

THE DAYCARE KIT

Part of "Fully Booked" — A Cris Johnson Production

* * *

The One Market Where You Don't Wait for the Phone to Ring

Let me start with the shift that makes this the easiest money in kids' entertainment — because it runs opposite to every other kit in Fully Booked.

Libraries, birthdays, schools, corporate — they all find *you*. Childcare centers are different: **this is an outbound market, and cold-calling works astonishingly well.** I know "cold call" makes most magicians flinch. But here's the reframe that changes everything: the director on the other end is *actively looking* for programs to bring in. Your call isn't an intrusion — it's a **solution landing in her lap.** When I learned this system from Dave Risley, my closing ratio was, frankly, insane.

Two more things make this market a gift: the friendliest, lowest-pressure buyers you'll ever work with, and a built-in multiplier — **chains** — that let me book 40 to 50 centers in a two-month span when I hit it right.

(One rapport rule, starting now: never say "*daycare*" to a client. They're **childcare centers** or **preschools**. We only call this the Daycare Kit because that's the in-talk term among us magicians.)

* * *

What You'll Get In This Kit

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

- A clear picture of **how childcare centers actually buy** — and why this is the least stressful, easiest-entry market in all of kids' entertainment
- The **single positioning tweak** that makes directors say yes faster (hint: it's not a "magic show")
- A **cold-call script** — because unlike libraries and birthdays, this is an *outbound* market, and cold-calling works shockingly well here
- The **free-show funnel** that turns one freebie into a chain of paying centers and a stream of birthday-party leads
- A **simple inquiry-and-quote flow** for when a director finds you first
- A **busy-director follow-up sequence** that respects how slammed these people are
- Word-for-word **responses to the objections** you'll actually hear

- A **confirmation letter** (never call it a "contract" — here's why)
- A **recurring-rebook engine** built to get you into every center 3–4 times a year
- The **chain strategy** — the single biggest revenue lever in this market, the one that filled my summers for years

A note up front: the childcare market was my home base for a couple of years when I went full-time, and it's where I learned the craft of entertaining tiny kids — trained by Dave Risley, one of the best children's entertainers I know. The fees are the lowest of any market I work, but don't let that fool you. This is the market with the *lowest barrier to entry*, the *least stress*, the *friendliest buyers*, and a built-in multiplier — chains — that let me book 40 to 50 centers in a two-month span when I hit it right. If you're newer, this is where you build your chops, your confidence, and your referral network all at once. If you're a pro, it fills weekday daytime slots that would otherwise sit empty.

Let's go.

— Cris

* * *

Start Here: The Move That Books the Gig

Before we get into how childcare directors think, let me hand you the core move this kit is built to deliver — the one that books centers faster than anything else.

In most markets you wait for an inquiry. Here, you **pick up the phone**. The whole move:

1. Build a list of 30–50 real childcare centers and preschools in your area (skip the home daycares).
2. Call, ask for the director, and run the **cold-call script** — positioned not as "a magic show" but as an educational **magic & puppet show** that entertains the kids *and* makes the center look great to parents.
3. When a center won't commit, offer a **free show** — the funnel that turns one freebie into a chain of paying centers and a stream of birthday-party leads.

That's it. Directors are looking for exactly what you're offering, so the script closes at a rate that will surprise you. The full word-for-word script is in **Section 3**, the positioning in **Section 2**, and the free-show funnel in **Section 4**.

And once you're in one center, you reach for the biggest lever in the market: the **chain strategy** (Section 10) — the move that filled my summers for years.

Your 2-minute quick win: open a search for "[your area] childcare centers" and start your call list right now — just paste in the first ten names and numbers. A list you can actually dial is the only thing standing between you and your first booking in this market. Start it before you read on.

* * *

Section 1: How Childcare Directors Buy — and the Rapport Rule That Saves the Booking

Before any scripts, you need to understand this buyer — because they're different from every other client in Fully Booked, and getting one thing wrong can cost you the booking before you've said three sentences.

Rule #1: Never call them "daycares"

This is the single most important rapport rule in this kit, so I'm putting it first. **Most centers do not like the word "daycare."** I found this out the hard way a couple years into the market — a director called me, I said "oh, you're a daycare," and she got genuinely upset: "No, no, we don't like that term." They prefer "**childcare centers**" or "**preschools**." At least here in the Northeast, "daycare" comes across as derisive.

So here's the convention for this whole kit: I call it "the Daycare Kit" because *daycare* is the in-talk term we magicians use among ourselves — you knew exactly what this kit was about. But the moment you're talking to a client, on the phone or in writing, it's a **childcare center** or **preschool**, every time. Make it automatic. It keeps you out of hot water and signals you understand their world.

Who books you: the director

The **director does the hiring** — not the teachers and staff (who are usually low-paid and don't make these calls). The director wears a dozen hats. When you call, she might be dishing out snacks, refereeing toddlers, or literally cleaning a toilet. **These people are insanely busy.** Every template and script in this kit is built around that one fact: respect her time, make it easy, and never make her chase you.

Why centers book entertainment

Two reasons, and knowing both helps you sell:

1. **To entertain the kids and give the staff a much-needed break.**
2. **As a marketing tool to parents.** Parents have lots of options for where to enroll their kids. A center that brings in "special programming" looks better than the one down the street that doesn't. When you sell, you can speak to *both* — the kids' experience and the center's appeal to parents.

The basics you need to know

- **It's a weekday market.** Primarily weekdays, with the most-requested time slots around **10 a.m. and 2 p.m.** If you can only work weekends, this market isn't for you. (This is also why it eventually conflicts with the school market — both are weekday daytime. It's why I phased out of it as schools took over.)
- **The kids are tiny — ages 2 to 5,** with school-agers mixed in during summer (more on that below). Everything is magic to them. You're "a clown without the makeup," as my friend Rodney puts it.

- **Audience size: 10 to 30 on average.** Occasionally up to 100 at a big center — and if you know a big crowd is coming, bring your own sound system, because they won't have one.
- **Summer is prime time.** When school lets out, centers get overrun with school-age kids whose parents still work. They're hungry for programs to keep those older kids entertained. Plan an older-kids show for summer, not just your 2-to-5 show.
- **Insurance and background checks.** Liability is a big deal — they work with children all day. Expect to be asked for proof of insurance; carry it. Some states/centers require a background check (I've been asked maybe once or twice in all my years; found an online service for about \$30). Find out what your state requires and what agencies they accept.

The fees — low, but that's not the whole story

I'll be straight with you: **childcare fees are the lowest of any market I work** — lower than birthday parties. Where I live, the ceiling for a single show is around **\$250**, and if I push much past that locally, I don't get the booking. When I used to travel to New Jersey for school shows, I could sometimes get a center to book around my schedule for **\$300–\$500**, because the travel and timing justified it.

But here's the part that matters: **the money in this market isn't the single fee. It's the frequency.** My goal was always to **work every center three or four times a year** — fall, Halloween, winter, spring, summer camp. Multiply a modest fee by four visits, by a dozen centers, by the fact that **whole chains** book you at once (Section 10), and the math gets very good. The childcare market filled my summers for five or six years.

One more real example: I have a childcare client who books me for two little shows a year, maybe six or seven kids each. They book a year out. Recently they told me, *"We keep waiting for you to raise your rates!"* — so I sheepishly raised them \$40. **When a client tells you you're cheap, believe them, and raise your fee.**

What's different about childcare centers vs. other markets

Topic	Childcare Centers
Who buys	The director (not staff)
Lead direction	Outbound — you call them. Cold-calling works great here.
When you work	Weekdays , ~10 a.m. and 2 p.m.
Ages	2–5 , plus school-agers in summer
The fee	Low (\$250-ish local), but recurring and chain-driven
The real lever	Frequency + chains — every center 3–4x/year, whole chains at once
Deposits	Generally not — it's institutional; send a confirmation letter

Paperwork	A " confirmation letter ," never a "contract" (contracts scare them)
Insurance	Expect to be asked. Carry it.
The show	Simple. "Magic AND puppet show." Comedy, not manipulation.
Naming	" Childcare center " / " preschool " to their face — never "daycare"

OK — now you know the buyer. Let's make the show easy to say yes to.

* * *

Section 2: The One Positioning Tweak That Makes Directors Say Yes Faster

Before you pick up the phone, you need to package what you're selling so a director instantly gets it. This isn't about how you *perform* — it's about how you *describe* the offer so it books faster. Three positioning moves do most of the work.

Move 1: Sell a "magic AND puppet show," not a magic show

This is the highest-leverage tweak in the kit. When you market a **magic and puppet show** (or a "variety show"), your bookings get dramatically easier. Here's why: it instantly tells the director *you understand this age group*. Tiny kids love puppets and respond to them beautifully. And a lot of directors have been burned by a magician who came in with the wrong attitude — doing fancy manipulation, trying to be cool, boring the kids or even frightening them until they wandered off. The phrase "magic and puppet show" signals you're not that guy.

You don't need to be a puppeteer. At minimum, get a Rocky Raccoon and do a five-minute routine. When I do these shows I run three puppet bits: Rocky Raccoon, a glove-puppet rabbit-in-the-hat routine (learned from Dave Risley), and Quentin Reynolds' "Five Minutes with a Handkerchief," which ends with the hanky folded into a little mouse that jumps into the audience and makes the kids squeal. It's variety, it's warm, and it books.

*Want to go deeper on this age group? Almost everything I know about entertaining little ones I learned from **Dave Risley** — one of the best children's entertainers out there, and the source I'd point you to for more. His website seems to be down these days, but you can find and reach him on Facebook as "**The Riz**." Tell him I sent you.*

Move 2: Keep the magic dead simple

For two-to-five-year-olds, forget manipulation entirely. Lean on simple, visual, comedic magic: blooming bouquet, gag wands, dove pans, change-bag routines, and especially rabbit glove puppets. Bright colors, exaggerated gestures, maybe a silly hat. Do **not** walk in looking like David Blaine trying to be cool — these kids want bright, funny, and silly, because to them *everything* is already magic.

- **Show length:** 30–35 minutes is the sweet spot for ages 2–5. Some centers want an hour — stretch it with simple activities or a workshop, not more stand-up.
- **Two-show age split:** Bigger centers may want a 2-to-3-year-old show *and* a separate 4-through-school-age show. Take it — it's more money, it caters to each age level, and it impresses the director. (Small centers lump everyone together; if so, aim at the 6-to-7-year-old middle and let the rest come along for the ride.)
- **Fast setup:** Directors hate a long setup — kids are everywhere, security doors mean someone has to keep buzzing you in and out. Get to a 2-to-3-minute setup with a roll-on table (think Joe Loeffler style). I made the rookie mistake of hauling in backdrops and big sound early on; they hated it. Simple wins.

Move 3: Offer theme and educational shows — they sell themselves

Childcare directors love **theme shows and educational shows**, because they make the center look great to parents. These sell *easily* in this market, and they give you a built-in reason to come back every season (the rebook engine in Section 9). Popular, proven topics:

- **Safety / stranger-danger show** (sells very well)
- **Halloween safety show** (a fall staple)
- **Kindness / anti-bullying show**
- **Self-esteem show**
- **Recycling show**
- **Nutrition show** and even **dental-hygiene show** (yes, really)
- **Winter / seasonal shows** (I had a "Frosty" show just for winter). *Note: straight Christmas can be a tougher sell because of the religious angle — lean seasonal/winter rather than overtly Christmas.*

For any educational show at this age, keep the lessons painfully simple and make them **chantable** — points the kids repeat along with you. We're talking two-to-five-year-olds.

Build a little menu of these and you're no longer selling "a magic show." You're selling a *program* a director can plug into her calendar all year long.

* * *

Section 3: The Cold-Call Script That Books Centers in a Single Phone Call

Here's where the Daycare Kit breaks from the others. Libraries and birthday parents *find you* and email. Childcare centers are different: **this is an outbound market, and cold-calling works astonishingly well.** I know "cold call" makes most magicians flinch — it's not fun. But this is the one market where it genuinely works, because directors are actively *looking* for programs. Your call isn't an intrusion; it's a solution landing in their lap. My closing ratio when I started doing this was, frankly, insane.

I learned this from Dave Risley, and the system is simple.

Before you dial

- Build a **list of centers in your area** (search "[your area] childcare centers / preschools"). Aim for 30–50 — you want enough to get momentum and to hit a chain (Section 10).
- **Skip home daycares** — the ones a mom runs out of her house with four or five kids. They won't hire you. You want real centers with real enrollment.
- Have your **info ready to send three ways**: a quick fax (yes, many centers still fax — get a cheap online fax account), an email, and a simple, easy-to-remember website link.

The script

YOU: Hi, may I speak with the director, please?

[When the director comes on:]

YOU: Hi [director's name if you have it], my name is [your name], and I have a great interactive MAGIC AND PUPPET SHOW that's perfectly age-appropriate for your kids. I work with childcare centers all over [area], and I wanted to see if

I could send you some information about it.

[She'll almost always say yes — they want programs.]

YOU: Wonderful — would you rather I email it, fax it, or just send you a link to my website? Whatever's easiest for you.

[Take down the detail, repeat it back to confirm.]

YOU: Great, I'll get that right over to you. Centers stay so busy that I know it's

easy for this to slip — would it be okay if I gave you a quick call back tomorrow

to answer any questions and find a date that works?

[If tomorrow's bad, she'll tell you when. Now you have a real follow-up appointment.]

YOU: Perfect. Thanks so much, [name] — talk to you [tomorrow / the day she named].

Why this works

- **You ask for the director by name/role immediately** — no time wasted with someone who can't book.
- **"Magic and puppet show, age-appropriate"** in the first breath — it tells her instantly you get her kids.

- **You let her choose how to receive info** — email, fax, or website. Meeting her where she is removes friction.
- **You set the callback yourself.** This is the key move: directors are too slammed to call *you* back, and they actually appreciate you taking that off their plate. You leave the call with a scheduled next step, not a maybe.
- **You're not begging — you're offering a program they already want.** That mindset shift is everything.

The follow-up call (the next day)

Keep it just as light. You're not hard-closing — you're helping a busy person get a fun thing on her calendar.

YOU: Hi [name], it's [your name] — the magic and puppet show. Did you get a chance to look at what I sent over?

[If yes:] Great! What did you think? ... I'd love to find a date that works for your center. I usually do shows around 10 in the morning or 2 in the afternoon — does one of those fit your schedule better?

[If no / too busy:] No problem at all, I know how it goes. Want me to try you back

[later this week / next week]? ... Perfect, I'll do that.

Once she's interested, quote your simple fee (Section 5), lock a date, and send the confirmation letter (Section 8).

* * *

Section 4: The Free-Show Funnel That Turns One Freebie Into a Chain of Paying Centers

If you're new, or breaking into a new area, this is the fastest on-ramp in all of kids' entertainment — and it's exactly how I built my full-time career in 2003. It's the childcare equivalent of a loss leader, and it pays off three different ways at once.

The offer

Cold-call centers (Section 3) and offer a **completely free show** — with one condition: **you get to put a branded giveaway in every child's cubby.** (Every kid at a center has a cubby — a little built-in wall space for their backpack and jacket. At the end of the day, the staff loads each kid's cubby and the parents collect everything at pickup.)

So your branded giveaway rides home in every child's backpack, into every family's house, that same evening. My giveaways were simple, cheap things I could print or buy in bulk:

- A **magic coloring sheet** with my name, website, and phone number splashed across it
- A **fortune-telling fish** (Oriental Trading, pennies each) with my **business card** tucked in

Three little items, branded, in every cubby. Send the center a short agreement confirming the free show and the cubby giveaways, and you're set.

Why it pays off three ways

1. **It generates birthday-party leads.** Parents pull your branded coloring sheet and business card out of the backpack that night. Pretty soon the phone rings: "Can you do my kid's party?" This is how my birthday business took off.
2. **It converts the centers into paying clients.** When I followed up to market my *paid* shows (summer programs, theme shows), the directors had already seen me crush it for free. The quality of the show sold them. Freebies became years-long paying clients.
3. **It triggers the chain effect.** Directors talk to each other (Section 10). One free show, done well, and word spreads across the whole chain.

The one caveat

Do a genuinely great show — kid-centric, goofy, silly, simple, easy-to-work-with, fast setup. The free show only works as a funnel if the director walks away thinking "*I have to book this person for real.*" Bring your A-game to the freebie or none of the three payoffs happen.

* * *

Section 5: The Simple Quote for When a Director Finds You First

Sometimes a director finds *you* — a referral, your website, word-of-mouth from another center. When that happens, treat it like the library market: **quote fast, simply, and confidently**. Childcare directors have a budget number in mind and a calendar to fill; the performer who replies quickly with a clear fee usually books it.

Unlike birthdays, **you don't need a three-package ladder here** — the fees are too low and the buyer is institutional. One simple fee, with a couple of easy add-on options, is all you need.

Template — The inbound response

Subject: *Re: Magic & puppet show for [Center Name]*

Hi [director's first name],

Thanks so much for reaching out about a show for [Center Name]! I'd love to help.

I bring a fully interactive MAGIC AND PUPPET SHOW built specifically for little ones

– bright, funny, simple, and perfectly age-appropriate for your 2-to-5s (and I have an older-kids version for your school-agers in the summer). It runs about 30–35 minutes, I set up in just a couple of minutes with everything I bring, and I'm fully insured.

THE FEE: \$[fee]. That covers everything – no extra charges.

A FEW EASY OPTIONS:

- If your center is big enough to want two shows the same visit – say a little-ones show and a separate school-age show – I offer the second show at a discount.
- I also do themed and educational shows your parents will love: safety, stranger-danger, kindness, Halloween safety, nutrition, and seasonal shows.

A couple of quick questions so I can lock in a date:

1. About how many children, and what age range?
2. What day and time works – I usually do 10 a.m. or 2 p.m.?
3. Any theme or focus you'd like for the show?

Just reply and I'll send a confirmation letter so it's on your calendar.

– Cris

P.S. Happy to talk it through by phone too – my direct line is [number].

Information to capture on every center booking

Store these in your CRM so confirmations and rebook reminders can be automated:

1. Center name, address, director's name + direct contact (drives travel + rebook)
2. Date and time slot (10 a.m. / 2 p.m. / other)
3. Number of children and age range (one show or an age-split two-show?)
4. Theme or educational focus requested
5. Indoor space / where you'll set up
6. Whether they need proof of insurance (and any "additional insured" wording)
7. Background-check requirement (if any) and what agency they accept
8. **Is this center part of a chain?** (*The single most valuable question — see Section 10.*)
9. Payment method and timing (check, invoice, etc.)

* * *

Section 6: The Follow-Up That Respects How Slammed These Directors Are

Directors aren't ignoring you — they're slammed. So follow-up here is lighter and more forgiving than the library or birthday sequences, and it leans on the **phone**, because that's how this market moves. Three touches over about two weeks, and you keep it warm without ever nagging.

Touch #	Timing	Channel	Purpose
1	Day after you sent info	Phone	The follow-up call (Section 3)
2	~4 days	Email	Soft check-in + re-send the info
3	~10 days	Phone	Friendly "want me to hold a date?"

Touch 2 — Email check-in (~4 days)

Subject: *Magic & puppet show for [Center Name] — anything I can answer?*

Hi [first name],

Just following up on the magic and puppet show info I sent over — I know how crazy-busy things get at a center, so no rush at all.

I've re-attached it here for easy reference. Whenever you're ready, I'd love to find a date that works — I do 10 a.m. and 2 p.m. shows, and I'm fully insured. If it's easier to just talk for two minutes, my number's [number].

Thanks so much,
— Cris

Touch 3 — Phone (~10 days)

Hi [name], it's [your name] — the magic and puppet show. I don't want to be a pest, so this is my last quick check-in: would you like me to hold a date for your center before my calendar fills up? ... No problem at all if the timing's not right — can I reach back out next [season] when you're planning programs again?

If they go quiet after touch 3, stop and drop them into your seasonal call-back list. Centers run on a yearly rhythm — circle back next season with a theme show and many will book then.

* * *

Section 7: Word-for-Word Answers to the Objections You'll Actually Hear

The objections here are gentle compared to corporate or birthday — these are friendly buyers. The principle is the same across the Blueprint: **don't drop your fee; reframe value, offer a structural option, or release gracefully.**

"We don't really have a budget for entertainment."

Totally understand – I know center budgets are tight. A couple of thoughts:

A lot of directors tell me these shows actually pay for themselves, because parents love seeing "special programming" on the calendar – it makes your center stand out when families are choosing where to enroll.

And if it helps, the most affordable way to do it is to book a couple of visits across the year so I can keep the per-show cost reasonable, or to coordinate with other centers in your group for shows on the same day. Happy to work with whatever budget you've got.

"We've never paid for a magician before."

That's completely fair. Most centers that try it once end up booking me every season, because the kids love it and it gives your staff a well-earned break for half an hour. If it'd help, I'm happy to send a couple of short notes from other directors I work with – and we can start with a single show so there's no big commitment.

"Can you come at [time that doesn't work for you]?"

I'd love to make it work. I build my days around 10 a.m. and 2 p.m. shows so I can visit a few centers in one trip – is either of those close to what you had in mind? If we can land near one of those, I can usually offer my best rate too.

"Do you have insurance? / Do we need a background check?"

Yes on both fronts – I carry full liability insurance and I'm happy to send a certificate before the show, with your center named as additional insured if you need that. If your state or center requires a background check, just let me know which agency you accept and I'll take care of it. The kids' safety comes first, always.

"Is the show actually right for little ones? / Will it scare them?"

Great question — it's built from the ground up for ages 2 to 5. It's a magic AND puppet show: bright, silly, funny, and gentle, with lots of interaction and nothing loud or scary. To these little ones everything is already magic, so they're the best audience in the world. And for your summer school-agers, I have a version pitched right at their age so they don't feel like it's "for babies."

"Another performer is cheaper."

That's worth comparing, and I'd never knock another performer. A few honest things to look at: Is it built specifically for 2-to-5s, or a generic magic show? Does it include the puppet work little kids respond to? Are they insured and background-check ready? Will they actually show up and be easy for your staff to work with? I'm not the cheapest, but directors book me again and again because it's simple, safe, and the kids light up. If the lower quote covers all that, it's a fair comparison.

* * *

Section 8: The Confirmation Letter That Locks the Date (Never Call It a "Contract")

The director said yes. Now lock it in — but here's the key rule for this market: **send a confirmation letter, not a "contract."** The word "contract" is scary to a busy childcare director; it feels like legal hassle. A friendly confirmation letter does the same job — it gets the date on her calendar and confirms the details — without the friction.

The confirmation letter

Hi [first name],

I'm so glad we connected — this is just to confirm the details for [Center Name]'s magic and puppet show:

- Date: [date]
- Time: [time]
- Show: [show title / theme]
- Ages / number of kids: [detail]
- Where: [room / space]
- Fee: \$[fee], payable [by check / invoice] on the day of the show
- Setup: I'll arrive about 20 minutes early; I just need a small space and a couple of minutes to set up

I'm fully insured – if you need a certificate (or your center named as additional insured), just say the word and I'll send it over. [If applicable: I've also completed the background check through (agency).]

I'll give you a quick courtesy call a few days before to confirm everything.
Can't wait
– the kids are going to have a blast!

– Cris

A few notes on the confirmation letter

- **Keep it warm and simple.** No dense legal clauses. The goal is "on the calendar," not "airtight in court."
- **No deposit needed** in most cases — these are institutions, not individual parents. They'll pay by check or invoice on or around the day of the show.
- **Insurance certificate** ready to send on request, with "additional insured" wording available.
- **Send a short reminder** a few days out (a quick call or email) — directors are busy and a friendly reminder prevents the dropped-ball, double-booked-room surprise.

* * *

Section 9: The Rebook Engine That Gets You Into Every Center 3–4 Times a Year

Most performers do one childcare show and move on. That's leaving the best part of this market on the table. **The whole game here is recurring bookings** — my goal was always to **work every center three or four times a year**. A single \$250 show isn't much. The same center booking you four times a year, every year, for five years — across a dozen centers — is a real business. The childcare market filled my summers for half a decade on exactly this.

The secret: your theme-show menu *is* your rebook calendar

The reason theme shows matter (Section 2) isn't just that they sell easily — it's that they give a director a *fresh reason to book you again next season*. You're not asking her to book "the same magic show" twice. You're offering a new program each time:

Season	Natural rebook hook
Fall	Back-to-school fun show / kindness show
October	Halloween safety show
Winter	Winter / "Frosty" seasonal show

Spring	Self-esteem / nutrition / recycling show
Summer	School-age summer-camp program (when centers fill with older kids)

Rotate the menu and you have a built-in, no-pressure reason to call every center four times a year.

The rebook touch (set a CRM reminder each season)

Hi [first name],

The kids at [Center Name] had such a great time last [season] – I wanted to reach out before my calendar fills because I've got a new show that's perfect for this time of year: my [Halloween safety / winter / nutrition] show. It's all-new material, same bright-and-silly style the kids loved last time.

Want me to hold a date for [Center Name]? I'm offering centers I already work with first pick. Just reply or call and I'll get it on the calendar.

– Cris

Director word-of-mouth is your best marketing

Directors talk to each other constantly — across a chain and across an area. So after a great show, a light ask goes a long way:

If you know another director who'd love a show like this for their center, I'd be grateful for the introduction – I'll take great care of them, and I always have a little room for a center a colleague recommends.

That single question is what kicks off the chain effect in the next section.

* * *

Section 10: The Chain Strategy That Filled My Summers — the Biggest Lever in This Market

This is the multi-library day of the childcare market, and it's the most important revenue idea in this kit, so I saved it for last. **Many childcare centers belong to chains — and if you get into one, you can usually get the whole chain.**

What happened to me

When I first started cold-calling centers, I had a list of about 30 in front of me, and I offered those free shows (Section 4) purely to build awareness and drum up birthday leads. I had no idea whether I'd make a dime directly off the centers themselves. But I happened to call into a **chain** — and the directors started calling *each other*. Word spread: "this guy's offering free shows, he's good, book him." Within about a **two-month span I booked 40 to 50 centers**. I'd hit it in summer, when they were all desperate for programs to entertain the school-agers. It snowballed, and most of those freebies turned into long-term paying clients.

How to work it on purpose

1. **Always ask if a center is part of a chain or group.** (It's on the Section 5 checklist for a reason.) One booking can be a doorway to ten.
2. **Ask your happy directors to refer their sister centers.** "Is there another location in your group that might want this?" Directors inside a chain love being the one who found a great program.
3. **Offer same-day, multi-center pricing.** If two or three centers in a chain are near each other, book them on the same day — a morning show at one, an afternoon at another. You drive once, and each center gets a friendlier rate. (This is also how you make low per-show fees add up to a great day.)
4. **Hit the season right.** Summer is the sweet spot — centers overrun with school-agers, all hunting for programs at once. Cold-call a chain in late spring/early summer and you can light up the whole network.

The math

A single center at \$[250] is a modest booking. But:

- **One center, 4 visits a year** = \$[1,000]/year from one relationship.
- **A chain of 5 centers, 4 visits each** = \$[5,000]/year — from one cold call that hit the right network.
- **A two-center same-day** turns one weekday drive into two fees, dramatically raising your dollars-per-hour.

Low fees, worked at *volume and frequency through chains*, is how this "least stressful market" quietly fills your weekday calendar for years.

* * *

End of Daycare Kit

That's the full flow — from the first cold call to a chain of centers rebooking you every season.

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

- A clear read on the childcare buyer (and the "never say daycare" rule)

- The "magic and puppet show" positioning that books faster
- A cold-call script for an outbound market where cold-calling actually works
- The free-show funnel that breaks you in and feeds your birthday business
- A simple inbound inquiry-and-quote flow
- A busy-director follow-up sequence
- Word-for-word objection responses
- A confirmation letter that gets the date locked without scaring anyone
- A recurring-rebook engine built on a rotating theme-show menu
- The chain strategy that can fill your weekday calendar for years

The underlying framework is the same one running through all of Fully Booked — qualify, quote with confidence, follow up, and build the post-show flywheel. The childcare market just runs *outbound* instead of inbound, sells a *program* instead of a single show, and rewards *frequency and chains* over any one big fee.

This is also the market that feeds the others: every center show is branded material in every backpack, every birthday lead, every "do you do schools?" conversation. Work it as the on-ramp it is.

Have a great week,

— Cris