



"Yes I Can!"

Script & Analysis

by Cris Johnson, CI, CH, CT.NLP

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Published by Phantasms Magic Productions
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Printed and bound in the United States of America

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“Yes We Can!”

Complete Program Transcripts & Analysis

History: Years ago, when I decided to become a full-time magician, I became entranced with the idea of doing school shows. The first show I put together was clumsily based on the idea of teamwork, patience, and respect. I look back on those first few shows I did and shudder...I did effects with fire, razor blades, a live rat, and a live snake! It was terrible.

The experience wasn't a total loss, however. Despite my poor choice of effects – which the schools hated for the most part—many clients praised me on the actual messages. Many of the overall concepts and ideas from that early show made it here, into my current self-esteem show. Out of all of my school theme assembly shows (I currently have four), this is the one that has evolved the most.

How schools most often use this program: In my experience, most of the time, my school clients use this program for the younger grades, typically K-4, although there are exceptions. I'm prepared to offer the program for grades 5-6 as well, but there hasn't been as much of a demand for it in my market. In your market, you may experience different results, so it's best to be prepared for older groups, too. In these scripts, I offer different effects and presentations for the grades 5-6, but most of this show plays very well to most elementary grades.

As far as the older grades 7-8, this is something I steer clients away from. Although there's probably a place for a 7th & 8th grade self-esteem show, it's not something I myself feel comfortable doing. I may develop material for those ages at a later time. Being able to steer your clients toward a more appropriate program is just one of the advantages of being able to offer a 'menu' of programs.

Objectives of the show: I feel that self-esteem and getting along with others are two of the most important things we can teach kids. Quite simply, a healthy self-esteem is the foundation upon which all major decisions in life will be affected.

Think about that for a second. Kids with a poor self-esteem take drugs because they need to feel good about themselves, whether it's because they want to fit in, escape their emotions of pain, or whatever. Anything that adults can do to help promote a healthy self-esteem will help steer kids in the right direction because after all of our lecturing, it's ultimately up to each individual to decide what he or she is going to do in any given situation, whether it's to try drugs, bully another child, allow himself to be intimidated by a bully, or to give up when confronted with any hardships.

The messages of this program are: *One, to communicate the idea that every child is different on the inside, with different abilities and attributes.* In this day and age of constant attention to fads (and the media promotes it as much as peer groups in school) I feel it's important to educate kids, to explain to them that no matter what's "hot" right now, inside we're all different, and those differences are what makes the world such a great place.

Two, kids need to understand that because of those differences in all of us, it's important never to give up in life. Let's face it, not all people were created equal. In life, nothing is perfect. You will fail at some point. Different things are going to come to different people more naturally than others. Some people are more athletically inclined, while others may be more inclined to do well in other areas, like math or problem solving. Personally, I always had a pretty easy sense of humor. As a result, kids need to understand that it's important not to give up when they fail. Personally, I feel too many parents these days try to shield their children from the hardships of life, coddling them until it does damage.

There's nothing wrong with failing. It's called life. The problem is giving up. While this may sound harsh, don't worry, because I designed this program to focus more on the positives of trying hard and not giving up. By using positive reinforcement, kids will want to try harder because they'll want the reward and satisfaction of knowing they never gave up.

Three, I focus the third lesson in this program on the idea of working together and getting along with others. It's an offshoot of the second message, because as I discussed, we're not created wholly equal. Maybe someone is having trouble understanding math in school. Kids should be encouraged to ask for help if they've tried their best and just aren't "getting it."

Working well with others will also help decrease some of the hardships in life. The old saying "misery loves company" is true. Human beings are social creatures. In general we tend to flourish more when in groups. Good socialization is an important component toward blending well with society.

Now that you know a little about the history of the program and its objectives, let's turn now to the scripting itself.

Important note on scripting: First of all, as you read these scripts, please keep in mind that I've tried as much as possible to use effects in such a way that they actually "tie-in" to the messages being presented. Too often, a magician will come out and say, "Hey kids! Don't do drugs! Now let's do a trick..." and that will be that "presenter's" message for an anti-drug show.

Ugh!

I often joke around about those kinds of magicians with my friend Todd from Texas. It frustrates both of us, because we realize that people like I just mentioned have made it harder to get ourselves taken seriously as assembly presenters in schools.

Don't be one of those people! While I feel you can take the ideas, effects, and messages in this course and adapt them in many ways with many other effects, I strongly feel that any effects that you're doing must directly relate to what you're trying to convey to your school audience.

I've done a ton of these self-esteem programs over the years, and I know that what I'm offering to you works in the real world.

Please remember that when you're presenting an educational program to a school audience that you're more than just a magician...you're there to convey a message that the school feels very strongly about. Don't forget it. Make it fun, but make it important, too.

How this is set up: My comments, trick analysis, etc. will appear in ***bold and italics***. The actual scripts of the presentations, what I say, will appear in regular type. I'll go over the actual effects and presentations that I use most often, both for younger audiences (usually grades K-3 or K-4) as well as older grades (usually grades 4-6). After I've explained everything, I'll then give you my actual line-ups that I use for the different ages. I'll also give you the line-ups that I use when asked to do a presentation for all grades, usually grades K-6.

My actual line-ups will feature what I do for a school that selected a "*Big Show*" and what I do for a school that selects a "*Fast Set-Up*." The concept of the "*Fast Set-Up*" vs. The "*Big Show*" is explained elsewhere in the course but let me just briefly say that the idea gives schools the opportunity to select the best program for their given situation. It also gives you the opportunity to make more money per school. You can read about it in the marketing manual and decide for yourself.

In my experience, as mentioned earlier, I've found that schools most often select a self-esteem program for the younger grades, usually K-3. Of course, in your market, things may be different, so you'll want to pay attention to the material for the older grades as well.

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.

Control Opening - after you've been introduced (Typically for grades K-4)

“Thanks everyone! My name is Cris The Magic Man. I'm a magician!

“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 everyone needs to be good listens so we can all hear what’s going on and have fun, but I don’t think we’ll have to worry because I can tell this audience is going to do a GREAT job!” *(I used to do that speech that a lot of magicians use where you tell the kids that if they talk out of turn, you’ll cut out tricks and fun. What garbage! Psychologists have proven that positive reinforcement works much better and makes people feel better about themselves. As you can see, I’ve already begun to set that up here.)*

“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.” *(Important subtle point here. I’m not telling them to yell really loud like I used to. Kids don’t need to be encouraged too much to make noise! I’m giving them the freedom to express themselves, but I’m not encouraging screaming or too much noise. This is different from other marketers.)*

“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)*

“Now, who’s ready to see some magic?” *(At this point, I turn on my music and perform the appearing silk & vanishing cane routine from Jeff McBride’s Magic on Stage video, The Commando Act. The video’s available for about \$30 from most dealers. Basically it’s the flash appearance of a silk and the changing of a cane into a few colorful silk streamers. Vanishing canes can be found in almost any magic store for \$25. This is my opening routine for a fast set-up show.*

(If it’s a Big Show, then I’ll do a couple of dove productions. I produce one dove with a Dove from Scarf, which is a dead-easy production available for about \$12 from most dealers. Then I’ll produce a second dove by performing a body steal, into a handkerchief. There are several good dove books and videos. I learned my technique from a video called “VICTOR & DIAMOND.” Tony Clark has some great dove stuff, or you can just use a good ol’ dove pan! You also don’t need animals—I love working with animals, and by structuring my show in this manner, I’m able to charge more when bringing my live animals. It’s a choice you need to make, but if you do use animals, PLEASE treat them properly, remembering that they’re not ‘props,’ but small living things that deserve the best possible care!)

(Alternately, if you’re doing a “Big Show” and you want differences to stand out, you could also open the show with Linking Rings or some other relatively quick routine. The point is to establish your credibility because teachers and students will want to be entertained and impressed, even at an educational assembly. The key is NOT going on too long. I feel that two minutes is long enough! After that, everything you do should directly “tie in” to your theme.)

(After the dove routine, I say,) “This program is called “YES I CAN” and we’re going to be talking today about how we’re all special inside, why you should judge people by who they are on the inside, not the outside, why it’s important never to give up, and the value of teamwork.” (This is the part of the show where you explain what the show’s going to be about. It’s important in any kind of presentation, regardless of the age—adults or kids—to introduce the program and tell them what you’re going to tell them.)

Blendo or Silk Road Introduction

(For older groups, I will often illustrate the above introduction with the use of a Blendo routine. My handling is based on Jeff McBride’s Magic on Stage Series, Volume 2. In it, he demonstrates a Blendo routine where different colored silks are put into a mirror tube and then pulled out to reveal that they’ve blended into one larger silk.

(My mirror tube cost about \$20. I use four 18” silks which are each a different color. The silks change, thanks to the mirror tube, into a 36” rainbow silk, colored in the same four colors as the individual silks. Mirror tubes and silks of all sizes and designs are available from most dealers.

(What I like to do is place one silk into the tube as I’m saying one message, thus using a different color silk to visually emphasize the individual point. As I change the silks into one, I like to say, “We’ll be learning these important messages with magic...like this!” On ‘like this’ I pull the 36” silk out of the tube, showing it to be otherwise empty.

(If a school has seen me before and I want to use something different from the Blendo routine, I’ll often use Jeff McBride’s Silk Road silk streamer/flower/6’ silk production. In his second Magic on Stage video, he goes over the construction of the simple paper and cardboard tube production device. You could very easily make this yourself, and the handling is even easier than the Blendo routine.

(Either routine works well – the whole point is to be using silks as a visual way to punctuate what you say. The introduction I outlined above will be remembered more when linked with something visual. It helps merge the magic with the words and helps hold everyone’s attention. After watching McBride’s routines, you should be able to make the minor adjustments if you elect to use the Silk Road.

(One final note on the McBride Blendo routine: Jeff talks about and shows a mirror tube that will contain a huge six-foot silk for a massive blendo. Unfortunately, such tubes are over \$300, so I opted with a smaller, less expensive one. The final choice, of course, is up to you. I should also note that for young audiences, a simple change bag would also work fine. Change bags are available for around \$20-\$50 from most any dealer.)

The Blooming Bouquet

(This effect is a staple in many top kid performers. I built most of my presentation around the routine of Dave Risley and Trevor Lewis after first learning about it through Dave Dee. It uses the reliable “kids see something that the magician doesn’t see” plotline and 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 Boquet from almost any magic source for less than \$20.)

(I should also point out that I only do this routine for younger audiences, preferably grades K-3. I’ll occasionally do it for what I call a “combo” show of all the grades in a school, typically grades K-6. Yes, the older kids think it’s corny, but they still react, which is what you want.)

“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 boquet.)* “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.)* “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 Dave Dee, 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 a few 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!)* “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 them 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. And I’m going to show you how you’re all special on the inside. To do that, I’ll need a volunteer—someone sitting QUIETLY on their bottoms...”

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. Of course, during my routine, I also tell them that it's pretty silly to put things into that don't belong there. 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 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—don't use tissue paper like everybody else—use toilet paper. It gets a great laugh!)

(To volunteer) “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 volunteer his/her piece of toilet paper)* “Well, it's not USED!” *(If 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 up and down, slowly at first, then with a gradual increase in speed. Try going side to side, too. If you're using music, try to use music that starts out slow and then picks up in tempo. Develop your own routine—it's a fun way to really let your personality shine through. I often will encourage the volunteer to “find the rhythm, go girlfriend!” This always gets a huge laugh. 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 YES I CAN 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, or maybe you're good at playing football. Whatever it is, you've got it! We're ALL special! (Hold up colored streamer.)

“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. You all said, ‘Wow, look at the colors,’ remember? 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!”

Respect / Kindness

(This is a version of a very old trick that’s been around since the beginning of time. I first learned of it from a book by Duane Laflin. Look him up on the web and get his book Happy Magic. It’s very inexpensive, only about \$20 or so. Although my presentation is different, I learned of the mechanics of the trick through Duane. What the audience sees is simply the magician displaying a word on a piece of paper. After tearing the word, very openly and clearly, into many pieces, the paper is magically restored...until the magician “accidentally” drops a packet of paper. The audience assumes the paper is the torn-up bits. The magician then shows that the bit he dropped is not only whole after all but is in fact a totally different word!)

(I love the simplicity of this trick. Since the only apparatus is a few pieces of paper, it’s REALLY inexpensive! Follow the script, and you’ll get the pacing of the trick. The handling is simple, allowing you to concentrate on presentation. Basically, as you show and tear the word RESPECT, you’ve got the other two papers palmed. Dropping one folded packet is perfect misdirection to get the third piece of paper ready. It’s very easy.)

(For my program, the whole idea that I’m trying to set up is that mistakes happen, and it isn’t very nice to make fun of mistakes.)

“When we’re learning who people are on the inside, there’s a very important word we can use – RESPECT.” *(Bring out RESPECT paper, with the other two palmed.)*

“It’s a very important word. Now, when I was growing up, if some of the students in my school met someone from a different country and their English wasn’t very good, they’d sometimes make jokes about them, which wasn’t very nice. *(Tear off a letter)* “So, by doing that, we’d take away some of that person’s self-respect, which is how they feel about themselves. Sometimes, if someone didn’t have the right kind of shoes, or the ‘in’ sweatshirt or whatever, they’d get picked on. Actually, I was one of them, and it

didn't make me feel good, so it took away some of my self-respect. (*Tear away another letter.*) "Sometimes I didn't do very well in sports...actually I was NEVER good at sports in school, and the kids would make fun of me. That didn't make me feel good at all.

(*Tear away another letter.*) "Sometimes my family would move. I'd be in a new school, as the new kid, so the other kids wouldn't be friendly to me because I was different. That didn't make me feel very good, either. (*Tear away another letter.*) "That took away some of my self-respect. So, you see, when you do these things, calling people names or making fun of them, you're taking away their self-respect and they don't feel very good about themselves. (*Fold up the torn pieces into a packet, in the process switching them for the not-torn duplicate.*) "Now, there's something you can do to help people feel good about themselves. Treat them exactly how YOU want to be treated yourself! Sometimes that's easy to say, but if we all just learned how to treat each other with respect," (*Unfold the "restored" RESPECT paper.*) "We'll feel a lot better. (*Drop packet on floor.*) "Uh-oh!" (*Pick up the packet.*) "I made a mistake. Who thinks this is where the other torn up pieces are?"

"Sometimes people make mistakes. (*Put RESPECT papers away and focus attention on the packet you "accidentally" dropped on the floor.*) "Do you think it's nice to make fun of people if they make mistakes? No. The best thing to do for someone if they're having a problem is to help them. Help them rebuild their self-respect. The best way to do that is through a little word called...'KINDNESS.'" (*Unroll the packet, showing that it's not the torn-up RESPECT pieces after all, but rather the word KINDNESS, whole and complete! Show the back of it, too.*)

I Can/Can't

(This is an effect I put together from different tricks and apparatus. I really like to customize my effects for the theme I'm performing for. For this routine, I use four silks—a 24" silk and three 18" silks for Jeff McBride's Snap Silk Production, as detailed on his video, Magic on Stage: Exotic Mysteries, available for \$30(...just buy all three in the series—you'll be glad you did!) It's a nifty fast way to produce four silks. Of course, you can produce the four silks any way you wish—it's up to you. From there, the four individual silks are put into a Blendo Tube and changed into a 36" silk composed of the four colors, similar to what I talked about earlier for the older grades' introduction. I usually reserve this routine for younger grades and the introduction I talked about earlier for older grades.

(You can also simply use a change bag or any switching device. From there, the 36" silk is changed into a \$100 silk.

(The silks are between \$7 and \$20 a piece. The Blendo Tube is available for about \$20 from most dealers. The switching device for the \$100 silk is a Dove Flame Bag, normally used for producing a bird from fire, but it makes a nifty change bag. I

paid \$50 for mine from Klamm magic, on the web. Of course, a standard change bag will work just as well for the \$100 silk. The \$100 silk was about \$7 from Hocus Pocus.

(The only other thing is the I Can't/ I Can sign. I made mine on my computer and then laminated it. I then stuck some Velcro on each side so it would 'stick' to the Dove Bag, which accepts male Velcro pretty well. The only function of the sign is to offer a bit of customization for the effect. It's not absolutely necessary, but I think teachers appreciate the extra effort.

(In publishing the first edition of this course, I've been informed that Barry Mitchell has a similar effect on the market that uses silks in a self-esteem presentation, ending with a \$100 silk. I haven't heard his actual scripted presentation, as I developed my version independently, but I want to fully acknowledge Mr. Mitchell's version, which from the description I've seen, uses a gimmicked can and a few different things. If you go to his site, you'll be able to purchase everything you need for this routine in one stroke, making it very easy to add this fun routine to your act.)

“What I want to talk to you about next is giving up. How many of you have had trouble doing something, like learning math? Sometimes it's tempting to just give up. *(Take the rolled-up silks in hand, stroking them, silently getting the audience to take note of apparently a single silk and its color.)*

“It's important not to give up. You can always find an excuse to give up. For instance, by raising your hands, how many of you have felt really tired?” *(Another way to get the whole audience involved...silently!)*

“Me too! How many of you have been sick?” *(Snap silk, showing the sudden appearance of a blue silk.)* “Me too. Maybe you've felt blue, like this hanky I have here.” *(Please don't refer to it as a 'silk.' You'll sound like a Martian if you do!)* “Maybe someone you know did better on a test and now you feel GREEN with envy.” *(Snap silk and show third silk, a green one.)* “Maybe you feel red with anger because you don't understand how to do the math homework.” *(Snap silk and show the appearance of a red silk.)* “It's okay, though, because you can always find someone to help you. The point is, never to pay attention to any thoughts that make you want to give up. Thinking like that may get you down— *(Start stuffing silks into the tube.)* “—but it's important to remember that they're just excuses, and they all wind up the same way: with you giving up!” *(Pull the Blendo silk out, showing that the four colored silks have changed into one bigger silk with all four colors. Pause for a second. This REALLY gets a reaction!)*

“It's really important to know the value of never giving up. I've got something here—two words I'm sure you've said: I CAN'T. *(Show and bring out the change bag and sign.)* “Have you ever said I CAN'T before? We all have. ‘I can't do it because I'm tired, I can't do it because I don't have time. I can't do it because I don't feel good...they're just ways of giving up. Excuses are empty, just like this bag. *(To volunteer)* “Do you feel/see anything in this bag?” *(Let volunteer stick his/her hand in*

the empty compartment of the bag. Gesture to rainbow silk.) “No? These things will never let you get anywhere. Did you know that there’s just ONE LETTER you can change in I CAN’T to become some magic words you can use in your life?” (*Flip the sign over, changing I CAN’T to I CAN.*) “It’s called I CAN. If you’re working on something, like at a job, and you say that you CAN’T do something, does that mean you get paid?” (*Volunteer says no.*) “Right! So if you can’t do the job, you won’t get paid. If you say I CAN do something, you can do anything. You just have to believe and never give up! It’s the magic words I’d like everyone to remember. You can use them every day! We’re going to talk about that in a minute...I CAN...Yes We Can, the name of this show, these are all very important magic words.” (*Have volunteer put Blendo Silk in bag.*) “Do you think with those bad thoughts in the bag, we can change them into something using the magic words I CAN? We’re going to change them into something like a reward, for doing a good job. On the count of three, say the magic words I CAN really loud! 1,2,3! I CAN!” (*Child says magic words and at that moment, you yank the bag open, or switch compartments with whatever switching device you use, and show that the blendo silk is gone and has apparently changed into a \$100 silk! Be sure to show your change bag otherwise empty.*) “Good job! The magic words I CAN are very important!”

Coloring Book

(For many years I believed this little trick to be one of the most overused effects in kids’ magic. Part of me still believes that, but there’s no denying the impact it has on kids—just listen to the reaction anytime you see someone do it! I’m still blown away by how effective this effect can be. It has a LOT to offer: high visibility, no angle problems whatsoever, extremely easy to do - allowing you to concentrate on presentation - and incredible kid appeal.

Coloring books are available for around \$5-\$10 from most magic dealers. CHEAP! I also use the ‘vanishing crayons’ gimmick to accent the effect. With this, you show that all of the crayons vanish out of a box. Very cute and easy to do. I bought mine for \$3. If you understand how it works, you can just make one, too.)

“I want to show you the very first magic book that I ever read...” (*Pull out coloring book*) “It’s a coloring book! Seems kind of silly, doesn’t it?”

“How many of you like to color? Well, I like to color, too, but I never have any time to color, so my coloring book has NO color in it. All the pictures are blank, not filled in. Do you think it’d be quicker for me to color the whole book myself or would it be faster with ALL of us doing it together? All of us? Okay...”

“FROM YOUR SEATS I’d like all of you to help.” (*Don’t take any chances!*) “And to do that, I have some crayons I’ll share with you. Let me count how many people are in the audience.” (*Pretend to count everyone, waving your first finger as though counting as you mutter to yourself. I drag this out for maybe six-ten seconds. Then I say,*) “Okay, six. Well, since there’s six of you, so I don’t think I have enough crayons!”

(It's a cute bit that gets a reaction out of the adults...a mild chuckle.) “We’ll have to pretend.” *(Show the box of crayons.)* “I’m going to pretend to throw these to you.” *(Pretend to pour crayons into your hand.)* “On the count of three, catch the crayons...1,2,3! Catch!” *(Throw’ crayons into the crowd.)* “Did you catch them? Well, you must have, because my crayons are gone!” *(Show ‘empty’ box of crayons. This sometimes gets gasps, even from the adults!)*

“Now, just think of your favorite color and on the count of three, toss them to the book...1,2,3, toss! Let’s see how you did...” *(Flip the pages, showing the colored pages.)* “Good job! You all got your colors in here! That’s the value of teamwork, working together! Did you see how FAST we did that? What’s important is the fact that we’re all different, we can all do different things!” *(Stop on one colored page in the book.)* “Who picked blue? Who picked red? Who picked purple?”

“You can see by picking different colors, we made a picture that was a lot more exciting and fun than if we had all picked the same color. If we had all picked the same color, the picture might as well have been white. Let me show you what would have happened if we’d all picked the same color. On the count of three, pull all your colors out of the book---1, 2,3, pull! Now, all of the colors should have disappeared, leaving us with just the drawings...HEY!” *(Flip the pages showing them to be totally blank: no drawings, no color, nothing.)*

“You took my drawings out, too! Now, it’s not a coloring book anymore, it’s a sketchbook! Okay, I need your help again. Just hold up one hand and one finger, like this: you’re going to make like an inch worm and push just the color black back into the book—and push! Good!” *(Flip the pages of the book, showing that the drawings have returned.)*

“See, what if we’d all picked the same color? It would have been really boring. That’s another great thing about teamwork---every person being different brings something different to the table...different ideas, maybe different things they’re good at, so maybe if you’re having trouble with math, you might know someone that’s really good at it, so you can get help that way. Everybody is good at different things!”

Rainbow Ropes

(This a cheap little trick I 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. The Three different colored ropes are simply colored with die 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. What I suggest you do is consult the Mark Wilson Course in Magic—he’ll teach you how to do the trick with regular white rope. Once you understand the principal,

you can use any size you want, allowing you to make a BIG version of the trick for stage, although it's difficult to color the ropes effectively yourself. Believe me, I've tried! 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 why it's important to get along with others. 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 getting along 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! And you can see, of course, how much you can do if you work with others! What if you have to clean the house as part of your chores? Well, if you have brothers and sisters, you’ll be able to get the job done a lot FASTER if you all work together and decide how to split up the job.”

“Working together can be a lot of fun, too. Take this magic show—it’s a lot of fun having people help up here, right? Well, that takes teamwork, which is working together. I can do a lot better show with everyone’s help.”

“So, the next time someone asks you for help—as long as it’s not cheating on a test or anything like that—help them out. You may need their help someday and you’ll feel good about yourself by helping others.”

Bulls Eye Book

(This neat effect is by Barry Mitchell, and you can either get it directly through him or from my source. It’s expensive, about \$300, but it’s a great 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.)

(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.)

(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 or the Self-Esteem show, I have the kids spell RESPECT, as with the book. It's a nice, cheaper alternative, and is available from my source or most magic dealers.)

"Raise your hand if you've ever been called a name...yeah, me too. It never made me feel very good, either. I've got a very special idea with name-calling and to do that, I'll need the help of someone sitting quietly in the audience..." (We're gently reinforcing good behavior again! Bring your volunteer up. I usually use a girl, because they giggle a lot, which makes a part of this routine funny for the audience and it also gives my character 'motivation' for both the eye protection and the bolted glass, as you'll see.)

(Picking up deck) "I've got some word cards here. Half the deck has nice words in it, and half the deck has words that aren't so nice.

"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. I wrote "wimp," and other such 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." (For this, I wrote words like "compliment" and I explain what that is for the little ones by saying "That's when you say something NICE to a person," and then I read some other words. Remember your vocabulary when dealing young audiences! 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! People ask me how I learned magic, and I tell them by reading books like this, but that’s a different show.” (*A subtle commercial for another educational show—good if you do a reading show! 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 volunteer.*) “I’m going to show you what happens when you don’t think about what you say before you say it!”

“Okay, aim the book at me...wait a minute, I don’t trust her, she’s SMILING at me! I’d better get something to protect my eyes.” (*Often, I’ve found that if you gently accuse a child of smiling or giggling or whatever, often times they start actually doing it, especially if you act comically upset. This often has a chain reaction, and other members of the audience start giggling. This is very amusing, and in my case, gives me “motivation” to pull out a pair of safety goggles! Very funny.*) “Okay, I’ve got my eyes protected...” (*Look at volunteer again and act upset but make it over the top, so everyone understands you’re not really upset...you’re merely teasing.*) “Wait a minute! She’s still SMILING at me! I’d better get something else to protect myself!” (*This is when I get the plexiglass ‘card frame’ trick that comes with Barry’s Bulls Eye Book. You see? The giggling gag gives you motivation, a reason, to pull this glass on a stand out. I personally don’t like to TELL the audience that the card selected will appear in the glass—I prefer it to be a surprise!*)

“I’ve got two pieces of glass that are bolted together. (*Show to a few people in front.*) “THIS should protect me! See how these two pieces of glass are bolted together? I should be safe now!”

(*To volunteer*) “Now we’re going to count to three with the whole audience. When we get to three, say the magic words ‘YES WE CAN’” (*or whatever word you want to use.*) “, 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! YES WE CAN!” (*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 the match to the force card to shoot up in between the pieces of glass.*)

“Wow! Did you see that? ALL the cards came out! See, that’s kind of like our brains—sometimes when we talk, we don’t think about what we say. But do you know what? The word RESPECT got stuck in the glass!” (*Turn the frame toward the audience. I hold the frame so the card is facing me when it appears. I’m facing my volunteer as the piece plays out and I have the blocking set up so we’re both profile to the audience. This allows me to hold off revealing the card until either I finish my little speech in this paragraph or until the audience starts squealing to let me know that a card is in the frame—the kids get so excited, and it adds to their involvement as they ‘help’ me notice the magic.*)

“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, to catch 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. The video’s available for about \$30 from your favorite dealer. 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 pair have been selected, the 10th 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 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 just went to a cheap-o family dollar type of store and found a bunch of ladies' gloves. The colorful bag on the video 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 turning the gloves inside out together 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." (Show a few pairs of gloves to the audience.) "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 tenth volunteer you've selected) "to keep the bag shut and hold the bag over your head!" (VERY IMPORTANT NOTE: As you hand the bag to the 10th 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!” (*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. The trick works automatically, but only if the kids match their gloves properly. This is a little confusing to them, so that’s why I say to peek at the final pair in the bag—that way you’ll be better prepared to spot any mistakes.*)

“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.

“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.”

(*Gesture to 10th 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 10th 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 the birds into a ferret, rabbit, etc!

(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 think they’re out there cheaper. Try your favorite dealer or my source.)

(I wanted to give you—and me! -- a different routine than a few of the more expensive things that I use. I use this routine instead of the live animals if the school picks a ‘fast show set-up’ that I talk about in the booking system that came with this course.)

(You’ll get a good ‘feel’ for the routine here, but if you have any questions, just call me. You’ll note that I ask the raccoon the same questions that I asked the birds in my other programs—it’s simply a way for an ‘animal’ to be used to engage the kids as you recap what you’ve taught them, that is, you’re summarizing your presentation. Teachers like that.)

(If you do use animals, in my opinion, there’s nothing more memorable than wheeling that big cage out and changing the bird into a ferret—my case—or a rabbit. I think I paid \$750 for my “doves to rabbit” cage. It’s a really nice model made by Chalet, but there are cheaper methods, or you can use a duck bucket or any cheaper method to produce an animal. Personally, I don’t like using rabbits—I had one and he bit! My ferret is a lot friendlier.)

(Think about what you want to use—Rocky Raccoon works great, too.)

“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 NEVER give up?” (*Kids say, “Yes.”*) “Is it a good idea to work well with others in a group?” (*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! Thanks, Dave Dee!*) “He’s all better! Give him a big round of applause!” (*Put raccoon away.*)

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 – I recently 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 hi. 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.)

Zombie

(This is my presentation of the classic Zombie effect. Although it's by no means a fancy masterpiece with loads of neat moves, I do feel that it's the funniest version that I've ever seen...for kids, of course. You can use the same recapping technique with the Zombie, since it's a "living critter," that I outlined above with the raccoon.

(If I'm doing a "Fast Set-Up" presentation for grades 4-6 or whatever, this is what I use most often. It's less juvenile than the raccoon, but the effectiveness of the recapping is the same. I also offer a video where I cover everything—how to build the box, the handling, all the details. I'll cover the basic scripting below, but the video will give you a better idea of just how well this routine goes over. Contact me for details about the video.

Here's a quick version of how to do this effect: Buy a Zombie set. Build a box roughly 8" square out of wood. Be sure to cut a lid, too. Put a padlock hasp and lock on the lid. Cut a slit down the back that will allow the gimmick to go inside and allow the ball to 'float out of the box.' Buy some cheap fur and cover the ball with it. Add two "wiggly" eyes and you're set. You can also use a Styrofoam ball, which accepts glue for the fur much better.)

"You've been a great audience! Since you've done such a great job, I'll introduce you to a friend of mine. I have to go backstage for a moment to get him." (At this point, I do get the Zombie Box, and carry it to my performing table very gingerly, communicating with my body language that I don't want to disturb whatever's inside the box.)

"OK, inside this box is a real, live TRIBBLE!" (My 'ode' to Start Trek. A few older adults will chuckle.) "Do you want to see him? Are you sure? Really sure? Oh, wait, he doesn't like loud noises!" (By asking the question three times, the kids say 'yes' louder and louder, until they're practically screaming...which gives me a chance to get the energy level way up, and then way back down when I explain that he doesn't like loudness. Again, control...as well as providing an amusing moment!)

"I have to unlock the box, which makes me really nervous because once the lock is off, the little beast can get out at any moment." (I then remove the padlock on the front of the box with great ceremony.) "Now, I'm going to just take a quick peek inside the box." (I then do the box slam as outlined on the video. Big laugh! At this point, I'll remove the lid to the box and cover the opening to the box with the zombie foulard, slipping my thumb into the gimmick in the process.) "All right, he's not in the best of moods...but he wanted me to ask you some questions. Just say 'yes' or 'no'...first question...Are you all special people inside?" (Kids will say 'yes.') "Good! Second question...is it important to never give up?" (Kids will say 'yes.') "Good! Third

question...is it a good idea to ask others for help if you're having trouble with something?" (*Kids will say 'yes.'*) "Excellent, oh, one more question: Is it a good idea to get along with others?" (*Kids will say 'yes.'* *At this point, if I've done the Bulls-Eye Book effect and talked about name-calling, I'll also throw in a question such as,*) "Is it nice to call other people names?" (*Kids say 'no.'*) "Very good! Uh, oh, he wants to come out!"

(At this point, I cause the Zombie to rise out of the box and dart toward the front row of kids, maybe a few times as I finish the routine as outlined on the video.)

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 or most dealers. 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 made 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.

(Again, this particular routine is what I use for a "Fast Set Up" show. Also, I wanted to use a really affordable GREAT way to end the show on a high note. As you can imagine if you've ever worked with animals, nothing I could do will top changing the birds into a ferret. If the school picks a "Fast Set Up" show, I really feel Snowstorm ends the show on a real high note, visually. Rocky is funny, but I wanted something BIG for the end of the "Fast Set Up" show. Plus, I think you'll agree the tie-in, about spreading the message, is pretty effective...and can be used for virtually ANY themed educational show!)

"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.)

"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 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.”*)

Control Closing

(Again, I have to credit Dave Dee with this closing sequence. I’ve made some important modifications that I think really elevate the original idea. 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.

“Thanks everyone. My name’s Cris The Magic Man, and before I leave, let’s all whisper YES WE CAN on the count of three...one...two...three...YES WE CAN! Bye everyone!” (*By whispering the last few lines of dialog into my microphone and by getting the kids to whisper the name of the show, it drives home the title of the program one last time and brings the energy level way down before I turn the audience over to the school officials—VERY powerful and VERY effective! 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, out of sight, so the kids aren't tempted to yell "Bye, 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. I often bring a full info packet with me. I've occasionally booked other shows with these techniques. My school info pack, which came with your course, really catches the eye, and makes a heck of an impression. Model my pack, come up with your own, and try the technique.

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

Usually I'm contacted by a school that wants to focus the self-esteem show only on the younger grades. That's fine with me, as I feel this show plays very well for grades K-4. As you'll soon see in the line-up section, there are only a few differences that I incorporate when doing a show for older grades, such as grades 3-5 or 4-6. However, all markets are different.

You may very well find schools in your area want the self-esteem message for grades K-6. You'll find that in general, it's quite easy to convince the schools to split up the grade levels, due to both the size of the student body as well as the rationale that your assemblies feature different material for different age groups. Nevertheless, there are a few differences worth mentioning.

First of all, when giving the control opening, I wouldn't be as 'juvenile' (for lack of a better word) as with the younger grades. The kids in grades 3 or 4 and up are still kids, but they hate being treated as such. In fact, I try to eliminate the word 'kids' completely from my scripts when I perform. I don't always succeed, but the idea is there.

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 self-esteem 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. In preparing the second edition of this course, I've been informed that this is indeed being sold again. Check the ads in *MAGIC* magazine. If you can find it, get it!

Therefore, 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. Still, 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, or they may start making *The Puzzle* again on a wider basis.

These kinds of situations are what prompted me to develop the presentation with the puzzle: 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 and other educational 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 self-esteem 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 older 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 puzzle effect, 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 like that. 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—nothing 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.

Another possibility that I want to point out, and this has happened to me many times, is when a school will want me to do a self-esteem show first for the younger kids and then a bullying show or even an anti-drug show for the older kids right after, as the second assembly. If you bought my bullying show with this show, you'll see how that show has plenty of self-esteem attributes to it as well.

I will also often get calls for a school that wants me to do programs for an entire school, grades K-8 (Yes, that's right...not a misprint!). In situations like that, you really have to balance the show carefully for everyone.

Many children's workers will tell you that it's best to play toward the youngest portion of your audience and while I agree with that idea in theory, after doing school assemblies (both educational and just-for-fun) for several years, I really feel that to play exclusively to the younger kids will really alienate a good portion of your audience. Even if they don't verbally voice their displeasure, when half of the audience or so doesn't respond to your show, well, school administrators notice this.

Balancing the show usually means cutting out the really juvenile effects like Blooming Bouquet and cutting out stuff the little kids won't understand like mental magic in most cases.

In most cases, this is where you'll really want to step up your efforts to convince the school to book two assemblies, one for K-4 and another for 5-8. With the second assembly, you can really use some sophisticated stuff as far as comprehension, more mental magic, etc.

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. 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 or confuse the younger grades, like the Zombie for very young kids. I’ll also cut out most mental magic, like the puzzle, 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 or Blendo – *Introducing the show*
4. Blooming Bouquet – *We’re all special inside*
5. Mouth Coil – *We’re all different inside)*
6. Bulls Eye Book or Spelling Bee – *name-calling/RESPECT*
7. I Can/I Can’t – *Never give up!*
8. Patriotic Ropes – *Work well with others/It’s OK to get help if you have trouble*
9. Turn Birds into Ferret – *recap or big trick ‘reward’ for being a great audience*
10. Control Closing

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

1. Control Opening/Vanishing Cane to Silks
2. Silk Road or Blendo – *introduce show*
3. Blooming Bouquet – *we’re all special inside*
4. Mouth Coil – *we’re all different*
5. Respect/Kindness – *Don’t laugh when someone makes a mistake.*
6. Bulls Eye Book or Spelling Bee– *name-calling/RESPECT*
7. I Can/I Can’t – *Never give up*
8. Coloring Book – *You can do more working with others*
9. Rocky - *recap*
10. Snowstorm – *Spread the word!*
11. Control Closing

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

1. Control Opening
2. Birds – *establish credibility as a magician*
3. Blendo or Silk Road – *Introduce the show.*
4. Spelling Bee - *RESPECT*
5. Mouth Coil – *We’re all different inside.*

6. Bulls Eye Book – *name-calling/RESPECT*
7. I Can/I Can't – *Never give up.*
8. Patriotic Ropes – *Work well with others*
9. Mind Your Hands – *Try to include everyone*
10. Turning Birds into Ferret – *recap or reward for being such a great audience and showing me RESPECT.*
11. Control Closing

Grades 3-6 or 4-6... “Fast Set-Up”

1. Abbreviated Control Open: Not as child-like
2. Silk Road – *Introduce the rest of the program.*
3. Mouth Coil – *We're all different inside.*
4. Spelling Bee - *RESPECT*
5. Bulls Eye Book – *Name-calling/RESPECT*
6. Patriotic Ropes – *Working with others*
7. The Puzzle – *There's a place for everyone to fit in.*
8. Mind Your Hands – *Try to include everyone/We're all in life together!*
9. Zombie - *recap*
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 – *We're all different inside.*
5. Bulls Eye Book – *Name-calling/RESPECT*
6. I Can/I Can't – *Never give up*
7. Patriotic Ropes – *Working with others*
8. Mind Your Hands – *We're all in this together...diversity*
9. Rocky Raccoon - *Recap*
10. Birds to Ferret – *recap or reward for being such a great audience*
11. 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. Bulls Eye Book – *Name-calling/RESPECT*
5. I Can/I Can't – *Never give up*
6. Patriotic Ropes – *Working with others.*
7. Mind Your Hands – *We're all in this together...life!*

8. Rocky - *recap*
9. Snowstorm – *Spread the word.*
10. Control Closing

Final Words

Well, there you have it—everything that I currently use in my self-esteem 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!