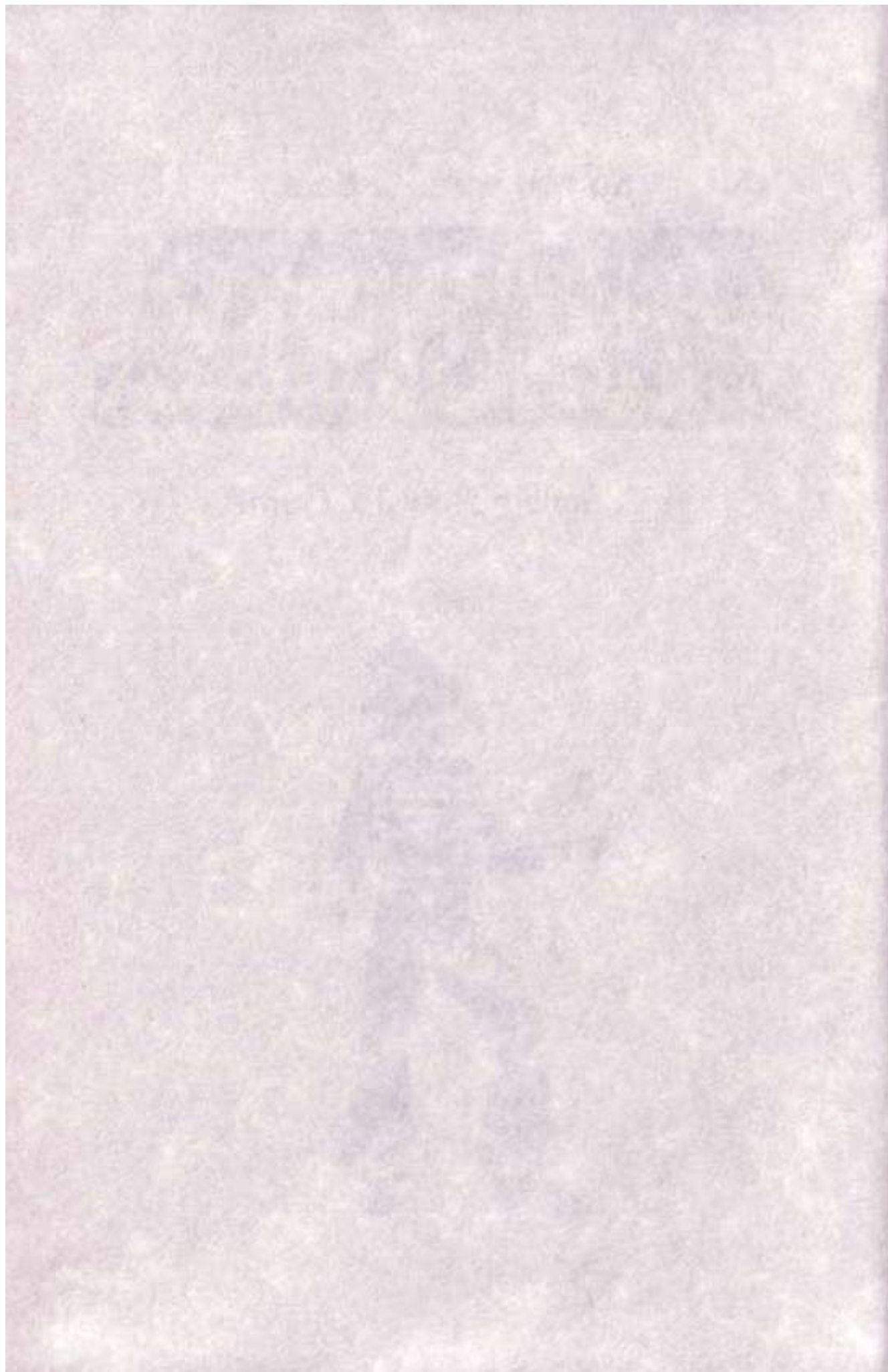


So you want to be a

STREET PERFORMER

A Complete How To Guide





So You Want To Be A

Street Performer

A Complete How To Guide

Fifth Edition

By

Kavi Denaïd

&

Brofy C. FeBoge

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So I Can Do a Show, But How Do I Get Paid for It?

Introduction

Welcome to the wonderful world of street performing!

You've seen them, the funny man with the rainbow wig making balloon animals for youngsters on the street corner, the couple with matching bowl hair cuts trapped in an invisible box, or maybe the vacant-eyed man past his prime doing crazy stunts with a plunger.

Maybe you too have had a hard time finding the red ball hidden under an overturned tin cup. Or perhaps you were truly lucky, and have had something knocked out of your very own mouth by two young men with juggling clubs and long hair.

They are Street Performers or Buskers, jugglers, magicians, ropewalkers and mimes. (We do not mention street musicians here because true street performers consider musicians to be below them). They are making their own "livings" and supporting their habits with the money that they collect in their hats at the end of each show.

Many performers can only envision executing their craft with a roof overhead on a formal stage in front of a seated audience, greeted by a green room full of beer, deli trays and green M&M's, but not the street performer. The street performer yearns to travel the globe crashing on friend's floors, existing on ramen noodles, performing on noisy street corners and gathering crowds in parks.

The book that you now hold in your hands, *So You Want to be a Street Performer*, gives you all of the information that you will need to become a street performer, freeing you from the bonds of corporate oppression and allowing you to be your own boss. *So You Want to be a Street Performer* is your *Emancipation Proclamation* from the tyranny of day to day life. This book contains all of the insights, tips and hidden gems required for you to earn a living on the street. This guide will come to serve as your *Bible*, outlining a code that will guide you through a life of street performing. This tome will serve as your very own *Declaration of Independence!*

Your earning potential will be limited only by your lack of talent. You and you alone will decide where and when you "work", and at the end of each day, you will lie down knowing you are your own "The Man".

"But I don't own a rainbow wig, let alone have the talent to go with it." you say.

Nonsense.

Street performing can require absolutely no skill whatsoever. Sure, juggling or card tricks are a bonus, but there are plenty of street performers making a living by just standing around doing nothing. They are called freeze mimes or human statues.

Of course a bit of skill does help if you want your show to develop into a "circle show". And that's what we will address here in the *So You Want to be a Street Performer*.

So turn the page and get ready to begin your new life as a wandering vagabond spreading joy and wonder and *living the dream!*

Kavi Denaid & Brofy C. FeBoge

The Complete Guide to Street Performing

First we need to outline the components that make up a solid street show. All of the big shows use the same tired and true formula. This formula has been used since the beginning of street performing and since this book is about making money and not originality or creativity, that proven formula is what we suggest you use.

Here is an example of a street show's basic formula:

- 1) Define Space
- 2) Draw Core Audience
- 3) Introduce Character and Motivation
- 4) Draw Larger Audience
- 5) Skill Demonstration
- 6) Audience Volunteer Routine
- 7) Finale
- 8) Hat Pass

In the following pages, we will examine each of these components. Before you know it you'll be the "funny guy with the plunger on the corner".

In our appendices, we will go into further detail about such things as appropriate attire, ways of dealing with hecklers, and the use of music.

In Appendix 7, we cover the Denaid Equation. This equation is this mathematical formula that will help you truly understand the key elements at work in a by-the-book street show.

Also included is a full glossary of "Busker" terms and a list of "stock lines" that you will want to memorize before you hit the streets!

Let us get started!



Define Space

You're walking along a city street looking for something, a drug store maybe? Nope.

Maybe you're after an extra nickel for the meter? No, sir.

What you're after is a place to perform and once you've found it its time to define your space and create your "stage".

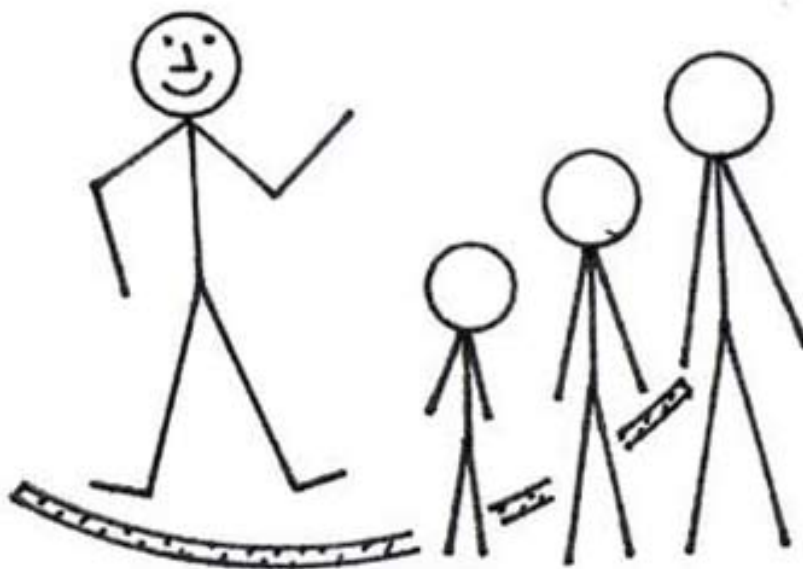
Creating and defining your stage has to be the first stage of a show, because to move on to the second stage of your show you will need a stage. The bigger your stage or in this case, the bigger your circle (this is commonly referred to as a performer's SAC, or Size of Audience Circle) the more money you will make because most of your money will come from your front row or edge.

Some performers use flour poured onto the ground, or even use chalk to draw their circle and define their space. In today's world the downfall to using flour is that vegans may not be willing to come near, and the problem with chalk is that some potential audience members may walk past thinking that you are just another horrible pavement artist and of course, you are aiming for something higher than just scribbling on cement.

Highly seasoned and jaded veteran performers may even define their stage by the sheer power of their own personality and ego.

However, the most time-tested and therefore simplest way to define your space is to use a length of rope laid on the ground.

Therefore, as a newbie you will do best if you stick to using a rope. Not just because it is the easiest to use, but it can also be incorporated into your show. (Tug of war, jump rope or even as a tight-rope tied between trees, held by audience members, or strung between two buildings across the street from one another.)



Draw Core Audience

So, you've laid down a rope. Now what hot shot?

It's time to get people to pay attention to you, because in reality street performing is as much about the performer's desperate cries for attention and approval as it is the money.

In fact, if you carefully observe successful Street Performers you will notice that they all share one unifying character flaw, the need to gain the approval of complete strangers to justify their existence and help build their own self-esteem. As we have now covered the true motivation for street performing in an offhanded way, its time for us to move on.

After you have put down your rope and begun to define your space you will find that some people begin to stop and look to see what you are up to. These early onlookers are a good start. However, most people quicken their pace to pass you by like lemmings rushing to their own demise. So you need to do more, because if just lying down a rope where all that it took to be a great performer, teenaged girls would cover their bed room walls with posters of losing tug of war teams.

Quick, get busy unloading your equipment. As you pull things out of your backpack, thrift store suitcase or K-Mart footlocker, allow the people to get a good look at your gack in order to piqué their curiosity.

Here is where you need to make a decision. Later in the book, we will discuss adding a dangerous element to your finale, so during this "core" draw, you can either allow the equipment involved in your dangerous finale to be seen or you may decide to keep it hidden, only to be revealed at the right moment. You will have to make this difficult choice for yourself. We'd love to be able to tell you which works best, but if we really knew anything, we'd be out there performing and not writing a how-to book. Remember, those who "can" do, and those who "pretend to" write books.

"My props are out. What now?"

Now you need to engage in some witty banter with these slack-jawed folks who have stopped by for a look-see. Just saying "hello" isn't enough; you need to make these people like you, and like you fast.

You can get them to relate to you by telling a few jokes, but not the kind of jokes you tell at dinner with Uncle Mort. These need to be funny comments that involve the passersby.

Another way of connecting with your audience is to use some simple game involving a person or persons from the audience. Catch, tug of war or "spin the bottle" are just a few ideas. This will get you involved with the crowd and them with you.

This may even be a good time to use children (unless you have decided on “spin the bottle”). Effective interaction with children will help the audience to feel that you are friendly and non-threatening. It is good to use children at some point early in the show since they are notoriously unpredictable and the last thing you want is some whiny brat ruining you big finale.

Once you have established a good rapport with this “core” audience, it is time to move on to the next step.

Introduce Character and Motivation

A crowd is forming and they are all looking at you, kid.

The time has come for you to let them know who you are and what they are in for. “What’s your name? Who’s your daddy?” kind of things.

A street performer needs a gimmick or theme. “Hi, my name is Bob. Watch me juggle these tennis balls.” is no where near as catchy as “Folks, I am Dangerous Douglas, and today I will thrill you with daring, death-defying deeds!”

Now you need to come up with a name. Perhaps you want to use your real name; this can be a good idea so long as you add something to it. Here are a few examples:

Say your name is Bob-

Balancing Bob – a tight-rope walker

Bouncing Bob – a pogo stick artist

Blue-Balled Bob - a juggler

Some performers go for pun-based names:

Miss DeFie – a magician

Patty O’Toureh – a fire-eater

Justin Time – an escape artist

Tracey Ottomy – a sword swallower

Some performers opt to come up with a completely new, catchy name for both themselves and their shows. You may want to base this on the character you choose to portray. Are you going to be a goofy and wild character? Then maybe you should try something like “Doctor Gazonie’s Impossible Prop Comedy Show”. Perhaps you’ve decided to go with a more dashing style, “Chester Colefield’s Hypnotic Unicycle Cavalcade”.

Still another option is to create an almost superhero kind of name, and in some cases character. Some performers take creating a character so far as to take on a completely formed alter ego. Examples of this are: Unicycle Man, The Mad Juggler, or Good Balance Guy.

Yet another option is to base your show’s name on your appearance: The Bearded Juggler or My Big Fat Greek Magician.

You may want to name your show by basing it on a theme that runs throughout your show's props and costuming. Some examples of this are, The Purple Paisley Pleather Prestidigitator or Symmetrical Black and White Pattern Man.

Whatever you decide concerning your moniker, it must be something that will make people say, "Wow, I really need to see what that's all about!"

"I have a circle and a name. Man, I am going to be great!"

Slow down, partner. We ain't branding cattle just yet.

You need more than just a circle and a name; you need to be bigger than life.

Just as you cannot go out and say "Hi, my name is Bob. Watch me juggle these tennis balls". So must your stage persona be big and catchy. You need to turn your personality all the way up, as high as it can go. No, keep turning it up. Go on. All the way. To the end of the dial. Past 10. We mean all the way to 11. People need to be compelled to stop and watch.

Are you a little goofy in real life? Then you need to be super goofy in your show.

Are you of Asian descent? Maybe you become an all-wise, highly charismatic Kung-Fu Master.

People like things that are huge. For example everyone is onboard to "Save the Whales" but when was the last time you saw a nude woman holding up a "Save the Snail Darter" sign? You need to think big.

Or maybe you're the shy, quiet type? In that case, you'd better stick to flipping burgers because no one likes mimes. In fact they don't even like each other.

Remember, you don't have a stage and lighting to make people believe something big is happening, you're standing on a street corner trying to stop people on their way to someplace important. So your larger-than-life persona needs to make people stop in their tracks. As we mentioned earlier, some veteran performers have managed to so over inflate their personas that they no longer need a rope to define their space; their ego does the job for them.

We will offer a few words of caution here about the ever-increasing use of fake accents. Fake accents in a show quickly become tedious for your audience and can creep over into your personal life, causing you to actually take on the negative stereotypical persona associated with the nationality you are pretending to be. Think of a rude Frenchman, overbearing German, or uninformed gun-toting American hellbent on world destruction.

Draw Larger Audience

“How do I get more people to stop and watch my show?”

The answer is simple: noise.

Lets us repeat that: NOISE!

People are just like dogs. It is a fact of nature that when people hear a noise they turn their attention in its direction.

How do you make your noise? You may yell clever slogans; a few examples of these cheers can be found in the appendix, including some of the most popular and over-used crowd gathering lines of all time.

Some performers take the easy way out, making their “core” audience make the noise for them by asking them to repeat the things they say.

Still others simply pull out a running chain saw, regardless of whether they will ever use it in the show or not. (One completely insipid variation of this is to merely play an audio recording of a chainsaw!)

However, you are after the big bucks so yelling may not be enough. You may want to use some sort of musical instrument, something from the percussion or brass family will work best. Nothing makes as much noise and gets more laughs than a tuba! (A Sousaphone may be funnier, but it would be even more difficult to fit into a prop case.)

While in most cases we believe in going with the least common denominator, we feel strongly that you should not simply ask your crowd to do your work for you. Instead we suggest that you give the crowd a reason to make noise. No matter how inane this reason to make noise is, it will help to give your show the appearance of artistic merit, while requiring almost no effort at all.

To achieve this appearance of artistic merit performers will often throw something into the air and instruct the crowd to yell louder the higher the object goes. The performer then throws the object a number of times to an ever-climbing height. At its mediocre best, this may involve throwing up one item from a juggling pattern or the use of a diabalo. At its worst this can be as simple as throwing a tennis ball higher and higher without even making the effort to catch it behind one’s back.

Recently many performers have begun to use the crack of a whip to create the noise needed to draw a larger audience. Although effective, this whip cracking is usually accompanied by the same bad bondage jokes, and has thus become commonplace almost faster than the speed of sound.

Whatever it is that you decide to do, it needs to be loud and make people want to gather around. They need to want to see what is happening and feel a need to be a part of it.

Skill Demonstration

By now, you should have a good-sized circle of people around you hungry for entertainment. Their energy is high. It is time to get to work!

Remember, as it is still early in the show, you do not want to give away too much. The purpose here is to give your core audience a reason to hold off a little longer before heading down to the store to pick up that tin of mackerel.

Now is the time to reveal your amazing skills, but not all at once

If you have decided to do a magic show, this is the time to fall back on something time-tested: linking rings, cut and restore rope, or "miser's dream". Obviously, anything using a thumb tip will prove to be a workhorse in this situation.

Good examples for a partner juggling show at this point are some sort of juggling competition with an obvious outcome, in which the two jugglers are not only trying to out juggle one another, but are also juggling for position in the hearts and minds of the crowd. On the other hand, it could be time for a routine juggling routine involving club passing.

Following this skill demonstration, you should receive your first round of thunderous applause. If you do not receive the aforementioned applause, just mention to the audience that this is what should occur at this time. People have been trained to politely applaud even the most mundane tricks since childhood and they will comply.

Audience Volunteer Routine

This, *grasshopper*, is the fish and rice of your show.

The use of a volunteer in your show will set the hook into your audience so that you may reel them in with your finale, wide eyed and gasping for breath until they surrender the contents of their pockets like a bass finally giving up its life on the muddy floor of a leaky rowboat manned by a tobacco chewing redneck on the Chattahoochee.

It is this moment of audience involvement that truly brings down the wall between you and your audience, involving them completely in the show.

Picking the right volunteer is crucial. Who you select depends on what your goal is.

Do you want to come off as slick, clever, or cheeky?

A mix of all three is best.

If you pick a woman, you run the risk of embarrassing her and angering her man.

Pick a child and they may steal the show. Worse yet, they can cry, making you look like a bad-guy in front of the audience, costing you money and the approval you so desperately seek.

Of course, there are advantages to both a woman and a child. With a woman there is the chance for subtle innuendo. Nothing dirty, mind you, as her man is still an issue, just a suggestive joke or two. A child of course allows the

chance for witty repartee that will go right over their head, and become a joke between you and your audience alone. In addition, children are prone to being silly and willing to ham it up.

In the end, it is clear that a man is the obvious choice, as he will offer all of the above in one complete package. You can use innuendo with a man by questioning his masculinity. Also most men do not think fast in a public situation and will become uncomfortable in front of an audience causing them to behave much like a child.

“Ok, I have my volunteer. I am ready to move on.”

Not so fast, Mister. Just having the guy stand up there with you isn't enough. For your volunteer to help you connect to the audience he needs to be uncomfortable. This will cause the audience to think “better him than me”.

While most men will become uncomfortable the minute you draw attention to them, every so often you may run into an actual living breathing *Macho Man*. This is someone who has stopped *trying* to be cool and has actually achieved comfort in his skin regardless of where he may be. In such a case, you must put him into someone else's skin, so to speak. (Unless your middle name is Wayne or you are from Wisconsin.)

If you want beaucoup dinero, then the first thing that should come to mind here is cross-dressing! That's right, throw a dress on him and slap in a pair of balloon breasts and you have hit comedy gold.

The next step is for the audience to see YOU sweat. That's right; to really break down the wall and make these people commit to the spectacle of wonders that is your show, each and every man, woman and child in your circle also needs to be able to relate to you as a person.

“Does this mean that I need to share my doubts about my own sexuality with the audience?”

No, your bowl haircut and one-piece leotard have already done that.

One of the best ways to make this connection is to make the audience think that what ever trick you are about to do is something new that you haven't quite mastered yet.

Or you can use your cross-dressing volunteer to represent a fear that you must face. Perhaps the fabled “Evil Stepmother” or the Lunch Lady who made you sit next to Ernie Smoot for lunch every day in fourth grade.

Volunteer- ✓

Volunteer uncomfortable- ✓

Volunteers masculinity questioned- ✓

All this is in place, now what do you do with it? The answer is easy...Milk it!

To get the Green Niagara you are after, you need to involve your volunteer in your trick.

Is this a magic show? Then think about pulling an object from his nose or butt. (Butts are always funny.) However most magicians go for pretending to destroy money that they have borrowed from the volunteer, and then wow the

crowd by producing the money unharmed at the end of the trick, often harvested from a piece of citrus fruit.

Are you up on a tightrope? Have your man-woman help you on to the rope or hand props up to you as you oh-so-obviously pretend to fall and climb all over him. (While this is very common, it works well any time you are on a *HOD*, think unicycle.)

Perhaps you have taken the easy path and are involved in that proven moneymaker "The Partner Juggling Show". Well, in that case nothing is as sure fire as using a juggling club to knock a carrot out of your volunteer's mouth while passing clubs around him. Old? Yes. Tired? Never. This routine is guaranteed to bring guffaws from young and old alike.

"Great! I got it! I can do all of that!"

Don't get too excited, my friend. Sure, you have used up your volunteer and connected with your audience, but next up is the Big Finale and that can be the deal breaker.

Finale

The finale is the reason your audience has stood around all this time; it's the big pay off to your show and it is what will determine a large percentage of your hat. Every good street show builds slowly through the show to the finale.

The reasoning behind the whole show building to the finale is simple, so simple we only include its explanation here to fill space allowing us to charge more for the book.

Just as the set up to a joke is the build-up of tension and the punch line is the release of that tension (this is covered in-depth in our soon to be released book, *Stand Up Comedy for the Everyman*), so every street show builds its tension to the finale and then releases that tension.

The greater the tension, the bigger the payout at the end. The Denaïd Equation refers to this tension as the *TTT* or Totally Terrific Tension factor. So how do you create this tension? There are many ways to go about it. A magician may be able to build tension by stringing together a series of tricks, each a bit harder than the one before, perhaps culminating in the pulling of a life-sized emu from his pants pocket. A mime may find himself trapped in smaller and smaller boxes until, to the delight of the crowd, he disappears completely, never to be heard from again.

"What of the rest of us?" you ask.

The answer, one word:

"DANGER!"

Actually, it is 41 words:

"Doing something that the audience *perceives* to be dangerous to the health and well being of the performer and/or performers engaged in said activity which is meant by the performer and/or performers to be *perceived* as dangerous by the audience members."

Putting audience members in actual danger is not recommended as accidents can happen. While an injured audience member most likely would have a comprehensive health insurance plan and a lawsuit would harm no one but yourself, you could spoil an otherwise amazing street pitch for the rest of the busking community and that is the real concern here.

Now what could constitute this perceived danger?

Are you a juggler? Then how about juggling machetes?

Are you a ropewalker? How about juggling machetes on the rope?

Are you a stilt walker? How about juggling those machetes?

See in each of the above examples the performer is not really doing anything truly new or original, but by adding the machetes has added the *perception* of danger. In fact the machetes needn't even be sharp at all. Remember, it is all about the *perception* of danger.

Of course, machetes are not right for everyone:

Are you a juggler? Then how about juggling flaming torches?

Are you a ropewalker? How about juggling flaming torches on the rope?

Are you a stilt walker? How about juggling those flaming torches?

See how easy that was? We just substituted flaming torches for machetes. In fact, there are plenty of things that would fit in place of the machetes, such as flaming tennis balls or a running chainsaw. In fact, if it burns, cuts, or can take out an eye, it is dangerous. Even that oh, so-often-mentioned-plunger is dangerous because after all, who knows where it has been?

Juggling something dangerous only adds one element of danger and we are talking about your big finale, so as the Denaid Equation proves, you will need no less than two elements of danger. Did you notice in our examples that both the rope and stilt walker had something in common? It is more than the fact that they both facilitate movement in a bipedal way. They have the added danger of height, or more importantly potentially falling from that height.

The great thing about falling is that it means you started out above the ground. Now think for a moment, why would starting out above the ground be "great"?

"Is it because more people will be able to see me?"

Exactly. You are performing your show on a street surrounded by your audience, not in an amphitheater. This means that after the first few rows beyond your edge, no one can see what you are doing!

So by combining the perceived danger of doing something dangerous with the further perceived possible danger of falling, you have also increased your potential audience just in time for your hat pass!

"I wasn't going to be a rope or stilt walker so I'll just be standing on the ground," you say.

How about riding a tall unicycle?

"No, I can't do that either. Maybe street performing isn't for me," you mutter.

NONSENSE.

Remember, we are talking *perceived* danger here. All you need to do is get up high enough for people to be concerned for your well-being. Many a

performer before you has stood on top of a table, trashcan or up-ended prop case for the sole purpose of perceived danger and to be seen by a larger audience. It isn't relevant to their show and it may not be original, but it works.

In fact, if you were up high enough, you could make the simple act of making a balloon animal seem the act of a suicidal madman. You and I know it isn't dangerous, but if the performer can convince the audience that it's dangerous, then to the audience it will be dangerous.

It is your show and what you say goes. The audience is watching and rooting for you, the performer, and not the stunt, (Well, unless you're a mime or you're using a faux accent...remember we mentioned that before) so no matter what you choose to do, remember that you not only have to think up the idea, but also use your personality to sell it to the audience. Once you have decided what to do for your finale, it's time to start planning how to present it.

The first thing you need to do is explain to the audience what your Death Defying Final Deed (*DDFD*) is and why it is so dangerous, all the while interjecting comedy. This is done to keep the tension building at the pace you want.

Next, you want to mount your "High Object of Danger" (or *HOD* as true buskers call it). You may need to get someone from the audience to help with this. It could be someone new or your volunteer from before. Generally, the finale is a great place for a call-back.

Once on your *HOD* it is time get your Objects of Perceived Danger (or *OPD*) ready to go. Again, depending on the height of your *HOD* you may need someone to hand up your *OPD*.

Time to present your finale. Remember, not only do you have to execute your finale while you're up there; you also have to continue to build the tension with this stunt and finish winning the audience over with your personality

How long should all of this last? Of course, you want the tension to continue to build and once you have taken your show to new heights by climbing up onto your *HOD* and allowing the people beyond your edge to be able to see you, you need to give them enough time to commit to your show. It is important to realize that some audience members will require a certain amount of time before they will feel committed to your show and thus be willing to donate to your hat at the end of your performance.

For this reason, it is a good idea if you can make your finale last between 10 - 15 minutes. This is also when your Manipulative Appeal for Cash (*MAFC*) should be delivered as you are in your elevated position and can convince any late arrivals to your audience that they want to donate when you pull out your hat. (We will go into the *MAFC* in depth in the next section)

You've made your *MAFC*, so its time to wrap this baby up. Sell your finale with all you have and the audience will go nuts. Finish your big trick and return to earth from your *HOD* and the masses will swarm to you and fill your hat.

In a nutshell, that is how it is done.

Good Pitch, Good Show & Good luck!

Hat Pass

Arguably, the most important part of the show is the "Hat Pass". This is when you make your pitch for money. As we discussed in the previous section, a punch line is the release of the tension in a joke. So it follows that the laughter is the reward for that release. Well the reward you are after with the tension that you created with your finale is more than just the laughs. You want cash!

So... you've got yourself off of the ground and your audience is growing and growing because more and more people can see you. Now what? Now comes the tricky part. You have to ask them for their money.

This part of the show is represented by the following equation:

$$Money = \left(\frac{SAC \cdot HOT}{SUCCCS} \right) MAFC$$

As this is so crucial to your success and to your earning potential, we have included a small sampling of standard hat lines in the appendices along with an appendix devoted to the technicalities of the formula.

Additionally, we have also dedicated an entire book to it. This book entitled "So I Can Do a Show, But How Do I Get Paid for It?" is still in the works and should be available at a later date.



The Appendixes

Appendix #1 What Makes a Good Street Performer?

In our opinion, anyone can be a street performer. (If we didn't hold this opinion sales of this book would be greatly limited)

Appendix #2 – What to wear when Street Performing

So you've got your gack and both your HOD and OPD and you think you're ready for your first show.

Hold on, Houdini, you need a look.

“The old Blues Man that sits in the doorway and plays his guitar just wears his rumpled suit.” you tell me.

If he didn't have that rumpled suit and stink of cheap whiskey, he would be “that nice older person of African descent that plays sad songs on his guitar” but with his “look” he becomes “The Blues Man”. It's all about the packaging.

Now who do you want to be?

Is your street character going to be dashing and daring? Well, if so you could go with a pirate costume.

Does your rope-walking show bring to mind a monkey? Gorilla suits always draw attention.

But the fact is you're not standing on a street corner trying to attract customers for a Grand Opening, you're selling yourself. Selling *yourself* in this case does not mean you need to wear short shorts and a tube top; it just means that you need something to set you apart from your crowd.

While the “Tuxedo T-Shirt” is indeed a classic, you really want to catch people's attention, so something colorful is a good start. Some performers do well wearing a single color but being the “Maroon Manipulator of Melons” could be limiting to your career. So you may be better off just to go with using accents in your color of choice.

The bottom line is you want to look talented and that equates to looking different, and without exception, the best way to do that is to copy the style of dress of other people who are trying to be different.

Here are a few suggestions of things you might wear:

- Tuxedo Pants made into shorts
- Colorful T-Shirts
- Highly Colorful Suspenders
- Brightly Colored High Top Basketball Shoes
- Zany Cartoon Character Boxer Shorts
- A Goofy Hat

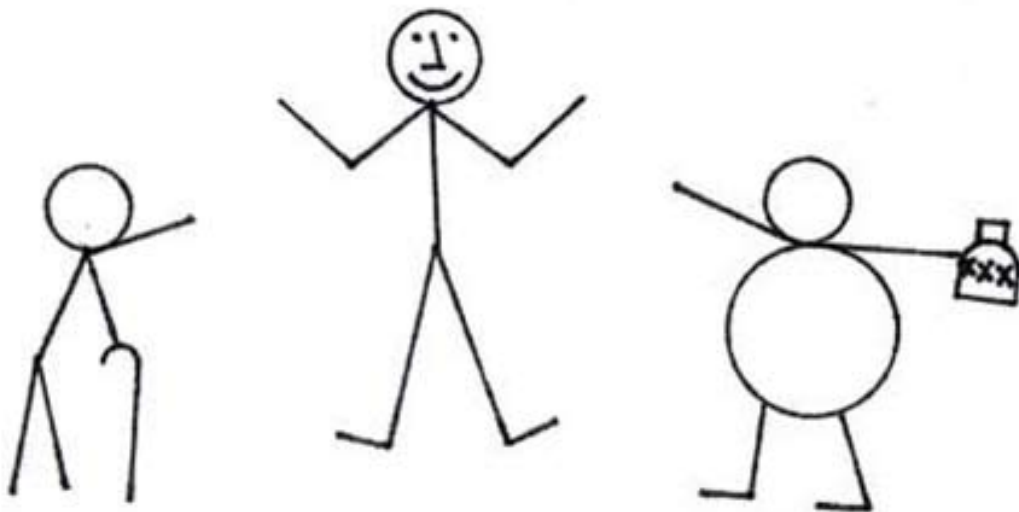
Appendix #3 – How to deal with Hecklers

From time to time you will encounter hecklers. These are people who think that they are funnier than you, or they may in fact be funnier than you. However more often than not they will just be drunk, stupid, or a social misfit. At their most extreme form they will be some combination of all three of these things. Regardless, a heckler can ruin a show, costing you both money and ever so important self-esteem.

Hecklers are most often found lurking around the outer edges of an audience. They may be frat boys, mouthy-adolescents or ex-wives. It doesn't matter who they are or who they think are, you need to shut them down!

Perhaps the most difficult groups of hecklers are drunks and children, (Old people also fit in here, as they are much like children. They may live in their own world and often wear diapers) These groups are willing to speak at the most inopportune moments and say things that are often totally out of context. Because their minds don't work in the same way as normal humans, it can be difficult to convince these people that they are hurting and not helping your efforts.

What you are trying to do here is to get the crowd to ostracize the heckler. You want to be stern with the heckler but not have your audience feel that you have overreacted. This can be a fine line and so we have included a list of surefire heckler lines in appendix number 5.



Appendix #4 – the use of Music and Amplification

Once upon a time street performers relied on their diaphragms alone to be heard by their audiences, but just as originality has been cast aside like so many Wallendas falling from on high, so too has the effort to be heard without electronic amplification.

As street performing has grown, and thus become a market worth writing about and exploiting, the need to entertain larger and larger crowds has led to the widespread use of Amps and Mics. We do not intend to make this book into a technical manual as that would require true knowledge and expertise, but we will offer the following suggestions to their use.

Amps:

- 1) Not every street corner has an electrical outlet, so unless you feel like toting hundreds of meters of extension cord, you should look for a self-contained battery powered model.
- 2) You want *your* crowd to hear you, not the people watching the show at the next corner. It is common courtesy not to “Blow Out” another person’s show as this can lead to hard feelings and a serious keester kicking.
- 3) In recent years great improvements have been made in the sound quality of portable sound equipment but this can be expensive, and since you’re new to this and have yet to make the Big Time, that can be a problem. So our suggestion to you is to borrow your kid sister’s Karaoke machine, crank it up and hit the streets!

Music:

- 1) The use of music will make any performance seem more professional and also add an artistic quality that may not have existed before. Let’s look at circuses as an example. Take away the animals and set it all to music and you go from vulgar entertainment to art. Of course, the addition of feminine costuming, heavy-handed choreography and huge funding from the Province of Quebec also helps.

- 2) You will want to use music that is timely and catchy to your audience without being too trendy. Remember that just as dressing like a non-conformist helps you to be seen as a non-conformist, playing alternative music can help your truly generic show seem like cutting-edge entertainment.

Appendix #5 Stock Lines

The following is a partial list from Kavi Denaid's own compilation of stock lines that are often used in street performing. (For a the definitive collection please see "The Lines that Really Work!" by Kavi Denaid)

While none of these are very original, they are virtually guaranteed to get a response from an audience. Be careful using these near other Buskers, as there are some performers out there who will claim to have come up with these on their own. More frightening still, some will actually believe their own claims.

Crowd Gathering Lines:

- "Free Beer!"
- "Kids, if your parents don't bring you to see this show it means they don't really love you."
- "If you don't come over here and watch me right now, I'll have to go back to my old job...selling drugs to school children."
- "Ok, I want all of you to make lots of noise and then when everyone thinks we are having a great time, they will rush over to join us."
- "Everyone take off your clothes and throw them into the air...you go first lady."

Heckler Lines:

- "I don't go to McDonalds and tell you how to do your job."
- "I remember when I had my first beer."
- "You're a good example of why some species eat their young."
- "Dad, did you have to come to the show today?"
- "Hey lady, can you make your dummy be quiet?"
- "Get your own show."
- "Can I offer you a one way ticket to gones-ville?"

- “Hey man, I am a person with feelings too, and all I am trying to do here is help people have a good time and you’re interfering with that. We are all beings on this planet and your harsh energy isn’t adding anything positive to this group’s experience. So would you please go somewhere else?”

Hat Lines:

- “If you liked the show, throw in a 5. If you really liked it, throw in a 10. If you didn’t like the show, write your comments on the back of a 20 and I’ll be sure to read them.”
- “Remember - The more you give, the more I have.”
- “All donations are tax free - I pay no taxes.”
- “5 bucks is about what it costs for a fancy coffee at Starbucks and I feel I have been more entertaining than a cup of coffee.”
- “Take out your wallet, take out a 5 or a 10, keep that and give me the rest.”
- “If I don’t get enough money to get out of town, I’ll be forced to stay and breed with the locals.”
- “Just take out your donation, what ever it is, fold it up and put it in my hat.”
- “Just pretend this is church and our hat is the collection plate”
- “Just think about your last restaurant meal and what you tipped the waiter, and then consider that I never even touched your food!”
- “It costs 10 bucks (or more) to see a movie, but at the end, if the show wasn’t any good you can’t get your money back. Here you get to watch the whole show and pay for it at the end.”
- “If you liked the show, fold your contribution with the head on the inside of the fold, If you didn’t like the show fold your contribution with the head facing the outside, and if you don’t really care, just crumbled up your donation into a ball and chuck it in our hats!”
- “I know what its like to have a family on a budget; I have 12 kids to feed at home.”

Of course you may find yourself in need of even more killer lines, in which case you’ll want to be sure to have a copy of Kavi Denaid’s “The Lines that Really Work!” containing 1001 of the greatest stock lines ever.

Appendix #6 Working with a Partner

So you're thinking about working with a partner? For some people this works out very well. For others it can lead to a hellish marriage bound for divorce.

There are pros and cons to working with a partner and for the sake of being positive, we will start with the positive.

Pros

1. The camaraderie of working with a partner will enrich the street performing experience for you, there is no doubt.
2. Working with a partner means that you'll never have to suffer humiliation by yourself and this moral support even in the most trying of situations can turn a show that's tanking into an unforgettable memory that you will recount with your partner during all night drinking binges for years to come.
3. Having a partner is the easiest way to make your show seem bigger. Even if your partner isn't physically involved in a trick that you may be performing, having them on stage and 'supporting' what you're doing will make it that much more engaging to your audience. A very basic example of this is the Magician and Assistant Dynamic.
4. Working with a partner also opens up the possibilities of what you can do. For example, for a juggler without a partner, a club-passing routine becomes more like a very dull knife-throwing act.
5. With more than one performer there is likely an increased buildup of tension heading towards your finale and thus a greater opportunity to make money at the end of the show.
6. There is also the fact that there will be more of you to corner the cheap bastards as they try to get away without paying!

Cons

1. Any partner that is different enough from you to provide an interesting on-stage dynamic may also be different enough to drive you crazy. Traveling and working with a person who is neater than you are or who doesn't smoke and drink can significantly increase the stress in your life, causing you to smoke and drink even more.
2. While the potential exists to make larger hats overall, at the end of the show you will have to split the hat and you will only receive a portion of the show's proceeds. There is nothing funny about this.
3. Many festivals and events will still look at you as only one show and thus only be willing to pay you the same rate as a solo act. This will not only affect your pay rate but also your travel and living accommodations. That could mean sharing a seat on an airplane or a single bed in a hotel room. This brings us to point number 4.
4. At some point most partners will end up sleeping together. This can lead to hard feelings which in turn can lead to their downfall. Think Sonny & Cher or Donnie & Marie.
5. Money can also be of concern when it comes to spending habits. What if your partner is one of those rare artists who can actually manage money? It's been 3 days since you finished your six month tour of corporate gigs for Microsoft. You're broke and those bar tabs don't pay themselves, your partner is still flush and doesn't see the need to book any shows. Now what do you do?
6. A partner will constantly be asking to borrow your copy of "So You Want to be a Street Performer", and while any sensible partner would realize that they should in fact go out and buy their own copy, this could lead to huge arguments and reduced revenue for the authors.
7. Say your partner decides to wed? Two words... Yoko Ono.

Ok you have weighed the pros and cons and still have decided that you do not have the self-confidence to go it alone. So what should you look for in a partner?

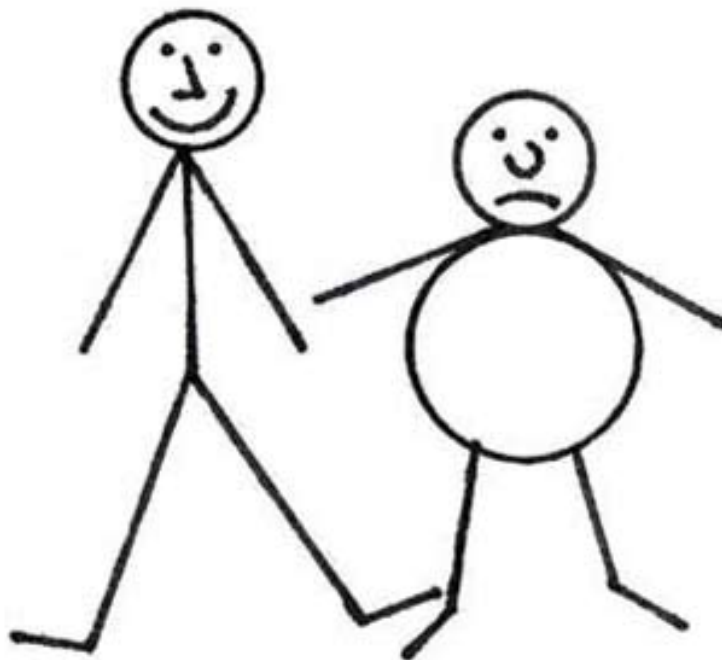
When thinking of a partner show, think about Abbot and Costello, Dean Martin and Jerry Lewis, Laurel and Hardy. These are prime examples of the classic Funny Man/Straight Man formula.

Are you neat and tidy? Then your partner should be the over-weight, slovenly type i.e. Oscar and Felix.

Maybe you are a rabbit and your partner is a short balding man...Bugs Bunny and Elmer Fudd.

Of course, you are not a rabbit, but you can see our point. A partner show works best if the personalities are contrasting. For proof of this one needs look no farther than the career path of Milli Vanilli. Both were good dancers, both good looking and both unable to sing. They were alike in every way.

To sum it up, you need to find a partner that will complement the qualities that you bring to the show and also be able to take care of the things that are beyond your grasp.



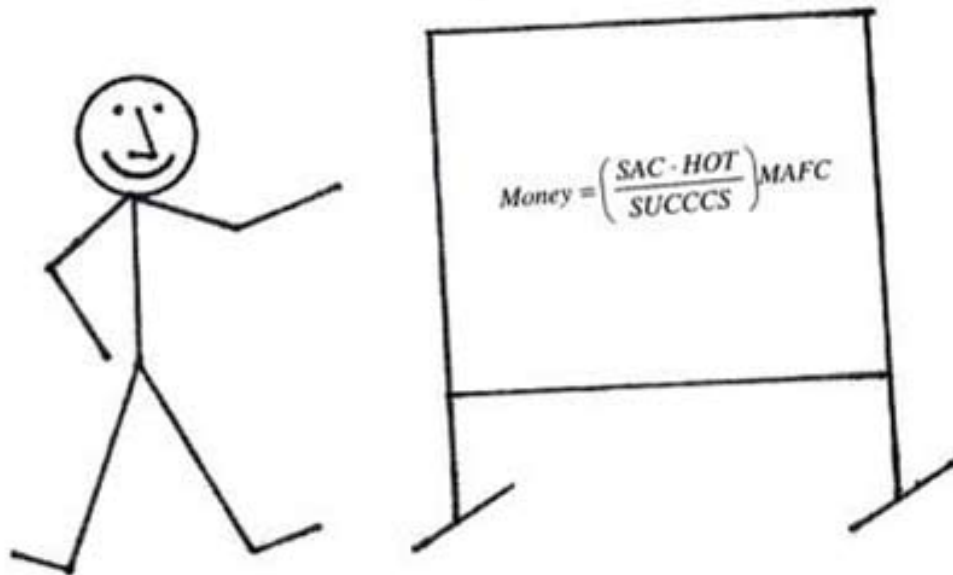
Appendix #7 - The Denaïd Equation

At its core, the Denaïd Equation seeks to explain how and why some performers make more money in their Hat than others.

By closely examining key factors that make a street show tick (The Performer, The Audience, The Finale and The Hat Pitch), Kavi Denaïd realized that the Green Niagara flowing into one's hat hinged on factors that could be broken down, analyzed and put into the following mathematical formula:

$$Money = \left(\frac{SAC \cdot HOT}{SUCCCS} \right) MAFC$$

The following explanations will go in depth to cover each of the factors and how each is related to the other.



For “The Performer” we need to look at The SUCCCS Factor
The following elements make up the ‘SUCCCS Factor’ –

Skills:

Similar to the Technical Merit points given in Olympic Figure Skating

Understanding:

This is another word for experience or how well a performer understands how to do his job

Costume:

A good costume alone can take a performer a long way

Charisma:

Does the performer have that elusive quality that some call chemistry?

Character-development:

Does the performer have a character that the audience can identify with?

Sex-appeal:

Is the performer a young hot dude or dudette?
This in and of itself can take a performer to great heights!

S + U + C + C + C + S = SUCCCS Factor

Each of these elements is given a score between 1 and 10 with 1 being the highest score and 10 being the lowest score. The sum of these numbers then equals the **SUCCCS** factor, so lowering the score on one or more of these determining factors can significantly increase the performer’s chances of success and thus have a positive impact on their income.

To put it plainly, the less a performer **SUCCCS** the better.

For “The Audience” we need to look at The SAC Index.

The SAC Index defines the size of any crowd watching any given show and is computed by using the following variables:

SAC = Size of Audience Circle (or the total number of people watching a show)

COC = Circumference of Circle (is the girth of the crowd)

ROD = Rows of Depth (how far the crowd extends)

Now while it is often true that the bigger the *COC* the larger the *SAC*, it is important to realize that the size of the *ROD* also comes into the overall equation and will often have a greater impact on a performers *SAC* than the *COC* value will. The following equation is used to determine the *SAC Index* variable use.

$$SAC = COC^{ROD}$$

Next we need to have a closer look at “The Finale” – Is it HOT?

Two of the factors that determine if a finale is *HOT* are quite finite however the third is a bit more abstract:

HOD = High Object of Danger

OPD = Object of Perceived Danger

TTT = Totally Terrific Tension.

Many newbies make the mistake of thinking that the success of one’s finale is entirely dependant on the height of their *HOD*. Though an extremely tall *HOD* does in-and-of-itself impress an audience, without carefully considering what *OPD* will be used and more importantly how the performer is going to develop their *TTT* (which is what the finale is really all about), the full potential of the finale could be missed.

In fact, by properly developing the *TTT*, some performers have been able to omit either their *HOD* or their *OPD* entirely, but why work that hard? Why not stick with the winning formula and maximize the results?

Thus, how *HOT* a finale is can be represented by the following equation –

$$HOT = (HOD \cdot OPD)^{TTT}$$

Finally, we shift our focus to the Hat Pitch- technically known as your MAFC

The success of the *MAFC* (Manipulative Appeal for Cash) is dependent on two key elements.

The first of these is how persuasive the performer is in actually asking for money. This can be dependent on where the performer is performing due to local variables such as economy, weather and the crowd's level of education. Thus, one must optimize the sales pitch. This factor is technically referred to as Rudimentary Appeal for Money or *RAM*.

The second of these key elements is the underlying structure used to construct the *MAFC*. There are three predominate systems used to structure the *MAFC*, they are referred to as Operating Systems or *OS*.

Let's take a closer look at each of the operating systems and how they interact with your *RAM* to contribute to your *MAFC*.

DOS = Designated Offering Strategy

This is a command-based system and operates under an "if these criteria are met, perform this action" methodology. Though *DOS* is a bit dated, it remained the *OS* of choice for years.

Example: *"If you liked my show, fold up your donation and put it into my hat."*

MAC = Masterfully Artistic Condescension

The *MAC* system broke ground with its aesthetically appealing approach. This has established it as the *OS* of choice for performers considering themselves to be truly artistic and thus, in a sense, superior to the common punter.

Example: *"People at the back of the audience, link arms so that none of the ungrateful people in front of you can escape without contributing to the hat after watching my entire performance."*



WIN = Widespread Inclusive Negotiations

Built primarily on top of the "just the facts" style of *DOS*, the *WIN* system is structured to be easier for the common-man to understand and have a wider public appeal. It accomplishes this through the use of cross-referencing in a common language. Through this approach, *WIN* has become the most widespread of the three operating systems.

Example: *"It cost ten bucks to see a movie, so you should give me the same."*

However, it should be noted that in recent years the *WIN OS* has begun to emulate the *MAC OS* in an effort to attract a more highbrow crowd.

Example: *"It costs you \$22.50 to see a film at an Arthouse Theater; as such I am entitled to the same amount."*

The success of a performer's *MAFC* can be represented by the following equation:

$$\mathbf{MAFC = OS \times RAM}$$

Appendix #8 Glossary of Busker Terms

Here is a listing of common terms used by Street Performers. Familiarize yourself with these words and be ready to use them right away when you meet other "Buskers" on the "Pitch", because even in this world of oddballs, fitting in is more important than anything else.

A

Amp

n: slang for amplifier. A device used to reproduce music or voice at a louder volume

"Nice amp Newbie...battery operated, just like it recommends in The Book"

B

Blow Out:

v: the act of having ones amp turned up so high as to drown out the sound of another performers show

Building the Edge:

v: the effort required to gather the first row of audience members that helps define the space in which the performer is working in

Busker:

n: what a Street Performer Calls himself

"I'm not a beggar, I am a Busker!"

C

Call Back:

n: a reference made to an audience about an occurrence earlier in the show, much like an inside joke

v: to make reference to an occurrence earlier in a show

"The Book taught me that I do have as much talent as the man in the rainbow wig."

Chalk Artist:

n: see Pavement Artist

Circle:

n: 1) the area used to perform in 2) the audience around a performer

Comedy Gold

n: a term used to describe a joke or bit that is guaranteed to bring in huge laughs
"The Book is a comedy gold mine!"

Core Audience:

n: The first ten to twenty people who stop to watch a performance that are in on any inside jokes, or call backs, that are used during the performance

D**DDFD:**

Death-Defying-Final-Deed, the technical term for the big trick performed during a show's finale

Died:

v: the act of not having a successful performance, not eliciting a reaction from the audience
"Man, without the all the tips in The Book, I would have totally died out there on the pitch."

E**Edge:**

n: the first row of audience members to gather for a show.
"Dude, that newbie is having a hard time building his edge"

F**Fan:**

n: an audience member who has developed a more than enthusiastic appreciation for a show
"I want to read The Book so I can be just like you."

G**Gack:**

n: all of the required equipment, costumes and paraphernalia used by a Street Performer
"Man, I have to carry a lot of gack around for my show."

Gag:

n: 1) a joke or piece of comedic business. 2) in the circus a routine done by clowns

GGOL:

n: the item or items given by a busker to the producer of a festival as a homage in hopes of being asked to return to the event again

v: the act of giving these items.

origin: an acronym for "Generous Gift Of Love", pronounced "goggle" from the ancient Winniepegian Manitobian word *ggol* meaning- single malt whisky

"Have you ggoled the authors of "The Book"? They really do deserve something, don't you think?"

Gig:

n: a public or private performance given by a Street Performer

"Thanks to all I learned from The Book, I've got a couple of corporate gigs coming up"

Green Niagara

n: the paper money collected after a show, regional to the United States, in most other countries this would be referred to as "Technicolor Niagara"

"Understanding the Denaid Equation has really helped the Green Niagara flow."

H

Hat:

v: the act of soliciting money from a crowd

n: the dollar amount received after a show

"I just did a three dollar hat, I better read The Book again!"

Hat Line:

n: a short piece of the performer's script specifically designed to get money from the audience and put into the money-gathering receptacle, most often a hat. In technical terms this is the MAFC

"My hats aren't as big as I'd like. I better go out and buy So I Can Do a Show, But How Do I Get Paid for It?"

Mime:

v: to act out a scene without the use of voice or props in such a way that the audience is occasionally able to understand and accept the scene being presented

n: the person presenting this performance and often regarded as the lowest form of Busker, close to Chalk Artists and second only to Street Musicians.

Mime Artist:

n: the self-aggrandizing term that mimes often use to refer to themselves

"I am not just a mime, I am a mime artist!"

N**Newbie:**

n: a novice performer

"Did you see that newbie who just did his first show after reading 'So You Want to be a Street Performer, The How to Complete Guide'? He killed and made a huge hat!"

O**OPD:**

Object(s) of Perceived Danger, this busker term refers to the dangerous objects used in a show: machetes, torches or plungers

"Hey man, is that lawn mower your OPD? I didn't see that listed in The Book. Can you do things that aren't in The Book?"

Opener:

n: the piece you use at the beginning of a show

"I'll do my balls as my show opener"

P**Pavement Artist:**

n: see Screever

Partner Show:

n: a show with two or more performers

"Guys, I want this show to rock, so everyone needs to buy their own copy of The Book."

Pitch:

n: the stage (be it a street corner, park, pedestrian street) where a street performer works also the "Pitch"

"This pitch has been overrun with newbies since The Book came out."

Plunger:

n: 1) a tool used for unclogging sinks and toilets 2) the quintessential prop for any street show as it is both comical and functional

"I left my plunger at home, Uncle Mort came over for dinner last night and I had to use it after he left."

Props:

n: the Gack that a Busker uses during his Gig

Punter:

n: the kicker on an American or Canadian football team

Q**Quick Silver:**

n: busker slang for the coins collected in a hat after a show

R**Running Gag/Running Joke:**

n: a joke or gag that that is repeated several times throughout a performance, this can often become the thread that holds a show together

"Was that a running gag or a call back? I better read The Book again."

S**SAC:**

Size of Audience Circle, this refers to the size of a performer's circle

"Did you see how big that new guys SAC is?"

Screever:

n: see Chalk Artist

Shrapnel:

n: change (coinage) bellow the 25¢ denomination received in a buskers hat

"It was ugly out on the street. I took a lot of shrapnel."

HOD:

High Object of Danger, this is the term buskers use in reference to a high object used in a show such as stilts, a tight rope, pole or trashcan

"Wow man, I almost fell of my HOD today."

I

Inside Joke:

n: a comment or joke that is revealed to only a portion of the audience, often the core audience, which gives them a perceived advantage over everyone else watching the show

"Make me a monkey!"

J

Juggle:

n: the act of manipulating objects such as balls, clubs or rings, typically, these manipulations involve at least one more object than you have hands

K

Kill:

v: the act of completing an enormously successful performance. (to kill, I killed)

"That show totally killed, man... I am all about The Book!"

L

Line:

n: a phrase or sentence that is used in the context of a show

"That was a great line...did you get it from The Book?"

M

MAFC:

Manipulative Appeal For Cash, this is busker code for the hat line

"That newbie's MAFC is right out of The Book."

Milk It:

v: to squeeze every potential laugh or applause out of a bit

"The Turtle Brothers may have a lame show, but they really know how to milk it."

Money Pitch:

see Hat Line or MAFC

Shut them Down:

n: this is a phrase used by performers in reference to making hecklers be quiet

"That heckler line from The Book really shut that guy down."

Solo Show:

n: a show that is performed by one person

"Once The Book mentioned Milli Vanilli, I knew I was going to do a solo show."

Stock Line:

n: a line that is not original and may never have been, but is nevertheless widely used by performers

Street Performer:

n: what Buskers call themselves

"I'm not a beggar, I am a Street Performer!"

Street Theater:

n: the pretentious term buskers sometimes use to refer to their "art".

Swag:

n: promotional items (t-shirts, baseball caps, coffee mugs, thongs etc.) that are given away to festival producers as a way of sucking up for gigs or sold to audience members to help rake in more cash

"Do you think that The Book is really just swag for The Juggling Sherpa's show?"

I**Tank:**

v: yet another term used to express the inevitable failure of a performance (see also "Died")

"Man, my last show totally tanked. I better read The Book again."

Tip:

n: 1) the donation that a punter makes to the hat at the end of a show 2) a piece of advice from an older and wiser veteran performer that newbies ignor

U

Unicycle:

n: a common HOD used in street shows

V

Vaudeville:

n: a common form of entertainment in North America during the early twentieth century which featured a variety of skills similar to the skills displayed in today's street shows

Vegan:

n: a member of a radical hippy sect closely aligned with vegetarians, which eat almost nothing (As some street performers belong to this sect, it is best not to say anything disparaging about them in public.)

W

Wow:

exclamation of wonder often heard while watching a street show

"Wow! That show seemed like it was right out of The Book."

X

Xanadu:

n: the yet undiscovered mythically perfect street pitch where crowds tip you with hundred dollar bills

Y

Yo-Yo:

n: 1) a common child's toy that can be utilized in the warm up portion of a show, truly clever and original entertainers can actually construct an entire show around this simple item. 2) a nick name for a silly boy with a big head

Z

Zamfir:

n: the master of the pan flute, loathed by true buskers worldwide as it is believed his popularity heralded the arrival of the Peruvian pan flute bands that have overrun the Earth leaving decimated pitches in their wake

"I don't know what has lowered the artistic integrity of street performing more, Zamphire or all of the people doing the same uninspired shows, full of material that feels like it came right out of a book?"

About the Authors

About Author - Kavi Denaid

A self-proclaimed marketing genius and observer of human behavior, Kavi Denaid became fascinated with the world of "Street Theatre" at an early age. Though never quite having the talent of some of the youngsters he's hoping to inspire with his contribution to this book, he none-the-less enjoyed several seasons dabbling in the art of passing the hat.

His start came in the Spring of 1962 when the then 13 year-old Kavi took three balls and a floppy brown hat to a local arts festival and won the hearts and pocket change of passers by with his juggling antics and "Cute Factor." Unfortunately as the sands of the hourglass passed so to did the "Cute Factor" upon which Kavi's show had been hung.

As a result, Kavi became increasingly interested in watching successful shows and figuring out what made them work. The notion came to him that the bits and lines that worked for others, might also work for him.

Thus in his early twenties Kavi began to tour the world seeking out the best street shows he could find. His purpose was to study and then use the grains of knowledge gleaned from others in the trade, to refresh and improve his own performance.

His travel notebook became an index of lines that he had heard and subsequently used in his own performance as part of his ever-growing repertoire. Some have even gone as far as to say that Kavi helped spread certain lines to the rest of the world. He created an arsenal of stock material, once obscure and original gems used by only one performer, now became the tools that helped many a budding performer get their first taste of comedy gold.

Along with this development of comedic repartee, Kavi also began to notice that the most successful shows had common traits and he started to break these traits down in such a way that he could study the inter-relation of how each of these key elements combined for the overall monetary gain garnered in the performer's hat. After years of wrestling with how each element contributed, affected and under certain circumstances risked the financial outcome of a show, Kavi developed the now universally recognized "Denaid Equation" which quite clearly pulls all of these variables into one simple and very logical mathematical equation.

Of course, there is a difference between understanding an academic formula and performing a great show.

It soon became clear to Kavi, that he could better serve the Busking Community by helping others with more talent and ability than he. He accomplished this by sharing "The Denaid Equation" and in turn, he helped to create a completely new breed of street performer. This new performer was a hybrid that relied not on artistic expression or technical merit, but instead relied simply on this new formulaic approach to street theater.

Kavi met Brofy in 1979 and agreed to contribute not only his formula to *So You Want to be a Street Performer* but also all of his notes taken from other shows in hopes that as his fame grew so to would his SAC.

About Author – Brofy C FeBoge

Brofy is the son of French Canadian hockey equipment revolutionary Pierre Fe Boge, inventor of the custom-fit compartmentalized, protective cup. Brofy's father moved the family to Pennsylvania when he was six, where Brofy himself became a hockey player of modest promise.

However, when the steel mills closed down and his father could no longer afford for Brofy to play the game they both loved, Brofy turned his interest to more American pursuits.

Brofy became fascinated with wealth, more importantly with ways to acquire that wealth quickly.

His first inspiration came after seeing a television ad for the Popeil Pocket Fisherman. Ron Popeil's invention led to Brofy's initial endeavor, The Pocket Hunter.

While sales of this pocket sized 30cal rifle were brisk, it soon became clear that the invention would have been more appropriately named the Pocket Mugger.

After out of court settlements on an untold number of liability suits, Brofy once again found himself at the bottom looking up.

In an attempt to capitalize on the craze surrounding the "Pet Rock", Brofy created "Pet Mud". Unlike the "Pet Rock" which needed little or no care, "Pet Mud" required constant watering and thus never achieved the same popularity as its inspiration.

With one eye always turned to the future Brofy foresaw the coming of the video age and invested his meager "Pet Mud" profits into *So You Wana Get Down Productions*.

By combining BETA video cassette technology with the newly emerging self-help industry and wrapping it all around people's desire to learn the moves of the Disco dancing that was sweeping New Jersey, Brofy was certain his time had finally come.

BETA however lost out to VHS, and Disco disappeared faster than lines on a mirror. Again Brofy had hit upon hard times.

Television once again served as the source of Brofy's inspiration. A few days after viewing "The Shields and Yarnell Show", Brofy read that the show's stars had gotten their start performing on the streets of San Francisco, where they came to the attention of Karl Malden who helped them to get their own show.

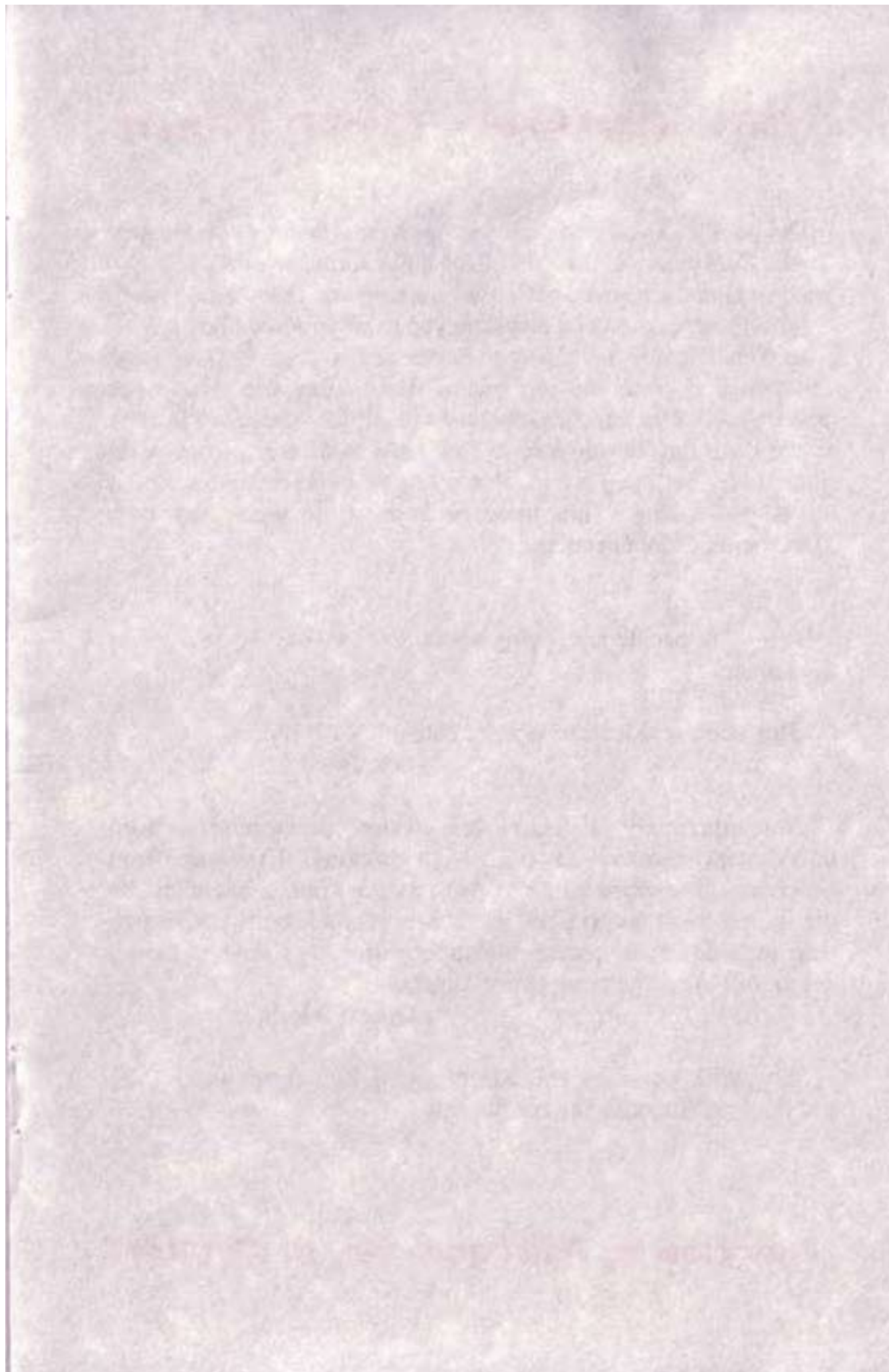
Thus, the world of street performing found itself being scrutinized by one of the great underachievers of the late 20th century.

In July of 1979 Brofy made the acquaintance of Kavi Denaid, the man responsible for street performing's most important discovery; the Denaid Equation. Two whole weeks later the first edition of their book, *So You Want to be a Street Performer?* hit the stores.

And the rest is history.

notes

This space is provided so that you make take notes on other performers shows.
Use it to jot down clever ideas and original lines that you may want to copy.
Because, as you have just seen in this book, there is no reason to put the effort
into being original when someone else has done it for you.



So You Want to be a Street Performer?

The book that you now hold in your hands, *So You Want to be a Street Performer*, gives you all of the information that you will need to become a street performer, freeing you from the bonds of corporate oppression and allowing you to be your own boss.

So You Want to be a Street Performer is your Emancipation Proclamation from the tyranny of day to day life. This book contains all of the insights, tips and hidden gems required for you to earn a living on the street. This guide will come to serve as your Bible, outlining a code that will guide you through a life of street performing. This tome will serve as your very own Declaration of Independence!

Hear what people are saying about *So You Want to be a Street Performer*:

“This book is at least 93% informative.”

-Omi Dewko

“Not surprisingly, this classic text on street performing has been in constant demand since its first printing. Everyone from neophytes to veterans will be able to root out (much like a female pig in heat roots out truffles) valuable tips and lessons not only to help with the art and business of street performing, but for leading a rich, full life as an entertaining vagabond.”

-Dods T. Gront

“Insightful, poignant and life changing.?? Thank you? Kavi and Brofy C. for showing me the way to Green Niagara.”

-Tips St. Atile

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