

GATE CRASHING PLOYS

FROM "THE GATE
CRASHERS" BY KEN
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DOUBLE STUB

This ploy is perhaps the most useful maneuver to the gate crasher. Properly performed, it almost never fails.

To execute, simply find two movie or theater, etc. ticket stubs. Usually there are plenty discarded near the front of most theaters. Don't let anyone see you pick them up. Walk to the box office as though you intended to purchase a legitimate ticket, but, instead, check schedule of show times or ask the attendant a simple question. Spend just enough time that it would take to normally buy a ticket. Then proceed to the ticket taker holding both stubs between your thumb and forefinger so as to look like a single ticket. As you get to the door, save the attendant the trouble, and just tear your own ticket in half, giving one of the stubs to the attendant and keeping the other for yourself.

Practice this move with a regular whole ticket several times until the move becomes natural.

This ploy has worked successfully untold numbers of times for many gate crashers; it is one of the best.

Credit for its invention goes to Bill Sturges, formerly owner-operator of the Renaissance Health Club in Hawthorne, California.

If you fail, simply shrug your shoulders and say, "Well you can't win them all." Most attendants will be amused at the attempt and laugh about it. Usually, they don't make enough money to really care if someone gets in free or not. A plus factor is to make the attempt when the door is overcrowded, then, even if an attendant suspects something, he'll be too busy to do anything about it.

SINGLE STUB

This ploy works just like the Double Stub, only it takes more nerve. Rip the single stub out from between your thumb and forefinger and give it to the ticket taker. Place the remaining portion of the stub or pretend to place the other half into your own pocket.

Secret of this ploy is to make the move as natural as possible. This ploy is an off shoot of the Double Stub. It has worked for the author, but I recommend using the Double Stub if you possibly can. The Single Stub is only a last resort if one is able to find only one good stub and entrance through the front door is the only way in. It is better to keep the stub in your pocket and find another way in. Then if someone questions

your presence, simply show them your stub, proving you belong. It is always a good idea to pick up a stub or a ticket inside, no matter how you happen to get in; it makes for good insurance.

STAMP TRANSFER

If hands are being stamped, no matter how you get in, go over and get your hand stamped as soon as possible; if you have to leave to do it, do it anyhow. You can come right back in. Then, if for any reason you get ejected, your stamp will bring you right back without a problem.

The transfer-of-stamp ploy usually is used to get additional people into an event. The ink, even though invisible, remains wet for a certain period of time. Get your hand stamped and as soon as you can transfer it by putting your hand back to back with your companion's with as much pressure as you can. Smear it a little and the attendant can't tell if its right side up or upside down.

Another possibility, if the gate crasher is by himself or herself, is to attempt a first time crash by blending into the crowd coming through the stamp attendant's exit. Pretend to be part of the party and then suddenly realize you forgot to get your hand stamped. Reach back with some lame excuse and the attendant will usually oblige. This works especially well if you're a girl and the attendant is male.

MEMBER OF THE PRESS

A press card is as good as gold; it almost never fails, especially at a press opening. If you don't know someone who can get you a real one, you can usually buy a facsimile at a stamp and stationary store, photo store, or through an ad in a newspaper or magazine. I can't over-stress the usefulness of a press card and the simple word, "Press," it can get you in when all else fails. It's a passport to fun, excitement and adventure. A press pass is a gate crasher's most valuable possession.

ONE, PLEASE

This ploy needs little explanation. Usually everyone chips in a little money for the ticket. Just plan ahead as to which side exit others are to be let in. A rear exit behind a stage curtain works best; when its open, the curtain hides the light and is less detectable. After you get in, the best thing to do is go directly up the aisle as though you had been sitting down front. Use the restroom, get a drink, ask the box office or food concession girl a question. This is a good time to pick up a stub. When you're sure things are safe, go back into the theater and take the seat of your choice.

GOOD NAME

This strategy is used when guests are being checked from a previously prepared list. As casually as you can, get an unchecked name from the list and remember it. The best approach is made by reading upside down. Give the host or hostess the "name," get checked off and go on in. Be sure the name you pick is an obscure one; the less known, the better.

SACRIFICING THE LAMB

This ploy is used when a large group of crashers want to get in and the only way is through the front. Choose one crasher to be the lamb; he gets sacrificed for the good of the rest. The lamb attempts an obvious crash, grabs the attendant and yells, "You got me, you got me." While the attendant is thus distracted, the others go in. The lamb, if he's lucky enough to be let go, and he usually is, is let in later by one of his companions.

IMPERSONATION

The trick is as implied. Pretend to be someone who naturally belongs; perhaps a waiter, vender, ticket taker, water boy, usher (you might get a few tips), any number of a thousand disguises. If it's a dressy affair, the waiter disguise is usually a good one, and a kitchen is always a great way in. Throw a handkerchief over your arm, pick up a tray and crash. If your tray has food on it you won't need a ticket for dinner.

GOOD SCOUT

This is always a good idea. Scout the area first, you might be lucky and find an unlocked or unattended open door. Many times events are being covered by television; crews need an open door for their cables and equipment. If the door is unattended you're "in." Pretend to be a camera or sound man. Even if you don't find a way in at first, at least you'll have an idea of what the lay-out is like. When you do get in, it's a good idea to go over to one of the unattended exits and place the door ajar. If you get kicked out later then you'll have a way to return.

ALREADY IN

If you have a stub you might try "returning" to the theater. This works especially well during intermissions. Just say you left to make a phone call, check your meter, or retrieve a forgotten wallet, etc. Your stub is proof that you had been in already.

ADVANCE CALL

This works well for early performances or benefits. Find out who is in charge of public relations. Call and tell them you want to cover the event for the press; you might be a "free lance" photographer or writer. If you present yourself well (pepper your conversation with important names) you'll most likely be put on a proper list. Tickets will be waiting for you at the door. Announce yourself, show I.D. if required, claim your tickets and enjoy the show.

STAGE DOOR

This works best during the first performances of a show, or a special benefit. The door man won't be familiar enough with all who belong. Pretend to be a performer, band member, grip, director's assistant, anyone who would normally come through the stage entrance. Once in, make your way to the theater and sit down. There's always an empty seat, even if it's a sell out; people get sick, have car trouble or lose their way. If no one is in yet, go to the lobby, restroom, etc., wait until the crowds arrive. In this ploy, it helps to be familiar with names of other performers, directors, producers, etc., but use them carefully, you never know who knows whom.

GOOD SAMARITAN

Always be more than willing to help. Be on the lookout for someone who may be in need of assistance. It is especially good to open doors, then follow on in. Help people like waiters, hosts, hostesses, security guards, waterboys, venders, television or radio crewpersons, ticket takers, ushers, managers, anyone who, by helping, you might put yourself in position for "a crash." Even if you don't get in as a result of your kindness, remember kindness begets kindness. The person you help may return the favor. Besides, people want their "friends" around and they hate to see their "friends" having problems such as being asked to leave. They might even step in and save you.

WALK IN BACKWARD

When all else fails, as they say, walk in backward.

Actually, this is almost impossible. If there happens to be a huge throng jamming the door, it can be done. Get in the middle and walk up to the entrance. As you get to the ticket-taker, turn around and pretend you are fighting a losing battle to get out. If you time it right, you'll get away with it. You might not make it all the way in, but, if someone is stamping hands this is a good time to say you forgot yours. Go out; wait until the crowd subsides, and then "return" with your stamped hand as proof you've been in already.

This ploy is tricky to say the least; use only as a last resort.

You never want to become a marked person. If security, attendants, or hosts think you're attempting to get in they'll be looking for you; you don't want this. Keep a low profile; stay as unobtrusive as possible. If you are suspect, when you do happen to get in, you're bound to have trouble. Don't be obvious; blend into the crowds; stay in the background. The less you are known, the better your chances will be.

These are only a few ploys, I'm sure you can think of many, many more. Every situation is different, each requires its own special maneuver. Many old ones work, but sometime you might be faced with a problem none will solve. This is where originality must come into play, if you are going to succeed.

Always keep in mind; if there is someone in, there has to be a way in. Your challenge is to find that way.

