

The Amazing JoeJoe's
CROWD GOES WILD!

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“Always remember: the largest mountain can be moved by the smallest drop of water ... believe”.

-JoeJoe

CAPTURING AN AUDIENCE:

There are four principles to capturing the attention of an audience:

1. Sound - people are “programmed” to look when they hear a horn honk, to make sure they are not about to get run over. The same with whistles and bells. I find these sounds to be “noise pollution” and prefer to use the most beautiful sound of the human voice.

If you say the phrase “hey how you doing” in a generic tone of voice without talking to any one person in particular, people will have to look to determine if they know you, and if you are talking to them.

2. Motion - when they look, they must see something moving to catch their attention. A hummer card, ballerina hanky, juggling, dancing cane, waving a silk ... think outside the box, Tabary’s Rope Routine can be turned into something “moving”. The most important thing is that you are “doing” something and not just standing there. If you are just standing there, they will say “nope, don’t know them” and walk away.
3. Color - the most misunderstood principle, you don’t need to be decked out like a clown with every color of the rainbow. All you really need is two contrasting colors. I prefer white and black; white is every color of the rainbow, black is none of the colors of the rainbow. Thus, you have the strongest contrast possible.
4. Break the ceiling - make people look up! This is the glue, this is what “captures” them. If you fail to break the ceiling, they may be watching and politely clapping ... but their mind is thinking about problems at work, or school, or wondering if their husband is having an affair. Until you break the ceiling, you have not “captured” your audience.

These principles apply to EVERY venue! Not just street performing. Lance Burton used an announcer’s voice (sound), a white streamer spins in a circle on the stage (motion), it is lit up with a black light (color), and it flies around the audience’s heads (breaking the ceiling).

Even a table hopper should apply these principles! If you are breaking the ceiling at a table, the rest of the restaurant will take notice. This will make it easier to open other tables.

STRUCTURE OF AN ACT:

Every trick has a “purpose” - it does something. I don't mean something magical or entertaining, it does something logistically or psychologically.

Take “Mis-Led” for example, the pencil-through-dollar bill. When displaying the illusion, I ask people to come in closer so they can see better. If people are already close to me, then I have no reason to perform Mis-Led and can do a Disappearing Silk Hanky to build the crowd larger instead. Thus, my act is constantly changing depending on the conditions on the ground.

I use my “Unshuffled” routine to define a sloppy “edge”. I will use John Cornelius’ “Mowing The Grass” when I have a bad group and want to abort the show - that trick has a story line that says “the end” and people will leave when it is over .

An example of bad structure is to do a floating lady illusion, and then later in your show do a shadow box. The purpose of the shadow box should be to produce a lady so you can float her. Once you discover the purpose of a trick, you can easily determine where it belongs in your show - you will never have to second guess your set.

GATHERING YOUR CROWD:

Much like your funeral, the size of your crowd will be determined by the weather. It is poor practice to judge a street magician by the size of their crowd or the amount collected in their hat. By that criteria, on July 4th you would think I was one of the greatest buskers in the world. But August 20th when school starts, you would think I was one of the worst.

Instead, judge yourself by how well you apply the skill sets. Can you get them to stop? Can you get them to stay? Can you get them to pay? If you can do that for a single group of people ... you can do that for a group of dozens ... and then hundreds.

Most street performers only want to work when it is “busy”, when there are lots of people in the area and they can make the most money. But if you open a store in the mall, then you have to work the day BEFORE Thanksgiving as well as the day AFTER Thanksgiving!

A common question is what to say when people leave. Many performers have stock lines to insult people leaving to discourage others from leaving. But I don't say anything to them - I let them leave. They are leaving because they don't want to tip me, so I'd prefer they leave and let someone else take their place.

Here is how I prevent others from leaving: I stop a group and do a trick for them. While I'm doing that trick, another group comes along. As soon as I'm done that trick, I immediately turn to the new group and say "you wanna to see a trick too, sure ... I got one you'll like".

Now it does not matter if the first group leaves, because I have reframed it to suggest "I'm done with you". Now the second group won't leave and hopefully the first group will stay. If they don't stay, it doesn't matter ... I'm going to do the same thing with the next group that comes along, shifting my focus to them at the end of the trick.

Eventually, I'll have three groups of people in front of me. More importantly is the fact that I now have three groups of people that will TIP in front of me!

If you ask someone to stop and watch a magic trick, then they are doing you a favor and not obligated to tip. But if you dismiss them, and they stay anyway ... then they are no longer doing you a favor! Now they are psychologically obligated to tip you!

So never beg people to watch you do your magic! It makes you look weak and needy in search of external validation. A great magician knows people want to watch their magic, and they don't need anyone to tell them how great they are - they already know they are a great magician!

If you assume people want to watch your magic, and act like they want to watch your magic ... then they will watch your magic. Portraying confidence is of the utmost importance, nobody is impressed with weak people - you must appear strong and in control.

CROWD CONTROL:

A “crowd” is defined as “three or more groups of strangers acting as a single entity”. When one person raises their hand, they all raise their hand; when one person claps, they all clap; when one person tips, they all tip.

You could have a dozen people watching your show - if they are not acting in unison, they are NOT a “crowd”! If you have a tour bus for a church group where everyone knows each other, it is NOT a “crowd”. They are just one group - you need at least three to have a “crowd”.

Much like a living organism, every person in the crowd has a role. The little girl you brought on stage is the “heart” of the crowd. The volunteers you ask to hold the ropes are the “arms” of the crowd. You are the BRAIN of the crowd. You CONTROL the crowd. Know your role, and don’t try to do the roles of the other members of the crowd.

Always remember: everybody wants to fit into the crowd! Crowd mentality is your strongest asset and you should take full advantage of it.

VOICE PROJECTION:

Speak clearly - that means stop yelling! Yelling distorts your voice and makes it harder to understand what you are saying. Stop talking to your edge and start talking over their head. If you talk to them, the sound waves hit them and they stop like they just hit a brick wall. By talking over their heads, the people in the back can hear you without yelling.

I once had a magician come to me after a show and suggest I use a microphone. I asked him why. He said he was standing back there and couldn’t hear me. I asked him what he did ... he said he came closer.

Exactly. If a guy is standing at a safe distance, and he can hear everything I say and see everything I do he has no incentive to come closer. He doesn’t want to come closer, because he knows I want money - he is not stupid!

If there is a group that does not come closer, the first thing I am going to do is lower my voice. If they still don't come closer, I am actually going to shift my position so they won't be able to see. They must choose: come join the crowd, or leave. If they leave, so what - they had no intention of ever tipping me anyway.

Now that doesn't mean I never use a microphone. When it is busy and I'm going to have a big crowd, then I want a microphone to save my vocal chords. But I only turn the microphone up loud enough so the people in my crowd can hear; a microphone is noise pollution and not "vender friendly".

When it comes to the streets, you must be "vendor friendly". It is the stores and merchants that make complaints and get you thrown off a pitch! Never block their doors, always treat them with respect, and do your best to ensure that their business benefits from your presence. If every street performer followed those rules, busking would be legal on every sidewalk in America!

USING A ROPE:

The purpose of a rope is to let people know where they should walk to. If you are performing a sidewalk show rather close to the flow of traffic, a rope serves no purpose. But if working a larger circle show, then you generally need to build a tip in front of the pitch, and then walk them to the rope.

It is hard to walk people to the rope! I have a method ... once I have a child captured, and her parents are willing participants in the show (don't do this unless you know the child and the parent want to see the show) I will ask ... "do you want to see the really cool trick that everybody talks about, or would you like to see a mediocre trick".

It doesn't matter what they respond, I'm going to act disappointed and start walking to my rope. When I get there, I'm going to turn and tap the spot with my wand where I want the child to stand and say "stand right here in front of my rope".

As she is walking to the spot, I'm going to move my table closer to the crowd ... once the child is in place, and the table is in place, I will say "everyone come up to my rope - I'm going to do this trick on my table, I want you to be able to see the table, this is where I'm going to do the magic trick". It works, they will all start walking in.

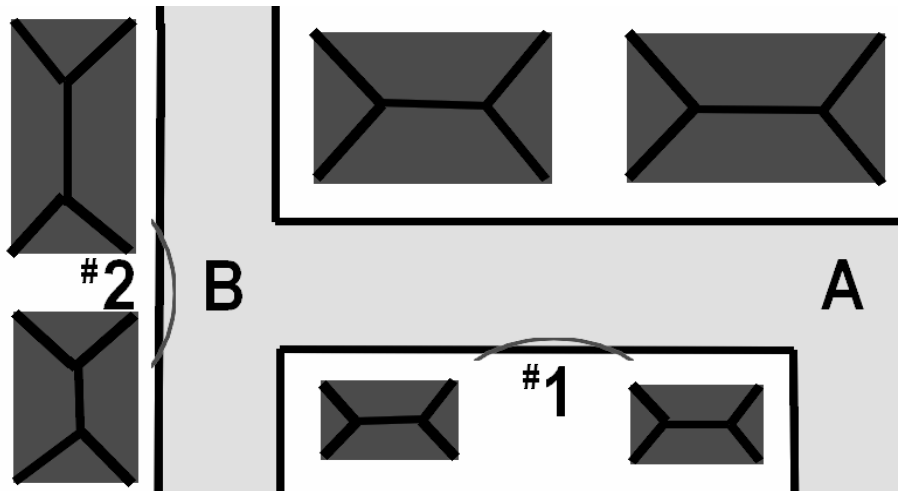
TRAFFIC FLOW:

The most critical decision you will make on the sidewalk is where to perform your show. You might be in a bad spot and think the entire town is bad, but if you cross the street you would be making bank.

Look at the diagram below. There are six buildings and two spots to setup (#1 and #2). The most important thing to consider when selecting a spot is what the people will be thinking as they walk past you.

Imagine a person turns the corner at point A. His mind will look down the ally and see point B and make the decision to walk to point B. Once he reaches point B, he will have to make the decision to turn either left or right. The problem with spot #1 is that once he has made up his mind to walk to point B, it is nearly impossible to get him to change his mind!

But if you lay your rope down at spot #2, he will walk right up to it as if that was where he was going the entire time! So while spot #2 may not be the best spot for you to perform in because it is smaller, it is still a better spot because that is where people will make decisions.



If you must work spot #1, then you want to start working in front of your rope in the middle of the sidewalk. That way, when people turn the corner at point A, they will see you and not point B.

MONEY STINKS:

When I first started doing balloon animals, I was getting stiffed a lot. I was confuzzled, since I was giving them a tangible product I assumed they would be eager to tip. I started thinking about it.

What if I walked into Circle-K and got a hot dog and did not pay for it. And the owner was there, and he didn't say anything to me about it, in fact he held the door open and told me to "have a nice day" and "come back again".

Conventional wisdom says you should let people know that you work on tips, put an arrow to the register, and make them feel guilty for not paying. But I thought about it in another way ... I said ... "maybe that hot dog wasn't worth a dollar"?

So I decided to put the tip jar behind me, and I stopped telling people it was there. When I saw mom giving her kid a dollar, I'd say "oh you don't have to worry about that ma'am - I told him it was free". Instantly my tips went up by 30%! My motto is simple:

I DON'T MAKE MONEY - I MAKE MAGIC!

People can smell when you want money! They know it! And it's a turn off. Quit thinking about the money! As a result, your magic will be perceived as being worth more thus more money will come naturally.

Some pointers ... don't say "it's free" until after the wallet gets put away; then it becomes more work to put the money back in the wallet than it is to just put it in the jar. Don't deliver that line to a parent that is not paying attention, as it will go over their head. And never ever gesture "no" with your hands - body language is louder than spoken words!

TIPS AND HAT LINES:

Don't wait till the end of your show to let people know you work on tips. Deliver several "soft hat lines" first, that is to say let people know you are working on tips without actually asking them for money. These lines should be built into your routines so that they become a part of the show and have entertainment value in themselves.

Why do people tip? Let's say I am doing balloon animals on the boardwalk at three in the afternoon. It's slow, most people are at the beach. A family walks by and I deliver my line: "if you guys want a balloon you can have one for free today, I don't care it's not like I'm busy". There is an 80% chance they will not tip me.

But ... if there are two people sitting on a bench near me, and I make a joke and they laugh ... then there is now an 80% chance they will tip me! They don't care if I think they are cheap tight wads ... but they do care about what a complete and total stranger will think of them! They don't want to be seen not tipping.

Call attention to people that do tip with funny lines BEFORE they tip so everyone else can see it happen and know that the tip jar is being watched. Ideally, when people laugh there should be someone standing in front of your tip jar with money in their hand. Now everyone will see that and want to tip too ... after all, everyone wants to fit into the crowd!

TAKING INVENTORY:

Every magician should have a notebook with a list of every trick they can perform. Not tricks they are working on, tricks they have in their closet, tricks they want to be doing ... but a list of actual completed routines they know inside and out that have been audience tested and approved.

If you open a store in the mall, you have a list of everything you sell - an "inventory". This list is your inventory - this is what you sell. Now when you need to put together a show, you can easily look at the list of what you already do.

When you want to write a routine, start by defining what the purpose of the trick is. Once you know the purpose of a trick, you can start to collect the pieces you will need to build the routine. Once you have the structure of the routine built, it is easy to decorate the structure to make the routine entertaining.

When I wrote my “Cup n Ball” routine, I started with “PURPOSE: draw a crowd”. I then listed every known technique to draw a crowd, and said I want my routine to do all of these things.

I wanted to tap the concrete with the wand because that’s what Cellini does. I wanted to bang the cups with the wand because that is what Gazzo does. I wanted to work on the ground like Don Driver - when you work on the ground, the people in the back must push their way forward to see better and you get a nice “tight” crowd.

I wanted to bring a kid up because Ed Haggins does that at the jam auctions. I wanted the audience to chant and raise their hands (to turn them into a “crowd”), I wanted to introduce myself as JoeJoe and use the phrase “work on tips”.

Once I had that list, I was able to structure the routine in 20 minutes. Once I had the routine structured, I was able to start performing it and began making it “entertaining” by inserting the jokes and what not.

You can’t write a routine thinking about what the final product will be, you need to define what the purpose of the routine is and then you can gather the pieces you need to build the routine. Once you have the pieces, you can put them together to create a structure. Once you have a structure built, then you can decorate it and make it entertaining.

TIGHEN IT UP:

In Robert B. Cialdini’s “Influence: The Psychology of Persuasion”, he writes about a study where they sent a girl into a busy office building where there was a line at the copy machine.

They had her ask: “I have some copies to make, can I get in front of you” and 80% of the time she was told “no”. They sent her back, and this time she asked “I have some copies to make, can I get in front of you because I’m in a hurry”. This time, 80% of the time they let her cut in line!

So they sent her back a third time ... and this time she would say “I have some copies to make, can I get in front of you because I have some copies to make”. Now such a silly and stupid thing to do ... yet, again 80% of the time they still let her cut in line!

Researchers narrowed it down to one single word: “because”. The brain thinks in short-cuts, we can’t process all of the information we absorb in a day. So when we hear “because” our brain automatically starts on a path that leads to “yes”. We spend most of our day with this “auto-pilot” turned on.

One word is that important! One word can make or break your performance! One single word can make or break your tip!

- **Watch** - much stronger than just “look”, it implies they are expected to stay and pay attention and continue to look.
- **Stay** - often I will sit my magic wand down and issue a “stay” command as if I was talking to a dog. While their conscious mind understands it is a joke, their subconscious mind accepts it as a command for them to obey.
- **Wait** - while their conscious mind understands I only want them to wait a few seconds, the command continues to linger in their subconscious mind.
- **Tip** - a phrase like “let me tip my hat to you” is a subtle hat line, and could even be used in other contexts like “if I tip the cup over, you can see the ball is now under it”. I have a habit of “tipping” my hat during my show (especially when delivering hat lines).
- **Yes vs. No** - sales people know not to ask a yes or no question as it might lead to an answer they don't like. Convert your questions into “either or” (ie: do you want to buy a red car or a blue car). Every rule can be broken, and this rule can be broken if you answer the question for them (ie: do you want to see a magic trick too, sure I got one you'll like).

THEORY OF MAGIC:

I believe I am a real magician. I create real magic. If I am doing a trick or an illusion, it is only as a lead in to the real magic. The further your eyes have rolled back into your head, the closer you are to “layman”.

Let's start by defining what magic is. Like a cloud floating across the sky. That's real magic - it is really floating. In itself, it is boring - much like the magic we do. That is why we pepper our acts with jokes and flourishes and tricks and illusions, all of that stuff is just a frame to make the magic look good.

So I'm driving along, and I see a cloud in the sky ... it reminds me of an Indian warrior going into battle ... and I start to hear that song in my head ... “riders in the sky”. Suddenly, I have to swerve because I realize I'm crossing the yellow line. And it's over. That fast.

That was a magical moment. What made it magical? I've seen clouds everyday of my life ... why was that one special? Because that one created an emotion inside of me. **Magic is the creation of emotions.**

Take “Snowstorm in China”. The audience claps and the performer thinks he did a great job. But did he? I have a friend that works Renaissance Festivals. He does a great rope trick, and the audience just looks at him. So he says we'll do it again, and his lovely assistant comes out and she smiles and cuts the rope with a flourish and then she curtseys to the audience and they go nuts. He starts screaming “ALL SHE DID WAS CUT A ROPE”! The entire act is him doing great magic, and her getting the applause.

Any trick in the book can get the audience to clap! Now look at Copperfield do Snowstorm. When that little boy comes walking down the stage, you FEEL like a little kid seeing snow for the very first time!

Now that doesn't mean that every trick you do has to be a sappy story that will bring your audience to the brink of tears - no, not by a long shot! Very few people can pull off a Copperfield like that, I don't even try. But there are so many emotions out there, and so many ways to create them, that **you don't need to copy anyone else** to create your own!

This is my Svengali Pitch, I took a simple card trick that every magician knows and turned it into what I consider an example of real magic:

Let's say you have some friends over, and you want to show them some magic have a card selected like the King of Clubs. To find their card, just push the magic button. Cut it to the center, push the magic button and it's back on top. Every time you push the magic button, there's your King of Clubs. And NOOO ... they're not all King of Clubs!

One day this lady came to me ... she looked just like you ... she said "I know how you do it, you've got more than one King of Clubs in that deck". She starts running down the isle screaming and hollering "THEY'RE ALL KINGS - THEY'RE ALL KINGS".

I said "mam would you calm down, if every card in the deck was the King of Clubs nobody would ever buy them. That's why we call it a delusion ... look close, you can see none of the cards are Kings".

Now that simple card trick has become a piece of real magic! Somebody cares about it - the lady in the story if nobody else. Especially when you apply tone of voice, gestures, and say the words with feelings and emotions.

Feelings are a survival mechanism; if you burn your hand you will remember it for the rest of your life so you don't grab fire again. By creating feelings inside your audience, they will remember you forever.

People have come back to me in flea markets years later and asked "are you the guy that tells the story with the cards"? It has value and meaning which makes it something people will remember.

THINKING IN IMAGES:

The brain thinks in pictures - not words! When the brain hears language, it must translate those words into images. Many magicians would do a Svengali pitch with phrases like "I cut the cards ... I push the magic button". Then they end up having to convince people they can do the trick too.

By saying “YOU cut the cards ... YOU push the magic button” their brain creates an image of THEM doing the trick! Now you don’t need to convince them they can do the trick, as they already believe that they can do the trick! Yes, one word is that important!

Remove the word I from your routines. Instead of saying “I’m going to write down a prediction”, say “we’re going to write down a prediction”. Now people will stop thinking you are on some ego trip, and want you to be a great magician because they feel they are a part of what you are doing!

THERE’S A TRICK TO IT:

Ever have someone try to call you out on a trick? Maybe they know the method, maybe they don’t and they are just guessing. Either way, they are taking control from you and it is a bad situation to be in. This one line is worth the price of the lecture - this line will defuse the situation - I have NEVER had this line fail:

Look ... there’s a trick to it, they don’t really cut the lady in half either ... but it still looks good ... right?

The first thing this line does it command attention (“look”) ... then, it makes them feel stupid in a non-offensive way (like, you didn’t know it was a trick - duh - everyone else here knew it was a trick). You then throw in a stage illusion to make what you are doing seem even bigger (like a blow fish making itself look bigger). And then when you add “right”, look at someone else (preferably someone in their group) and nod “yes” to get their agreement.

Now that person is not behaving in a socially acceptable way, and he will naturally change his mannerisms to fit in with the crowd. Always remember that everybody wants to fit into the crowd!

I DON'T KNOW HOW I DO IT:

I wrote this line to answer the popular “how do you do it” question. I only deliver it when people are pushing me and not dropping it. It works wonders:

I don't know how I do it - I just do it. It's like Eric Clapton playing Layla, you can say he plays a G chord and then a C chord ... but he doesn't see it that way, he just knows where to put his fingers to make the sound he wants. That's how I do it - I just do it.

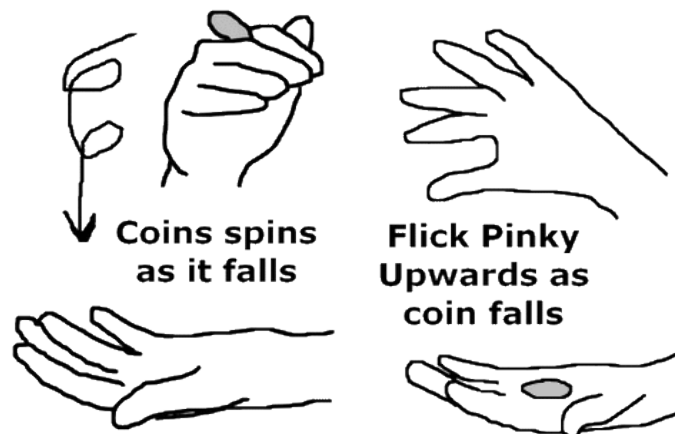
If you deliver that line properly, they will accept that you are a “real magician” and even more importantly it elevates your status to “super star” like Eric Clapton. That line earns you respect from people that otherwise think you are just a fraud. Every time I deliver that line, they have accepted it. It has never failed me.

WORLD'S FASTEST COIN ROLL:

If you do this in your act once or twice, it will look like you are one of the world's fastest coin rollers!

Start by flipping the coin over the first knuckle, and then let the coin fall straight down catching it in your other hand, having the coin spin during this fall by having it roll off the knuckle of the middle finger. At the same time, flick your pinky upwards as if your were drinking tea.

With the right timing, the right spin, and done unannounced ... this will create the perfect illusion of a super fast coin roll.



ILLUSION OF SKILL:

Start by drawing two imaginary X's above your shoulders, exactly as if you were juggling. Fan the cards in your left hand, and display them at the X above your left shoulder.

With a big sweeping motion, take the cards down and then back up to the X above your right shoulder. When they get there, drop them and they will fall six inches into your right hand which will easily catch them. Then follow through on this motion by bending downwards and pretending to catch the cards.

The first time I tried to do this I was successful, it is so simple and easy yet laymen (and even magicians) seem to go “wow” whenever they see it done, as if it is some great feat of skill.

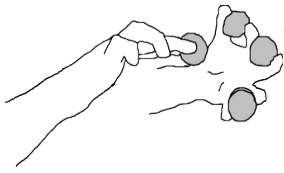


EIGHT COIN ROLL-OUT:

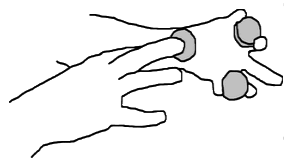
It took me two years to learn how to roll-out coins with my left hand. It then took me another four years to learn how to do it with my right hand. So while this may be more advanced for the average magician, I am including it because it is indeed something I came up with on my own.

In fact, when I met Jeff McBride I showed him and asked for an “originality check” (he would know) and he said that while Dai Vernon had something very similar, what I had was indeed unique to myself.

The idea is simple: roll-out five coins, two of them being displayed as one between the pinky and the third finger. This is similar to a “billiard ball shell”, you are hiding one coin behind the other.

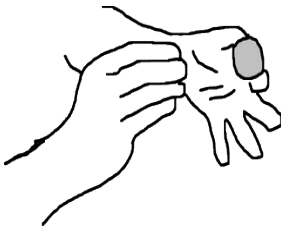


Take the coin between the third and middle finger and pretend to put it in your pocket, keeping it palmed instead.



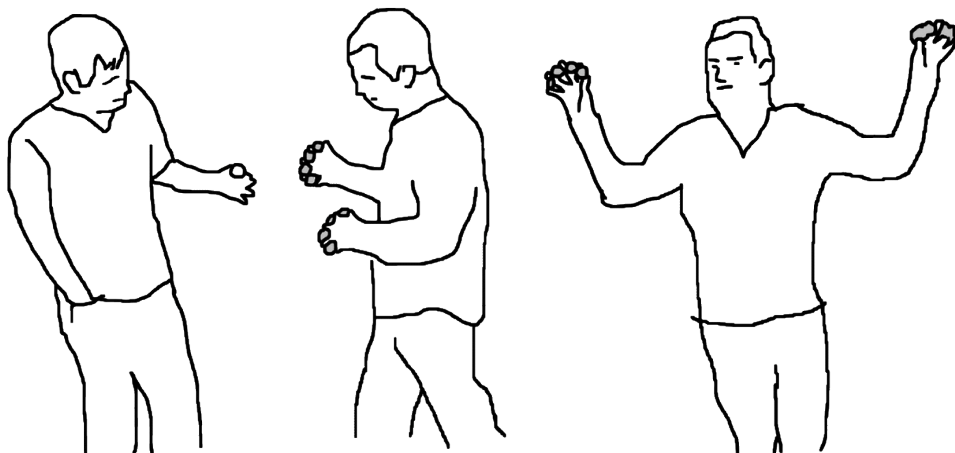
Then roll the coin between the first and middle finger behind the coin held by the thumb and the first finger, and produce the palmed coin to make it appear as you take a second coin and put it in your pocket.

While in your pocket, have three other coins and add the palmed coin and stack them up nice and neat in the bottom of your pocket, preloading them so you can steal them in a moment.



Now show your hand empty, and as you pretend to take another coin slide all four coins together and hold them between your thumb and first finger. Mime putting the coin in your pocket (really an empty hand), and steal the stack of four coins - you don't need any holders or clips to do this, they are preloaded and easy to grab.

Roll out the four coins in your left hand, then shift to your right side and wave the four coins over your hand as you roll out the four coins in your right hand. Display all eight coins and take a bow.



RISING COIN:

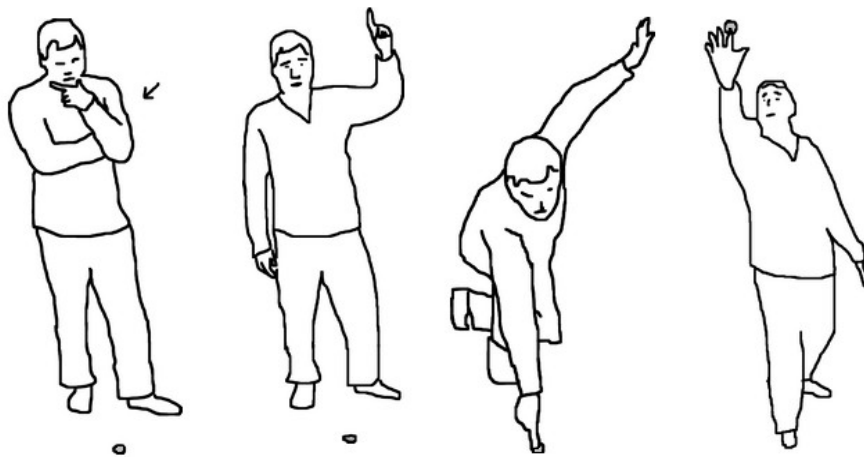
This started as an “out” for when I dropped a coin, but ended up becoming integrated into my manipulation act. It's success depends on the performer's ability to sell the effect to the audience.

You need the right coin to do this with. I use copies of Morgan Dollars; the copies weigh less than real Morgans. I recommend you buy them at coin shops and make sure they have COPY stamped on them, otherwise they are illegal counterfeits. There is a big problem with China selling counterfeit coins, and while the ebay listing will say it is stamped COPY, the actual coin they ship you is not always stamped.

I also prefer gold plated coins, as the first “wizards” were sanctioned by the King to create gold. Thus, it's my opinion that a real magician would be using gold coins - not silver. That is not “right” or “wrong”, it is just my opinion.

For this effect, a coin gets “accidentally” dropped on stage. The magician steps back, and gives a “thinking” pose. He then bends down, touches the coin with his finger, and the coin rises up in the air over his head; he then flicks the coin into the hat with a certain level of flare.

The secret: while dropping the coin, steal a piece of double sided tape. While in the thinking pose, affix the tape very securely to the tip of your finger. Bend down and apply the tape to the coin with pressure, I find a “rolling” move much like being finger printed works best. Now just mime the coin rising up into the air and toss it into your receptacle. A nice glob of magician's wax can also be used and will support a heavier coin.



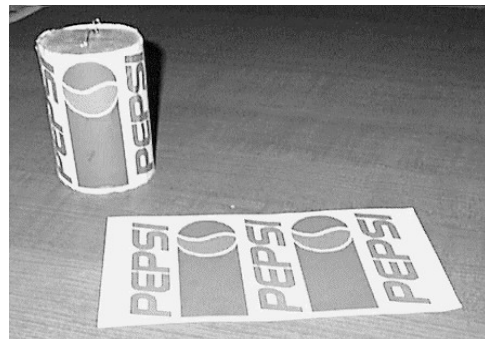
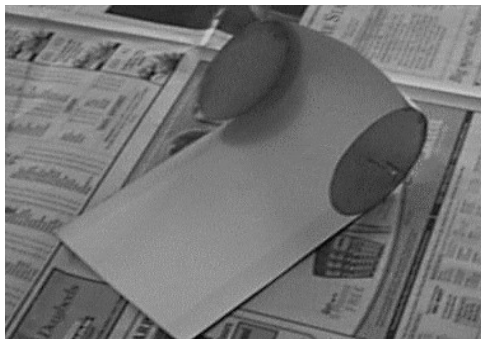
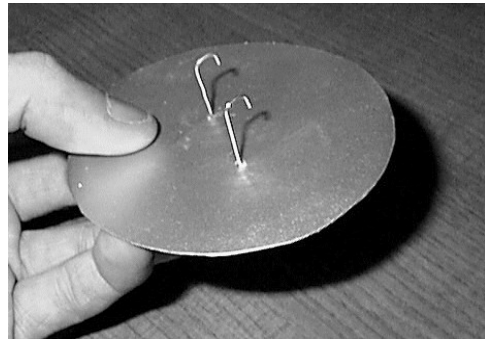
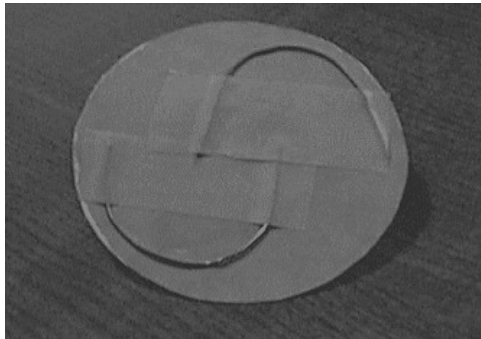
OKITO FLOATING SODA CAN:

My first can was made when the “Pepsi” logo was red and blue; I traced the logo to paper and colored it in with magic markers. That same year they switched to the blue can, and the first night I performed it I was the only one in the room that had the older red and blue logo.

Today it is easy to make a realistic can. I would put one in the notes for you, but that could be considered copyright infringement. But if you search Google Images for “beer can wrap” you will find dozens of images people have created that you can wrap around a beer can to make it look like you are drinking a Pepsi or Coca-Cola. If you can get it printed on a color laser printer, it will even shine like a real metal can.

From there, paint a piece of paper card stock with “chrome” spray paint and cut out two circles the diameter of a soda can. To one of these circles, add two paper clips in the arrangement shown below.

Apply a liberal amount of rubber cement to the edges of these circles, and to the edges of the beer can wrap. Allow the rubber cement to dry - this will not work with wet rubber cement! You must allow it to dry. You will roll the beer can wrap around the two circles, and they will stick to the rubber cement creating a perfect mock-up soda can that can levitate on a single strand of invisible thread!



RECOMMENDED STUDY MATERIAL:

“Cutest Camera Girl”

YouTube video of my live performance at Barefoot Landing. You must enter all of the capital letters, all of the lower case letters, all of the numbers, and all of the symbols!

<http://youtube.com/watch?v=d9KSmLz2hWg>

John Cornelius: The FISM Act DVD

This one man has influenced my magic more than anyone else. I highly recommend that anyone taking the art of magic seriously to study his work.

Robert Cialdini: “Influence The Psychology of Persuasion”

Magic happens in the mind - this book reveals the inner workings of the brain. The first three chapters are most important for any magician!