



ILLUSIONIST  
**SCOTT WOLF**

**“ SUSPEND YOUR MIND IN DISBELIEF ”**

**OFFICIAL OUTREACH MANUAL**

Dear Friend,

I am looking forward to being with you!

Since 1993 I have had the privilege of helping spread the good news about our Lord and Savior Jesus Christ. During this time I have traveled to several different countries on 5 continents around the globe working in conjunction with well known and effective ministries such as Andre Kole Productions with Campus Crusade for Christ, Magi Ministries and Adult & Teen Challenge. People are hungry for the truth of the Gospel.

To help make the most of our time together I am sending you this manual. This information about how to prepare for my visit is a result of years of experience discovering how to get maximum results from our time together.

My intention is not to discourage creativity, but I have found that there are certain essentials that need to be included in every successful outreach. It has always been my feeling that since God has given His best, He deserves our best.

The entire manual should be read through before initiating any action. Each person involved should read through their assigned duties before beginning to plan and act.

I am eagerly looking forward to serving you and ministering with you and am grateful for all your preparation.

May the Lord be exalted and many drawn to Him as a result of our time together!

In His Mighty Love

Scott Wolf

# ILLUSIONIST SCOTT WOLF

*Suspend Your Mind In Disbelief*




**FOR BOOKINGS:**

**503-919-5040**

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ILLUSIONIST  
**SCOTT WOLF**

OVERALL  
COORDINATOR



## **OVERALL COORDINATOR**

The single most important thing you can do to prepare for my program is to prayerfully trust the Lord for all the details of our time together and model that to everyone involved. That is the basis of all we do.

The second most important thing you can do is to share with people the importance of them inviting their friends to the show. A theme of your preparation time needs to be 'people-to-people' – people talking to people, people inviting people, people praying for people, etc.

**MORE PEOPLE COME TO THIS PROGRAM BECAUSE OF A PERSONAL INVITATION THAN FOR ANY OTHER REASON!**

Those involved need to take 'ownership' of the show when it comes to inviting people. Often what is everybody's responsibility becomes nobody's responsibility. Each person involved must assume that if he or she does not invite his or her neighbor to the show, that person will not come.

In a survey of previous hosts, 60% did not feel that most of the people involved had a proper perspective of how God could use this program in the lives of people in their community & the Ministry of Adult & Teen Challenge. THAT IS TRAGIC! You need to communicate to those involved that they are having a part in changing lives for eternity and putting hope within reach.

### **I. Overall Responsibilities**

#### **Select Qualified Personnel**

One of your primary responsibilities is to select qualified personnel to coordinate the major areas of your preparation for this program. You must determine that all responsibilities are being carried out effectively and on schedule.

Areas to consider: Prayer, Follow-Up, Physical Arrangements, Ticket Sales, Church Coordination, and Publicity.

#### **Establish Overall Objectives**

What do you want to see God accomplish in your community & Adult & Teen Challenge as a result of hosting this program?

- Develop lay leadership?
- Generate evangelistic contacts?
- Reaching out to those in your community who have life controlling issues?
- Begin or accelerate a particular ministry?
- Student Sponsorship?

Then work in such a way to see your goals realized!

Overall - 1



## OVERALL COORDINATOR

### **II. Direct Responsibilities**

Meet with your coordinators and determine a master strategy, schedule, and budget. These Coordinators can be staff or interns from your local Adult & Teen Challenge Campus (being that this program is targeted for that ministry) or your home church staff and leadership, volunteers, family members, etc. **See Exhibit A at the end of this section.**

#### **Arrange Accommodations**

Secure 1 hotel room with two queen beds, 3-4 weeks before the show. At times, some Adult & Teen Challenge Campuses have guest rooms which would be adequate as long as I can have access being that I may be coming in late.

Please select a hotel which has convenient and secure parking for our vehicles on the same grounds. For security purposes, it is best if our vehicles can be parked as near to the room as possible.

A motel of the Comfort Inn or Days Inn quality is fine as well. Please reserve a no-smoking room. The reservation should be made under the name Scott Bray, AKA Scott Wolf. You may need to make a deposit to insure that the room is held. Sometimes I may not go to the motel/hotel until after the show.



## **OVERALL COORDINATOR**

### **Finances**

The handling of the invoice is your responsibility unless you have someone in charge of finances. You will need to meet with me after the show to go over the invoice. You may pay the night of the show, but it is not required. **See Exhibits C.**

### **III. Pastors Letter**

Making other churches as well as other Adult & Teen Challenge Centers aware of my visit and trying to involve them may be part of your overall plan. Pastors may be hesitant to invite their people to attend an event in, or sponsored by another church unless they see the benefit to their people. I have included a sample letter sent to pastors that was used very successfully by one of our hosts (**see Exhibit D**). This letter was successful because it emphasized the benefit the pastor gained from cooperating and involved his people in the outreach and follow-up. It basically says, "This program can help you." Instead of saying "We want you to help us."

### **IV. Miscellaneous**

#### **Complimentary tickets**

I reserve the right to eight (8) complimentary tickets for each show only if requested by me. Depending on the town or city I am performing in, I may have family members and or friends of the ministry that come to see the show.

#### **Small Children**

My show is family entertainment. However, I recommend that people do not bring young children under the age of five (5). Sitting through this program can be difficult for small children, especially during the message near the end.

When inviting non-Christian families with young children, please encourage them to make other arrangements for their small ones. Too often we have felt, as well as previous host's, that some of their guests truly needed to be there and had missed the Gospel message because they had to take a young child out of the auditorium. You may want to provide a nursery for the show.



## **OVERALL COORDINATOR**

### **Introduction to the Show**

I prefer to use recorded pre-show music and a voice over introduction to start the show. However, you have the option of introducing my show live. If so, please let me know and I will provide you with an introduction sheet and other instructions.

### **Items of Interest**

Inform me upon arrival of any current events in the community that I might be able to use in order to personalize the show to your audience.

### **V. Travel Log**

Two to three weeks before the show I will be calling you to confirm final details for my travel log and talk through the sequence of events the day of the show. **See Exhibits E and F.**

### **VI. Communicating Credibility**

When dealing with people who are promoting the show and with other groups, Adult & Teen Challenge, churches, pastors, etc., you need to be able to establish the shows credibility in two areas: Professional and Spiritual credibility.

The best tool available for this is my Promotional DVD. The DVD is less than four minutes in length, and I have asked that all of the Adult & Teen Challenge centers, churches and other sponsoring groups show the DVD to those involved in inviting others to the show.

The Christians involved in the outreach need to be convinced that the show is worth inviting people to, or they won't invite people to it. They need to be convinced that the show itself is of excellent quality, and the gospel presentation is clear and well done.

If this does not happen, they will not take ownership of the outreach.



## **OVERALL COORDINATOR**

### **VII. Final Note**

My intention for this manual is not to give you a day-by-day strategy covering every detail. Certain things are basic to every show, but there is no 'magic formula'. There are things unique to your situation that only you can be aware of and respond to. Different approaches work in different situations.

I am committed to you and to making my time with you a success for you. I am here to serve you! Please do not hesitate to contact me about any aspect of our time together. I am excited to be working with you.



# **OVERALL COORDINATOR**

## **SAMPLE CHECKLIST**

**Date Completed**

### **Four months prior to Scott's show**

Individual coordinators selected and informed of their job responsibilities.

\_\_\_\_\_

### **Three months prior to Scott's show**

Meeting with coordinators to determine overall strategy, budget, and publicity materials ordered.

\_\_\_\_\_

### **Six weeks prior to Scott's show**

Coordinators have formulated detailed strategies for individual areas of responsibility.

\_\_\_\_\_

Each coordinator is clear on their responsibilities.

\_\_\_\_\_

Materials ordered and in hand.

\_\_\_\_\_

### **Four weeks prior to Scott's show**

Motel/Hotel reservation made and travel log completed.

\_\_\_\_\_

### **NIGHT OF THE SHOW**

Invoice completed.

\_\_\_\_\_

### **After the show**

Evaluation, Connection and comment cards returned. Maintain contact with Follow-Up Coordinator.

\_\_\_\_\_

### **Daily**

Bills paid.

Maximum number of people involved – people talking to people.

Time spent with the Lord.

Spirit-filled at all times.

Maintain contact with all coordinators.

Overall – 6

## **EXHIBIT A**

### **BUDGET**

The following figures are nation-wide averages.

Scott's Guarantee	1200
Publicity Materials	300
Newspaper Ads	250
Printing	150
Facility Expense	500
Lodging	150
Miscellaneous	100
Total	\$2,650

If you plan to pay for the show with ticket receipts, and the capacity of your facility is 1,000 or less, use the following formula to determine projected attendance.

$$\text{Projected attendance} = (\text{capacity of facility}) \times .60$$

Divide the total budget by projected attendance. This will give you an idea of what the ticket prices need to be to cover expenses.

$$\frac{\text{Budget}}{\text{Projected Attendance}} = \text{ticket price(s)}$$

Example:      \$2,750,      500 seat auditorium

$$(500 \text{ seating capacity}) \times .60 = 300 \text{ projected attendance}$$

$$\frac{\$2,650 \text{ budget}}{300 \text{ proj. attend.}} = \$8.83 \text{ tickets } (\$8.83 \text{ rounded up to } \$9.00)$$

## **EXHIBIT B**

### **TICKETS**

#### **Selling Tickets**

Charging admission gives credibility to the show. While everyone wants a bargain, people still expect to pay for something good. Many are skeptical of free programs, especially church ones.

It is important that you are aware that the financial guarantee goes to Global Teen Challenge to help expand my ministry so I can spread the good news to more locations and continue to put hope within reach.

Don't let finances become your motivation for hosting this program. While it is possible for you to realize a profit by hosting this ministry, tickets are a tool for you to obtain a commitment from those thinking about attending. Don't lose sight of your objective (Spiritual Impact & Changed Lives).

#### **Ticket Price**

I suggest somewhere in the \$8-\$12 range. What do they pay for similar functions in the community, in this facility, etc.? What do they pay to see a movie?

#### **Discount Prices**

Sometimes discounts of \$1 off for groups of 10 or more can be beneficial. This helps with ticket control, creates natural affinity groups for follow-up, and turns ticket buyers into ticket sellers as they try to get enough for a group rate. **There are more suggestions in the Ticket Coordinator section.**

#### **Graded Seating**

If the show is in a nice auditorium (1,000 or more capacity), you may want to consider graded seating. The highest priced tickets consistently sell out first. If you offer graded seating, be careful with your discounts. More than 2-3 ticket prices can be confusing.

#### **Advance Tickets**

Advance ticket sales are a MUST. My studies show that two-thirds of the audience purchased their tickets in advance. However, I do not encourage discounts for tickets bought in advance. Usually this is done to generate up-front money, and you will need very little up-front money since you do not pay until after the performance other than the \$1,200.00 Guarantee. Money from advance sales goes toward paying vendors, (newspaper, printer, etc.)

## **EXHIBIT D**

### **PASTORS LETTER**

**Scott Wolf, Internationally Acclaimed illusionist and Representative of Global Teen Challenge has performed in several countries on five continents before thousands of people. He's coming to (name of church or facility) on (date).**

Dear Pastor Friend,

I am writing you about Scott Wolf coming to our community, not to get your support for this unique outreach, but to sincerely share an opportunity to benefit your own church.

Since becoming a Christian during his own professional career, he has collaborated with other professionals such as his best friend in magic, World Renowned illusionist Andre Kole who is the creative consultant to Illusionist David Copperfield, traveling the globe presenting the gospel in a very unique way to thousands of people. Scott was a representative for Campus Crusade for Christ International and currently devotes himself to Global Teen Challenge using his artistic skills for family entertainment and a strong witness.

Hundreds have come to Christ at his performances.

**HERE'S HOW YOU CAN BENEFIT.** Undoubtedly you have a group of singles or couples that want to reach their unconverted friends. They can invite these friends to join them for a full-evening of entertainment and illusion, something that already intrigues them.

Near the end of Scott's program he shares stories of hope from Teen Challenge graduates, including his own personal story of recovery. Scott then gives a clear and relevant witness for Christ with an opportunity to fill out a comment card. Later your people can follow up your own guests.

#### **WE SIMPLY PROVIDE A UNIQUE OPPORTUNITY - YOU USE IT TO YOUR ADVANTAGE**

If this unusual event can help you, please call us as soon as possible at (phone number). We will be happy to answer your questions or send you some tickets. We expect a full house the night(s) of the show(s) and many wonderful decisions...some of them could be your guests.

In His Service

P.S. Tickets make a wonderful gift, even for your church staff.

## **EXHIBIT E**

### **TRAVEL LOG INFORMATION**

Two to three weeks prior to the show I will be calling to discuss this page and the next page. Please have the top motel-hotel portion of this page filled out so you can give me this information over the phone.

**DO NOT MAIL THIS SHEET; We WILL DISCUSS THESE ITEMS OVER THE PHONE.**

#### **I. Motel/Hotel Information we need from you**

Name \_\_\_\_\_ Phone \_\_\_\_\_

Fax \_\_\_\_\_ Confirmation No. \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_

What name is on the reservation? \_\_\_\_\_

Directions to the motel \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Has someone driven the route to the motel? \_\_\_\_\_

Has someone driven the route from the motel to the facility? \_\_\_\_\_

#### **II. Reminders!!**

**Buckets and pencils** – I don't bring these, you provide.

Announcement after the gospel message – after the message and pray-with-me invitation, while people are filling out the comment cards, you have 2-3 minutes to make a brief announcement. This is up to you whether or not you wish to do so. Whatever you decide, tell me before the show.

Overall – 11

## EXHIBIT F

### IT'S SHOW TIME

**KEEP THIS PAGE WITH YOU THE DAY OF THE SHOW!!**

#### **BEFORE THE SHOW!!**

#### **Completed**

Escort Scott from motel/hotel to facility

(Call Scott's room from the lobby or knock on his door.)

Unload and Set-up Time (Minimum of 4 people for unloading).

After unloading, Scott will need 2 people to help with set up.

2 tables set up in the lobby for Resource Table set-up.

Get follow-up materials and statistic form, count out cards.

Spotlight operator 1 ½ hours before the show.

2 book table volunteers 1 ½ hours before the show.

Security 1 ½ hours before the show

#### **Show Time**

#### **AFTER THE SHOW!!**

Go over invoice with Scott Wolf.

Turn in Statistics sheet.

Help load Scott Wolf's vehicle (Minimum of 4 people for loading crew)

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PHYSICAL ARRANGEMENTS COORDINATOR



## **PHYSICAL ARRANGMENTS COORDINATOR**

### **YOU ARE IMPORTANT!!**

I believe one reason this outreach is so effective is the professionalism of the show. As a seasoned entertainer, I strive to maintain a very professional attitude at each show I do. The professionalism gives this program credibility, and the credibility causes the audience to really listen to the message when I share the Gospel. You play a significant role in this process, and ultimately in people responding to the Gospel and learning about Adult & Teen Challenge.

This part of the manual is divided into sections. The first four sections are separated from the others by page breaks. This enables you to take a specific section and copy it for someone else who is working with you. (Some pages will have more blank space than others.)

- I. Facility – Confirmation and Technical Specifications**
- II. Resource Tables**
- III. Personnel**
- IV. Ushers**
- V. Miscellaneous**
- VI. Final Note**

**All of the additional information (Exhibits A – C) comes after the Final Note.**



## **PHYSICAL ARRANGMENTS COORDINATOR**

### **I. Facility**

#### **Confirm The Facility**

1. The first thing to do is confirm that the facility has been reserved. **See the Overall Coordinator** regarding any arrangements that have already been made.
2. Make sure the facility is reserved for the proper time and length of time; usually 7-8 hours total with 4-6 hours prior to show time for our set up. This may vary, check with your Overall Coordinator.
3. Make sure the Facility Information Sheet has been sent to me as soon as possible!
4. If extra staging is necessary, confirm that the proper staging (height and size) has been arranged.
5. Check with your facility for any policies regarding material sales.

#### **Technical Specifications**

It is your responsibility to meet with the Facility Manager regarding my performance. There will be a great difference in the type of stage managers you may encounter. We trust that because of your dealings with them prior to my arrival, they are ready for me when I arrive. (Remember, you represent Adult & Teen Challenge!) I desire to minimize the manager's responsibility. In most cases, during the show no one will be allowed back-stage except myself and approved personnel only. Specific items to review with the stage manager include:

#### **Scott Wolf Technical Requirements**

Included with this manual. Along with the Facility Information Sheet, Is a page titled **Scott Wolf Technical Requirements**. You need to be sure and get a copy of this to the facility. Keep a copy for yourself.

#### **Stage Specifications Sheets**

At the end of this section is **EXHIBIT A – SCOTT WOLF'S STAGE SPECIFICATIONS – PART ONE**. This information is generic to every facility. Make a copy of these pages and go over them with your facility's manager. Be sure you keep a copy also.



## **PHYSICAL ARRANGMENTS COORDINATOR**

Also at the end of this section is **EXHIBIT B – SCOTT WOLF STAGE SPECIFICATIONS - PART TWO**. There are 4 different ones of these, one each for AUDITORIUM, COLISEUM/GYM/FIELD HOUSE, BALLROOM, and CHURCH.

These pages contain stage specifications that are unique to these types of facilities.

Again, make a copy of the appropriate pages for your facility, and include that with the material you cover from Part One with the facility's stage manager. This information is often referred to as a "technical writer".

### **Spotlight and Operator**

Secure an experienced followspot operator. The operator should arrive one-and-a-half (1 1/2) hours before the show.

### **Stage Light Operator**

If the show was being held in a facility that is well equipped for stage lighting, someone from this facility should be available to help set the stage lights when I arrive at the facility four to five hours prior to the show.

I will provide a cue sheet to the operator and go over each of the cues for lighting.

If the stage light controls are backstage, someone from the facility will need to be backstage to run the stage lights during the show.

This is also true for house lights. If the controls are backstage or in the house I will need someone to operate the house lights during the show.

### **Audio Tech**

My show is built around music and effects and as a requirement I ask that you supply at the minimum, two (2) main speakers on stands (or suspended) aimed toward the front of the house. Also provide 1 hard wired microphone on a stand with enough XLR cable to extend beyond both sides of the stage (Stage Right & Stage Left), 1 wireless microphone (with a stand) or a Lavalier headset Microphone (Not a lapel Microphone). There is no limit to the amount of speakers used for the house. I can also use Subs as well as monitors if available. My show is high energy and to maintain that energy, volume and quality equipment is needed.

I will provide the audio tech with his music and Voice Over Introductions on a Flash Drive in MP3 Format and WAV Format. A cue sheet to the show will be provided as well and gone over before show time. Please have the audio tech available 3 hours before show time.



## **PHYSICAL ARRANGMENTS COORDINATOR**

### **Video Projector & Screen**

During my show I use a video presentation. I ask that your facility needs to be equipped with this or rent one.

The screen needs to be high enough that an 8' curtain will not get in the way. If this is a problem please let me know. There may be times I can't use the video presentation.

### **Doors Unlocked/Unloading Path**

First, you need to make sure the facility will be opened when I arrive. Secondly, you need to actually walk the route from where my vehicle will unload to the stage.

This is the end of section - Facility



# **PHYSICAL ARRANGMENTS COORDINATOR**

## **II. Resource Tables**

As part of Adult & Teen Challenge I make posters, books, T-shirts, magic tricks, videos and promotional photos as well as Adult & Teen Challenge Resources available.

### **Tables**

I will need 2 tables. The tables can be 6' or 8' in length (6' Preferably). These tables should be in the lobby area when I arrive.

### **Personnel**

Please recruit 4 responsible people. They should arrive at the facility one-and-a-half-hours prior to the show.

### **Procedure**

I will meet with the resource table volunteer's one-and-a-half hours prior to the show to explain the set-up procedures. I provide displays, materials, tablecloths, and cash boxes. You will provide tables and the volunteer's.

### **IMPORTANT NOTE!**

If you are not in your own facility, be sure to check out setting up the tables. Some facilities require that you use their employees and/or charge a fee or percentage for any material sales. If so, please contact me.

This is the end of section II. Resource Tables



## **PHYSICAL ARRANGMENTS COORDINATOR**

### **III. Personnel**

One of your most important responsibilities is to recruit the following personnel. Be sure and recruit responsible people who will carry out their various jobs. Recruit people well in advance.

#### **Unloading and loading crews**

I require a minimum of 4 people at the facility to help unload the equipment when my vehicle arrives (**check with the Overall Coordinator to obtain my arrival time at the facility**). It will take approximately 15-20 minutes to unload my vehicle. After everything is unloaded, I will need 2 members of the unloading crew to stay around for about another hour or so to help with other areas of set-up.

I also need 4 people again after the show to help re-load my vehicle. These do not have to be the same people that helped unload.

Please, no one under 16 years of age for the unloading/loading crew.

#### **IMPORTANT NOTE!!**

In the past I have had my loading crew begin to drift off after the show. Then when I am ready for them I had lost my crew. It is important that they stick around after the show.

When selecting these people it is very important that only trustworthy people who you know personally are used. My program involves thousands of dollars worth of equipment. Things can be stolen and or misplaced by seemingly sincere individuals who volunteered to help but who were not known or selected by the coordinator.

The only exception to this rule is if your facility requires you to use union help to unload my vehicle. This is very costly to you and is not necessary. Diplomatically try to have the rule waived as well as the cost. If union men are required, I will do the loading and unloading himself. If you must use union help, be sure to let me know in advance.



## **PHYSICAL ARRANGMENTS COORDINATOR**

### **Security**

No one except myself and approved personnel only should be backstage from set-up time to load-out time, especially during the program. You need to provide someone to monitor all entrances to the stage or see that they are locked so that no one comes backstage without permission from me.

Once the audience begins to enter, no one should walk on stage or come backstage through the center or side curtains. If you must come backstage, find a side door or back entrance, but do not enter without first obtaining permission to do so. Certain things are set up on stage as well as back stage that non personnel are unaware of which in turn can damage certain routines and or be dangerous to them as well. This can cause the show to start late. This needs to be communicated to everyone involved.

The security personnel should be in place before the doors open to the public. They should have front row seats during the show – I do not want them to miss the show. Immediately after the show they should stand near the stage to make sure nobody comes backstage. I will brief the Security Team 1 1/2 hours before the show. I will come out after the show to answer questions and sign autographs, but people need to wait out front or in the lobby and not come backstage.

This is the end of section III. Personnel



## **PHYSICAL ARRANGMENTS COORDINATOR**

### **IV. Ushers**

**WE RECOMMEND THAT YOU APPOINT A HEAD USHER TO BE RESPONSIBLE FOR THE FOLLOWING ITEMS.**

There are several different responsibilities that need to be covered by the ushers. They should arrive at least one hour and 30 minutes before the doors are opened to the audience for instructions and orientation. **(See Exhibit C at the end of this section.)** Make sure you communicate clearly in advance how you expect them to dress. They need to look sharp and be dressed appropriately for the audience (Remember, We represent Adult & Teen Challenge). Work with the Ticket Sales Coordinator to reserve seats for them.

The facility you are renting may require you to use their ushers. If at all possible, save money and provide your own. If you are required to use their ushers, then remember that they are working for you. If the facility charges you for ushers, than call me. I will work out something.

#### **Collection of Tickets**

Make arrangements with the Ticket Coordinator as to how he/she wants the collection handled.

#### **Auditorium Doors**

It will be necessary to have people stationed at the doors to let people in and out quietly and to close out any outside distractions. Make sure you lock all other entrances which you are not manning.

Usually the doors will open 30 minutes prior to the show. The auditorium doors may not be opened without permission from me.

I need to be ready before the doors open!

#### **Seating of People**

Make sure all the ushers understand the ticket arrangements if reserved or graded seating is involved.

#### **Cameras & Video**

**THE USE OF CAMERAS OR RECORDING DEVICES IS HIGHLY ENCOURAGED.** I welcome people to record the show. We live in a world of social media and preventing people from recording my show limits additional footage that may get a lot of exposure.



## **PHYSICAL ARRANGMENTS COORDINATOR**

### **Late arrivals**

For reserved seating, you will also need someone available for 30 minutes to escort the latecomers to their seats. Even for open seating, someone needs to know where the empty seats are located.

### **Intermission**

There is usually a 10-15 minute intermission in the show (Check with The Overall Coordinator). If so, you need to think through, with the Ticket Coordinator, how you will handle that time. Will people need a ticket to get back in?

### **Comment/Connection Cards**

It is the ushers' responsibility to both distribute and collect the comment or connection cards. Details are contained in the instructions at the end of this section. **See Exhibit C.**

The comment/connection cards will arrive with me. Once you have the cards, count and cross stack bundles of cards according to the number of seats in each row. Bundle the pencils likewise. Then place the cards and pencils in buckets under the seats reserved for ushers. Reserve aisle seats for ushers to facilitate the distribution of cards and pencils. Try to make the buckets as inconspicuous as possible with the cards face down.

If your facility does not lend itself to this approach, you may need to stash the buckets of cards and pencils out of sight in the front, back, sides, or combination of these places. They need to be located close to the ushers so that they can get them out quickly.

If the show is in a church, do not put the cards on the pews or chairs. Please do not put them in the hymnal racks. Call me if you feel the need to do this.

### **Usher Badges**

These will be available when I arrive.

### **Autograph Table**

I will set up an autograph table after the show. I would like one or two ushers to be available to assist with people forming a line for this. Check with his Stage Manager regarding this item.

This is the end of section IV. Ushers



## **PHYSICAL ARRANGMENTS COORDINATOR**

### **V. Miscellaneous**

#### **Pencils**

Acquire a sufficient number of small “golf” pencils. These should be bundled together with rubber bands according to the number of seats in a row.

#### **Buckets or Other Containers**

You will need containers to collect the cards and pencils in after the Gospel presentation. KFC or Ice cream type buckets covered with some Scott Wolf or Teen Challenge advertisement (Posters, flyer’s, etc.) work fine.

#### **Nursery**

We suggest having a nursery available where children can be taken during the show if necessary. Work with your Overall Coordinator on this.

#### **Opening the Doors Prior To Performance**

Usually the doors will open 30 minutes prior to the show. The auditorium doors may not be opened without permission from me. I need to be ready before the doors open!

### **VI. Final Note**

In addition to the professionalism of the show, another reason your job is so important is The Ministry of Adult & Teen Challenge & this event. It can be a real challenge to do this outreach in a different city each night, moving & setting equipment two times a night.

I will notice when your job has been done well and will appreciate it. I know what it is like to be behind the scenes, and when your job is done well it is a real encouragement to me – even if I forget to mention it.

Thank you for all you do!!!

# PHYSICAL ARRANGEMENTS COORDINATOR SAMPLE CHECKLIST

	Date Completed
Facility reservation confirmed.	_____
Arrangements made for proper staging.	_____
Stage Manager contacted and “Stage Specifications” sheets discussed.	_____
Spotlight, Lighting, and Audio Operator secured.	_____
Arrangements made for getting Scott’s vehicle near facility and any needed permits obtained.	_____
Book Tables – tables and personnel secured.	_____
4 people secured to help with unloading and loading.	_____
Necessary crew recruited for security positions.	_____
Pencils and buckets or similar containers obtained.	_____

## Usher Checklist

Individuals secured for ushers	_____
Ushers know what to wear and when to report to facility (at 90 minutes before the doors open for orientation.)	_____
Aisle seats have been reserved for ushers to facilitate the distribution of cards and pencils.	_____
Cards have been counted and cross-stacked according to the number of seats in each row.	_____
Pencils have been bundled together.	_____
Cards and pencils have been placed in buckets under the seats reserved for ushers.	_____

If your facility does not lend itself to this approach, you may need to stash the buckets of cards and pencils out of sight in front, back, sides, or combination of these places. They need to be located close to the ushers so that they can get them out quickly – that’s the key.

## **EXHIBIT A**

### **SCOTT WOLF STAGE SPECIFICATIONS – PART ONE**

The facility information sheet needs to be accurately filled out and sent to us AS SOON AS POSSIBLE if it has not already been sent in.

#### **1. Stage Area**

Ideally the stage should be at least 15 feet wide by 10 feet deep. Bigger is always better. If the audience will be sitting on the floor (ballroom, coliseum, gym, etc.) then portable staging will need to be 4 feet high.

My show involves action from knee-height up. People want to see all the stage in a magic show. If the stage is lower, then people will not be able to see clearly and may be disappointed. If renting extra staging seems to costly, call me.

Unique situations require unique solutions and most often adaptations can be made. If there is a problem concerning staging, call me and I will try to work something out.

#### **2. Steps**

Steps are needed from the front of the stage to the audience. If there is a choice of position, they should be on stage right.

#### **3. Stage Time**

I will need to have the stage 4-5 hours prior to the show, 2 hours for the show, and 1 -2 hours afterwards for breaking down and loading out for a total of approximately 7-9 hours.

#### **4. Stage Cleared**

Please have the stage completely cleared of everything prior to my equipment arriving at the facility. I have a lot of equipment to set-up that needs to be properly positioned on the stage. (The host may not store materials backstage.)

#### **5. Dressing Rooms**

I need the use of one dressing room if it is accessible directly from the stage. It should be clean and well lit. I may not use a dressing room if it means leaving the backstage to do so. Green rooms, band rooms, etc directly off stage but connected are ok.

#### **6. Electrical**

I will use (2) 110 electrical outlets. THESE NEED TO BE ON SEPARATE CIRCUITS (20 –30 amps). If the outlets are farther than 20 feet from the stage, I will provide extension cords. It is a necessity that the spotlight be run off its own circuit, separate from these 2. Prior to the show someone needs to show me where the fuse box is in case of any unforeseen electrical failures. Generally my requirements are low and no electrician is needed.

## **7. Spotlight**

A good spotlight, preferably back center, is required. Medium blue and flesh pink gels will be needed. It is necessary that a back-up bulb or light source be available in case the original burns out unexpectedly.

## **8. Spotlight Operator**

Arrangements must be made for a spotlight operator. (Carbon arc spots need trained operators.) A written cue sheet will be provided the night of the show. The spotlight operator should be available at least one-and-a-half hours before show time.

## **9. Lighting Operator**

Someone must be appointed to run the houselights. A written cue sheet is available from me. This person must be available when I arrive 5-4 hours before show time.

## **10. Sound System**

I carry my own recorded audio (MP3 or WAV Formats) which can be played through your house system. Someone familiar with the house sound system should be at the facility when I arrive

## **11. Unloading Crew**

The host must provide 4 able bodied people to help unload the equipment. Unloading the equipment will start 4 - 5 hours before show time. If I can unload directly from the back of my vehicle to the stage, unloading will only take 8-10 minutes. If I cannot unload directly to the stage, unloading will take longer. I will start reload-ing the equipment about 30 minutes after the show. Again, 4 people will be needed. Load out will take approximately 20 minutes.

## **12. Important**

Because of the unusual nature of this program, I require the need for privacy, and for security reasons, I ask that no one be allowed backstage during setup and during the performance other than the approved personnel. Please instruct all personnel that once the equipment is unloaded and I have set my curtains, no one should come backstage. If they must, they should knock on the stage door or call me from outside the front curtain so that arrangements can be made for them to come backstage. I have things set up for the show that can cause serious injuries and or jeopardize the show. I know this is an unusual situation and I appreciate your cooperation.

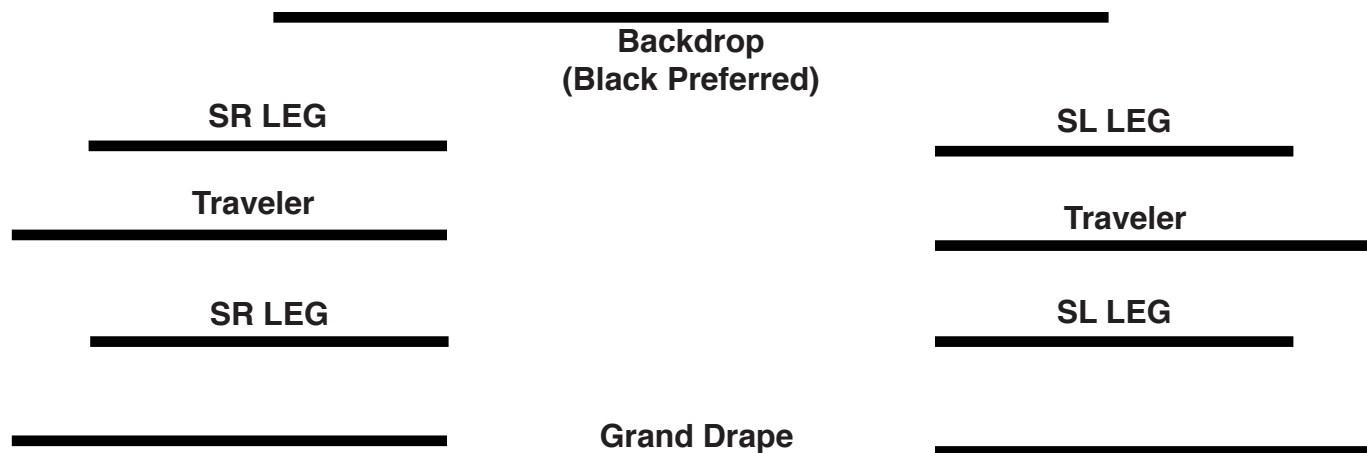
## **EXHIBIT B**

### **SCOTT WOLF STAGE SPECIFICATIONS – PART TWO**

#### **AUDITORIUM**

##### **13. Curtains**

The following is the ideal curtain arrangement I would like to use if available. The second traveler is not necessary but desirable. I carry floor supported curtains to fill in any part of the following that might be missing on some stages. I would like to use a black background and legs if there is a choice, and if black is available.



##### **14. Other Lights**

I will usually use the number 1 electric using only red, blue and amber lights. Occasionally depending on the size of the stage, I will use the number 2 and 3 electric with red and blue lighting (be prepared to use these). Each color should be on separate dimmers. Occasionally I will use the back blue lights up low for use as work lights.

##### **15. Com System**

Generally a communication system is not needed between the backstage and the Spotlight Operator; the written cue sheet is easy to understand and follow. However, if the facility has a com-system that is available I may choose to use it between backstage, spot operator, Sound Tech, and other facility personnel (lighting tech, etc.)

##### **16. Personnel**

Where possible, the host will provide volunteers for the following: ushers, spotlight operator, unloading and loading crews, and house light operator.

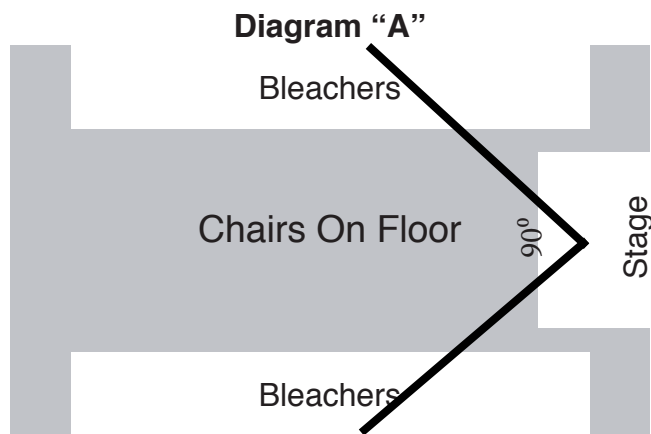
## EXHIBIT B

### SCOTT WOLF SPECIFICATIONS – PART TWO

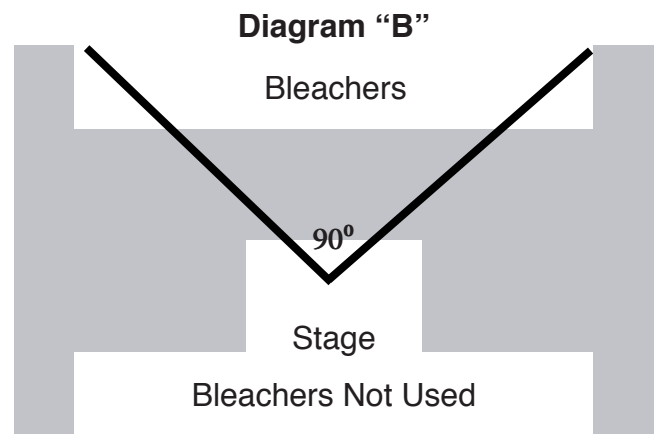
#### COISEUM/GYM/FIELD HOUSE

##### 17. Set Up

Frequently there are enough bleachers on one side of the gym so that it is not necessary to set up chairs on the floor (**Diagram “A”**). If there are no chairs on the floor, I can set up his curtains and equipment on the floor without using a platform. To determine placement of platform for maximum seating, see the diagrams below for suggestions.



Used with or without chairs on the floor, usually the best arrangement.



Used with chairs on the floor. Or if I am on the floor, everyone is in the bleachers.

##### 18. Floor Matting

I do not carry floor protectors. If I set up on the floor a sort of a protective cover (canvas tarp, short pile carpet, Heavy plastic) will be needed for hardwood floors. This Covering will be needed for an area 20' x 10'.

## 19. Chair Set-up

The most important thing to consider in setting up chairs is the angle outside of which the audience can't see—**(see Diagram “A”)**. The main performing area is center stage 5 feet back from the front. The chairs must be set up within the 90-degree angle from that point. I prefer chairs to be set up starting 8 feet from the front of the stage. Remember, with chairs set up on a flat floor, the stage must be 4 feet or higher. My show involves action from knee-height up. People want to see all the stage in a magic show. If the stage is lower, then people will not be able to see clearly and may be disappointed. If renting extra staging seems too costly, call me.

## 20. Skirting

When using portable staging, see if skirting is available from your facility, or can be rented. It is not necessary if the cost is prohibitive, but is preferred. Use your judgment, taking into account cost, overall atmosphere and appearance of facility, audience make-up, etc.

## 21. Curtains

I provide my own curtains. If the facility has curtains or stage sets to serve as side walls or backdrops to the stage it will help partition off the rest of the facility.

## 22. Overhead Lights

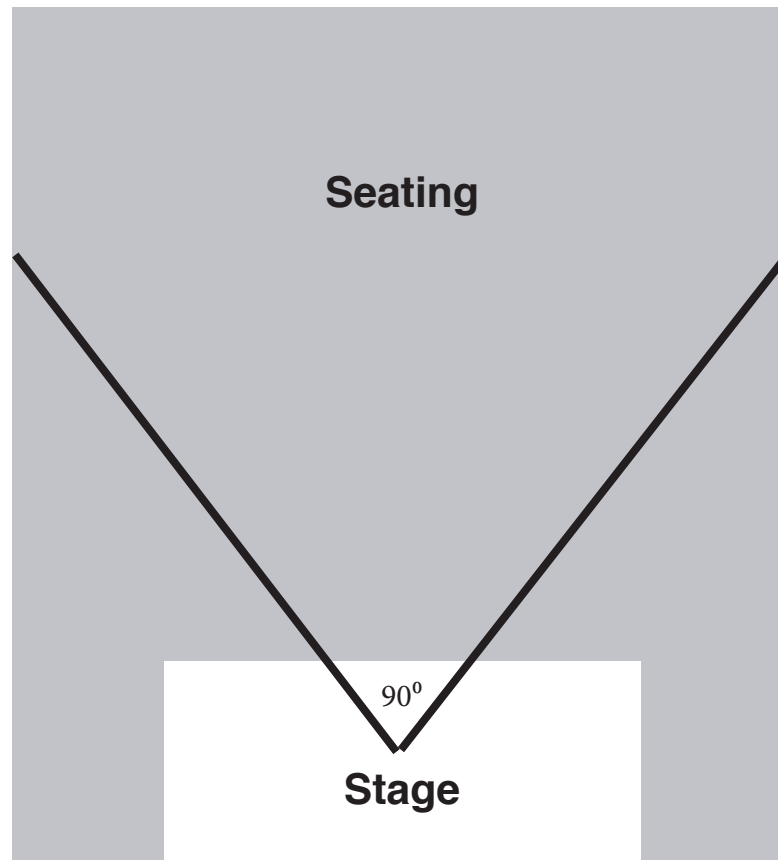
Some coliseums have overhead lights available. I may use these lights if they can be focused specifically to hit a certain area of the stage. Focusing of lights will occur three hours before the show. Someone must be appointed to run these lights during the show. It would be best if a communications system can be set up between backstage and the light & audio engineer for lighting & sound cues. A written cue sheet is available.

## SCOTT WOLF STAGE SPECIFICATIONS – PART TWO

### BALLROOM

#### 23. Chair Set-up

The most important thing to consider in setting up chairs is the angle outside of which the audience can't see—**(see Diagram)**. The main performing area is center stage 5 feet back from the front. The chairs must be set up within the 90-degree angle from that point. I prefer chairs to be set up starting 8 feet from the front of the stage. Remember, with chairs set up on a flat floor, the stage must be 4 feet or higher. My show involves action from knee-height up. People want to see all the stage in a magic show. If the stage is lower, then people will not be able to see clearly and may be disappointed. If renting extra staging seems to costly, call me.



## **20. Skirting**

When using portable staging, see if skirting is available From your facility, or can be rented. It is not necessary if the cost is prohibitive, but is preferred. Use your judgment, taking into account cost, overall atmosphere and appearance of facility, audience make-up, etc.

## **21. Curtains**

I provide my own curtains. If the facility has curtains or stage sets to serve as side walls or backdrops to the stage it will help partition off the rest of the facility.

## **22. Unloading Crew**

The host must provide 4 able bodied people to help unload the equipment. Unloading the equipment will start 4 hours before show time. If I can unload directly from the back of my vehicle to the stage, unloading will only take 8-10 minutes. If I cannot unload directly to the stage, unloading will take longer. My team will start reloading the equipment about 30 minutes after the show. Again, 4 people will be needed. Load out will take approximately 20 minutes. If the ballroom is upstairs, an elevator would greatly facilitate matters. The best route to the ball room should be determined and arrangements made to use that route days before the arrival of the equipment. Frequently permission must be received to use elevators, locked stairwells, and to pass through areas like kitchens and storage areas. Remember that the equipment must be loaded by the same route after the show, so make sure the proper personnel are still around to open elevators, stairwells, doors, etc.

## **EXHIBIT B**

### **SCOTT WOLF STAGE SPECIFICATIONS – PART TWO**

#### **CHURCH**

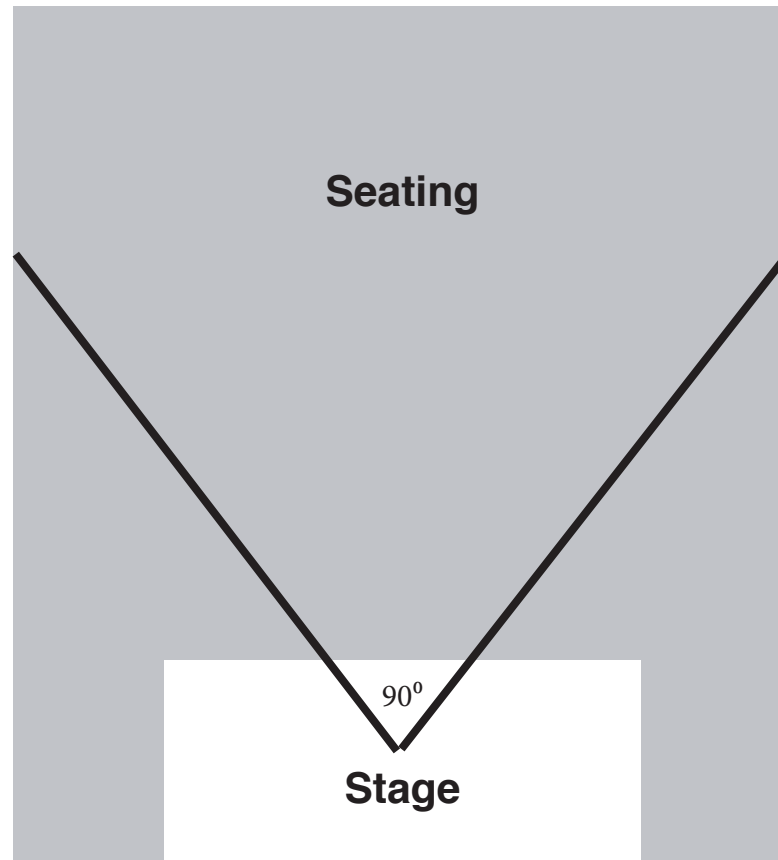
##### **27. Staging:**

My ideal stage requires staging 15 feet wide, 10 feet or more deep and needs to be 4 feet high. If portable stage platforms are not available, extra staging may need to be built or rented and brought in. The main platform area will need to be cleared off as much as possible (lecterns, chairs, pulpits, baptismal fronts, band equipment, etc.) Where possible, I will need to use any choir space available that is at the back of the platform area. All chairs, modesty rails, and any other items in the choir area that are not permanent should be removed. Check with me if you have any questions about moving things that are permanently mounted.

My curtain set-up requires a minimum height of 9 feet above the stage. Unique situations require unique solutions and most often adaptations can be made. If there is a problem concerning height, staging, or anything else, please call me and we will try to work things out.

##### **28. Seating:**

The most important thing to consider in setting up chairs is the angle outside of which the audience can't see—(see **Diagram**). The main performing area is center stage 5 feet back from the front of the stage. In churches where the seats “wrap-around” the main platform, we may need to rope off some seats. I will determine this when I arrive. The same is true with wrap-around balconies.



In churches where all the seats are on the same level (instead of Sloping up towards the back), you may need to put portable staging on the main platform area to raise it up to 4 feet. My show involves action from knee-height up. People want to see all the stage in a magic show. If the stage is lower, then people will not be able to see clearly and may be disappointed. If renting extra staging seems to costly, call us. Please double check with me.

## **1. Curtains**

I provide my own curtains. If the facility has curtains or stage sets to serve as side walls or backdrops to the stage it will help partition off the rest of the facility.

## **2. Dressing Rooms:**

I need to use any available room that is accessible from the back of the stage. This will be used as storage and a dressing room. The only exceptions are pastors' offices (which I will use only with your approval).

## **EXHIBIT C**

### **USHER ORIENTATION**

1. Welcome them and thank them for their help
2. Explain that their responsibilities will be two-fold, seating people and passing out and collecting comment cards.

#### **Getting People to Their Seats**

**RECORDING OF MY SHOW IS WELCOME! MY PERFORMANCE IS COPYRIGHTED, HOWEVER, VIDEO-TAPING THE SHOW AND PICTURE TAKING IS ABSOLUTELY WELCOME. WE LIVE IN THE COMPUTER AGE AND IF SOMEONE TRULY WISHES TO RECORD MY SHOW THEY WILL DO IT REGARDLESS, SO I WELCOME ALL RECORDING. IN THE PAST THE ONLY EXCEPTION WAS MEDIA PERSONNEL WITH APPROVED ID BADGES.**

#### **Late Arrivals & Intermission**

3. Explain your overall objective (delete if you use paid ushers).

Example: “Our objective in bringing Scott Wolf here is to expose a large segment of our community to the Gospel message & the Ministry of Teen Challenge. Tonight people will make decisions that will affect their eternal destiny. It is vitally important that we know who has made those decisions or wants more information so that we can be of the utmost help. That’s why the responsibility of passing out and collecting the comment/Connection cards is so important.”

4. Inform them where the buckets of cards and pencils are located.
5. Explain when they are to pass out the cards and pencils.
  - a. I will give an illustrated presentation of the Gospel.
  - b. I will give the audience an opportunity to pray with me.
  - c. I will give instructions about the cards to be passed out and how to fill them out. Don’t move yet!
  - d. I will say something like, “So those who have the cards, would you pass them out quickly please.” **NOW GO!**

6. Explain how to pass the cards and pencils out.
  - a. It needs to happen quickly.
  - b. Each usher should start at the front of his section and work back.
  - c. Ask them to take one card and pass the rest on.
  - d. Pass a bundle of pencils down each row. (If enough ushers are available, you might want to have different people passing out cards and pencils.)
  - e. When you come to a row that already has cards, walk back to where you began and move towards the back looking on both sides of the aisle to see if anyone needs a card or pencil. Don't move too fast, but as soon as you have covered your area, clear the aisle. Don't stand around. No one likes having someone stand over their shoulder –give them privacy. Remain in the back until I return to the stage.
7. Explain how to collect the cards and pencils.
  - a. When I return, I will tell the audience to fold the cards and pass them back the way they came. Everyone is to be involved in collecting the cards and pencils – even the pencil passers. When you see the cards getting to the end of the row. Move to your assigned spot! Here again the key is to be QUICK!
  - b. Start at the front and pick them up in groups from the person on the end of the row. Don't wait on just one card. Keep moving back – there is not very much time here.
  - c. Clear the aisles! When the lights are dimmed and the finale begins, clear the aisles (especially the middle one). Don't block the audience's view. I will tell them that the buckets will be available at the door to pick up the cards that were not collected.
  - d. Position yourselves at the exits to pick up the remaining cards.
8. Under no circumstance should ushers read or talk about the comments on the cards during this time.
9. Immediately take the cards, pencils, and buckets to the predetermined location where they will be given to those in charge of follow-up.

10. Pass out usher badges
11. Pray- assuming you are using your people and not hired ushers.
12. Assign ushers to the designated sections and have them move to their location to insure that every area is covered.
13. Assign ushers to take care of late-comers and the auditorium doors once the show starts.
14. After getting the okay from me, open the doors!

### **-Notes-**

# ILLUSIONIST SCOTT WOLF

*Suspend Your Mind In Disbelief*




**FOR BOOKINGS:**

**503-919-5040**

[www.magicianscottwolf.com](http://www.magicianscottwolf.com)



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## PROMOTION COORDINATOR

When we talk about promoting the show it's very important to understand the difference between promotion and publicity.

Promotion is person-to person, personal invitation, word of mouth. Promotion is people talking to people!

Publicity refers to the actual tools used in telling others about the show: posters, fliers, DVD's, newspaper ads, etc.

Regardless of the extent of your involvement in publicity you need to be heavily involved in promotion

### **PROMOTION GETS MORE PEOPLE TO THE SHOW THAN PUBLICITY**

Research shows that without exception, more people come to this program hosted by Adult & Teen Challenge because of PROMOTION – word of mouth, personal invitation, people inviting people than for any other reason.

Those involved in the show need to take ownership of getting people to the show. Each person involved needs to understand that "if I don't invite my friend, neighbor, family, co-worker to the show, they won't come."

Promotion can be broken down into two areas, Perspective and Personalness.

#### **I. Perspective**

You need to be able to answer all the unspoken whys. Why are we hosting Scott Wolf? Why are we expending time, money, effort, to inform people about the show and the Ministry of Teen Challenge? In a recent survey of hosts, 60% indicated that the Christians involved in hosting the outreach did not have a proper perspective of how God could use My outreach program in their community.

**That is tragic!**



## **PROMOTION COORDINATOR**

Here are some issues to communicate with those involved in promotion.

### **Why be involved?**

- You will be helping fulfill the **Great Commission** (Matthew. 28: 18-20).
- You will have an impact on people's lives for eternity.
- You will be helping those who have life controlling issues get exposed to the ministry of Adult & Teen Challenge.
- You will be supporting Adult & Teen Challenge financially & spiritually.

### **Who is Scott Wolf?**

Scott is a graduate of the Arizona Adult & Teen Challenge and currently represents Global Teen Challenge, using his talent as an entertainer to share Christ and bring honor to God.

Scott is an illusionist and has done great studies and extensive research on psychic phenomena, spiritualism, the occult, etc. and have helped expose false claims and deception. He uses his talent to teach others how easy it is to be deceived.

### **Isn't this just Christian entertainment?**

It's tremendous entertainment, but Scott has no desire just to entertain Christians. The show includes a very clear presentation of the Gospel.

### **Isn't magic un-scriptural?**

See 'Magic and the Bible' written by Scott's good friend and mentor Andre Kole at the end of this section.

### **How good is the show?**

Scott has been a performer since 1981, and has been featured on several programs such as, Inside Edition, Real TV, and The Ananda Lewis Show. He is a past President of The International Brotherhood of Magicians, a member of The Society of American Magicians, Fellowship of Christian Magicians and a member of the world famous Magic Castle in Hollywood, CA. In addition, Scott is a graduate of Adult & Teen Challenge International in Tucson, AZ. As well as a graduate of Adult & Teen Challenge Ministry institute. In which he shares his testimony of how God changed his life through this organization. Scott is highly respected by other professional magicians including his best friend in magic world-renowned illusionist and Campus Crusade for Christ Representative, Andre Kole. Andre makes this statement. "Through the years I have had the privilege of collaborating with Scott on some of his new up and coming ideas and designs for new effects and it was such a great honor and experience to see the joy and excitement in Scott's eyes as he traveled around the globe with my ministry. Scott has such a passion for missions and to reach out to such a lost world eagerly presenting the Gospel.



## **PROMOTION COORDINATOR**

### **II. Personalness**

If the outreach is to be successful in exposing non-Christians to the Gospel, the main thrust of your strategy needs to be one-on-one, people-to-people invitation. This involves inviting friends, family members, co-workers, neighbors, etc.

The Billy Graham Crusade found that 80% of those indicating a decision at the crusade came with a Christian friend. Not only does personal invitation get more people to the show, it may very well enhance that person's receptivity to the Gospel. This can also promote more of an effective follow-up.

To be effective one-on-one your people need to be convinced in their own minds of the quality of the show.

Another aspect of promotion is developing and implementing strategies aimed at insuring that as many people as possible have heard about the show and have been given the opportunity to attend. The following are a few suggestions. Be Creative!

Door to Door

Direct Mail

Phone Campaign

VIP Outreach

Quotes

Make use of the QUOTES section of this manual. Share with those involved what other people like themselves are saying about my show.

It is my desire that my time with you be a tremendous success in that many people will come to know the Lord in a personal way. I believe that promoting the show with a correct perspective, concentrating on personal invitation, and having a solid prayer effort will help realize that goal.

**DO NOT ASSUME THEY WILL WALK IN THE NIGHT OF THE SHOW. TAKE THE INVITATION TO THEM!!**



## **PROMOTION COORDINATOR**

### **SAMPLE CHECK LIST**

**Date Done**

**Six weeks prior to Scott's Show.**

Have formulated detailed strategies to inform as many people as Possible about Scott's coming – people talking to people.

\_\_\_\_\_

**Four weeks prior to Scott's show.**

Those involved in hosting Scott have been instructed How to invite their friends, neighbors, etc.

\_\_\_\_\_

**Daily**

Maximum number of people involved.

Time spent with the Lord.

Spirit-filled at all times.

Consistent communication with those involved regarding the importance of personal invitation.



## **PROMOTION COORDINATOR**

### **ONE EXAMPLE**

The following is the story of my time with one particular church. The preparation for the shows (three nights) was as follows.

1. My promotional video was shown to the entire ministerial staff who then brain stormed for a while. This was done after the show dates and facility were confirmed.
2. The key lay leadership was presented with the project, shown the video and spent some time brainstorming.
3. The results of these two sessions were presented to the Board of Deacons who also viewed the video. At this time the decision to move ahead was made.

Following are the various areas of responsibility that emerged from these sessions:

- Ticket Sales
- Promotion
- Physical Arrangements
- VIP Outreach
- Prayer
- Follow-Up
- Phone Strategy
- Direct Mail Strategy
- Overall Coordinator

The Overall Coordinator invited those that attended to challenge the various responsibilities to the meeting. At this meeting the overall project was explained. As a group they brainstormed each area and put together a job description for that area. The coordinator then challenged the individual whom he felt would be the best for that particular job. This was done until all the positions were filled. By the end of the meeting each area had a chairman who not only had the big picture, but also had in hand a job description, and was motivated. This group met every other week until the show.

What were the results? Over 4,000 people heard a clear presentation of the Gospel those three nights with hundreds of them indicating decisions for Christ.

The main key to success of these shows was the ability to elect “total” church involvement, from the Senior Pastor down to the children. The church visualized this as an outreach to their friends, neighbors, family, and community. The whole emphasis was “Bring non-Christians to the show!” In fact, church members could only buy blocks of tickets with the understanding that they would use the extra tickets for their unsaved friends.

# MAGIC AND THE BIBLE

BY ANDRÉ KOLE

When I was about 25 years old I was challenged as a magician and as a skeptic to examine the miracles of Christ from a magician's point of view. In making this investigation I not only discovered that Jesus Christ had to be who He claimed to be – the Son of God and the Savior of the world; but I also discovered that He is the “magic” ingredient who really makes life worth living.

Since that time, in my performances throughout the world I have used my talent not just to entertain people but to share my deep personal faith in Christ.

During these past years some well-meaning and sincere Christians have asked me such questions as, “How can a magician be a Christian? Isn't the use of magic un-scriptural? What does magic have to do with Christianity?” etc. The following comments are made for the purpose of helping people to understand the difference between what the Bible condemns as magic and the type of entertainment that myself and Scott Wolf do, which in our time is referred to as magic.

The dictionary gives two meanings to the word magic. The first definition is as follows:

“The pretended art of producing effects or controlling events by charms, spells, and rituals supposed to govern certain natural or supernatural forces; sorcery; witchcraft.”

The practices contained in this definition are all condemned by God in the bible. Whether these practices are claimed to be used for good or not makes no difference, they are still condemned as an abomination to God.

The second definition in the dictionary is for theatrical magic “The art of producing baffling effects or illusions by sleight of hand, concealed apparatus, etc.”

This definition describes what myself or Scott Wolf do. I have made a very careful study of every Hebrew and Greek word in the Old and New Testaments that has been translated magician, diviner, soothsayer, wizard, conjurer, astrologer, sorcerer, etc. Not one of the definitions of the Greek and Hebrew words describes or implies this second definition of the word magic which is used for entertainment purposes and has no relationship with occult practices. There is harmony between the teachings of both Testaments.

André Kole is a world renowned magician, illusionist, and the inventor of magical effects used by leading magicians in the world today, including professional magician & illusionist Scott Wolf. André also is a dedicated Christian who has used his magical talent to share his faith with millions of people in over 79 countries.

## OLD TESTAMENT TEACHING

In order to clarify my previous statements, it will serve us well to study the various words used in the Scripture which are descriptive of these practices which are an abomination to God. Since Deuteronomy 8:9-14 is more inclusive than the other passages in Genesis, Exodus, Leviticus, Isaiah, and Daniel, let's consider the passage and the titles listed in various translations of the scripture. The following is a summary of these practices as explained in The Theological Wordbook of the Old Testament edited by R. Laird Harris, Gleason L. Archer, Jr., and Bruce K. Waltke and published by Moody Press.

**DIVINATION:** The exact meaning of this practice is unknown. The word seems to convey the idea of obtaining an oracle (divine announcement) by means of drawing lots. Ezekiel 21:21-22 is a biblical clue as to how divination may have been done.

**OBSERVER OF TIMES:** The meaning of this word is uncertain, as the list of words used in various translations indicates (practice soothsaying, practice spiritism, fortuneteller, enchanter, etc.). Because this word is closely related to the Hebrew word translated cloud, it may refer to the reading and interpretation of cloud patterns. Another thought is that this is an onomatopoeic word, a word that is derived from the sound of the individual performing the practice.

**ENCHANTER:** Because of the similarity of this Hebrew word to the word for snake, some scholars are of the opinion that there is a connection to snake charming. Others believe that since there is a similarity of hissing sounds between enchanters as they chant and snakes, this accounts for the similarity of the words.

**WITCH:** The RSV uses SORCERER. Exodus 7:11 tells us that Pharaoh had this group among his court advisors. Nebuchadnezzar also summoned his sorcerers to recount his dream as reported in Daniel 2. These men were using natural means to promote the belief that they truly had supernatural powers and to lead the people into the superstitious, pagan way of life which turned them away from the true and living God.

**CHARMER:** The Hebrew word reflects the sense of binding or casting a spell. The usual translation is enchantment which refers to the means that the charmer uses in attempting to influence people.

**CONSULTER OF FAMILIAR SPIRITS:** A variety of terms including medium, necromancer, ghost, and spirits of the dead, are used to describe this Hebrew term. 1 Samuel 28 describes a medium; a person who supposedly can make contact with the dead.

**WIZARD:** The root of this word comes from the Hebrew word to know, and implies knowledge available only to the specially initiated and not available to the ordinary person. The wizard was one who was thought to be acquainted with

the secrets of the non-material or unseen world.

**NECROMANCER:** This is a general term given for the practice of spiritualism. The Hebrew word means seeking unto the dead and is a comprehensive term which includes all forms of attempting to make contact with departed spirits.

## **NEW TESTAMENT TEACHING**

The New Testament speaks of four magicians. Simon (Acts 8:19-24) practiced magic in Samaria and amazed all who saw him. Along with wrongly using his natural abilities to try to convince the populace that he had great supernatural powers, he was also rebuked by Peter for supposing that the manifestations of the Holy Spirit could be purchased for money.

BarJesus or Elymas (Acts 13: 4-12) was a false prophet and magician who resisted Paul and Barnabus. Paul's condemnation of Elymas was not because of his natural ability to perform, but rather because of his wrong use of the ability and his opposition to the faith.

Jannes and Jambres ( 2 Timothy 3:8) are two of the Egyptian magicians who opposed Moses. If they were in fact advisors to Pharaoh, we may consider them in the light of the earlier study of the Hebrew words (See WITCH).

The New Testament also uses various words to describe that practice of magic. Among these is the word translated curious arts in Acts 19:19. The Greek word carries the root idea of being concerned with other peoples' business and is translated busybodies in 1 Timothy 5:13. It conveys the sense of interfering with other peoples' lives through the practice of these curious arts.

**MAGICIAN:** Various forms of the Greek word magos are used to describe Simon, Elymas, and the Magi who came to visit Jesus after His birth. The term magi precisely means more than one magician, it's plural and they "were clearly not crude practitioners of the occult arts" (see "Magic," The New International Dictionary of New Testament Theology, ed. Colin Brown, published by Zondervan).

**SORCERER:** As used in the book of Revelation, sorcerer is translated from the Greek word pharmakos, and carries with it the idea of medicine, magic potion, drugs, and poison. Sorcery (witchcraft in KJV) is one of the works of the flesh as listed in Galatians 5:20.

**SEDUCERS:** Some scholars feel that the seducers or imposter's of 2 Timothy 3:13 may be translated sorcerer, wizard, or magician in the light of the mention of Jannes and Jambres in vs. 8. Still, the context of the verse shows that this deceit will be in the area of doctrine and not in the area of legitimate entertainment.

## **CONCLUSIONS**

Once a person has done any amount of study of these and

other related Scriptures and has any knowledge of the theatrical art of illusion, he would immediately realize that the practices defined by the above English and original Greek and Hebrew words are completely foreign to anything anyone in Scott's or my profession does today who uses the title "magician."

We do not tell the future, we do not try to communicate with the dead, and we do not accomplish or claim to accomplish our effects by the aid of demons or supernatural powers. In fact, when someone arises on the scene that claims to possess some type of supernatural power, it is usually the professional magicians who are the first to investigate these claims in order to expose those who would benefit at the expense of others by laying claim to these powers.

Everything we do is for the purpose of entertainment and instruction and is accomplished by natural means that usually involve a tremendous amount of work and long hours of practice. As I have said many times, any eight year old child can do the things we do – with fifteen years of practice.

Anytime Scott or I mention astrology, communication with the dead, or any other form of the occult in our programs, it is either for the purpose of dealing with these subjects from a Christian point of view to alert people to the dangers of these subjects and their true nature; or secondly, it is a matter of applying 1 Corinthians 9:21-23 by using a subject that audiences are interested in today as a springboard to presenting the Gospel. When Scott or I do this, we never compromise our beliefs or deal with those subjects in an un-scriptural way.

In everything we do, our primary goal is to present the Lord Jesus Christ in the power of the Holy Spirit in such an attractive and meaningful manner that people will be drawn to Him. Over the years thousands have prayed to receive Christ through our outreach, and I have never heard of one person who has turned to the occult or other practices condemned by Scripture as a result of witnessing our performances; however, on the contrary I do know of hundreds who have turned away from man made or satanically influenced practices to Christ.

Magicians are legitimate deceptionists. They use their artistic skill for the purpose of entertainment. "I love magicians because they are honest men," said author Elbert Hubbard. "They tell you they are going to fool you and then proceed to do so. But no matter what happens at the show, when you get home you will still have your watch, your pocket book, and your appendix. And that is more than I can say for some of my non-magician acquaintances."

In my particular case as well as Scott's, we do use our art to entertain people for their momentary pleasure. But when our audiences get home, they not only have their watches and pocketbooks, but they also leave with the truth that the God of the Bible is still alive, the same today as yesterday, and He offers them abundant life and the love for now and eternity through Jesus Christ.

## After Thoughts By Magician Scott Wolf

### Ventriloquism

Etymologically, the word “ventriloquism” means “belly-talking.” As used in the Old Testament, the word refers to fortune telling by means of reading the entrails of slain animals, or demon possession, wherein an evil spirit spoke through a human mouthpiece. Modern ventriloquists create the illusion that their voices come from another source, using this to entertain. Spectators unable to explain this skill misnamed the illusion “belly-talking.” Again, the Biblical prohibition has reference to one meaning of this word, but does not prohibit the animation of puppets as is done in the modern entertainment medium.

**Let it be emphasized that no true Christian magician or ventriloquist is in any way involved in the use of supernatural powers.**

### Confusion with the Supernatural

One could raise the objection that it is wrong for the Christian to do any performance that could so easily be misinterpreted as sinful by someone who doesn't know. Doesn't the Bible warn us to “avoid all appearance of evil”? (1 Thessalonian s 5:22, KJV) Couldn't innocent parlor magic or ventriloquism be easily confused with forbidden activity?

**The first thing we must be sure of when dealing with Biblical prohibitions is that we understand what the Bible is in fact saying, so that we do not misapply the truth because of a confusion in vocabulary.**

In fact, a better translation of 1 Thessalonian 5:22 is “avoid every form of evil” (NASB) or “avoid every kind of evil” (NIV). In dealing with right and wrong, one must always be careful of appearances, but it is not the appearance that makes something right or wrong. The emphasis on appearance is the essence of hypocrisy! If the issue were that Christians are to refrain from doing anything that looks like sin or could be misinterpreted by someone who does not know, then we would never be able to do anything with confidence. According to this thinking, Jesus was correctly rebuked for eating with publicans, for forgiving prostitutes and for touching lepers. Certainly these actions confused many people, but the Son of God knew His mission and performed His ministry in spite of possible objections.

The Christian magician could easily be confused with the secular entertainer, or worse, with the occultist, just as the Christian Hip Hop Artist could be associated with the acid-dropping Punk Rocker, or the radio preacher could be identified with the immoral talk-show host. Or we could insist that it is wrong for the Christian to read any magazine or paperback book, because immoral people publish sinful books and magazines. Do we believe that because of the sin of some broadcasters, there is no value in the ministry of broadcasting? Part of the issue is whether a godly perform

er should stop a ministry he knows to be right, just because someone else might misjudge his motives or his methods.

Some Christians assume that anything they cannot themselves understand and explain must be supernatural. Hence they see negative effects as being produced by demons, and every positive event must be a miracle of God. There is great room, however, for neutral items which can be used either for good or for evil.

### Ministry by means of “Deception”?

Another objection is that it is not right for the Christian to use trickery in presenting the truth. No matter how you slice it, magic involves deceit (illusion). Of course some “Gospel magicians” try to get around this objection by never actually saying their hand is empty when it isn't, but they say, “my hand looks empty.” This skirts the issue, since the intent is for the audience to believe that the hand was empty (or that the bunny materialized from thin air, or that the red scarf actually turned white, etc.) The deceit was there, regardless of whether the performer told a lie with his words or with his actions.

Here we must deal with the nature of truth. At any given time, a presentation of truth only represents a portion of reality. My wife is very beautiful and people will tell her that because she is very beautiful, yet it deceives in a certain way. For one thing, most of us wear make-up and cologne to help us look & smell good, in all pretenses some of us without our make up don't look like a million bucks and most of us try to cover up what we really smell like by applying colognes, some of us go as far as getting plastic surgery and face lifts, now that's deceiving.

Either way we look at it is still deceiving when we have to mask the reality. It is an honest—though partial—representation of the truth. The issue is whether the Christian Magician conveys the impression that he is doing supernatural things, or whether he honestly acknowledges that what he is doing is trickery.

In every program I do I always “Everything that you will see me do in the performance is strictly just an illusion. I claim to have no supernatural powers what so ever. An illusionist has been defined as one who uses natural means to produce a supernatural effect, there is nothing supernatural in my show, only the appearance of the supernatural.”

Something to bear in mind is the nature of drama. We are not “deceived” by the actor who is playing a part, and in fact we say that he played his part well. In drama we suspend what we know to be true rationally and enter into imagination and “believe” the story. But when it's over, we don't actually believe that we saw the real person being portrayed. Howard Thurston, a famous magician of a century ago, said “A magician is actually an actor playing the part of a magician.”

So in all actuality, I am an actor who plays the part of a

magician who invites the audience to a world of imagination. I am not a real magician and I make it very clear to my audience at the beginning and during the Gospel presentation that I am not.

After all is said and done, most people acknowledge that magical entertainers do not actually have supernatural powers. If the total presentation is an accurate representation of Biblical truth, the audience will be impressed with the message, and not dazzled at the thought that a person has been doing actual superhuman feats.

## A Biblical Basis for Gospel Magic

It is fine to say that being a Christian magician is not wrong, but is it right? Is there a Biblical justification for using magic to present Scriptural or spiritual truths?

The first part of the argument comes from Jesus' own use of parables—visual aids. Matthew 13:34 indicates that in Jesus' teaching, He always used object lessons. Sleight of hand and illusion provide a way of presenting some very powerful spiritual messages in a visual way. When a dirty handkerchief—representing sin—is transformed into an egg, it makes a very striking illustration of the change God makes in a person's life when he trusts Christ. Magic tricks have power to gain and maintain attention.

The second part of a Biblical basis for Gospel magic is God's own use of the spectacular as an attention-getting device. He could have dealt with people without using the miraculous, but with Moses He chose to use a bush that burned without being consumed; with Balaam He used a talking donkey; with Joshua He used a destructive trumpet blast to bring down the walls of Jericho, and with Belshazzar He wrote on the wall with a giant hand. Many of the prophets used spectacular attention-getting devices, such as shaving their head, wearing a disintegrating garment, making a model of Jerusalem. And what a sight Jonah must have been, bleached from the digestive juices of a whale, as he paraded through Nineveh proclaiming the judgment of God.

But perhaps most spectacular of all are the descriptions of the events surrounding the death and resurrection of Jesus. It could have happened without a lot of fanfare, but Christ's death was accompanied by darkness and earthquake. The resurrection was accompanied by a blast of light that left the guards stunned and dazed.

There are some very impressive effects of "magic" that illustrate principles from the Scripture. When sleight of hand and illusion are harnessed for the purpose of explaining Gospel principles, they can be very powerful from a psychological and educational point of view.

## Conclusion

To wind up this brief treatment, let me make several practical suggestions about your own attitude towards "Christian

Magicians;"

Enjoy "magic" presentations. Don't worry about being fooled. You don't need to understand how every trick is done in order for it to be all right.

Pray for the Christian magician. He wants to present Gospel truths in an effective way, without violating what is proper. It is easy to give in to the sins of pride and presumption. He needs your understanding and support. Praise God that He has given this performer opportunities to present a message at places where a preacher would never be able to speak.

Seek God's mind. Be sympathetic and ask God to help you understand what attitude is right to have towards forms of ministry that you do not wholeheartedly understand or endorse. Realize that the same skill may not be best for everyone, but God can bless it and use it for His glory.

If you continue to have reservations, work them out. Talk to your local Christian magician. He will be happy to discuss them with you!

Thanks for being open to consider some new ideas. I hope they have helped you to gain a new perspective. Read Acts 10:9-20 and rejoice that God opens the hearts and minds of His children who are ready to receive His messages.

*"Whatever you do, in word or in deed, do all in the name of the Lord Jesus, giving thanks [and honor and glory] through Him to God the Father."* Colossians 3:17

## But I Saw Him Levitate By Magician Rod Robison

The reactions from the crowd ranged from awestruck to almost worshipful. None of the people approached by this enigmatic young man expected to see the miraculous that day. But there it was. Undeniable. No doubt most if not all of them had seen good magicians do great tricks. But this was no trick. No mere magician could do this. Right there in broad daylight, on a city street in front of everyone--no wires--he just rose from the ground.

If you were one of the millions of viewers who saw the TV special featuring magician David Blaine you may have had the same reaction. Watching this kid approach people on the street and do the seemingly miraculous was an unsettling experience for many. Instead of focusing on the magician this special made the onlookers the stars. Their facial and verbal responses to his minor miracles said it all: Maybe this guy isn't just a magician. Maybe he really does have supernatural powers. You could almost see in their faces the challenge to their belief systems that must have been playing out in their minds and hearts.

As a magician, I like to try to catch as many of the many televised magic shows as possible. Most are excellent stage productions. But this special was indeed special. Because this magician wasn't just entertaining people. He was

forcibly challenging his audiences' perceptions of the very nature of reality.

Not long after the special aired several of my friends approach me to ask if I had seen the show. Some asked questions about whether there might be something supernatural—even demonic—about this guy. One friend stated emphatically, “But I saw him levitate!”

I’ve seen the same type of reaction from Christians who have watched David Copperfield do the impossible. One owner of a Christian bookstore once said to me, when she learned I was a magician, “Well, I know a lot of Copperfield’s tricks are just tricks. But I can’t help but think that some of it is supernatural.”

Andre Kole, highly regarded worldwide by magicians as one of the top three inventors of magic illusions, is a consultant to David Copperfield. He’s also an evangelist with Campus Crusade for Christ and has been sharing the Gospel with millions of people for over three decades. Over those thirty-plus years Kole has performed a show featuring many of his illusions during which he gives a clear presentation of God’s plan of salvation. One of his most startling illusions is a levitation of himself. It’s very convincing.

So convincing, in fact, that some years ago a well-meaning woman in the audience stood and attempted to rebuke the demons out of Kole while he was suspended.

Another well-meaning, but misinformed Christian who publicly harassed Kole during a performance was the late Dr. Kurt Koch, regarded as an authority on the occult. He and his associates attempted to convince the illusionist to renounce his “Satanic powers” during a show in Germany. In his book *Mind Games*, Kole comments on the confrontation: “Here is a man that most of the Christian world looked to as being a leading authority on the occult, accusing me, a magician, of having supernatural powers. I was not able to convince him otherwise.”

Kole makes this statement in his book, “The unexplained is usually nothing more than the unexamined.” And, in fact, he has offered to examine anyone’s claim of supernatural powers, offering \$25,000 for such a demonstration. So far there have been no takers. James Randi, a magician and occult researcher, has offered one million dollars to anyone who can demonstrate supernatural powers under scientifically controlled conditions. After years this highly publicized offer has never been claimed. One would think that if, in fact, some humans possess supernatural powers at least one of them would want to demonstrate those powers and walk away rich.

There have been many reports of supernatural powers including levitations. A book, distributed by a well-known Christian publisher claimed that such a miraculous feat was witnessed by a missionary. But when a Christian researcher tracked down the missionary he stated that the story was overblown and that no such feat had taken place.

One of the most celebrated levitations in history was performed by spiritualist medium D.D. Home during a séance in 1868. He reportedly floated out of a third story window and back into another in front of three friends. But upon further investigation it was found that the details of the men’s stories did not collaborate. And, as with most séances, the lights were dimmed bringing into question what the men were really able to see. In addition, it is claimed by some who have investigated Home that he was adept at suggestion and hypnotism. Yet, to this day, spiritualists point to this one event as evidence of human supernatural powers. Sir Arthur Conan Doyle, the creator of Sherlock Holmes, in his book “The New Revelation,” sites the Home incident as one of the convincing “proofs” that led him to embrace spiritualism.

So what about all of those people who saw David Blaine levitate within feet of on-lookers. Not to mention all of the other incredible little miracles he performed like reading people’s minds? Well, as a magician, I can’t reveal his tricks. But I can tell you that most if not all of the methods he utilized can be purchased at your local magic store or discovered in the shelves of your local library. What made them look so real was not the methods Blaine used, but his marvelous presentation. People believed that what they witnessed were real miracles because he presented them as real. He didn’t approach those on the street and say, “Hi, I’m a magician. Want to see a cool trick?” He simply demonstrated some really strange things that he, apparently, didn’t even understand himself. Combine Blaine’s very convincing character and with the magic of video editing and you have the makings of a modern-day shaman.

Former occultist, John Anderson, who performed many apparent miracles in his role as the leader of a New Age cult, reveals in his book, *Psychic Phenomena Unveiled*:

In all the years of my involvement in the occult, I never was a witness to even one piece of true paranormal activity. I saw many things that I believed were of supernatural power, but all were later proven false. I have thoroughly researched the issue and collected letters and statements from many of the individuals involved. It is my conviction that Satan gets far too much credit and free publicity from thousands of sincere but misinformed people in God’s Church. What is demonic is the power of suggestion that usually accompanies the performance, the lie that you can develop the “God Power” within. This type of deception leads people away from the Jesus Christ of the Bible, causing them to focus their attention on themselves.

Unfortunately, many Christians have consigned to Satan more power than God has given him despite the fact that there is no evidence in nature or in the Bible that he has ever given supernatural powers to humans.

When the astrologers in the Book of Daniel were challenged by King Nebuchadnezzar to read his mind or be put to death, even they responded, “There is not a man on earth who can do what the king asks.” Even under penalty

of death none of them were able to do the “real thing.” What an opportunity for Satan to have demonstrated his powers by reading the king’s mind and giving the information to the astrologers. But perhaps he didn’t because he couldn’t.

As recorded in the Book of Exodus, Pharaoh’s court magicians were seemingly able to duplicate the miracles God performed. But did they really? Dan Korem, a world-class magician and investigative reporter, who also happens to be a Christian, in his book *Powers*, describes a means by which the magicians could have counterfeited God’s miracles on a smaller scale. Turning a rod into a snake, for instance, is easily accomplished by the same method modern day magicians turn a cane into a flower or handkerchief. I’ve seen the “cane to snake” performed by magicians Allan Rasco and Scott Wolf and Believe me, it’s impressive. All of the other effects the Exodus magicians performed can be easily explained by a trained modern-day magician. But that doesn’t necessarily mean that they did accomplish them with trickery. Could they have actually performed miracles?

The Bible describes the activities of the Egyptian magicians by using the Hebrew word *lahat*, meaning “secret arts.” There is nothing in the word or the text to suggest any supernatural powers. The magicians were seemingly able to turn inanimate objects (their canes) into a living beings (snakes). They had to have done it one of two ways; either by trickery or by supernatural powers. We’ve already seen that turning a cane into a snake is possible utilizing trickery. If, however, the magicians actually performed a miracle by literally turning something non-living into something living, then we have to accept the proposition that these magicians, or Satan through them, could create life. But God alone is the Creator, according to John 1:3, Colossians 1:16, and Revelation 4:11. Scripture is abundantly clear that He has never given Satan that power.

In the New Testament there are two magicians described. Both cases have been used by some to offer proof of supernatural powers ascribed to men. The first is Simon the Sorcerer. The Book of Acts chapter 8 tells us he amazed the citizens of Samaria who called him the “Great Power.” He obviously had quite a reputation. The Greek word *mageuo*, used to describe what he performed, simply indicates that he practiced magic and does not suggest any supernatural powers. It appears from the text that Simon was just one very good magician who passed himself off as someone who had powers.

The other “sorcerer” was named Elymas. The account of his encounter with Barnabas and Paul is found in Acts chapter 13. The word rendered “sorcerer” is *magos* and only suggests that he was considered a “wise man” in the same sense as the magi or “wise men” who visited Jesus. Elymas is also called a *pseudoprophetes*--or false prophet. Again, not the real thing. Paul rebukes Elymas, accusing him of “deceit and trickery” but not suggesting any supernatural powers.

II Thessalonians 2:9-10 states that when the Anti-Christ comes on the scene his abilities will be “in accordance with the work of Satan displayed in all kinds of counterfeit miracles, signs and wonders....” Note that Satan’s own right hand man of the end-times will only be able to perform “counterfeit miracles, signs and wonders,” not the real thing. Even at this pivotal point in history Satan’s tactic is deception, not miracles. Is all of this to suggest that Satan has no powers? The Bible is quite clear that he does possess powers, but that they are greatly limited by God. We are told in Ephesians chapter 6 to “put on the whole armor of God” so that we won’t fall into Satan’s schemes. But nowhere in the Bible are we told that he has the ability to give humans supernatural powers.

Why is this distinction important to Christians? Throughout Scripture and in our present time there have been many who have claimed to have supernatural powers. It is a deceptive seduction to think that we can share powers God reserves only for Himself. From the time of Eve humans have been taken in by Satan’s lie that we can “be like God.” New Age gurus hold out promises of supernatural powers, like levitation, to would-be gods. So-called Christian teachers, popularized on television, offer their followers the promise of performing the miracles of Jesus and becoming “little gods” by speaking the right words in faith.

One of Satan’s greatest powers is the power to deceive--even Christians who should know better. By ascribing more power to Satan than God has given him we allow ourselves to be fooled into fearing him. If we believe that Satan can make people levitate and display all manner of supernatural manifestations then his power to intimidate us is greatly increased. We then unwittingly become more vulnerable to his schemes.

Jesus unmasked Satan when he said in John chapter 8, “He was a murderer from the beginning, not holding the truth, for there is no truth in him. When he lies he speaks his native language, for he is a liar and the father of lies.” Satan is a much better liar than he is a miracle worker. If we are to, “Test everything. Hold on to the good,” as we are admonished in II Thessalonians 5:21, we’d be well served to understand the truth about the limits of Satan’s power in this world and the limitless power of the God we serve.

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**Rod Robison is a comedy magician residing in Tucson and is the former Vice President for Development with Family Life Communications and author of the book *Unmasking The Masquerade*.**

# ILLUSIONIST SCOTT WOLF

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## **PUBLICITY COORDINATOR**

Your goal as the Publicity Coordinator is to see that as many people as possible have been exposed to the name “Scott Wolf”, and The Ministry of Adult & Teen Challenge, know about the show, and have enough information to be able to attend the show.

Your responsibility as the Publicity Coordinator is to develop and implement strategies to accomplish your goal.

When we talk about publicizing the show we need to understand the difference between promotion and publicity.

**Promotion** is person-to-person, personal invitation, word of mouth. Promotion is people talking to people!

**Publicity** refers to the actual tools used in telling others about the show: posters, fliers, DVD's, news paper ads, etc.

Publicity gives credibility to promotion. Being able to refer to a newspaper ad, poster, radio spot, and etc. reinforces word of mouth promotion.

Publicity also gives credibility to the show itself. By using professionally produced materials we enhance the image of my program.

Publicity is very important to getting people to my show. While it's true you can lead a horse to water but can't make him drink, you can feed him salt along the way!

Any publicity that you can create in addition to what is available from me must be approved by me before being used. My desire is not to limit your creativity (I am always looking for new ideas) but rather to ensure that certain standards are maintained in all aspects of our campaign.

Following are a number of areas you need to consider. Your final publicity campaign will be a combination of a number of things.



## **PUBLICITY COORDINATOR**

### **I. Personal Invitation**

The number one reason people come to this program is personal invitation. On the average 50-60% of those in attendance at a show are there as a result of some form of personal invitation. Two methods of organized personal invitation are door-to-door and phone calling.

Door To Door

Phone Calling

One On One's

### **II. Posters and Fliers**

#### **Posters**

My poster comes in one size – 8 ½ x 11. Larger posters will be available soon. Posters should be put up in store windows, restaurants, etc. that are frequented by your target audience. This is especially true in smaller communities.

Everyone involved in promoting the show should have a supply of fliers and posters.

Be aware that the posters on the outside of windows, bulletin boards, etc. will not stay up indefinitely. One suggestion is to hold a few back initially and check later to see if any need replacing.

If you are publicizing on a campus, be sure to put up posters there.

#### **Fliers**

The color flier is the single best tool you can get into the hands of your people who are promoting the show. **MAKE EXTENSIVE USE OF THE FLIERS!**

Organize some specific times a couple of days before the show to pass out fliers on campus and in the community. Also, I suggest they be available wherever tickets are being sold.

One host was available to put a flier in each sack at a local grocery store for a week prior to the show. Another host paid a local Boy Scout troop one or two cents per flier to distribute fliers door to door. One host distributed fliers by putting them on the windshields of cars in the parking lot of a local shopping mall. Adult & Teen Challenge Centers can post flyer's around their Thrift Stores as well as sell tickets there.



## **PUBLICITY COORDINATOR**

Probably the best way to get the fliers into the people's hands to be used as invitation tools is as bulletin inserts in churches. Because of the color and type of paper it will stand out from the rest of the bulletin and any other inserts.

Look into the possibility of using the flier as an insert in a weekly 'neighborhood shopper' type of news paper.

**Everyone involved in promotion should have some fliers with them at all times.**

### **III. Promotional DVD**

I have a promotional DVD available for your use which can also be found on YouTube. The DVD is less than five minutes in length and can be used to publicize the show. Use your imagination – Lions clubs, Kiwanis, Rotary clubs, home and garden clubs, community clubs, high school groups, Chambers of Commerce, Church, etc.

If you are selling tickets to the show, work with the Ticket Sales Coordinator to be sure that tickets are available at every showing.

Use your imagination! Because of its portability the DVD enables you to expose a large number of people in every positive way.

### **IV. Publicity Media and Suggestions**

#### **Newspaper**

This is the number one paid media for getting people to attend. The newspaper strategy serves to inform people by means of a normal communicator. Your strategy should incorporate advertisements, free press releases, and any other coverage you can get.

#### **Newspaper Ads**

We do not recommend ads running any more than two weeks before the show. Camera-ready news paper ads are included in the Photo Ready Packet. You (or the newspaper) will need to put in the pertinent information for time, date, tickets, location, and sponsor. These ads are sized for most newspaper columns.



## **PUBLICITY COORDINATOR**

### **Press Kit**

You will receive one free press kit from me. This press kit contains a black and white glossy photo plus some press releases for you to re-type on your stationery. Be sure and put in the appropriate information on each one; time, date, ticket price(s), location, sponsor, etc.

Try to get this in the paper one-week prior to the show or the week of the show. Keep in contact with the person responsible for running the release. Since this is a service and not a paid advertisement, they are not obligated to run it. If you are also advertising in the same paper, mention that so they do not think you're just looking for free press. Possibly invite the reporter to the show so they can take pictures and maybe do a follow up story afterwards, offer them a couple of comp tickets to boost the offer.

When you take the news release to the paper, most times it will be placed in the religion section of the paper. Be sure and try to get it placed in the Entertainment section.

### **Radio**

Radio alone will usually not motivate people to come to the show. However, it can lend credibility to the word of mouth promotion. Don't overlook radio, but don't rely heavily on it either. Following are some suggestions.

- Check into the possibility of PSA's (Public Service Announcements). Some stations give discounts to non-profit or church groups. If this is the case, you might consider approaching a church or group to help with the publicity campaign in this way. Do not confuse the issue of sponsorship in this situation.
- Have people who have seen the show before call in on talk shows of secular and Christian stations. If the show runs more than one night in your situation, approach stations about a call-in review of the show.
- I am available for interviews ahead of time. It's common practice in radio to tape interviews over the phone to be aired at a later date. This is especially helpful since I am usually in town the day of the show.

I recommend using radio if feasible, but I do not recommend you spending much of your publicity budget on radio, usually less than \$150.



## **PUBLICITY COORDINATOR**

### **Television**

Local stations are always looking for interesting program material and guests for their local show. A good opportunity to get coverage for Adult & Teen Challenge and the program is to see the program director about you or someone involved with the outreach being a guest on their interview/talk show or appearing as a special news feature.

Show any part of the DVD they will allow. Also be sure and take some publicity materials and background information with you.

**All interviews must be cleared through me.**

### **Banners**

### **Miscellaneous**

Buttons  
Balloons  
Walking sandwich signs  
Business bulletin boards and windows  
Electronic bulletin boards, (e.g. banks)  
Billboards and marquees  
Publicity booths in churches, schools, malls, etc.  
Costumed people walking around  
Blackboard campaigns in high school or college classrooms.

I have found this to be extremely effective. Start two weeks ahead of time with teaser messages and change the message at least once or twice a week.



## **PUBLICITY COORDINATOR**

### **Magic Shops/Clubs**

Check in your area to see if there are any magic shops and/or magic clubs such as The International Brotherhood of Magicians, The Society of American Magicians, etc. If there are magic shops in your area they will almost certainly help you publicize the show by putting up a poster, telling local magicians, etc.

## **V. Letters and Announcements**

### **Letters**

We encourage sending letters to civic club presidents, owners or presidents of large companies, mayors and council members, university officials, etc. regardless of religious belief (See Exhibit A). Ideally these letters should be delivered personally. The next best thing is to follow-up the letter with a call.

### **Group Announcements**

If you are unable to show the DVD to various civic and community groups, check into the possibility of making an announcement. Encourage people to make announcements to groups they are a member of. Encourage students and teachers to make announcements in their classes, etc. Here is a sample.

"I would like to announce (remind you) that one of the world's most unusual stage shows, ILLUSIONIST SCOTT WOLF will be presented on (date) at (time and place). Scott has been performing the art of illusion since 1981 and is a graduate of Adult & Teen Challenge and Teen Challenge Ministry Institute. As part of Scott's program he shares his own life testimony of redemption and restoration as well as other stories of hope from graduating students of the Adult & teen Challenge program. This magical and inspirational experience involves High quality family entertainment and has been viewed by thousands of people in several countries and five continents around the world.

The show here is being sponsored by (sponsor) and near the end of the performance, Scott will be using a magical illustration to share some truths about the spiritual dimension of our lives.

Tickets are available for (price) at (location(s)) or you can see me for tickets. Thank you."



## **PUBLICITY COORDINATOR**

### **VI. Sponsorship**

It is important that the issue of sponsorship of the performance always be clear. The information on the posters, fliers, press releases, etc. should always include who is sponsoring the show. The name of your local church, Teen Challenge, Amazon, Bank of America, etc.

### **VII. Final Notes**

My intention for this manual is not to give you a day-by-day strategy covering every detail. Certain things are basic to every show, but there is no 'magic formula'. There are things unique to your situation that only you can be aware of and respond to. Different approaches work in different situations. I am committed to you and to making my time with you a success. I am here to serve you! Please do not hesitate to contact me about any aspect of our time together. I am excited to be working with you!

### **VIII. REMEMBER!**

Never pressure anyone to buy a ticket. Do share with them that usually most of the tickets for my show are sold in advance and you don't know if there will be any left by the night of the show.

My ticket selling strategy is based on taking the tickets to them instead of waiting for them to buy a ticket at the box office.

**DO NOT ASSUME THEY WILL WALK IN THE NIGHT OF THE SHOW!**

## **PUBLICITY COORDINATOR**

### **SAMPLE CHECKLIST**

**Date Done**

Have formulated detailed strategies to inform as many people as possible about Scott's coming.

\_\_\_\_\_

Materials ordered.

\_\_\_\_\_

(Remaining items in accordance with your time table)

All posters and fliers have been imprinted with date, time, location, tickets, sponsor, and are ready to be distributed.

\_\_\_\_\_

All special promotions begun (banners, newspapers, etc.)

Daily

\_\_\_\_\_

Maximum number of people involved.

Time spent with the Lord.

Spirit-filled at all times.

## **EXHIBIT A**

### **SAMPLE LETTER TO BUSINESS PEOPLE AND CIVIC LEADERS**

Dear \_\_\_\_\_,

I would like to personally invite you to attend The Magic of Scott Wolf presented by Adult & Teen Challenge on (date's) at (time's) in (location). Once you see this intriguing stage performance your ideas of illusion and reality may never be the same. This live production will astound and amaze you through a series of ingenious magical effects, comedy, and sleight of hand.

Thousands of people in several countries and five continents around the world have seen Scott Wolf's magic & comedy through live performances.

This special performance will not only be a night of superb entertainment, but will also include a unique and inspiring stage presentation relating to the spiritual dimension of our lives. People from all over the world have said that this program was one of the most memorable evenings they had ever spent.

I believe that you will find The Magic Of Scott Wolf a thought-provoking and credible presentation of illusion and reality that you and your associates won't want to miss.

Sincerely,

# ILLUSIONIST SCOTT WOLF

*Suspend Your Mind In Disbelief*




**FOR BOOKINGS:**

**503-919-5040**

[www.magicianscottwolf.com](http://www.magicianscottwolf.com)



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ILLUSIONIST  
**SCOTT WOLF**

TICKET SALES COORDINATOR



# **TICKET SALES COORDINATOR**

## **I. Guideline For Effective Ticket Sales**

As Ticket Sales Coordinator the primary issue that needs to be settled in your mind as well as your heart is: Why you are selling tickets to the Scott Wolf performance?

- It is a professional show and the quality far exceeds the amount charged.
- Charging admission helps give credibility to the show. Many people are skeptical of free programs, especially church ones. "If it is as good as you say it is, why is it free?"
- People are looking for quality entertainment and don't mind paying for it.
- People tend to follow through on financial commitments. If they have purchased a ticket they are more likely to come. (Remember, this is your show or fundraiser and ticket sales help generate funds for your Teen Challenge Center)
- It is a form of publicity. When a person has a ticket, he/she knows where, when, and why he/she is going to the show. Also, he/she will tend to bring someone else with him/her. Each ticket buyer immediately becomes a ticket seller!
- It is a means of offsetting part or all of the cost of hosting my program.

### **THEY ARE NOT PAYING TO HEAR THE GOSPEL!**

Paying for the Gospel is not the issue. People will want to support Teen Challenge though. Bill Larsen, former publisher of Genii magazine had this to say in his review of Andre Kole with Campus Crusade For Christ International.

*"We assumed that Andre's show would be a Gospel magic show. Well it is not! It is an hour and 45 minutes of the finest magic you can see with 15 minutes where a man shares his personal convictions."*

## **II. Establish An Overall Ticket Sales Strategy**



## TICKET SALES COORDINATOR

### Here are some suggestions:

- Recruit individual ticket sellers. (Be sure to keep control over the tickets.)
- Have people go door to door in their neighborhood with a small poster and some fliers. This has proved to be very successful in selling tickets. It also opens the door for further contact even if they do not buy a ticket.
- Challenge local businesses to offer free or discounted items with a presentation of a Scott Wolf ticket.

#### **For example:**

The local pizza place offers a \$1.00 discount on a medium pizza with the presentation of a ticket from the Scott Wolf performance. He places a distinct mark on the ticket, such as a special punch or stamp, to prevent the individual from having a limitless number of discounts and counts the \$1.00 off as advertising or as a charitable contribution. Other suggestions are T-shirts, movies, bowling, video games, etc.

- Challenge people to buy groups of tickets to give away or resell to their non-Christian friends or acquaintances. Challenge businessmen to buy groups of tickets for their employees. Perhaps you would want to give a discount depending on how many tickets they buy. This should be an action point of the "Operation Andrew" prayer strategy. Talk with the Prayer Coordinator. **(See Exhibit A)**
- Approach civic groups, clubs, etc. with the availability of a \$1.00 discount per ticket if they buy ten (10) or more tickets. Try to show the promotional DVD at one of their meetings and have tickets available at that time.
- You may want to sell tickets through local Christian bookstores. I do not necessarily encourage this as I am trying to appeal to non-Christians.
- Make tickets available in churches. See **Exhibit B** for an example of buying tickets in a block through a church.
- Use other normal ticket outlet locations. Be aware of fees or percentages they may charge.
- Sell tickets in conjunction with attention getting stunts. You will need to work closely with the Publicity Coordinator on this.



## **TICKET SALES COORDINATOR**

### **Important Note:**

I do NOT encourage consignment sales. For example, you give a church 100 tickets to sell and they return what they don't sell. Too often I have seen individuals and groups take a block of tickets and then return most of them the day before the show.

Instead, challenge them to buy a specific number of tickets and have them pay for them up front. The understanding and the challenge is that whatever they can't sell they will still distribute somehow. But once they have the tickets, they are considered sold. For example, if a church buys 100 tickets and sells 90, they would then give the remaining 10 tickets away or distribute them in some way so that they will not go unused.

### **III. Advance Sales**

Communicate to those selling tickets that on the average over 60% of the audience buys their tickets ahead of the show.

#### **REMEMBER!**

Never pressure anyone to buy a ticket. Do share with them that usually most of the tickets for my show are sold in advance and you don't know if there will be any left by the night of the show. Most of my shows have been sold out!

My ticket selling strategy is based on taking the tickets to them instead of waiting for them to buy a ticket at the box office.

#### **DO NOT ASSUME THEY WILL WALK IN THE NIGHT OF THE SHOW!**

#### **REMEMBER!**

The biggest reason people come to the show is due to personal invitation. Therefore, you need as many people as possible inviting as many people as possible.



## **TICKET SALES COORDINATOR**

### **V. Printing Tickets**

You will need to get tickets printed in order to have them in hand no less than three weeks prior to the show. You have the following option:

- Tickets are done by my office at a low cost (depending on the size of audience you are selling to) any where from \$45.00 – 180.00. The tickets will have your information such as show time, price, location, sponsor, date, etc. professionally printed on each ticket. Tickets are sequentially numbered and perforated. The Teen Challenge Logo and Information will also be printed on the back.

My ticket strategy is based on the idea of taking the tickets to the people and not waiting for them to come to you to buy them.

### **VI. Miscellaneous**

#### **Ticket Collection**

Work out the details with the Physical Arrangements Coordinator regarding ticket collection. In some cases the facility will provide manpower to collect tickets.

#### **Ticket Sales**

Provide the Overall Coordinator with an exact figure of tickets sold and total income within 30 minutes after the show.

#### **Intermission**

Don't forget to plan for an intermission in the show. Will they need tickets or ticket stubs to get back in the facility if they go out during the intermission? Talk to your Overall Coordinator regarding whether or not the show will have intermission. (Keep in mind that sometimes, if children do come to the show, 1 ½ to 2 hours is a long time for them to sit, so my show provides a 15 minute intermission).

#### **Reserved Seats**

If you are selling tickets for reserved seats be sure to reserve seats for ushers. Work closely with the Physical Arrangements Coordinator on this.

I reserve the right to 8 complimentary seats at each show. (Only when requested by my office)



## **TICKET SALES COORDINATOR**

### **VII. Final Note**

My objective is to expose people to the Gospel and Adult & Teen Challenge. If you have a fairly large facility, you might want to consider donating a block of tickets to some special interest group such as an orphanage, etc.

### **TICKET SALES COORDINATOR**

#### **SAMPLE CHECKLIST**

	Date Done
Understand and be able to communicate why you are selling tickets.	_____
Help establish an overall ticket sales strategy.	_____
Secure ticket sellers.	_____
Tickets purchased from Scott Wolf.	_____
Seats reserved for ushers.	_____
Coordinate your efforts with those of the Publicity Coordinator in order to maximize total efforts.	_____
Total # of tickets sold given to Overall Coordinator.	_____



# **TICKET SALES COORDINATOR**

## **EXHIBIT A**

### **OPERATION ANDREW**

1. Develop a 5 x 7 card similar to the one below. List the names of your friends, business associates, employees, family, Adult & Teen Challenge Student, etc., that you want to see hear the message. Then talk to God about each person on your list. Pray specifically.
2. On the night that you want your friends, business associates, employees, to go see the program, have dinner together and then all go together. If it's not possible to eat dinner together, set it up to meet and go together and then go out for refreshments afterward.
3. After the show, follow up each person individually that came with you.

You can adapt your own plan of action from this strategy. If you do, be sure to use another name on the project.

#### Take the Prayer Challenge

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

1. **P**rayerfully list the names of five people you would like to invite to hear Scott Wolf.
2. **R**emember to pray consistently for them.
3. **A**sk them to attend the show (buy or see that they have a ticket).
4. **Y**ield them over to God.

***“Brethren, my hearts desire and my prayer to God for them is for their salvation.”*** Romans 10:1



# **TICKET SALES COORDINATOR**

## **EXHIBIT B**

### **GROUP SALES IN CHURCHES**

This method has been used by churches to encourage their people to see Scott's show as an outreach. The different prices reflect graded seating. Adapt this to your situation.

#### **REQUEST FOR DISCOUNT TICKETS FOR THE MAGIC OF SCOTT WOLF**

I request the following blocks of tickets for the Scott Wolf performance on:

(Day) \_\_\_\_\_ (Date) \_\_\_\_\_ at (time) \_\_\_\_\_ .

\_\_\_\_\_ blocks @ \$32 = \_\_\_\_\_ Note: Each block contains 8 tickets.

\_\_\_\_\_ blocks @ \$40 = \_\_\_\_\_

\_\_\_\_\_ blocks @ \$60 = \_\_\_\_\_

Total = \_\_\_\_\_

I understand that the above price reflects a 50% discount off the face value of each ticket. I agree to use at least 6 tickets of each block to invite unchurched and/or unsaved friends, relatives, business associates, etc. I further agree not to resell any ticket. I understand that this order will be filled with the best remaining tickets available at the time of my purchase.

Signed \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

Note: Single tickets are available for \$10, \$12 and \$15 on Event Bright

# ILLUSIONIST SCOTT WOLF

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WOLF UP COORDINATOR



## **FOLLOW-UP COORDINATOR**

### **Importance of Follow-Up**

As Follow-Up Coordinator you have the tremendous privilege and responsibility of following up those who attended. Personal follow-up after the show is crucial!

People often assume that once the show is over and I have left town that the outreach is over. Actually, some of the most important work for our time together is just starting– follow-up

In addition to those who make decisions for Christ at the show. Some of those in attendance will request more information. Through the years I have received numerous letters and comments from people who began to be interested in spiritual things at my show, and then accepted Christ during a follow-up meeting.

The following information assumes that you will be using the comment & connection cards, follow-up letters, and follow-up booklets supplied by me. However, much of this information can be helpful even if you do not.

Here is the sequence of the follow-up process.

1. Those attending the show fill out a comment card.
2. The cards are sorted after the show—if possible that night.
3. Appropriate follow-up letters sent out – If possible that night.
4. People are personally contacted.

### **I. Distributing Follow-up Materials**

You need to get the letters out AS SOON AS POSSIBLE! It is best to get them out the night of the show. You should at least sort the comment cards and fill out the statistic report that night.



## **FOLLOW-UP COORDINATOR**

### **Follow-Up Room**

Secure a private room (preferably in the same building but not backstage) to sort the comment cards and prepare the follow-up letters for mailing.

### **Collecting The Comment/Connection Cards**

Determine that the Physical Arrangements Coordinator has arranged for pencils, buckets and ushers to distribute and collect the comment/Connection cards. You need these cards to determine who to follow-up. If he/she does not do his/her job, you will not have one.

### **Supplies**

Miscellaneous Supplies

Secure lap tops, pens, envelopes, labels, stamps, and other materials you need for sorting and mailing.

### **Follow-Up Letters and Booklets**

The follow-up letters (there are samples at the end of this section) and booklets arrive with me the night of the show.

### **Comment/Connection Cards**

Comment/Connection cards (sample at the end of this section) arrive with me the night of the show.

### **Statistic Sheet**

This also arrives with me the night of the show (sample at the end of section).

### **IMPORTANT!**

When the equipment arrives at the facility, the first order of business is to get the equipment unloaded and onto the stage. After the equipment has been unloaded myself, I will be looking for someone to give the cards, letters, booklets, Teen Challenge Info and statistic sheet to. At that time I will answer any questions you have, explain the differences in letters, etc. (Pink for 1st time decisions, Blue for re-dedications, and Yellow for more information on how to become a Christian.)

I recommend that you use the same person(s) who just helped unload the equipment to pre-count the comment cards into the number of cards needed for each row in your facility.



## **FOLLOW-UP COORDINATOR**

The actual distribution of the cards is the responsibility of your Physical Arrangements Coordinator. Work closely with him/her on this.

### **Personnel**

Find people to help sort, stuff, and mail letters and cards immediately after the show.

### **Procedure**

1. After the show, have the comment cards taken to the follow-up room.
2. Initially separate the cards into four categories.
  - a. R.C. – All cards that checked the prayed to receive Christ box, regardless of what else they checked or whether or not there is a name on the card.
  - b. M.I.C – All cards that checked the More Information on becoming a Christian box but did not check the Received Christ Box.
  - c. M.I.T - All cards that checked the More Information on Teen Challenge box but did not check the Received Christ Box. Give to me.
  - d. RD - All cards that are checked indicating they rededicated their life back to Christ.
  - e. No Boxes Checked – These are cards with names but no boxes checked. In the past some hosts have sent these people a letter and a booklet. This is up to you.
  - f. No Names – These cards do not have names.

### **Problem:**

The indicated response and actual response may not be the same. Although a person may place a check in the box indicating that he/she prayed to receive Christ for the first time, he/she may actually be rededicating his/her life to Christ. This often becomes apparent in the content of the comment.

### **Solution:**

After the cards have been initially sorted into five categories (R.C., M.I.C., RD, no boxes, no names, and M.I.T.) have someone quickly read the R.C. cards to assure that the person's indicated response agrees with the actual written response. By their comments they may indicate that their response is more of a re-dedication rather than a first time commitment. Separate these cards into a sixth category – A.C. (Already Christian).

Follow Up – 3



## **FOLLOW-UP COORDINATOR**

### **Problem:**

I perform more than one night, people who attended and filled out cards the first night may come back the following night. This could mean they would get several letters from us with basically the same content.

### **Solution**

Keep the cards from the first night on file alphabetically for the second night. Look up each name and staple duplicate cards behind the first. This may also save time if you are conducting a data base and mail merge which would show up a duplicate.

Do not throw any cards away that have names, no names or comments on them. All cards will eventually be sent to me.

## COMMENT CARD SAMPLE

### **FRONT**



Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Phone: \_\_\_\_\_ Email: \_\_\_\_\_

- ☐ Tonight I prayed to receive Jesus Christ in my life.
- ☐ Tonight I prayed to rededicate my life to Jesus Christ.
- ☐ I would like more information on how to become a Christian.
- ☐ I would like more information on the ministry of Teen Challenge.
- ☐ I would like to find out more information on hosting Scott Wolf

### **BACK**

If you have any comments about the program and the performance, I would love to hear from you. Your comments help me develop my ministry and also hear your thoughts on your experience watching the show and hearing the message. Thank you for attending and I hope to hear from you. God Bless.

Comments: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Follow-up 5



## SAMPLE NEW CHRISTIAN LETTER

Dear Friend,

We are living in a time when millions of people throughout the world are looking for meaning and purpose in life. While searching for this meaning and purpose, many are turning to the world of illusion or supernatural influences such as witchcraft and life controlling substances to find a solution to this real need. It is my conviction that this reality can only be met through a personal relationship with Jesus Christ, the source of life itself.

On the comment card you turned in following the show, you indicated your decision to put your trust in Jesus Christ. As this is the most important decision you will ever make. I would like to share some thoughts which are so vitally important. I wish I could share them with you in person.

First of all, remember that the word Christian means “Christ in one” therefore, becoming a Christian does not depend upon what you have done (being good, doing the best you can, going to church, reading your Bible and other commendable activities) but rather on what God has done for you. May I suggest that you read these verses from the Bible: **John 1:12, John 3:16, Ephesians 2:8-9, 1 John 5:11-12, and Revelation 3:20.**

Second, a word of caution! Your personal relationship with Jesus Christ is not based on an emotional experience. Feelings come and go, but your relationship with Jesus Christ is based on your trust in God and His Word. Jesus Christ is trustworthy; so, you can know that when you invited Him into your life, He did come in, because He said He would! Once you have asked Him to come into your life, He promises: “I am with you always, even to the end of the age.” (Matthew 28:20).

Third, the most adventuresome thing about the Christian life is getting to know the person you met – Jesus Christ. You know how enjoyable it is to spend time with a person whom you like – so it is with Jesus Christ. Your relationship with Him grows by spending time with Him. One way to do this is by reading the Bible! A good place to begin is in the Gospel of John, the fourth book of the New Testament. Each day as you prayerfully read a part of the biography of the life of Jesus, may I suggest you keep in mind this question: “What does this tell me about the living, risen Christ who now lives in and empowers me for a life of peace, purpose and power?”

Finally, in your area there are many people like myself who have discovered the daily relevance and excitement of a personal relationship with Christ. I have asked one of them to contact you to share some other important truths with you and to answer any questions you may have about your relationship with Christ.

Sincerely,

4211 Knoop Ave.. Eugene, OR. 97402 U.S.A. 503-919-5040



## SAMPLE RE-DEDICATION LETTER

Dear Friend,

We are living in a time when millions of people throughout the world are looking for meaning and purpose in life. While searching for this meaning and purpose, many are turning to the world of illusion or supernatural influences such as witchcraft and life controlling substances to find a solution to this real need. Knowing Christ as Savior and Lord has certainly given us a new quality of life, and your knowing Him too gives your life the potential to be the best God has to offer you.

I was glad you were able to attend the show. I have found many Christians who have asked the question, "How can I be sure that Jesus Christ is in my life?" You can know this on the basis of His promise. It does not depend on your feelings. Christ promised to come into your life if you simply asked Him to (Revelation 3:20). You can know on the authority of God's Word that Christ lives within you and that you have eternal life.

Because of God's forgiveness, in Christ you can have a real sense of freedom and peace in your life. Since Christ died to pay the penalty for all of your sins, and you have received Him, God now deals with you on the basis of what Christ did for you and not on the basis of what you can do for Him.

Even though you have received Christ, you will find that you still do things that are wrong. Then how does improvement take place? It comes by agreeing with God that you cannot change yourself and by telling Him that you are willing to allow Him to change your attitudes and desires as He lives within you. Just remember that God loves you even more than you love yourself, and wants the very best for your life. Along with realizing this, you need to have a working knowledge of His Word, the Bible (Romans 10:17)

Something else I might share with you is the importance of prayer. Prayer is simply talking to God. This does not mean we have to memorize prayers in order to pray. You can imagine how ineffective it would be if we always talked to our earthly fathers through memorized sentences. The same is true when you are talking with your heavenly Father.

There are scores of people in your area who, like myself, who have discovered the daily relevance and excitement of a personal relationship with Christ. I have asked one of them to contact you to share some other important truths with you and to answer any questions you may have regarding the Christian life.

Sincerely,

4211 Knoop Ave. Eugene, OR. 97402 U.S.A. 503-919-5040



## Sample Statistic Form

Venue Name \_\_\_\_\_

Location \_\_\_\_\_

<b>Date of Performance</b>			
<b>Estimated Attendance</b>			
<b>Number of Cards Turned In</b>			
<b>Number of Names on Card</b>			
<b>Prayed to Receive Christ – R.C.</b> (Include those without names)  For those who checked both the “prayed” box and “more information” box, include here but not in “more information”			
<b>Already a Christian – A.C.</b>  For those who checked both the “prayed” box but their comments indicate that it was more of a re-dedication rather than a first time commitment, include here as well.			
<b>More Information – M.I.</b>			
<b>Number of follow-up</b>  Include the following: -More Information -Already a Christian -All R.C. Cards with names -Any others you feel are open to personal contact			

**Complete and return this form to me within 30 minutes following the performance.**

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ILLUSIONIST  
**SCOTT WOLF**

PRAYER  
COORDINATOR



# **PRAYER COORDINATOR**

## **Guidelines For Establishing Prayer In Your Community**

As a prayer coordinator your top priority should be your own prayer. You must set the example.

1. Establish an overall goal and write it down.
2. Identify existing prayer resources.
3. Identify your prayer requests. Make them as specific as you can. In order to identify your prayer requests you will need to set up a system of communication between you, as prayer coordinator, and each committee head.
4. After identifying your existing resources and specific prayer requests, establish various strategies to mobilize and unite these resources. Orient your strategy toward a system that will promote unity and encouragement as a way of life.

### **Suggestions:**

- Establish a weekly or bi-weekly prayer list. (See exhibit A at the end of this section.)
- Obtain prayer requests from each coordinator weekly. Use this list to communicate to your prayer resources. Be sure to include a section for answers to prayer.
- Establish a prayer partner strategy. This would encourage partners to pray regularly (15 to 30 minutes weekly) for my message, Teen Challenge, the program, and those attending the program.
- Establish a system where people pray for specific individuals. You can pattern this strategy after Billy Graham's "Operation Andrew." (See Exhibit B at the end of this section.)
- Depending on available manpower, establish a 24-hour prayer chain prior to my arrival.
- Send letters or postcards urging family, friends, churches, etc. to be faithful in prayer. (See Exhibit C at the end of this section.)
- After the show is over, follow up with a praise letter of the results and how God worked.



## **PRAYER COORDINATOR**

### **SAMPLE CHECK LIST**

Date Done

A weekly prayer list has been established.

\_\_\_\_\_

Method of communicating to interested groups has been established.

\_\_\_\_\_

A 24 hour prayer chain has been established.

\_\_\_\_\_

The maximum number of Christians and staff are praying.

Remember – God is stronger and more powerful than anything, so there is no reason to fear or be disappointed about opposition that you may receive.

EXHIBIT A  
SAMPLE PRAYER LIST

Time \_\_\_\_\_  
Place \_\_\_\_\_  
Partner \_\_\_\_\_

***“Let us therefore draw near with confidence to the throne of grace, that we may receive mercy and may find grace to help in time of need.” Hebrews 4:16***

1. On the lines below, list the names of your friends, neighbors, relatives or co-workers that you would like to know the reality of Jesus Christ. After you do this, talk with God about each person on your list.

**Pray specifically!**

1) \_\_\_\_\_ 2) \_\_\_\_\_ 3) \_\_\_\_\_  
4) \_\_\_\_\_ 5) \_\_\_\_\_ 6) \_\_\_\_\_

2. Invite those individuals for whom you are praying to the show and plan to take them with you.
3. After the performance, discuss the show and what I had to share about having a personal relationship with Jesus Christ.

**Prayer Needs**

1. **Our community** – Pray that the hearts of those who attend the show will be prepared and open to the message of Christ. (2 Peter 3:9, 2 Cor. 4:3-6).
2. **Committee needs** – Pray for the specific difficulties or obstacles which threaten to keep the committees from completing all of their responsibilities (Eph. 6:18).
3. **Attitude** – Pray that we would constantly remember that it is only by the working of God’s Spirit that our plans will be accomplished. (Psalm 127:1).
4. **Travel** – Pray that God will protect Scott both physically and spiritually (Prov. 29:25, Ps. 61:3-4, Eph. 6:12).
5. **Equipment** – Pray that the equipment will not malfunction or break, and that the show runs smoothly (Psalm 90:17).
6. **Follow-up** – Pray that those involved will be loving, sensitive, and bold with their contacts (Eph. 6:19).
7. **Teen Challenge** - Pray for the ministry of Adult and Teen Challenge, the students in the program, the staff, and the interns.

## **EXHIBIT B**

### **OPERATION ANDREW**

1. Develop a 5 x 7 card similar to the one below. List the names of your friends, business associates, employees, family, etc., that you want to see hear the message. Then talk to God about each person on your list. Pray specifically.
2. On the night that you want your friends, business associates, employees, to go see the program, have dinner together and then all go together. If it's not possible to eat dinner together, set it up to meet and go together and then go out for refreshments afterward.
3. After the show, follow up each person individually that came with you.

You can adapt your own plan of action from this strategy. If you do, be sure to use another name on the project.

#### **Take the Prayer Challenge**

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

1. **P**ayerfully list the names of five people you would like to invite to hear Scott Wolf.
2. **R**emember to pray consistently for them.
3. **A**sk them to attend the show (buy or see that they have a ticket).
4. **Y**ield them over to God.

***“Brethren, my hearts desire and my prayer to God for them is for their salvation.” Romans 10:1***

## EXHIBIT C

### SAMPLE PRAYER LETTER

Brothers & Sisters in Christ,

We are planning to take advantage of Scott Wolf's ministry on April 19 and 20 here in Portland. Join us in trusting God for fantastic things to take place during that time.

1. Pray that 2,000 people will hear the presentation of the Gospel.
2. Pray that the follow-up of people who make decisions for Christ will be effective.
3. That the News would cover Scott and Teen Challenge and thus Christ's claims be aired on television.
4. Pray that Christians would write into the local papers encouraging others to go to hear Scott and support Teen Challenge
5. That Christians would be willing to commit time to be involved in promoting Scott's outreach.
6. That God would move people to contribute money to Adult & Teen Challenge and to cover expenses.
7. Pray that we keep our eyes on Jesus Christ.

God has already answered prayer in providing you for the performance.

***Jesus said, "If you abide in Me and My words abide in you, ask whatever you wish and it shall be done for you." John 15:7***

Thanks for asking and believing with me !

In Christ,