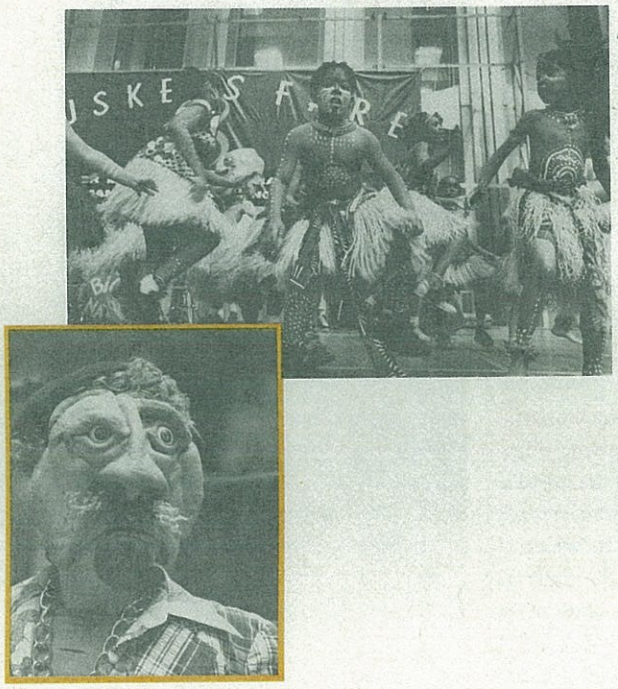
Annual Report 1994



Lower Manhattan Cultural Council



Left: Julio Leitao's Batoto Yetu
Photo: Soho Photo Gallery/Joseph DePaul

Below: Big Nazo
Photo: Soho Photo Gallery/Marilyn Fish-Glynn

A Festival of Parades, Performances, Music and Street Entertainment

"No stage, no footlights...just the street and the people...this is a week for very long lunches."

Bill Irwin, new vaudevillian, on Buskers Fare '94
The New York Times July 1, 1994

"A galvanizing forum...an occasion for laughter and civic pride."

The Village Voice July 12, 1994

With an infectious and all-encompassing spirit, the Second Annual Buskers Fare expanded upon the unprecedented premiere event of June 1993 to confirm the age-old concept that Festival brings community back into art. This week-long, summer kick off joins the diverse communities of Lower Manhattan's businesses, corporations, service and tourist industries, cultural attractions, residents, and artists to celebrate the timeless artform of street performance. Conceived to pool the extraordinary resources of a diverse array of neighborhoods and the world's most important financial district, the Buskers Fare has become a model project in its two years, and is already widely recognized for the new and surprising mutual support it has engendered between culture and business.

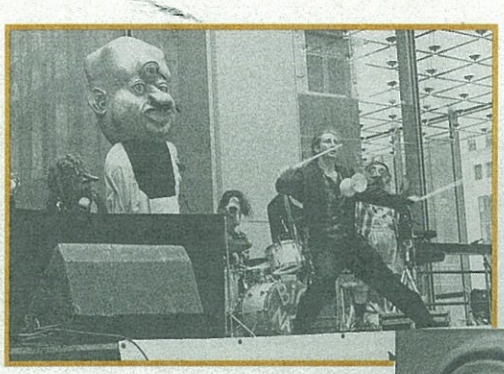
For seven days, from June 28th through July 4th, 1994, public stages, plazas, parks, and streets throughout Lower Manhattan were filled with a multitude of contemporary practitioners of some of the world's oldest artforms: magic, juggling, sword swallowing, mime, Punch & Judy, acrobatics, hurdy-gurdy, and clowning. The colorful artistry of these timely jesters was complemented by culturally and ethnically distinct performing troupes who have continued such street traditions as African stiltwalking, the commedia dell'arte of the Italian Renaissance, and the music and dance heritage of the American back country. International "busking" was represented by an award-winning Canadian juggler and puppeteers from a small village in Wales, with the four corners of the Unites States represented by performers from the District of Columbia, Oklahoma, Pennsylvania, Rhode Island, Washington, West Virginia, and the tri-state region.

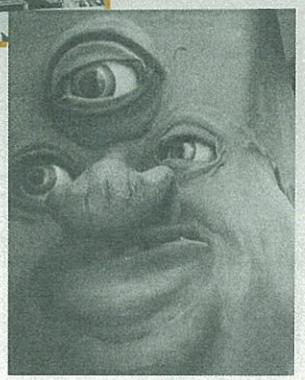
To round out this unique mixture of artists and to encourage an on-going dialogue and context for this annual event, downtown experimental artists were invited to "hit the streets" as well, to the merriment of those who might not otherwise explore the creative work for which Lower Manhattan continues to be a seedbed.

On more than a dozen sites, from City Hall to the Battery, over 300 performers appeared in over 200 acts for an estimated audience of 500,000 workers, tourists, residents, and surprised passersby. Though the second Buskers Fare was plagued by rain, all involved from performers to production team to volunteers from Big Apple Greeters rallied to make this Festival even more spectacular than the first. No one will forget when Barry Lubin, as his world-famous Big Apple Circus clown character, "Grandma," exclaimed "It's just a storm!" A list of highlights demonstrates the torrential impact of Buskers Fare '94:

Opening day began with a noon gathering of buskers on the steps of City Hall, where Schuyler Chapin, New York City's Commissioner of the Department of Cultural Affairs, officially proclaimed "Let the Festival begin!" With a police brigade of motorcycles to escort them, more than 100 artists paraded down Broadway to the Austin J. Tobin Plaza of the World Trade Center. There, watched over by Pat Oleszko's giant inflatable sculptures of classic busker figures, five acres of street entertainment created a carnival of vast proportion. At the same time, veteran New York busker Mitch Cohen was turtle racing in Battery Park, clown Michael Gunst was leading bank employees on a treasure hunt through Pearl Street, and a celebration of Commedia was soon to unfold on the stage at Chase Manhattan Plaza. That evening, UMO Ensemble's troupe of buffoons and Big Nazo, the world's only rock 'n' roll puppet band, presented theatre pieces at Pace Downtown to an audience of fellow buskers and business people.

During the week, "The Buskers Bash," a showcase of cameo performances hosted by "Grandma" and backed up by Big Nazo, was staged at the World Trade Center, Chase Manhattan Plaza, and the South Street Seaport. Special juggling workshops were held at Battery Park City and magician Ben Robinson plied his close-up prestidigitation on unsuspecting clients of Pipeline Restaurant and Edward Moran Bar & Grill. Green Ginger Microtheater of Wales, making their New York debut, elicited rollicking laughter as their puppet character, street artist "Gaston le Gouache," taunted and teased his models pulled from the audience, only to surprise them with a delightful caricature to take home. As Frank DellaPenna pulled in downtown with his one-of-a-kind Travelling Carillon, dance was celebrated at Chase Manhattan Plaza with a roster that included Pat Cannon's Foot & Fiddle Dance Company, Second Hand Dance, Tap Express, and Tak's Lion Team. And the Philadelphia mummers returned for a second year for a whole day of strutting at the South Street Seaport. The nostalgia of the Big Bands concluded Buskers Fare '94 as Doc Scantlin & His Imperial Palms Orchestra closed the festival with a July 4th concert.





Above: Jeff Bradley & Big Nazo
Photo: Soho Photo Gallery/Jeff Amram

Right: Big Nazo
Photo: Soho Photo Gallery/Marilyn Fish-Glynn

As the Buskers Fare is inspired by and elevates the age-old artform of street performance, it is also a forum for documentation and preservation efforts. This year, LMCC was instrumental in reviving one of New York City's most important collections of puppets, The Marjorie McPharlin Collection in storage at Kingsborough Community College. A selection of figures was exhibited in cases at the World Trade Center during the Buskers Fare, prompting the interest of the region's new Ballard Institute and Museum of Puppetry in Connecticut to assist in renewing the general public's access to the collection. Also, the membership of the Soho Photo Gallery were invited to serve as the festival's "official" photographers and an exhibition of their work will be a highlight of Buskers Fare '95.

The Buskers Fare has become a highly anticipated signature event for Lower Manhattan and, as such, has opened new avenues of support for the arts. As LMCC develops the Buskers Fare model, the event continues to be a successful magnet for corporate-cultural collaboration.

Buskers Fare '94 was produced by the Lower Manhattan Cultural Council with the support of the membership of the Lower Manhattan Marketing Association and:

American Express
A.R.T./New York
Arts 94—a program conducted by World Cup 1994, Inc.
Association for a Better New York
Atlantic Theatre Company
Baskin-Robbins
Battery Park City Authority
Best Western Seaport Inn
Big Apple Greeters
Big Apple Lights, Corp.
Canadian Consulate General
Century 21 Department Stores
The Chase Manhattan Bank, N.A.
Circle Line-Statue of Liberty Ferry Inc
City of New York Department of Cultural Affairs
City of New York Department of Parks & Recreation
Con Edison
Downtown Athletic Club
Downtown Express
Edward Moran Bar & Grill
Fraunces Tavern Restaurant
Fruitopia
Giovanni's Atrium
Goldman, Sachs & Co.
Harbour Lights Restaurant
Historic Orchard Street Bargain District
Hudson River Club
J & R Music World
Joyce Gold Tours
Katz's Delicatessen
Liberty Science Center
Lo Scambio
Manhattan Seaport Suites
McDonald's-160 Broadway
Metropolitan Transportation Authority, New York City Transit
Moran's Townhouse
National Endowment for the Arts
The New York Marriott Financial Center Hotel
New York Post
New York State Council on the Arts
New York Vista
NYNEX
Office of the Mayor, City of New York
Pace University
Pipeline Restaurant
St. Maggie's Cafe
Science Fiction, Mysteries & More
Seamen's Church Institute
Seaport Marketplace, Inc.
Smith Barney
Soho Photo Gallery
South Street Seaport Museum
Talk-A-Walk/Sound Publishers Inc.
Violet Trolley of New York University
World Financial Center Arts & Events
The World Trade Center, Port Authority of NY & NJ

Buskers & Performing Troupes

Akwesi Asante
The Avalon String Band
Julio Leitao's Batoto Yetu
Laine Barton
The Expert Student Troupe of the Big Apple Circus
Big Nazo
Bond Street Theatre's Shinbone Alley Stilt Band
Jeff Bradley
Mitch Cohen
The Crowtations
Frank DellaPenna
Russell Donnellon
The Duncan Duo
Garland Farwell
Pat Cannon's Foot & Fiddle Dance Company
Green Ginger Microtheater
Fred Greenspan
Sean Grissom
Michael Gunst
Donald Heller
Rachel Hennelly
Steven Hollow
House Wine Jar
I Giullari di Piazza
International Performance & Production
Kim Jones & Leonard Titzer
Fred Kahl & Jennifer Miller
Lisa Lewis
Living Art International
Barry Lubin
Cindy Marvell, Paul Phariss & Kevin Holman
Message From Our Ancestors
Tom Murrin
Ninth Street Theater
Miss Peaches O'Dell & Her Royal Coconuts
Pat Oleszko
Robert Olson
Vladimir Olshansky
The Pedestrian Project
Pink Inc.
The Polish American String Band
Gene Pool
Brian Richardson
Ben Robinson
Kathy Rose
Wendy Saivetz
Karl Saliter
Doc Scantlin & His Imperial Palms Orchestra
Second Hand Dance
Glenn Singer
Tak's Lion Team
Tap Express
The Walter Thompson Marching Orchestra
UMO Ensemble
Steve Widerman
Y'All White Trash Country Gospel

Performance Sites:

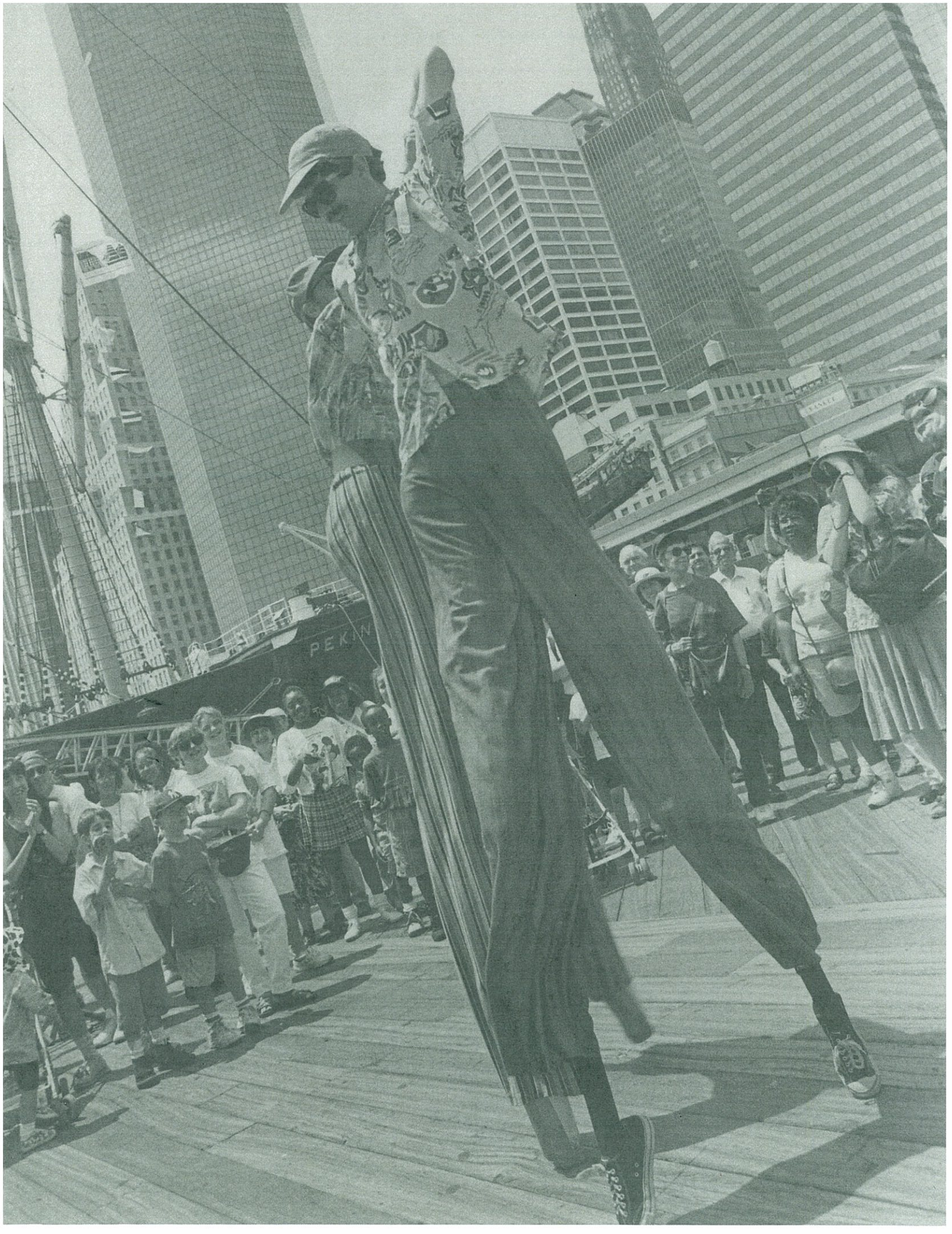
Battery Park
Battery Park City
Century 21 at Church Street
Chase Manhattan Plaza
City Hall
Fraunces Tavern Historic District
Pace Downtown Theater
South Street Seaport
The World Financial Center
The World Trade Center

Right: Bond Street Theatre's Shinbone Alley Stilt Band
Photo: Soho Photo Gallery/Arthur Frank

Below: Rachel Hennelly
Photos: Soho Photo Gallery/Arthur Frank






PEKIN