that panelist to begin delivering the same lines, according to the actions indicated (if no action is indicated, then she/he should deliver the lines in a conventional manner). If the Conductor calls out a speaker (eg., "Fluxed, pickup"), that speaker should begin with her/his next scripted lines, even though they may overlap or run simultaneous to another performer's. Pointing the baton at a particular speaker followed by one of the actions noted above indicates that only that performer perform the action. When more than one performer is delivering lines simultaneously, the Conductor may indicate, through a sweeping motion of the baton, that the action following is to be performed by all who are currently reading (thus, for example, a baton sweep followed by a slower, horizontal movement of the baton indicates presenters sustain whatever syllable they happen to be speaking at the time).

Though the placement of Fluxbits in the (mega)script is determined dramatically and associatively, the selection and order, with the exception of the opening, middle, and closing bits, are determined aleatorically,

CO: ³ (De)formation from "Fluxkits." Mini-scripts (playings within the "play") performed by the panelists and audiences—see the "Fluxbits" appendix.

through one hand of three card draw (Gut) Poker played by the panelists at the beginning of the session. As the panel Chair/CO tends to some final stage management business, the panelists/players are seated, the scripts are shuffled and dealt, each player allowed one discard, after which the game proceeds in the following manner: **Fluxed**: “I’ll raise ya” (no levitation occurs); **TICS**: “I’m out”; **NHL**: “I’ll see ya” (gets up and leaves game); the remaining players match hands. All hands and discards are gathered by Chair/CO, counterclockwise,⁴ and, unless there is audience intervention, will be called in this order (i.e., the holder of bit #2 may or may not be the second to perform). Players Disperse to their opening positions; the performance begins.⁵

[Fluxbit 1: *Opening*. Performed by **Fluxed**,
aided by **Documents** and **Yipped**, who provide the props—
an ongoing event]

CO: This Critical Dialogue, for six academic voices, is based on the ’68 DNC in Chicago; the voices are Documents, Fluxed(out) (Fluxed), New Historical Left (NHL), The Institute for Cultural Studies (TICS), Yipped(out) (Yipped), and CO (commentator/over voice, commanding officer, code officer, etc.)

They argue for several pages about how to begin the piece—Yipped and Fluxed want a more performative beginning, NHL wants to ease us into the historical mindset; then documents...

Documents: No, no... I think we should begin,

“Convention Week ’68: An Overview”

[*digital projection: detoured Mapquest™ map of Chicago, mouseover hotspots revealing protest history*]

CO: Then TICS suggests:

TICS: What we need is a properly academic, but mildly intellectually kinky, beginning...

Punching the Line: Fluxus, Yippie, and the 1968 DNC

New Year’s Eve, 1967; Abbie Hoffman, Jerry Rubin, Ed Sanders, and Paul Krassner gathered in rented rooms of Hoffman’s Lower East Side loft--Louisida, Alphabet city. Hoffman picks a letter--"Y"? (Kaiser 232)--and the Hip is Yipped, or flipped; “Yippie,” the “Youth International Party,” as Paul Krassner dubbed the movement, began as a joke, a bit of Fluxus-like *detournement*, with perhaps a tip of the hat to the “Fluxus

CO: ⁴ The current grouping determined by a game of “52 Pickup.”

⁵ Performance Studies International, Brown U., 0...

International Party,” a like-minded art movement that pre-dated Yippie by nearly a decade. The half-serious series of events that would be scripted for that summer were still a fold in the imagination, yet at the 1968 DNC (8/22--29), Yippie would find its shape, rebus-like, dialogically, through a partly impromptu, "de-collage" reworking of "Convention City" (cf. Fluxus artist Wolf Vostell's "civic" installations of the same period—"de-collage" works through de(con)struction to (re)construction).

CO: And Yipped again:

Yipped: Or simply:

[*as Lecturer*]: (Craig Saper on Fluxus): "participants interact with the ideas, playing through possibilities rather than deciding once and for all on meaning."⁶

[*to Fluxed*] Catcher?

CO [*Fluxed*]: (meaning of the product is determined by the processes of production?).

Yipped Lecturer: It's all up for grabs. Try the position of the Other, from the position of Another...

Fluxed [*as Catcher; glove smack*]: "Play...!"

Yipped [*feigning stomach punch*]:⁷ Step right up, attempt your own Flux-Yipped antics...

[**Fluxed** *lobs something in the direction of Yipped/Lecturer*]

Yipped [*observing projectile where it lies*]: Daley--old school, production economics; what you can see hear touch--no image/symbol bullshit.

Fluxed [*still as Catcher, growing impatient of awaiting the signals, or even knowing who the pitcher is*]: Batterrrrrup!⁸

[Fluxbit 2: Fluxed and volunteers]

TICS: Poetics of Protest: A Fluxed History of the DNC,

CO: or

CO: ⁶ for complete documentation, see bibliography....

CO: ⁷ Dan Rather takes one to midriff on the Convention floor—Mayor Daley's thugs.

CO (*as Chair/Conductor signals audience*): ⁸ Now, the game really begins...

“With McGovern for President, we wouldn’t have Gestapo tactics on the streets of Chicago.”

NHL: "Fuck you you Jew son of a bitch you lousy motherfucker go home"

Documents: (Mayor Daley’s response to Sen. Abe Ribicoff 8/28/68, approx. 8:45 PM)...

Yipped: Uhuh, watch the throws, as they go up, how they arc and turn in the diffuse semi-academic light, hard to fix for a moment's contemplation...

Fluxed: And so they go...

CO: skipping down...

Documents: and so, off, to... Chicago, '68: Land of Lincoln, of steel, of the smelly onion and packing houses; nation's leader in production of telephones, radios, television sets, and mirrors; plastic products, electrical machinery, sporting goods, picture frames and tin cans. Home of the Bulls, the Bears, the White Sox and the Cubs; the Black Hawks, Mustangs and Spurs; home of 58 colleges and universities, a 200 billion volt particle accelerator, the first nuclear chain reaction, the "river which flows backward" and leading producer of methane from some of the biggest butts in America whose per capita income is 28.2% above the national average? ("gem in the lake," city in a garden," *Checagou...*"I Will!")

Yipped: and as three men, gathering momentum, orbit the earth, splashing down into the Atlantic, then 3 again (for symmetry's sake) this time ringing the moon before plunging into the Pacific, to be fair, as a hydrogen bomb explodes undercover of the deserts of Nevada, rattling nickels in Las Vegas, and a 28-million-year-old ape scratches its petrified skull at the opening of "Dada, Surrealism, and their Heritage" at the Museum of Modern Art (MooMaaa) and Mickey Mouse celebrates his 40th birthday (Hey hey LBJ!). Meanwhile, listening to Pulsars, voices of the stars, as Soviet tanks rumble the Czech night 78 million times simultaneously on the TV sets of America... an A train speeding beneath Neil Simon's *Plaza Suite*. Edward Albee: *Box--Mao--Box*.

Documents: You're drifting... Death of King March '68, March riots in Chicago ghettos, death of Bobby K. June 68; taxi, bus, telephone, electrical workers strikes in the Second City...

CO: Lurching ahead several pages...

Fluxed: In Fluxus performance, Happenings, the activities of convention week, our work here the important thing is process, focusing on doings and our own doings; as in Marx's definition of the ideal commune, *labor* is value and the basis of social relations (what we *do*, individually and together), rather than commodities/products (i.e., the objects of labor, bought and brought along).⁹

Yipped: Yopp. [Fluxbit 3. Performed by **Yipped** & volunteers]

NHL [*getting more into the swing of things, quotes her/himself*]:

And the New Left started to catch on. At least Tom Hayden, seeing his plans for more direct intervention strategies were on the Lake's rocks (due to lack of numbers), eventually glimpsed the symbolic beauty of the Yip's Zen-lit banana peel (though he didn't see through to its full implications: that *Daley's* Keystone Cops wouldn't "distinguish 'straight' radicals from newspapermen... rumors about demonstrations from the *real--italics* mine--thing"); attuned to the phantasmic dimensions of the conflict, Hayden projected the consequences: "threat of disorder, like all fantasies in the establishment mind, can create total paranoia... at a minimum, this process will further erode the surface image of (smoothly operating) pseudo-democratic politics; at a maximum, it can lead to a closing of the convention... for security reasons." Though from a Yip-Flip POV the "Convention," as decollage, should--could--not be "closed" (i.e., could not as Happening, reach a state of intellectual or emotional closure), at least the Mobe was tuning in to the performative vectors of the event. Journalist Tod Gitlin, too, catches the drift. Listen, as the observer with New Left sympathies, covering daily events for the *Wall Poster*, describes Wednesday morning's pre-dawn standoff between protesters and the National Guard in Grant Park (the first action of the Guard as stand-in for the police): they "materialized, in full battle dress.... My feelings cascaded: astonishment... then fright, then euphoria--the late Sixties' definitive sequence of feelings. We had outlasted the cops...." And another image: "we were like the Czechs, at that moment confronting Soviet tanks" (rather than the outdated troop carrier the protesters actually faced—it also more of a set piece than serious fighting machine--its guns were never loaded); Gitlin terms it a "storybook confrontation" ("comparably noble" protesters v. a "comparably bankrupt" social "machine"). His allegorical and allusive re-construction/re-scripting of events moves toward (counter)image play, sketches the event over a larger cultural field--perhaps the most vital way to go once one realizes the self-delusive stance of "real" revolution in post-modern America.

CO: ⁹ The play is not out of bounds: Yip is Marx's ideal commune: their social relations are based on their labor of protest, which involves permuting and/or "throwing away" various concrete and ideological commodities.

Yipped: Revolutionary change, too, has come up short in its accounts?

NHL: Consider the Lincoln Park Monday night barricades: Gitlin observes, "part Eisenstein, part Paris--so what was real?"

Documents: Not so much a barricade as a piling up of references to commodity culture, the stuff of leisure/evasion--a flimsy assemblage of picnic tables, benches, trash receptacles, whatever came to hand...

NHL: But the Yipped lesson is clear: We have to take society where we find it; it can only be detoured by/through its most seditious, subtle, and seductive means of reproduction: the spectacle itself. The Mobe had been...

Fluxed: Say/Do it!

NHL: ZA(YI)PPED BY A LINE OF FLIGHT, BECOME (FLUX-)RADICALIZED!

[Fluxbit 4. *Performed by NHL & volunteers*]

Documents:

Theater can be used as an offensive and defensive weapon, like blood. We had a demonstration in New York [Grand Central Station]. We had seven gallons of blood in little plastic bags. You know, if you convince 'em you're crazy enough, they won't hurt ya. Cop goes to hit you, right, you have a bag of blood in your hand. He lifts his stick up, you take your bag of blood and go whack over your own head. All this blood pours out, see. Fuckin' cop standin'. Now, that says a whole lot more than a picket sign that says end the war...

(From Hoffman's Lincoln Park speech, Tuesday, 8/27/68).

Fluxed: Though key New Left ideologues (Dave Dellinger, Tom Hayden and Renee Davis) agreed all along that the demonstration would be billed as "nonviolent and legal" (320), Yip antics, refusing to operate at a (merely) literal level and to stay in (a practical) place, carnivalized and evaded the whole system of protest and defense (i.e., authorized, state- and federally-enforced "law and order" v. political protest—violent or nonviolent). Yip overshot this binary and gathered its forces in another realm. Only in this way, from this perspective--by getting out of our (cultural) selves--could boundaries be worked, frames flipped and examined, creative mind stimulated to bring a dialogic wealth associations and interconnections--a vaster, more dynamic assemblage--into play. Yip was in an elusive, liminal, not completely self-coherent place, between "revolutionary" social and aesthetic praxis; part performative put-on (like current *haute couture*) and part

bodily, rage-in-the-street performance, one perhaps "commenting" on the other. It's all, after all, ideologically driven theater--perhaps if that were understood, a de-reification of the theater of war and political confrontation would follow...

[Fluxbit 5. Performed by **Documents & Fluxed**]

Yipped: Mainstream media coverage of the convention was also "radicalized" despite itself. By staying on point during the events surrounding the Wednesday night's defeat of the Peace Plank, what the media caught, by chance—like skirmishes on a football field—not only dramatized the ideological rift in the democratic party, but also lifted the convention out of itself (its self image of harmonious convening) and dropped it right on the shaggy green polyester turf of middle America's rec. rooms; everybody stopped crunching Chez-Its™ and watched. First [*as if pitching a ball*], the numbers of defeat appeared graphically on the screen. Then [*a second pitch, low underhand*], a group of delegates began slowly waving flags, side to side, singing [**Fluxed** *sings, softly*] "We shall overcome." Immediately, the convention band struck up [*singing*] "Happy Days" ("are here again..."). The delegates, radicalized (by proxy), become actors in real contestatory (if not yet guerrilla...

Fluxed [*simultaneous*]: rrrrrr)

Yipped: acts, rather than merely performing the conventional Convention roles of roll call,¹⁰ vote casting, and cheering or booing at appropriate points; the eruption of such conflictual interactions are what work the cracks in the system, pry it open... 40 blocks away, in Grant Park, marching in the streets, rhymed at the Amphitheater by peace delegates threading through the seating area and beneath the podium bearing a long black cloth—[*sings*] "We Shall overcome" ...¹¹

Dialogical moments like this make the Convention scene improvisationally performative, rather than mechanically reiterative...

[Fluxbit 6. Performed by **Yipped** and **Documents**]

Fluxed: [*To Yipped*] You, my comrade, have a bit of TICS in you, enticingly torqued. [*To audience*] Both met resistance from the dominant power base, and, like the Yips, the delegates co-opted theater as a way of "overcoming" (troping, if not over overpowering), hegemonic blockages...

CO: ¹⁰ On a roll...

CO: ¹¹ Line drive: protesters to delegates, and back; Schechner's experience/performance braid

And the TV viewers? Wednesday night's *mise en scene* enacted a TV "de-collage" right in their own "living" rooms (the synthetic light emanating for the image-box irradiating the room with politicized "life").

Yipped: Ginsberg said--since it's all about (ideo)theater, changing mind(set)--just say the war is over. And Phil Och's sang:

So do your duty boys and join with pride
Serve your country in her suicide
Find a flag so you can wave good-bye
But just before the end even treason might be worth a try

Documents: [*aside*] (Composed for the '67 War Is Over rally, Ochs' and producer Larry Marks march-like arrangement, *a la* John Philip Sousa, "radiates Americana.") [*To Yipped and Fluxed*] Maybe you could do *this*...? [*To audience*] from Hoffman's testimony under examination during the Chicago seven trial:

[Fluxbit 7. *Performed by Documents and volunteer(s)*
as Yipped and Fluxed read insert]

THE WITNESS: Well, I had cowboy boots, and brown pants and a shirt, and I had a grey felt ranger cowboy type hat down over my eyes, like this.

MR.WEINGLASS: What, if anything occurred while you were sitting there having breakfast?

THE WITNESS: Well, two policemen came in and said, "We have orders to arrest you. You have something under your hat."
So I asked them if they had a search warrant....

I lifted up the hat and I went "Bang! Bang!"
They grabbed me by the jacket and pulled me across the bacon and eggs and Anita over the table, threw me on the floor and out the door and threw me against the car, and they handcuffed me.
I was just eating the bacon and going "Oink Oink!"

NHL: V. mainstage acts, the **Broadway** of political theater as it continues still (media critic Norman Solomon on the '96 DNC): "Scripted events like photo-ops and televised speeches are shadow plays, diverting attention from what occurs far from media spotlights. "

Yipped: But the *Grand mise en scene* of '68, bounded to the north (downstage, or stage left) by Lincoln Park, and the south (upstage, or stage right) by the stockyards and the Convention site.... [*insert read by Documents and Fluxed*]

MR. KUNSTLER: Now, Mr. Ochs, do you know what guerrilla theater is?

THE WITNESS: **Guerrilla theater creates theatrical metaphors for what is going on in the world outside.**

Yipped: It's all a-Happenin', beyond anyone's intentions...

Documents: [*aside*]: (the following from Ginsberg's testimony during the Chicago Seven trials)

[Fluxbits 8 and, time permitting, 9 are performed by **Documents** and volunteer(s)
As Fluxed and Yipped read inserts]

MR. WEINGLASS: What was occurring at the park as you got there?

THE WITNESS: There was a great crowd...and at the Center.. a group of ministers and rabbis who had elevated a great cross about ten-foot high.....

MR. WEINGLASS: And would you relate to the Court and jury what was being said and done at the time?

WITNESS: Everybody was seated around ...singing, "We Shall Overcome," and "Onward Christian Soldiers...."

I was seated with my friends on a little hillock looking down on the crowd.... And on the other side, there were a lot of glary lights The ministers lifted up the cross and took it to the edge of the crowd and set it down facing the lights where the police were.

MR WEINGLASS: And after the ministers moved the cross, what happened?

THE WITNESS: ... there was a burst of smoke and tear gas around the cross, and the cross was enveloped with tear gas...which began slowly drifting over the crowd.

MR. WEINGLASS: And when you saw the persons with the cross and the cross being gassed. what, if anything, did you do?

THE WITNESS: I turned to Burroughs and said, "They have gassed the cross of Christ."

CO: [as MR. FORAN]: Objection, if the Court please.

Fluxed: There will be none, I think, here.

TICS: OR there will; your own scenarios suggest it [*sings*] "The young land started growin' / The young blood started flowin..."

Documents: [*aside*] (Ochs, "I Ain't Marching Anymore").

TICS: Try putting this in Playbill

*[during TICS summation, midpoint Fluxbits 10 and 11—
a combination of Ring Around and A Moment for Artaud--
are performed by volunteers;
for the midpoint bits, the text of A Moment for Artaud may be read
as pieces of textual/other object evidence are highlighted in the parade of interrogation].*

Hoffman's mode of "comic" intervention in the political process often walked the line between the hilarious (or in-sane) and the deadly serious; not even fellow radicals always knew how literally to take his scenarios. Seed publisher and Chicago Yip Abe Peck recalls that in the planning stages for convention week actions, on "Wednesday, Abbie penciled in a riot. He was talking about twenty to thirty killed, six thousand wounded. Was that a prediction, a caution, a desire, an obituary, gallows humor?" Jerry Rubin made some equally disconcerting remarks, seeming to mix symbolic and literal blood: "My plan in Chicago was we want good to be facing evil, we want young white kids beaten by the cops. Of course, such a dis-easing response is exactly what Hoffman and YIP's rhetoric was deployed to provoke; yet, despite his off-hand militant posturing ("well, maybe a few people will be killed in Chicago, but it will save thousands of lives in

Vietnam"), what finally "happened" in the radicalized space of the DNC was not Hoffman's kind of theater.¹²

Documents: Will you try? Just give me some space... [collaged inserts are provided by Documents and read by Documents and volunteers]

we instantaneously threw up a marshal line and locked arms... And then the command was given to charge us with blue helmets and swinging batons. There were policemen literally chanting "Kill Davis" as I was being attacked. I was the first one to be hit. The first strike brought me to the ground, opening my skull (Rennie Davis, testimony, Chicago Seven trial).

THE WITNESS: Well---[sings] "Where have all the flowers---

THE COURT: Just a minute, young lady.

THE WITNESS: [sings] "---where have all the flowers gone?"

DEPUTY MARSHAL JOHN J. GRACIOUS: I'm sorry. The Judge would like to speak to you.

THE COURT: We don't allow any singing in this Court. I'm sorry (Judith Collins testimony, Chicago Seven trials)

TICS: Huh! In his book-length narrative poem, *1968: A History in Verse*, Ed Sanders states that he "wanted to get the Hell out of Chicago / to the safety of Avenue A." Out of the "hasty signs" and "hasty props" of Convention week, he comments (echoing Blake and quoting Yeats' "Easter Sunday 1916"), "a terrible beauty was born" (203), a striking image of which might be Abe Peck's grotesque rewriting, *in true Yip-flux spirit*, of a pop/Hip song lyric as warning to prospective Festival attendees [*sings*] : "if you're coming to Chicago, be sure to wear some armor in your hair." [Fluxed, picks up the song, keeps singing, over following text.]

**THE HILTON BAR WAS RIGHT THERE. A GUY HAD COMBAT BOOTS
ON,
KICKED THE WINDOW, BROKE IT, AND EVERYBODY WENT
STORMING THROUGH
THE PLATE-GLASS WINDOW INTO THE BAR.**

CO: He's on: ¹² Hoffman's schedule of events for the week included workshops in self-defense, but even these tactics were vehicles for a counter-symbolic offensive: Japanese snake dancing, for example, v. Western style military/police lines.

(Jeff Nightbyrd)

EVERYBODY'S HANDS AND FACE WERE CUT, THEIR HAIR WAS FULL OF GLASS...

Fluxed: Be sure to wear...

AND THERE WAS NO PLACE TO HIDE. SO YOU GOT BEAT UP AND THEN DRAGGED THROUGH REVOLVING DOORS. I DON'T KNOW IF YOU'VE DONE THAT BUT THE HUMAN BODY IS NOT DESIGNED TO BE PULLED THROUGH A REVOLVING DOOR.

(Tom Hayden)

MR. WEINGLASS: Directing your attention to the morning of August 24, 1968, where were you?

THE WITNESS: I was on a plane coming from New York to Chicago.

MR. WEINGLASS: Now, *en route* to Chicago while you were on the plane, what if anything, did you do?

THE WITNESS: **I wrote poetry....**

I am the Angel King saying the Angel King/As the mobs in the Amphitheater, streets, Coliseums, parks and offices/Scream in despair over meat and metal Microphone.

(Allen Ginsberg's testimony, Chicago Seven trials)

TICS: And I (still) say [*quoting him/herself*]:

Part of the reason behind the escalation of violence throughout the week was that Daley didn't fully comprehend--and hence couldn't intelligently counter--the subversive force in all its modulations: The Yip actions—symbolic/activist, parodic interventions; the Mobe/SDS brand of practical, nonviolent resistance/protest; the youth who came mainly for the advertised festivities and to be part of the 'scene'--direct, explosive, many of them street smart, influenced as much perhaps by Up Against the Wall Motherfucker's aggressive posturing as Rubin's Zenned "act first, analyze later" activism¹³--but not necessarily motivated by a clear political agenda; and the 'legal,' 'respectable,' symbolic, and

CO: ¹³ Yes, the UAWM connection works, here. Their slogan was "Armed Love"; they ran recruitment ads juxtaposing the image of a revolver with middle class desire for cultural illusion—"We're looking for people who like to draw"

controlled actions of the McCarthy delegates.¹⁴ To meet these various modes of resistance with the unreflective response of a billy club and tear gas canister said a lot about the lack of suppleness of the forces for 'law and order,' how easily they could be provoked, but also to what extent they would go to protect that order and to the limits of a Yip-fluxed political theater, of radicalized laughter, in defusing those forces.¹⁵

Documents [*aside*]: Somebody throw in a Fluxbit, please!

[Fluxbit 12 *performed by volunteers*
as **Documents** & *volunteers continue to read inserts*)

THE WITNESS: I was referring to defending myself.

.....

MR. SCHULTZ: And that means if necessary to kill that policeman, does it not?

THE WITNESS: It is not the desire to kill, and that's what you are trying to put in the tone of it, and it's not that--

.....

MR. SCHULTZ: When you told the people in Lincoln Park, "Pick up a gun, pull the spike from the wall, because if you pull it out and you shoot well, all I'm gonna do is pat you on the back and say, 'Keep on shooting,'" That was part of your revolutionary tactics too, was it not, sir?

THE WITNESS: Yes, sir, and if you look generally--

MR. SCHULTZ: Please, that is all.

THE COURT: You have answered the question.

THE WITNESS: I strike that answer on the grounds that that particular question is wrong because it ain't clear.

(there is applause in the courtroom)

THE COURT: I have some news for you, sir. I do the striking here, and will the marshals exclude from the courtroom anyone who applauded. This isn't a theater....
(Bobby Seale, cross examination, Chicago Seven trial)]

TICS: This simply supports my point...

CO: ¹⁴ Once they moved beyond the territory of the Symbolic Order (offscript, so to speak, and into the streets), they were quickly assimilated into one disruptive mass with the other protesters that had to be disciplined.

CO: All good moves. According to a 1978 CBS News special, "about one demonstrator in six" at the '68 DNC had been an undercover agent—the System partly orchestrated its own decollage upheaval.

Fluxed and Yipped: More Flux![Fluxbits 13 & 14. *Performed by volunteers*]

TICS : [*continuing to quote himself*]: “Though Yip may have pre-conceived the DNC as a opportunity for large-scale *detournement*, for a city-wide happening--bigger even then the '67 symbolic siege of the Pentagon--they may have overlooked that their unwitting audience/participants--the Chicago PD (the "pig") as well as some of the protesters--were not SoHo aesthetes and may not have quite been "in tune" with the symbolic, Yip-Flip intentions of the event's designers, even though many events leading up to and during the first part of convention week were obvious symbolic carnivalizations of “official” culture... [*insert read by NHL*]

MR. WEINGLASS: Now you also indicated that Mr. Rubin mentioned nonverbal education. Will you explain what that is to the Court and jury?

TICS: the election of a pig--Pigassus--as presidential candidate at a mock convention cum celebration of LBJ's birthday; a Yip woman costumed as a "Native American" (punningly named "Helen Running Water"--run for water, piss on your grass, no running water in the parks) presenting a Lincoln Park sleeping permit application to Deputy Mayor Sthal, the permit wrapped in a Playboy Playmate of the Month foldout (signifying on Chicago's publishing industry and the ribald, (self)exploitative, "PIR" nature of the whole event). Despite such parodic actions and the Yip's exaggerated rhetoric--"We will burn Chi to the ground," "we will fuck on the beaches," "we demand the Politics of Ecstasy," Acid for all!"--and other agitprop scenarios, such as spiking the Chicago water supply and delegates' drinks with LSD and sending out Yip "chics" (and "hyperpotent" young Yip men) to seduce delegates and their spouses, Daley took the Yips on their word: the police and guard were ready to trade real beatings, split scalps, and gassings for symbolic testing." Showcard..

CO: ¹⁶ Double play...

Documents: Gothic!¹⁷ [*aside*] Fluxbit!

[Fluxbit 15. *Performed by volunteers*
[*inserts read by Documents and NHL*)]

**We were tear gassed and there was a girl crying to her boyfriend,
"They can't do this, this is my world."**

(John Sack, Sloman, 152)

THE WITNESS: Most of our consciousness, since we are continually looking at images on television and listening to words, reading newspapers, talking in courts such as this...prevents us from breathing deeply in our bodies and sensing more subtly and sweetly the feelings that we actually do have...

(Allen Ginsberg, testimony, Chicago Seven trial)¹⁸

MR. WEINGLASS: As you were running, what if anything were the police doing?

THE WITNESS: They were beating people, pushing people up against the doorways of buildings. And, I mean, we couldn't get any further onto the sidewalk we were on. And there were masses of people on the sidewalk, and some people were trying to get into building and others were being beaten into doorways. And I saw a policeman coming towards me, and I motioned to him with the microphone, that I had turned it off, and the camera was behind me. I thought he would understand I wasn't a demonstrator, and he hit me.

MR. WEINGLASS: What happened?

THE WITNESS: He hit me across the neck and shoulders.

MR. WEINGLASS: What happened to you as you were hit?

THE WITNESS: I went down, and a man, there was a man standing in the doorway where I fell, he reached down to help me up, and the policeman hit him across the bridge of his nose and knocked his glasses off.

MR. WEINGLASS: And this man who attempted to assist you and was struck himself, was he filmed?

CO: ¹⁷ Paul Krassner points up the difference--the slip or mis-phasing—between what the Yipped radicals thought they were up to and how Daley envisioned it: during negotiations for protest permits, Krassner remembers Deputy Mayor Stahl asking, “What do you guys plan to do in Chicago?” I said, ‘Have you seen *Wild in the Streets?*, the film where teenagers took over the government and put acid in the water supply.’ He said, ‘No, We’ve seen *The Battle of Algiers.*’ *Battle of Algiers* is guerrillas blowing up ice cream parlors.”

CO: ¹⁸ Yes, but he also meant...

THE WITNESS: Yes, my husband filmed him sitting there with his head in his hands and a bloody wound on his head.
(Sarah Diamant, testimony, Chicago Seven trial)

TICS: The logic?

NHL: Hmm...but, I can see a point: the goal was to be a “Cultural Revolutionary”—it’s the only thing that makes it *all* worth it. Even a courtroom could be shown up as a stage for set pieces, a THEATER OF PROCEDURAL CONVENTIONS that misses the reality of the “evidence.” Consider Phil Ochs aborted (by the court) testimony as witness for the defense during the Chicago Seven trial [*insert read by NHL and Documents*]:

MR. KUNSTLER: Now, Mr. Ochs, I call your attention to sometime in the vicinity of 6:00 p.m. Tuesday, August 27... ..

Did you sing a song that day?

THE WITNESS: Yes, "I Ain't Marching Anymore."

.....

MR. KUNSTLER: Now, would you stand and sing that song so the jury can hear the song that the audience heard that day?

CO [*miced, deadpan, as MR. SCHULTZ*]: If the Court please, this is a trial in the Federal District Court. It is not a theater. We don't have to sit and listen to the witness sing a song. Let's get on with the trial. I object.

MR. KUNSTLER: Your Honor, this is definitely an issue in the case....

NHL: The “case” to which Kunstler refers is defendant Jerry Rubin’s intent and the “mood of the crowd,” since Rubin requested Ochs to sing that particular song at the Lincoln Park rally; it is also the case we are making here of performative intervention; in *all* cases, that which that the court refuses to hear, as did the Democratic political machine in Chicago... [*insert read by Documents and NHL*]:

THE COURT: I sustain the objection.

MR. KUNSTLER: Your Honor, he is prepared to sing it exactly as he sang it on that day.

THE COURT: I am not prepared to listen, Mr. Kunstler

NHL: The Defense's dramaturgical challenge to the hegemonic discourse marks the disavowal necessary to maintain conviction (the ability to "convict," but also to believe in the system--of jurisprudence, in this case); marks also how (any) authoritarian discourse must (forcibly) exclude under the guise of inclusiveness ("hearing" all the "evidence"), of finding "Truth," in order to sustain power—the "Jury" (read populace, citizenry, *audience*) is only allowed to *hear* what the Court *allows*...

Fluxed: Whose italics? You're beginning to sound like me.

[**Fluxed** and **NHL** try to beat each other to the props to do
Fluxbit 16, exchange a smile, while **Documents**:]

Documents:

Hi Panel--

I'm attaching the original proposal so we can begin thinking about what might take place. I'd like this to be collaborative, dialogic and somewhat improvisatory, with surprises (for all). My idea is, in addition a central discourse (or set of discourses), to have some pre-scripted, Flux events (mini conceptual performances) that could be brought in a spontaneously, in the manner of (Bop) jazz performance (i.e., in tune/tempo with the whole, and the tempo can change according to...), or as a 60s-like "Happening." This would require some attentive listening, though we can also agree on a kind of rough script, once we see what we have, and/or the panel "chair" could function as director/conductor, giving cues. Also, the process (even the proposal, even this note, even your responses to this note) can be part of what *happens*. So this will be as much performance as panel. So please look over the proposal and let's start gathering materials/ideas. I already have a collection of bits which dialogue with/play on/through the Chicago '68 events and riots (including maskings and "throws" of various sorts, and other disruptive counter-discourse events), and we can certainly use these and variations of these. I'll send them to you soon. Events don't have to be specifically related to '68--but in spirit of, and contemporary connections, etc.

Fluxed: The dynamics of convention week—at least *this* (re)presentation of it as a perhaps unwieldy, tension and conflict riddled structuration (rather than clearly established structure) and what this means, in terms of Fluxed/Flipped awareness...[*insert read by TICS and NHL*]

R. WEINGLASS: What was your purpose in filming these events?

THE WITNESS: To use them as research material for my doctoral dissertation.
(Sarah Diamant, testimony, Chicago Seven trial)

Documents: “Psychic guerrilla warfare now” (Keith Lampe, “On Making a Perfect Mess,” September, ’1967).

Fluxed: --is perhaps best expressed by Erving Goffman’s definition of “negative experience”: “If the whole frame can be shaken, rendered problematic, then this too can ensure that prior involvements--and prior distances--can be broken up and that, whatever else happens, a dramatic change can occur in what it is that s being experienced.”

Documents: “[P]icture W. C. Fields announcing: ‘You don’t *decide* something is absurd—you *recognize* it.’” (Paul Krassner, “The Birth of the Yippie Conspiracy,” January, ’1968) (*italics imagined to be W. C. Fields*)

Fluxed: this relatively (deceptively) simple *detournement* is a consequence of no single force/confrontation, not just Mobe and Yip *vis a vis* each other and Daley’s knee-jerk reactions, but the whole situation, including the critical work we do here now.

Documents: “the Buddha nature / of everyone...like a million earthworms / tunneling under this structure / till it falls” (Diane Di Prima, “Revolutionary Letter # 7,” 1971)

TICS: Hmmm. And so you might say—may I ? [*quoting Fluxed as himself as Lecturer, TICed off*]:

[Fluxbit 17. *Performed by volunteers*]

The goal of Fluxus performance, as the Yip-Flipped/Fluxed DNC and of this critical reenactment, is to raise questions, to open and extend the dialogue rather than seek resolutions. Yip antics attempted to screw the DNC toward political comedy by transmogrifying some of its major symbols (i.e., the nomination of a pig as presidential candidate),¹⁹ by attempting to de-nominate the place of the master signifier (and certainly de-humanize it) as much as replace it with ridiculous meaning. Their goal, that is, was primarily toward emptying, toward anti-meaning, than toward reconstitution/revisioning of the symbolic order; Derridean laughter rather than Shakespearean comedy. A major method of such madness, of such

CO: ¹⁹ Another curve: seven Yippies, along with the Pig, were arrested—here come the Chicago Seven.

[Fluxbit 27 *is performed by volunteers during the following note*]

decollage critical consciousness, as in the messy product we are dealing with here, a legacy of late 60s volatile and multifarious radical thought and action...

Fluxed: You said it...

Documents: "This is a period of emergency. Therefore emergency theatre is the theatre of awareness" (Julian Beck, "Notes Toward a Statement on Anarchism and Theatre," 1972).

TICS: *is*, as John Hanhardt says of Wolf Vostell's early 60s TV "de-collages," to "erase and recompose imagery" to "destabilize the institutionalized codes and meanings of the dominant culture."

Documents: "[N]obody could explain what it all meant yet everyone was fascinated. It was pure information, pure imagery, which in the end is truth" (Hoffman, "Revolution for the Hell of It," February, 1968).²⁰

Fluxed: We do Flux: "work the frame."

Documents: "The goal now is to disrupt an insane society. We've already applied for the permit" (Krassner, *op cit*).

TICS [*finally giving in(up)*]: In that case...

[Fluxbit 18. Performed by **TICS** and volunteers]

* * * * *

Yipped: The following scenes, emblematic of the disillusionment broached by collapse of the Peace Plank--or, more accurately, the failure of the democratic will and the loss of surety in a morally, spiritually inhabitable future--some, caught by chance in the camera eye, due to the loosely scripted nature of media coverage; others, unrecorded or unrecordable--hybrid events of imagination and reality; mass movements, demonstrators and delegates--the Living Theatre of Convention week...

CO: ²⁰ **TICS**, or perhaps **Documents**, or **TICS** as **Lecturer** could bring up some other points of connection among YIP, Fluxus, and Happenings, such as Joseph Beuys' notion of "social sculpture," George Maciunas' '63 proposal for several socially disruptive "propaganda actions" (literal "break downs," in some cases--jammed transit on bridges and in tunnels), and Claes Oldenburg 1960 call "an art that embroils itself with the everyday crap & still comes out on top... an art that imitates the human, that is comic, if necessary, or violent."

[*several Fluxbits are performed by volunteers during the following—
as many as time allows...*]

Documents: “In point of fact nothing happened” (Hoffman, *Ibid*).

Yipped: A priest, standing in the midst of the New York delegation, offering a prayer.

NHL: After a film honoring Bobby Kennedy, a standing ovation to a blank screen.

Fluxed: Delegates taking their protest theater to the streets: as I (inspired by CBS news editors) juxtapose them, the theatrical black cloth Amphitheater march transforms into the delegate’s candlelight street march to Grant Park (a subsequent enactment of shifted solidarity that bears the trace--is overdetermined by--protester's marches throughout the week), symbolic continuities eliding spatio-temporal discontinuity as the thin river runneling (ribbon of black cloth threading) the brightly lit but emptying Amphitheater becomes suddenly pervasive as the night, punctuated by 500 wavering points of (in)candescence; or, we might say, the cloth, spooling out like a sinuous dividing line, disenchant, as if drawing our attention to bright but flattened, meaningless frames of a discarded film on the Convention cutting room floor (the obverse of protesters’ idealistic inscriptions on the dividing line of Michigan Avenue at week's end), followed by black leader, the film's end, flecked with light.

Yipped: Protesters facing the lines of National Guard—blockages, "negotiations" (empty processes) collapsing into raw repression and resistance--what "works"—

CO: V (v.): Peace! Victory!

NHL: The detachment of Democratic candidates: McCarthy and son playing catch with an orange; the Candidate looking down on the riots, casting allusions (it “looks like a Breughel,” “like the battle of Canae”); a whiff of tear gas; HHH kissing the TV screen of his nomination.

Yipped: A Barricade--built to defend against a blockage? Unlike the May '68 French students’ barricade, the Chicago protesters’ “barricade,” in the middle of a park, blocked nothing, was pure allusion and impromptu, site-specific Happening.

Fluxed: all under the sign of a crude cross, also erected in Lincoln Park, the cross forming an assemblage with the barricade that metonymically “sanctions” other pilings...

Documents:

Besides seemingly countless bars frequented by young, upwardly-mobile professionals and DePaul University students, Lincoln Park provides many theatres and cinemas, trendy boutiques, coffee shops, restaurants, and SUV dealerships.... It is... undeniably the current yuppie Mecca of Chicago.

CO: The barricade and cross were gassed.

The gassing the cross, staged with long shadows.

Fluxed: The Tuesday night gassing in Lincoln Park: Club Police State. A "primitive," disturbing, percussive beat of clubs against hands as masked disco cops emerge from clouds of gas. An S/M writhing out into the "audience." The gas as "thick as milk"(MLK?)

CO: "Beautiful... beautiful..."

NHL: comment Yip and Mobe initiators from the sidelines, unable to keep pace with what was set in motion.

Yipped: Lying in the grass, I note
a lilt in the branches;
slight tremor beneath...

* * *

Fluxed: Om...Arrrr...

CO: See appendices for quoted material used in the Fluxbits and spin off scenarios for Brown Campus events...

Fluxed (*as* Catcher): Batter rrr up!

All: The whole world is watching!

Join us!

Yipped: travel in pairs and wear riot helmets

Documents: "half of us thought we were in Germany, half of us thought we were in Russia" (Elinor Langer, qtd in Gitlin, 336).

All: *This land is your land...* (Mary Travers & Peter Yarrow)

Yipped: don't get caught in a large action. See you in the streets.

TICS: "We were all going... to heaven... going... the other way" (Dickens, qtd. in Gitlin 335).

Fluxed: get the cameras and beat the press

Documents: this orderly city Chicago's lovely parks

TICS: more pay for cops

CO: this is not an authorized march

Documents: "they were a mixture of horses and whatever else they could find, chairs and crap from all over the place"

All: *mine eyes have seen the glory*

NHL: hired historical phantoms

Fluxed: You shoulda been there, man, we exposed them, we exposed them (Hoffman)

CO: he got no chance anyway

TICS: if I let anyone else across, I'm going to lose this bridge

All: *oh beautiful for spacious skies*

Documents: "I got my sharkskin pants on, got my dago tee... my Cuban heels... and I'm going, this is fucking fantastic!"

NHL: welcome to Chicago, "the city that works"

Documents [*aside*]: (From Daley's DNC opening night "welcome" speech)

Documents: make love, not war!

All: Join us! Join us!

CO: get the fuck back, I'm telling you!

NHL: what do we want?

All: Peace!

NHL: When do we want it?

All: Now!

All: oink oink!

Yipped: blink your lights...

Documents [*aside*]: (or “flick your lights”—street protesters calling for support from McCarthy workers on the upper floors of the Hilton, Thursday night)

All: America America

NHL: the streets belong to the people

Documents: “so I probably was the fastest radicalized [eighteen-year-old] you could ever see”

All [*chanted*]: The whole world is watching...!

From the...to the shining...

Fluxed: this is the way we will go on from here (McCarthy addressing protesters)

CO: you are a bunch of motherfuckers!

TICS: Father, semantics won't save you from the cops

All: *for amber waves of grain*

join us!

Yipped: why, I hardly recognize you without your helmet

TICS: you can't go on

NHL: You can't be revolutionary without a TV set (Jerry Rubin)

CO: liberals go home

All: *where have all the flowers gone?*

Documents: look, I'm no leader

Yipped: Don't leave us!

TICS: hell, I'm taking off my badge and going to dinner with Gregory

CO: I would like to invite you to *my* house this evening

All: arrest us all!

Yipped: stay out of the alleys

All: **Oh say can you see**

CO: stop, or I'll shoot!

NHL: those incredible scenes on television

All: *"Kick Out the Jams, Motherfucker"* (MC5)

TICS: you can listen to them but don't talk to them

Fluxed: wouldn't you rather hold a girl than a gun?

Yipped: what's wrong with taking your picture?

Documents: I'm shocked beyond belief (McCarthy on Hilton raid)

Fluxed: why don't you put that thing down and join us?

All [*chanted*]: Hell no, we won't go!

NHL: well, I mean, how can you stop the cops?

All: **America America**

Documents: "Makes us want to pack up our cameras and go home" (Walter Cronkite)

CO: ok, wise guy, let's have the camera

Tom Lavaꞙꞙi

Poetics of Protest

TICS: Please excuse our digressions.

CO: Long time passing...

Yipped [*as Catcher*]: Out!

* * *

All: Join us?

[*the closing Fluxbit, Second Line (Show Me Your Tits!),
performed by panelists and volunteers*]

Fluxbits, or (Anti)Terrorist Scripts from YSS (Yip Strategy Session)

All the following event pieces, listed semi-randomly, are based on happenings in and around the DNC convention site, 8/25-8/30, 1968 (including, for our purposes, the morning after the Convention officially closed). Any similarities to Real persons, places and events are indefinitely refractable. If no end point is noted in the event, a smack of the night stick or other terminal sound or action—flashing light, “move along” command from the panel CO—will signal the end of the event; in the absence of such terminal punctuation, the event continues indefinitely, or to a point of exhaustion.

* * *

Opening: miniature black box theatre: open the door, draw back the curtain, place a can of shaving cream in the box, depress the button, close door.

Flamethrower: juxtapose a can of Rediwhip™ and a Bic™ lighter

Revol(ve)ution (for three) Stand back to back, holding hand(cuff)s; rotate *en masse* one full turn to right; turn individually to the left to face each other, still in tight formation, keep rotating one more full turn.

Digital Pieces: Create interactive image maps based on convention photos, Chicago city maps, Hilton Hotel floor plans, etc., with hotspots linking to digital sound/image documents and/or virtual Fluxbits. Click on the corner of Balbo and Michigan—what happens?

Take Over Piece (site occupation): outline a space; respond to its cultural contents. Attempt to expand your territory. Deterritorialize.

(Pop)Culture Wars (for two): P1: select an item (object, clothing, etc.) from suitcase (or box) 1 (to your left on floor as you approach front panel); P2: select a textual item from suitcase (or box) 2; P1 & P2: juxtapose the two items for audience view; add them (one at a time or simultaneously) to the “barricade” adjacent to the boxes (or start a barricade if none exists). Repeat two more times. Divide the pile of symbols into two. Scatter and/or redisperse one pile.

Chant-in (Wrigley's) (for two): chant the following, in round: double, double trouble, trouble rubble, rubble bubble pleasure gum gun (seizure erasure)

Chewing Event 1 (for two): P1 standing, P2 squatting: P1: place a piece of gum on P2's tongue; make the sign of the cross; As P2 chews, repeat, in various intonations, the words "pleasure" "penance."

Chewing Event 2: Give each other a stick of gum; while chewing, say "Daley's doubles" in chorus, putting on (and off) various "faces" (a Groucho Marx mask, the drama double-- "happy"/"sad"—injured protestor v. pundit, etc.); gestures may accompany "masks."

It's a gaaasss (two or more): put on (gas) masks; blow up and release balloons

Dance Piece 1 (Commune) (for two): P1: walk in an attempt to communicate (tracing out a word, letter, or other cipher, for example, with your footsteps); P2 attempt to block and/or obliterate the message

Dance Piece 2 (commute) (for two): P1: attempt to walk single-mindedly from point A to point B. P2: deflect, detour, distract, decoy.

Nightstick Symphony (for one, two, or more): Use toy billy clubs and/or bats to beat out rhythms on various hard and soft surfaces.

Ya Ya (for any number): Ring bells, as commentary, at appropriate moments during the session.

Riot Piece 1 (for three or more): P1: charge against the odds.

Riot Piece 2 (for two): Put on toy helmets; remove and toss helmets toward each other, attempting to catch them with bright plastic toy bats.

Riot Piece 3 (Handicap) (for one or two): Attempt to "tee off" with toy golf club, bat, or lathing strip and spiked golf ball.

Riot Piece 4 (Seize and arrest) (for 2-6 performers): Each pair of performers struggles to rip an oversized T-shirt while shouting/chanting some or all of the following: pig! librettist! fascist! Streets litter! monitor maker! peace! free love! Target! dinner at eight! seven of hearts! Squad! Be mine! jack of clubs! no more leftie Hamlets! Trope! Troupe! Tromp! Etc. The piece concludes when the shirt is torn in half.

Lecture Tableau 1 (for one): Stand in front of the panel, deadpan, wearing a Groucho mask, deadpan, holding up the bird

Lecture Piece 1 (The ___\$ Question) (for one): Wearing a Groucho mask and holding up a bird, interrupt ongoing presentation saying "listen to the birdie."

Roll call Event (for two or more): P1: calls out nouns and noun phrases; other performers answer the calls ("yes" or "no"): erector sets yes, bacon yes, penile enlargement no, mass sterility yes, Texas toast no, bag of clubs yes, charades yes, turn off the TV no.

Cod(e) Piece 1 (spread the Word) (for two): P1: drop seven toy alphabet cubes through a square frame, then lower the frame to genital level P2: catch the first cube and turn it over on each of its sides on the floor, letting the other cubes hit the floor, deflecting some of them. After all the cubes have been dropped and the original side is facing up on the first, throw it back through the frame, which has now been lowered to genital level; P1: attempt to catch the cube between your legs.

The McCarthy Candidacy (or, Florida '00) (for two): P1: throw an orange (or orange ball) to P2; P2: attempt to catch the orange in a small cereal box, then toss it back to P1; P1: attempt to catch the orange with a patriotic hat. P1 & P2: put on the Humphrey, Bush, or Hoffman image “gloves” and continue the game of catch for three more rounds, using masks or other discarded props from the barricade pile; if there are no discarded props, select throws from Suitcase (box) 1, and return them to the box when finished.

The Humphrey Candidacy 1 (for two): P1: using a toy bat (or golf or billy club) “tee off” (swing at, but don’t strike) a projected image (video monitor, computer screen, or slide). P2: punch a baseball glove, saying: “but real scalps were split in Chicago.”

Chant Piece 2 (Stats of disunion) (for one or more): Read out/chant various statistics from the Fact Sheet²¹ handout (facts about the '04 RNC protests, facts about current presidential administration) and/or from the 1968 Walker Report; the City of Chicago, Corporation Counsel Report, etc.

Throwing Events and Pieces:

Throw a Party: [Performed in conjunction with *The Party Rhetoric*; *Throw a Party* must be acted out before *The Party Rhetoric* is performed] (for two): P1: pitch the contents of a bowl containing a baggie (or baggies) of “shit” (i.e., tootsie rolls), along with champagne popper confetti, torn up academic conference paper pages, cut-up fashion ads, paper flowers, etc. all of which flutter down as the solid shit sails. P2: observe

The Party Rhetoric (for two): P2: “recycle” (i.e., throw back) the bag of “shit” (*Throw a Party*, above) in a fast food or Party Store bag. P2: Dump the contents of the Fast food bag on the conference table—shredded political slogans and other ideological refuse, along with the recontextualized shit.

Overthrow (for two): P1 and P2: Standing on opposite sides of the panel, throw various discarded props (from the barricade pile) to each other over the speakers’ heads (and/or over your own heads), stage left to right, to the rhythm of “Revolution,” “Jumping Jack Flash,” “If You’re Going to San Francisco” and/or other pop rock tunes of the period; if

CO: ²¹ See the “Fluxbit Protest Fact Sheet” following...

there are no discarded props, select throws from Box 1, and return them to the box when finished. P1: “flying objects caused 63.5% of the known police injuries”

Throw(up) (for one): cup hands around a small toy TV (or other commodified representation of a representational commodity) and hold to mouth as if calling out.

Ideo Juggle (or, a significant slip) (for one): Hold a small plastic toy TV and an American flag in your right hand; toss up the TV, quickly shift the flag to the left hand, and catch the TV again with the right.

Play Ball! (or two): P1: throw a bag of “shit” (i.e., Tootsie rolls). P2: fist smack a baseball glove, or the palm of your hand, as if punching yourself in the stomach.

_____f (or, throw-away charade): P1: “you told me this would make a difference” (mime throwing away the “lie”—the script). P2: “you told me no more leftie Hamlets” (mime lying—looking for the right quote-- to live). P1 & P2: “Live?!”

Evidentiary (for one): Select a text from the crate at the front of the room; show the book to the audience, reading the title; toss the book on the barricade near the suitcases (or begin the barricade of none exists).

So, there is air in here (for one): throw unthrowables--light plastic containers, pieces of paper, feathers

Throw (Back) the Other (for one): take a digital snap of the audience; project it on a data projector; pick up the projector and “throw” the projection back at the source: “Here, catch!”

Cross the Line. (for two): P1 (*squatting, as Catcher, slides a bra across the floor to P2*): “In Atlantic City, women burn these. (*verbal throw*): Tell the truth.” P2 (*standing, as Pitcher, responds with verbal throw*): “In Atlantic City women burn patriarchy...” P1 (*verbal throw*): “The Truth!” Pitcher (*rolling up the bra*): “In Atlantic City, women burn away the skein of identity (i.e., self-immolate).”

(Pop)culture Wars 2 (Forfeit) (for two): P1 (Catcher): “And the Barricade?” P2 (Other): “What barricade?” P1: “Pile of... we've been circumlocuting it.” P2: “A detective threw a section of police line into the crowds” (*select an item from one of the suitcases, walk to the "barricade," freeze, drop the item on heap*).

Smile (for two): P1: using a flashlight as, keep the spotlight on P2. P2: flash the two-fingered “peace (“V”) sign into the media light; move your head into spot (*ambiguous smile*), and the peace sign behind your head to become impish horn (sign of the cuckold?); invert the “V” and hold it between your legs, which also mimic a “V”.

Perform all these actions slowly and deliberately. P1: As P2 points his/her two fingers downward between his/her legs in an inverted “V,” consider a moment, then quick hike the media light to P2. P2: catch the flashlight, point it at the audience, then out.

SOS (Symbolic Order Survives) (for one or more): Imaginatively, verbally and/or in pantomime, attack the representation of a police car (and /or projected ads for the latest car models, 60s and today).

Editorial Considerations (to be performed by panelists): When this bit is called, panelists will “shred,” or throw away, one of their precious script pages.

Ring Around—Question (mass action, for seven, or any number; to be performed near the midpoint of a session): P1: Select an item from the “barricade” (i.e., discarded props); select a “factoid” (small text card) from the police cookie jar (lift and replace red the lid—a small siren sounds as the lid is lifted); slowly march around the conference table, clockwise, as the other performers line up behind you. P2-7(...): follow P1’s lead. Select a prop from the barricade, a factoid from the cookie jar, and fall in behind P1. *All performers*: when you reach the podium, after circling the table, hold up and verbally identify the piece of “evidence” (the prop you selected), then, “ring it out” (i.e., comment on it) by reading the factoid out loud. The first person to read (P1) should remove the lid from the cookie jar and place it (flat side down) on the table. After reading factoids, discard into the open cookie jar; return items to the barricade. The last person to read (P7) should replace the lid on the jar. For *any* conference session, including this one, you may also quote or refer to theoretical and other textual bits from the panelists’ presentations, provide your own factoids, state your own feelings and/or critical comments concerning the issues brought up in the session as well as the presentations themselves—everything comes under indictment.

A Moment for Artaud (for seven): Pick one of the text cards from the patriotic hat; slowly circle the conference table until you reach the podium; read the quote, discard it, select another from the hat; as before, circle, and read the new quote when returning to the podium. Follow this procedure until the hat is empty (a total of three rounds). As each person reads, the others may groan, scream, shout (as protesters and police):

“Ohno, not mace!!”

cutting through, “like a sythe through grass” (Mailer)

percussive thudding of billy clubs on body drums, cymbals—bodies flying through glass “An atmosphere of unreality” (Hugh Hough)

nightsticks and blood overturned tables Bloody Marys dripping from barstools

“I can’t walk” drumbeat to the head

“Prague Prague Prague”

drug by the shirt across the floor hotel bedsheets for bandages (Kusch 100-101) bricks through car windows sharpened tiles slicing air oven cleaner sprayed in the face billy club in the groin

“Ommmm”

“One two three four” (Kusch 98-99)

ice picks and bayonets

“Kill kill kill kill”

“a razor cutting a channel through a head of hair” (Mailer, Kusch 100-01)

A girl drug across an embankment by *her* hair, her boyfriend clubbed as he tries to reach her

“Move! I said move, goddamnit!”

running, choking, vomiting arms covering faces

“Pigs Pigs Pigs”

“I stopped at a water fountain to dab at my eyes, soaked my handkerchief, wrapped it around my nose” (Gitlin; Kusch, 97-98)

“tear down the flag!”

flaming rags, razor shoes, urine balloons, human shit bags, bloodied sanitary napkins, flying

“We have two more days to burn Chicago down” (94-95)

“Be calm... don’t be violent” (Dellinger)

“Move your fucking ass!” (98)

“men, women, clergymen, newsman—some were beaten and clubbed while on the ground” (Kusch 95) ”Let’s get the motherfuckers!”

thewack wack, the wacka wack wack, thethinkwack the wack think, think

Historical Materialist Authorization Relay (for three): P1, P2, and P3 relay a series of objects. The object relayed may be any commodity, including a printed text, spoken word, or reproducible sound; objects may be selected from the onstage suitcases or the “barricade,” or you may provide your own. P1 select an object and toss it to P2, the middleman. P2: briefly highlight the object, or not, in a square frame before passing it on to P3. P1, P2, and P3: comment on the object, or not, when framed. P3: return the object to its source.

Throw yourself (any number).

Procedural Piece (for one): (*to anyone*) “Excuse me, have the time?”

Abbie’s New Year’s Eve Piece (for one-four): place two New Year’s Eve blow-out noise makers in mouth to form a “V”; as you blow, make the “peace” sign.

HHH (barbed wire, or Barbie’s Wire) (for three): P1: sketch the letters (“HHH”) in continuous linked sequence across a blackboard until the event concludes. P2: “Fuck you you Jew son of a bitch you lousy motherfucker go home.” P3: facing audience, lipsync as P2 reads the above. P2: “Daley to Ribicoff 8/28/68” P3: facing audience, do not lipsync as P2 reads the above. P2 (*faux-femme voice*): “And I just came genuflecting from confession, twenty ‘Our Father[’s], Who Art in [Czechago].” P3: lipsync, as if reading P2’s lips, as P2 reads the above.

Banner Event (for 3 or more): using the paper roll near the conference table, make a banner; the banner may contain slogans, nonsense phrases, images, facts from the Fact Sheet handout, or other commentary, or remain blank. When complete, or when the “present banner” command is given, two of the performers re-roll the banner, then unroll it, as a diorama, in front of panelists’ faces.

Medic! (any number): tear sheets of (academic) paper.

Blinking Eyes, Fast Legs: P1 & P2 flash lights at each other; At first, P2 mimics P1, then, as P1 becomes aggressive with his/her flashes, P2 turns his/her light onto his/her own rapidly blinking eyes, then shuts off. The piece ends.

HHH Candidacy 3 (The Nomination)(for one): kiss a TV screen.

Fire Fight Pieces:

Bombing Piece. P1 (*clicking a ball point pen*): “You’re fired.” P2 (*flipping a Bic lighter*): “You’re fired.”

Indecency (for one): ignite a piece of flash paper; flash the “V” sign (between legs, across genitals, etc.).

No Draft (for one): draw in and hold breath; strike a match and ignite a piece of flash paper (if available); flash the “V” sign.

Fire Power (for one): strike a match; flatulate (if available) into flame.

No (for one): shake fist in beam of projected media image.

Theory Fist (for two): P1: hold fist in beam of projected media image. P2: read from a theoretical text (social/cultural/literary, etc., provided) (about 15 secs.). P1: when P2 has finished reading, remove fist from the light. P2: sketch the absent fist and affix the reproduction to the projected image. If no sketching materials are available, a cardboard cutout, or a verbal reproduction of the fist may be substituted. (Alternately, a digital snapshot of the fist could be projected.)

Dump the Hump (for two): P1: imitate something with humps, humping, dumping--Humpty-Dumpty--until event concludes. P2 (*holding an egg*): “Chicago consumes 5 million cases of eggs a year. At 30 dozen eggs per case, that’s...” (*toss up the egg*). P1: *attempt to calculate, while humping, in the time it takes the egg to hit the floor*. P2: “And all the king’s horses and all the king’s men...”

HHH Candidacy 4(The Nomination)(For one): “I came here, from the great state of California’, to talk to you about a seditious repetition of signifiers—‘HHH.’ Knock down the middle bars of each grapheme and what do you get? --no orange or flame thrower—*IIIII* (italics mine)--elect the faceless dummy un-standupable with a round of champagne poppers? (*hold up cardboard dummy*). Knock away the supporting bars and what is left? Mister____? (*looking at dummy, letting it fall*) (Please cut along the dotted line).”

Daley Meets the Press (For two): P1 (Newsperson): “Mayor Daley...” P2 (Daley): "Dad." P1 (*with difficulty*): “Dad.’ What do you think the theory behind all this is?” P2 (*holding up cardboard dummy, his voice coming from behind*): "I don't think theory--how you move, your bowels, and what that means to my 72% male, 55% female, 55% black and 68 % Hispanic (which doesn't all add up right and the race and gender aspects of which I disavow) labor force that concerns me... Are you one of Daley's millions? You're either in'r y'r out!" (*throwing down dummy*)

Up Yours (for one): Raise and lower an American flag.

Peace Now (for one or more): Place blank sheets of paper along the aisles in the audience area, like a street dividing line; draw various figures, phrases, words, or fragments of text

related to the core discourses, one per sheet; leave one sheet blank and let it fly (in any manner you wish)... or...

Dove (Variation of above) (for one): along the floor in front the conference table, arrange eleven blank sheets of paper to spell out the boustrophedon "eacp won," with a blank sheet separating the two words. Fold the blank sheet (the space between...) into a paper airplane; write the letter "P" on one wing and "W" on then other, and sail it into the audience. Ask an audience member to unfold it and hold it up for all to see.

Under My Covers (for two): back to the audience, P1 passes a "secret" note—the script card—behind his/her back to P2, who may or may not have his/her back to the audience. Without reading the card, P2 passes it on to the panel Chair or other authority.

Disneyworld (for one or more, in succession): crouch down in the animation stand (to the right of the conference table) and say wonderful things about the current Presidential administration.

Excuse me, Would You Please Repeat the Question? (for appropriate number): Attempt to re-perform any event in reverse.

Exhibit A (B, C, D, etc.) (for two): P1: As witness, provide testimonial (or other proof) about something that has taken place during the session (eg., "One of the panelists said" or "did"... etc.). P2: examine/cross examine the witness (eg., "Which panelist—do you see him/her sitting there?," etc.)

Critical Consciousness (For two): P1: write a question on the board (it may be a simple "who", "what", or "where is..." style question). P2: answer (verbally) by turning the question back to the questioner, exposing the question's underlying assumptions (eg., Q: "When did the DNC take place?" A: Was it a "Convention"? Was it "Democratic"? What "took place"?).

Morning After (for two or more): to the sounds of shattering glass, shaking hands all around: "Goodby, everyone, goodby; goodby (*looking at someone, taking his/her hand and substituting a relevant abstraction or slogan for a personal name—goodby liberty, goodby freedom of speech, goodby right to protest, goodby tolerance, goodby right to be heard, goodby maimed for a cause, goodby died for no cause, goodby peace now, goodby black power, goodby dump the Hump, good by America etc.*), goodby goodby..."

Living Theatre (for one): write on the board, "enter individually, exit *en masse*."

Second Line (Show Me Your Tits!) (mass action, to be performed at session's end): led by the panelists, marching at a funeral pace while a Kazoo chorus plays "Happy Days," session attendees/participants form a second line (i.e, fall in behind the panelists) combination

festive dance and funeral march, threading through the session space, and beyond, citing/chanting facts/opinions, critical or laudatory, about the '68 DNC, the '04 RNC, the War in Iraq (and/or other aggressive, neo-Imperialistic interventions), devaluation of the dollar (or other fiscally irresponsible act, including privatization of Social Security), legislation effecting environmental policy (allowing rape/abuse of the environment by the State or individuals), globalization (esp. exploitive, neo-colonialist policies of TNCs), or other pressing issues. You may use your Fact Sheet handout as source material. All forward movement of the line should be relatively slow and deliberate, though some participants, as festive dancers, may dance in place. Bringing up the rear of the line, a second chorus chants/sings "We Shall Overcome." Once outside the conference room, at the direction of the line leader, the marchers will form a circle, bringing round the end of the line to meet the beginning, so that the two tunes confront each other. All stop.

Yippie's Wild: a blank script card.

Unscripted Events:

Club Fed, Club KYA/FTA (Kick/Kiss Your Ass, Fuck The Army), Barbie's Wire 2, No Exit, Dick Gregory's Dinner Happening, Heckling Events, Yippit.

(Please add some of your own Fluxbits/props to the list, spinning out of your own related concerns, the presentation, critical responses to it, etc.)

Fluxbit Protest Fact Sheet

(gathered by TEZ visiting member Christian Herold)

*(2nd millennium mid first-decade snap shot for use with Fluxbits as needed;
to be updated as conditons worsen globally
until no longer possible)*

An Iraqi is 2-1/2 times more likely to die today than in the last year of the Hussein regime.

4 of the 5 Republicans investigating Rep. Tom DeLay on ethics charges have taken donations from his PAC.

Wal-Mart has received at least \$625 million in subsidies from state and local governments since 1980.

It took 10 seconds for a Maryland consultant last winter to pick a Diebold voting machine's lock and remove its memory card.

The Marshall Plan spent \$96.45 per European it was meant to serve. The U.S. has allocated \$727.27 per Iraqi this year for Iraq's reconstruction.

40% of Palestinians in the West Bank and Gaza Strip lack regular access to food.

Average life expectancy in 22 African countries has declined since 1978.

20% of U.S. heterosexual marriages are dissolved within five years. Only 3% of same-sex unions granted to Vermont residents since July 2000 have since been dissolved

Only 52% of African-American men age 16 to 64 in New York City were employed each month last year.

Since the implementation of NAFTA in 1994, Mexico's inflation-adjusted minimum wage has decreased by 21%

29% of 2004 votes cast via a computer system produced no paper record.

5 U.S. states do not use the word "evolution" in their science curricula.

Median income of black U.S. families as a percentage of white families' declined from 60% to 58% from 1968 to 2002.

Women's earning compared to men's declined from 80.4% to 79.7 percent between 1983 and 2000.

Between 1960 and 1990, the amount of sunlight reaching the earth has decreased by 3%.

The chance that a member of New York's Army National Guard was in Iraq in June was 1 in 4; the chance that a member of Texas's Army National Guard was: 1 in 31

An estimated 61% of U.S. corporations paid no federal taxes between 1996 and 2000.

Texas has the lowest percentage of citizens of all states with health insurance.

Fresh pictures and sworn statements detailed a teenage boy being raped, prisoners being ridden like animals and other Iraqis being forced to eat pork and drink alcohol in contravention of their religion.

Businesses feel a sense of urgency to enact as many pro-business laws as possible before a fight over judicial nominees or a Supreme Court opening brings legislative action to a "screeching halt."

When he was governor of Texas, George W. Bush presided over 152 executions, more than took place in the rest of the country combined.

Shia leader al-Sistani organized large-scale protests that forced the U.S. to permit general elections to select the new government rather than through local caucuses and indirect elections, as Bush wanted.

Bush's nomination for the UN ambassador, John Bolton, said that "if the UN secretary building in New York lost 10 stories, it wouldn't make a bit of difference."

The Bush Administration underfunded Nunn-Lugar--the program intended to keep the former Soviet Union's nuclear legacy out of the hands of terrorists and rogue states--by \$45.5 million.

The Bush Administration has openly opposed the Comprehensive Test Ban Treaty, undermining nuclear nonproliferation efforts

There are fewer experienced CIA agents assigned to the unit dealing with Osama bin Laden now than there were before 9/11.

President Bush is the first President since Herbert Hoover to have a net loss of jobs--around 800,000--over a four-year term.

The Bush Administration underfunded the No Child Left Behind Act by \$9.4 billion

Since 9/11, Attorney General John Ashcroft has detained 5,000 foreign nationals in antiterrorism sweeps; none have been convicted of a terrorist crime

The Bush Administration has assigned five times as many agents to investigate Cuban embargo violations as it has to track Osama bin Laden's and Saddam Hussein's money.

An Al Qaeda training manual suggests that terrorists come to the United States and buy assault weapons.

The Bush Administration gutted clean-air standards for aging power plants, resulting in at least 20,000 premature deaths each year.

Campus Events

Site 1



Location:

lawn in front of Brown Offices.

Sign:

Overlaying a map of the Brown University Campus (not to scale) with a map of Chicago, circa 1968 (also not to scale), would locate the '68 DNC Lincoln Park riots and Festival of Life here... protesters built a "barricade"—in the middle of the park, really a heap of defiance; a ten-foot high cross was gassed... The Brown administrative offices occupy a position similar to the park cultural and arts center, appropriated by police as a command center during convention week. We are a barricade.

Activity:

attempt to establish a temporary commune in the grounds across from the Brown Office Building; seek permits to sleep overnight.

Site 2



Location:

Commons in front of Sayles Hall

Sign:

Overlaying a map of the Brown University Campus (not to scale) with a map of Chicago, circa 1968 (also not to scale), would locate the '68 DNC Grant Park riots here—"all the World Is Watching." The Grant Park bandshell served as the ideological rallying point for demonstrators. Across the grass, Sayles Hall (academic center of the PSI conference) would be the Hilton Hotel, DNC Democratic Headquarters, Humphrey in his 23rd floor suite kissing the TV screen as he wins the domination, while below, McCarthy observed, the street "looks like a Breughel." From here we pose a conference "challenge."

Activity:

While tossing a football, Frisbee, etc., indict the conference scene with various taunts: "deterri deterri deterri torialize" (chant), "intercourse not 'discourse,'" "how many trees did you kill today—go digital!" Hey hey PSI, got no job and

ask you why!” “lift your leg if you’re a deconstructionist” “Fluxup or flixout”
“wouldn’t you rather hold a girl than a conference panel?” “escape now—
peaces!” “PS sucks!” “don’t listen to that paper—come out and play!” “throw
the theory bum out!” “Abolish tenure!” “wack wack wack wack blah la blank
blunk”

Site 3



Location:

Power Street, in front of the President's House

Sign:

Overlaying a map of the Brown University Campus (not to scale) with a map of Chicago, circa 1968 (also not to scale), would locate the International Amphitheatre here, approximately where the President's House is, hard by the Union Stockyards... the protest marches never made it this far. But we are here to answer the official rhetoric.

Activity:

Grouped before the President's House, narrate, in a highly rhetorical style, PR material about the University's wealth and success from the Brown website; undercut this with facts of global economic desperation and failure and "real" stories of life and study at Brown, from faculty and students, while chanting protest slogans' from the '68 DNC (optional).



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