

THE SCHOOL KIT

Part of "Fully Booked" — A Cris Johnson Production

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Why Schools Will Pay You Assembly-Presenter Money — Not Magician Money

Let me start with the framing shift that holds your fee in this market — because if you get nothing else from this kit, get this.

Schools are not buying "a magic show." They're buying an **educational program** that happens to be entertaining. Underneath every school inquiry is one question: *"Will this be worth our limited assembly budget and our limited instructional time?"*

The magician who answers like a guy doing tricks competes on price and loses. The one who answers like a seasoned **assembly presenter** — leading with the program and its curriculum value, never a naked trick list or a naked price — quotes confidently, holds a real fee, and books. That single framing shift is the difference between \$200 birthday-money and the \$697-to-\$1,697 days this market actually pays.

(One honest note: this kit converts inquiries into booked, high-fee assemblies. It assumes you already have — or are building — the curriculum-based shows that earn those fees. Building those shows is the job of the flagship course, *How To Make A Ton Of Money Performing Magic In Schools*. If you've got the shows, this kit is worth real money to you.)

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What You'll Get In This Kit

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

- A clear picture of **how schools actually buy** — who books, why it's the most stable big-money market in magic, and what an inquiry is really asking for
- A **package quote** that turns one assembly into two with a single line (the \$600 + \$200 move)
- The **fundraiser upsell** — the single most powerful way to double your income on a school booking
- An **information checklist** so nothing slips between "yes" and show day
- A **follow-up sequence** tuned to busy PTA volunteers and administrators
- Word-for-word **responses to the objections** you'll actually hear
- A **booking-confirmation, contract, and pre-show email flow** — including the bright-red winter weather clause that's saved me from countless headaches

- A **post-show sequence** that harvests testimonials, cross-sells your other programs, and rebooks you despite the PTA turnover problem

A note up front — and an important one: school assemblies have been my primary market for over a decade, and they've been *very* big money. I made six figures a year for years, with my best years around \$170,000. The fees are real: locally I get \$697 for two same-day assemblies; for a far school — I'll travel up to seven hours — \$1,697 for two performances at the same school, with every travel expense baked into that one number. **But none of that happens without curriculum-based educational shows.** That's the price of admission to this market, and it's exactly what my full course, *How To Make A Ton Of Money Performing Magic In Schools*, is built to give you. **This kit assumes you already have (or are building) those shows. What it does is make every inquiry they generate convert into a booking — at a higher fee, more often, with more add-ons.** If you've got the shows, this kit is worth real money to you. If you don't yet, start with the course and come back.

Let's go.

— Cris

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Start Here: The Move That Doubles a School Booking

Before we get into how schools buy, let me hand you the two moves this kit is built to deliver — so you can use them on your very next inquiry.

Move one — quote like an assembly presenter. When a school inquiry lands, you reply fast, confident, and with a single **all-inclusive** number (travel already baked in — schools want one-stop shopping), and you sell the standard unit of this market: a **two-assembly day** split by grade. One assembly quietly becomes two with a single line — the \$600 + \$200 move. The full word-for-word quote is in **Section 2**.

Move two — turn the day into a night. This is the lever that can *double* your income on a single booking: you offer to come back that **same evening** for a ticketed **family-show fundraiser**, split the door 50/50, and walk away with more than you made for the whole day — with almost zero added risk, because the daytime fee is already in your pocket. The entire play is in **Section 3**, and it can be worth more than the rest of the kit combined.

Everything else makes those two moves land: the buyer and the framing (Section 1), the follow-up for busy PTA volunteers (Section 5), the objection answers (Section 6), and the post-show sequence that beats the PTA-turnover problem (Section 8).

***Your 2-minute quick win:** decide your single **all-inclusive two-assembly fee** right now — one number, travel included, that you can say out loud without flinching. That number is what lets you reply to the next inquiry the same day instead of stalling. Set it before you read on.*

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Section 1: What Schools Are Really Buying — and the Framing That Holds Your Fee

You don't need a full education on the school market here — that's the course. What you need is enough about the *buyer* and the *buying process* to convert inquiries at a higher rate and a higher fee. So this section is short and conversion-focused.

Why schools are worth converting well

- **It's the most stable big-money market in magic.** Even during the height of the pandemic, schools booked virtual shows. Demand doesn't evaporate.
- **It's a weekday market.** That's a massive advantage over birthdays and festivals — you fill Monday-through-Friday daytime and keep your weekends for family (or for higher-fee corporate and fundraiser work).
- **The fees are big.** Locally I get \$697 for two same-day assemblies; for a far school, up to \$1,697 for two performances with all travel included. A single converted inquiry here is worth several birthday parties.
- **It's an INBOUND market.** This is the opposite of childcare centers. I do essentially **zero cold calling for schools** — my website and reputation do 95% of the heavy lifting, and schools come to me. *(How to make schools find you in the first place — websites, sales letters, mailing lists — is lead generation, and that's covered in the course. This kit picks up the moment an inquiry lands in your inbox.)*

Who actually books you (so you reply to the right person, the right way)

School inquiries come from a rotating cast, and knowing who's emailing tells you what they care about:

Who contacts you	What they're usually booking	What they care about
PTA / PTO volunteer	A fun or themed assembly, family fun night, fundraiser	Value, kid appeal, ease, budget
Media specialist (the modern term for the school librarian)	A reading show	Curriculum tie-in, literacy
Assistant principal / principal's office	General assemblies, kickoffs	Logistics, message fit, professionalism
School counselor	Character ed, anti-bullying, SEL	The lesson and how it's handled

The big elementary themes schools actually book: **bullying, character education, reading, science, math**, and increasingly **SEL (social-emotional learning)**. *(Which shows to build, and how, is the course. Here, just note which theme the inquiry is about so you recommend the right program and the right cross-sell — see Section 8.)*

The one thing every school inquiry is really asking

Underneath every school inquiry is the same question: "*Will this be worth our limited assembly budget and our limited instructional time?*" Schools aren't buying "a magic show" — they're buying an **educational program** that's also entertaining. So every template in this kit leads with the *program and its value*, never with a naked trick list or a naked price. You're an assembly presenter, not "a guy doing tricks." That single framing shift is what lets you quote confidently and hold your fee.

The pricing logic for schools

Schools blend two logics. Like libraries, your fee is **distance-driven** — but you quote it as a single **all-inclusive** number that already contains your travel, because schools want *one-stop shopping* (this is so important it gets its own treatment in Section 2). And like the package markets, the standard unit you sell is a **two-assembly day** (split by grade), with the **fundraiser** as the big upsell. So you quote confidently, all-in, and let the value carry it. The rest of this kit is built around that.

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Section 2: The Fast, All-Inclusive Quote That Turns One Assembly Into Two

When a school inquiry lands, you reply quickly, confidently, and with a package — because the magician who responds fast, sounds like a seasoned assembly presenter, and makes the value obvious is the one who books it.

Quote ONE all-inclusive number — schools want one-stop shopping

This is the most important pricing principle in the school market, and it's where a lot of magicians shoot themselves in the foot. **Schools want one-stop shopping.** They do not want to do math on your behalf — mileage, a hotel line, a per-diem, a "plus travel" surcharge. They want a single number that covers everything, so they can take it to the principal or the PTA, get it approved, and be done. Give them that, and you are dramatically easier to say yes to than the performer who quotes a base fee "plus expenses."

So you quote one **all-inclusive** fee for a **day at the school** — and the standard day is **two assemblies, same day, back-to-back**, split by grade level. Here's how I price mine:

- **Within an hour of home: \$697** for two same-day assemblies, all-inclusive.
- **As far as I'll travel — up to seven hours: \$1,697** for two performances at the same school, same day, with **every travel expense included** — gas, hotel, all of it.

Everything between those two points scales with distance, and the school never sees a travel line item. It's baked in. *That's the whole point.*

Why two assemblies, not one

The two-assembly day isn't padding — it's a better experience for the school, which is exactly why they happily pay for it. Splitting the audience by grade (say K–2 in one show, 3–5 in the next) lets each group

get a show pitched right at their age, and I change my content by age level. Cramming all six grades into one assembly is a compromise schools make only when space or scheduling forces it. So when you quote the two-assembly day as your standard, you're not upselling — you're recommending the setup that genuinely works best, priced as one clean number.

If a school truly can only do a single all-grades assembly, you can quote that too — but price it close to the two-assembly day, because the second show costs you almost nothing once you're set up, and most schools will take both when the gap is small.

Template — The inquiry response

Subject: *Re: Assembly inquiry — [show topic] program for [School Name]*

Hi [first name],

Thanks so much for reaching out about an assembly for [School Name]! I'd be glad to help — here's the quick version, and if anything raises a question, just reply.

THE PROGRAM: I'd recommend my [bullying / character education / reading / science / math] assembly. It's a curriculum-based educational program built to be every bit as entertaining as it is meaningful — the kids are laughing the whole way through while the lessons land. It runs about 45 minutes, I bring everything (PA, props, themed staging), and I'm fully insured.

THE FEE: \$697 for two assemblies on the same day — and that's all-inclusive. For schools within about an hour of me there are never any add-on travel charges; for schools farther out, I roll all travel into one flat fee so you never have to think about mileage or hotels (my farthest is about seven hours, and that day is \$1,697 — still one number, everything included). Two assemblies lets us split the grade levels — say K-2 in one show, 3-5 in the next — so each group gets a show pitched right at their age. One simple number, nothing else to calculate.

A FEW QUICK QUESTIONS to firm up the date:

1. What date or window are you considering?
2. How many students, and which grade levels?
3. Will it be one assembly for everyone, or would you like to split by grade?
4. Where will it be held — auditorium, gym, multipurpose room?

Reply with answers and I'll send the agreement and everything you need within 48 hours.

– Cris

P.S. If your school ever does evening family events or fundraisers, ask me about pairing a daytime assembly with a nighttime fundraiser show – it's a popular way to turn an assembly into a money-maker for the school. (More on request.)

That P.S. is a seed. It plants the single biggest lever in this market — the fundraiser — which gets its own section next.

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Section 3: The Fundraiser Upsell That Can Double Your Income on a Single Booking

This is the school equivalent of the multi-library day, and it's the move that let me **double my income** on a booking, so I'm giving it its own section. Master this one thing and it can be worth more than the rest of the kit combined.

How it works

A school books you for daytime assemblies. Then you offer to come back that **same evening** and do a **nighttime family show as a fundraiser** — parents and kids invited, the school charges admission at the door, and that ticket money funds playground equipment, field trips, whatever they're raising for.

How I price it — the 50/50 ticket split

The way I book most fundraisers is a **50/50 ticket split**. The school books the daytime assemblies at my normal rate, and then for the evening show there's *no separate fee* — the PTA and I simply split the door. They keep half the ticket sales, I keep half.

Here's why that structure works so well for both sides:

- **It removes the PTA's risk.** They're not fronting a big flat fee for an evening show and praying enough people turn up to cover it. If the crowd is light, they haven't lost a dime — we just split a smaller pot.
- **My risk is muted too** — which is the *only* reason I'm willing to take a split instead of a guaranteed fee. I've **already been paid for the daytime assemblies**, so the evening is pure upside for me, not a gamble.
- **Our incentives line up perfectly.** We both want a packed house, so we both promote it hard. Shared risk, shared reward.

With the exception of one school that didn't promote the show, just about **every fundraiser I've done has packed the place** — and between my half of the door and back-of-the-room sales afterward, the evening has more than doubled what I made for the day.

The standalone night show (no daytime assemblies)

Some schools want **just** the evening fundraiser — no daytime assemblies. That changes the math, because now I don't have the daytime fee cushioning my risk on turnout. So in that case I don't split. **I charge the school a flat fee equal to my daytime-assembly rate, and they keep 100% of the ticket sales.** They own the turnout risk (it's their event to promote), they keep all the upside, and I get paid a known fee for the night. Clean and fair for everyone — the structure just shifts depending on whether I'm already being paid for the day.

The on-ramp: family fun nights

Many schools run **family fun nights** — PTA-sponsored evening events for community outreach, often with no performer budget. They'll sometimes book a magician as the central draw. These are usually low- or no-fee, *but they're the perfect doorway to the paid fundraiser.* Do a family fun night well, and next time you suggest, "Let's make it a ticketed fundraiser and I'll come back for your spring event," you've turned a freebie into a recurring money-maker for both of you.

The script — offering the fundraiser

One more idea worth mentioning: since I'll already be at [School Name] for the daytime assemblies, a lot of schools have me come back that same evening for a family fundraiser show. Parents and kids come in, you charge admission at the door, and it becomes a fundraiser — playground equipment, field trips, whatever you're raising for.

The easiest way to do it is a simple 50/50 ticket split: there's no separate fee for the evening — the PTA keeps half the door and I keep half. That way you're not fronting a big fee and hoping for turnout. Since I'm already being paid for the daytime assemblies, I'm glad to share the risk and the reward with you — and because we both want a full house, we both spread the word. (And the kids who saw me during the day beg their parents to bring them back that night.) Want me to pencil in the evening too?

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Section 4: The Checklist That Makes Sure Nothing Slips Between "Yes" and Show Day

Capture these in your CRM so the confirmation, pre-show, and post-show emails can be automated. (Schools change details on you — more than once I've shown up to find they'd swapped my morning and afternoon schools. The checklist plus the reminder emails in Section 7 are how you catch that before it bites you.)

Captured during the inquiry exchange:

1. School name and address (drives the fee bracket / travel)
2. Date(s) and time(s) — and whether it's one show or a grade-level split
3. Program topic (bullying, character ed, reading, science, math, SEL)
4. Number of students and grade levels
5. Venue (auditorium, gym, multipurpose room) and stage/setup space
6. The booker's role (PTA, media specialist, counselor, admin) and contact info

Captured at booking confirmation:

7. Whether a daytime + nighttime fundraiser is in play (and which structure)
8. Who cuts the check and when (school, district, PTA) — payment is due **day of the show**
9. Whether they need your insurance certificate (and any "additional insured" wording)
10. Distance — does this require the winter weather clause (Section 7)?

Rebook and referral seeds:

11. Do you do other programs they might want next? (*Sets up the cross-sell — bully → character ed, Section 8.*)
12. Are there other schools in the district that book assemblies? (*In-district referrals.*)
13. Capture **multiple** contacts at the school — because PTA volunteers turn over every year (Section 8).

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Section 5: The Follow-Up That Lands Busy PTA Volunteers and Administrators

Most school bookings don't close on the first reply. PTA volunteers are unpaid and busy; administrators are slammed; budgets need approval; committees meet on their own schedule. So you follow up — without nagging. The principle is the same as every kit: keep your name and your value in front of them, with a soft, respectful cadence.

Touch #	Timing	Purpose
1	Same day	Inquiry response + package quote (Section 2 — already sent)
2	3 days	"Did this reach you?" soft check-in
3	7 days	Value / reassurance — what makes the program land + the fundraiser idea
4	14 days	Calendar urgency — assembly season fills up

5	21 days	Direct, friendly close — "should I hold your date?"
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Touch 2 — Three days later

Subject: *Quick check-in on the [School Name] assembly*

Hi [first name],

Just making sure my proposal from [day] reached you – emails to schools sometimes get caught in district filters, and I'd hate for it to disappear.

No pressure to decide yet. Just let me know either way and I'll know whether to keep [date] open for you.

– Cris

Touch 3 — Seven days later

Subject: *What makes the [topic] assembly stick*

Hi [first name],

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

The reason schools rebook this program isn't only that the kids love it (they do). It's that the lesson actually lands. The magic is the hook, but every effect ties back to the [anti-bullying / character / reading] message, so the kids remember it long after I leave. I also bring it to their level and change the content by grade, so it's right for your K-2s and your older students alike.

And if [School Name] ever runs an evening family event, ask me about turning a daytime assembly into a nighttime fundraiser – it's a popular way to bring in money for the school. Happy to explain how it works.

If you'd like, I can have the agreement over to you within 48 hours and [date] held.

– Cris

Touch 4 — Fourteen days later

Subject: *Assembly calendar for [season]*

Hi [first name],

Quick heads-up – [date] for [School Name] is still open for you, but my assembly calendar for [fall / spring] is starting to fill. Schools tend to lock their assembly dates in clusters, so the good dates go in waves.

I'm not trying to rush you – I just don't want [date] to slip if you're still considering it. If it still works, reply with a yes and we're booked. If you've gone a different direction, no hard feelings – just let me know so I can open the date back up.

– Cris

Touch 5 — Twenty-one days later

Subject: *Should I hold [date] for [School Name]?*

Hi [first name],

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

Three quick options – whichever fits:

1. Yes, let's book it. (Agreement over within 48 hours.)
2. Different date or still getting approval. (Just tell me where things stand.)
3. Not this year. (Totally fine – I'll reach back out next school year.)

Whatever you choose, thanks for considering me for [School Name].

– Cris

If they go quiet after touch 5, stop and move them to your next-school-year list. Assembly budgets reset annually; many "not this year" schools book the following year.

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Section 6: Word-for-Word Answers to the Objections Schools Actually Raise

The principle is unchanged: **don't drop your fee. Reframe value, offer a structural option (the second show or the fundraiser), or release gracefully.**

"We don't have the budget for that."

I understand – assembly budgets are tight, and they're usually set by committee. Two thoughts:

First, if budget is the hurdle, a nighttime fundraiser is the answer a lot of schools

land on – the evening show actually raises money for the school instead of costing it.

The simplest version is a 50/50 ticket split, so there's no upfront fee at all: your PTA

keeps half the door, I keep half. I'd be glad to walk your PTA through how that works.

Second, if it's simply not the year, I'd love to stay in touch for next year's calendar – most schools plan assemblies in [month], and I can reach out then.

"Another performer quoted us less."

That's worth comparing, and I always recommend schools get options. A few honest things to look at:

- Is it a curriculum-based educational program, or just a magic show?
- Schools that
- book me tell me the lesson is why they rebook.
 - Does it come fully self-contained – PA, props, themed staging?
 - Do they tailor the content to your grade levels?
 - Are they insured, and will they show up? (I get rebooks every year from schools whose previous performer canceled.)

I'm not the cheapest, and I'm not the most expensive. I'm the one where the kids are entertained, the lesson lands, and you don't have to think about it again once it's booked. If the lower quote covers all of that, it's a fair comparison.

"It needs to tie into our curriculum / our character program."

That's exactly how it's built – the entertainment is the hook, but every part of the show reinforces the [anti-bullying / character / reading / science] message, in language that's right for the grade levels. I can also send a short summary of the lessons so your teachers know what's coming and can reinforce it in class afterward.

"Can you just do all the grades in one assembly?"

Absolutely, I can do one all-grades show – I structure it to play from your youngest to your oldest. That said, if your space and schedule allow, splitting into two shows (say K-2 and 3-5) gives each group a show pitched right at their age, and the second show is only \$200 more since I'm already set up. Totally your call – I'm happy either way.

"The PTA / committee has to approve it first."

Of course – that's normal. To make that conversation easy, I can send a short one-page summary: the program, what's included, the fee, the second-show and fundraiser options, and a couple of notes from other schools. If your committee needs anything else – a lesson summary, references, a clip – just tell me what helps. I'll hold [date] in the meantime.

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Section 7: From "Yes" to Showtime — Confirmation, Contract, and the Bright-Red Winter Weather Clause

The school said yes. Now lock it down — and this is where schools, more than any market, reward a tight process, because they *will* change details on you between "yes" and show day.

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

Hi [first name],

Wonderful — I've got [School Name] locked in for [date]. Thank you for booking me; the students are going to have a great time.

Attached you'll find:

1. The performance agreement — please sign and return within 14 days
2. My W-9 (in case your business office needs it)
3. A program summary you can share with teachers
4. Promotional materials / announcement blurb for your newsletter

Quick logistics confirmation:

- Date: [date]
- Show 1: [time] — grades [K-2]
- Show 2 (if booked): [time] — grades [3-5]
- Venue: [auditorium / gym / multipurpose room]
- Fee: \$[fee], due the DAY OF the show (not after)

Please note the winter weather clause in the agreement (in red) — it matters if your date falls in the snow season and I have to travel the night before. I'll send a few reminder emails as we get closer.

Looking forward to it!

— Cris

The contract clauses that matter most for schools

Pulled from my real agreement language, in plain English. Run these by your own attorney — 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. **Payment due day-of.** "Payment in full is due on the day of the performance, not after." (*Put this in writing — it prevents the 30-day-invoice runaround.*)
3. **The winter weather clause (in BRIGHT RED in your contract):** "Because of the distance I must drive to reach this engagement, I will often have to leave the day before the performance and stay overnight. If I drive out the day before, the full payment is due even if the school is closed due to weather. If someone from the school notifies me at least 48 hours in advance, that will prevent me from driving out, and the assembly can be rescheduled without the surcharge. Signing of this agreement indicates your acceptance of these terms."

On the winter clause: this single paragraph, in red, has prevented more misunderstandings, hurt feelings, and arguments than anything else in my contract. Yes, I've turned away a handful of schools who wouldn't sign it ("we won't know until that morning if school's open"). My answer: "Check the forecast — if it's iffy, call me 48 hours out and we'll reschedule." When my calendar's full, I can afford to hold that line. So can you.

The pre-show email cadence (this is what prevents disasters)

Schools change schedules, swap rooms, and forget details. This three-email cadence catches it every time:

- **14 days before:** Support materials — the program announcement, the newsletter flyer, my introduction, anything teachers need to prep.
- **7 days before:** A reminder of the winter weather policy (if seasonal).
- **4 days before:** The confirmation-of-record email — "According to my records, here's what I have: [date], [times], [address], [amount due]. Payment is due the day of the show."

That 4-day email exists because of a real disaster: a school once booked me for three math shows over two days, then quietly changed my schedule — I showed up to the first school in the morning and was told I was supposed to be at the *other* school. The 4-day "here's what I have on record" email surfaces those changes while there's still time to fix them.

Hi [first name],

We're 4 days out from [School Name]'s assembly. According to my records, here's what I have — please reply and confirm, or let me know if anything has changed:

- Date: [date]
- Show 1: [time], grades [K-2], in the [venue]
- Show 2: [time], grades [3-5], in the [venue]
- Address: [full address]
- Amount due (day of show): \$[fee]

I'll arrive about 45 minutes early to set up. Anything change on your end?
Better to
catch it now than at 8 AM that morning.

— Cris

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Section 8: The Post-Show Sequence That Harvests Testimonials and Beats the PTA-Turnover Problem

Walking out with the check is the *start* of the value, not the end. Schools are a repeat-and-referral business — but with one wrinkle that makes the post-show flow critical: **PTA volunteers turn over every year**. The person who booked you probably won't be there next year. So you have to harvest proof and contacts now.

Harvest testimonials on the day (the dozen-evaluation-forms trick)

This is how I built a wall of testimonials when I was starting out, and it still works: **bring a dozen evaluation forms to every school**. Pass them out to teachers *before the show starts*, while the kids are being settled. After a strong show, teachers fill them out while the experience is fresh, and you walk away with written testimonials in hand — not a vague promise to "send something later" that never comes.

Seed future bookings from the stage and the brochure

Two moves, both from how I work:

1. **Bring brochures for your *other* programs** and hand them to your client afterward — and mention from the stage at the end: "If you'd like info on my other assemblies, I've got brochures up here — teachers, grab one, and grab one for a teacher you know at another school." After a good show, teachers come take them. That's how in-district referrals start.
2. **Cross-sell a related topic on the spot**. When you're wrapping up and getting the check, mention the adjacent program: "By the way, I also do a character-education show — it pairs really well with the anti-bullying one you just saw." Bully and character ed are two sides of the same coin; schools that love one often book the other. (Just know schools can lock onto one topic — I've had schools insist on a *second* math show when I offered them science. Meet them where they are.)

Day-after thank-you + testimonial nudge

Hi [first name],

Thanks again for having me at [School Name] yesterday – the students were fantastic, and [specific moment / the part of the lesson that landed] was a highlight. Please pass my thanks to the teachers and staff.

Attached: your receipt, paid in full.

If any teachers jotted notes on the evaluation forms, I'd be grateful if you'd send them my way – and if you have a sentence or two of your own about the program, even better. Testimonials from schools like yours are how other schools find me.

I'll also follow up down the road about next year – and about my [character ed / science] program, which pairs beautifully with what your students just saw.

– Cris

The rebook play (and beating PTA turnover)

Because your booker may be gone next year, do two things: (1) capture **multiple** contacts at the school now (Section 4), and (2) set a reminder to reach out early next school year to *the school*, not just the person:

Hi [first name / School Name assembly committee],

Hard to believe a year's gone by since I was at [School Name] for the [topic] assembly. I'm booking my [fall / spring] calendar now and wanted to give schools I've worked with first pick of dates before they fill.

This year I'd suggest my [character ed / science] program – a natural next step from the one your students loved last time. Want me to hold a date for [School Name]? Just reply and I'll send the details.

– Cris

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End of School Kit

That's the full conversion flow — from the inquiry in your inbox to next year's rebook.

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

- A read on the school buyer and what every inquiry is really asking
- A package quote that turns one assembly into two (the \$600 + \$200 move)
- The fundraiser upsell that can double your income on a booking
- An information checklist and a follow-up sequence built for busy schools
- Word-for-word objection responses
- A confirmation, contract, and pre-show flow — including the winter clause that saves headaches
- A post-show sequence that harvests testimonials, cross-sells your other programs, and rebooks you past the PTA-turnover problem

The framework is the same one running through all of Fully Booked: lead with the program's value, quote with confidence, follow up, and build the post-show flywheel. Schools just run on educational value, weekday calendars, and the fundraiser multiplier.

One last thing. Everything in this kit assumes you already have curriculum-based educational shows worth booking — because that's what makes schools the biggest, most stable money in magic. If you want the shows themselves (three complete, turn-key assembly programs), plus the full marketing and lead-generation system that makes schools come to *you*, that's exactly what my course "**How To Make A Ton Of Money Performing Magic In Schools**" delivers. This kit converts the inquiries. The course creates them — and hands you the shows to fill them. Together, they're a complete school business.

The course: <https://theprofessionalmagicianclubpro.com/product-perform-in-elementary-schools/>

And if you want to take this same conversion system *up* a grade level — into middle and junior high — that's a market most magicians shy away from, which means more room for you. I've put my whole approach to it (shows, staging, and what makes that age group tick) into my **Middle School Show project**. Pair it with everything in this kit and you've added a second weekday market to your calendar.

The Middle School project: <https://theprofessionalmagicianclubpro.com/product-middle-school-videos-sales-page/>

Have a great week,

— Cris