



# "No Bullies Allowed!"

## Script & Analysis

By Cris Johnson, BCH, CT.NLP

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# “No Bullies Allowed!”

## *Complete Program Scripts & Analysis*

**History:** I first heard of the idea of offering a bullying program to schools several years ago, at a marketing seminar that I attended. Up until that point, I only offered two themed programs to schools: an anti-drug show, also available to you through me, and a reading show based on other people’s materials.

I was struck by the idea of offering a bullying show but really didn’t know how to proceed. I couldn’t find any materials out there from any other magicians and as a result I soon became overcome with other shows and put the idea on the back burner. Fate, interestingly enough, intervened a few months later, when a birthday client called me and asked if I’d be willing to put together a bullying show for the school where she was on the PTA.

I said yes and admitted that I didn’t have a bully presentation put together. Soon after, she sent a small truckload of information that the school was using, including handouts for the parents, tips and advice for the kids, and the school’s own policies.

I took the material, combined it with a few ideas of my own, some experiences from my own youth, and put together what has, for me, been my biggest school show seller, as well as being the most gratifying.

**How schools most often use this program:** Out of all the programs I offer to schools, this one is the most versatile. I originally intended it for the younger grades, typically K-4, but I soon found out that many schools wanted to use it for the older grades as well, with the idea that a fun program like this might serve as a way to curtail some of the bullying. As a result, I’ve spent just as much time developing material for older kids, grades 5-6 and sometimes 7-8. In your market, things may be different, but be prepared to handle different situations.

**Objectives of the show:** The show was put together with a few goals in mind: *One, stress to the kids that everyone is special and unique and why this is such a good thing.* This is important because with fads and peer pressure, kids are often singled out and tormented if they’re different in any way that these peer groups deem ‘important.’ It’s important to try a sense of self-worth into these kids, in the process trying to get them to understand that every person is different, that it’s not important to fit in, and that they shouldn’t buy into what peer groups say.

*Two: On the flip side, it’s important for the ‘tormenters’ to understand that everyone is special and unique, and they shouldn’t single anyone out.* Respect is something that needs to be earned and is not something that can be taken.

*Three: There are a few simple strategies that kids can use when they do encounter problems:* They can avoid the bully; stay with a group of friends as much as possible (because a bully usually doesn't pick on a group by himself); and finally, they can talk to an adult. Children need to feel that the grown-ups in their lives can be trusted. The days of standing up for yourself and "taking it like a man" and other such nuggets of garbage are over, because in this day and age, with violence escalating, a person trying to stand up for themselves may find himself or herself beaten by a group, shot, or what have you.

I also stress during the presentation that there are other ways of dealing with bullies, but I don't have time to cover everything in a 45-minute program. I want to encourage students to approach the trusted adults in their lives as much as possible.

The school that helped me to develop this presentation and I both feel that non-violent ways of dealing with bullies is the best approach to take when talking to a group of students. On a personal note, I see nothing wrong with self-defense classes as long as those methods are used for their intended purpose only.

I don't mention things like self-defense in this program because I don't have the ability or training to get all of the important ideas of self-defense across in an assembly program, nor would I want any connection in the chain of liability if a child went out for self-defense training but then used it for something other than it's intended purpose.

Now that you know a little about the history of how this program was developed, as well as the program's objectives, let's turn to the actual scripting itself.

**Important note on these scripts:** First of all, as you read through these scripts, the one thing to keep in mind is the fact that as much as possible I have the effects 'tie in' with the messages I'm presenting. Too often, a magician will come out and say, "Hey kids! Don't do drugs! Now let's do a trick," and that'll be the presentation for an anti-drug show.

Ugh!

My friend from Texas, Todd, and I talk about those bone-headed magician a lot. I used to laugh about it until I realized these boobs were causing other magicians everywhere to have to work even harder to get hired and taken seriously as assembly presenters. Don't be one of them! **While I feel you should feel free to take my ideas and adapt them to many, many other scripts, I strongly feel that the magic and the message must tie together for an effective presentation.** Please keep that in mind if and when you look at other effects to use.

I've done a ton of these bullying shows and have experimented with many other effects that I didn't include in these pages because I wanted you to have the best choices possible.

Remember that in this program, you're not just a magician, but also a presenter with a very important message. Please treat it as such.

**How this is set up:** My comments, trick analysis, etc. will appear in *bold and italics*. The actual scripts of the presentations will appear in regular type. I'll go over the actual individual effect scripts that I use most often, giving you the effects I use for different age groups, and I'll also give you some alternate presentations as we go on. When finished, the end of these scripts will include a section on breaking down which effects I use for different age groups. I'll include the line-up for grades K-3, 4-6, and even tips for presentations for grades 7 & 8. I'll also give you the line-ups I use when asked to do a program for grades K-6 in one presentation.

As I explain this program, I will list the differences & effects from when I do a "Big Show" set up or a "Fast Set-Up" show. The concept of the "Fast Set-Up" vs. the "Big Show" is explained elsewhere in the course. Obviously, you don't have to offer two shows like this as I do, but as I explain elsewhere in the course, I really feel this kind of offer has several advantages.

For the most part, I usually break the show down into two sections: The first part of the program goes over different aspects of respect and the idea that we're all different. The second part of the show covers the different ways to deal with bullies: One, stay with a group, Two, avoid bullies, Three, talk to an adult if you're having bully troubles.

Over the years, I've developed enough material for my educational shows that I can do multiple shows at the same school without repeating material, which is important to many schools. Since I give you a lot of different choices for effects, as you read the following scripts, keep the basic structure in mind.

**On to the show!**

### **Control Opening - after you've been introduced** *(Not for use with grades 7 or 8)*

"Thanks everyone! My name is Cris The Magic Man. Everyone say, 'Hi Cris!'  
Thanks!

"Before I begin the show, there are a few things we need to talk about. The first thing is this is a LIVE show. I can see & hear you and you can see and hear me, so there can't be any talking so that we can all understand everything that's going on, so if you understand, say 'Yeah!' Good! I know you're going to be a GREAT audience!" *(I used to use the old 'if you don't listen, we'll have to cut out tricks' garbage that some 'presenters' advocate, but now I prefer to use positive reinforcement. Besides, the kids are happy to be out of class, so control isn't a problem in schools if you're good. I actually have an easier time controlling hundreds of kids in a school than 20 kids at a birthday party!!)*

“If you see something you like a lot, I do want you to clap and say ‘yeah!’ Go ahead! If you see something you didn’t like or you didn’t think was funny, I still want you to clap and say ‘yeah!’ Cool. *(This is continuing the ‘control opening’ so necessary in school assemblies, but it uses a bit of humor to keep things from getting too boring.)*

“The next thing is, I use volunteers in the show, so if you want to help out during the show, raise your hands like this.” *(Hands will usually shoot up)* “But not right now, so put your hands down! *(A good laugh)* “Remember, though, I never call on anyone making noise, but I know I won’t have to worry about that in this school because I can already tell you guys are going to be a GREAT audience and we’re going to have a LOT of fun!” *(More positive reinforcement.)* “Are you ready to start the show?”

*(At this point, if it’s a “Big Show,” I go into my dove act, producing three doves. The whole routine, which I set to music, lasts about two and a half minutes. I used to do a really elaborate dove routine with fire, candles, and all kinds of things. Now, I don’t use fire anymore—a big no-no in schools—and I cut out a lot of the little “in between” tricks and just got to the birds faster. I don’t want this section to go on too long because there’s no real message here. At the same time, opening with a really impressive display is important because it establishes you as credible in the audience’s eyes...both the kids AND the staff. Believe it or not, they’ll be judging you not just on your messages, but also on your skill as a magician! BOTH must be up to snuff if you expect to be taken seriously.)*

*(My dove act uses a Dove from Scarf, which is a REALLY easy way to produce a dove and is available for about \$12 from your favorite dealer. Next, I produce a second dove via ‘dove steal’ from inside my sports coat. I’ll be honest with you—it takes a LOT of practice to do it right, but it really blows people’s minds. There are many good dove videos out there. Tony Clark has a great series. Of course, there’s no reason why you couldn’t use a good ol’ Dove Pan—magicians may yawn, but it can still get a great reaction.)*

*(After the second bird appears, I turn profile to the audience and steal a wooden egg from a billiard ball holder, hidden from view just under my coat. The holder’s about \$2 from your favorite dealer. This ‘hip steal’ method is explained on Jeff McBride’s video, Magic on Stage: Exotic Mysteries. The whole series rocks! I then cause the bird to ‘lay an egg’ which everyone just loves. I got the idea from watching a video of Greg Frewin on The World’s Greatest Magic. I don’t know where Greg stole his egg, but I loved the idea and adapted it for my own work.)*

*(Dove #3 comes from a Flame Bag, available for about \$45 from Klamm Magic. They’re on the web. Although it’s a ‘flame bag,’ I don’t use flames. I just drop the egg in, and immediately tear the bag open, revealing that the egg is gone, having apparently transformed into the third bird. VERY easy to do, and kids eat it up because you’re apparently ‘hatching’ this bird from an ‘egg.’)*

*(I just want to stress again that producing birds from virtually any method will work here. People of all ages usually LOVE live animals in magic. After the birds are produced, I set their cage off to the side and begin to introduce the concept of the show.*

*(Don't like the idea of using live animals in a show but still like the "Big Show" idea? How about producing the Principal on stage? Or a linking ring routine? Almost anything will work here, as long as it establishes your skill as a magician. Just don't go on too long! I feel two minutes is plenty of time, and then it's important to get right into the 'meat' of whatever theme you're offering.*

*(Important note: If this is NOT a Big Show set up, I'll open with something fast and simple, such as a Vanishing Cane to Silks. It's fast and colorful and quickly establishes you as a magician. My handling for the Vanishing Cane is based on Jeff McBride's teaching in his Magic on Stage: Commando Act tape series. Just get the whole 3-tape set, trust me! It's worth the price and is jam-packed with visual FUN magic that works in the REAL WORLD.)*

"This program is called "NO BULLIES ALLOWED" and we're going to be talking today about how to deal with a bully, how we're all special inside, and why you should judge people by who they are on the inside, not the outside.

## **Silk Road or Blendo**

*(The Silk Road is a production tube that allows you to show an unrolled tube empty and yet produce tons of stuff from it. It's very colorful, fun, and the production of the 6-foot silk at the end gets a GREAT reaction. The instructions for building the tube- for a couple of dollars- are on the Magic on Stage: Exotic Mysteries video by Jeff McBride. You can get the three-volume set for around \$80. It's a STEAL! The only really expensive thing you'll need is a 6-foot silk, which you can get from my source for about \$100. Or you can simply use streamers and smaller silks or spring flowers. The silk tube looks GREAT but does have rather tight angles. You can also produce the silks from a Square Circle or most any other production device, such as a change bag. The important thing here is to produce silks from 'nothing,' working your way up from smaller silks and streamers to larger silks, as it plays in very well with the following script.*

*(The script that follows is based on the Silk Road, but I will also occasionally use a Blendo routine for this show, especially if I've already done shows for the school and want to do different material. I'll produce four 18" silks one at a time and then place them into a mirror tube or a change bag, both available for \$20, and change the four silks into one larger 36" rainbow silk. The patter is almost the same.)*

"Now, when I was growing up, I was a different kid. (*Show tube empty.*) Many times, I felt very empty inside because I didn't feel like I belonged. (*Roll up tube again.*) "But I eventually realized that I was special because I could do magic and I was smart." (*Pull out first streamer.*) "When I was in school, we didn't have programs like this,

which is why it's so good that YOUR school is doing things like bringing in a special program. (*Pull out 36" silk and display.*)

“You see, your school, your teachers, and your parents don't want anyone to feel empty inside. (*Show tube empty*) “They want everyone to know that everyone here is very special inside... (*pull out the big streamer*) ...”and EVERYONE has a right to feel GREAT about themselves...” (*pull out 6-foot silk*)” ...and how they can offer great things to the world!”

## Manila Miracle

*(This is the effect I use as my opener if I'm doing a grades 5-8 presentation, or any presentation where junior high school-age students are included. While these kids are still kids, they hate being treated as kids and as a result often think magic is beneath them. That being said, they will often respond well to certain effects, such as the live bird act. This effect, if I'm doing a “Fast Set-Up” opens the presentation. If I'm doing a “Big Show” set-up, this will come right after the birds.*

*(Basically what happens is this: Right after I'm introduced, I explain what I'm doing, go into the bird act if that's the show the school chose, and right into this effect. As you'll soon see from the script, I acknowledge that the age group may not be ‘into’ magic. I explain that I'll resort to bribery to gain their attention and ask for four volunteers.*

*(I offer the volunteers their choice of any of five numbered manila pay envelopes. I should stress that all four choices are COMPLETELY free—no forces at all. After the four choose their envelopes, it's revealed that their four each contain a lottery ticket and my envelope, the one I was left with after THEY made all the choices, contains a \$50 bill. It's a great effect and gets a great response. Just don't do it for grades lower than grade 5, in my opinion.*

*(The handling for this comes from respected mentalist and prolific creator Lee Earle. I found the handling, which is ultra-simple, by the way, under the effect title ‘Manila Miracle’ in two places: His book, M.I.N.D., which is a collection of most of his published works over the last 25 years, and on the Desert Brainstorm Series of mentalism & mental magic videos.*

*(Dan Harlan, Max Maven, and many others have published similar effects.*

*(Some experts will tell you to not do mentalism in a school assembly, but for the right age group, I've found this effect extremely effective. I scripted this effect out of necessity—after one of my mailings to schools, I started getting a lot of calls about doing a bullying program for the older kids in middle schools...grades 5 & 6 mostly, but some 7th & 8<sup>th</sup> grade presentations as well.*

*(I reasoned that instead of focusing mostly on respect and how to deal with bullies as I do with younger kids, I'd better focus also on the idea that some of these older kids probably picked on kids in the younger grades. As you'll see, my script focuses on that aspect and helps set the tone for the program.)*

“Good afternoon, everyone, my name is Cris Johnson, and I can tell that some of you here are not totally ‘into’ the idea of a magician, but I want everyone to be interested in this presentation, so I’ve decided to resort to bribery!” *(At this point, I hold up the manila envelopes in a small fan so that the numbers 1-5 are clearly visible.)*

“Inside four of these five envelopes is something that could possibly be worth thousands of dollars. Inside the fifth envelope is something I’d really keep for myself, something I’d rather you don’t get. I’ll need four people to help...” *(At this point, I usually approach the first row of people. I don’t bother to ask them to come up in front of the group, as it’s not needed. As a result, this first effect is, as Rick Maue so eloquently put it, a “handshake” with the audience. By not asking them to come up, you’re easing into the idea of volunteering very carefully. With some though certainly not all older kids and especially adults, it’s sometimes difficult to get on-stage volunteers because of what I call the ‘shyness factor,’ and because the last idiot magician they saw probably used some stupid patter line designed to make the volunteer look stupid.)*

“Nobody has to leave their seats quite yet. Would you help me?” *(To someone in front)* “The way this works is simple. I know which of the five envelopes has the thing to avoid. To pick one of the other envelopes that has the prizes, all you have to do is read my mind. Have you ever read minds before? Well, here’s a tip to help you—it’s in the eyes! Look deep into my eyes...” *(At this point I open my eyes as wide as I can and stare at the person, maybe lunging in slowly until our faces are very close. This is actually quite funny.)* “One of the numbers will pop into your mind as your choice. What is it?” *(After she makes her choice, I hand her the selection and repeat the process with three other people. After everyone has their envelopes, I ask them to stand and remove the contents of their envelope, demonstrating with mine. All five of us, if you use Lee Earle’s handling, will be holding lottery tickets.)*

“That’s right, lottery tickets. I did say that you could possibly win thousands of dollars. You see, a lottery ticket is a lot like life. You might win, you might not. The same of this presentation is “No Bullies Allowed,” and since we’re all here, this means the school feels there’s a problem.”

“Maybe some of the people in school think it’s funny to pick on the younger kids, the smaller kids, but think about it: before you know it, you’ll be heading for the high school, and then you’ll be the smaller, younger kids. Would you want to be picked on? I know I wouldn’t.”

“What kind of person do you want to be known as? If you’re lucky, you’ll be respected as a good person, but luck alone won’t be enough. You can’t take respect; you

can only get respect by giving it, no matter what anyone else says. You have to stack the odds in your favor, in a good way.”

“I try to be as nice as I can to everyone, that way I won’t have to rely on luck like this lottery ticket when it comes to how people look at me. No, I rely on stacking the odds in my favor...with kindness I get much better results.” *(As I say this, I very cleanly and openly dump out a \$50 out of my envelope into my hand, which I then unfold and display to the audience.)* “Think about it. Do you want to rely on luck to get respect in life, like a lottery ticket, or do you want to stack the odds in your favor, like this? Take the lottery tickets and I do hope that the four of you win, and I hope that ALL of you decide to rely on kindness, not luck or anything else to be respected by others in school. That way, you’ll ALL be WINNERS.”

## **The Blooming Bouquet**

*(This effect is a staple in many top kid performers. I built most of my presentation around the routine of Trevor Lewis. It uses the reliable “kids see something that the magician doesn’t” plotline as the kids see a bouquet of flowers, but when the magician looks, he only sees leaves. It keeps everyone involved and laughing. It also gets EVERYONE involved, which is an important selling point of my programs...I do involve the WHOLE audience. Schools like that. I also like how this routine allows kids to burn off a little energy...in a very controlled manner. I’m telling kids EXACTLY how to respond, when and exactly what to do. It’s very structured. Again, schools like the control factors. You can buy the Blooming Bouquet from almost any magic source for less than \$20. I use this particular routine as an immediate follow-up after the intro to the program with the silks.*

*(I should point out that I usually only do this routine for younger audiences, usually K-3 at the most. I have an alternate effect that I use for older audiences with a similar message that I’ll talk about right after this one.*

*(I do this effect for younger audiences, usually grades k-3, right after my dove act opening or my quick cane/silks opening.)*

“In addition to being a magician, I’m also the world’s best gardener. I grow the most beautiful flowers in the whole world. They’re really bright and colorful, and VERY different. Do you want to see them? OK, *(pull out the green feather bouquet.)*, “Here they are, look at the beautiful colors! *(You notice the lack of colors.)* “Hey! Someone took my flowers! Did you take my flowers? Did you take my flowers? How about you? *(I ask the question three times, covering each ‘third’ of the audience, thus ‘working’ the whole audience. This idea of covering the whole audience is VERY important. I cover this idea of ‘thirds’ in depth elsewhere in the course.)* “Well, hopefully the flowers will come back. If you see the flowers, let me know! Let me know by saying, uh, ‘Hey Cris look!’ *(This idea, from various marketers, really gets kids involved and also gets them to remember your name, which, from a marketing standpoint of getting future shows, is very powerful.)*

“Ok, I have to start the show. (*You turn away from audience. The kids flip out and call your name because the flowers have bloomed.*) “What? You see them? (*Pull out the flowers. They’re only green again.*) “No, no, listen! Wait until you SEE the flowers!” (*Repeat this sequence two more times, getting more & more irritated until you finally, with a frightened yelp, notice the flowers. The kids LOVE to see you get startled—don’t overlook this! I recommend only doing it three times—as master children’s entertainer Dave Risley says, ‘More than three times is overkill.’*) “Now, why didn’t you TELL me they were there? Good job! Give yourselves a round of applause!”

“Do you remember how when we started, the flowers were just plain green on the outside and you didn’t see anything special about them? Then the colors came out from inside and they were all very bright and very colorful. You saw red, pink, and blue and they were all very different, right? That’s like all of us. So, when you’re looking at someone, you should be looking at him or her for who they are on the inside, not the outside. The outside doesn’t matter! It’s not important. It’s who you are on the INSIDE. Each of you is very different on the inside—don’t try to copy somebody else, be YOU! And if someone is different from you, that’s a good thing! Is it nice to make fun of someone if they’re different? (*Kids will say ‘no.’ I also encourage this answer by wrinkling my nose to show this isn’t a good idea. They’ll pick up on it, especially if your vocal inflection supports your nose wrinkling, along with your body language. You’re guiding the audience to the right answers. It’s all very positive.*) And I’m going to show you a really easy way to remember how to be nice to people... (*This is my transition into “Bulls Eye Book” or “Spelling Bee” for my message about RESPECT. For now, Dear Reader, I’m going to jump to a different routine I do for older kids, generally grades 4-7. It utilizes the same idea of each person being special inside. The effect is funny, can be done surrounded, and entertains everyone from students to teachers. Read on...*)

## **Mouthcoil – “Toilet Paper Dance”**

*(There are some school presenters who will tell you never to put something in your mouth that doesn’t belong there because it sets a bad example. Judge for yourself, but this routine is one of the funniest things I’ve ever done. I’ve never had a single complaint from any school. The idea of putting toilet paper in your mouth is so ridiculous, kids immediately start going ‘yuck! Gross!’ even while laughing, which to me dispels the idea that they’re going to eat it themselves. If you’re uncomfortable with the idea, you can only do this routine for older grades and never for anyone below grade 2. My handling is based on Jeff McBride’s handling in the Commando Act tape previously mentioned. The spoken lines and the idea of using toilet paper instead of the usual tissue paper is my own idea.*

*(You can get mouth coils at any dealer for about \$12 for a dozen. Don’t cheap out and buy 17- or 25-foot ones, either—what makes the routine so funny and*

*powerful is the fact that the stuff just keeps coming and coming! Buy 50-footers. You'll be glad you did, especially for bigger stage shows.*

*(One more thing, and I just want to stress this again—don't use tissue paper like everybody else—use toilet paper. It gets a great laugh!)*

*(Ask for a volunteer. Hundreds of hands will shoot up! I add this line:)* “I only call on people sitting quietly. With one hand in the air.” *(I don't state this as an admonishment, but simply matter-of-factly. I then wait patiently for the kids to settle for a couple of seconds. It's a simple control technique that accomplishes a goal without lecturing or sounding harsh. To volunteer, say:)* “What's your name? Thank you for helping me. *(Show your volunteers respect. Most magicians don't do this well!)* “I'm going to give you something very special. You get your very own...genuine...state-of-the-art...toilet paper!” *(Hand the volunteer their piece of toilet paper)* “Well, it's not USED!” *(If the volunteer is a girl, say, “Well, I know, I've got cooties!”)*

“Here's what we're going to do. I'm going to turn on my music. Then my volunteer will do as I do, meaning if I lift my arms, you lift your arms. We're going to start off slow, and then go a little faster. It'll be LOTS of fun! OK?” *(Turn on music, hold your own toilet paper, and wave your arms slowly, then faster. If you have music playing that starts off slow then picks up, all the better. If I'm using a girl volunteer, I usually say something like, “That's right, find the beat, go girlfriend!” HUGE laugh—don't overlook this, trust me! Develop your own routine—it's a fun way to really let your personality shine through. Finally, 'eat' the toilet paper...then act chagrined, take the volunteer's toilet paper, and eat it, too! I then pull out a foot or so, wait for the audience reaction, and finally encourage the child to pull the rest of it out. It's hysterical, and amazing!)*

“Give her a big round of applause! She did a GREAT job! Now, I'm sure you're all wondering what toilet paper has to do with a NO-BULLYING show. Here's the answer: See how all these colors are different? They're VERY different, and it came from inside...that's like people. We ALL have something special inside of us. Maybe you're good at math, maybe you're a good reader, maybe you're good at playing football. Whatever it is, you've got it! We're ALL special! *(Hold up colored streamer.)*

“Remember how the paper came out, and you watched, but as it changed color, that's what really made everyone say WOW! It wouldn't have been as good of a trick if they'd all come out ONE color, right? We had different colors come out, and that's again like people. Maybe someone is really good at math, or good at throwing a football, or really good at cooking...Me, I was never very good at sports, so I felt left out because I was picked on. Then I discovered I was good at MAGIC, and I could help people by going to schools, so I felt really good about myself. I was different from everybody else, and I learned how good that was! Think about all the people in the world and think about how different we are and how GREAT it is. So, when you're looking at people, look at them for how they're unique and special. No two people are alike!”

“Being different is NOT a bad thing. You don’t want to leave out someone just because maybe they’re from a different part of the country and they have an accent or maybe their skin’s a different color. Differences like that don’t matter. They just help make a person who they are. That’s what makes the world such a wonderful place.”

“Remember the ‘toilet paper’ dance and remember how we’re all special, important people inside and remember not to pick on someone because of their differences. We can get to know them instead!”

## **Wandering Royalty**

*(This is a new addition to my Bully Show repertoire. I developed this routine because a lot of schools booked my self-esteem show and then booked my bully show later. There are some similarities between my self-esteem shows and bully shows, so I like to have extra material that I can rotate in.)*

*(This effect goes as follows: Two volunteers are called up and one is given a black bag and a black jumbo king is dropped into the bag. The second volunteer is given a red bag and a red jumbo queen is dropped into the bag. After some byplay, each bag is opened. The black bag now has the RED card, and the red bag now has a BLACK card. Amazing!*

*(Wandering Royalty was put out by Hank Moorehouse. I have no idea where to get it because mine was given to me by my friend Todd from Texas. I think he said he paid \$50 or so for it, but I feel it’s well worth it. The effect is mechanical, easy to perform, highly visual, and simple to understand.)*

*(I should add here that nearly ANY ‘cards across’ effect would work. It’s the same basic plot.)*

*(I wanted to make the routine funnier, so I bought a cheap black scarf and a red fireman’s hat. As you’ll see, this really beefs up the routine.)*

“I need two volunteers.” *(At this point, I bring up two volunteers. This plays best with a boy and a girl, because you’re dealing with a king and a queen as far as the cards go.)* “Great! Thanks for helping! Now, I’ve got a black scarf for you to wear...” *(I wrap the black scarf around the boy’s neck.)* “...and I’ve got a red fireman’s hat for you to wear!” *(Place the hat on the girl’s head.)*

“Let’s say that HE goes to a school where everyone there likes to wear these black scarves. And let’s pretend SHE goes to a different school where everyone likes to wear red hats. What if SHE went to HIS school? She might seem a little different to everybody at his school. Is that a good reason to make fun of her?” *(Kids say no.)* “Do you think it’s mean to make fun of someone just because they’re a little different?” *(Kids say yes.)* “Good! Now, I know that some kids pick on other kids, especially if they’re

different. And if you ask them why, they might say, ‘Oh, I was only picking!’ They might not understand that someone’s feelings get hurt.

“You see, your school and your parents are trying to get rid of the bully problem but picking on people is a kind of bullying. So, if you’re out with your friends, and someone starts to pick on someone because their shoes are different or whatever, before you say anything, try to pretend you’re in their shoes. Try to imagine what it would feel like. If you can picture yourself in someone else’s shoes, you might not think they’re so different because we all have feelings.

“Let’s try something! I’m going to try some magic to get these two to switch places. She has a red hat, so I’m giving her a red bag to hold. Is there anything in the bag? No? OK, now I’m going to put this big RED queen in the bag. She gets a queen because she’s a girl and all girls should be treated as queens.” (*Show bag empty and display the gimmicked queen front and back, then put the gimmicked queen in the bag. Give the bag to your female volunteer to hold.*)

“Since he has a black scarf, I’m going to give him a black bag to hold, and a black BIG BLACK king. Is there anything else in the bag? Good, Hold onto the bag.” (*Show bag empty, then bring out the black card, display it front and back, and drop it in the bag for the volunteer to hold.*)

“Now I’m going to put the black scarf on her and the red hat on him!” (*Switch the two items that your volunteers are wearing.*) “Let’s all say the magic words NO BULLIES ALLOWED on three, and then we’ll see if those two cards traded places! One, Two, Three...NO BULLIES ALLOWED! Let’s see if they changed places...they did! Wow! Everyone give my volunteers a BIG round of applause!” (*Open up the black bag and show that it now has a red queen inside. Open the red bag and show that it has a black king inside the bag. Be sure to let everyone see the backs of the cards as well as the insides of the bags. They really are empty, and the effect only uses two cards and two bags. Of course, I should point out that you can also use any transposition effect that you like as long as it’s visual and easy for the kids to understand.*)

## Zombie

*(This is my version of the classic Zombie routine, with the silver ball that levitates. In my not-so-humble opinion, it’s the funniest version ever created. It’s simply a Styrofoam ball covered with fake fur and two big wiggly eyes. It’s attached to the traditional Zombie gimmick and made to rise out of a wooden box that has a vertical slit in it to allow the gimmick to go up and down. Most magic shops carry a zombie kit for around \$30 that includes a silver ball, the gimmick and foulard...which is a fancy word for ‘cloth.’ Jeff McBride’s video series Magic on Stage: volume 3: Classical Magic teaches a wonderful handling of the classic Zombie. My routine is very simple as far as manipulating the Zombie. I spend most of my time & energy creating a ‘persona’ for the Zombie, adding in all these facial gestures and humorous bits of business.*

*(In its most basic form, use your own Zombie ball. Build a wooden box with a slit up the back that allows the gimmick to go up and down. Now cover your Zombie ball with fake fur, available at Wal-Mart CHEAP. Add two “wiggly” eyes and your set.*

*(I’ve been doing this routine in one form or another for over 18 years. Try it, you’ll like it! I sell a Zombie video on this effect, where I cover all of the psychology, dimensions of the box, and all of the little important details, so if you’re serious about it, contact me. Also, I should point out that you can also use a puppet and have the puppet hidden in a box and use the same basic concept and scripting.*

*(For the Bullying show, I usually use this routine only for a “Fast Set up” show. With the Big Show program, the show was running a little too long, so now I only use it with the smaller program that lacked some of the bigger effects. Either way, try it; I’m sure your audiences will love it. I think you’ll agree that the message of not being afraid of bullies is an important one.)*

“What I want to talk to you about next is VERY important, but first I have to get a little friend of mine from behind stage. I hope he’s in a good mood...” *(Go behind stage and get the box, handling it very carefully.)* “...Because the last time I did this, well, he was kind of grumpy. *(Set box on table)*

“He’s really cute! Inside this box, under lock and key, I have a full-grown TRIBBLE! I know, many of you are asking what’s a tribble? Well, a tribble starts off really cute and tiny, but after they grow up, like some adults they get cranky.

“See how he’s locked up in that box? Since this is a NO-BULLYING program and the whole school is here, I figured bullies might be in the audience. They may not KNOW that they’re bullies!

“Bullying can be different things. It can be picking on someone, calling someone names, which we’ll talk about later, or pushing someone around...anything you do that’s mean or makes someone uncomfortable is a kind of bullying.

“I wanted to try and figure out why a bully acts the way he or she does. It’s important for everyone to understand that kids DON’T need to be afraid of bullies. We want to know how to understand bullying and different ways to deal with bullies, but not to fear them. No one should live in fear!

“That is so important! So, I was thinking, maybe one of the reasons bullies act the way they do is because their feelings are locked away, like this box. Have some of you ever been scared? Have you ever felt like...you didn’t want to talk about something that was bothering you? Have you ever felt really angry inside of you because you can’t fix something? Maybe that’s why some kids pick on other kids.

Maybe their home life isn't so good. Maybe they have really big problems at home, and they don't know the right ways to fix things, so they hide their feelings away and get angry with everybody because they don't know what to do.

They hid their feelings inside, just like my friend is hiding in this box. People lock their feelings away like this box is locked.

Maybe one of your friends is a bully. Maybe you've seen him or her pick on someone younger or smaller for no reason. You may want to try asking your friend why they're doing that. Maybe something's bothering them and they need to talk about it.

"Everybody usually feels better after they talk about what's bothering them, so do you think we should let my friend out?" (*Children say 'yes.'*)

"This is the part that makes me nervous." (*Unlock the lock on the box.*) "Because once the lock is off, it means the little beast inside can get out at ANY time, so be REALLY quiet! Don't make a sound, not a peep! (*As you say 'peep,' you let the lock fall, hitting the top of the box. Jump at the sound.*) "Oops! I hope I didn't wake him up! I'd better check! (*Slowly lift up cover of box. Wait a few seconds to build tension, and then slam it down!*) "Wow, he almost got my nose! He's not in a good mood! But I'm going to let him out anyway!" (*Take cover off box. Slip cloth over box and put finger—I use my thumb—into Zombie gimmick.*)

"Okay, I've got the cover over the cage, that will hopefully make him fall asleep like you'd do with birds..."

"Everyone watch the top of the box. Sometimes, he'll try to sneak out without me knowing it. (*Make Zombie rise and drop sharply when you're not looking. The kids go nuts.*) "What? No, I think you're trying to fool me! (*Repeat this a few times. Again, study the video! Finally, get down close to the box, so when the Zombie comes up, it looks like you're nose to nose. Freeze! Kids will laugh like crazy, like you 'caught' each other.*)

"Uh-oh, here he comes!" (*Float Zombie back and forth, so kids get a chance to see both hands, which will silence skeptics! Kids almost always think it's my hand moving until this part.*)

"See that weaving motion? That means he's looking for fresh meat! (*I'll change the line to "Fresh noses" for younger kids. Make Zombie dart out at kids a few times. Loads of laughs!*)

"Uh-oh, I warned you, here he comes! Look out because he's really really...cute!" (*Poke Zombie over the cloth so everyone can see how cute he is.*)

"See, he's not all that scary, huh? That's how we should look at bullies, because deep down inside, they're all like us. We're all the same in certain ways, so you don't

need to be scared of them. We can all get hurt, we can all sometimes say things that may hurt others. It's important that we try to figure out what's going on inside their brains! Now everyone say, 'good-bye to my friend!' (*Make Zombie fly backstage and even 'yank' you out of view. Very funny!*)

## Split Deck

*(This is something I recently added to my Bullying program. Although I designed the routine for older kids, like 5<sup>th</sup> & 6<sup>th</sup> graders, it will play well to younger kids, because even if they don't 'get' the idea of cards, the routine itself is very funny. Most of the bullying assemblies that I've done concentrate on grades 4 and up, so this isn't a problem.)*

*(This is the old 'Split Deck' where a deck of cards is cut in half diagonally and one spectator picks a card out of one half and a second spectator picks a card out of the other half. When the cards are turned toward the audience, they match as the same card! It's a GREAT simple effect, practically self-working. The deck operates on the rough and smooth principle—pick up the deck from your local dealer and you'll see what I mean. I also use a Jumbo deck for easier visibility, and it really gets a good reaction. At \$20 or so, it's an inexpensive addition to your program that can be done surrounded!)*

*(This routine is designed to stress the fact that students can and should go to a trusted, responsible adult for help with bullying. I can assure you from experience it rocks!)*

"Now I want to talk to you about something you can do if someone's picking on you. You can tell an adult! You know why? Because adults used to be kids, too, so they know how you feel! It's true, even though when we adults were kids, we did some...strange stuff! Do you know what a 'mullet' is? (Several hands will go up...including some rather sheepish adults! Great laugh, here.) You know what? When I was your age, kids didn't think you were cool...unless you had a mullet! That just shows you that no matter how things change, people still get scared...people still don't like to get picked on...and people still want everyone to be nice to them! You see, all adults started off as kids, too. It may not seem like it because of all the rules they talk about, but they only do it BECAUSE they've been in your shoes.

"You may say to yourself, 'Cris, adults don't understand me! They can't think like I do!' I'll prove it to you, that adults have the same thoughts...more than you may think! First, I need a volunteer..." (*Of course, hands shoot up! Pick a volunteer.*)

"Great! Would you stand here, please?" (*Indicate a spot about 8 feet or so to your right, from center stage.*)

"I'll need Mr./Mrs. Teacher to help out on stage!" (*It's better to pre-arrange a teacher's help before the show starts. It's less 'hectic' during a show and you won't be*

*putting someone on the spot. Call your adult volunteer down and ask him/her to stand to your left, about 8 feet from center stage.)*

“Thank you for helping! Now, you’re going to read the mind of my other volunteer! This will prove that teachers & adults ‘tune in’ to how younger people think! I just need you to turn away for a second.” (*Approach student volunteer*) “OK, I’ve got this BIG deck of cards here, and they’ve been cut in half!” (*Display the faces of the first half to the audience.*) “I’d like you now to just point to the back of one of these cards...” (they do so) “And I’ll cut your card to the top...there, hold on to it, keeping it to your tummy!” (*Hand volunteer the half card.*)

(*Turning to teacher*) “OK, Mr. \_\_\_\_\_, would you turn around. Now, you’ll need to pick one half of THIS deck,” (*showing the other half of the deck’s faces to audience...for clarity, make sure the two halves never come near each other again!*) “But to do that, you’ll need to look into my other volunteer’s mind...when you’re just starting out, here’s a tip: look into their eyes!” (*The teacher & student will stare at each other for a few moments. Let the audience find the humor! This is great!*)

“No, no! You’ve got to stare at her...you know, one of those uncomfortable...long...unblinking...stalker-stares!” (*As you say these lines, move slowly toward the students, your gaze unblinking, bug-eyed. Trust me, they’ll react! It’s funny.*) “Okay? You try it!” (*At this point, the teacher will often stare bug-eyed at the student and begin to move in menacingly. Let this build. VERY funny!*)

“Okay, that’s enough. We don’t want to traumatize the poor girl! Did you glimpse her brain? OK, pick a card!” (*After they pick a card, show the backs of both card-halves to the audience.*)

“52 cards in a deck...cut in half, that’s 104 possible choices...wouldn’t it be amazing if they matched?” (*Turn cards around to thunderous applause!*)

## **Animation Sensation**

*(This is one of my favorite effects. I try to find a way to work it in nearly every kids’ show that I do. It’s basically an ‘extension’ of the Dancing Hank idea from Sean Bogunia. It’s a metal briefcase with an electronic ‘arm’ on it that can programmed to dance and cavort about. The ‘arm’ has a hanky covering it, so the effect is a hanky that pops up and dances about. My model actually has three arms on it. You’ll see two in the video. It’s a GREAT effect, as once you hit the button, the hanky dances automatically, allowing you to concentrate on presentation. They’re not cheap—about \$700 last time I checked. It’s well worth the investment, but there are cheaper alternatives—Sean also sells a Hank that can be clipped almost anywhere, such as your shoulder, and he’ll move and dance. It’s about half the price. Both should still be available from my #1 source. The whole idea behind the effect is for something to move by itself, apparently. You could also use a spring animal, a Zombie, a hand puppet—use your imagination. I also highly recommend a Don Wayne Dancing Hank,*

*available from Hank Lee for about \$30. It's magical, cheap, and the script I've provided will work well with it.*

*(It's a very open-kind of presentation.)*

“I want to talk to you about another way of dealing with bullies. What if you're in a situation where you CAN'T get to an adult? You can AVOID the bully—that means ‘stay away’ from the bully, for the younger students. I'm not saying be afraid of the bully, I'm just saying to stay away from them. If you know bullies always hang around a certain area, don't go near that area if you can help it.

“When I was growing up, I was picked on a lot. I was a magician, I watched TV shows that weren't popular, I was kind of skinny, so I was picked on. I made it a point to stay away from the bullies. They usually hung around the same spots all the time. I stayed away from those spots, and the next thing I knew, the bullying problem was pretty much gone for that group.

“I'm going to show everyone a friend of mine. (*Take out case.*) “I have a friend who's a white hanky. (*Show hanky.*) “Now, we're actually going to do the trick with a red hanky. The red hanky is going to be the bully. (*I produce the red hanky out of a thumb tip.*) “The white hanky is going to be the person who's being picked on. Now, sometimes the white one will poke out from his hiding place. If you see him, say ‘Go away!’ so the red hanky doesn't have a chance to pick on him. He's going to avoid the bully. What are you going to say when you see the white hanky? (*Kids will say ‘Go away!’*)

“I'm going to start my music— (*White hanky ‘jumps’ up and kids shout, ‘Go away!’*) “Good job! He went away!” (*This happens a few more times.*)

“Some people might ask, does it make me scared if I just try to stay away from a bully? Nope. Usually a bully picks on people smaller or younger. That's why they're a bully! A bully isn't brave for picking on someone smaller—it just means they're not brave.” (*At this point, you could do a quick change of the red hanky, showing it to be much larger than the white one, via change bag or any method you like.*)

## Hand Chopper

*(This is the routine I use when dealing with a group of older students, say grades 4-6 or 7. I know a lot of people will say you shouldn't use any kind of chopping device magic trick like this in schools...I agree in theory, but I've been doing this for so long and I can honestly say I've never received a single bad comment. I believe this is for several reasons—first, I ONLY do this for older students, NEVER for any group below fourth grade. Second, I stress over and over that it's ‘just a silly magic prop.’ Third, I keep the whole presentation ‘light & fluffy,’ in other words, I never try to scare anyone with it, as I've seen some performers do. Fourth, I use a very small arm chopper, not a six-foot guillotine like I use in big stage shows!! Finally, I don't use the*

*standard visual gags that, while funny, aren't appropriate in schools such as the fake hand or the bloodstained newspaper or any of that.*

*(The debate over a prop like this in schools will rage on long after I'm gone. I've considered dropping it for years, and after listening to other experts cry out about how you shouldn't use it in school, I still debate with myself whenever I use it. Just consider this: In 15 years I've never received a single complaint and I pass out several—not just one—but several evaluation forms to teachers after the show. It's one of the funniest parts of the show and it includes an important lesson: the value of avoiding a dangerous situation. Judge for yourself whether you want to use it.*

*(My arm chopper was only about \$60, which is very reasonable considering how much time I get out of it.*

*(I came up with this idea because I didn't want to use the hanky trick previously described for older kids—just too juvenile. As you read this, you may recognize some of the verbal gags. I came up with some of them on my own, but most are so obvious I'm sure they're not original with me. Trying to give proper credit to most of the lines would be like trying to credit the originator of the double lift or the first creator of the cups and balls!*

*“For this next thing, I'm going to need two VERY BRAVE volunteers!” (Of course, the hands shoot up. Picking your volunteers here is very important. I truly don't want anyone to be scared, so this is one time where, for me, it's okay to pick the biggest, most obnoxious looking guy in the audience that you can find. For my second volunteer, I then pick a girl. This allows a lot of amusing back-and-forth banter, as you'll see.)*

*(To male volunteers) “Hi! I'm Cris, what's your name?” (No big secrets, here—just remember to always get your volunteers' names. It's only polite.) “Now, I asked the two of you up here to help with something a little scary. I'm going to bring something out that many people your age are scared of. Don't worry, I won't hurt you...” (At this point, I bring out the carrot or whatever food item I'm going to chop. I'll hold it up proudly...usually the audience will stare at me in confusion. Also take note of the fact that I referred to their age group as 'people your age,' not kids. It means a lot to them.) “Don't you see? It's healthy food! Ahhhh!” (I'll also make little darting motions toward the front row, as though I'm trying to 'frighten' them. Some audiences will continue to sit there in confusion, which makes adults laugh. I'll act very disappointed at this. Other kid audiences will play along, throwing up their hands in front of their faces in mock terror. It can be very funny!)*

*“Aw, forget it! Would you do me a favor?” (Turning toward one of the two volunteers) “Would you take a bite out of this? I want everyone to know that it's real.” (I hand the item to one of the kids. At this point, he/she will look at me in a mixture of horror/disgust. I'll then take the item and hand it to the other volunteer as I say:) “OK, fine! Here, YOU take a bite of it!” (If the second volunteer also refuses, I say,) “Oh, we*

CERTAINLY wouldn't want to eat anything the magician gave us! I'll take a bite...Oh, that's gross. I shouldn't have left it in my car for two weeks..." (*Very funny! On occasion, I will get a volunteer who enthusiastically chomps down on the carrot. If this happens, I act very surprised and say,*) "Oh, wow, he did it! Don't worry; I'll give him the antidote after the show...just kidding! Anyway, I wanted everyone to know that it's a real carrot because I'm going to put it in THIS:" (*I pull out the Arm Chopper and place it upright on my table.*)

"This is the magician's Arm Chopper...or..." (*I pick up the carrot and hold it up as I say,*) "Salad Shooter! But seriously, magicians are always trying to scare audiences with these things, like they're real dangerous. I'm actually going to reveal a Magic Secret to you." (*At this point, my eyes get really wide, and I hold my hand over my mouth as though I've just done Something Very Bad!*)

"Here it is: There's a fake blade in there! Here, I'll prove it everyone. I'll put the carrot in the chopper and push the blade through. Since it's a fake blade, it won't cut the carrot, then we'll know safe to put Johnny's (*volunteer*) hand in there. Sound good?" (*Of course your audience will enthusiastically agree.*)

"Let's count to three...one...two...three!" (*On three, I push the blade through the carrot, chopping it in half, letting one half drop down on the floor. Of course, as everyone reacts, this is perfect misdirection to 'set' your chopper to safely pass through the volunteer's hand.*)

"Don't worry, I won't mess it up with your hand! I've done this trick professionally 9 times!" (*Hold up three fingers—they'll call you on it.*) "Oh, that's not right? Well, I've never actually *done* this trick, but I read the instructions and I've got a good idea of how to use it. Would you put your hand in there?" (*At this point, your volunteer will put his—yes, I usually try to use a boy—in the device. If he doesn't, I never push the issue, instead turning to the other volunteer. Yes, sometimes the girl will want to 'show up' the boy, although I never point this out. Regardless, picking volunteers for this is very important, as you don't want someone to really be scared. It's not the point, and if you think it is, shame on you, don't do the effect!*)

(*When the person puts his hand in, I ask him,*) "Are you right-handed or left-handed?" (*Usually if the person is right-handed, he'll put in his right hand, and so forth.*) "Oh, well, we'd better use the OTHER hand, just in case." (*I then turn to the second volunteer and say,*) "Would you hold your hands underneath here, just in case, you know, something should...fall off." (*Say the 'fall off' line in 'stage whisper,' dropping your voice down enough that the whole audience picks up on the fact that you're trying to 'hide' what you're saying even though they can still hear you...very funny technique!*)

(*Continuing*) "In fact, GRAB his hand so he can't back out. Now, I notice that Sara (*girl volunteer*) has on a nice shirt, and blood stains, so when I chop off his..." (*Pretend to 'catch' what you said and quickly blurt out,*) "If! IF I chop off his hand,

uh...” (*Look around you, eyes on the ground.*) “Just fling it into the audience, OK?” (*Big reaction.*) “OK, let’s count to three! One...two...wait! Are you sure you’re ready?” (*To the ‘victim’*) “OK, one...two...three!” (*Push the gimmick blade ‘through’ the person’s hand. Congratulate your volunteers and send them graciously back to their seats.*)

“GREAT job, thank you so much! BIG round of applause to them! Was anyone a little scared or nervous during that trick? Now, obviously, we all knew that it was just a trick, and it wasn’t dangerous, but what if you’re in a situation where someone a lot bigger and older is trying to start trouble? If you’ve tried to calmly talk your way out of the situation, your next best move is to leave.

“I know a lot of people think you should fight or stand up to the person, but all that’s going to happen is that you’ll get into trouble, and you may even get hurt because the bully is so much bigger than you.

“You see, a bully is a bully because he usually picks on someone who is younger and smaller. That doesn’t make him brave...it makes him wrong. When someone is that much bigger, there’s nothing to be ashamed of by simply leaving the situation. Think how much of a bigger person it makes you to walk away.”

## **Patriotic Ropes**

*(This a cheap little dealer item I first ‘discovered’ 15 or more years ago. It’s basically an effect where you show three different colored ropes tied together in two knots. You untie the ropes, wind them around your hand, and when you uncoil them, the knots have disappeared and the three different colored ropes have magically been joined, end-to-end. You can find it at almost any magic dealer for about \$6.00. I currently get mine from a clown supply website called Clown Antics for \$4.00. I usually buy a bunch of them because they do wear out. The Three different colored ropes are simply colored with dye on one long rope and a couple of gimmick shorter pieces. Be careful, though—I recently found a few inferior versions where they actually GLUED three ropes end to end! It was cheap, and they soon broke apart. The other props in this routine—the red cowboy hat, the white oven mitt, and the blue pooper-scooper—I picked up at the dollar store. I’d written the ‘3 Knights’ story years ago for a Renaissance wedding I was performing at, but it wasn’t until I got the idea to add the silly props and have volunteers play the parts of the knights that this routine really took off.)*

“Now we’re going to talk about another way to deal with bullies. It’s about being in groups. I need three volunteers to help. (*Call on 3 volunteers*) “I need the three of you to help me put on a play! (*Bring out the bag with the props in it.*) “It’s going to be about working together and staying with groups. (*Pull out the “three” ropes tied together.*) This story is about three brave knights—a red knight, a blue knight, and a white knight. (*Indicate the three different colors of the ropes.*) “They didn’t get along very well, which you can see with these knots here. They argue too much! I need my three knights

here to play the parts. (*To first volunteer*) “You’re going to be the red knight. The red knight has a very strong red helmet to protect him in battle! But...I couldn’t find a red helmet, so all I have is this red cowboy hat! (*Hand the hat to first volunteer to wear. To second kid, say the following:*) “You get to be the white knight. The white knight has strong thick white gauntlets to protect her hands in battle, but...I couldn’t find any white gauntlets. All I could find was a white oven mitt. (*Hand mitt to second volunteer. Say the following to third kid:*) “You get to be the blue knight. The blue knight carries a powerful blue sword to vanquish—defeat—his enemies...I couldn’t find a blue sword. All I could find was a blue pooper-scooper! Here! (*The introduction of the props REALLY makes this a fun routine. The key is to really act chagrined and embarrassed by the fact that you had to make these substitutions.*)

“Listen carefully! My three brave knights didn’t get the idea that it’d be better to work as a team. You three have some things to remember to do—if you hear the word FIGHT, do this. (*Assume a fighting stance*) “If you hear the word ARGUE, do this!” (*Start shaking your finger at audience with other hand on your hip.*) “Finally, if you hear the word TOGETHER, well, you have to hold hands. (*If there’s a girl in the middle of two boys and she’s wearing the mitt, add the line:*) “At least your mitt will protect you from ONE of the boys’ cooties!” (*I always try to get a girl in the middle!*)

“Here we go, listen to the story. Once upon a time, three brave knights were called upon by the king to FIGHT... (*look at kids and stress the word “fight” ...they never remember on their own.*) ...” A dragon. A white knight, blue knight, and a red knight. But they couldn’t work well as a team, so the blue knight went down.

“The red knight and white knight ARGUED...” (*Look at kids again.*) “...Over whose fault it was, so the dragon got away.” (*You’re untying the blue rope from the others, letting it drop so it hangs by one end, and retying the knot with the two remaining colors. Then display it.*)

“The second time the dragon came, the king sent the three knights to FIGHT (*look at kids*) “the dragon again. Once more, they didn’t work as a team, and this time The red knight went down. The blue Knight and the white Knight again ARGUED... (*look at kids*) “about whose fault it was. As you can see, they didn’t work well at all.” (*This time, you’re untying the last knot where all three colors are tied together. Untie and release the end of the red rope, letting it hang free as you retie the blue & white ropes. When you’re done at this point in the story, it will appear as though you’ve got all three colors tied to one another, end to end. instead of tied in a bunch, with all three next to each other.*)

“The third time the king called the knights to fight the dragon, he said, ‘Look, the only way the three of you can slay that big dragon is by working together. This time, the knights went to slay the dragon and they worked TOGETHER,” (*look at kids—it may take prodding to get them to join hands...it’s a lot of fun.*) “And they were able to finally defeat the dragon...by working together as one!” (*As you say the last paragraph, you’ve been winding the rope around one of your hands and stealing out the false*

*knots, palming them. Don't worry; when you get the trick, you'll see how easy this is. As you say, "...as one!" drop the coiled rope, showing that the ropes have 'melded' end to end, and the knots have disappeared! Ditch everything in your table.)*

"Please give my knights a round of applause for doing a GREAT job! Those are our three ways of dealing with bullies—you can stay away from bullies, you can tell an adult, and you can stick together with your friends. If you're able, don't go anywhere near bullies alone.

"When I was in school, I did this a lot. Most bullies only pick on kids they think are smaller or weaker. Being in a group gives you strength in numbers. Bullies aren't going to be able to pick on all of you, because most of the time, bullies are by themselves...which may be one of the reasons why they're bullies in the first place.

"I think the BEST thing you can do is use these ideas together—stay away from bullies and stick with your friends or near an adult as much as possible. I did this a lot when I was young and it can work for you, too."

## **Bulls Eye Book**

*(This neat effect is by Barry Mitchell, and you can either get it directly through him or from other dealers. It's expensive, about \$300, but it's a neat effect! Here's what happens: you talk about your subject, in this case, I've written about name-calling. You then show a special deck of cards—half the deck is made up of 'nice' words and half the deck is made of not so nice words. You shuffle the cards together, have a child pick a card—forced—and remix the card back in the deck. You then bring out your 'magic book,' and insert the deck of cards into the book—there's a card fountain inside. You then show two pieces of plexi-glass bolted together. You hold the glass, the child holds the book, and presses the button on the book, while aiming the book at the glass. Suddenly the deck shoots out of the book in a stream, hitting the glass! When it stops, the audience sees one card—the selected card—IN BETWEEN the two pieces of glass! It's fantastic!*

*(The trick comes with blank cards so you can customize it however you want. I originally bought it for my Reading Show, but decided to use it in other shows, too.*

*(The script that follows is the routine as I perform it. If you don't want to spend the money on this effect--although I really recommend it—it's really neat—you can substitute it for a trick called "Spelling Bee" that runs about \$40-50 from my number one source, Hocus-Pocus, or most any other company.*

*(Spelling Bee comes with a wooden board with spaces for 7 letter cards, which are in a jumbled order. You turn the board around, revealing the numbers 1-7. You then take the cards out and hand them out to be shuffled. As each card is handed to you with the back to the audience, the kids tell you where they want you to put the cards, by number. After all the cards are in place, you turn the board around, revealing*

*that the kids have spelled a word! You can spell ANY word, up to 7 letters. For the Bullying show, I have the kids spell RESPECT, as with the book. It's a nice, cheaper alternative, and is available from plenty of people.)*

“Another thing I want to talk to you about is name calling. We’re going to deal with a very special idea with name-calling and to do that, I’ll need the help of someone in the audience... *(bring your volunteer up.)*

“*(Picking up deck)* I’ve got some word cards here. I believe is that since the whole school is here, the bullies are here and so are the name-callers. They may not think that name-calling is a form of bullying, but it is! Anything that you do that makes someone else feel bad is bullying!

“How many of you have ever been called a name you didn’t like? *(Hands will go up.)* “It doesn’t make you feel very good, does it?”

“I have half of a deck of cards with some words on it that aren’t very nice... *(to volunteer)* “It’s going to be hard for people in the back to see these cards, so if you see cards that are the same of if I say something that’s not on these cards, then you stop me, OK? *(Read off some of the ‘negative’ words)* “Not very nice words, and they’re all different. *(Fan cards out so at least some of the people in the audience can see the words.)*

“We have a lot of different words to use when we talk to people or describe people, so it’s better to use nice words, like in this other half of the deck. These are all nice words. *(Read some of the words and again fan the deck out to audience.)*

“We have a whole bunch of words. You can pick some good words, some bad words. Sometimes when you talk to people, you probably don’t think about what you’re saying.” *(Show two halves of deck being mixed together.)*

“Sometimes it’s a jumble.” *(To volunteer)* “What I’d like you to do is pick one of these word cards. Hopefully, you’ll pick a good one.” *(Force the word “RESPECT” with your favorite card force method. With the blank deck that comes with the trick, you can really use your imagination with how you want to present it. I bought extra decks, so I could also create ‘reading presentations,’ self-esteem presentations, and so on.)*

“Take your card. It doesn’t matter if I see it, it’s not part of the trick. Oh, RESPECT! What a great word! One of the BEST words you could’ve chosen!

*(To audience)* “Respect means you treat people the same way you want people to treat you. You have to GIVE respect in order to GET it back.”

*(To volunteer)* “Would you do me a favor? Mix the RESPECT card in with the rest of the cards, so no one knows where it is. Set the deck down when you’re done.”

“This is going to seem strange, but I’m going to put all these cards into my big Magic Book!” *(I bring out the Bulls Eye Book and insert the cards into the card fountain built into the book.)*

“This is a strange magic book because it has a button on the side of it! *(To volunteer)* “See that button there? Here, take the book, but DON’T press the button yet! *(Hand button to kid.)*

*(At this point, I hesitate and look suspiciously at the person and say,)* “She’s LOOKING at me!” *(I glare suspiciously over the top at the child in a funny, comical way.)* “Now she’s GIGGLING! That worries me. I’d better protect myself!” *(What I’ve found, over the years, is if you accuse a child of doing something like this in an over-the-top way, they’ll start giggling...which will cause the audience to begin to giggle. This will give my character “motivation” to pull out a pair of eye protection goggles as a cute sight gag. While it’s a funny bit, it also helps to further motivate the use of the bolted plexi-glass without revealing what you’re going to do with it from a magic standpoint. I then reach behind my table and pull out the pair of protective goggles and put them on.)* “Hmmm, she’s still LOOKING at me! And giggling! I’d better protect myself!” *(This whole exchange with the glasses is an excuse for another laugh and sets up a kind of goofy reason to bring out the glass—supposedly to protect myself.)*

*(Take out two pieces of glass that are bolted together, resting on the stand.)* “I’ve got two pieces of glass that are bolted together.” *(Show to a few people in front.)* “NOTHING can get in there, so I should be safe, right? Don’t worry, *(to volunteer)* “I’m fully insured, so I’ll be fine!” *(Pick up the stand with glass pieces in it.)*

*(To volunteer)* “Now we’re going to count to three. When we get to three, say the magic words ‘NO BULLIES ALLOWED’” *(or whatever word you want to use...I sometimes have kids say “RESPECT!” because it’s the chosen card.)* “And then you’ll press the button and keep holding it until I say to stop!” *(Many times, the cards shooting out startles the kid and they release the button after only a few cards have flown out.)* “Are you ready? One...two...three! NO BULLIES ALLOWED!” *(The volunteer presses the button, causing the cards to shoot out of the book, hitting the glass. While this is going on, you trigger the mechanism causing one card to shoot in between the pieces of glass.)*

*(Here’s an important point in blocking. When doing this piece, I face my volunteer, with the two of us profile to the audience. That means most of the audience doesn’t see the card ‘appear’ in the glass. I want them focused on the cards flying out of the book. Then, as I deliver the scripted words, I can either hold off the revelation of the selected word appearing in the glass, or if it’s a very young audience, I’ll pretend not to notice the card as I turn to face them. The kids go nuts, to tell me that a card is stuck in the glass. Since I’ve got the card with it’s face toward me, I still have the magical moment where I slowly turn the glass around to reveal that not only did the*

*card appear, but it was the selected word. In this way, I've drawn the magic moments out further.)*

“Wow! Did you see that? ALL the cards came out! But do you know what? The word RESPECT got stuck in the glass!

“In real life, the things we say to people STICK with them. We may think we're only joking around, but people will remember. When you're using words, think about what you say before you say it, and try to use one of the best words of all, RESPECT. See, sometimes our brains work really fast, and words just pop out of us like this book, but if you remember the word RESPECT, well, that can be like a fishing net to catch all the bad words before they come out.”

## **Mind Your Hands!**

*(This is a nifty mental magic type trick off of one of Dan Harlan's videotapes in the Pack Flat, Play Big Series. It's on the Mentalism Show. In it, he uses 10 volunteers for a glove prediction. Basically, 9 volunteers come up and without looking, reach into a bag and remove a pair of gloves. No two pair are alike, and no two gloves match in a pair. For instance, you'll have a red/blue pair, a white/brown pair, a blue/white pair, and so on. After 9 pairs have been selected, the 10<sup>th</sup> volunteer holds onto the bag off to the side a bit. The 9 volunteers then proceed to put their gloves on and are instructed to join hands...by color. This means people must move around a bit to match up colors. When everyone's joined hands and are standing in a line together, the two people on the ends hold up their hands—say for instance one end of the line is a blue glove and the other end is a white glove. The performer stresses that each pair of gloves was chosen randomly, and the line of volunteers could've been joined in any number of ways, and wouldn't it be neat if the volunteer's last pair of gloves in the bag matches the two random gloves on either end of the line? The last volunteer opens the bag and removes the last pair—they match the two colors on the ends of the chain of people!*

*(It's a neat effect, and the video's only about \$25-30 from your favorite dealer. The effect uses no gimmicks—just 10 pairs of gloves and a bag. Dan explains the mathematical principal behind the effect and also how to dye the gloves. I'll give you the basic working here. First, I just went to a cheap-o family dollar type of store and found a bunch of ladies' gloves. I bought ten pairs of gloves. The colorful bag I store the gloves in came from the dollar store. The whole trick cost me \$7.00!*

*(Here's what you do: Buy ten pairs of gloves, five different colors, so that you have two pairs of gloves in each color, or four gloves each of the same color. I bought white, black, blue, tan, and red. You're going to make ten pairs of mismatched gloves by folding them inside each other like a pair of socks, like this: RED/BLUE, BLACK/RED, WHITE/TAN, BLUE/WHITE, BLACK/TAN, BLUE/BLACK, RED/WHITE, BLACK/WHITE, TAN/RED, TAN/BLUE.*

*(Of course, if you have different colors, you'll have to substitute accordingly. It works on the domino principal. When you make a "chain" according to color, they have to link up in a certain way if you've paired the gloves correctly. Once one mismatched pair is left behind after 9 people select 9 pairs, the last pair will dictate where the "break" in the chain must occur, assuming the kids match up their colors correctly as they hold hands. Thus, the effect works automatically, although you'll need to help the kids out. They get a little lost at this point. For that reason, I steal a peek in the bag after all of the choices have been made. By knowing what the two colors left are, I'm able to 'guide' the kids and thus keep the show moving at a brisk pace.*

*(This effect plays HUGE because of the number of volunteers. Teachers absolutely love the message, which as you'll soon see, is very strong.)*

"I need TEN volunteers for a VERY important idea... *(Bring up your ten volunteers and line them up in a straight line across the stage. Point out one volunteer, and say to him/her:)* "I'd like you to wait here at the end, ok? Thanks! Inside this bag are ten pairs of gloves. Each pair of gloves does NOT match—one pair might be red & white, another pair might be brown & blue. Each pair is different – no two pair are the same.

"I'd like each volunteer to reach into the bag and without looking, pick ONE pair of gloves." *(Have volunteers pick gloves.)* "Ok, now I want YOU to keep the bag shut and hold the bag over your head!" *(VERY IMPORTANT NOTE: As you hand the bag to the 10<sup>th</sup> volunteer for safe keeping, steal a peek at the last pair of gloves in the bag. Although the principal that Dan Harlan explains works automatically, it's easier to sneak a look and make sure the two ends of the line match the gloves in the bag. The kids will sometimes just stand there with a blank look on their faces when you tell them to join hands by color. You'll need to help them a bit.)* "Hold it over your head so that NO ONE knows what two colors the last pair of gloves is made up."

"I need the other nine volunteers to put on their gloves. Again, no two gloves match and no two pair are alike... *(Volunteers put gloves on.)* "It doesn't matter which hand each glove goes on, either.

"Now, I need everyone here to join hands with each other, but you have to join hands BY COLOR." *(Blank stares!)* "This means if your right hand is in a red glove, you can only join that hand to another red glove. You'll have to move around, too!" *(The reason why it's a good idea to sneak a peek at the last pair in the bag is because the whole idea of this can sometimes be a little confusing for kids, and they might wind up grabbing non-matching colors when they join hands. In the heat of the action of a live performance, a mistake might slip by you unless you know which end colors to expect! Help kids shift around, joining hands, until you've got a straight line. Make sure your end colors match what's in the bag! Since it's 'self-working,' you'll get different colors each time you do this.)*

“Good job! We have a chain, with everybody holding hands according to color. Notice...they are holding hands. That’s about being together. It’s such an important idea. Even though every pair of gloves was different, they were able to join hands by color. That means even though every person is different, unique, and special, we’re all alike in important ways...we’re all people! That’s important to realize. It’s important to work together.

“Bullying means you’re pointing out differences that don’t matter. Hey kids, it’s a rough world out there! It’s important to try and get along and work together. By working together, you can get a lot more done than by yourself fighting with other people.

“So if you see someone by herself, maybe there’s a new kid in school, (*Gesture to tenth volunteer, holding bag,*) “try to include her. If you see someone at lunch, walk over to him and invite him to join you. Bullying also means pushing people away.

“How would you feel if you were pushed aside?” (*Gesture to 10<sup>th</sup> person again.*) “Notice she’s been holding that bag the entire time, and at the end of our line we have a black glove.” (*Or whatever color.*) “On this other end of the line we have a green glove,” (*or whatever*).

“Everybody in line picked all the gloves themselves and worked together to form this line. They could have joined hands a bunch of different ways and had ANY colors on the ends... Wouldn’t it be amazing if inside the bag was a pair of gloves that everyone here helped choose in advance that MATCHED our two end colors?”

(*To 10<sup>th</sup> volunteer*) “Would you please reach inside the bag and pull out that last pair of gloves? Look at that, they match the ends! Give all my friends a big round of applause! That means there’s room for everyone to fit in, in our world, if we just try to include them!” (*Instruct volunteers to drop gloves back into bag as they leave the stage area.*) “Thank you!”

## **Rocky Raccoon or Changing Birds into Another Animal**

*(I ‘fought’ buying a spring animal for many years. I wanted to be ‘unique,’ because it seemed like everyone had one. I felt this way until I finally bought one—now I wish I had purchased one a LOT sooner! There’s a reason why plenty of magicians use these things...the same reason why so many playgroups perform Shakespeare—because it’s good! “Rocky Raccoons,” whatever name they’re marketed under, are an absolute joy. There are no angle problems, they’re visual, you can use them inside or out, and they’re cheap! I think I paid \$30 for mine, but I know they’re out there cheaper. Try your favorite dealer or my source.)*

*(As you’ll see, I use the raccoon to ‘recap’ what I’ve talked about in the presentation in a way that’s fun for the kids and allows them to interact with the presentation. This is very important. It shows the school administrators that the kids understand what you’ve covered.)*

*(You can use this same recapping technique with another puppet or, if you're adept at ventriloquism, you can have the puppet verbally interact with you. The basic idea is that you have a 'friend' help you recap what was learned.*

*(If the show I'm doing is a "Big Show" set-up, I will substitute Rocky for my ferret. I will explain that I brought my birds with me today to remind me to ask you some questions at the end of the show. I'll then lean into the birdcage and act like each bird is asking me a different question. Once the recapping is done, I'll bring out my Doves to Rabbit cage. Mine's a really nice Vegas-style cage, made by Chalet. Any SAFE method of turning a bird or birds into a ferret or rabbit or whatever will work. For me, it helps end the show on a high note, recap the lessons of the show, and get more money from the client all in one.)*

"We've talked about a few different things today. Have you had fun today? Well I –Oh, uh..." *(Look under roll on table.)* "Oh, I thought he was waking up... See, I brought a friend of mine with me to the show. Let me bring him out." *(Bring out raccoon.)*

"Shhh, he's still asleep! This is Mr. Bigglesworth!" *(I named him after Dr. Evil's cat!)* "Everyone QUIETLY say "Hi!" *(This establishes more control and participation for the whole audience without screaming.)* "I think I'm going to wake him up." *(Blow on raccoon and he begins wiggling, wagging his tail, etc.)*

"There he goes! Do you want to see him do some magic?" *(Raccoon scurries up your chest and whispers in your ear.)* "Oh, he wants a Scooby-Snack first." *(Adults & kids alike love this pop-cultural reference!)* "Should I give him a Scooby-Snack? Well, he has to wait until it's his turn, first. *(Raccoon whispers in your ear again.)*

"Oh, he's got some questions first. First question—just answer yes or no, everyone—Is it important to look at people for who they are on the inside, not the outside?" *(Kids say, "YES.")*

"Good! Is it important to realize that you are ALL special people inside?" *(Kids say, "Yes.")* "Good! Is it a good idea to stay away from bullies?" *(Kids say, "Yes.")* *Important note: When I was first developing and 'field testing' this presentation, I often said the word 'avoid' too much, which is hard for little kids to grasp the meaning of. Teachers pointed this out to me and of course they were right. Be careful of this.)* "Is it a good idea to tell a grown-up or teacher if someone is picking on you?" *(Kids say, "Yes." Raccoon whispers again.)* "Good! Is it a good idea to stay in a group of friends whenever you can?" *(Kids say, "Yes.")* "Good!" *(Raccoon whispers again.)*

"Ok, now since he did such a GREAT job asking questions, he wants to know if he can finally get a Scooby-Snack? I think he should wait until I tell him he can." *(Raccoon begins 'scooting' toward my pocket.)* "No! See, he knows the snacks are in that pocket." *(Raccoon begins scooting toward my pocket again.)* "Now let me know if

you see him trying to sneak there again...Hey! That's not right! All right, you can have just ONE." (*Reach in pocket and pretend to feed raccoon.*)

"Hey! Just one! Ok, here's the problem with giving him Scooby-Snacks...they're loaded with sugar, and he gets really wiggly!" (*Raccoon begins wiggling and jumping, and finally jumps into the audience.*)

"Sorry about that! I'd better put him away." (*In process of putting raccoon away, accidentally slam raccoon's head on table. Look horrified, and then finally you get an 'idea.' Give raccoon CPR, mouth-to-mouth. He's alive!*) "He's all better! Give him a big round of applause!" (*Put raccoon away.*)

## Snowstorm/Airborn

*(Although any method will work, I use Jeff McBride's method of the "Snowstorm in China" from his Magic on Stage Series: Exotic Mysteries. His method is clean, will work solo or with an assistant, can almost be done surrounded if you're careful, and plays huge!*

*(You can buy Snowstorms from my favorite source. Ask for 'ultimate snowstorms.' They're looser, and therefore easier to 'spread' during the snowing process. Other brands I've tried had the confetti packed WAY too tight, and as a result mad it difficult to 'spread' the load during the routine.*

*('Ultimate' snowstorms are available for about \$15 for a dozen. You'll need a fan, too—about \$12.00.*

*(I also use "Airborn"—the method of floating a drinking glass in the air while you're pouring liquid in it—as a 'lead-in' to Snowstorm. It makes a nice one-two effect. "Airborn" is available from most dealers. My version was about \$35 and allows you to attach the gimmick to almost any bottle, meaning you can use the appropriate kind of bottles for whatever audience you happen to be performing for.)*

*(If this is a "Fast Set-Up" show, I conclude with "Snowstorm." If it's a "Big Show" then I conclude by changing my birds into a ferret with a Dove to Rabbit cage. I 'talk' to the birds before changing them into the ferret, using the birds for the same recapping technique I discussed with the raccoon. It works rather well.)*

*(With "Snowstorm," it's one of those pack flat/play big kind of tricks and as far as messages go, ends the show on a high note. Just clear it with the school before you do it. I also clean up my own mess!!)*

*"I do so much talking during my show that I just need a quick drink before I go on." (Bring out bottle & glass for "Airborn" and float glass while talking and pouring. You don't notice it, which helps make it more surprising and magical. The instructions that come with the prop explain how to do this.)*

“This next thing will probably surprise you...” (*Let go of the glass!*) “Oops! That’s my drink! Now people ask me, ‘Cris, can you do a magic trick with anything?’ Well, people hand me stuff all the time, like a shoe or something, but the strangest thing anyone ever handed me was—toilet paper!” (*Pull out a roll of toilet paper.*)

“I want to use this to make a point to finish off this show. We’ve learned a lot during this show—we’ve learned about to deal with bullies, how we’re all special people, how teachers are here to help you, but none of those things matter if you keep what you’ve learned for yourself. What will happen if you don’t tell other people what you’ve learned, then it will be just like if you were to jump into the river with your clothes on—you’d feel really weighed down.” (*While you’re talking, put toilet paper in an empty glass. Make your movements slow and deliberate, so everyone can see what you’re doing. Pour the liquid on it. Take out the toilet paper, and wring it out, showing it to be quite waterlogged & soaked.*)

“An important message like this shouldn’t be weighed down. You’ll want to share it with others. If you have friends at other schools, tell them! Tell your parents, spread the word, from person to person, until EVERYONE gets the message!” (*At this point, fan your fan, and wave it, causing the confetti to fly right about when you say, “Everyone gets the message.”*)

## Levitation

*(This was another one of those situations where I developed a routine for schools that both had seen me and my ferret trick before –which is my favorite way to end a school show- and wanted me back for a second “Big Show” program. I love floating someone in the air, and my current method for stage work really rocks!*

*(Mine is called the X-Type Walk-Away Suspension. It’s available from Klamm Magic for about \$440 dollars, with shipping. This effect is great because the angles are much better than my Floating Carpet, which I used to use for schools and still use for birthdays. The X Walk-Away is based on the classic “Super X” principal, but it has the added advantages of packing flat and wheels, meaning you can roll it into position very easily, which is a big plus in my book because I work alone.*

*(A lot of pros like the Chair Suspension because you can do it surrounded. The choice is up to you, but the X Suspension I use can be used to float an adult—for instance, recently I floated the Principal at a show!! She loved it, too. This school was having me back for a second time and really wanted the levitation this time. They also wanted to float the principal because there was some concern over jealousy of a child that was picked to float...frankly, I’ve never heard of anything like that happening, but with my X Suspension, I was able to accommodate their request.*

*(Regardless of the method you choose if you decide to use a levitation, I think you’ll find that this message that I tied into the effect play very well.*

*(I should also mention that because of how well this plays out, I now very often offer schools a choice of which ‘big effect’ they’d like me to end the show with when they choose the “Big Show” option. Yes, the main focus is and should be on the lessons, but even principals very often become very giddy when you tell them—and ultimately show everyone—what you do. This is why I stress that your messages and delivery along with your magic ability and tie-ins to the messages must ALL be up to par. Other schools don’t care what you do as long as you present the messages effectively. In those cases, I tend to still use the birds to ferret trick because I really like the recapping that it allows me to do. Offering schools choices like this has proven to be very effective for me. Try it and see how it works for you.)*

*“Now comes the time for some BIG magic!” (At this point, I roll out my Suspension, which never fails to get a response.) “I also need a brave volunteer!” (I ask for a brave volunteer because I honestly don’t want anyone getting nervous up on the unit. For that reason, I usually get a child of around 10 years old for this routine. When the volunteer gets on stage, I ask him his name, etc. and get him comfortable sitting on whatever levitation device I’m using that day—for smaller school groups I will still use my Carpet. Use care and sensitivity when doing this. The child suddenly finds himself sitting on this strange device in front of several hundred people! Take a moment to reassure him. This still applies if you’re using an adult, considering how children are often less inhibited!)*

*“Now, during this show, we’ve talked about how you can help your friends understand why you shouldn’t pick on other people or call them names...treat them with RESPECT like we talked about. Unfortunately, some people do still get picked on. If that happens to you, it’s important for you to believe in YOURSELF, and believe that you ARE special, and not to let anything anyone says get you DOWN. If you believe in yourself, you can keep your spirits UP no matter what happens!” (While this is going on, one by one I’m pulling away the supports to the levitation and, in the case of the X Walk-Away or Chair Suspension, you also can pull away the “bed” that the person was laying on. This REALLY blows the audience away. When I floated the Principal of a school a while back, she later told me that she really liked the use of the levitation because it was so memorable and it would help ‘jog’ the kids’ minds for the lessons presented in the show...which is the whole point, of course!*

*(After the person ‘floats’ in the air, carefully put the ‘supports’ back in place and help them off. Please remember to be very gracious and appreciative, especially with an effect like this because the experience can be disorientating.)*

*(I also end the show with this effect or the big animal trick, because at least for me, nothing can effectively follow either.)*

## Control Closing

*(Again, I have to credit Dave Risley, Trevor Lewis, and other great children's workers and to a lesser extent, Dave Dee from Atlanta with this closing sequence, which I use for elementary-age groups...obviously you won't want to use it for grade 7 or above! I should also point out that teachers absolutely LOVE it! It sets you up as a professional who really understands and appreciates the plight of teachers.)*

“Have you had a good time today? Good! Here's the most important part of the show...your teachers are watching you now. They didn't have to bring in a special program like this. They could've had everyone stay in class. They decided to bring in a special program that taught you important things but was a lot of fun, too.

“Here's the best way you can say thank you to them—show them respect! They're watching you, now. Show respect to your teachers, to your principal, and your school by NOT talking. Don't talk to your friends...no whispering to your neighbors. Keep your mouths closed. You'll have plenty of time to talk about the show after school, but for right now, no talking.

“Show your teachers that bringing in a special program like this will NOT be difficult for your teachers to get you to and from your classes for the rest of the day, and maybe I'll be able to come back sometime.

“Before I leave, one more time, on the count of three, let's have everyone say NO BULLIES ALLOWED...very quietly and softly, in a whisper.” *(The audience responds. This is something I came up with myself because I really wanted to bring the energy level of the audience way down before I turn things over to the school administrators. It drives the name of the program home one last time and really establishes me as someone who understands how difficult it can be to control hundreds of kids as they're trying to get everyone out of the assembly area.)*

“Thanks everyone. My name's Cris The Magic Man, and I'll see you later...” *(In keeping with the point I just made, I'll whisper these lines and then tiptoe off stage. At this point, if I'm not in a hurry to either pack up my stuff or get set for another group, I'll try to stay backstage, so the kids aren't tempted to yell “By, Cris!” as they leave. They certainly mean well, but I really like to stay out of sight, so the teachers have an easier time controlling the students.)*

*(After the students have cleared out, I like to thank the person who hired me and the principal, too, if he/she is available. Sometimes I'll get an opportunity in the conversation to mention my other programs.)*

## **Some Tips for Grades 5 & 6 and especially 7 & 8...**

Many times I'll be contacted by a school that wants to focus the anti-bullying show only on the older grades. Their reasoning is that the older kids are the ones who are causing the problem, so they focus their energy on them. When that situation comes up, I

tend to adjust the show quite a bit and spend more time on the ‘respect others’ portions of the show.

This is where I’ll use a lot of mental magic, as long as it’s still simple to understand, visual, and a lot of fun.

Another presentation that I’ll use with older groups, one that I didn’t put in the regular script section is an effect called *the Puzzle*. Here’s what happens: A spectator comes up and is asked to place their hand in a bag of puzzle pieces and show several to the audience, verifying that they’re all different shapes, colors, etc. After dropping the handful back into the bag, he or she is encouraged to close his/her eyes and by ‘psychic power’ select only one piece. When this is done, the performer whisks a cloth off of an easel that’s been in view the entire show. It reveals a puzzle of the Mona Lisa, in a frame...with one piece missing. Of course, the piece selected fits and completes the Mona Lisa’s famous smile.

It’s a fabulous routine that’s easy to do, gets the volunteer to do the magic (which I love) and is easy to tie-in to an older grade bully show. Quite simply, I talk about the fact that every person is unique in this world—no matter the fads or what’s currently popular, we’re all different. Every one of us. Finally, when I pull away the cloth, I state that no matter how different someone may seem to you, there is and should be a place for everyone to fit in. I sometimes get requests from schools to talk about ethnic diversity, and this presentation allows me to work that in perfectly.

The only problem? The manufacturer doesn’t make The Puzzle anymore, or so I’ve been told. I bought one of the last ones. For that reason, I left this presentation out of the regular section. I didn’t want readers to get excited about the perfect tie-in for this effect only to find out they couldn’t get one.

Important Note: Recently, as I was preparing this “Second Edition” of my course, I’ve seen the effect advertised again, so maybe they’ve started making them again. Check the ads in MAGIC magazine.

Also, I wanted you to have the idea in these notes because you may get an idea of how to use this routine with a different prop.

These kinds of situations are what prompted me to develop the presentation with the lottery tickets: I want to get the idea of respect across without sounding like I’m lecturing the kids for 45 minutes. The show should still be fun!

This is a problem I’ve seen with certain other marketers’ anti-drug shows. They come down really hard on the kids and use scare tactics, talking about death, and all sorts of things. While I feel that it’s important to get those points across, especially to the older kids, I think a lot of entertainers take it too far and make the show harder to enjoy.

With the bullying show, in the older grades I feel it's best to focus on the positives and how we all fit in and a little less on the lecturing. Also, doing a lot of standard magic will cause your audience to turn on you—don't do anything juvenile. If you pull out a Stratosphere for junior high kids...the results won't be pretty. They may be fooled, but they won't be impressed.

For this age group, I'll use the birds, the lottery effect, the puzzle effect, the split deck, guillotine, etc. When looking for effects for older kids, I'll try to focus on things in which they get to be the star and 'do' the mind reading or something that seems to have an element of danger, like the arm chopper. I also try to balance mental magic with regular magic, because this age group can be tricky.

Finding the right balance can be tricky, and while I'm not claiming this presentation is perfect—what is in this world? -- the feedback both from teachers and students tells me that everyone has enjoyed the show and come away from it with some good messages.

## **My Line-Ups for The Different Age Groups**

I'm now going to give you the line-ups I use in the different situations I've been booked. Obviously, you'll need to refer to the scripts for details and alternate suggestions, but I wanted you to have the actual line-ups that I use. I should also mention that I've listed a lot more in these scripts than I actually need but having a large 'menu' allows me to rotate out different material if schools have seen more than one show, because like a lot of pros, I do have my favorites that I tend to go to.

Also take note of the fact that I use 10 actual effects in my programs. This, for me, has proven to be the best to fill out a 45-minute assembly. I know some performers may look at this and think, "Wow! That's just too many!" Fair enough, as I know plenty of performers are adept at "stretching" routines. While I agree in theory, I've been complimented by many many schools for my ability to 'keep the show moving' and 'not dragging things out.' I should also add that I'm a very high-energy person and I talk a little faster than the average person.

You may wish to cut this list down, which is fine. My system works well for me. With any materials that you purchase like this, there will always be the need for adjustments. I'm merely stating what I do and inviting you to take it and use it as you wish.

As you look through these lists, please keep in mind that this is what's worked fantastic for me. You can, of course, substitute any appropriate effect that you already own into the line-up. In the lists, notice that I've given little one-phrase or one-sentence "memory joggers" so you'll know how the structure of each line-up moves along as it pertains to the motivational messages.

A final note: when performing for what I call a “combo show,” that is, all the grades together such as K-6, I try to keep things interesting for the older kids, but I’ll restrict myself from using anything that would remotely frighten the younger grades, like the Arm Chopper. I’ll also cut out most mental magic (with the exception of the Split Deck), like the lottery trick, as most of that stuff flies over the younger grades’ heads.

### ***Grades K-3 or Grades K-4...Big Show Set-Up***

1. Control Opening
2. Birds – *establish credibility as a magician*
3. Silk Road – *Introducing the show*
4. Blooming Bouquet – *We’re all special inside*
5. Zombie – *Maybe bullies hide their feelings/No need to fear bullies* (or Mouth Coil – *we’re all different inside*)
6. Bulls Eye Book – *name-calling/RESPECT*
7. Animation Sensation – *Avoid bullies*
8. Patriotic Ropes – *Stay with a group of friends*
9. Split Deck – *Tell an adult*
10. Mind Your Hands – *To the whole school, try to include everyone.*
11. Turn Birds into Ferret - *recap*
12. Control Closing

### ***Grades K-3 or Grades K-4... “Fast Set-Up”***

1. Control Opening/Vanishing Cane to Silks
2. Silk Road – *introduce show*
3. Blooming Bouquet – *we’re all special inside*
4. Zombie – *Maybe bullies hide feelings/No need to fear bullies* or Mouth Coil – *we’re all different*
5. Bulls Eye Book – *name-calling/RESPECT*
6. Animation Sensation – *Avoid bullies*
7. Patriotic Ropes – *Stay in a group*
8. Split Deck – *Tell an adult*
9. Rocky - *recap*
10. Mind Your Hands – *We’re all in this together! (Life!)*
11. Snowstorm – *Spread the word!*
12. Control Closing

### ***Grades 3-6 or Grades 4-6... “Big Show” set-up***

1. Control Opening
2. Birds – *establish credibility as a magician*
3. Manila Miracle for grades 5 and up – *What kind of a person do you want to be?*  
*Spelling Bee* if Grades 4 and below are present - *RESPECT*
4. Silk Road – *introduce the rest of the show*
5. Mouth Coil – *We’re all different inside.*

6. Bulls Eye Book – *name-calling/RESPECT*
7. Arm Chopper – *Avoid dangerous situations!*
8. Patriotic Ropes – *Stay with a group of friends.*
9. Split Deck – *Tell a trusted adult.*
10. Mind Your Hands – *Try to include everyone*
11. Turning Birds into Ferret - *recap*
12. Control Closing

### ***Grades 3-6 or 4-6... “Fast Set-Up”***

1. Abbreviated Control Open: Not as child-like
2. Manila Miracle for grades 5 and up – *What kind of person do you want to be? or Spelling Bee if grades 4 and below are present - RESPECT*
3. Silk Road – *Introduce the rest of the program.*
4. Mouth Coil – *We’re all different inside.*
5. Bulls Eye Book – *Name-calling/RESPECT*
6. Arm Chopper – *Avoid dangerous situation!*
7. Patriotic Ropes – *Stay with a group of friends.*
8. Split Deck – *Tell a trusted adult.*
9. Mind Your Hands – *Try to include everyone/We’re all in life together!*
10. Snowstorm – *Spread the word!*
11. Control Closing

### ***Grades K-5 or Grades K-6... “Big Show”***

1. Control Opening
2. Birds – *Establish credibility as a magician.*
3. Silk Road – *Introduce the show.*
4. Mouth Coil (depending on the school) – *We’re all different inside.*
5. Zombie – *Maybe bullies hide their feelings/No need to live in fear or The Puzzle – No matter how different someone may seem, there’s a place for everyone to fit in.*
6. Bulls Eye Book – *Name-calling/RESPECT*
7. Animation – *Avoid the bullies.*
8. Patriotic Ropes – *Stay in a group of friends.*
9. Split Deck – *Tell a trusted adult.*
10. Mind Your Hands – *We’re all in this together...life!*
11. Birds to Ferret - *recap*
12. Control Closing

### ***Grades K-5 or Grades K-6... “Fast Set-Up”***

1. Control Opening/ Vanishing Cane to Silk Streamers
2. Silk Road – *Introduce the show*
3. Mouth Coil – *We’re all different inside*

4. *Zombie – Maybe bullies hide their feelings/No need to live in fear or The Puzzle – No matter how different a person may be, there’s a place to fit in if we try.*
5. *Bulls Eye Book – Name-calling/RESPECT*
6. *Animation Sensation – Avoid the bullies.*
7. *Patriotic Ropes – Stay with a group of friends.*
8. *Split Deck – Tell a trusted adult.*
9. *Mind Your Hands – We’re all in this together...life!*
10. *Rocky - recap*
11. *Snowstorm – Spread the word.*
12. Control Closing

## **Final Words**

Well, there you have it—everything that I currently use in my bully programs. If you have any questions about this program or anything else in the course, feel free to contact me. For anyone new to school shows, you won’t find much knuckle-busting sleight of hand, but instead good solid commercial material that will entertain, amaze, motivate, and amuse your audiences and impress school officials, which is far more important.

Take this material, study it, and adapt it as I have or use it in conjunction with tricks you already do well. Once you’ve got the presentation down, go to work booking it.

Thanks for buying this program and let me know if your success!

Good Luck!

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