

Dear Brothers & Sisters;

I hope that this information on putting together benefit concerts is helpful. Fundraising and stimulating groups of people can both be done through large benefit concerts. The struggle of Farmworkers in this country has more than proved it's worthiness to most people and entertainers as a whole should be sympathetic. But still, it is necessary to explain the situation and conditions of the farmworkers and to be a little aggressive in getting artists to commit themselves.

If the proper time and steps are taken a successful benefit can be held and funds raised in every boycott city. Even if you can only get small local entertainment you can still build your program-up through interest, enthusiasm, publicity, a good poster, etc. Also you can get church, labor, business and social organizations to buy blocks of tickets; the fact that you are having a benefit to raise funds gives you a good reason to ask them for money.

Radio dis-jockeys (sympathetic ones) may be able to put you into contact with entertainment if you have no idea where to look.

A benefit can better be put together by one organized person than by three or four unorganized people running all over the place. A benefit does not have to involve your entire organization many of your supporters can help. The most important thing is that the person in charge is acapable.

I really do encourage all of you to try and organize a successful benefit in your city. It is not that difficult if it is taken seriously. It is a good method for getting people together and for raising funds.

GOOD LUCK !

Hasta La Victoria,

P.S. If a major performer is contacted and does a benefit for us please let me know so we do not ask him twice to do a benefit. Write to: Jim Cassell

UFW

237 N. First St.

San Jose, California 95113

Jim Cassell

(Revised)

PLANNING A MINOR OR MAJOR BENEFIT CONCERT

First of all be sure to give yourself plenty of months in advance of the concert date. I really stress great emphasis on organization of the benefit before the night/day of concert and ofcourse the actual time of the concert. In the preliminary planning stages it is of great use to make contacts with the people in your area who have had previous experience, these are often the professional concert promoters who can give you alot of tips which will shorten the groundwork you may have to do.

We will go through most all the steps in the order that they should take place when putting together a benefit.

BEGINNING STEPS: CONTACTING YOUR PERFORMER OR MAJOR CROWD DRAWER

1. Know what type of audience you are trying to attract and then choose the type of performers who will fit the need.

a. young high school-college age (rock, folk, jazz, popular) most of your crowd will usually come from this group of people and they will probably be your best supporters

b. Middle-class families, single people (popular, traditional music, Trini Lopez, Tom Jones, etc.)

c. conservative political, church (popular, traditional, classical)

2. Most movement oriented people are the best to attract for they are your best supporters. Artists who attract this type of audience are:

a. Pete Seeger, Joan Baez, Richie Havens, Judy Collins, etc.

3. Rock groups attract the largest crowds, Latin-rock is especially intune with U.F.W.O.C. Benefits

4. When choosing a performer be sure to have a 2nd & 3rd choice on the line so if your first act cancels you will not be left high and dry. You should have your commitment for the main performer at least one month in advance.

5. When calling performers try to sound as together and professional as possible. What they want to be assured is if the concert is well organized, that it is a benefit for a major causa which they can support, and finally if you are really putting on a major benefit or just a small get together. They usually will only want to play benefits if they are well organized and worthwhile events for them to become involved-in. If possible try to contact performers personally by phone or in person. Sometimes it helps to know someone else who knows a performer. Basically to get them to play will be to play upon the fact that the cause of the farmworkers is one of the most worthwhile causes for any group to support.

6. Big performers get asked to do benefits everyday and are used to turning down many requests; for this reason I have mentioned the above comments. The main key is to get to the performer on a personal basis and make him feel involved which he is since he too is a human being.

a. If you have to follow-up on an artist ne persistent as hell but not too over-bearing, also be sure to make the commitment concrete (I don't think a contract is necessary just be sure that your artist is really committed).

b. Artists do benefits for various reasons and some of these are:

1. interested in the publicity and image they will get. You can tell them that many people will be attending and then they will receive good exposure (small groups are especially interested in this aspect). Also the groups should be told that they will receive alot of publicity in the

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media. Not all artists are interested in the benefits they will receive from a major concert benefit just most of them. They will also be getting people to buy their albums after the benefit.

c. Performers are very impressed if their name is to be listed next to another well-known artist. You can sometimes bull-shit them a little and tell them that this big performer or that performer will probably be playing the benefit even if it isn't true yet. The fact that they may get to play with a well-known name impresses them. Also once you have your one big main act it is easier to get your smaller groups.

d. Finally if you already have a hall in mind and it is a big one and well-known this will have some effect on the artist. They of course have their preference of halls and if you chose a good hall or stadium this will help.

### STEPS INVOLVED IN FINDING A SUITABLE LOCATION:

#### 1. Obtain an inside or outside concert staging area

a. Any indoor event has the advantage of being easier to contain and organize. Both indoor-outdoor have their advantages one just takes more work to organize than another

b. very important to know how large a hall or stadium you want. Base it upon the following priorities:

\*1. How big & how well known your performer is, what is the draw of your main artists in numbers of people

\*2. The extent as to how well your publicity is handled (You could have the greatest show on earth but if nobody knew about it, it wouldn't help much

\*3. The status of your movement, numbers of supporters to depend on

#### c. Facts about what kind of stadium or hall should be used and time:

\*1. The nite or day your concert is held ask yourself: "Is it a date and time when most people will be able to attend?" Will students, working people, farmworkers (whoever your crowd is) be free to attend? Friday and Saturday nights are the best times for evening concerts and Saturday and Sunday is the best time for day concerts. If you have a really big performer it doesn't in most cases matter which nite you use of the week but for maximum attendance the weekends are best. People's attendance changes slightly from summer to winter so check this out. Most important is to find out the particular concert going moods of the people in your area.

\*2. It is better to pack a hall than to have a large hall barely filled.

\*3. Try and get the use of the hall for free, but if you can get a hall which will attract more people because of its popularity it is worth it to pay the extra fee. Also if a big performer is going to perform it is wiser to use a good hall.

\*4. You may have to take out insurance for the nite/day of your benefit depending on the regulations of your hall. Get a good price for if you don't you may end-up spending too much money on it. Also it is good protection against lawsuit for personal and property damage.

### CONTACT GROUPS AND PEOPLE EARLY ENOUGH SO NOT TO RUSH THEM. YOU CAN GET MANY FREE SERVICES AND DONATIONS IF YOU MAKE CONTACTS EARLY. IT IS ESPECIALLY IMPORTANT TO MAKE CONNECTIONS FOR ALL YOUR PRINTING NEEDS IN ADVANCE

1. As far as hustling free materials for all or most your concerts needs, it is always good to do this early, if you take care of things at the last moment you usually can't find a free donor and end-up paying for the service either in money or in a sloppy job

2. You should concentrate on getting your poster, leaflets, tickets and

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Maybe even programs out early enough, very important to line-up people to take care of this operation. For without you being able to use your tickets or display your posters you are in bad shape.

a. Steps included in printing are:

1.) artwork 2.) hustling paper 3.) making negatives & plates to run on the press (photo engraving) and a printer who can clear his press to handle your job 3.)

AFTER YOU HAVE A DATE, LOCATION AND MAIN PERFORMERS, HAVE ONE OR TWO GOOD HUSTLERS WORK FULL OR PART-TIME IN GETTING LARGE PRE-SALES

1. Unions, businesses, banks, Federal Anti-poverty programs, churches, individuals can be persuaded to buy from \$25 - \$500 worth of tickets either to be used by their employees: or to be given to low-income people who cannot afford tickets. Also a donation can be written-off as tax-deductible

2. Thousands of dollars can be raised in pre-sales if you have people who can really hustle and know the in's and out's of the local organizations. Most groups can be appealed to to buy a block of tickets as a help to the farmworkers.

3. An attempt can also be made to have various organizations-unions cover some of your major costs in putting-on a concert: insurance, sound system, hall rental, security, etc.

NEXT STEP IS IN SETTING-UP A GOOD PUBLICITY CAMPAIGN, THIS WILL COVER:

1. Setting-up Groundwork for starting your publicity
2. The actual concert pre-publicity
3. Post-publicity

\*GENERALLY KNOW WHAT TYPE OF CROWD YOU ARE TRYING TO ATTRACT AND PUBLICIZE IN THE MEDIA SOURCES WHICH WILL MOSTLY MAKE CONTACT WITH THEM.

1. Time should be spent on establishing contacts with all people who can be helpful in getting the word out about your event. The fact that you make a personal contact with certain people is the difference as to whether you get handled as an ordinary piece of news or a special story. Start two months in advance in setting-up contacts with the media, seek out sympathetic people on radio stations, newspapers, etc. Let them know something about the meaning of U.F.W.O.C., where the funds will be going, what performers will be playing, what type of event it will be. Ask for their personal support and assistance in making the event successful. Make contacts with:

a. All radio disc-jockeys, directors of P.S.A. (Public Service Announcements), heads of T.V.-radio talk programs

1.) FM Educational & Rock stations are especially helpful and reach a good number of your audience. It may also be possible for the station to take an un-official commitment to push your benefit

2.) Top-40 AM stations reach many young people, large audience

3.) Straight commercial stations (NBC, ABC, CBS, etc.) are good, large audiences, also have good talk programs

b. Equally take advantage of contacting T.V. stations, exploit the use of their Public Service outlets, talk shows, etc.

c. For talk programs it is good to be on them a couple of months in advance to announce the future: and most important get on the programs one or two days prior to your benefit

d. Become well acquainted with members of the written press, monthly magazines and publications (2 months in advance), major or minor newspapers, underground newspapers, political-union-organization-church publications

1.) It is possible to get some free ads in these papers also.

#### IV.

- 2.) Straight-commercial newspapers....figure out who can reach the largest numbers of people...GIVE THIS SOURCE THE NAME  
a.) Contacts should be made with the Music Editor or the staff who can help. Send them plenty of pictures of performers and media releases when your actual publicity begins
- 3.) Underground or radical newspapers-publications are very helpful and will give free ads
- 4.) Make use of any social, political organization's publications, newsletters or newspapers  
a.) Often a social or political organization has good publicity sources set-up and can be helpful

2. After the groundwork for your publicity campaign has been established you are ready to begin full-time starting approximately 3 weeks minimum in advance of the concert your publicity.

a. There is nothing wrong with getting the word out months in advance but the real bulk of your publicity will be useful 3 weeks in advance of the concert date. As each day gets closer your publicity should increase in proportion, the last week and weekend before your concert is especially important (most radio, T.V., newspaper coverage) Put energy into the weekend Sunday paper entertainment section one week and even two weeks prior to your event.

b. Limited amount of paid publicity if you are having a large concert is well worth the money in the numbers of people that will come because they saw the advertisements or hear them as radio spots.

1.) The Sunday before your event it helps greatly to put an ad in the entertainment section of the paper

2.) Radio spots on probably FM-rock stations; that which is the No. 1 station is helpful and pays off. It is possible to get the record company whose label the artists appear on do some paid publicity but don't always depend on it.

Again I would only use paid publicity if I were holding a big event, in this case it is well worth it to use a certain amount. Also the newspaper and radio stations can give you a special rate and maybe even do it for free.

c. Distribution of posters shouldn't really begin until 3 weeks before the concert; any earlier and the posters become old news or are ripped down. Get most of your posters up by the weekend before the benefit and keep checking their locations to be sure they haven't been ripped down

d. Distribute large amounts of leaflets at large public gatherings and also at other rock-music concerts, increase their output as the date nears, they also are good as small posters

e. When sending press releases concerning the concert, be sure to send them in this order:

1st..month in advance      2nd..3 weeks advance... 3rd..week later  
4th....5 to 6 days before concert

#### News Release Method:

- 1.) type press release double-triple spaced with wide margins
- 2.) each news release should be a little differently worded, make them interesting, factual...good enough to put word for word into the paper itself....The first line should tell pretty much what the story is about and who the main performers and benefit is
- 3.) release should have a headline
- 4.) put your name and number at bottom of release so you can be contacted

5.) very important to supply newspapers with sufficient numbers of pictures of entertainers, speakers, helps to make a good story

( An example of a news release is included )

3. Post publicity is especially good for publicity on your event after it has happened. Encourage the press to attend your event and to cover it. If your event is highly successful it will get good reporting and be a shot in the arm for the Farmworkers movement. Also, if T.V., film companies want to film the event check into the possibilities of getting royalties or profits or publication for the Farmworkers. Possibly a record can be recorded at the concert as well.

#### MISCELLANEOUS MATERIAL:

TICKETS: On tickets you can either have one flat general admission price or have them scaled in price according to where the seats are. If you want to attract a large number of people; have a big hall or stadium and still raise lots of funds..a low general admission may work best since you are enabling that many more people to attend. If you are dealing with a student crowd in a fairly affluent area I would charge moderately prices for a concert. Most people are used to paying more to commercial concerts than for benefits but if you have a really good performer you can charge the normal price and people will pay it. Be sure to set-up very easily assesible ticket outlets in the area of your concerts. Make the tickets very available at least three weeks in advance and use a chain-store ticket outlet if possible.

DISTRIBUTION OF TASKS: It is a good idea not to level the majority of the work on yourself. Be an organizer and seek out enthusiastic-competent people to take-on various jobs needed for getting the concert rolling. One or two full-time volunteers are needed at the beginning and then a large number of people of-course for the day of the concert. Give people separate responsibilities and hold them responsible.

SECURITY: Security for most large benefits can be expensive unless you use your own force. This is really worth the effort to get a group who are already organized to take on the full security task. Here in California we use the Brown Berets, La Familia or United Autoworkers security force. They know the community and are respected. In a capsule by taking-on most of the jobs yourself you will be cutting-down your bills greatly. But for a large event your security people have to be capable.

MEDICAL HELP: Very important to have volunteer doctors and medical students.

Stage MANAGER & CREW: Have experience people working your stage area. Have one capable person incharge to handle getting the groups on and off on time. These people also must know electronics of amchs, mics, etc.

SCHEDULING ACTS: It is always best to end your show with the main act or the second biggest act. This leaves the audience with a good feeling and also keeps your audience attentive through the early part of your show. Try to arrange your show so the music acts, teatro, speakers work together and none of them clash.

MASTER OF CEREMONIES: A good M.C. can play a very important role in:

1. Making the program runs or seem to run smoothly, filling-in during the delays, basically keeping the audience happy
2. He can also play a definite role in conveying the mood of the benefit and letting people know that it is a farmworkers benefit and pointing-out their needs.

The experience in putting together a successful benefit and getting many people together as well as raising money is a very good feeling....J. Cassell

CONTACT:

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January 24, 1972

FOR IMMEDIATE RELEASE

The JOY OF COOKING and STONEGROUND both big and very well-known rock groups from the San Francisco Bay Area will headline ... a major benefit performance Friday evening at 8:00, January 28th, at the Berkeley Community Theater, Allston and Grove, for the Farmworkers movement. Both groups have had hit singles played on stations across the country.

MARCOS GUTIERREZ from KRON-TV will be Master of Ceremonies. Senor GUTIERREZ is well-known and very popular on radio and television in the Bay Area.

JESSICA GOVEA who is a major figure in the United Farmworkers and coordinator of the farmworkers International Boycott will be a guest speaker. Senora GOVEA will deliver a short but powerful speech on the present struggle facing the movement.

The funds collected from this benefit performance will all go towards the building of much needed Medical Clinics for farmworkers and their families. Farmworkers in the United States have the poorest health standards of any single group in society. According to government statistics the average life-span for farmworkers in the United States is only 49 years compared to 70 years for the rest of society.

All People are urged to support the Farmworkers and come out to this benefit concert being held in their behalf.

TICKETS for this concert are \$\$2.50 in advance and \$3.00 at the door.

TICKET LOCATIONS ARE: BERKELEY: DISCOUNT RECORDS...CODY'S BOOKS & A.S.U.C. Box OFFICE.....SAN FRANCISCO: CITY LIGHTS BOOKS.....SAUSALITO: HANGING FACES.....ALL BAY AREA MACY'S STORES.