

The Jedi Philosophy



By
Wayne Goodman

The Jedi Philosophy

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WELCOME TO THE JEDI ACADEMY

In 1995 I was working on a number of books, including a heckler book, a book on marketing strategy and one on performance skills.

I was busy working on ships and around the world and so these books were shelved a number of times and at some points looked like they would never be published, however over the last couple of years, and through many changes and rewrites most have been finished and released.

The Jedi Philosophy has changed many times over the years, and at one point it had a place in the book Maxim's Primer, a book on performance skills.

It was also going to be in Parabellum, a comprehensive analysis of hecklers, but as I wrote the different elements of the chapter it grew and grew until I deemed it too large, or important, to just be a single chapter in one specific book.

It goes without saying that I am a huge star wars fan, in fact I love most sci-fi / fantasy related material, from space battles to dragons, it is deep within our imaginations that true genius lies.

You may not be a fan of Star Wars, and that is fine, however do not overlook the importance of what is written inside these pages, or presume that they could not be of interest or assistance to you.

I should add that I love movies and audiobooks and like to have some background noise when writing,

As I was writing, I was also listening to a Star Wars audiobook playing in the background.

Obi Wan Kenobi was teaching a young Anakin Skywalker on the etiquette and learnings of the Jedi, and it struck me that these skills and lessons ran parallel to what I was writing.

I started mapping out the different sections and so this book started to form and take shape.

The more I looked at these sections, the more similarities to performance I found, from calmness and confidence in your actions to mental discipline and combat ability.

Overlay the following pages over your own performance style and see if you can be a better performer.

Are you ready to be a Jedi?

The Jedi Performer

“The belonging you seek is not behind you, it is ahead”

The Jedi are fictional characters in the Star Wars universe. Created by George Lucas in the 1970's they are brought to life through movies, TV shows, cartoons, comics, books and audiobooks, and we follow the adventures of a whole universe of characters seen from both the light side (the goodies) and the dark side (the Baddies).

The Jedi use a mysterious unseen power called the force, which allows them to control minds and objects with powers such as telekinesis, hypnosis and telepathy.

Alongside the force, the Jedi, who act as peacekeepers of the universe, portray a number of amazing personal and leadership skills, and it is these attributes that we will first look at in this chapter.

Control over your emotions.

Being on stage can be a nerve wracking experience, and it is through experience that you learn the lessons of being a performer.

One of the first things most performers have to overcome is a fear of being on stage.

There are some, who will claim they have never had stage fright, but for most there is at least some level of apprehension or anxiety when it comes to walking out on stage, especially for the first time.

Learning to control your emotions is essential, you need to be able to focus on what you are doing, and what is happening around you, rather than being distracted by nerves etc.

Controlling your own emotions does not only refer to stage fright.

You need to be able to maintain composure and be seen to be in charge of the stage during any disruptions, heckles, altercations in the room or situations that may arise when you are on stage.

At this exact moment, everything is about you.

The stage belongs to you, the room belongs to you and the audience is with you.

It is like a good poker player, he may be panicking inside, but he holds his poker face on and doesn't reveal his true feelings.

If you appear unsteady or awkward the audience will pick up on it immediately. You should remain in control of your stance and posture even if your nerves are shattered.

Imagine being in a car with a nervous driver, you become uneasy and you don't enjoy the journey.

It's exactly the same for the audience and performer; they will not like you if they feel you are not completely comfortable and in control.

Body Language.

Body language is very perceptible when you are on stage.

When you are performing or presenting or addressing any group of people, the audience is reading your body language, so it is important you are seen to be in control.

Body language that is being expressed in a strong positive manner builds confidence from the audience.

It shows that you are credible, that you are able to connect with the audience and that your story or message is worth listening to.

Voice.

Confident, Strong and in charge, if your voice is commanding then the audience will listen to whatever you have to say.

Thanks to video streaming websites like youtube and vimeo we are able to view any kind of public speaking scenario, from TED talks to stand up comedians, teachers to politicians.

If you watch these types of videos you will soon see patterns in the way the speaker will use their voice to emphasize different aspects of what they are saying.

Your voice is a tool that you need to ensure is working properly.

Speak up.

Being heard is so important, speakers who mumble, whisper or speak in a low tone will soon be ignored or worse, spoken over.

Lift your chin and the volume of your voice to an appropriate level.

This does not mean shout, but rather keep the volume of your voice at the level that the situation requires.

If you are working doing close up magic at a table, then you need to be able to be heard by the whole table, but not the whole restaurant.

If you are in a front room in a parlour show or an impromptu performance (ie with no microphone) then your voice should be strong enough to hold everyone in the room.

If you are on stage in a theatre, alongside the microphone you still need your voice to be commanding enough to hold the audience.

A lot of books will tell you that you should learn how to project your voice, and yet do not actually tell you how to do this.

I was lucky, when I was 12 years old I was a sea cadet, and I learned, under stern tutors, how to be heard on the biggest parade ground.

When I was 14 years old I was chosen to be guard commander for the 1989 Remembrance Day Parade, which meant I had to command and instruct around 500 people to follow the routine of the parade, a very daunting task that did not allow the use of a microphone.

Learning to project your voice is not a difficult task, but like any skill it does require practice.

- Breathe properly.
- Stand tall.
- Speak clearly.
- Speak with energy.
- Slow down your speech.
- Aim your speech at all corners of the room.
- Raise your voice but do not shout.

Speak Clearly.

Learning to enunciate is an important skill for the public speaker and performer. Learn some vocal exercises that will help you speak in a stronger clearer voice

Deep breathing and vocal exercises can really help you improve how you speak on stage.

Deep breathing is also calming and will help you slow down your speech, your breath should come from your diaphragm not from your chest.

Gesture.

Hand motions and facial gestures can speak as loudly as words if used in the correct manner.

Use easy flowing gestures that do not appear threatening or defensive. If used in the incorrect way you can turn a simple gesture into a threatening action and that can lead to trouble.

For instance, I once saw a public speaker, he was confronted by an irate audience member about a statement he had just made.

Rather than deal with it, he turned away from the audience member and with his right hand made a dismissive swipe gesture. This was intended as a subtle way to tell the heckler to quieten down, instead, it had the opposite effect.

The audience member now became annoyed that their concerns had been so easily dismissed and how rudely they had been told to be quiet, so they did the opposite and decided to push the point.

What could have been a 10 second interruption, with a simple response turned into a full on argument that delayed the rest of the presentation for the rest of the group and derailed the whole presentation.

Eye Contact.

Possibly the most important of all is eye contact. You can maintain control of an audience through the use of eye contact.

It's not only important to enhance the entertainment but also the communication level between you and the audience.

Eye contact is essential in creating a bond with the audience and if you want to have any connection with the people in front of you, then you have to learn about eye contact.

I have spoken about eye contact at length in my other books, which is an example of just how important eye contact is, in regards to all kinds of performance. For more information on this please check out my books *Go Compare* and *Maxims Primer*.

Subtleties.

Sometimes you can give away your true feelings without knowing it. If you keep glancing towards a particular area, the audience will start looking that way as well.

Looking down is a sure sign that you are not sure about something or that you are trying to deceive them.

A good way to know if you are doing this, is to video your performances, either live or in rehearsal, and you will quickly start picking up small things that you do, that you may not even be aware you are doing.

I used to have a small subtlety that I quickly learned to stop, when I was unsure or concerned about something, I would look in my case, as if the answer lay in the box.

In my mind it gave me a few seconds to catch my thoughts and try and evaluate my next step, in reality, I looked unsure and unprepared and it was as obvious as if I started sweating or biting my nails.

I learned that the best way to deal with concerns or situations arising was to face them head on, and not look away.

Learn to hide these subtle little give-aways and you will quickly see how your connection with the audience improves..

Mind Control.

This is not about pretending to be Professor X, this is about giving the illusion of free will, whilst at the same time being in total control of everything that is happening.

Forcing a card is the perfect example of the spectator thinking they have the ability to choose what they want, whilst in reality they have no freedom of choice at all.

This picture perfectly sums up the idea of the appearance of freedom whilst in fact you are following exactly the route of a predetermined plan.

And you will read this one last.

**YOU WILL
READ
THIS FIRST.**

And then you will read this.

Then this one.

Misdirection.

“Not only shouldn’t they see anything, they shouldn’t suspect anything” S W Erdnase

Basic Misdirection is my favourite form of mind control.

The ability to direct the whole audience away from a certain area is a true art form in itself and like many things in magic, it is only done properly when it’s not even seen or known about.

A lot of magicians think they are good at misdirection because they are good at distracting away from what they do not want the audience to see.

In reality, the audience should be totally convinced that they never looked away and have in fact seen everything that has happened.

Gary Kurtz, who is an amazing magician from Canada is quoted as saying,

“Misdirection has nothing to do with distraction. It has everything to do with controlling audience attention, at all times.”

I separate this down to two separate categories, misdirection and bad direction.

Tommy Wonder, another amazing magician, is regarded as one of the greatest users of misdirection and his work on the subject is second to none.

One great example of misdirection as opposed to distraction or bad direction would be through the choice of the language you use.

When I use misdirection, I prefer to concentrate on the positive direction as opposed to the negative direction.

There is a phenomenon in psychology called the “Ironic Process Theory,” whereby deliberate attempts to suppress certain thoughts actually make them more likely to surface!

So if I said to you,

*“I want you to think of anything in the whole world,
but do not think of a pink elephant”*

What is the first thing you will think of?

A pink elephant of course.

This is an example of the negative direction, because you are clearly telling them what to do, and so the end result is a negative not a positive.

Let us assume I am trying to conceal a coin in my left hand, in preparation to make it appear in my right hand.

If I was to say to you,

“Do not look at my left hand.”

the first thing you will do, of course, is look at my left hand, again this is a negative.

However, with a simple change in direction and language I can change this to a positive direction.

“If you look at my right hand.”

I now get the desired response, as they will look at my right hand, which of course is empty and ready to make the coin appear.

They have been misdirected away from my left hand without realising it.

This is the positive.

By getting them to look at something else, I do not have to try and make them NOT look at what I am hiding.

This is of course an oversimplification of what I would really say, but the lesson is, of course the same.

I used to tell a Joke in my shows that was actually a lesson in the same vein.

My mate said to me, about his new girlfriend,

“Please mate, do not mention her weird left eye, she is very conscious about it.”

I said,

“Of course mate, I would not dream of it.”

So I spent all night complimenting her on her normal right eye.

Persuasion.

Imagine the scene, you are asking someone to verify something and at the same time you are nodding your head and speaking in the correct tone, “This is the picture you thought of isn’t it?” Most times the spectator will nod their head in compliance.

This is an old body language technique. Adopting the manner, pose and stance of the person and you can subconsciously influence his decisions. When it is a heckler it is possible to control them even to the point of having them sit down or be quiet.

I have used these techniques in my normal daily life to great effect, including not being charged for overweight luggage at the airport and in business meetings to influence the outcome to my advantage.

I know you are asking how this can possibly be true, so I would like to explain a situation that was resolved by this very technique.

I was in a meeting to discuss a very lucrative residency deal with a top UK restaurant chain. The finance director was not keen on the idea of a 3 year contract with me.

I should add that this was nothing personal, most company finance directors do not like to spend money, they take the company finances very personally and can be difficult to get past.

The director sat to my left, and when she spoke I turned and faced her directly. She sat straight upright and had her arms crossed, (a very defensive posture).

I was also sitting up straight and looked directly at her, and also crossed my arms.

She continued to talk and was nodding and shaking her head, so I (very subtly) nodded and shook my head in accordance. When she had finished talking, without hesitation, I (continuing to face her but talk to the group) replied to her comments and as I spoke, I uncrossed my arms.

As I spoke, she also uncrossed her arms, I leaned forward to emphasise a point, and she leaned forward to contemplate it.

I continued to make subtle positive body language gestures and each time she copied what I was doing.

When I had finished making my reply, she was in complete accord with what I was doing and saying.

I am pretty sure that in this meeting, she actually listened to my proposal, rather than just trying to shoot holes through it.

I got the job.

Guidance.

Guidance is the ability to take the audience where you want them to go.

Your show is the journey and you are the Guide.

The audience sees you as the one in charge, they will listen to you, do as you ask them and follow your lead throughout the performance.

If, at the end of a routine, you put both your arms out to the side and nod your head and say, “Thank you”, they will applaud.

If you offer a spread out deck of cards, they will pick one.

This is guidance, you are guiding the audience through the performance, you are the storyteller, the narrator and, in some cases, the hero of the adventure.

Rapport.

By being able to show things from your point of view is essential when performing, you need the audience to believe what you are showing them, even though it may not be true.

Using rapport has helped me many times, and I have had situations where I was able to turn a potential heckler into a new best mate, someone I was even able to drop a few lines at, get a few laughs at and end up with him buying me a pint at the end of the night.

Rapport is about connecting with the audience.

There are plenty of public figures who, for better or worse, have connected with their audience to the point of total allegiance.

This is what cult leaders, psychics and mediums etc really do well, they connect on a personal level that really speaks to their base desires, wants and needs.

As a performer, the audience's desires, wants and needs are simple.

- They desire a distraction from their own real world issues.
- They want to be entertained.
- They need someone who will be able to lead them to the conclusion of the show in a manner that is appropriate to the performance.

Foresight & Observation.

Learning to read a room, to spot potential problems or situations and being prepared for anything that could happen is something I learned very early on.

The first thing I learnt was not to assume anything about an audience.

I have learned, the hard way, that a corporate crowd is just as likely to heckle or cause problems as any other show, and in some cases more so.

When I walk on stage, I assume nothing, but I am prepared for anything, and anything is likely to happen.

In this book, “Foresight”, is more about being prepared and observant.

If you have a group in the crowd who are drunk or at least very loud, then you should be prepared for them to want to be involved in the performance.

That does not mean you should let them, but you need to be prepared for it.

I do not use Foresight for just the negative though, I will use all observations I make to help me determine potential assistants and volunteers from the audience.

Mental Discipline.

Make a decision and stand by it.

Once you have taken a certain route follow it as far as you can, however do not be afraid to change direction again.

By remaining in control of the audience and your emotions you should be able to keep a clear head and make the right decisions.

You need to have confidence in your actions, so if you do make the wrong choice, or start heading down the wrong route, you are able to sort it and put yourself back on track before it leads to bigger problems.

I remember being on stage in Benidorm in late 2001, I was in an all inclusive hotel so there was always a potential drunk problem, especially on intake days when new arrivals would push the all inclusive to the maximum.

I had a drunk man heckling me during the quiz and bingo section of the night, and after him shouting “Bingo” for the 50th time, (I had asked him to quieten down a number of times), I was so fed up with him and said,

“Very funny mate, you should go and sit by the wall, that is plastered too.”

Great line and always gets a laugh, which it did, except from the drunk guy who stood up and shouted at me, well screamed at me,

“What did you say?”

Uh oh, I knew this was bad, despite what he had done, I am a professional, and despite this line working in the past, I knew I had read this situation wrong and dealt with it worse.

I quickly assessed the situation, I knew I had to deal with the drunk guy but also maintain control over the room, so I stood up to match the heckler, and clearly said,

“I said it’s my round mate, see you at the bar, what are you having?”

This was an all inclusive hotel, so all the drinks were free, so me stating it was my round, in reality, made no sense, however, everyone laughed, including the drunk guy who waved his hand dismissively at me as he headed to the bar.

I got one of my entertainers to take over the bingo and I went to the bar and sorted him a beer, I got to speak to him quietly and in a more professional manner and he was not a problem after that, with him coming the next day to apologise for his actions.

When I look back on this story, I always think it was a bittersweet victory.

I controlled the situation, but in some ways, I created the situation as I failed to control the room.

What I should have done is got one of my entertainers to go and sweeten him up and quieten him down at his table and in a more discreet way, rather than dealing with him in the wrong way and creating the situation that I did.

Mental Reflex.

This is the ability to think and act quickly and decisively, to see the situation as it happens.

This information is processed instantly and subconsciously and from here you can decide your next course of action.

By utilising the sections above and with a good metal reflex you will be better prepared to deal with any arising situation.

A good mental reflex is much like any kind of reflex, it takes practice and plenty of use to make it work quicker and better.

Knowing your act and patter perfectly will give you a strong grounding, once you are on point with what you are doing, if something does happen that is off the normal route, you should be able to quickly get yourself back on track.

Combat Ability.

This is not about starting a fight. This is about controlling your nerves and the impact of adrenaline boosting your system.

This action is normally referred to as the “Fight or flight response”, and was first described by Walter Cannon in the 1920’s and is a psychological reaction to a perceived threat.

In other words it gives you a boost of energy to either make a stand and fight, or assist you to run away and escape.

Typical symptoms include,

- Increased heart rate.
- A tension in the muscles.
- Your vision may narrow, often referred to as “Tunnel Vision”.
- You begin to sweat.
- Your hearing becomes more sensitive.

You need to be able to control your thoughts and actions, and be prepared to deal with what is happening, you do not want to be rushing into a situation without proper analysis of what is happening and knowing how to proceed with the situation.

A lot of people on stage in this situation will start to speak faster and will often go off script as they try to compensate for the disruption, this is a mistake, you need to stay calm and remain composed and in control.

You must be able to predict the next action you are going to take and follow through with it, but also be ready to move in a different direction if need be.

Learning and Using These Skills.

All of these skills should become second nature.

Like a good computer, you let the important programs (Virus checkers etc) run in the background and do the important work while you are up front playing games.

One example of using these techniques is this.

You are faced with an audience member who wants to use the microphone, (for the sake of demonstration we will assume the heckler is male).

He is approaching the stage from the bar, you may have spotted him earlier - **Observation** - and made a mental note that he may have been trouble, given the way he was acting etc, thanks to your **Foresight** you are now aware that he is heading your way and it is a safe presumption that he wants the microphone.

As he approaches your **Mental reflex** tells you to place the microphone behind your back.

The Person wants the microphone because he wants to sing a song. You look him in the eyes, using the **Mind Control** technique and you say:

"Sorry mate", these 2 simple words build a small **Rapport**,

"That's not allowed".
(shaking your head).

Persuasion,

"You want to go back to your seat, Now!"
(Nodding your head)

Persuasion,

Keeping your voice strong and controlled, **Mental Discipline**.

The heckler may persist but will very quickly realise that he is not going to get his own way and will back down.

The technique works because you have strong **Body Language** and have confidence in your actions.

That situation has happened to me before. Each time I have dealt with them in the above manner and it has never failed me yet.

The whole situation takes maybe 10 - 15 seconds and should be dealt with in such a way that as soon as it is over it is forgotten, you move the audience away from that moment - **Guidance** - onto the routine you are doing or about to do.

Learn these techniques and adapt and evolve them to fit your presentation and style.

More information on hecklers can be found in my book Parabellum.

The Force

*“For my ally is the Force, and a powerful ally it is”
Jedi Master Yoda*

The force is what gives a Jedi his power. Not only does a Jedi have control and power over the force, but he lets it flow through him and he holds the power of it in the palm of his hand.

The Jedi Performer must learn the same thing. Learn these skills and let them flow through you, but also command them so they do exactly what you wish to do.

Here is our Force:

F = Flow.

O = Opportunity.

R = Review.

C = Composure.

E = Empower.

Here we will break down the individual elements of the “Force” and learn how to use it.

Flow.

The flow refers to the motion of whatever is happening at that moment, it could refer to the effect, the song, the routine or in fact the entire show.

For instance, if you are doing a card trick, the best part of the trick is built up to, you do not just fire in with the applause pulling a big finale at the start of the routine otherwise you would have nothing to build up to.

Instead you learn to build up to the amazing parts and inbetween effects or as you build it you follow the flow of the routine which

carries the audience along until you hit them with the climatic ending that elicits the applause that we all crave and strive for.

A river will flow, it may twist and turn, but the water will follow the route and will flow effortlessly to the end, a good show will do the same

Opportunity.

They say that you should be ready when opportunity knocks, and this is never more true, than when in front of an audience.

Live performance is the best breeding ground for developing new material and routines.

Many times I have been on stage and had the opportunity to move in a different direction or try a new joke or adlib and if I had chosen not to, the show would have continued on, but maybe would have missed the opportunity to have a bigger impact or extra laugh.

Review.

I review everything I do, I look at how I can improve the show, the routines and the jokes, and I review how everything was received by the audience.

This gives me a complete understanding of everything I am doing and presenting.

The best way to look back on what you have performed, especially on stage, is to set up a small camera and film your performances and then look back afterwards.

You can instantly see the impact and also it's a great way to remember adlibs etc.

Composure.

This aspect of FORCE was rewritten many times with many other components in the C section.

Control, Calm, Conduct, Confidence and Communicate were all considered until I realised they all refer to oneself and the composure you show.

A good performer controls the room and the audience and holds them in the palm of their hands as they weave their wonder upon the assembled crowd.

Before you can think about being able to manage the audience you need to be able to control yourself, by portraying a relaxed manner you convey an authority, you place yourself in the literal and actual spotlight, which is the perfect starting point for any performance.

Expertise.

Being good at something, including subjects deemed non academic, still requires study and practice. A good performer should strive to be the best that they can be.

By constantly pushing yourself to learn a new sleight, move, effect, song, dance, routine etc you not only add more skills to your arsenal, but you also improve as a performer.

The Jedi Order Code

The Jedi follow a simple code.

The Jedi Code:

*There is no emotion, there is only peace.
There is no ignorance, there is only knowledge.
There is no chaos, there is only harmony.
There is no death, there is only the Force.*

There is no emotion, there is *only* peace.

This does not mean you should be an emotionless robot, we are performers and in most cases we need emotion to tell the story.

I was once told,

“If you remove all emotion from the situation, you are in a better position to deal with it.”

This is very true in a lot of instances, however What this means is that instead of showing fear, anger, sadness etc, you instead Remove emotion and replace it with peace, inner peace.

When a boxer gets punched in the face, he does not get angry or lose his temper, instead, he keeps calm and allows his training to guide him through the next barrage of attacks.

I was once on stage, early in my career, when a heckler shouted something out at me.

I was shocked and dismayed but I did not allow it to show on my face, I was reeling inside but my face just relaxed into a smile and then I responded.

I managed the emotion and remained calm and at peace and the heckler was dealt with in a professional manner that did not disrupt the flow of the show.

Learn to stay calm in the face of the storm

There is no ignorance, there is only knowledge.

You are prepared, You know the show, you know what has to be done to achieve the effect.

You have experience of being in front of an audience, and knowledge of maintaining interest and control.

Remember heckles you have received, remember situations that have arisen before and if something you have said or done has provoked a heckle, or a laugh or any kind of response, it may do again at another show.

Prepare a response and if the situation does happen again, you have added a new part to your show that looks spontaneous.

There is no chaos, there is only harmony.

I once had the pleasure of seeing a special forces training exercise in what they call the kill house.

I was sitting in a room with some other guests, we watched through bulletproof glass as five special forces troops stormed the room and shot the targets to dust.

All the guests in the room (myself included) were naturally shocked, some were scared but we all felt the adrenaline rushing through our veins, even though we were in a separate, safe room.

When I spoke to some of the soldiers immediately afterwards however, they were calm and composed.

To the onlooker it looked like chaos, but to the soldiers, it was a planned, controlled exercise.

True “Focus” lies at the centre of serenity and rage.

There is no death, there is only the force.

If you follow the advice given, and learn to control yourself and the audience, then you are better prepared to deal with any situations that may occur.

In a lot of the Star Wars books etc, it talks about the Jedi folding themselves into the Force, allowing the Force to flow through them, and around them. This is something we all do, to some extent.

Doing research for my books I have spent a lot of time talking to people in different jobs, some of them teachers, shop keepers, plumbers etc and some of them were high stress jobs such as nurses, police officers, prison officers and the military.

My good friend Ellie is a Royal Air Force Fighter Pilot and we talked a lot about how her mind and body work when she is put into extreme conditions.

Ellie described how knowledge, training and instinct replaced anxiety and fear, she explained that she allowed the training to take over, she knew what she had to do, and she knew what had to be done, and without fear or hesitancy, she did it.

If you can learn to do this, to calm yourself to the point of reasoned thought and control, then you have become one with the Force.

Wayne Goodman

Books by Wayne Goodman:

The Comedy Magicians Joke Book vol 1
The Comedy Magicians Joke Book vol 2
The Comedy Magicians Joke Book vol 3
The Complete Comedy Magicians Joke Book
The Joke File vol 1
The Joke File vol 2
The Definitive Guide to Restaurant Magic
The Expert at the Restaurant Table
Plan, Prepare, Perform
Go Compere
Parabellum
Maxims Primer

Booklets by Wayne Goodman:

The Lean Principle
The Restaurant Course
Wayne Goodman The Gun Trick
The Jedi Philosophy

Tricks by Wayne Goodman:

Lord of the Bling - Look Sharp - Prism - Clone
Marked - Sam the bell hog - Asbo - 421 Card
Time Traveller - Royal Brainwave.
WG Comedy Prediction.

By Wayne and Charlee Goodman:

Cook with Charlee
Amazing jokes for 8 - 10 year olds.