

THE FAMILY & FESTIVAL KIT

Part of "Fully Booked" — A Cris Johnson Production

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It's Not One Market — It's Two Buyers Wearing the Same Coat

Let me start with the thing most magicians miss about this market, because almost every mistake in it traces back to this one blind spot.

"Family and festival" looks like a single market. It isn't. It's **two completely different buyers** in the same coat:

- **The private family-event host** — someone hiring you for *their* people at *their* event (a reunion, a company picnic, an HOA day). One decision-maker, short booking window, close cousin to the birthday buyer.
- **The public festival / fair organizer** — a committee or parks-and-rec department hiring you as one piece of a public event, often booked months ahead.

Treat them the same and your templates feel off and your pricing misfires. Get the distinction right and one more thing falls into place: this market doesn't pay per show — it pays a **flat appearance fee for a block of time**, which means the real money is in learning to *fill the day*, turning one fee into two or three. That's the whole game here. This kit hands you both halves.

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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 the **two very different buyers** hiding inside this one market — the private family-event host and the public festival/fair organizer — and how to handle each
- A **website contact form** built to capture the one thing this market lives and dies on: indoor or outdoor, and how many hours they need you
- The **exact email** to send when a family or festival inquiry lands — built around this market's pricing logic, which is different from every other kit
- An **information checklist** that catches the outdoor-show landmines *before* you're standing in a field next to a beehive
- A **formal one-page proposal** for the committees, HOA boards, and parks-and-rec coordinators who can't sign off alone

- A **follow-up sequence** paced for a market that books months ahead (festivals) *and* weeks ahead (family events)
- Word-for-word **responses to the objections** unique to public and family events
- A **booking-confirmation flow** with the single most important clause in this entire kit: the **rain/weather contingency**
- A **post-show sequence** that turns a one-off festival into an annual rebook
- The **"Fill the Day" strategy** — how to turn one flat appearance fee into two or three, and how to build an annual festival circuit

A note up front, and I want to be straight with you the way I'd be straight with a coaching client. This is not the market I live in today. I'm primarily a school and library guy now. But I came up doing this work — company picnics where I sweated my keister off in the sun, family reunions, fairs, festivals, strolling gigs — and I still dip back into it (I took a strolling gig in December 2022, my first in years, and genuinely enjoyed it). Everything in this kit is built from real experience in this market. I'm just not going to pretend I'm booking fifty festivals a summer, because I'm not. What I *can* hand you is the system for converting these inquiries cleanly — which is what Fully Booked is about.

Let's go.

— Cris

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Start Here: The Move That Books the Gig

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

This market's pricing logic is different from every other kit: you're not quoting a single show price like a library, and you're not refusing to quote like a corporate client. You're doing something in between — **quote a clear starting number while opening the door to a bigger block**. The whole move:

1. Figure out which buyer you've got (private host vs. public organizer) — it changes everything that follows.
2. Reply with a flat **appearance fee** for a block of time, plus a recommendation on how to **fill their day** (a second performance, strolling, a balloon hour) so one fee becomes two or three.
3. Capture the one thing this market lives and dies on — **indoor or outdoor, and for how long** — before you commit to anything.

That's it. The full word-for-word inquiry response is in **Section 3**, and the complete **"Fill the Day"** strategy — including how to build an annual festival circuit — is in **Section 10**. (One clause you cannot skip: the **rain/weather contingency** in Section 8. It's the single most important line in this kit.)

Everything else makes the move land: telling the two buyers apart (Section 1), the contact form that captures indoor/outdoor and hours (Section 2), and the follow-up paced for festivals that book months ahead (Section 6).

Your 2-minute quick win: add two fields to your website's contact form right now — "Indoor or outdoor?" and "How many hours do you need me?" Those two answers are what let you quote this market without a dangerous guess. Add them before you read on.

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Section 1: The Two Buyers Hiding in One Market — and Why Treating Them the Same Costs You

Before any templates, you need to understand something most magicians miss: **"family and festival" is not one market. It's two buyers wearing the same coat.** Almost every mistake in this market comes from treating them the same. Read this section slowly even if you skim the others.

The two buyers

Buyer #1 — The private family-event host. Someone is hiring you to entertain *their* people at *their* event. Think:

- Family reunions
- Company picnics and employee family days
- HOA / neighborhood / community association days
- Church and faith-group family nights
- Customer-appreciation family days
- Grand openings and store anniversary events

This buyer is close to the birthday buyer — one decision-maker (or a small committee), a single event, a relatively short booking window. The difference is the audience is **mixed-age and often large and outdoor**, not a living room full of seven-year-olds.

Buyer #2 — The public festival / fair organizer. A committee, municipality, or parks-and-rec department is hiring you as one piece of a larger public event the general public attends. Think:

- Town festivals and "days" (Fall Festival, Founders Day, Harvest Fest)
- County and agricultural fairs
- Parks & rec summer concert/entertainment series
- Library-system or downtown-association family days

- Block parties and street fairs

This buyer is closer to the *school committee* or *corporate* buyer — a budget set by a group, a long lead time (often booked six months to a year out), and frequently a request not for one show but for **a block of your time**: two or three short stage sets across an afternoon, or continuous strolling magic through a crowd.

The pricing logic for this market (this is the part that's different)

Every kit in Fully Booked runs on a different pricing logic, because every market's buyer thinks about money differently:

- **Libraries** = quote fast, priced on distance.
- **Corporate** = never quote first; discovery call, then a three-tier proposal.
- **Birthdays** = quote fast, but through a three-package ladder with a marquee trick pulling parents up.
- **Daycares** = quote fast, one low simple fee, real money is in frequency and chains.
- **Schools** = quote confidently with packages, all-inclusive, distance-scaled.

Family & festival has its own logic, and here it is: a flat appearance fee for a block of time — and the lever is filling the day, not raising the per-head price.

You are not charging per child (you can't count them — it's a public crowd). You are not running a distance bracket (though distance still informs the number). You are selling **a block of your time** — "I'm yours for this stretch of the event" — and the way you make real money is by **filling that block**: turning one stage set into two or three, adding strolling magic before or between sets, or booking the same festival every year so it becomes an annuity. More on that in Section 10, which is the most important section in this kit.

The fees (placeholders — your real numbers needed)

I'm going to give you a working framework, anchored to numbers I stand behind from my other markets. These are real recommended figures — adjust them to your territory and experience, the same way you would with any market in this bundle.

What they're buying	Recommended fee	Anchored to...
Private family event — one ~40-min show, mixed ages, often outdoor	\$495	sits just above a birthday show; it's a bigger, harder, outdoor crowd
Festival half-day block — up to ~3 hours: 2–3 short stage sets <i>or</i> continuous strolling	\$750	my strolling gigs ran ~\$500; a multi-set festival block is worth more
Festival full day — multiple sets + strolling	\$1,200+	in line with what I got for a strong

across a full event day		corporate day locally
Strolling add-on (bolted onto a stage booking)	+\$300–500	my actual strolling rate, sold as an add-on the way I package corporate close-up

Two rules that travel with these numbers:

1. **Sell the block, then fill it.** The organizer has a number in their head for "entertainment." Your job is to find out the shape of their day and propose the version that fills the most of it — not to quote the smallest possible show.
2. **Outdoor and public is harder than indoor and private. Price accordingly.** You're fighting sun, wind, distractions, and a crowd that didn't necessarily come to see you. That's worth more than a clean indoor gig, not less. Don't let "it's just a festival" talk you down.

The thing nobody tells you: public crowds are a weird beast

In your own words from Blog 130: public shows are a weird beast. Sometimes people flood the area for free entertainment. Other times it seems like even bribing them with cold hard cash wouldn't bring them out for a free show.

This matters for two reasons:

- **You have to build your own crowd at festivals.** Unlike a library show where the room is seated and waiting, at a festival you're often competing with food trucks, a bounce house, and a band two hundred feet away. The first job of a festival set is gathering a crowd, not amazing one. (This is exactly why the *strolling* option is so valuable — strolling magic goes to the people instead of waiting for them.)
- **Never let them put you in a high-traffic dead zone.** I learned this the hard way at a school Halloween carnival — they parked me right next to the snacks, in the highest-traffic, highest-distraction spot in the building. Adults and kids streamed in and out the whole time, debating where to go next. If I could do it over, I'd have insisted on a different spot. At a festival, *where* they place you is half the battle. Ask about it before you say yes (Section 4 covers exactly what to ask).

The outdoor reality (read this even if you hate me for it)

I'll be honest: I don't love outdoor shows. I've said it on the podcast more than once. But I've also had outdoor shows turn into my favorite show in a decade — because I prepared for them. As I put it after one fall gig: *I still hate outdoor shows, but by being prepared, I hate them less.*

Here's what the outdoors does to a magic show, and what you do about it:

- **Wind kills certain magic.** Anything with silks is gone in the slightest breeze — a six-foot silk worth hundreds of dollars, vanished for real, not the way you planned. Build an outdoor set out of wind-tolerant material. Card flourishes, loose papers, anything light — leave them home.

- **Sun and heat are a health issue, not a comfort issue.** I don't do well in heat (I learned that as a kid the hard way). I keep a big jug of water nearby at every outdoor gig and I stay hydrated on purpose. Plan shade, water, and breaks between sets.
- **You have to protect your performing space.** At one outdoor gig I brought a thick roll of caution tape and used it to mark off my turf so the crowd didn't wander into my working area before, during, or after the show. Best \$5 I spent. Keep a roll in your case.
- **Know your surroundings.** I once set up a foam party next to a giant active beehive ("just try to keep the foam away from the beehive," the client said, pointing at it). Every outdoor venue has a hazard you didn't plan for — a beehive, a sprinkler system on a timer, a sound stage that fires up mid-set, a slope, a parking lot. Walk the space before you commit your setup.
- **Have a rain plan in writing.** This is so important it gets its own contract clause in Section 8. Outdoor events live and die on weather, and the conversation you do NOT want to have is the one where it's raining at 1pm and nobody decided in advance who eats the cost.

Setup, audience, and material

- **Set up fast and self-contained.** Bring your own PA — at an outdoor festival there may be no power near where they want you, so a battery-powered system earns its keight. Assume nothing is provided.
- **Material has to play from age 2 to adult.** This is a true family crowd — toddlers, grandparents, teenagers, all at once. Your birthday show is too young; your corporate show is too old. You need a clean, visual, broadly funny family set. (Strolling solves this neatly: you tailor each table to the group in front of you.)
- **Strolling magic, done right.** When I stroll, I look at it as "what can I stick in my pockets" — three to six tricks on me, three to four per group, ten minutes at a table maximum. My first trick is always one that wows them without making them handle a prop (they're holding food and drinks), so even if they're not into it, I've done my duty and can move on. That rhythm is what lets you cover a big festival crowd in a fixed block.

OK — now you understand both buyers and the market's quirks. Let's get to the templates.

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Section 2: The Contact Form That Captures the Two Things This Market Lives or Dies On

The contact form on your website is the funnel that feeds every email in this kit. For most markets the killer field is location. For *this* market there are two killer fields, because this is the market where the gig's whole shape changes based on the answers: **indoor or outdoor**, and **how long do you need me**.

Get those captured up front and you can quote intelligently in your first reply. Miss them and every single inquiry costs you an extra email cycle — and in a market where you're competing with the DJ, the bounce house, and "let's just do it ourselves," extra cycles lose gigs.

The fields your family/festival contact form needs

1. **Name** — first and last in one field.
2. **City** — required.
3. **State** — required, dropdown.
4. **Email** — required.
5. **Event type** — a short dropdown: *Family reunion / Company picnic / Community or HOA event / Church or faith event / Festival or fair / Grand opening / Other*. This one field instantly tells you which of the two buyers you're talking to.
6. **A "tell me what you're looking for" prompt** — required, with a leading question (below).

Six fields. The event-type dropdown is the one I'd add over and above the standard five — it does the buyer-sorting for you before you've read a word.

The "tell me what you're looking for" prompt — tuned for this market

A blank comments box gives you nothing. The right leading prompt pulls out the four things that decide the whole quote:

Tell me a little about your event

(For example: Is the show indoors or outdoors? About how long do you need me — one show, or entertainment across a block of time? Roughly how many people, and what age range? And about when are you hoping to schedule?)

That parenthetical is doing all the work. Indoor/outdoor, duration, size, timing — the four levers of the quote, volunteered before they hit Send.

The auto-response email

Hi [first name],

Thanks for reaching out about entertainment for your event — I got your message.

I read every inquiry personally, and I'll be back to you within a few hours (or first thing tomorrow morning if you're emailing in the evening). In the meantime, feel free to look around my site.

Talk soon,

Wire the form into your CRM

Same as every other kit: dump submissions straight into your contact-management software so the name, location, event type, and prompt-answer populate the record automatically and the follow-up sequence in Section 6 can fire without re-typing anything.

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Section 3: The Quote That Turns a Flat Fee Into a Full Paid Day

This market's pricing logic — **flat appearance fee for a block of time, then fill the day** — shapes the whole reply. You're not quoting a single show price like a library, and you're not refusing to quote like a corporate client. You're doing something in between: **quoting a clear starting number while opening the door to a bigger block.**

There are two scenarios, same as the other kits:

- **Scenario A — You have enough to quote.** Event type, location, indoor/outdoor, and a rough sense of duration are known (your contact form did its job). Reply with a number, a recommendation on how to fill their day, and a few logistics questions.
- **Scenario B — Key info missing.** Usually it's the indoor/outdoor question or the duration. Send a one- or two-line reply asking only that, and you're back in Scenario A.

Template — Scenario A: Private family event

Subject: *Re: Magic for your [event type] — quick proposal*

Hi [first name],

Thanks for reaching out about your [family reunion / company picnic / community day]. This is a fun kind of event to perform for — a real family crowd, all ages — and it's right in my wheelhouse. Here's the quick version.

THE SHOW: I'd recommend my family show — about 40 minutes, built to play for everyone from the littlest kids to grandparents, fully self-contained (I bring my own sound system, props, everything). Fully insured.

THE FEE: \$[family-event fee]. That's the flat rate for a show like this in your area, [indoors / set up for outdoors with my own battery PA].

ONE IDEA TO GET MORE OUT OF THE DAY: If you've got a longer event and a lot of people spread out, a lot of hosts add on strolling magic — I move table to table doing close-up magic before or after the main show, so the entertainment isn't just one 40-minute window. I can fold that in for [+ \$add-on]. Totally optional — just mention it if it sounds useful.

QUICK QUESTIONS to firm up the date:

1. What date are you looking at?

2. Indoors, outdoors, or a bit of both? (Outdoors is no problem – I just plan differently.)
3. Roughly how many people, and what's the youngest-to-oldest age range?

Reply with answers and I'll have the agreement and everything else over to you within 48 hours.

– Cris

Template — Scenario A: Public festival / fair

Subject: *Re: Magic for [Festival Name] — proposal*

Hi [first name],

Thanks for reaching out about [Festival Name]. Festivals are their own animal – a moving crowd, lots going on – so let me give you a couple of ways this can work, because the right fit depends on the shape of your day.

OPTION 1 – STAGE SETS. I perform 2-3 short, high-energy family magic sets across your event (say, one mid-morning, one early afternoon), drawing and building a crowd each time. Flat fee for the block: \$[festival half-day fee].

OPTION 2 – STROLLING MAGIC. Instead of (or in addition to) stage sets, I move through the crowd doing close-up magic group to group – great for festivals where people are wandering and there's no single seating area. Flat fee for [X hours]: \$[strolling block fee].

OPTION 3 – THE FULL DAY. Both: stage sets to anchor the schedule, strolling in between to cover the grounds. \$[full-day fee] for the whole event.

All options include my own PA (battery-powered, so I don't need an outlet), all props, and full insurance. I bring everything.

A few quick questions so I can recommend the right option and lock a date:

1. What date(s), and what are the event hours?
2. Is there a stage or performance area, or would I be working in an open space? (Either is fine.)
3. Roughly how big a crowd do you draw across the day?

Reply and I'll get a written proposal and agreement over to you within 48 hours.

– Cris

Template — Scenario B: Key info missing

Subject: *Re: Magic for your event — one or two quick questions*

Hi [first name],

Thanks for reaching out – happy to help, and this sounds like a fun one. Two quick things decide everything on my end before I can send a real proposal:

1. Is this indoors or outdoors? (Outdoors is no problem – I just plan the show differently.)
2. Do you need one show, or entertainment across a block of time?

Once I know those two, I'll have a proposal – with the fee – back to you the same day.

– Cris

Why this works for this market

- **You quote a real number fast** (unlike corporate) — committees and busy hosts are comparing options and want a price they can act on.
- **But you immediately open the "fill the day" door** — the strolling add-on and the festival options are how a \$495 inquiry becomes a \$1,200 booking.
- **You name the outdoor question out loud and make it a non-issue** — "outdoors is no problem, I just plan differently." That single line beats every nervous competitor who treats outdoor as a problem.
- **You self-include everything** (PA, battery power, insurance) — at a festival, "I bring my own everything" is a genuine differentiator, because the organizer is juggling a dozen vendors who all need something from them.

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Section 4: The Checklist That Catches the Outdoor Landmines Before You're Standing in the Field

For this market the checklist isn't about gating the quote — it's about catching the outdoor-and-public landmines *before* they catch you. Capture these in your contact-management system so the confirmation, pre-show, and post-show emails can be automated.

Captured during the inquiry exchange:

1. Event type and host organization (tells you which buyer you're dealing with)
2. Date(s) and event hours
3. Location / address (drives travel and informs the fee)
4. **Indoor or outdoor** — and if outdoor, is there a rain backup location?
5. Format wanted: single show, multiple sets, strolling, or full day
6. Estimated crowd size and age range
7. Performance area: a stage? an open field? a parking lot? a corner of a community room?

The outdoor / public landmine list (ask these before you commit setup):

8. Is there power near the performance spot, or do I need my battery PA?
9. What's happening *around* my spot during the show? (food, band, bounce house, raffle) — and can I be placed away from the highest-traffic, highest-noise zone?
10. Is there shade, and where can I keep water?
11. Any site hazards I should know about? (slope, sprinklers, beehive, wildlife, mud, low-hanging branches)
12. What time can I get in to set up, and what time does the space have to be clear?

Captured at booking confirmation:

13. On-site contact's name and mobile number (the person who'll actually be there day-of — often NOT the person who booked you)
14. Payment source and timing (host directly, company AP department, municipality, committee treasurer)
15. Deposit terms (see Section 8 — private events yes, institutional/municipal often no)
16. Whether they need your insurance certificate, and whether anyone needs to be named Additional Insured

Rebook and referral seeds:

17. Is this an annual event? (*The single biggest lever in this market — see Section 10.*)
18. Would you be open to a short evaluation note after the event? (*Plants the testimonial harvest — Section 9.*)
19. Do you know other organizers — other festivals, other companies, other HOAs — who might want something similar? (*Plants the referral — Section 9.*)

The last three are seeds. Plant them early; they pay off at the end of the flow.

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Section 5: The One-Pager for the Committees and Parks-and-Rec Boards Who Can't Sign Off Alone

Family events usually close on the inquiry email. **Festivals and fairs often don't** — because the person emailing you frequently can't say yes alone. Festival committees, HOA boards, parks-and-rec departments, and company event teams decide as a group, and the person you're talking to needs something to bring back to the room.

So for this market, the one-pager is more important than it is for libraries or birthdays. Have it ready.

What goes on the one-pager

- Header: your business name, logo, and contact details
- A 2–3 sentence description of your family show / festival offering
- **The options laid out as a simple menu** (this is the key difference from other kits' one-pagers): Stage Sets / Strolling / Full Day, each with what's included and the flat fee
- A "What's Included" line that hammers the self-contained angle: own PA + battery power, all props, full insurance, setup and teardown
- Payment terms and deposit note
- The **rain/weather contingency** stated plainly (committees love seeing you've already thought about it — it's the thing they're secretly worried about)
- Two short testimonials from past family/festival clients (full name, title, event, town)
- A call to action: "Reply or call to lock in [date] — agreement sent within 48 hours of confirmation"

How to send it

Hi [first name],

Attached is the formal proposal for [Event Name] — laid out so it's easy to share with your committee/board.

You'll see three ways we can do this (a couple of stage sets, strolling through the crowd, or the full day), each with the fee, so the group can pick whatever fits your schedule and budget. Everything's self-contained on my end — I bring my own sound, power, and props — and there's a rain plan built in.

Happy to hop on a quick call if it'd help the group decide. Just let me know.

— Cris

A fillable Word/Google Docs template for this one-pager will live in the kit's appendix folder. Customize it once with your details, then it's a 30-second swap per event.

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Section 6: The Follow-Up Built for Festivals That Book Months Ahead and Families That Book Weeks Ahead

This market has a split personality on timing, so the sequence has to flex:

- **Private family events** book on a short cycle — weeks, sometimes days. A reunion three Saturdays out won't sit through a 30-day sequence. For these, run a **tight 5-touch sequence over ~10 days**, like the Birthday Kit.

- **Festivals and fairs** book on a long cycle — committees plan six months to a year ahead. For these, run a **slower 6-touch sequence over ~30–40 days**, like the Library Kit, then drop them to an annual reminder.

The judgment call is easy: the event-type dropdown from your contact form tells you which clock you're on.

The one rule both share: **don't only ask "are you ready to book?"** Lead with stories, value, and soft asks. Pound an organizer with six "ready yet?" emails and you're spam.

The cadence (festival / long-cycle version)

Email #	Days after proposal	Purpose
1	Same day	Inquiry response with options + fee (Section 3 — already sent)
2	3 days	"Just making sure this got through" — soft check-in
3	8 days	Story / case study — a festival that became an annual booking
4	16 days	Calendar nudge — what dates are filling around them
5	25 days	Bonus / detail — the strolling option, the rain plan, the trick sheet
6	35 days	Direct ask — "should I keep holding [date]?"

For the **family / short-cycle version**, compress to days 2, 4, 6, 9 with the same email purposes.

Email 2 — Three days later

Subject: *Quick check-in on [Event Name]*

Hi [first name],

Just making sure my proposal from [day] reached you — sometimes these get caught in a committee inbox or a spam filter, and I'd hate for it to disappear.

No pressure to decide yet. Just let me know it arrived and whether [date] is still in play, and I'll know whether to keep holding it.

— Cris

Email 3 — Eight days later (the story)

Subject: *Why one festival booked me back year after year*

Hi [first name],

No ask in this one — just a quick story while [Event Name] is on your mind.

There's a festival I performed at year after year. Same event, same organizers, every year – and if you've ever run public entertainment, you know that kind of standing rebook doesn't happen by accident.

Here's what kept earning it: I could draw a crowd out of a moving festival, and once I had them, I held a group of more than 150 people – toddlers, teenagers, parents, grandparents, all at once – entertained for over 40 minutes. That's the hard part of festival entertainment, and it's the part most acts can't do. A mixed-age crowd at an outdoor event will wander off in ninety seconds if you don't have them.

But honestly, the crowd-keeping wasn't the only reason they kept calling. It was that I was easy to work with, I was professional, and I was thorough in every bit of communication – before, during, and after. On a hectic event day, that's worth as much as the show itself.

That's really what you're deciding when you pick entertainment for [Event Name]: not just "is the magic good," but "will this person hold the crowd AND make my job easier instead of harder."

If you'd like, I can have the agreement and everything else over to you within 48 hours – and [date] off your plate.

– Cris

Email 5 — The detail that closes (the rain plan + strolling)

Subject: *Two things I should have mentioned*

Hi [first name],

A couple of things I left out of my first note that organizers always seem glad to hear:

First – the weather. If your event is outdoors, you don't have to gamble on the forecast. My agreement has a rain plan built in: if there's a backup indoor space we move there, and if the event is postponed for weather we work out a reschedule. You won't get stuck paying for a show that got rained out and you won't lose your deposit to the sky. (We just agree on the terms up front, in writing.)

Second – for events with a big footprint, strolling magic covers ground a stage show can't. I move group to group through the crowd doing close-up magic, so people who never make it to the stage still get a "how did he DO that" moment. It's an easy add-on if your day is spread out.

Still happy to lock in [date] for [Event Name] – just reply and I'll get everything moving.

– Cris

Email 6 — The direct ask

Subject: *Should I keep holding [date] for [Event Name]?*

Hi [first name],

I want to be respectful of your committee's time and mine. I've had [date] on a soft hold for a while now, and I'd hate to keep it locked if the group has gone another direction.

Three quick options – pick whichever fits:

1. Yes, let's book it. (Agreement over within 48 hours.)
2. Still deciding – give me a sense of timing. (I'll keep holding.)
3. Going a different way this year. (No hard feelings – I'll release the date and check back for next year's event.)

Whichever it is, thanks for considering me for [Event Name].

– Cris

After the last email

If they go quiet, **stop the sequence** and — this is the key move for festivals — drop them onto an **annual reminder list**. Festivals repeat. The committee that didn't book you this June is planning next June by January. Reach back out then, before they've gone shopping. (Section 10.)

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Section 7: Word-for-Word Answers to the Objections Unique to Public and Family Events

The principle behind every response is the same as every kit: **don't drop your fee. Reframe value, offer a structural alternative, or release them gracefully**. The objections themselves are specific to public and family events.

"We were just going to do it ourselves / let the kids run around."

Totally fair – and for some events that's exactly right. The reason hosts bring in a magician is usually one of two things: they want a moment where everyone's together and engaged instead of scattered, or they've run a "kids just run around" event before and spent the whole time refereeing instead of enjoying it. A 40-minute show gives the adults a breather and gives the day a centerpiece people remember. If that's not what you're after this year, no problem at all – happy to be in your back pocket for next time.

"It's outdoors — is that a problem?"

Not at all – I perform outdoors regularly and I plan for it. I bring my own battery-powered sound system so I don't need an outlet, I build the show out of material that holds up to a breeze, and my agreement has a rain plan so

weather is never a nasty surprise for either of us. The only thing I'll ask is to be placed a little away from the loudest attraction (a band or a bounce house) so people can actually hear the show. Past that, outdoors is no problem.

"Can you just do it for [low number]? It's only a few hours."

I hear you, and I want to find a way to make it work if I can. Here's the thing about "a few hours" at a festival – that's actually the premium version of what I do, not the budget version, because I'm building a crowd from scratch, working an outdoor space, and performing multiple times across the day. What I can do is right-size it to your budget: instead of the full day, we do one or two stage sets, or a shorter strolling block. Tell me your number and let me show you the most entertainment I can responsibly fit inside it.

"We have a committee / board that needs to approve it."

Of course – that's normal for an event like this. To make that conversation easy, I'll send a one-page proposal that lays out the options and fees side by side, plus a couple of testimonials from similar events. If the group needs anything else – a video clip, references, the rain-plan language spelled out – just tell me what would help them say yes. I'll hold [date] in the meantime. About how long do you think the group will need?

"What happens if it rains?"

Great question – and the fact that you're asking tells me you've run an outdoor event before. Here's how I handle it, and it goes in the agreement so there are no surprises: if you have an indoor backup space, we just move there. If the whole event is postponed for weather, we'll agree up front on a reschedule window. The one thing I ask is that if you're calling it for weather, you give me as much notice as you can – because for events far enough away, I'm sometimes driving out the night before. Get me that notice and rain never becomes an expensive problem for either of us.

"Another entertainer / DJ quoted us less."

That's smart – you should compare. A few honest things to weigh against the lower number:

- Are they bringing their own sound and power, or will your team need to provide it outdoors?
- Can they actually hold a mixed-age crowd – toddlers to grandparents – or is it really a kids' act?
- Do they have a written rain plan, or are you both just hoping?
- Are they insured? (Most public events and venues now require it.)
- Will they show up? Festivals are the gig people flake on most.

I'm not the cheapest option and I won't pretend to be. I'm the option where, on a hectic event day, the entertainment is the one thing you never have to think about. If the lower quote covers all of the above, it's a fair comparison. If it doesn't, the real cost is going to land on your team on event day.

* * *

Section 8: From "Yes" to Showtime — Including the Rain Clause That Protects Your Whole Day

They said yes. Don't go silent between "yes" and event day — especially for a festival, where the on-site contact may be a different, more frazzled person than the one who booked you.

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

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Hi [first name],

Wonderful — I've got [Event Name] locked in for [date]. Thanks for choosing me.

Attached you'll find:

    1. The performance agreement — please sign and return within 14 days
    2. My W-9 (in case your finance team needs it)
    3. A short promotional blurb and a headshot, in case you're advertising the entertainment

A few notes on the agreement:

    • There's a deposit line — [deposit terms, see below].
    • There's a rain/weather contingency clause — important for any outdoor portion. Please read it; it protects both of us.
    • It's valid for 14 days. Need more time? Just ask.

Quick logistics confirmation:

    • Event date: [date]
    • My time block: [arrival → finish]
    • Format: [one show / 2-3 sets / strolling / full day]
    • Setting: [indoor / outdoor — rain backup: ____]
    • Audience: [size, age range]
    • Power: [outlet provided / I'm bringing battery PA]
    • Payment: $[fee], [method], [timing]

I'll send a planning email about a week out and a final confirmation a few days before.

Looking forward to it!

— Cris
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Contract clauses you should always include for this market

Plain-English versions of the clauses that matter most here. Run them past your own attorney — this is what I'd use, not legal advice.

1. The rain / weather contingency (the most important clause in this kit). "For outdoor engagements: if inclement weather prevents an outdoor performance, the parties will relocate to the client's designated indoor backup space if available. If no backup exists and the event is canceled or postponed due to

weather, the performance will be rescheduled to a mutually agreed date within [X months], and the deposit will carry to the new date. If the performer has already begun travel (e.g., departed or obtained lodging the day before for a distant engagement), the full fee remains due regardless of weather. Client agrees to provide as much advance notice of weather cancellation as reasonably possible."

2. **Deposit.** "A deposit of [50% / \$____] is required to reserve the date. The date is not held until the deposit is received." For **private** family events I'd require a deposit (same logic as birthdays — skin in the game). For **municipal / institutional** festivals, expect that many can't pay deposits and be ready to waive it the way libraries do.

3. **Cancellation.** "Cancellations within 30 days of the event forfeit the deposit. Cancellations within 14 days forfeit 100% of the fee. (Weather postponements are governed by the weather clause above, not this clause.)"

4. **Performance space and placement.** "Client will provide a performance area reasonably free of competing noise and high foot traffic, and reasonable access for setup at least [45 minutes] before performance." This is your written backstop against the snack-table dead zone.

5. **Power / utilities.** "Client will advise whether electrical power is available at the performance location. If not, performer will supply a battery-powered sound system at no extra charge."

6. **Payment method and timing.** "Balance due [on the day of the event / net-30 for municipal clients], payable to [Your Business Name]."

7. **Promotional materials clause.** "Photos, video, and testimonials gathered at the event may be used in performer's promotional materials. Client/host individuals will not be identified by name without consent."

The ~1-week-out planning email

Hi [first name],

We're about a week out from [Event Name] on [date] — a few things to confirm:

1. My time block: I'll arrive by [time] to set up, performing [schedule].
2. Setting: [outdoor — and our rain backup is ____ / indoor].
3. Power: [you're providing an outlet / I'm bringing my own battery PA — no power needed].
4. Placement: ideally a spot a bit away from the [band / bounce house / food area] so folks can hear the show.
5. On-site contact on the day: who should I look for, and what's the best cell number?
6. Payment: \$[fee], [method].

Anything changed on your end? Better to catch it now than at [time] on event day.

— Cris

The ~3-day-out final confirmation

Hi [first name],

A few days out – final confirmation for [Event Name]:

- Date: [date]
- My block: [arrival → finish]
- Location: [address]
- Setting: [indoor / outdoor, rain backup: ____]
- Format: [one show / sets / strolling / full day]
- On-site contact: [name, cell]
- Fee: \$[fee], [method / timing]

[If outdoor:] I'm keeping an eye on the forecast for [date] – if anything looks dicey, let's talk early rather than late, per our weather plan.

My mobile is [number] – text or call any time. Looking forward to it.

– Cris

* * *

Section 9: The Post-Show Sequence That Turns a One-Off Festival Into an Annual Rebook

Most magicians' relationship with an event ends when they pack the car. In a market built on **annual repeat events**, that's leaving the best money on the table.

Day-after thank-you + receipt

Hi [first name],

Thanks again for having me at [Event Name] [yesterday]. [Specific moment that landed – the crowd we pulled for the second set, a great volunteer, a trick that killed]. Please pass my thanks to your team – events like this don't run themselves.

Attached: your receipt, paid in full.

A quick favor: I run on testimonials. If you have two minutes in the next few days to send a short note about how it went – what worked, how the crowd responded – I'd be hugely grateful. Even a few sentences makes a real difference for me.

If this is an annual event, I'd love to pencil in next year before my calendar fills – most repeat clients like to lock the date early. No rush; just say the word.

Have a great rest of your week,
– Cris

Five-day follow-up if no testimonial yet

Hi [first name],

Quick follow-up – did you get a chance to jot a couple lines about [Event Name]? If it's easier, here are three quick prompts:

1. What was the best moment of the entertainment?
2. How did the crowd respond?
3. Would you have me back?

Even a sentence or two helps me a lot. Thanks so much – and either way, I'd love to stay in touch about next year.

– Cris

Thirty-day referral request

Hi [first name],

A month ago I performed at [Event Name] – hope the rest of your season's gone well!

A quick favor. Other organizers – festival committees, HOAs, companies planning picnics – are exactly the kind of people I'd love to work with, and a word from someone like you carries more weight than any ad. If one or two come to mind who might want something similar, I'd be grateful for an intro. I'll mention you sent me, only if you're comfortable with that.

Either way, thanks again – and I hope to be back at [Event Name] next year.

– Cris

Annual rebook reminder (set a reminder for ~[event month – 5])

Hi [first name],

Hard to believe it's almost [season] again – which means [Event Name] is probably back on your planning list. I had such a good time last year that I wanted to reach out before my calendar fills and before you start looking around.

Want me to pencil in [Event Name] for [date / window]? I give past clients first pick on dates. Just reply and I'll send the agreement – same deal as last year, or we can adjust if your plans have changed.

Looking forward to it,

– Cris

* * *

Section 10: The "Fill the Day" Strategy — Turn One Appearance Fee Into Two or Three

This is the most important section in the kit — the family/festival equivalent of the Library Kit's multi-library day, the Corporate Kit's house-magician lever, and the Daycare Kit's chains. I'm putting it last because it only matters once the inquiry-to-booking flow above is working. But once it is, **this is where the real money in this market lives.**

The core idea: in this market your fee is a flat appearance fee for a block of time. There are exactly three ways to grow it, and none of them involve raising your per-head price (you can't — it's a free public crowd).

Lever 1 — Fill the block (one event, more of you)

The organizer has a budget for "entertainment" and a day with a lot of hours in it. One 40-minute stage show is the *smallest* version of what you can sell them. The bigger versions:

- **Multiple stage sets** — two or three short sets across the day instead of one. More value to them (entertainment all day, not one window), more fee to you, same drive and setup.
- **Strolling + stage combo** — anchor the schedule with stage sets, then stroll the grounds in between. This is the single best upsell in the market because it covers the people who never make it to the stage, and it's exactly how I package stage-plus-close-up in the corporate market: book the big thing first, then add the second offering at a bundled rate.
- **Add-on entertainment** — for the right event, balloon work, a roaming character, a photo moment. (Only if it's genuinely in your wheelhouse — don't bolt on a service you can't deliver well.)

The pricing structure I'd use:

- One stage set: base family fee
- Two–three sets (half-day block): the half-day fee
- Sets + strolling (full day): the full-day fee
- Strolling-only block: priced per hour

Always *present the bigger block as the recommendation* and let them size down, rather than quoting the smallest show and hoping they ask for more.

Lever 2 — Make it annual (one event, every year)

Festivals and community events repeat on a calendar. **The committee that loved you in June is the easiest booking you'll ever get next June** — if you reach them before they go shopping. This is why the annual reminder in Section 9 exists, and why "Is this an annual event?" is on the Section 4 checklist.

One festival booked once is a gig. The same festival booked every year for a decade is an annuity — and it's the exact pattern behind my most loyal clients in *every* market. Treat the first booking as the start of a standing date, and say so out loud in your day-after email.

Lever 3 — Work the network (one organizer, many events)

Organizers know other organizers. The HOA president sits on the town festival committee. The company event planner also runs the church picnic. One happy client is a doorway to a whole network of similar events — which is what the Section 9 referral request is built to open.

Real-world math

A single private family show in your area: **\$495**.

The same date, sold as a festival full day (sets + strolling): **\$1,200** — same drive, one event, three to four times the fee.

That same festival, rebooked annually for ten years: **\$12,000+** off a single relationship — and a date you never have to market for again.

This is how you make this market worth your weekend. Not by chasing more one-off shows in the sun — by filling each day, making each event annual, and turning each organizer into a network.

* * *

End of Family & Festival Kit

That's the full flow — from inquiry to booking to next year's rebook — for the trickiest, most weather-dependent market in Fully Booked.

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

- A two-buyer map that keeps you from treating festivals and family events the same
- A contact form built around indoor/outdoor and duration
- Inquiry responses for private events AND public festivals, built on the "flat fee, fill the day" logic
- An information checklist that catches the outdoor landmines before they catch you
- A menu-style one-page proposal for committees and boards
- A follow-up sequence that flexes between short and long booking cycles
- Word-for-word objection responses, including the rain question
- A booking-confirmation and contract flow built around the rain/weather contingency
- A post-show sequence aimed at the annual rebook

- The "Fill the Day" strategy — the three levers that make this market pay

That's all six kits. The underlying framework never changed: understand the buyer, quote on the market's own logic, follow up like a professional, and build the post-show flywheel. Only the language changed market to market.

Now go get 'em.

— Cris