

# THE LIBRARY KIT

*Part of "Fully Booked" — A Cris Johnson Production*

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## The One Thing That Loses Most Magicians the Library Gig

Let me start with the realization that changed how I book libraries — because if you get nothing else from this kit, get this.

You are not losing library gigs because your magic isn't good enough.

You're losing them in the **48 hours after the inquiry lands** — at the exact moment a librarian asks the question that empties most magicians' calendars: "*How much?*"

The magician who wins that moment isn't the cheapest, and he isn't the flashiest. He's the one who fires back **fast, confident, with the fee already in the email** — while everyone else is "checking their calendar" and quietly losing the gig. Nail that 48-hour window and you will out-book performers ten times your talent, at fees you actually want to charge.

That's the whole game in libraries. This kit hands you that window, word for word.

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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 **what librarians actually want** from a magician (and what they don't)
- A **website contact form** that captures the right information so you can quote on the same day
- The **exact email** to send when a library inquiry hits your inbox — including the fee
- An **information checklist** for capturing everything you need on every library booking
- A **formal one-page proposal** for librarians who need to bring something to their director or board
- A **7-email follow-up sequence** to win the gigs that don't book on the first try
- Word-for-word **responses to the most common library objections**
- A **booking-confirmation flow**, contract notes, and pre-show emails
- A **post-show sequence** that turns one library booking into testimonials, referrals, and rebooks for next year's theme

- A **multi-library day strategy** — the single most overlooked way to double your library income

A note up front: I've been performing in the library market for over a decade and book around 50 library shows a year using the exact system in this kit. It's also the system I teach my private coaching clients. Implement what's here and you should expect the same — bookings that fill SRP, Halloween, and the holidays year after year, at the fees you actually want to charge.

Let's go.

— Cris

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## Start Here: The Move That Books the Gig

Before we get into how the library world works, let me hand you the single move this entire kit is built to deliver — so you can use it on your very next inquiry, today, before you've read another page.

Here's the secret libraries hand you that no other market does: **library pricing is distance-driven**. I work three set fee brackets based on how far the library is from home. The second I know the location, I know the fee. No "let me put together a proposal." No week of back-and-forth. That means you get to do the one thing your competition won't — **quote same-day, fee included, with total confidence**.

So when a library inquiry hits your inbox, here's the whole move:

1. You reply within hours — not days.
2. You lead with the show recommendation, then the fee, then what's included (PA, props, themed signage, insurance), then the no-deposit reassurance, then the multi-library option.
3. You close with two or three quick logistics questions and an offer to hop on the phone.

That's it. That email is the entire difference between *"thanks, we went with someone else"* and a booked date on your calendar. The full word-for-word version — plus the short reply for when they forget to tell you where they are — is waiting for you in **Section 3**.

Everything else in this kit exists to make that one email land harder: who the buyer really is (Section 1), how to make inquiries show up already quotable (Section 2), how to follow up when she goes quiet (Section 6), and — the one most magicians never discover — the overlooked move at the very end (Section 10) that can **double your library income in a single driving day**.

***Your 2-minute quick win:** open your website's contact form right now and make sure it asks for **City and State**. That one change is what lets you quote same-day on every inquiry from here on. Do it before you read on — then come back and we'll build everything around it.*

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## Section 1: What Librarians Actually Want — and the One Thing That Makes Them Rebook You Every Year

Before any templates, you need to know the lay of the land. If you've already gone deep on libraries, skim this. If you're newer to the market, slow down and read every word — most of the templates later in this kit only make sense once you understand the buyer.

### Why libraries are worth your time

Most magicians put all their library eggs into one basket — Summer Reading Program. SRP is the biggest opportunity, and it's where I started, but it's not the only opportunity. Libraries also book:

- **Halloween shows** — a huge opportunity. The first year I started seriously emailing my library list for Halloween, I filled up October. Last year I'm a part-time performer and I still booked more Halloween shows than I could comfortably do.
- **Christmas / winter shows** — December gigs that fill out a slow month
- **Teen / young-adult programs** — massively underserved
- **Adult programs** — also underserved. Most libraries hand out free senior workshops on Microsoft Word; many have a real budget for paid adult entertainment

The takeaway: SRP is the volume play, but Halloween, Christmas, teens, and adults are how you fill the rest of the year.

### Who actually books you (and how to address mail)

Library size determines who books shows:

- **Tiny libraries** — the director (often "she," in my experience) handles every age group
- **Mid-size and large libraries** — separate directors for children's, teen/YA, and adult programming

When you're mailing or emailing cold, address it as follows:

| For shows aimed at...            | Address to...                 |
|----------------------------------|-------------------------------|
| Kids (SRP, Halloween, Christmas) | Children's Librarian          |
| Teens                            | Teen / YA Librarian           |
| Adults                           | Director of Adult Programming |

It will get to the right hands every time. Don't waste cycles trying to find a name on every library's website.

## **The themes rule (this is everything)**

**Almost every library show needs a theme.** That theme has to tie back to reading and checking out books, because that's what libraries are measured on for grant funding. The more attendance and book check-outs they can document, the more government money they get next year.

The annual SRP theme rotates and is roughly consistent across the United States. Past themes I've worked into shows:

- Water / oceans ("Oceans of Possibilities")
- Fantasy / wizards
- Building & construction
- Sports
- Space

The two exceptions in my own program lineup are my **Spooky Magic** Halloween show and my Christmas show — those are themed by holiday, not by SRP. But every other library show I do is built to that year's national theme. If you want to do well in libraries long-term, plan to refresh your theme show every year.

Sub-rule: **Refer to actual books in your show.** When you do a trick that involves a red sponge ball, name-drop a book with red in it. When you produce something fluffy, mention a book about clouds, sheep, dragons, whatever fits. Libraries notice. They love it. They rebook you because of it.

## **Production value matters more than you think**

Some libraries — especially in nicer neighborhoods — expect production value: banners, backdrops, a table wrap themed to that year's program, dress that matches the theme. When the theme was construction, I got a hard hat and a caution vest. When the theme was space, I got a NASA jumpsuit (hard to get in and out of, but worth it). A themed hat alone can be the difference between "the magician" and "the magician who *got* our program." Do this. It signals "professional" the moment you walk in the door.

## **Crowd size: 2 to 200 (yes, really)**

I once had a library swear they always pulled a big crowd. Show one had 100 people. Show two had 200. Show three? About 20 people. Even they were baffled.

**Always bring your sound system if there's any chance of a crowd over 30.** A library that books you in January for July 3rd and gets two kids in the door is still owed a professional show. Don't blame the librarian — give those two kids the same effort you'd give 200.

## Library fees (my actual numbers, current as of this writing)

For my territory, which is roughly three hours from Buffalo, NY:

- **Within an hour of home:** \$400
- **A couple hours away:** \$470
- **Over a couple hours (to my 3-hour territory limit):** \$500

I started libraries at \$250 in 2014–15. I've raised steadily and gotten almost zero pushback. Out of around 50 libraries I booked recently, exactly one griped — they had booked me at my old rate years ago, hadn't booked since, and were horrified my fees had gone up. They reluctantly rebooked anyway.

Two implications for you:

1. **Don't compare yourself to your low-dollar local competition.** They will always go lower. Compare yourself to the people in your area whose work is worth comparing yourself to.
2. **Try a 10–20% raise on your next 3–4 quotes.** If you can't say the new number out loud without flinching, drop it to 10%. But raise.

I won't travel more than three hours for a single library booking. Your territory may differ. Set a hard limit and stick to it — unless you can stack a multi-library day (more on that at the end of this kit).

## What's different about libraries vs. other markets

A few quick rules that separate library inquiries from corporate or birthday inquiries — these will inform every template that follows:

| Topic                 | Libraries                                                                                                                                                                              |
|-----------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Deposits              | <b>Forget it.</b> Most libraries can't and won't pay deposits.                                                                                                                         |
| Payment               | Almost always check. Pay-on-day-of-show or 30-day-after. <b>Library checks never bounce.</b> I've done hundreds; never had a problem.                                                  |
| Contract              | Send one anyway. They expect to sign something. It signals professional.                                                                                                               |
| Booking lead time     | Long. I mail in January for July. They book early.                                                                                                                                     |
| Promotional materials | Send a press release, headshot, and a well-designed flyer with a fillable date/time box. Some will use your stuff. Some will use their own ghastly clip art. Don't take it personally. |
| Insurance             | Carry it. Even though I've never been asked for proof, it's the right thing to do.                                                                                                     |
| Best mailing          | January + March (SRP), end of summer + October (Halloween), October (Christmas)                                                                                                        |

|         |  |
|---------|--|
| windows |  |
|---------|--|

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

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## Section 2: The Contact Form That Makes Inquiries Arrive Already Quotable

Before we get to the inquiry response, let's go upstream. The contact form on your website is the funnel that feeds every email exchange in this kit. Get it right and most inquiries land already qualified, with the location captured, ready for you to quote within minutes. Get it wrong and you're stuck in an extra email cycle on every single inquiry — losing time, losing momentum, and sometimes losing the gig.

Most magicians' contact forms are bad in one of two ways. They're either too short ("Name + Email + Send" — leaving you with nothing useful to reply to), or they're too long (15 fields demanding the librarian's whole life story before she's even sure she's interested). Both bleed inquiries.

The right form is short, intentional, and designed to flip every inquiry into "Scenario A" from Section 3 — location known, fee going out the same day.

### The five fields your library contact form needs

1. **Name** — first and last in one field. Don't make it two; that's friction for no reason.
2. **City** — required.
3. **State** — required, dropdown.
4. **Email** — required.
5. **A "tell me what you're looking for" prompt** — required, but with a leading question (covered below).

That's it. Five fields. Ten seconds to fill out. No required phone number, no captcha that scares off legitimate librarians, no "preferred contact method," no checkbox forest. Every additional field is another chance for the librarian to abandon the form before hitting Send. The job of the form is to capture *enough* to reply with a fee — not to capture everything. The rest gets filled in over the email exchange that follows.

### Why City + State is the killer combination

This is the field that flips every inquiry into Scenario A. The moment city and state are on the form, you can:

- Identify the library (or the cluster of libraries) and look up its distance from your home base
- Quote the correct fee bracket without asking

- Determine whether the library is even inside your travel territory
- Frame the reply with the librarian's region in mind ("for libraries in your area, my standard fee is...")

Without city and state, every inquiry becomes a Scenario B — one extra email, one more chance for the inquiry to go cold, one more day before you can quote. Make these required fields.

### The "tell me what you're looking for" prompt — your secret weapon

A blank "Comments" field gives you nothing useful. A leading prompt gives you everything. Replace the generic "Comments" label with a question that nudges the librarian to volunteer the program type, the theme, the audience, and the rough timing — all before she clicks Send.

Here's the prompt I recommend:

*Tell me a little about what you're looking for*

*(For example: which program is this for — Summer Reading, Halloween, Christmas, teen, adult? About when are you hoping to schedule? Roughly how many people do you typically draw? Anything specific you're hoping the show will accomplish?)*

That parenthetical is doing all the work. It signals exactly what useful information looks like, and most librarians will give you most of it. By the time the form lands in your inbox, you typically have everything you need to send a fee-included reply with no back-and-forth.

### The auto-response email

The moment the form is submitted, the librarian should receive an automated reply. This is *not* the personal inquiry response from Section 3 — that one comes from you, and it goes out within hours. The auto-response just confirms receipt and sets expectations.

Hi [first name],

Thanks for reaching out about a magic show — 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 or check out the Library page for testimonials from past clients.

Talk soon,  
— Cris

This buys you time, sets expectations, and reassures the librarian that her message didn't fall into a black hole.

## Wire the form into your CRM

Whatever contact-management software you use, wire your contact form to dump submissions directly into it. That way:

- The librarian's name, city, state, email, and prompt-answer populate her record automatically
- Your follow-up sequence (Section 6) can be triggered without re-typing anything
- Nothing falls through the cracks if you're on the road or doing back-to-back shows

A good form + a good CRM + a good auto-response is the foundation that makes every other section in this kit work faster.

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## Section 3: The Same-Day Email That Turns "How Much?" Into a Booked Date

The library market has its own logic. In some markets — corporate, private parties — quoting a fee in your first reply is a fast way to lose the gig, because the buyer has nothing to compare you against except other entertainers' price tags.

**Libraries are different.** Library pricing is distance-driven. I have three set fee brackets based on how far the library is from my home base, and once I know the location, I know the fee. The librarian on the other end of the email is usually waiting on a number to bring to her director — and the magician who responds fast, confidently, and with the fee included is the one who usually books the gig.

There are two scenarios:

- **Scenario A — Location is known.** The inquiry mentions the library by name, includes a city, or comes through a contact form that captures it. Reply with the fee, the show recommendation, and a few quick logistics questions in one email.
- **Scenario B — Location is missing.** Send a one-line reply asking only that. Once they answer, you're in Scenario A.

### Template — Scenario A: Location is known

Subject: *Re: Magic show inquiry — quick proposal for [Library Name]*

Hi [Librarian's first name],

Thanks for reaching out about a magic show for [Library Name]. Glad to help — here's the quick version, and if any of this raises questions, just reply and we'll sort it out.

THE SHOW: I'd recommend my [SRP / Halloween / Christmas / teen / adult] program, fully built around [this year's theme / the holiday]. It runs about 45 minutes, ties directly into books and reading, and is fully self-contained — I bring my own PA, mic, props, and themed signage. Fully insured.

THE FEE: \$[fee for their distance bracket]. That's my standard rate for libraries in your area. Payment by check on the day of the show, no deposit required.

A LIBRARY-FRIENDLY OPTION: If you happen to know of another library in your system that might want a same-day morning or afternoon booking, I offer a meaningful discount on the second show. It's the easiest way to bring the per-library cost down – happy to coordinate directly with a colleague-librarian if it helps.

QUICK QUESTIONS to firm up the date:

1. What date or window are you looking at?
2. Roughly how many people do you usually draw for a program like this?
3. Where will the show be – community room, children's section, outdoors?

Reply with answers and I'll have the agreement, W-9, and promotional materials over to you within 48 hours.

– Cris

P.S. If you'd rather hop on the phone for two minutes, my direct line is [number]. I usually return calls within a couple of hours.

## Template — Scenario B: Location is missing

Subject: *Re: Magic show inquiry — one quick question*

Hi [first name],

Thanks for reaching out about a magic show. Quick question before I send a proposal – which library are you with, and roughly where are you located? I work a territory of about three hours, and the answer determines both the fee and what dates I have open.

Once I know that, I'll have everything to you the same day.

– Cris

## Why this works for libraries

- **Speed and confidence are signals of professionalism.** A librarian who emailed six magicians and gets one fast, friendly, fee-included reply often books that magician for that reason alone.
- **The fee is wrapped in value, not naked.** Show recommendation, what's included, insurance, no-deposit reassurance, multi-library option — the number is one piece of a complete picture.
- **You're not gating the fee behind questions.** The questions you do ask are about logistics (date, size, venue), not price-qualifying.
- **You position yourself as a specialist** — not a "magic for all occasions" generalist. Libraries want specialists.

- **Two ways to respond** — email or phone — so the librarian picks her path of least resistance.

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## **Section 4: The Checklist That Keeps a Booking From Falling Through the Cracks**

This isn't a list of questions to gate the booking — for libraries, you should be quoting fast and confidently as soon as you know the location. It's a reference card for the information you need to capture on every library booking, both during the inquiry and after the date is locked.

Capture these in your contact-management system (I use Mongo) so the booking-confirmation, pre-show, and post-show emails can be automated.

### **Captured during the inquiry exchange:**

1. Library name and address (drives the fee bracket)
2. Date or date window
3. Program type (SRP, Halloween, Christmas, teen, adult, in-service)
4. This year's theme — exact wording, since they'll be advertising it
5. Audience size estimate
6. Audience age range
7. Venue within the library (community room, children's section, outdoors, the stacks)
8. Access to a power outlet within 30 feet

### **Captured at booking confirmation:**

9. Children's librarian's full name, title, mobile number, email
10. Library's mailing address vs. venue address (sometimes they differ)
11. Payment source (library directly, municipality, Friends of the Library)
12. Payment timing (day of show vs. 30-day-out)
13. Whether the librarian needs your insurance certificate, with the library named as Additional Insured

### **Multi-library and referral seeds:**

14. Are there other libraries in your system that might want a same-day booking? (*Sets up the multi-library day discount — the single biggest revenue lever in the library market.*)
15. Would you be open to a quick evaluation form after the show? (*Plants the testimonial harvest — covered in Section 9.*)

16. Are there librarians at nearby branches you'd recommend I reach out to? (*Plants the referral request — covered in Section 9.*)

The last three are seeds. Plant them early in the booking conversation. They'll bear fruit at the end of the flow.

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## Section 5: The One-Pager That Sells You to the Director Who Wasn't on the Email

Most library bookings will close on the back of the inquiry email in Section 3. But every so often, a librarian will say something like:

- "Can you send me a formal proposal I can share with my director?"
- "We're presenting options to the board next Tuesday — could I get a one-pager?"
- "I need to compare your details with two other quotes side-by-side."

For those cases, you want a polished one-page PDF you can attach. It contains essentially the same information as the inquiry email, but in a layout designed to be forwarded, printed, and reviewed by people who weren't part of the original conversation.

### What goes on the one-pager

- Header: your business name, logo, and contact details
- Show title and a 2–3 sentence description tied to that year's theme
- A "What's Included" bullet list (45-minute themed show, self-contained PA + props + signage, custom press release / headshot / flyer, insurance certificate available, pre-show planning + post-show receipt)
- The fee, payment terms, and no-deposit note
- The multi-library day discount, presented as a benefit
- Two short testimonials from past library clients (full name, title, library name, town)
- A call to action: "Reply or call to lock in [date] — agreement and W-9 sent within 48 hours of confirmation"

### How to send it

Hi [first name],

Attached is the formal proposal for [Library Name]'s [show title / season] — feel free to share it with your director or anyone else who needs to weigh in.

Everything in there is the same as what we discussed; this version is just easier to forward.

Let me know if any questions come up. Happy to hop on the phone if it would help.

— Cris

A fillable Word/Google Docs template for this one-pager will be included in the kit's appendix folder. Customize it once with your business details, and from then on it's a 30-second swap to produce a custom proposal for any library.

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## Section 6: The 7 Emails That Win the 70% of Gigs That Don't Book on the First Reply

Here's the unglamorous truth about library bookings: **most don't book on the first reply**. Librarians are busy. They're sitting on five other quotes. They lose your email. They go on vacation. Their director is out sick. You will lose 70% of the gigs you should book if you send one quote and stop.

Marketing research across most fields says **6–8 touchpoints** is what it takes for the average prospect to commit. That's why this sequence is seven emails, spaced over roughly three weeks after your initial proposal.

The single most important rule: 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 her with stories, value, and the occasional soft ask. Pound a librarian with seven "ready to book?" emails and you'll be in her spam folder by Tuesday.

### The cadence

| Email # | Days after proposal | Purpose                                                         |
|---------|---------------------|-----------------------------------------------------------------|
| 1       | Same day            | Inquiry response with fee (Section 3 — already sent)            |
| 2       | 3 days              | "Just making sure this got through" — soft check-in             |
| 3       | 7 days              | Story / case study email — a library success story              |
| 4       | 11 days             | Calendar urgency — what's filling around them                   |
| 5       | 16 days             | Bonus / specific show detail — give them a reason to look again |
| 6       | 21 days             | Direct ask — "should I close out this hold?"                    |
| 7       | 30 days             | Long-tail re-open — "circling back, the [theme] is approaching" |

## Email 2 — Three days later

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

Hi [first name],

Just wanted to make sure my proposal from [day] made it to your inbox – emails to library systems sometimes get caught in district filters, and I'd hate for it to disappear.

No pressure to respond if the timing isn't right yet. Just let me know either way and I'll know whether to keep [date] on hold for you.

– Cris

## Email 3 — Seven days later

Subject: *Why one librarian has called me first for ten years*

Hi [first name],

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

There's a library I've performed for going on ten years now. Multiple events a year, every year – summer reading, Halloween, the holidays. We've never gone a season without working together.

Every year, the librarian there tells me the same thing: I'm the first performer she calls. Not because I'm the cheapest, and not because I do anything flashier than the next magician. It's simpler than that. She knows I'll pick up the phone, she knows the paperwork will be on time, and – most of all – she knows that on the morning of the show, I'll walk through the door.

That last part matters more than people outside the library world realize. Nearly every librarian I meet has a story about a performer who canceled at the last minute, or just didn't show – leaving them in front of a room full of kids and parents with nothing. It's the quiet worry behind every booking.

I bring it up because that's really what you're deciding when you pick a performer for [Library Name]: not just whether the show is good, but whether you can book it and stop thinking about it.

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

– Cris

## Email 4 — Eleven days later

Subject: *Calendar update for [theme] season*

Hi [first name],

Just a quick note – [date] for [Library Name] is still on hold for you, but I wanted to flag a couple of nearby dates that filled this week:

- [day, date] – booked at [other library / general area]
- [day, date] – booked at [other library / general area]

I'm not trying to push you on a decision – I genuinely just want you to know what's still available, because I know how fast the [SRP / Halloween / Christmas] window fills up once libraries start finalizing their summer/fall calendars.

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

– Cris

## Email 5 — Sixteen days later

Subject: *One thing I forgot to mention*

Hi [first name],

I realized I left something out of my original proposal – a small detail, but one librarians always seem glad to hear about.

Every child who comes to my show goes home with a free Magic Trick Sheet. It teaches them several simple tricks they can actually learn and perform – the kind of thing that keeps a kid busy at the kitchen table for a week. For Halloween and Christmas shows, I have season-specific trick sheets that match the program.

It costs your library nothing, and it does something the show alone can't: every kid leaves with a reason to keep going. One idea if you want to get even more out of it – set out a few magic books from your collection near the exit. The kids who catch the bug will head straight for them, and that's book circulation you wouldn't have had otherwise.

I just wanted you to have the full picture. Still happy to lock in [date] for [Library Name] if it works – just reply yes and I'll get everything moving.

– Cris

## Email 6 — Twenty-one days later

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

Hi [first name],

I want to be respectful of both of our time. I've had [date] on a soft hold for [Library Name] for three 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. (I'll have the agreement and W-9 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 [season] for the new theme.)

Whichever you choose, I appreciate you considering me for [Library Name].

– Cris

### Email 7 — Thirty days later

Subject: *[Theme] is right around the corner — last call for [Library Name]*

Hi [first name],

I know my last note went out a couple weeks ago, and I assumed you'd gone in another direction – but [SRP / Halloween / Christmas] is now [X weeks] away, and I had a date open up that's a perfect fit if you're still considering a magic program for [Library Name]: [new date].

If the timing works, just say yes and I'll get everything moving. If not, I'll close the file on this season and circle back next year for the new theme.

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

– Cris

### After the seventh email

If they go silent after email 7, **stop the sequence**. They didn't book this year. That's fine. Move them to your annual newsletter list and re-engage when next year's theme drops. About 30% of my "didn't book this year" libraries book the following year.

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## Section 7: Word-for-Word Answers to "We Don't Have the Budget" (Without Dropping Your Fee)

These are the specific objections you'll hear from librarians (and how I respond to each). The principle behind every response: **don't drop your fee. Reframe value, offer a structural alternative, or release them gracefully.**

### "We don't have that kind of budget."

Totally understand – library budgets can be tight, especially mid-cycle. Two thoughts:

1. The single biggest way to bring the per-show cost down is the multi-library day. If there's another branch in your system within an hour or so, and they could host a second show on the same day, I offer a significant discount on the second show. Some librarians have told me the per-library cost ends up

below their original budget. I'm happy to reach out to nearby branches directly if that's easier.

2. If that doesn't work for this year, I'd love to stay in touch for next year's program. Most libraries plan budgets in [month] – I can send a reminder then with the new theme already worked in.

### **"Can you do an extra show for free / at half price?"**

I appreciate the ask. Honestly, the show I do is built to a specific length and energy – running it back-to-back the same day takes more out of me than it sounds, and I want both shows to be the show your kids deserve.

What I can do: my multi-library day discount also applies if your library wants to book a second show the same day for a different age group – for example, a kids' show in the morning and a teen program in the afternoon. The second show comes in at [X% off]. That's the most flexibility I can offer without compromising the quality of either show.

### **"Can we get a copy of your insurance certificate?"**

Absolutely – happy to send a Certificate of Insurance once we've locked in the date. Some libraries need their library's name listed as Additional Insured, which my insurer can do at no charge if you let me know in advance.

### **"Will you take a check?"**

Yes – check is actually my preferred payment method for libraries. I just ask that the check be made out to [Your Business Name] and that someone be authorized to hand it to me on the day of the show. If your library pays through the municipality or Friends of the Library and there's a 30-day delay, that's also fine – I'll just need confirmation in writing of the payment timeline before the show.

### **"I need to discuss with the director / board / committee."**

Of course – that's normal at most libraries. To make that conversation easier, I can send over a short PDF (one page) that summarizes the proposal: show title, what's included, the fee, and a few testimonials from similar-size libraries. If your director needs anything else – a sample press release, a video clip, references – just let me know what would help.

How long do you think it'll take? I'll just hold [date] for you in the meantime.

### **"Another magician quoted us less."**

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

- Are they coming with their own sound system, props, and signage?
- Is the show actually built around your library's theme, or is it a generic magic show?
- Are they providing a press release and flyer for your promotion?

- Are they insured?
- Will they show up? (Don't laugh – I get rebooks every year from libraries whose previous magician no-showed.)

I'm not the cheapest option. I'm also not the most expensive. I'm the option where, on the morning of the show, you don't have to wonder whether everything's going to go right. If the lower quote covers everything above, it's a fair comparison. If it doesn't, your real cost is going to be higher than my fee.

### **"We've never paid that much for a library program."**

Totally fair – and you may end up booking a less-experienced performer at a lower fee, which is a reasonable choice. Two things I'd add:

1. My fees are in line with what working pros charge for themed library programs in this region. Libraries that book me once tend to rebook me, which suggests they see the value beyond just the hour I'm there.
2. The multi-library day option is the most direct way to bring the per-library number down – happy to walk through how that would work for your system.

If the budget genuinely won't stretch this year, no hard feelings – just let me know and I'll circle back next year for the new theme.

\* \* \*

## **Section 8: From "Yes" to Showtime — The Emails That Lock the Booking Down**

The librarian said yes. Don't celebrate yet — the fastest way to lose a confirmed booking is to go silent between "yes" and the show.

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

Hi [first name],

Wonderful – I've got [Library Name] 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. My W-9 (in case your finance team needs it)
3. The custom press release for [Library Name]
4. A printable, full-color promotional flyer with a fillable date/time box
5. My headshot in two sizes (web and print)

Use the promo materials however helps you. Some libraries use their own – that's totally fine. The materials are there if you want them.

A couple of notes about the agreement:

- It's valid for 14 days from today. If we need more time, just say so and I'll extend it.
- There's a winter weather clause if your show falls between December and March – important because I'll often need to drive in the night before.

Quick logistics confirmation:

- Show date: [date]
- Start time: [time]
- Audience: [size, ages]
- Venue: [room name within library]
- Payment: \$[fee] by check, made out to [Your Business Name], on the day of the show

I'll send a 10-day-out planning email and a 3-day-out final confirmation as we get closer.

Looking forward to it!

– Cris

### Contract clauses you should always include for libraries

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. **14-day signing window.** "This agreement is valid for 14 days from issue date. If unsigned after 14 days, the date is no longer guaranteed."
2. **Cancellation policy.** "Cancellations within 30 days of the performance forfeit 50% of the fee. Cancellations within 14 days forfeit 100% of the fee."
3. **Winter weather clause** (libraries that are far enough away to require an overnight): "Because of the distance I must drive to reach this engagement, I will often have to start out the day before the performance and obtain a hotel room the evening before. If I drive out for a performance the day before our performance date, the complete payment is due in full, even if the library is closed due to weather. If the library notifies me at least 48 hours in advance of weather concerns, the assembly can be rescheduled without the surcharge."
4. **No-deposit confirmation** (because libraries expect this): "No deposit is required for this engagement. Payment in full is due on the day of the performance."
5. **Payment method** (because libraries default to checks): "Payment by check is acceptable. Checks are to be made out to [Your Business Name] and presented on the day of the performance."
6. **Promotional materials clause:** "All photos, video clips, and testimonials gathered at the performance may be used in performer's promotional materials without further approval. Library will not be identified by name in promotional materials without library's written consent."

## The 10-day-out planning email

Hi [first name],

Just a quick note – we're 10 days out from the [date] show at [Library Name]. Wanted to confirm a few things:

1. Performance starts at [time] – I'll arrive 45 minutes early to set up
2. I'll need access to one standard power outlet within 30 feet of where I'm performing
3. I bring my own sound system, mic, and all props – no setup needed on your end
4. If your library has any flyers, A-frames, or social posts you'd like me to share, send links and I'll boost them
5. Payment confirmation: \$[fee] by check on the day of the show

Anything change on your end? If yes, reply and let me know – better to catch it now than at 9 AM the morning of.

– Cris

## The 3-day-out confirmation email

Hi [first name],

Three days out – final confirmation for the [date] show at [Library Name]:

- Date: [date]
- Time: [start time]
- Venue: [Library address]
- Audience: [age group, expected size]
- Show: [show title]
- Length: [length]
- Fee: \$[fee] by check, made out to [Your Business Name], on the day of the show

I'll be on the road by [time on show day], arriving at the library by [time]. Any last-minute questions or changes, my mobile is [number] – text or call any time.

Looking forward to it.

– Cris

\* \* \*

## Section 9: The Day-After Flywheel — One Show Into Testimonials, Referrals, and Next Year's Rebook

Most magicians' relationship with a library ends the moment they walk out with the check. That's leaving 60% of the value on the table.

## Day-after thank-you + digital receipt

Hi [first name],

Thanks again for hosting me at [Library Name] yesterday. The kids were fantastic – the [specific moment / volunteer / book reference that worked particularly well] was a personal highlight. Please pass my thanks to your staff for everything they did to make the show run smoothly.

Attached: receipt for \$[fee], 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 the show – what worked, who enjoyed it, anything specific – I'd be enormously grateful. Even three or four sentences makes a huge difference for me.

I'll also follow up in a couple of weeks about next year's [theme] – most libraries that book me once like to lock in the following year early.

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 [date]'s show at [Library Name].

If it's easier, here are three quick questions you could answer in a sentence each:

1. What was your favorite part of the show?
2. How did the kids respond?
3. Would you book again?

Even a couple sentences would help me a lot. Thanks so much – and either way, looking forward to staying in touch about next year's theme.

– Cris

## Thirty-day referral request

Hi [first name],

Thirty days back you hosted me for [show title] at [Library Name]. I hope the rest of the [SRP / Halloween / Christmas] season has gone well!

A quick favor – I'm trying to grow within the [region] library network, and word of mouth from current librarians is far more valuable than any direct mailing. If there are one or two librarians at nearby branches you'd recommend I reach out to, I'd be hugely grateful for the names. I'll mention you sent me when I make contact, only if you're comfortable with that.

Either way, thanks again – and I'll be in touch about [next year's theme / next season].

– Cris

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

Hi [first name],

Hard to believe a year's gone by since [Library Name]'s [show title] in [month]. The [new theme] is the official [year] [SRP / Halloween / Christmas] theme this year, and I've already started building my new themed program around it.

Want to lock in [Library Name] for [date / window] before my calendar fills? I'm offering past clients first pick on dates this year. Just reply with a yes and I'll send the new proposal.

Looking forward to it,

– Cris

\* \* \*

## Section 10: The Overlooked Move That Can Double Your Library Income in a Single Driving Day

This is the single most overlooked revenue lever in the library market. I'm putting it last because it's only worth implementing once you have the inquiry-to-booking flow above working — but once you do, this can effectively double your library income.

### The principle

Libraries within the same county or municipal system often book the same kinds of programs in the same windows. Three branches in one county doing SRP each summer might separately book three magicians (or worse, three "free" programs) when they could have booked you for all three on the same day at meaningfully higher per-day revenue.

### How to set it up

When you book a library, plant the seed in the booking-confirmation email:

*"By the way — if there are nearby branches in your system you think might be interested in a same-day morning or afternoon show, I offer a [X%] discount on the second show. It's the easiest way to bring the per-library cost down, and a lot of librarian colleagues appreciate a heads-up about it."*

Then in your post-show 30-day referral request, fold it in again:

*"If you know a colleague-librarian at a nearby branch, I'd love an intro — and they'd benefit from my multi-library day discount."*

## Pricing structure I use

- **First library on a day:** Full distance-bracket fee
- **Second library same day, same area:** 25% off
- **Third library same day, same area:** Additional 10% off (so 35% total off)

The librarian you booked first becomes your best advocate inside the system, because helping you book her colleagues directly reduces *her* library's cost. It aligns incentives perfectly.

## Real-world math

A typical solo library day in my territory: \$470.

A two-library day in the same county:  $\$470 + (\$470 \times 0.75) = \textbf{\$823}$  — for the same drive, same hotel, same total time.

A three-library day in the same county:  $\$470 + \$353 + (\$470 \times 0.65) = \textbf{\$1,128}$  — for one driving day.

**Your dollars-per-driving-hour go up dramatically.** And the librarians love it because they each spend less than they would have separately.

\* \* \*

## End of Library Kit

That's the full flow — from inquiry to booking to next year's rebook.

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

- A reusable inquiry response email
- A qualifying questions checklist
- A proposal template with built-in distance and multi-library pricing
- A 7-email follow-up sequence
- Word-for-word objection responses
- A booking-confirmation, contract, and pre-show flow
- A post-show sequence for testimonials, referrals, and rebooks
- A multi-library day strategy that can double your library revenue

The next kit covers Birthday Parties — a completely different buyer (parents, not librarians), a different sales cycle (days, not months), and a different objection set. But the underlying framework — never quote first, qualify before pricing, follow up seven times, 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