The Perfect Way to End Children's Shows

Script & Analysis

by Cris Johnson, CH, CT.NLP

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Introduction

Congratulations! You're now the owner of an incredible technique that will allow you to end your children's shows in such a way that your client, whether a birthday mom, school principal or whomever, will easily be able to move the kids from the performing area to another area, give instructions or otherwise engage them in some fashion without a lot of screaming or difficulties.

One thing to keep in mind with this technique is that this goes against the natural instincts of the performer. (*A quick note: this technique will work for literally any children's performer who speaks, but from time to time I will interchange the term "performer" with the term "magician." I am a magician and thus gravitate toward that term. Back to our regular programming*…) The natural instinct of the performer is to do whatever he/she can to generate a monster round of applause. To do this in most situations would be a mistake.

Most of the time, the client *(birthday mom, school principal, etc.)* is not used to hosting an event with a "performer." A birthday mom is inviting a group of children and a stranger (*you!*) into her home and is not versed in the ways of an entertainer's ego. When considering school performers, a principal may be used to hosting assemblies at the school, but the fact remains – an assembly presenter is essentially an interruption of the regular day's activities. Granted, it's usually a welcome addition, but the regular hustle-bustle of a typical school involves schedules and shuffling children from place to place. It's difficult work, herding hundreds or thousands of children back and forth in a building.

This technique is designed to make the client's lives easy…not satisfy the ego of the performer. One reason why I've held off on releasing this technique is because I've had full-time performers argue with me, saying that by quieting the kids down at the end of a show, you're "robbing children of the spirit of youth" or some such drivel. I accept the fact that many performers feel that getting the round of applause at the end of the show is the way to go.

By purchasing this program, you are showing yourself to be a forward-thinking performer who is more concerned with the satisfaction of the clients rather than feeding your ego. Good for you – because by satisfying the needs of your clients, you'll also be making yourself more marketable to your existing clients for repeat gigs as well as attracting new clients.

Now, let's jump into the manuscript…

Why I Created This Product

First and foremost, I created this product for myself. I had, as many magicians had before me, learned about control techniques when performing for children from different sources. Dave Dee from Atlanta, GA was my first source. Later, I began researching experts in the field such as Dave Risley, Trevor Lewis, and many others.

As I began to specialize in school assemblies, I realized I needed a stronger "control closing" technique. What I had been using, which amounted to little more than "Now it's the end of the show. As you leave, you'll need to be very quiet. That means no talking, no whispering. Shhhh…."

It was decent enough and worked fairly well. After several years, I eventually beefed up that particular technique, which can be found in my full course on performing in elementary schools titled ***"How to Make a Ton of Money Performing in Schools,"*** available at www.theprofessionalmagicianclubpro.com.

What you have in your hands represents the latest in my evolution of a show-closing technique for children. Many years ago, I decided to learn Stage Hypnosis because I thought it would be fun & profitable. While it is fun, I have found that magic, for me at least, is more profitable.

After learning hypnosis, I had a much better understanding of words and how what we say can and does influence the thought processes of audiences. It goes far beyond knowing not to say, "I have an ordinary drinking glass." Far beyond!

My training in hypnosis led me to Neuro-Linguistic Programming, and the study of language patters and learning how we can use "waking hypnosis" to influence people in certain ways. It's a fascinating field!

Once I got a taste of NLP, I began looking at ways to apply it to my magic shows, the best example of which is the technique you now own. I simply have found it to be the most effective way to end a children's show. This is not a long, thick book which will take you years to master. It's not intended to substitute bulk for quality. This is designed to be used FAST – the script is very short, which makes learning and memorization very easy.

There's also a specific reason why I decided (*reluctantly*) to release this to the magic community. As I mentioned in the ad copy, as a magician I often find myself having to sell against other magicians who, shall we say, don't deliver the best value to their clients. Whether it's performing inappropriate material or simply getting the children too excited, I've had prospects tell me they are hesitant to hire me because of bad experiences with past magicians.

By releasing this technique, I'm hoping to help elevate the quality of performers out there. One thing to keep in mind is, regardless of how well-received the first 44 minutes

of your 45-minute show are, if the children are an unruly mob when you end the show, THAT is the final memory your clients will take away from your show…and color their decision about whether to book you again or refer you to new clients.

As I indicated in the ad copy, there is quite a bit more going on in this technique then just a simple, "kids, be quiet" script. I want to clarify a few things before we get to the actual technique and script.

Now I want to turn to specific techniques utilized in this script.

Some Clarification on Certain Techniques

As a Master Practitioner of Neuro-Linguistic Programming, I wanted to take the standard "control closing" techniques that others have published and really ramp up the effectiveness. You can certainly just skip ahead to the script, but I know many people want to know why something works, as opposed to simply being handed something with the notation, "just do this – it works."

With that in mind, here are a few terms and techniques that are embedded within this script.

Casual Mentions

The idea behind a "casual mention" is that you are pitching your other shows without doing it overtly. To do it openly would be offensive to many people, especially your client: "I can't believe I'm paying this person to put on a commercial!"

A casual mention allows you to VERY subtly pitch your other shows to the adults sitting your audience. In the script in the next section, it will refer to a school performance, but in later sections, I will give suggestions to alter it for birthday parties and other events.

By using this technique, you'll be pitching your services in a subtle way that will never come off as a "commercial."

While this is not an NLP technique per se, it serves another purpose: it gives children a REASON to settle down and be quiet. Rather than just say, "because I said so," you're giving your audience a bribe – "if you're quiet, I may come back."

You're getting kids excited about the idea of seeing you again and you'll also get additional show inquiries. Great stuff!

Embedded Commands

An embedded command is essentially a way to give someone a suggestion without actually coming right out and "ordering" someone to do something. The idea is that by slipping a supposed 'command' past the conscious right to the subconscious, we'll be slipping said command past the "gatekeeper" which the conscious mind serves as.

It works like this: If you say to someone, "Go get me a glass of water," that person perceives that command consciously and can make the decision to agree or refuse, but if we embed the command, we can get it past the decision-making process.

To give you an example, I was doing a high school show and carrying equipment back to my car and one of the teachers was helping me. I said, "Thanks so much for your help. All I have to do is GET MY SUITCASE and I'll be ready to go." The teacher ran back to

the stage and picked up my suitcase. The words in caps were not shouted, but said slightly louder, so they would stand out slightly in a person's subconscious.

Of course, it works best when someone is highly suggestible. As it turns out, this teacher was extremely suggestible. I tested the theory a few minutes after he retrieved my suitcase. I waited until he followed me out the door and was near my car, which was much further away from the stage. I thanked him for his help and said, "Gee, you've been great! All I need to do now is GO GET MY JACKET and I can leave." Believe it or not, the teacher turned right around to get my jacket!

Is this unethical? Not really. Before I did any of this, he offered to help. He was already in that mindset.

Now, look back at those sentences. The "command" is wedged in the middle of the sentence, which serves to 'hide' it a bit. That, plus slightly – and I do mean slightly – stressing the command louder, in a firmer voice, serves to make it stand out in a person's mind.

Important note: For an embedded command to have maximum effectiveness, it's also good to use a technique called Analog Marking. In this technique, you're using, in addition to tonality and volume to "mark out" the command, physical positioning. In my show, I will deliver several embedded commands, and when I do, I always stand in a specific place in a specific body position. Through consistency of using this, you're subconsciously training the mind to acknowledge these commands.

This is similar, in a way, to Pavlov's dogs – the idea that each time scientist Pavlov would feed his dogs, he would ring a bell. Eventually, the dogs were trained to anticipate food when they heard the bell and thus the pups would salivate upon hearing a ringing bell…proof that their subconscious minds associated the bell ringing with the arrival of food.

By using Analog Making along with several embedded commands throughout your show, you'll be training your audience to accept these hidden suggestions more readily.

In the script analysis, I'll point out exactly where the embedded commands are, as well as additional details.

Eliciting States

This technique takes advantage of the fact that people are, by nature mimics. Children learn to speak by watching and mimicking those around them. If you swear around one of your kids, chances are eventually the child would use the same 'naughty' word without realizing what it means.

With that in mind, one way to calm a group of kids down is to exhibit all the signs of 'calmness' yourself. The children, especially if they have liked your show, will want to

be like you and as a sidebar, if you've done a good job throughout the show, if you speak quietly, they will want to hear what you are saying.

Motivational speakers use this technique all the time. They want to get the crowd fired up so they themselves start getting fired up. In a comedy club, the club owners tend to pack the chairs and tables very close to each other. The idea is that laughter is contagious, so if a few people laugh, you'll have a ripple effect, as more and more people laugh.

If you want your audience to feel or act a certain emotion, then by doing it yourself, it will help to subconsciously 'guide' them to the correct emotional state.

This particular technique also goes hand-in-hand with the following technique, Nested Loops. While every technique in this program is designed to work with the others for maximum effectiveness, these two in particular depend on each other.

Nested Loops

It's too difficult to go from hyper to calm, so we transition slowly. The term 'nested loops' comes from a diagram many NLP practitioners use. If you envision a circle, labeled as "hyper-excited," for example, then slightly to the right, another circle of the same size, labeled "a little excited" with the "little excited" intersecting the first circle, and the final circle to the right of those two, labeled as "calm, compliant" intersecting the second circle. Essentially, it's three intersecting circles, hence the term "nested loops."

The idea with nested loops is easy to execute, but a tad tricky to explain. First, if you've ever been in a shouting match with someone or witnessed two people yelling at each other, then you or another person tries to calm everyone down, you'll realize just how difficult it can be to go from 'extremely upset' to 'calm' in a few seconds!

The person trying to end the dispute often yells, "Can we just CALM DOWN?" which is highly ineffective!

Psychologists and NLP experts in particular have realized just how hard it is to make that jump from one emotional extreme to the opposite end of the spectrum, so the Nested Loops technique involves using a third emotional state to help make the gradual transition easier and more effective.

To illustrate, consider the emotional state of extreme anger. What would the opposite be? Bliss, calm, etc. An emotional state sort of in the middle of those two would be, perhaps, mildly irritated, for example.

NLP experts and hypno-therapists will often use physical anchoring and visualization combined in a technique called Chaining Anchors in order to transition someone from a hyper negative state to a content or blissful state, using milder 'transitional' states in between. For instance, we might help the individual go from anger to irritated, to mildly irritated, to somewhat calm, to a blissful state.

Obviously, we can't do anything this involved onstage in front of a group of children, so we use body positioning and our own tonality and vocal inflection to bridge a hyper-excited state to a calm, compliant state.

As far as body positioning goes, we in Western civilization "read" from left to right. I will therefore start my nested loops portion of the script at (*from the audience's perspective*) far left. I will begin speaking in the hyper excited state. This is done to acknowledge where the audience is mentally on a subconscious level. This is a form of rapport – "Oh, we're acting alike, so I like you!"

Once I've built that rapport, acknowledging where the audience is, I will then slowly walk to roughly center stage as I continue with the nested loops portion of the script, altering my tonality to reflect a gradual calming down, but not totally.

As I continue to the far right (*again, from the audience's perspective,*) my script, body language and vocal tonality should be reaching the 'calm' state completely.

Bear in mind, this is only one portion of the overall script.

When I am using the nested loops technique, what do I say? Do I just blather about how "now you're excited, now you need to be calm?" No way. That would be talking to the conscious mind directly.

A Note About the Conscious and Subconscious Minds

Most psychologists and experts acknowledge the fact that we have a conscious mind that is aware of what we are doing at any given moment. Right now, I am aware of the sound of my typing and the feeling of my fingers hitting the keys. I'm not aware of much else at the moment, because the conscious mind is only designed to be aware of a few things at once (*scientists generally say roughly 5-7 stimuli*).

The subconscious mind, however, is a massive processor and is supposedly taking in EVERYTHING that is happening around you at all times. Even in a quiet house, there are multiple sensations – how your arm feels on your chest as you nap, the sounds of your furnace kicking in, the temperature of the room, the amount of saliva in your mouth, the fact that your socks are making your feet too hot and on and on…and in this example, you're in a quiet house. Think how overwhelmed you'd feel in a crowded mall if you did not have this automatic "filter" to keep most sensations out of your conscious!

To keep from going crazy from too many stimuli, the conscious mind acts as a sort of "gate keeper," only letting in certain things. The conscious mind is also very resistant to change – it's lazy.

Therefore, if we directly tell the kids, "Hey! Sit down! Be quiet!" we are trying to access the conscious mind directly, and the kids can decide to ignore or outright reject that command or suggestion.

By using the following technique, metaphor, we will be slipping past the conscious mind, right to the subconscious…without having to worry about the conscious mind rejecting what we say.

Metaphors

Metaphor is essentially a story or storytelling designed to help illustrate a concept or communicate a lesson or idea.

Why?

Well, when you were growing up and a teacher or adult started telling you a story, didn't your ears perk up? A good storyteller engages the imagination of the audience. Once the imagination is engaged, a person has entered an altered state of sorts.

Once in that altered state, it's very easy for information to slip right to the subconscious. Remember, the conscious mind is the "gate keeper." A good story engages the conscious mind, causing it to lower its guard.

The story can therefore deliver its message, which is more readily accepted by the subconscious mind, because the subconscious is designed to let pretty much everything in.

Therefore, in the nested loops technique as well as other parts of the script, you'll be using metaphor (*storytelling*) to engage the kids as opposed to directly telling them to be quiet. It's marvelously effective and fun.

Representational Systems

Representational systems or "rep systems" refers to the way an individual processes information. If we look at our five senses, hearing, sight, touch, smell and taste, each person who processes those five senses processes information using those senses.

Because of the nature of humanity and the way our society has evolved, we tend to use sight, hearing and feeling to process information more often than taste or smell.

When we start looking at people individually, we find that each person tends to lean toward one of these three primary "rep systems" more than the others. I myself am more inclined to process information kinesthetically (*through feelings*.) My feelings are very important and dominate how I look at the world. A close friend of mind processes

information in a more auditory fashion. It means he learns and processes information best by hearing. I learn best by actually engaging in the activity – I learn best by doing.

Now, bear in mind, each of us uses all of our available senses – it's just that for whatever reason, most people lean heavily toward one.

This, by the way, is often reflected in language. A visually-oriented person may say things like, "I see what you mean! That looks great to me! I can really picture this coming together." The same would be true for the other senses.

What does all of this mean? It means that to effectively captivate your entire audience, you need to send information using all three of those rep systems. The easiest way to do this is to deliver your message in three different ways – using all three rep systems to engage everyone as best as possible in a group setting.

"Gee, Cris, won't this seem redundant to the entire audience?"

No way – the most effective politicians are masterful at this. President Clinton was incredible at using these techniques.

Essentially, when using all three rep systems (*in terms of language*) to communicate an idea, what happens is amazing. Each person 'zeros in' on his/her rep system, processes the information and either the other stuff flies by or it simply reinforces, in a positive manner, what was said.

Breaking States

For my school shows, this is a technique I rarely have to use, but others performing in other markets, such as birthday parties, may find a need for this particular gem.

Breaking States essentially means interrupting someone's current emotional state. This can be a little more difficult than using the nested loops/eliciting states idea, particularly if the state of the person is really 'locked in.'

To illustrate, I'll share a quick story. Another magician I know asked me to help him quit smoking. On the day that we met for the stop smoking session, my friend was in a highly agitated state of mind. It turned out that he just had a big fight with his mother-in-law and the incident was weighing heavily on him.

With him being so preoccupied with his mother-in-law, I knew that any work we did on his smoking would be futile. I had to break through that strong emotional state.

After trying a few techniques, I finally engaged him with some new magic I was working on, which delighted him. It got his mind out of that rut and we then moved to his smoking, which I'm proud to say he has been smoke-free for several months.

The way this relates to a group of children is very simple. Think about it. You've hopefully engaged the children, made them laugh and really entertained them. Now they are in a highly charged state.

In a school show, I always use the technique (*with all of these components*) that I'm covering in these pages. However, if the kids are REALLY excited, it may be somewhat difficult to capture their attention. They are laughing and telling stories about what they just saw and due to the nature of the conscious mind (*remember, only a few things can get in at a time*) it's tough to re-direct their attention.

Using The Perfect End to Children's Shows while the kids are super excited would be a mistake – they would not hear you. You need to first "break through" and get their attention, even if they're still laughing or chattering.

How do you break their state and grab their attention? I have sometimes just moved my microphone closer to my mouth, so my volume goes up…without me "shouting."

In a school, teachers have often used a sort of rhythmic clapping sequence that the kids are conditioned to respond to – "clap-clap…clap-clap-clap" or something like that.

In a birthday show, you can clap your hands, as the sharp noise will often cut through the chatter. Basically, anything you do that is startling enough to quickly focus their attention.

As an aside, world famous motivational speaker Tony Robbins, when working with people one on one was known to do some pretty crazy things. Often the person coming to him would be in a negative state. Perhaps a woman was going through a divorce, and she was very upset. Tony would maybe yell, wave his hands over his head or even toss water on the person! Anything to "shock" them out of that state.

Of course, I do not recommend throwing water on your audience, but the overall idea is to simply make sure you've got the group's attention before launching into the technique.

Tonality & Inflection

I have been referring to tonality and vocal inflection throughout this entire manuscript, but I wanted to touch upon it here for completeness' sake. If you are an effective performer, then you obviously already understand the importance of using your voice to convey mood – drama, comedy, conflict and so on. It can be quite a time saver as far as your script…instead of saying you felt angry, you can reduce the number of words you say and simply adopt angry mannerisms.

For techniques such as Eliciting States and Nested Loops, understanding how to use your voice is critical. In both the video demos included with this package as well as the audio version of this manuscript you will be able to hear how I alter my speech for maximum

effectiveness. I'm certainly not saying I'm the world's most gifted speaker, but I'm far, far from a monotone, so I get by.

As you begin to learn this technique, pay attention to the speed of your voice, the tonality, pitch and much more. Again, I'm assuming you already have a handle on this if you are a professional performer.

Now that you have a basic understanding of the different NLP and speech techniques in my technique, let's get into the actual script itself.

The Perfect Show-Closing Technique Script

Now we're going to get into the technique. First, I'll provide an un-interrupted copy of the script. In the following section, I'll add commentary, blocking notes, and additional points of detail regarding the techniques just discussed. As a school performer, this technique focuses in heavily on school themes, issues, and ideas. Don't worry, for we'll be covering how to alter the script for other markets a little later.

(After I do my last magic trick - *incidentally, my last effect is usually a Losander Floating Table, though obviously it does not matter in the least what effect is your last, as long as it's good!* **- the kids are super-excited.***)*

"I had a GREAT time today! Did everyone have a good time today?"

"Well, I would LOVE to come back and see you again and because I have five OTHER shows with different magic and different messages, so naturally you'll get to see a whole DIFFERENT show.

"I'm so excited right now and my heart is racing, and I have all this energy inside, and that reminds me of when I went to assemblies when I was your age and I used to get so excited and then the really good assembly guys would ask me to take a deep breath – "

"– and listen REALLY well, because the most important part of the assembly was near the end, when I had to really pay attention, and I really WANTED to pay attention because I knew that if I listened…very carefully…I would hear some things that were really important for me to do because I wanted that assembly guy to come back. So I would promise myself inside that I would listen carefully and follow all the directions.

"Your teachers are watching you and if everyone is loud leaving here, they're going to think that it's too hard to have a fun assembly, but if everyone is really QUIET then your teachers are going to think, 'Hey, that was really easy! We'd LOVE to have Cris come back for more magic and fun.'

"That reminds me, yesterday I did a show in Cleveland, OH, and those students were the quietest EVER! You couldn't hear a single voice! It was so quiet! The only thing you might hear was the occasional squeak of someone's shoes on the gym floor …

"Even though you couldn't hear anyone's voices, you could see them leaving. You could see their legs moving, but you couldn't see their lips moving. You might see someone wave to me once in a while but that's all.

"And you know, I could tell, they had a really strong feeling of pride inside…they felt really good inside because they knew they had done a really good job and made it easy for teachers to bring me back.

"I'm wondering if you guys can be even quieter? When I count to three, I need everyone to whisper…. *whisper*… (the 'magic words' for that show) …

(**After I count to three, whispering, the audience says the magic words. I then remotely activate some calm music. The teachers start gathering up their classes and filing out**.)

   That's it, that's the entire script. As far as scripts go, it's very short, but for my needs, it's extremely effective. With my old technique, my "batting average" was around 50%, meaning that half the time the kids would be chattering away as they left, but with my new technique utilizing the NLP techniques discussed earlier, nine out of ten times the kids leave without a peep!

Breaking Down the Technique

Here's a breakdown of the technique as I currently use it, with my notes and commentary. In the written manuscript, the scripted lines will be in italics while the physical actions will be underlined. My commentary will be in bold…

"I had a GREAT time today! Did everyone have a good time today?"

*(*The kids all shout 'YES!'*)*

Many performers will tell you not to ask a question that runs the risk of having a large group of kids say 'NO!' to such a question. I certainly cannot argue with that logic. I have such confidence in my show, from years of experience, that I have no fear in that regard. I personally like hearing all the kids shout 'YES!' to the question, as it sounds good to the client who hired me, too. Nevertheless, feel free to omit this part.

"Well, I would LOVE to come back and see you again and because I have five OTHER shows with different magic and different messages, so naturally you'll get to see a whole DIFFERENT show.

Here I am setting up the expectation in the minds of the kids that they will get to see a completely different show if I come back. This is also the 'casual mention' technique at work. The idea of mentioning my other shows is taken by the teachers or parents watching as a control technique, which it is, but it's also there as a subconscious sales pitch for other shows, as discussed earlier.

"I'm so excited right now and my heart is racing, and I have all this energy inside, and that reminds me of when I went to assemblies when I was your age and I used to get so excited and then the really good assembly guys would ask me to take a deep breath – "

(I take a deep breath and motion with my hands for the kids to follow suit)

"– and listen REALLY well, because the most important part of the assembly was near the end, when I had to really pay attention, and I really WANTED to pay attention because I knew that if I listened…very carefully…I would hear some things that were really important for me to do because I wanted that assembly guy to come back. So I would promise myself inside that I would listen carefully and follow all the directions.

At this point, I am using a very simple and quick set of three techniques – eliciting states (in order to gain rapport with my audience), nested loops to transition the kids quickly and smoothly from their current excited state to an attentive state and finally a compliant, attentive state. Finally, the actual script utilizing these techniques is using metaphor – I'm telling a story from my past to get my point across without directly lecturing the kids. I should also point out that this is where I

will start off on the far left – from the audience's point of view – of the performing area and end the paragraph on the audience's far right. Again, that's how my audience and culture "reads." Your culture, if you live in Asia or Europe, may be different. I wish I could offer more insight to other cultures, but well, that's not my area of expertise.

"Your teachers are watching you and if everyone is loud leaving here, they're going to think that it's too hard to have a fun assembly, but if everyone is really QUIET then they're going to think, 'Hey, that was really easy! We'd LOVE to have Cris come back for more magic and fun.

Here I am setting up the reason why compliance is so important…plus I'm slipping in an embedded command for the teachers to go along with my subtle plug for my other programs a few moments ago. The embedded command, which in this case is the imagined thought, "We'd love to have Cris come back for more magic and fun," should be analog marked physically and spoken in a lightly firmer/louder tone. This is more "direct" than the other techniques, but by this time, the kids should be quite quiet.

"That reminds me, yesterday I did a show in Cleveland, OH, and those students were the quietest EVER! You couldn't hear a single voice! It was so quiet! The only thing you might hear was the occasional squeak of someone's shoes on the gym floor …

First, I am using metaphor - telling of another school and incidentally, I always mention a town nearby to where I'm performing. If it's close by, it seems more 'real' to the kids, and they can 'latch onto' it easier. Also, this paragraph marks the first representational system I'm using – auditory. Kinesthetic (feeling) and visual (sight) will follow. I am using some auditory language to get kids to think in auditory terms as they imagine what a quiet assembly area is like in their imaginations. I'm also continuing to use the Eliciting State technique throughout – I want the kids to be quiet, so my tonality and voice reflects that.

"Even though you couldn't hear anyone's voices, you could see them leaving. You could see their legs moving, but you couldn't see their lips moving. You might see someone wave to me once in a while but that's all.

Again, more rep system stuff, this time utilizing the visual language, getting the kids to see it in their minds.

Also, I have added something relatively small in terms of scripting, but extremely important as far as effectiveness: Since kids are often insistent on saying goodbye to me in some fashion (we've had 45 minutes of bonding after all) I insert the line about seeing kids waving to me as they leave. It's a very subtle way of giving the kids permission to say goodbye by waving…and keeping the noise level down. It gives them that "release" while maintaining control. Do not underestimate this! As I am breaking down my equipment, I make a point to look at the kids as they leave in

order to allow them that release. Many of them are star struck, in a way, and simply want me to acknowledge them. I'm sure it's happened to you, too.

If you are the type of performer who goes offstage, never to be seen or heard from again, this may not apply to you. I, however, work mostly in schools' cafeterias and gym floors, so the stage is the floor, and unless I run out into the hallway, I'm still visible as kids leave.

"And you know, I could tell, they had a really strong feeling of pride inside…they felt really good inside because they knew they had done a really good job and made it easy for teachers to bring me back.

This portion of the script is accessing the kinesthetic, of course, along with a subtle reminder that all of this good behavior will make it easier for teachers to bring me back – I'm providing motivation. Physically, I'm also touching my stomach with my hand as I reference the "good feeling inside." It's guiding the kids even more to the kinesthetic – many kids touch their stomachs when talking about feelings, or if they feel sick, etc.

"I'm wondering if you guys can be even quieter? When I count to three, I need everyone to whisper…. whisper… (the 'magic words' for that show, depending on the topic*) …*

Here, I am setting up a "competitive" mindset by wondering if the kids can be quieter than the last group. Referring back to the nearby town I referenced, I also always try to use the name of a hopefully familiar nearby town to increase that feeling of competitiveness…kind of like The Simpson's town of Springfield vs. the neighboring town of Shelbyville.

Also, as I am giving them their final instruction to count to three and say the last magic words, my tonality and body language has changed gradually to this point to where I am practically whispering and moving very slowly, to get the kids to match me.

After the kids count to three and whisper the magic words, I automatically play some soft music as I indicate that it's up to the teachers to take it from here.

Since developing this technique, I have had countless teachers, PTA/PTO moms and faculty members tell me they've never seen an assembly dismiss so quietly.

Now that we've covered the technique in detail, let's turn to adjusting it for other markets.

Altering the Technique for Different Markets

As I've mentioned before, I originally developed this technique for elementary school-age children, most often grades k – 5. Since that is the age range most children's performers will encounter at other shows, the technique would work extremely well for birthday parties, summer camps, childcare (or day care) centers and more. I feel that in any show where you are there for the kids is a great time to use the technique, especially if it's in a situation where the adults are going to have to engage the kids for some activity right after the show is over.

I personally would not bother using the technique in a far / festival setting, as the children's parents are right there to begin herding / collecting their children, and most often the kids do not know each other and thus many of the kids simply sit with their parents…thus you do not have the big "mob" of children sitting together.

Of course, having said that, I'm sure some performers will contact me after purchasing this and say they tried it with great results. Great!

The biggest pieces of the script that must be altered are relatively easy. In the beginning of the script where I am asking the kids if they had a great time, I personally might consider cutting that out if I still performed birthday parties, only because the group mentality of a birthday party is much different for a group of kids as opposed to a school show in my experience.

In a birthday show, it's all about having fun and doing things you normally can't do. The kids hear words like "party," "fun," good time" and so on, and it becomes a release for them. It should – the party is meant to be a good time.

For schools, this situation is different. The kids are used to following the rules in school. They are constantly reminded of the rules and the need for compliance. The anchors, in essence, are very different.

When I was still performing birthday parties, I found that the kids were a tad more rambunctious because of that difference of mentality. Therefore, because some kids might want to act out, when asking if they had a good time, I would not be surprised to hear a few "no's" sprinkled in.

Another area to alter the script would be the part where I reference "five other shows with different messages." This is reference to my educational school assembly shows and the casual mention I'm using for the teachers in the crowd, not to mention the subtle "bribe" this is for kids.

How to alter this? Simple.

At a birthday show, many magicians use as their selling point the fact that the birthday child will be the star of the show. This is a GREAT selling point. It's also something you can exploit to encourage more compliance in the group.

The altered portion of the script thus may read as follows:

"Well, I would LOVE to come see you again at YOUR birthday party where YOU would get to do all kinds of cool things! I have a completely DIFFERENT party you will love, so naturally you'll get to see a whole DIFFERENT show."

What if you are performing at a childcare or day care center, summer camp or some other event where you want that "bribe" to the kids while letting potential clients know (*in a sneaky way*) that you offer birthday party shows?

This same section of script could be altered as a "sales pitch" to let birthday moms in the audience know that you DO birthday parties.

This piece of the script would sound like this:

"Well, I would LOVE to come see you again the next time we have this event or maybe even at YOUR birthday party where YOU would get to do all kinds of cool things! I have a completely DIFFERENT show for birthday parties you will love, so naturally you'll get to see a whole DIFFERENT show."

It's a little less subtle than the school version of the script, but that's okay, because if you've done a good show, parents are going to be THRILLED to hear you do birthday parties.

At some shows, if you're doing a bigger show on a stage of some sort with a microphone, it can seem a tad bit intimidating to even the parents – you're the STAR, and sometimes they feel as though they are bothering you with such a request. By letting them know with that portion of the script, you're giving them permission to do something they wanted to do anyway – ask you to come to their private party and create more incredible memories.

During the 'nested loops' section of the script, as well as the rep systems section of the script, rather than saying "assemblies" or referring to "teachers watching," you can simply change it to "birthday parties" and "parents."

Those changes in the script should be fairly obvious.

What about the section of the script where I am talking about the kids leaving? This is the rep systems section, where I reference leaving the assembly area. If I'm performing in a summer camp or a childcare center (*which I still do during the summers*) I will leave that section of the script pretty much as-is, as in most cases, kids will be herded from the

performing area to another room, even if it's just a classroom next door at a childcare center.

If it's a birthday area and the kids are going from your show right to the kitchen table for cake and ice cream (*as often happens at birthday shows*) the script would also stay unchanged.

If, however you want to use a really neat idea, you could alter the script as follows:

"In a few moments, we're going to quietly line up and walk into the other room for yummy ice cream and cake! That's going to be so awesome! Here's the thing - your parents are watching you and if everyone is loud leaving here, they're going to think that it's too hard to have a fun party, but if everyone is really QUIET then they're going to think, 'Hey, that was really easy! We'd LOVE to have Cris come to MY house for more magic and fun."

This is an old idea Dave Dee (*magician marketer from Atlanta, GA*) referenced in some of his old material. It's a great idea – marching the kids quietly from the show area to the kitchen. Why? Again, you're making things easier for the birthday mom. The other parents watching are going to be thinking, "Oh, I have GOT to get this guy for Junior's party!"

Good stuff.

Closing Thoughts

Well, there you have it. This technique has served me wonderfully for many years and hundreds of performances. Please resist the idea to look at the brevity of this manuscript and think, "Boy, this thing is so short! This can't be any good!"

To those who may think this, I have a few thoughts. First, I had to invest, from a monetary standpoint, well over $2000 to learn the techniques that form the basis of this product. Secondly, the NLP techniques were mostly intended for individual (*one on one*) use and primarily for adults in a therapeutic setting. I had to invest a lot of time fine-tuning this technique and can assure you it took a LOT of shows to evolve to where it is now.

Secondly, some people may think that because this is so short that it "must not be good."

The short duration of the script is its power. Look at a stage hypnotist. If the performer takes 40-45 minutes to hypnotize his group before any of the funny stuff begins to happen, the audience is going to be bored. I've been doing hypnosis shows for years and I can honestly say, the quicker people are hypnotized, the more impressed the audience will feel.

Take this technique, use it, and if you want to study NLP and other techniques further, feel free to contact me. My email address is crisjohnsoninfo@verizon.net.