THE CORPORATE KIT

Part of "Fully Booked" — A Cris Johnson Production

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The Corporate Rule That's the Exact Opposite of Every Other Market: Never Quote First

Let me start with the one rule this entire kit is built on — because it runs backwards from everything you've learned in the other markets, and getting it wrong is the most expensive mistake in corporate.

In libraries, the magician who fires back a same-day fee wins. **In corporate, the magician who puts a fee in the first reply loses.**

Here's why. Your corporate buyer is comparing you against every other vendor at the event, where the catering line alone runs six figures. Drop a naked number into her inbox before she understands what your show is, what's included, and why you're the right choice, and you become one more price to delete. So your first reply never quotes. Its only job is to **book a 15-minute discovery call.** You ask your qualifying questions, *then* you send a **three-tier proposal** that anchors high and gives her something to choose between — and you quote from strength instead of guessing.

That single reversal — capture, don't quote — is the whole game in corporate. This kit hands it to you.

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What You'll Get In This Kit

By the time you finish working through this kit, you'll have:

• A clear picture of **who actually books corporate magic** — event planners, HR directors, and executives — and how each one thinks

• A **separate corporate web presence** that signals "this performer does adult corporate events" the moment a buyer lands on the page

• A **website contact form** that captures qualifying information without forcing a quote

• The **exact email** to send when a corporate inquiry hits your inbox — and why it doesn't include a fee

• A **discovery-call framework** with the 12 qualifying questions you need before quoting

• A **three-tier proposal template** that anchors high and gives the buyer something to choose between

• A **no-embarrassment content guarantee** you can offer corporate clients up front — the single biggest unspoken objection in this market, removed in one sentence

• A **7-email follow-up sequence** built for the longer corporate sales cycle

• Word-for-word **responses to the most common corporate objections** — including "we have to talk to the committee" and "another magician quoted us less"

• A **booking-confirmation flow** with credit-card deposit language, technical rider, and the contract clauses that protect you on event day

• A **post-show sequence** that turns one corporate booking into testimonials, referrals up the chain, and annual rebooks

• A **year-round-client strategy** — the single most overlooked way to multiply your corporate income from the clients you already have

A note up front: I've performed corporate magic for over 15 years, and for several of those years it was the majority of my income. I've worked everything from $800 local stage shows to $3,500 fly-in dates, and I've made every mistake there is to make in this market — quoting too soon, agreeing to ambitious itineraries, accepting net-30 checks, taking the wrong gigs because the money sounded good. Everything in this kit is the system I wish I'd had when I started. Implement it and you should expect corporate bookings that pay properly, clients who come back year after year, and far fewer event-day surprises.

Let's go.

— Cris

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Start Here: The Move That Books the Gig

Before we get into who books corporate magic, let me hand you the core move this kit is built to deliver — so you can use it on your very next inquiry.

When a corporate inquiry lands, here's the whole play — and notice what it does *not* do:

1. You reply warmly and fast — but **with no fee.** The reply's only job is to book a **15-minute discovery call.**

2. On the call, you work through the **12 qualifying questions** so you understand the event, the audience, and what success looks like before you price anything.

3. You send a **three-tier proposal** that anchors high — and you fold in the **no-embarrassment content guarantee**, the one sentence that removes the single biggest unspoken fear a corporate booker has about hiring a magician.

That's it. The buyer stops comparing you on price and starts choosing between *your* options. The word-for-word first reply is in **Section 4**, the discovery-call framework in **Section 5**, and the three-tier proposal in **Section 6**.

Everything else makes that play land: who you're really selling to (Section 1), the separate corporate web presence that pre-sells you (Section 2), the contact form that captures without quoting (Section 3), the follow-up for a long sales cycle (Section 7), and the year-round-client lever (Section 11) that multiplies income from clients you already have.

> ***Your 2-minute quick win:*** *draft your* ***no-embarrassment guarantee*** *in one sentence right now — your promise that you'll never make an audience member look foolish or do anything that puts the company at risk. It's the line that quietly closes nervous bookers. Get a first version down before you read on; you'll polish it in Section 4.*

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Section 1: Who Really Books Corporate Magic — and Why It's the Most Lucrative Market to Get Right

Before any templates, you need to understand who you're selling to. Corporate is the most lucrative market in our business — and the most expensive market to get wrong. If you've been working corporate for years, skim this section. If you're newer to it, slow down. Almost every template later in this kit only makes sense once you understand the buyer.

Why corporate is worth your time

A few honest reasons magicians chase corporate work:

• **The fees are good.** Local working-pro stage shows land in the $1,000–$2,500 range for an hour. Themed shows and out-of-town dates run higher. Specialists in major metros command far more than that, but you do not need to be at the top of the market to make corporate a meaningful piece of your income.

• **You're performing for adults.** Your scripting, themes, and material can be far more sophisticated than anything you'd do for kids — and that's rewarding work.

• **Events run year-round.** Holiday banquets, summer picnics, sales kickoffs, awards nights, anniversary parties, customer-appreciation events. Corporate doesn't have a "season" the way schools and libraries do — it has a calendar.

• **The same client books you again.** A library books one show a year. A corporate client can book four — holiday party, summer picnic, January kickoff, fall awards dinner. We come back to that at the end of the kit.

Why corporate is not for everyone

Worth saying out loud: corporate isn't for every performer. If your personality is goofy and high-energy and you light up around kids, you may find corporate audiences frustrating — they're often half-drunk, half-checking-their-phones, and the room is darker and quieter than you're used to. I performed corporate as the bulk of my work for years before I followed my heart back into schools. Know yourself.

Who actually books you (and how each one thinks)

In libraries there's basically one buyer: the librarian. In corporate, there are three, and you'll work with all of them.

1. The event planner. Hired by the company to coordinate the whole event. They book you, they tell you where to stand, they hand you a schedule. In my experience, most event planners are *dismissive* — not hostile, just busy. You're one cog in a 40-vendor machine. Don't take it personally. Be the easiest cog they manage that night and they'll book you again.

2. The HR director. The internal company employee who organizes morale events. They tend to be more *relational* — they actually want the event to feel good, they care about the team's experience, and they'll listen to your recommendations. HR-booked events are usually the best to work, but the HR director will be running around the night of the show talking to caterers and hotel managers. Don't expect attention; expect appreciation later.

3. The owner, president, or senior executive. Sometimes the company head books you directly. These are often the highest-paying gigs *and* the easiest to deal with — there's no committee, no purchasing department, no approval chain. The decision-maker is the one writing the check. When the owner books, the owner usually tips, too.

The templates in this kit are written to be sent to any of these three. You'll adjust tone and detail based on which one you're talking to.

The cardinal rule: never quote first

This is the single biggest difference between the Library Kit and this kit. **In corporate, you do not put a fee in your first reply.**

Here's why. In libraries, pricing is distance-driven and standardized. The librarian has nothing to compare against except a few other magicians' price tags, and a fast, confident, fee-included reply usually wins. In corporate, the buyer has nothing to compare against either — except *every other vendor at the event*. The catering line item is six figures. The AV vendor is five figures. The DJ is four. If your number lands on her desk in isolation, before she's developed any sense of what your show actually is, she compares it to her assumption of what a magician costs, which she got from looking up birthday-party magicians on Google last Thursday.

The job of your first reply is to **earn the right to quote** by getting her on the phone, understanding the event, recommending a show, and proposing tiered packages. The fee shows up in the proposal — not in the inbox.

If you take only one rule from this kit, take that one.

Themed shows beat generic magic

Corporate audiences see a lot of magic. A lot of us do a blindfold act. A lot of us do question and answer. A lot of us do a build-to-an-impossible-object reveal. From the audience's seat, all of that blurs together into "the magician we had last year."

A *themed* show breaks out of that comparison. Murder By Magic — my one-man murder-mystery show — is the example I know best, but the principle generalizes: a show with a clear structure, a hook, a reason for being. A hypnosis show. A mentalism show framed around a specific concept. A keynote-magic hybrid built around the company's annual theme. The booker remembers the *show*, not just the *category*.

Corporate clients are paying a premium fee. They're entitled to feel like they paid for something specific.

The drinking problem

Most corporate banquets involve drinking, and you need to plan for it.

• **Half the room will be loose by showtime.** That's manageable — adjust your energy and your bits.

• **The open bar during your show is the actual problem.** Watching huge swarms of guests get up mid-show to refill their drinks is brutal. Find out if there's an open bar and ask the client to **suspend bar service during the show**, or at least dim the lights over by the bar so it's not a magnet.

• **Awards-night logic helps:** if you can perform *before* the awards portion of the night, the audience is captive (they're staying for awards). If you perform *after*, half the room is gone before you finish.

Tell your client in advance that bar suspension and awards-first ordering are the two simplest things they can do to make the show land. They'll usually agree once they understand why.

Start times are a fiction

Almost every corporate event you do will have an ambitious itinerary that breaks the moment dinner is served. Here's a real example: an event planner once told me they'd have 350 guests fed — appetizers, salad, entrée, dessert — between 5:00 PM and 6:00 PM, with my show starting at 6:00 sharp. At 6:20 they had just finished appetizers.

A few rules:

• **Build the buffer into your contract.** Your fee includes a one-hour show that begins within a defined window. If they push you past the window, the show ends when *you* say it ends.

• **Have a hard out only when you actually have one.** If you've got a second gig that night, that's a real deadline — say so up front, kindly, so no one is surprised.

• **Coach the client.** If you've been around, your timing instincts are better than theirs. Tell them so. "I've seen this exact schedule a hundred times. With this guest count, dinner runs 75 minutes. Plan for it." They'll thank you.

Sound, AV, and the technical rider

Most hotel PA systems are awful. Bring your own sound system. If there's a DJ, you can usually jack into their rig — just be polite, ask in advance, and have your own as a backup.

A short technical rider attached to your contract solves a lot of this:

• One AC outlet within 30 feet of the performance area

• A clear performance area of at least 12×12 feet, with audience seating that faces it

• Bar service paused during the performance window

• Stage lighting at a defined level (not pitch-black, not house-lights-up)

• A point of contact who is on-site and authorized to make changes

Send this with the signed contract. Almost no one reads it; almost no one needs to. But when something goes sideways, the rider is what you point at.

The booking cycle is long — sometimes absurdly long

Some of my best corporate dates were booked 12 to 18 months out. One $3,500 gig was booked so far in advance that by the time the event happened, the person who originally booked me no longer worked at the company.

The implication: **leads in this market need to be nurtured for months, not days.** Your follow-up sequence (Section 7) is built for that timeline.

Holiday-party season is wider than December

If you think corporate holiday parties means December, you're leaving money on the table:

• **Late October:** Companies avoiding the holiday rush book here.

• **November (post-Thanksgiving):** The traditional peak.

• **December:** Still the biggest single month.

• **Mid-January:** Companies whose busy season is December push their party to January. Some of my best holiday-party dates have been in mid-January.

Plan your outreach in **August–September** for the full Oct–Jan window, not just the December stretch.

What's different about corporate vs. other markets

Topic	Corporate
Quoting	**Never in the first email.** Always in a tiered proposal after a discovery call.

Deposits	**Required.** 50% on signing, balance on event day.
Payment	Credit card preferred — checks invite net-30 nightmares.
Contract	Always. Include a technical rider and a schedule clause.
Booking lead time	6 weeks to 18 months. Plan your follow-up sequence accordingly.
Tips	Possible at owner-booked events, never at planner-booked ones.
Volunteers	**Call on people. Do not ask for volunteers.** Public speaking is the average adult's biggest fear — they will not raise their hand.
Best outreach windows	Aug–Sep (Oct–Jan holiday); Mar–Apr (summer picnics); Sep–Oct (Jan kickoffs)

OK — now you know the buyer. Let's get to the templates.

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Section 2: The Separate Web Presence That Says "This Performer Does Adult Corporate Events"

Before we get to the contact form — which is the entry point for every booking in this kit — we need to talk about the page the form sits on.

In the library market, you can run every show out of one website. Librarians don't care if your homepage has photos of kids' birthday shows next to corporate testimonials. In the corporate market, that's a problem. Maybe the biggest problem most magicians don't realize they have.

Why the corporate market needs a different door

The corporate market perceives "kids' magician" and "corporate magician" as different professions. It's a perception thing. It's not fair. It's wrong — plenty of us are good in front of adults *and* kids. But it's the reality you're selling into.

If your website headline reads "Magic for Birthday Parties, School Shows & More!" and the hero image is a face-painted six-year-old, the corporate buyer who lands on it will close the tab. She didn't read the testimonials. She didn't watch the video. She made a perception call in two seconds, and she's on to the next magician on her Google list.

That's not because she's snobbish about kids' shows. It's because her job is to find a vendor who clearly does the kind of event she's planning, and your site told her you don't.

The minimum viable corporate web presence

You have three options, in increasing order of effort:

Option 1 — A corporate landing page on your existing domain.

A separate URL on the site you already have: `yoursite.com/corporate`. Corporate-only photos, corporate-only testimonials, corporate-only language. Your contact form (Section 3) lives here. When someone Googles you, they still hit your main site — but your direct marketing, your email signature, your business card, and your LinkedIn all link to the corporate page.

This is the floor. If you do nothing else, do this.

Option 2 — A separate corporate domain.

A standalone site at a different URL — e.g., `yourname-corporate.com` or `[brandname]entertainment.com`. No connection in the navigation to your main site. The buyer who lands here sees a pure corporate brand: adult audiences, hotel ballrooms, executive testimonials, the whole picture. Your main site continues to serve kids/library/family inquiries.

This is the move once corporate is more than 20% of your income.

Option 3 — A separate domain with a separate brand identity.

The corporate site uses a different business name, a different logo, a different email address. From the outside, it's a different company. You're still the performer behind it, but the brand doesn't broadcast that. Some top-tier corporate magicians run this structure.

This is heavier than most working pros need. Mentioning it for completeness.

What goes on a corporate page (regardless of option)

• **Hero image:** you on a hotel ballroom stage, an executive smiling at a close-up moment, or a sharp clean studio shot. No kids.

• **Headline:** what you do for corporate clients in one sentence. Not "Magic for All Occasions." Something like "Corporate magic & mentalism for company events that need to feel special."

• **Three or four corporate testimonials** with the client's full name, title, and company name. Industry recognizability beats long quotes.

• **A two-paragraph "about" that frames you as a corporate specialist** even if you're not exclusively corporate. Lead with the corporate work; mention other markets only if it adds credibility.

• **Photos / short video clips from real corporate events.** Hotel ballrooms, banquet halls, executives reacting. If you don't have these yet, prioritize getting them at your next three corporate gigs.

• **The contact form from Section 3** — corporate-tuned, capturing role and company, not asking for a quote.

• **No mention of birthday parties, daycares, face painting, or balloon twisting anywhere on the page.** If those are part of your business, they live on your main site, not here.

One more honest note

The separate corporate website is the highest-leverage thing you can do to lift your corporate booking rate, *and* the thing most magicians keep putting off because it feels like work. It is work — but it's a few days of work that earns back the next time a corporate buyer lands on your site and books instead of bouncing.

If you do nothing else from this whole kit, do this and the Discovery Call section. Those two changes alone will lift your corporate conversion more than any objection-handling script ever will.

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Section 3: The Contact Form That Qualifies the Buyer Without Forcing a Quote

In the Library Kit, the contact form's job is to capture enough information that you can reply with a fee within hours. In the Corporate Kit, the form does the opposite: it captures enough information that you can intelligently propose a **discovery call** without quoting.

Same form structure, different goal.

The seven fields your corporate contact form needs

1. **Full Name** — first and last in one field.

2. **Company Name** — required. This is your first qualifier.

3. **Role / Title** — required. Tells you whether you're talking to a planner, HR, or an executive.

4. **Email** — required.

5. **Phone** — required. (For libraries, optional. For corporate, you want it.)

6. **Event Date or Window** — required. Tells you whether this is real ("Dec 14") or fishing ("sometime next year").

7. **A "tell me about your event" prompt** — required, with a leading question.

Seven fields is heavier than the library form, but the corporate buyer expects friction here. A 30-second contact form for a $2,000+ booking decision feels right to them; a 10-second form does not.

Why phone is required (and how to use it)

The whole strategy in this kit is to move corporate inquiries off email and onto a phone call within 48 hours. A captured phone number is the difference between "I'll get to her email eventually" and "I'll call her this afternoon." Required. No exceptions.

The "tell me about your event" prompt — your secret weapon

The leading prompt does the qualifying work for you. Replace the generic "Comments" field with this:

> ***Tell me a little about your event***
>
> *(For example: what kind of event is this — holiday party, awards night, summer picnic, sales kickoff? Roughly how many guests? What's the venue? Are you considering magic as the headline entertainment, or as part of a longer evening? Anything specific you're hoping the show will accomplish?)*

That parenthetical does the work. Most planners and HR directors will give you enough information that by the time you call them, you already know what kind of event it is, the size, and what they're trying to accomplish.

The auto-response email

The moment the form is submitted, the inquirer should receive an automated reply:

```
Hi [first name],

Thanks for reaching out about [Company Name]'s event — I got your message.

I read every inquiry personally, and I'll be in touch within a few hours (or
first thing tomorrow morning if you're emailing in the evening). When I reach
out, my goal is to set up a quick 15-minute call so I can understand the event
and recommend the right show — corporate audiences are different from one
event to the next, and I want to make sure what I propose actually fits.

In the meantime, feel free to look around my site.

Talk soon,
— Cris
```

Notice what this email does *not* do: it doesn't quote a fee, it doesn't promise a proposal in 24 hours, and it doesn't try to sell. It sets the expectation that the next step is a phone call — which is exactly where you want this to go.

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Section 4: The First Reply That Books the Call Instead of Blurting a Price

You will be tempted, every single time, to put a fee in your first reply. Don't.

The corporate buyer is comparing you against every other vendor at the event. The catering line item is six figures. Your number cannot land in isolation before she understands what your show is, what's included, and why you're the right choice. The first reply's job is to **book the discovery call.**

There are two scenarios:

• **Scenario A — Inquiry has enough information.** The contact form captured the event type, date, size, and a clear sense of what they're looking for. Reply with a warm acknowledgment and a request for a 15-minute call.

• **Scenario B — Inquiry is sparse.** Reply with a friendly ping and three quick questions to qualify before you spend the call slot.

Template — Scenario A: Enough information to book the call

Subject: *Re: Magic for [Company Name]'s [event type] — quick call this week?*

```
Hi [first name],

Thanks for reaching out about [Company Name]'s [event type] on [date]. Sounds
like a fun one — and exactly the kind of event I do a lot of.

Before I send any kind of formal proposal, I always like to do a quick 15-
minute call. Corporate events vary so much from one to the next — the venue,
the audience, what's happening before and after my show, what success looks
like for you — that I'd rather take 15 minutes to ask a few questions than
guess. After the call, I'll send you a written proposal with two or three
options at different price points so you can choose what fits.

A few times that work on my end this week:

  • [Day, time]
  • [Day, time]
  • [Day, time]

Reply with whichever works, or suggest something else. Happy to do the call by
phone or Zoom — your preference.

A few quick things in the meantime, since I know you may be considering other
entertainers:

  • Every show is themed and built specifically for adult corporate audiences
— not a generic kid-magic show repurposed
  • **My no-embarrassment guarantee:** I guarantee no off-color material and
no embarrassing content directed at your guests. If at any point during the
show I cross that line in your judgment, you don't pay.
  • I bring my own sound system, lighting cues, and all props — fully self-
contained
  • Fully insured, certificate available
  • All my corporate testimonials and a few past-event highlights are on my
site

Looking forward to talking.

— Cris

P.S. If your timeline is tight and you'd rather skip the call and go straight
to a written proposal, just reply and let me know — I can put one together
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based on what you've shared, but the call typically gets you a sharper
recommendation.
```

A few things this email does that the library inquiry email doesn't:

• **Books a call, not a sale.** The next step is talking, not deciding.

• **Acknowledges competition.** Most corporate buyers are getting multiple quotes. Pretending otherwise is naive.

• **Plants the "three options" idea.** You're already framing the proposal as tiered, not single-fee.

• **Gives an escape hatch.** Some buyers — especially executives — don't want a call. The P.S. lets them opt out without losing the lead.

Template — Scenario B: Inquiry is sparse

Subject: *Re: Magic show inquiry — a few quick questions*

```
Hi [first name],

Thanks for reaching out about a magic show for [Company Name]. Glad to help —
before I suggest a time to talk, would you mind answering three quick
questions?

  1. What type of event is it (holiday party, awards night, picnic, kickoff,
etc.) and roughly when?
  2. How many guests do you expect?
  3. Is the magic show the headline entertainment, or part of a longer
evening?

Once I have those, I'll suggest a few times for a quick 15-minute call so I
can recommend the right show. After the call, I'll send a written proposal
with two or three options.

— Cris
```

Short, no fee, no pitch. The job is to qualify.

Why this works for corporate

• **You're protecting your fee from naked comparison.** A number in isolation gets compared to her assumption of what a magician costs. A number in a proposal gets compared to the value she sees in the proposal.

• **You're positioning yourself as a specialist.** Specialists ask questions. Generalists fire quotes.

• **You're filtering tire-kickers.** A buyer who won't take 15 minutes for a discovery call is rarely the buyer who books a $2,000+ event with you.

• **You're earning trust early.** By the time you quote, you've had a real conversation and she knows you understand the event.

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Section 5: The 12-Question Discovery Call That Lets You Quote With Confidence

The call is 15 minutes. Yours job is to listen, ask, and finish the call with enough information to write a sharp three-tier proposal. Do not pitch on this call. Do not quote on this call. Take notes.

The 12 questions to ask

Group these into three blocks. The blocks matter — early questions earn the right to ask the harder ones later.

Block 1: The event

1. *Tell me about the event — what's the occasion, and what does the evening look like start to finish?*

2. *How many guests, and what's the rough demographic — age range, mix, anything I should know?*

3. *Where is it being held? (Hotel ballroom, restaurant private room, country club, outdoor venue, etc.)*

4. *Is there a theme or anything you're trying to tie the entertainment into?*

Block 2: The fit

5. *What's been the entertainment in past years? What worked, what didn't?*

6. *Are guests likely to be drinking before the show? Is there an open bar during dinner?*

7. *Where does the show fit in the schedule — before dinner, after dinner, before or after awards?*

8. *What does a great evening look like for you? If you call your boss/team the next morning, what's the headline you want to be able to say?*

Block 3: The logistics

9. *Are you the decision-maker on entertainment, or is there a committee/manager you'll bring this to?*

10. *What's your budget range — or, if you'd rather not share that yet, what have you spent on entertainment in past years?*

11. *What's your timeline — when do you need to make a decision?*

12. *Who else is on the entertainment shortlist? (You don't have to name them, but I want to make sure my proposal compares apples to apples.)*

Notes on the harder questions

Question 8 — "what does success look like." This is the most important question on the call. The answer tells you what to put at the top of your proposal. If she says "I want the team to leave laughing," you lead with the comedic angle. If she says "I want our top client to feel like a VIP," you lead with the close-up magic during cocktail hour. Tailor.

Question 9 — "are you the decision-maker." Don't skip this. If the person on the phone is collecting bids for a committee, your proposal needs to be written to be forwarded. If she's the decision-maker, your proposal can be written to be acted on.

Question 10 — budget. Some buyers will tell you. Some won't. If they won't, the past-years anchor usually gets you a useful answer. If you get nothing at all, that's fine — your three-tier proposal handles the unknown by giving them three numbers to react to.

Question 12 — who else is on the shortlist. You'd be surprised how often they'll tell you. If you know who you're up against, you can write the proposal to differentiate on the exact axes that matter.

Closing the call

End every discovery call the same way:

> *"Great — I have everything I need. I'll have a written proposal with two or three options over to you by [day, ideally within 48 hours]. After you've had a chance to read it, let's set a quick follow-up to walk through any questions — does [day] work? I'll send a calendar invite."*

You're already booking the next step. The proposal is in motion, the follow-up is in motion, and the lead is moving instead of sitting in her inbox.

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Section 6: The Three-Tier Proposal That Anchors High and Makes the Middle the Easy Yes

This is where the fee finally appears. Not as a number — as **three numbers**, presented as options.

Why three tiers, every time

A single-fee proposal forces the buyer into a yes-or-no decision. Three tiers shifts the decision to *which one*. That's a completely different psychological frame. The middle option is usually the one they pick; the top option gives the middle one credibility; the bottom option gives them the dignity of choosing rather than feeling cornered.

This is the most underused move in the corporate-magic world. Most magicians quote one fee and lose deals they could have won by offering a choice.

The three tiers

Tier 1 — The Stage Show *(Standard package)*

A 45–60 minute themed stage show. Self-contained — your own PA, lighting cues, props, and all signage. The cleanest, simplest package. This is the bottom of your tiered offer.

Tier 2 — The Stage Show + Close-Up Magic *(Most popular package)*

The stage show, plus 45–60 minutes of close-up magic during the cocktail hour or post-dinner mingling. The math: you're already on-site for the stage show, so the add-on is high-margin for you. Frame the bundle at roughly 50% off the close-up à la carte rate. Most corporate clients pick this tier.

Tier 3 — The Signature Experience *(Premium / theme-show package)*

A fully themed, structured show — a custom hypnosis program, a corporate-tailored mentalism keynote, a one-person murder-mystery, or your own signature structured show. Plus close-up magic. Plus event-specific customization (the show references the company by name, the year's theme, the honorees, etc.). This is the premium tier, and it's where your highest-value clients live.

A signature theme show is the single biggest differentiator at this price point — see the note at the end of the kit if you don't yet have one.

How to write the proposal

A one-page proposal is plenty. PDF, polished, branded. Layout:

• **Header:** your business name, logo, the company's name, the event date

• **A two-sentence "what I heard you say"** — paraphrasing the discovery call so they know you listened

• **Three-tier table** with package names, what's included, and fees

• **"What every tier includes"** — sound system, insurance, themed signage, pre-show consult, post-show receipt, **and my written no-embarrassment guarantee** (no off-color material, no content that singles out guests for embarrassment — if I cross that line in your judgment, you don't pay)

• **Two short testimonials** from past corporate clients (full name, title, company)

• **A clear CTA:** "Reply or call to lock in [date] — agreement and deposit invoice sent within 48 hours of confirmation"

The cover email

```
Hi [first name],

Great talking yesterday — really enjoyed hearing about [Company Name]'s
[event]. Attached is the proposal we discussed.

Three options inside, depending on how prominent a role you want the magic to
play in the evening:

  • [Tier 1 name] — the standard stage show
  • [Tier 2 name] — stage show + close-up magic (most clients pick this)
  • [Tier 3 name] — the full signature experience, fully customized to
[Company Name]
```

```
I'd suggest [your recommendation, based on the discovery call] — here's why:
[one sentence tying back to what they said success looks like].

Take a look and let me know what questions come up. I have [date] tentatively
held on my calendar through [follow-up date].

— Cris
```

A fillable Word/Google Docs template for this three-tier proposal will be included in the kit's appendix folder. Customize once with your business details and packages; from there, every event-specific proposal is a 5-minute swap.

* * *

Section 7: The 7 Emails That Keep You Alive Through the Long Corporate Sales Cycle

Library follow-ups run over three weeks. Corporate follow-ups run over six to ten — because corporate decisions take longer, involve more people, and often get parked behind quarter-end, a vacation, or a budget approval cycle.

The same rule applies: these emails **don't beg, don't nag, and don't only ask "are you ready to book?"** They keep your name in front of the buyer with stories, social proof, and the occasional soft ask.

The most important rule in this section: hit the brakes the moment they respond

The sequence below is built to run *until the lead engages.* The instant they reply to any email — to book, to ask a question, to push you to a different date, to say they need more time, to say no this year — **stop the sequence.** Do not send the next scheduled email. Drop them out of the automated cadence and pick up the conversation manually.

Specifically:

• **They reply yes / want to book** → drop them out of the sequence and move to Section 9 (Booking Confirmation).

• **They reply with a question or pushback** → drop them out of the sequence, answer the question by hand, and re-evaluate from there.

• **They reply "not this year" or "we went a different direction"** → drop them out of the sequence and add them to your **annual reminder list** for outreach at the next planning cycle (Aug–Sep for Oct–Jan holiday parties, Mar–Apr for summer picnics, Sep–Oct for Jan kickoffs).

• **They go silent through all 7 emails** → drop them out of the sequence and add them to the same **annual reminder list** for next year's planning cycle.

The annual reminder list is the quiet gold of this market. About 25% of "didn't book this year" corporate prospects book the following year — but only if you reach out at the right time, not if you keep pestering them through their decline.

If you're running this in a CRM, set up a single rule: any reply to a sequence email → automatic exit from the sequence. If you're running it by hand, build the discipline. Pounding a buyer with scheduled emails *after* she's already responded is the single fastest way to land in her spam folder.

The cadence

Email #	Days after proposal	Purpose
1	Same day	Proposal cover email (Section 6 — already sent)
2	4 days	Soft check-in — "did this land?"
3	10 days	Story / case study — a past corporate client like them
4	18 days	Calendar update — what's filling around them
5	28 days	Bonus / specific detail — a reason to look at the proposal again
6	42 days	Direct ask — "should I release the hold?"
7	60 days	Long-tail re-open — "circling back, [event window] is approaching"

Email 2 — Four days later

Subject: *Quick check-in on the [Company Name] proposal*

```
Hi [first name],

Just wanted to make sure the proposal from [day] made it to your inbox —
corporate inboxes can be brutal, and proposals sometimes get lost in
attachments.

No pressure to decide yet. If you have feedback on any of the three tiers, or
there's a different angle that would be more useful to you, just say the word
and I'll revise.

I have [date] on a soft hold through [date + 2 weeks]. After that I'll need to
either confirm with you or open it up.

— Cris
```

Email 3 — Ten days later

Subject: *A quick story while [Company Name]'s event is on your mind*

```
Hi [first name],

No ask in this one — just a quick story while [Company Name]'s event is still
on your mind.
```

```
A few years back, a booker called me about a company holiday party — a banking
firm. Within the first couple of minutes of the call, I could hear she was
nervous. The year before, they'd hired a stand-up comedian, and he'd worked
some mild profanity into his set. Most of the room didn't blink — but the
owner of the firm was a deeply religious man, and to him it was a real
problem. She'd spent the weeks afterward doing quiet damage control, and now
it was her job to book this year's entertainment without any chance of a
repeat.

Her question to me was direct: how do I know your show isn't going to do the
same thing?

I told her something I now offer to every corporate client up front: I
guarantee no off-color material and nothing that would make a single guest —
or the boss — uncomfortable. Period. If at any point during the show I cross
that line in your judgment, you don't pay. I've been performing for adult
corporate audiences for over a decade, and I knew my material cold — it was
never going to put a toe out of line in front of that owner or anyone else in
the room. But the guarantee itself is what let her exhale and say yes.

She booked the show. The audience loved it — and so did the owner. No
profanity, nothing unsavory, not one awkward moment. Just a room full of
guests, and a boss, who'd had a great time.

Then they booked me again the next year.

And the year after that.

I bring it up because the quiet worry behind a lot of corporate entertainment
bookings isn't whether the show will be *good* — it's whether it will be
*safe*. Whether the performer reads the room well enough not to put a guest,
an executive, or the boss in an awkward spot for the sake of a laugh. If any
of that is part of what's making this decision feel heavy, I'm glad to put the
same guarantee in writing for [Company Name]'s event.

Still happy to lock in [date] if the timing works. Just reply and I'll get the
agreement and deposit invoice moving.

— Cris
```

Email 4 — Eighteen days later

Subject: *Calendar update for [event month / season]*

```
Hi [first name],

Quick note — [date] for [Company Name] is still on hold, but I wanted to flag
a couple of nearby dates that filled this week:

  • [day, date] — booked at [similar event type, kept generic]
  • [day, date] — booked at [similar event type, kept generic]

I'm not trying to push you on a decision — I genuinely just want you to know
what's still available, because the [Oct–Jan / spring picnic / kickoff] window
```

```
fills up faster than people expect once companies start finalizing their
calendars.

If [date] still works on your end, just reply with a yes and we're booked. If
you've decided to go another direction, no hard feelings — just let me know so
I can release the hold.

— Cris
```

Email 5 — Twenty-eight days later

Subject: *One thing I forgot to mention*

```
Hi [first name],

I realized I left something out of the proposal — a detail that corporate
clients usually appreciate hearing.

For [Company Name]'s event, I can build [a specific custom moment — e.g., "a
closing reveal that references the company's milestone year," or "a close-up
sequence customized around an inside joke or shared story your team would
recognize"]. It takes some prep on my end and a 15-minute call with you or
someone close to the team, but it's the difference between "we hired a
magician" and "the magician built our show."

That customization is included at the Tier 3 level and available as an add-on
at Tier 2.

Still happy to lock in [date] for [Company Name] if it works. Just reply yes
and I'll get the agreement moving.

— Cris
```

Email 6 — Forty-two days later

Subject: *Should I release [date] for [Company Name]?*

```
Hi [first name],

I want to be respectful of both of our time. I've had [date] on a soft hold
for [Company Name] for six weeks now, and I'd hate to keep it locked if your
plans have changed.

Three quick options — pick whichever fits:

  1. Yes, lock it in. (Tell me which tier, and I'll have the agreement and
deposit invoice to you within 48 hours.)
  2. Not [date], but interested in another. (Just tell me when.)
  3. Not this year. (Totally fine — I'll release the hold and reach out next
planning cycle.)

Whichever you choose, I appreciate you considering me for [Company Name]'s
event.

— Cris
```

Email 7 — Sixty days later

Subject: *[Event window] is right around the corner — last call*

```
Hi [first name],

I know my last note went out a couple weeks ago, and I assumed you'd gone in
another direction — but [the event window] is now [X weeks] away, and I had a
date open up that's a perfect fit if you're still considering entertainment
for [Company Name]: [new date].

If the timing works, just say yes and I'll get the agreement and deposit
invoice moving. If not, I'll close the file for this cycle and circle back
next year.

Either way — good luck with the rest of [event season]!

— Cris
```

After the seventh email

As covered at the top of this section: if they've gone silent through all 7, drop them out of the active sequence and add them to your **annual reminder list** for next year's planning cycle (August for holiday parties, March for summer picnics, September for January kickoffs). Most magicians never circle back. The ones who do book the gigs the rest forgot to ask for.

* * *

Section 8: Word-for-Word — "We Have to Talk to the Committee" and "Another Magician Quoted Less"

These are the objections you'll hear specifically from corporate buyers. The principle behind every response is the same as the library kit: **don't drop your fee. Reframe value, offer a structural alternative, or release them gracefully.**

"We need to think about it / talk to the committee."

```
Of course — that's how most corporate decisions are made. Two things that
usually help:

1. I can adjust the proposal to be more forwardable if that's useful — for
example, a one-page summary your committee can read in two minutes instead of
the full proposal. Just let me know.

2. Is there anything specific your committee will want to see that's not in
the current proposal? Sample video, references from similar companies, a more
detailed breakdown of what's included? I'd rather front-load that than have it
slow your decision down.

How long do you think the discussion will take? I'll hold [date] on my
calendar in the meantime.
```

"Can you send some references first?"

```
Absolutely. I'll send three references this afternoon — happy to choose ones
from companies similar in size and industry to [Company Name] so the
comparison is useful.

If it's helpful, I can also send a couple of short video clips from past
corporate events. Some buyers prefer to see the show in action rather than
read a written reference. Either way works on my end — just tell me your
preference.
```

"We had a magician last year and the team thought it was kind of meh."

```
I hear that more often than you'd think — and honestly, it's usually fixable.
A corporate magic show falls flat for a few specific reasons: generic material
that doesn't connect to the company, the wrong slot in the evening (after
dessert is brutal), an open bar that splits the room's attention, or just a
performer who hadn't done enough corporate to know what corporate audiences
actually need.

Two things I'd ask you to compare in my proposal:

  • Every tier is built around your event specifically, not a stock show off
the shelf
  • At Tier 3, the show is built with the team's specific context — references
to the company, the year's milestones, your own inside dynamics

If last year was a "meh," the bar for this year is just "we remember it."
That's a low bar to clear with the right structure. Happy to talk through how
I'd approach it differently.
```

"Our budget for entertainment is $[X]."

(If X is below your bottom-tier fee.)

```
Thanks for being upfront — that makes the conversation easier.

Honest answer: at $[X], I'm not the right fit for [Company Name]'s event, and
I'd rather tell you that than pretend otherwise. What I can do:

1. If next year's budget cycle has room to grow, I'd love to stay in touch.
Most corporate clients I work with started at one tier and moved up as their
event budgets grew with the company.

2. If you'd like a referral to a working pro at a different price point for
this year's event, I'm happy to send a name. Not every magician is right for
every budget, but the wrong magician at the right price is more expensive than
the right magician at the right price.

Either way, no hard feelings, and I'd appreciate the chance to talk again next
planning cycle.
```

(If X is in range of your bottom tier but below the middle tier they were eyeing.)

```
Great — that lines up with Tier 1, the standard stage show package. That's a
solid, professional show with everything self-contained, and it lands well at
events like yours.

If you want to stretch a little, Tier 2 (which I'd usually recommend for an
event of your size) adds the close-up magic during cocktail hour. That's the
piece that turns a "we had a magician" event into a "the magician made the
whole night feel special" event. The way I price it, the close-up add-on comes
in at about half what it would cost à la carte — because I'm already on-site,
set up, and there.

If Tier 1 is your firm number, I'm happy to book that. If Tier 2 is reachable,
I think it'd be a better fit for your event. Your call.
```

"Another magician quoted us less."

```
That's great that you're getting multiple quotes — I always recommend it. A
few honest things to compare:

  • Is the show themed and built for your event, or is it a generic show
repurposed?
  • Are they bringing their own sound, lighting, and signage, or expecting
your venue to provide them?
  • Are they insured? Have they performed for companies your size and industry
before?
  • Will they show up on time, prepared, and ready to coach your team on
schedule logistics like awards timing and bar service?

I'm not the cheapest option. I'm also not the most expensive. I'm the option
where, on the morning after the event, your CEO doesn't pull you aside to ask
why you booked who you booked. If the lower quote covers everything above,
it's a fair comparison. If it doesn't, your real cost will be higher than my
fee, just paid in different currency — internal credibility, attendee
experience, or just a long night fixing problems on the fly.
```

"Can you discount if we book multiple events with you?"

```
Yes — and I love this question, because the multi-event clients are some of my
favorites to work with.

Here's how I structure it. The first event books at the full proposal fee.
Each additional event in the same calendar year books at **15% off the same
tier**. That structure rewards the client who's building a year-round
entertainment relationship, keeps the math simple to explain, and gives me a
calendar I can plan around.

If you have two or more events in mind for [year], let's talk through them
together — I can put a combined proposal in front of you that shows the math.
```

"Will you take a check / our payment terms are net-30."

```
For corporate, my standard payment is a 50% deposit by credit card on signing,
and the balance on event day — also by credit card. I switched to that
```

```
structure a few years ago after one too many net-30 corporate checks turned
into net-90 corporate checks while AP got around to it.

If credit card creates a problem with your finance team, we can work out a
check arrangement — but the deposit has to clear before the event date, and
the balance has to be a check in hand on event day, not net-30. I have to be
firm on that, because the alternative is me chasing accounts payable for two
months after the show.

Most clients find credit card actually faster on their end too, since it skips
the AP queue.
```

* * *

Section 9: From "Yes" to Event Day — Deposits, the Technical Rider, and the Clauses That Protect You

They said yes. Don't celebrate yet — corporate is where confirmed bookings most often go sideways between "yes" and event day.

The "Yes, you're booked" email (within 48 hours of confirmation)

```
Hi [first name],

Excellent — I've got [Company Name]'s [event] locked in for [date] at [time].
Thanks for choosing me.

Attached you'll find:

  1. The performance agreement — please sign and return within 14 days
  2. The deposit invoice — 50% deposit due on signing, balance due on event
day
  3. My W-9 (in case your finance team needs it)
  4. A technical rider detailing what I need on-site (one-page, please share
with your venue contact)
  5. My headshot and a short bio in two formats (web and print) — use however
helps you

A couple of notes about the agreement:

  • The deposit holds the date. Until it's received, the date is on soft hold
and I'll continue taking inquiries against it.
  • There's a schedule clause covering what happens if the event runs late or
my performance window shifts on event day. Please read it.
  • The technical rider covers the basics: power, performance area, bar
service during the show, AV expectations. Forward it to your venue or AV
vendor.

Quick logistics confirmation:

  • Event date: [date]
  • Performance window: [time range]
  • Audience: [size, demographic]
```

```
  • Venue: [name and address]
  • Tier booked: [tier name + brief description]
  • Fee: $[total fee] — 50% deposit ($[deposit amount]) on signing, balance
($[balance amount]) on event day

I'll send a 10-day-out planning email and a 3-day-out final confirmation as we
get closer. Between now and then, if anything about the event shifts on your
end — guest count, venue, schedule — let me know as soon as you know. The
sooner I have it, the cleaner the show.

Looking forward to it.

— Cris
```

Contract clauses you should always include for corporate

Pulled from my actual agreement language, in plain English. Run these by your own attorney if you don't already have a contract — these are not legal advice, just what I use:

1. **Deposit and balance.** "A non-refundable 50% deposit is due on signing. Balance is due in full on the day of the performance. Date is on soft hold until the deposit is received; once received, the date is firmly reserved for Client."

2. **Cancellation policy.** "Cancellations more than 60 days from the event forfeit the deposit. Cancellations within 60 days forfeit 75% of the total fee. Cancellations within 14 days forfeit 100% of the total fee."

3. **Schedule and timing clause.** "Performer's show will begin within the agreed performance window. If venue, catering, or event-program delays push the performance more than 30 minutes past the agreed start time, Performer reserves the right to shorten the show to fit available time or to delay departure with prior agreement. Performer's fee is unchanged in either case."

4. **Bar service during performance.** "Client agrees to suspend bar service during the agreed performance window, except for water service, to preserve audience attention and minimize disruption to other guests."

5. **Technical requirements.** "Client/Venue agrees to provide: (a) one standard AC outlet within 30 feet of the performance area; (b) a clear performance area of at least 12 feet by 12 feet; (c) audience seating that faces the performance area; (d) stage lighting at a level that allows audience to see Performer clearly without obscuring sightlines."

6. **Promotional materials clause.** "All photos, video clips, and testimonials gathered at the performance may be used in Performer's promotional materials with Client identified by name only with Client's written consent. Performer may reference event type and company industry in marketing without further approval."

7. **Content guarantee.** "Performer guarantees that the performance will contain no off-color material and no content that singles out specific guests for embarrassment. If, in Client's reasonable, good-faith

judgment, Performer crosses that line during the performance, [choose your guarantee terms — see the note below]."

This is the formal version of the verbal guarantee you offer during the discovery call, and it removes the single biggest unspoken objection in corporate work — the quiet fear of an entertainer who embarrasses guests. Two things are yours to decide before you write it into your own contract:

First, the "who decides" language. *I'd use "reasonable, good-faith judgment" rather than "sole judgment" in a written clause. The verbal promise can be absolute and warm; a written clause is a different animal, and "reasonable, good-faith" keeps all the reassurance while guarding against a bad-faith client invoking it just to dodge the bill.*

Second, what actually happens if it's ever invoked. *You have a spectrum to choose from, depending on how confident you are in your own material versus how much exposure you're willing to carry. Read these and decide which one you're comfortable putting your name behind:*

- ***Full, unconditional (the strongest):*** *Client pays nothing — balance waived and any deposit refunded in full within 14 days. This is the one I always offered. I knew my material cold and knew it would never step on anyone's toes, so the risk to me was effectively zero and the reassurance to a nervous booker was total.*

- ***Forfeit the balance, keep the deposit:*** *Client doesn't pay the remaining balance, but your deposit — which covers your having held the date and shown up — is non-refundable. Protects you from a total loss while still being a real, meaningful guarantee.*

- ***Waive the balance, deposit at your discretion:*** *The balance is waived automatically; you handle any deposit refund case-by-case rather than promising it in writing.*

Pick the one that matches your confidence and your appetite for risk, and write that into the clause where the bracket is. In over a decade of corporate work, no client ever invoked mine — but the guarantee itself is what let nervous bookers say yes.

8. **Force majeure.** Standard language covering weather, venue failure, public-health, etc. — talk to your attorney about the exact phrasing.

The 10-day-out planning email

```
Hi [first name],

We're 10 days out from [Company Name]'s [event] on [date]. Wanted to confirm a few things:

  1. Performance window starts at [time] — I'll arrive [60-90] minutes early to set up and do a sound check
  2. Confirmed audience size: [number] — let me know if this has changed
  3. Confirmed venue contact: [name, role] — is this still the right person to coordinate with on event day?
  4. Bar service: confirmed suspended during the performance window? Want to double-check before guests arrive expecting a refill mid-show.
```

```
  5. Awards / agenda: where does my show land relative to other program
elements? (If awards are happening, I strongly recommend my show before, not
after.)
  6. Anything custom we discussed — [specific custom moments, references,
honorees] — I'd like to confirm the exact wording / spelling.

Payment reminder: balance of $[amount] is due on event day. Credit card
preferred — I can run it on-site, or you can have it ready to run before I
arrive, whichever works better for your AP process.

Anything change on your end? If yes, reply and let me know — better to catch
it now than at 6 PM the night of.

— Cris
```

The 3-day-out confirmation email

```
Hi [first name],

Three days out — final confirmation for [Company Name]'s [event] on [date]:

  • Date: [date]
  • Arrival: I'll be on-site by [arrival time]
  • Performance window: [start time] – [end time]
  • Venue: [full address]
  • Audience: [size, demographic]
  • Tier / show: [tier name + show title]
  • Length: [length]
  • Day-of contact: [name and mobile]
  • Balance due on event day: $[amount], credit card preferred

I'll be on the road by [time on event day], arriving at the venue by [arrival
time]. My mobile is [number] — text or call any time for last-minute changes.

Looking forward to it.

— Cris
```

The day-of arrival sequence

A short checklist for you, not the client. Run through it the moment you arrive:

1. Find the day-of contact and introduce yourself

2. Walk the performance area — power, lighting, sightlines, sound check

3. Confirm the schedule with the day-of contact and the banquet manager — do not assume the schedule you got 10 days ago is the schedule for tonight

4. Confirm bar service is paused during your performance window

5. Confirm balance payment is queued up and ready to run

Most event-day surprises happen because someone skipped one of these five.

* * *

Section 10: The Post-Show Sequence That Turns One Booking Into Referrals Up the Chain

Corporate clients are the most valuable repeat clients in this business. A library books you once a year. A corporate client can book you four times a year for years on end. The post-show flow is where that gets built.

Day-after thank-you + digital receipt

```
Hi [first name],

Thanks again for hosting me at [Company Name]'s [event] last night. The
audience was fantastic — the [specific moment that landed particularly well]
was a personal highlight, and the [specific person or honoree if applicable]
reaction was the kind of moment I remember for years.

Please pass my thanks to your team for everything they did to make the night
run smoothly — and especially to [venue contact / AV / banquet manager if
applicable] for [specific thing they did right]. They were a pleasure to work
with.

Attached: receipt for $[fee], paid in full.

A quick favor: I run on testimonials. If you have two or three minutes in the
next few days to send a short note about the show — what worked, who responded
most, anything specific you'd tell a peer planner who asked about me — I'd be
hugely grateful. Even three or four sentences makes an enormous difference.

I'll also follow up in a few weeks about [next event in their calendar —
picnic, kickoff, awards] — most companies I work with like to lock in repeat
events early so the calendar doesn't slip.

Have a great rest of your week,
— Cris
```

Five-day follow-up if no testimonial yet

```
Hi [first name],

Just a quick follow-up — wanted to check whether you got a chance to write a
quick note about [event date]'s show.

If it's easier, here are three quick questions you could answer in a sentence
each:
  1. What was your favorite moment of the show?
  2. How did the audience respond?
  3. Would you book again?

Even a few sentences would help me a lot — corporate testimonials are by far
the most valuable when other companies are deciding whether to work with me.
```

```
Either way, looking forward to staying in touch about [Company Name]'s next
event.

– Cris
```

Thirty-day referral request — referrals up and across

```
Hi [first name],

Thirty days back I performed at [Company Name]'s [event]. Hope the rest of the
[season / quarter] has gone well.

A favor I'd really appreciate – and corporate referrals are the most valuable
kind in my business, because they move on trust and not on cold pitching.

Two angles, either or both:

1. Is there anyone in your professional network – at peer companies, in your
industry association, or that you've worked with on past events – who plans
similar events and might want a recommendation?

2. Inside [Company Name], are there other departments or regional offices that
run their own events? Sometimes the holiday party is just one of several
events a company runs across the year.

If you're comfortable making an intro – even just a quick "you should talk to
Cris" email – I'm happy to take it from there. I'll always mention you sent
me, and only if you're comfortable with that.

Either way, thanks again – and I'll be in touch about [next event in their
calendar].

– Cris
```

Annual rebook reminder (set a calendar reminder for [event month - 4])

```
Hi [first name],

Hard to believe a year's gone by since [Company Name]'s [event] in [month].
Wanted to reach out before my calendar fills for [the same window this year].

Most of my corporate clients lock in their repeat dates 4–6 months out. I'd
love to put [Company Name] on the calendar for [date / window] before peer
companies in your area start booking.

If you're up for a quick call to talk through this year's event – same format
or something different – I'd love to do that. Otherwise, just reply with a yes
on the date and I'll send a fresh proposal.

Looking forward to it,
– Cris
```

* * *

Section 11: The Year-Round-Client Move That Multiplies Income From Clients You Already Have

This is the corporate equivalent of the multi-library day in the Library Kit — and like the multi-library day, it's the single most overlooked revenue lever in this market.

The principle

Every corporate client has more than one event a year. A holiday party. A summer picnic. A January sales kickoff. An anniversary or milestone event. An awards night. A customer-appreciation evening. Most magicians get hired for one of these, deliver well, and then never get asked about the others.

That's leaving most of the revenue on the table. The client who booked your $2,000 holiday party probably has $6,000–$10,000 of entertainment spend across the year. Some of that goes to DJs and bands and bartenders, but a meaningful chunk could go to you — if they knew you did the other events.

How to set it up

When you book a corporate client, plant the seed in the booking-confirmation conversation:

> *"By the way — once we get the [holiday party] under our belt, I'd love to talk about what else is on your event calendar for the year. A lot of the clients I work with end up booking me for two or three events a year, which lets me offer them a meaningful discount on each additional event. Once we've done one together, you'll have a much better sense of whether I'm a fit for the others."*

Then in your post-show 30-day referral request (Section 10), fold it in again:

> *"Inside [Company Name], are there other departments or regional offices that run their own events?"*

Then in the annual rebook reminder, propose the full year at once:

> *"Want to think about your full year? I can put together a combined proposal for [holiday + picnic + kickoff] that gives you preferred pricing across all three, locks in your dates before my calendar fills, and lets your finance team budget for the whole year up front."*

Pricing structure I use

• **First event of the year:** Full proposal fee for the tier they choose

• **Every additional event in the same calendar year:** 15% off the same tier

That's it. One number, one rule, easy to explain on a call and easy for the client's finance team to budget around. No tiered discount table, no exceptions, no "but the third one is different." Simplicity is the feature.

At the three-or-more-events level, you can offer an informal **house-magician** understanding — neither of you takes a competing event from a direct competitor that calendar year. That's not a contract clause; it's a handshake. It costs you nothing and earns you a client who stops shopping you against other magicians.

Real-world math

A typical four-event corporate client at $2,000 per event without a multi-event structure:

• 4 events × $2,000 = **$8,000** total — but realistically, you probably only book 1 or 2 because you didn't ask about the others.

The same client with the 15%-off structure:

• Event 1: $2,000

• Event 2 (15% off): $1,700

• Event 3 (15% off): $1,700

• Event 4 (15% off): $1,700

• **Total: $7,100 across one client, in one year**

You gave up $900 in per-event revenue. You added thousands in total revenue, plus a relationship that compounds annually instead of starting from scratch each year. And — this is the quiet upside — you removed three event-shopping cycles where a competitor could have stolen the gig.

The house-magician play is the highest-leverage move in the corporate market. Build for it from the first booking.

* * *

End of Corporate Kit

That's the full flow — from inquiry to discovery call to tiered proposal to booked event to annual rebook to year-round house-magician relationship.

If you've worked through this whole kit, you should now have:

• A contact form that captures qualifying information without forcing a quote

• An inquiry-response email that books the discovery call instead of quoting

• A 12-question discovery framework

• A three-tier proposal template with packages, not single fees

• A 7-email follow-up sequence built for the long corporate cycle

• Word-for-word objection responses for the most common corporate pushback

• A booking-confirmation, contract, and pre-show flow with deposit, technical rider, and schedule clauses

• A post-show sequence for testimonials, referrals up the chain, and annual rebooks

• A year-round-client strategy that can multiply your corporate income from clients you already have

The next kit in Fully Booked covers School Programs — a different buyer (principals, PTOs, library media specialists), a different sales cycle (school-year-driven, not calendar-year-driven), and a different objection set. But the underlying framework — qualify before pricing, propose tiered packages, follow up patiently, build the post-show flywheel — is the same.

Use the same email cadence engine. Swap in the market-specific language.

Have a great week,

— Cris

* * *

P.S. — A Note On Your Tier 3 "Signature Experience"

Throughout this kit, the Tier 3 package depends on one thing: **a structured, themed show that the audience experiences as something more than a magic show.** Most magicians have a stage show. Far fewer have a signature show. The performers who routinely book at the top of the corporate market do.

If you've already built one — a hypnosis show with a real arc, a custom mentalism program, a corporate-tailored keynote — Tier 3 already works for you.

If you haven't, that's the single highest-leverage thing you can build next for this market.

One option you may want to look at: my own one-person murder-mystery program, **"Murder By Magic."** I built it specifically for corporate events, perform it at fees in the $1,650–$3,500 range, and several years ago I made the complete show available to other working pros — full script, marketing materials, performance graphics, recorded intro, and ongoing support. It's a self-contained way to add a signature theme show to your Tier 3 offering without spending two years building one from scratch.

I'm not going to sell it inside this kit — that would feel like a bait-and-switch on a product you already paid for. But if a signature theme show is what's between you and Tier 3 fees, it's worth a look:

> ***Murder By Magic:*** *https://theprofessionalmagicianclubpro.com/product-murder-by-magic/*

Either way — yours, mine, or built from someone else's signature program — make sure you have a Tier 3. The Corporate Kit is built around it.

— Cris