

**WEDNESDAY, DECEMBER 8, 2004**

**Afternoon Session 1A**

**MARK KAUFMAN WORKSHOP — KEEP THE BALL ROLLING**

**Moderator:**

**Eric Wing**, Senior Director of Media Relations, NTRA; Vice President, Turf Publicists of America

**Speakers:**

**Mike Gathagan**, Director of Broadcasting and Communications, Maryland Jockey Club

**Michael Knight**, Auto Racing Public Relations Professional

**Susan Polakoff Shaw**, Olympic Sports Publicist

**MR. STEVE BARHAM:** I would like to introduce Michelle Blanco who's the president of TPA. Michelle?

**(Applause)**

**MS. MICHELLE BLANCO:** Thank you, Steve. Welcome to the Turf Publicists of America's annual Mark Kaufman Workshop. I'm Michele Blanco, I'm the outgoing president. I've got at least a couple hours here before it's all over.

Before we get started, just a brief word on, what is the TPA? The Turf Publicists are a group of probably about 200 marketing and publicity professionals across the county working at racetracks and a variety of racing organizations.

Annually we host this Mark Kaufman workshop. We put on a Big Sport of Turfdom luncheon honoring an individual or group of persons who assisted the media throughout the year.

We donate money to the sports journals at a collegiate seminar at Churchill Downs held there annually, and a variety of other good works.

Mark Kaufman: Who is Mark Kaufman, you might be wondering? This workshop is named in honor of the late Mark Kaufman who was a long-time publicist in Washington State. I never had the opportunity to know him, but lots of people in the organization remember him well, and his memory lives on through this workshop each year.

I'd like to thank the officers from 2004 of this organization, and recognize those that are in attendance today starting off with with Eric Wing, who's also our moderator today.

**(Applause)**

G. D. Hieronymous from Keeneland Association, he's sitting over here, one of our vice presidents.

**(Applause)**

Mandy Minger? Mandy, stand up please. She's is with the Daily Racing form. Susie Sourwine with Emerald Downs.

**(Applause)**

In the front. And our secretary-treasurer Bruno Zalubil of the New York Racing Association, not able to join us here today.

With that in mind I'd like to announce our new officers for 2005; we just held our election. We have a new president, he's not in attendance, but our new president for the next two years is John Lee, with the New York Racing Association; reelected for vice president at large is Eric Wing, again with the National Thoroughbred Racing Association, G. D. Hieronymus was once again elected for VP of the Central Region.

We have two new vice presidents; representing the east is Mike Gathagan, also on our panel today; Mike is with the Maryland Jockey Club; Jason Bulger who's with TGV will be representing the western region and our incumbent, Bruno Zalubil will again be our secretary-treasurer, thank goodness, for the next two years.

A couple more housekeeping things here. I'm proud to announce the winner of the 2004 Big Sport of Turfdom, and for all of you here it's John Servis, who as you know trainer of Smarty Jones. And we all went through a tremendous spring and summer this year with Smarty Jones attempting to win the Triple Crown. John Servis will be honored at the Big Sport of Turfdom luncheon in Beverly Hills, California, on January 24th. We'll start taking reservations for that luncheon later this month, and we have press releases out in the lobby today, give me a call if you want to go to the luncheon.

One other thing; we'll have our general membership meeting today at 3:30 following this workshop in the Sabino Room, it's off in this corridor off to the side.

And before I turn our panel over to Eric Wing today, we're going to be talking about "How to Keep the Ball Rolling." We'd like to show a brief video, it's about nine minutes long; and want to thank all the members on sending in video for consideration.

And again, thanks G. D. Hieronymus for putting it together.

With that we will turn it over to Eric Wing for our panel. Let's roll the video.

**(A tape was played)**

**(Applause)**

**(Applause)**

**MR. ERIC WING:** All right, we're on. And again, thanks to G. D. Hieronymus; it's no coincidence that Keeneland was the lead item on that videotape. But he did his usual outstanding job of putting that together for us, and we thank you.

As Michelle mentioned earlier, the theme of what we're going to talk about today is "Keep the Ball Rolling." You saw Smarty Jones on the video. I see Jack Knowlton, owner of Funny Cide is in the crowd. Between those two Derby winners and War Emblem the year before, each of the three bidding for the Triple Crown, and also things like Seabiscuit, we have that on somewhat of a roll.

But that's all well and good. You know, your future is what counts and what's in the rear view mirror doesn't. And to help talk about keeping the ball rolling we have three distinguished people here on the panel, only one of whom truly represents horse racing, from a strictly speaking standpoint.

We also have a couple people who represent the Olympics and auto racing, and we have very diverse backgrounds that will, I'm sure, give us a lot of examples that we can relate to in what we do on a daily basis.

So without further ado I'd like to ask Michael Knight and Susan to just introduce themselves and tell us what it is you do and — up until now anyway, Susan.

**MS. SUSAN SHAW:** Up 'til now. Hi, my name's Susan Polakoff Shaw, I'm in tropical Cleveland, Ohio. I have my own sports PR company. I focus on publicity for events. I have a lot of Olympic clients.

I also do press operations getting the events ready to receive the media in a professional working environment; and I also do media training.

Most of my clients the last 15 years have been Olympic level. I've worked eight Olympic Games, been on the staff of eight Olympic Games, again, in a variety of capacities. And I've worked a lot of multi-sport events all over the world in the last

20 years. And I have lots of funny stories about those events, and if you're in the lounge this evening maybe you'll hear a couple of them.

But as I say, I will tell you that at the Sydney Olympic Games I was the USA Press Officer for gymnastics, and it was probably one of the worst moments in U.S.A. gymnastics history; we did not win a medal for the first time since I think about 1972, so it was a really rugged two-week period.

In the meantime my colleague from the equestrian team went home to, I think it was an illness in the family, and the U.S. Olympic Committee thought it would be a good idea to put me in his position.

So the last week of the Olympic Games I actually had a great time. I worked at the equestrian venue there and it was a learning experience and a lot of fun.

**MR. WING:** Well, don't feel bad about the medal. We haven't had a Triple Crown winner in 26 years.

Mike Gathagan?

**MR. MIKE GATHAGAN:** Hi, I'm Mike Gathagan, I'm the media relations person at Pimlico and Laurel Park in Maryland. I have been there four years and am pretty new to the this industry.

Prior to that I worked in the NBA and the Canadian Football League, and before that I've changed jobs quite a bit. And I also worked in television for about seven, eight years prior to getting into media relations 10, 11, 12 years ago.

**MR. WING:** And when Mike was promoting Canadian football he did so from the rather unlikely town of Baltimore. He was the Baltimore entry of the Canadian Football League, so perhaps that presented a challenge we can talk about later.

Michael Knight.

Saved the best for last. Go ahead.

**MR. MICHAEL KNIGHT:** I don't know about that, but thank you. My name's Michael Knight; thank you for the opportunity to be here this afternoon, talk about some experiences from a different kind of horsepower.

I started my career at the Philadelphia Daily News, was there for six years as a sportswriter and assistant sports editor, so I had an extra cheering interest in Smarty Jones this past summer.

And since 1980 I've been involved in full-time motor sports public relations. The dynamics of auto racing from a PR standpoint are, there are people at the events who do PR representing the racecar drivers, the team owners, the corporate sponsors, the racetrack promotes for itself, and the overall sanctioning body. And

over the course of my career I've represented all of those interests; and sometimes they work together and sometimes they're competing.

I've worked in just about all of the major professional motorsports with a special focus on Indianapolis 500-type racing.

**MR. WING:** Okay. One unifying thread I think that cuts across all of our backgrounds, certainly those of us in the room here with racing, racing's a year around sport. We're working basically 52 weeks a year. However, in the minds of a lot of sports fans who don't follow horse racing, they think it's a once a year sport whenever the Triple Crown comes around, and that's it.

And when you think about it, you know, the Olympics doesn't even come around that often, once every — it used to be every four years, now it's every two, depending how you look at it. Michael, much the same with the Indy 500. We know to check it out on Memorial Day weekend but may not have it in front of the mind the rest of the year.

Now, what are some of the things we can do to boost up the sport during the times that it isn't our expected peak period to keep the levels of intensity or attention, if not as high as during the Triple Crown and those big times, at least on a respectable level?

**MR. KNIGHT:** Well you're right, Eric, in that in terms of the Indianapolis 500, that's a sort of a traditional problem that series faces. You normally have two or three races leading up to the Indy 500 which kind of gives you a build-up and then the 500 itself; the practice and qualifying lasts just about the entire month of May, but when Indy is over, you have the situation where there's usually another 12 races or so the rest of the year.

And the traditional question is kind of, "Okay, now what do we do the rest of the year?" And of course, depending on how your particular driver or team does in the 500 itself can help set the tone.

But one of the things that's happened in recent years is they've moved the race directly after Indy to the Dallas-Fort Worth market at Texas Motor Speedway, so that's been a big help in terms of very successful large market event right after Indy.

But the age-old question which I guess affects all of us is, how do you keep the ball rolling? I guess I should explain that my personal perspective is that we live in a celebrity-driven, People Magazine photo op./sound byte society, and that's kind of how I frame the way that I approach the sport.

And I'm a great believer in learning from what you all do in other sports, and to be perfectly honest with you as I was telling Eric earlier, I get my best ideas from the world of politics. Those people know how to frame the message, create the talking points and stage photo ops. better than anyone that I know.

And I don't care what your particular political persuasion is, if you ever have a chance to click on C-Span and see some seminar in James Carville or Mary Matlin or Karl Rowe or Michael Deever, who was Ronald Reagan's spin doctor, believe me, you can learn a tremendous amount about how to — how those people do it. They're the best, and that's why my business name is Spin Doctor 500, because that's where I steal all my good ideas is from the world of politics.

So one of the things I've learned from there, just again, how to keep the ball rolling. I'm a great believer in creating and managing photo ops., creating the message and constantly positioning your message in a consistent basis.

If you notice the political candidates, if they hit a hot message with the electorate, they repeat it over and over and over again. And consistency of the message, especially as you go into different markets, is really a key, I think, in order to maintain and build your momentum when you come out of your big events season, such as you do with the Triple Crown race.

**MR. WING:** Mike, what's life like for you after people pack up from the Preakness and move on?

**MR. GATHAGAN:** Yes, it's difficult. We race 46 weeks a year in Maryland and really only have four big days. And it's kind of tough to generate interest after kind of beating them up to cover the Preakness.

So we've been lucky enough to have relationships, and we were talking about that over lunch, that it's all about relationships in this industry, and you know, you just kind of pick your spots and try to hit them when it's important. And hopefully you should be able to get success that way.

We have a rider that we've kind of ridden a good bit over the last couple years that is very media-friendly, and media people like him, and as Michael said, it's kind of celebrity-driven. And in our little area of Maryland this guy's a celebrity, so we use him as much as possible in virtually every promotion we do.

**MR. WING:** Mike, talking about Ryan Fogelsonger; obviously, Susan, we horse racing people — and Michael Knight, you've got it easy. We have something to hang out hats on once a year. Now you've got every couple of years maybe.

What are you doing in between, and/or are you? Is it not realistic in your situation to be going 52 weeks year?

**MS. SHAW:** Yes, it's really tough for us. Since I'm a publicist for both winter and summer sports, it used to be both Olympics were every four years where people paid attention to you. Now it is a little better since they split; in '92 they split the summer and winter games. So it is every two years, that helps.

But one thing the Olympic family has been really good about doing is manufacturing events. We manufacture events to create publicity. So I can give a couple of examples of that.

The U.S. Olympic Committee created an Olympic Hall of Fame, and it's not like the traditional Hall of Fame at all. They have encouraged fan voting, they'll maybe let 15 greatest Olympians — you can get on a Web site and vote; that fan voting is weighted.

This last year they created three very successful press events around these announcements; one was the listing of the Hall of Fame candidates, I think a couple weeks out they said, "It's down to five and here are the five. And the fans liked so and so. Here's some fan comments."

And then the final event was in New York City which is obviously a terrific place to have a media blowout event, in New York City where most of the national media is based. So they did the awards dinner, the winner was on the Today Show, we did the whole circuit the next morning. So they were very consistent about getting this message out.

The other event that the Olympic Committee created was this thing called The Titan Games. Again, it's at a point in the cycle where no one is paying attention to the Olympic movement. The Titan Games were what I call the painful Olympic sports, like judo and tai kwan do and wrestling and karate and weight-lifting and fencing.

And they had a really great set-up. They did the first game for 2003 and they had an arena where they had four mats and they had all the stuff going on at the same time.

Again, it was novel, it was just weird enough that they got a lot of media attention. USA Today really covered it, it was on ESPN2, and the smaller Olympic sports really appreciated that because they got a lot of attention, a lot of TV time on these sports that you wouldn't typically think about.

And I'll just — gymnastics was one of my biggest clients I spent a lot of time with. This sounds like such a little thing, but it was huge in terms of the media coverage we got.

We opened up our training camp. And that may not sound like a big deal, but when you have a coaching staff who has typically kept the press at arms length, because we don't want them writing about anorexic gymnasts or injuries or potential disasters, all that stuff, it was really a big deal.

So every year we invite just probably about 25 of the key national media people down to Bela Karolyi's ranch. I don't know if you're familiar with the crazy former Romanian coach who's now on our team, and it has been just a huge success.

Now we have to turn people away. E-Entertainment Television wanted to come; I mean, it's become this really hot place to be. But I think that goes back, and I'm sure we'll talk about this later, but really embracing the media in areas where you typically maybe didn't want them there. But if you have a big shift in attitude it can really pay off.

**MR. WING:** Yes; and what you mentioned with Bela Karolyi worked earlier this year when perhaps the most unlikely media person among trainers, one of them, Michael Dickinson opened up Tapeta Farm, and that worked out really well, so that's something to think about, and new terrain for us, and I guess it's been working for you.

Michael, you mentioned you love to create photo ops. And I know you were kind enough to bring along some visuals to help show us how you do that.

Why don't you take a few concepts and bring them to life for us

**MR. KNIGHT:** Let me just as an introduction, just getting back to the area of politics again, no matter what your political philosophy is, as I say, if you look past that I think there's a lot to learn, and where this really captured my attention was in looking at the Ronald Reagan presidency; and again, depending what you think of him, he knew how to do it.

And I read this book by Michael Deever, who was Ronald Reagan's spin doctor. And if you ever have a chance I would recommend you read this book. Because you learn a lot about how to stage photo ops. and some of the PR tricks.

But there's a great story in this book; during the reelection campaign in 1984 Leslie Stahl was the White House correspondent for CBS and she did a very, very tough piece on Reagan's first term. But because they had no access to one-on-one interviews, all of the visuals were from the campaign events which featured Reagan with children and soldiers and balloons going up in the air and flags and so forth. And it was quite a lengthy piece.

And the next day Michael Deever called Leslie Stahl and said, "Gee, thanks for that great piece last night."

And she said, "I'm surprised you liked it, it was so tough." And Michael Deever said, "Well, people don't remember the words, they just remember the pictures."

And that's very, very true. Ronald Reagan once said that he was the only president who knew how he looked photographed from any angle. Think of that; very powerful tool. So that really helped set me in the way of photo ops.

Again, the political people know how to do this as well as anyone, so I'd like to show you a couple of still photos and then some short videos to illustrate the point. And one of the things that I've learned over the years, when you have an

opportunity for a photo op. you have to think about it ahead of time, and carefully stage it, shall we say?

This is from the Indianapolis 500, with Mario Andretti. When Dan Quayle was Vice President, Mrs. Quayle came to the race for a practice day; and while it's kind of a dumb picture of her looking at a race car engine, the point is when we set this photo up, I put a mechanic in the center with his back towards us so K-Mart and Havoline ID, which is how we pay our bills to run the race team, showed. That was done very specifically, and that photo moved on AP throughout the USA.

So my point is when you have an opportunity, think about actually how you set the photo up, and what kind of ID you can put in there to benefit your particular racetrack or whatever the situation may be.

One of the things that I'm a big believer in is trying to be creative. And just by way of background, we started having Indy-car races in Australia in 1991. It was the first race of the year. And it was very controversial in the sense that the sponsors who were paying the bills for these race teams were basically U.S. corporations paying the fee with U.S. marketing budgets, so they don't really care about publicity in the Australian newspapers or whatever.

So my assignment, shall we say, or my challenge was to get some publicity back in the United States. But that created the message of, "This is different because these guys are racing in Australia." And this is a very long story. But we put a koala in the cockpit of the Indy racecar with Mario and Michael Andretti; how I got my hands on a koala is far too long to tell you today.

**(Chuckles)**

But that is a real live koala, 2-year old female named Dawn; and right on cue she looked straight into the camera. This photo moved worldwide in color on AP. And the beauty of it was the next day — K-Mart's corporate headquarters was in Detroit. This was the Detroit Free Press; and let's put it this way: That photo got my contract with K-Mart renewed for another 15 minutes.

But the point is we conveyed our message, it was to keep our U.S. sponsor happy, but also signaling to the public in general, hey, this is different. These guys are in Australia. And the dear 2-year old koala named Dawn did the trick for us. So that's it.

I have a couple of short videos. Can we show those now? Okay, John, if you could play that first video. Let me just set it up now. Budgets are always an issue for everybody, and this is how you, if you have money to go out and do things, and sometimes it can be simple, and I wouldn't overlook how you can do it sometimes very simply.

The clip you're going to see is from a show called "Totally NASCAR," dealing obviously with NASCAR stock car racing. It was from this past May, aired on

FoxSportsNet, and my client was a driver named Robby Gordon, who's racing at the Indy 500 as a one-off event.

But his primary racing series was NASCAR. So we were doing what was called the double. And that is race the Indy 500 and then fly to Charlotte and do the NASCAR 600-mile race that evening. So doing two races in one day is a double.

And what I wanted to do was try to get some exposure for our program. Our primary sponsors on this program were Myer Stores — you from the Midwest know Myer has about 158 stores in five Midwestern states, consumer stores; and Coca-Cola.

So John, if you can play that first; it's about 20 seconds.

**(A tape was played)**

So the point is sometimes you can get it done for the price of a T-shirt, in effect. And not only did that get us exposure for our sponsors in front of the NASCAR fans, but also in this day and age, the sale of these souvenir items for the top-line drivers is an enormous business. I mean, the kind of guys like Jeff Gordon and Dale Earnhardt, Jr., what they make on their souvenir sales is just incredible.

So just to get that little bit of exposure for that commemorative T-shirt for what's called the Double, doing Indy and Charlotte on the same day had side benefit of drawing a lot traffic to the Web site that sells souvenirs.

The next video I'd like to show you is from this past May's Indy 500, and again, which is televised live on ABC. And just to set it up, the issue that we have all along, because Robby Gordon's was racing in the NASCAR race at Charlotte on Sunday night.

That was more important to him contractually because of the full season-long deal than Indianapolis itself. He was just driving the car that he actually owned just because he wanted to be in the Indy 500.

So the issue at hand was, we faced on race day the worst case scenario, which is that it rained. And under the best case circumstances to do Indy, fly to Charlotte and be there for the start of the NASCAR race, you had about 15 minutes to work with.

We had a two and a half-hour rain delay at the start of Indy. The race started and then was stopped after 29 laps by rain again.

Robby immediately got out of the car and left to go to Charlotte. So to explain to Indy 500 fans why you would dare get out of Indy to go to a stock car race is something of a tough issue to explain to those people. So this is about a three-minute clip from ABC. And what I'd like to illustrate here is kind of not only try to sympathetically explain your message, but getting back to my point about celebrity

and how the very concept of celebrity is changed in this country today, how you can use celebrity to gain exposure for your sponsors; in this case it was Meyer and Coca-Cola.

**(A tape was played)**

Celebrity has changed in America. I've for a lot of years with the race team that was co-owned by Paul Newman. Five years ago someone like Rupert wouldn't have been a celebrity in our society. As you can see how he came across as a fun character and holding up our uniform and getting those corporate IDs out there and helping us convey our message was under some difficult circumstances with the weather that worked out fairly well for us.

I have one other one-minute video I'd like to show you. And the point on this one is that when you have something really, really big, don't be afraid to swing for the fences.

In 1994 I did Mario Andretti's retirement tour, and needless to say getting media coverage in general wasn't a problem. Every reporter covering the Indy 500 needed to write a Mario story. In every city we went to during the season everybody needed to do a Mario story.

But the issue was, how do you expand that out and absolutely maximize it and take that message and the corporate identity into places that you would think would be impossible? Can we show that video, John? It's about one minute. This was the Friday night before the hundred and this was marked for identification before the Indy 500.

**(A tape was played)**

That was probably the most difficult labor-intensive media project that I've ever been involved with was to try to work with the Nightline people and get Ted Koppel to do that story. And of course we all held our breath that whole day because if there had been some big world crisis they would have thrown the whole project out and went with live news reporting.

But fortunately it worked out. And from our standpoint that was a tremendous hit to get the entire Nightline show for Mario and for auto racing.

So my point is — just in general to share that with you — is that there are opportunities out there for creativity. Sort of go for it, be very proactive. And there's a lot of different ways to do it. You can do it with a T-shirt or you can do it with Ted Koppel, but it's sure worth doing that.

**MR. WING:** We have one nice thing about horse racing, it's conducted on a national scale and then almost every individual market I can think of off-hand, there's at least one celebrity if not more, either very famous or at least locally famous, who's into the horses, owns a horse, owns or hangs out at the track.

Mike Tice throws a party for the Vikings at Canterbury Park every year. Joe Torre, Toby Keith was on Best Damn Sports Show the other night talking about his horses among other things.

Joe Torre, Joe Pesci got involved in the horse named Pesci last year. What are some of the strategies we can do to get more out of them? You know Joe Torre's baseball. He doesn't like to talk about betting, he might get in trouble with Commissioner Selig.

What are some of the things that you might do in that situation?

**MS. SHAW:** Well, I know this summer we had, much to my chagrin, and leading up to Olympics, there's some decent coverage but pretty minimal television coverage, unless it's a planned TV event. One of our athletes was sponsored by Pamela Anderson, she happened to be our athlete trained — Pamela Anderson's child went to the same gym in Southern California. The athlete's name was Mohini Bhardwaj. She was a UCLA student, wanted to make a comeback; had already graduated; was a fine athlete. She was actually a national team athlete.

Wanted to come back, her last chance to make the Olympic team; and in her early 20s, which is pretty darned old for a gymnast. Pamela Sue Anderson got behind her, and we rode that sucker all the way to SportsCenter and ESPN.

The only way gymnastics it seems can get on Sports Center is Pamela Sue Anderson and her chesty tight white shirt holding a sign that said, "Go Mo," but it made the SportsCenter highlight reel.

And then we had one day where Paula Abdul came because she didn't like the choreographed routines that the female gymnasts did, and she wanted to help. So the male executives at USA Gymnastics were all over that. "Let's get her down there."

And of course, I was kind of cringing in a corner. But again, it turned out to be a great deal, because she walked in behind the stage, and we had every TV station, every reporter.

It turned into this frenzied thing where again, outlets that you don't particularly think of that are going to be matches for you, like E-Entertainment Television, Access Hollywood, they were all over that stuff.

So again, it's kind of thinking outside the box and if you have a celebrity type just try to, with your great relationships that you supposedly have, really try to work these relationships and see if you can get some publicity angle out of it, because it definitely can work if there's a relationship there.

**MR. WING:** Mike, your track is Pimlico, and even better, Laurel. You're the closest one to the nation's capital. It seems you have a few elected officials at the track;

some of them probably don't want their constituents to know where they are; but how about with some of the higher profile people in your area? Have you had any luck with those folks?

**MR. GATHAGAN:** Well Ray Lewis, the All-Pro linebacker from the Ravens comes, he has a benefit bowling challenge just before the Preakness; it's a Saturday before the Preakness he comes out and does some things for us. But we don't get a whole lot of coverage out of that, and it's my fault; because it's so intense with the Preakness and our staff isn't that big, that I'm more concerned about the next Saturday in May than I am this Saturday.

And we don't get a good deal of coverage on it. We do a photo op, and we send it out on the AP wire, but I really haven't ever seen it anywhere in the last four years.

But I think you guys at Santa Anita do a nice job. They have Jerry O'Connell, he's a big racing guy who comes in, I think they utilize him. So I think a lot of the — Matt may use some people in San Diego but — Southern California, but we don't have a whole lot.

Joe Torre comes there and Lou Pinella, when they've been coming for baseball games they'll come up and use the Jockey Club, but we try not to bother with them, and it's probably something that maybe we should try to do.

Because like Michael said, you've got to look outside the box and swing for a fence. Because I understand Joe Torre's a terrific guy and he might be willing to throw us a bone.

**MR. KNIGHT:** Eric, one of the things, too, that you can look at are local celebrities in your own cities. Some things we've done when we've taken going to auto races in Milwaukee and Trenton, New Jersey, and places like that, is the local anchorman.

Now, maybe it's the tenth anniversary that he's on the air, or some new radio, or some radio talk host who's maybe new in the market or he's been celebrating one year on the air or something like that. We've tried to tie into those kinds of things and invited those people to come out and give the driver his drink bottle during a pit stop and things like that.

So yeah, it's great to work with the Paul Newmans. And when Joe Montana retired from the NFL I worked with him, he was a co-owner of an Indy car team for a couple years; and obviously those opportunities are unparalleled. But as I say, you can have local celebrities in your own market that don't cost you anything.

Just look at the way the world is; as I said, five years ago somebody like Rupert would never been a celebrity.

**MS. SHAW:** Those were the days.

**MR. WING:** It's like with David Letterman involved in auto racing, that's got to help.

**MR. KNIGHT:** David Letterman co-owned the team that won the Indianapolis 500 this past May, and needless to say his driver's been on his show. But David's a longtime auto racing fan. I've been lucky enough to have my drivers on his shows six different times.

Again, it's very intensive, a lot of last minute schedule changes that the producers there are inclined to do based if they can get some hot new celebrity on, a Hollywood celebrity or whatever; but what goes on behind the scenes there.

The Ed Sullivan Theater is quite interesting. But to be honest with you, it's more interesting to kind of see the dynamics of the guests and how they work together and, in the case of the Hollywood people, the huge entourages they bring with each other to fill up the entire green room, which could fit about 12 people, which is right behind the stage where people walk out.

We had Mario on there as part of his retirement year. Just to tell you a quick story, and Kelsey Grammer was the other guest on the show. And Kelsey showed up with an entourage of about 20 people. And of course they all thought that they were far more important than anybody else in the building, and they all took over the backstage of the green room to the exclusion of everybody else.

So it's kind of interesting to see that dynamic, but it does give you an opportunity to promote your own individual sport and get your message out to some different people as well.

And David's quite a character and he's a sports fan in general, so you can use that for your opportunity.

But just to jump off to one other point, again, try to look beyond the obvious. Another thing that I'm a great believer in is live talk radio. I don't know how effective that is in your industry, but for us it's tremendous; it's very easy to do, you do it on the cell phone, anywhere.

And the beauty of it is you can put your message out, your sponsor messages, your track name, the date of your event, your sponsors, name of your race, whatever it is. And it's live, unedited. You never have to worry about getting your name edited out or your sponsor identities or whatever. But it's interesting.

Some of you probably know the name G. Gordon Liddy, who was the chief Watergate burglar. Well, he now hosts a Monday through Friday national talk radio show that has about eight million listeners a week.

Well, when he was in the FBI he was stationed in Indianapolis, he had some interest in the Indy 500. I've twice been able to get drivers on his radio show for live interviews, and that's a political talk show. You wouldn't think you would be

able to get on there. But there was an opportunity there through some side interests that he had.

And I would just suggest that those are the kinds of opportunities to look for as well that can produce great dividends.

**MR. WING:** One thing I find is, we all have our sweet spots as publicists or pitchmen, if you will. Things that we might feel we do particularly well and we look forward to doing. One thing I like to do whenever I can is to sell history.

And during the Triple Crown it's historic, but you don't have to sell that. Really, I mean, that sells itself. But when Laffit Pincay broke Bill Shoemaker's record it was something that the sports world didn't know anything about. We were able to produce a lot on that. And I think the uninitiated are always quick to get their arms around history, it immediately speaks to the relevance of something.

In addition to history, when you're pitching, and particularly maybe when you're pitching somebody who's not particularly interested in what you're talking about, are there any themes or general rules you go by to try to warm people up to what you're selling?

**MS. SHAW:** Well again, I'm a big believer in personal relationships. And every athlete, every jockey, every owner, everyone in sports has an incredible story, it's just digging that story and finding that common angle that's going to interest the media.

I work with a lot of very young athletes, some as young as age 13 or 14. And if you've ever tried to talk to your babysitter and have a conversation with a 13- or 14-year-old and get them to tell you something interesting about themselves, that seems to be the one point.

Everyone has a family story, not necessarily a hardship, but how they got in the sport, why did they get in? There's some really compelling, interesting stuff out there you just take time to dig and to know your athletes and to find it out.

Once the athlete is comfortable talking about it, then it's a really interesting, easy sell. Again, for me to sell stuff during the low point in the Olympic cycle, it's tough.

What I did last week, one of the coaches, she hasn't had an Olympian probably in about eight years, but she's had a couple. And she is a great businesswoman. She has probably four gyms, huge monster gyms all over the country.

In 2000 her daughter was killed, her 16-year-old daughter was killed in an automobile accident. She started this foundation in her daughter's honor; but just kind of talking, I've talked to couple of reporters, big national reporters, and there was some interest there.

And it was just maybe not a story but a notebook item. So you don't have to sell. I think that's one thing we tend to do, and especially those who don't work in the sport; we tend to get greedy and we want a five-page story with color pictures.

But if you can sell a notebook item, which is a five-inch few lines of someone's column or at the end of a sports roundup, that's huge, it's really huge.

**MR. WING:** Yes. In fact, I just realized; I read something in Daily Racing Form two or three weeks ago and wrote up a little thing on it, and people have been calling me from other parts of the country telling me it got picked up.

It was about this trainer and jockey in Ohio, I think, who had been engaged, and broke up and had a big fight, and wound up going on Judge Joe Brown to settle their dispute, which I thought was hilarious. Wrote it up, and lot of places thought it was funny too.

(Chuckles)

Mike — by the way, does Ray Lewis break into his touchdown dance when he throws a strike?

**MR. GATHAGAN:** You know what, it's not a touchdown dance.

**MR. WING:** It's not a touchdown dance, I guess?

**MR. GATHAGAN:** No, he does like a pregame thing. No, I tell you one thing, the riders ride pretty hard in that race to try and get with the winner's circle. But it's a big deal. They have the photos in the jock's room because it's a big deal for those guys.

**MR. WING:** What are some of the things you can do? We've spoken about how — forget the down time, we do have our peak periods when the rest of the world is watching too. What are some of the things we can do during those hot times that can kind of lay the foundation or make it a little easier on us the rest of the year when it's not so hot?

Are there any little strategies or techniques we can do to — beyond just making sure you're all right, you got everything? Are there any other things you can do

**MS. SHAW:** One thing I've started doing, and I stole this idea from — I worked with Salt Lake on the Olympic Games. I ran the speed skating venue with all the press stuff in there. And one really great thing the Salt Lake Organizing Committee, what they did is they created this Journalist Advisory Board. And they did it on an international level.

They invited the top photo editors, assignment editors, the writers to come to Salt Lake about four times a year. And, "How do you like it? How do you think we're

doing? How are the venues? Do you like your seat here in the press box? Do you think this is a good angle or a good shoot line for photos?"

I took that on my national events and downscaled it and so I probably managed about two or three World Championships in the U.S. in the last couple years, and I did it on a smaller scale.

We had a World Gymnastic Championships in California and World Swimming Championships in Indianapolis in October, and we invited the wire services, local media, if the national would come, fine, but if not, that was okay.

And we just kind of walked them through the venue. What that does is it instills a comfort level in the event, but also it's like this little secret publicity weapon; it gets it in their mind, this event's coming, they know it. At the end of both of these I have reporters come up to me and say, "You know, I've got some space left in my column next week," or, "I write this notebook column. If you have any news, let me know."

"Well okay, LA Times, I'll let you know. I can give you something about probably about once a week."

But it's just kind of creating these little opportunities that are subtle that I think are really helpful; like the Journalist Advisory Committee. If you want to invite the local press to the track, what would help you?

Sometimes you can really take those suggestions and other times you just listen to them, but I think it really helps again build the relationship and a rapport.

**MR. WING:** I want to ask you more of a philosophical question. We're going to save time at the end, by the way, for Q and A. But a couple things that we in the sport like to beat ourselves up with a little bit, or sometimes naysayers on the outside who don't really follow the game and kind of assume that sometimes you say it on the record, "Oh, the sport's dying, blah, blah, blah."

Two things. One: "Boy, we've gotten lucky these last three years. We've had three straight Triple Crown candidates. If not for that where would we be?"

I'll leave that there, though I think that the question answers itself a little bit in that there's obviously an inherent appeal to the sport that's brought people back three years in a row. I don't care what the circumstances are.

But also, the other big complaint, and it happened again this year, the retirement of Smarty Jones. "Ahh, gee, there goes another star. Gosh, this sport we don't have any stars, they all retire as soon as they're — soon as they're famous they're off to the breeding shed. We'll never win."

Even then three years ago Funny Cide wins the Kentucky Derby. "Hallelujah, it's a gelding. He's going to run for eight more years."

Sure enough, he's kept running all through '04, the reigning Derby champion. And this past year the number one story was not Funny Cide, it was Smarty Jones. And so the question I pose to you is: Sports all need stars without question, but is longevity so key, or do what people relate to even more perhaps is just really its performance or historic performance, albeit however short-lived?

And you're in a very short-lived business. Sometimes the cycle is for two weeks; what, the week or 10 days that they're on Letterman and Leno after that? You know, not all that many Olympians due to the four-year business.

**MS. SHAW:** Right.

**MR. WING:** What's your take on all that, Suzy?

**MS. SHAW:** What we do, again in the various sports I've worked for, we don't tell people this, but we identify probably eight to 10 key athletes who have the potential. So we don't put all our eggs in one basket and focus on this kid. When you do that they usually end up hurting themselves or falling or not passing a drug test or whatever.

So we kind of identify this pool; again, it's getting to know their stories a little bit. I think what sells for us — or again, I keep going back to these compelling, interesting stories and doing digging and research and getting the athletes comfortable in talking about themselves and telling their story, whatever that story is.

So focusing on this group; again, you're right, longevity. I don't know if anyone in this room can tell me who Carly Patterson is. I'm not really sure. But two months ago she was the hottest thing for 30 seconds because she won the Olympic all-around.

So again, I go back to keeping this group and, sort of — we also try to have what we called a managing victory plan, some of my colleagues in the sport. If we do win, here's how we're going to handle it. We're going to — again, it's all in advance. We're going to contact the New York and LA media, we're going to do two sweeps for gymnastics.

We already had it worked out where we spent like about 48 hours in New York and a day and a half in LA, and we called the producers of all these shows and said, "If we win we'd like to be on your show, but we're going to kind of wait and see what happens." And everyone was very receptive to that idea.

And then when the teams did do well we just blasted into action. So we will take our short-lived moments as they come and cherish them and just really try to milk them.

**MR. WING:** Yes. I was helping John Servis during the Triple Crown awards, and one of my favorite calls was one from the Tonight Show asking if in addition to the jockey and trainer, if the horse could actually come out to Burbank and be on stage.

**MS. SHAW:** Just one more thing about the managing victory plan that I think is really important is to, again, have this ready in case great things happen, but you need to have everyone sign off on it. Everyone has to know in advance what it is, I think athletes aren't too appreciative when you come up to them at the last minute and say, "I know you want to go home because you've been at the Olympic Games for the last three weeks, but instead of going home we're going to go on Letterman and the Tonight Show, is that okay with you?"

Again, it's this plan, it's getting it together in advance and having all your officials and your coaches and your administrators and everyone's cool with it and has a written copy of it; you're good to go.

**MR. WING:** Of course, Leno and Letterman are nice problems to have; but Michael, what about the situation which sure happens a lot in horse racing for whatever reason; but how do you go after the writer who used to come to your event maybe every year, or as often as you held it, and has kind of drifted away, either because he's moved up in the world and now he's covering other sports, but you're kind of losing out in the process; or maybe for whatever reason he's just drifted away?

Anything you can do to try to reel that person back in?

**MR. KNIGHT:** I think it's a great question. And before we get away I wanted to endorse your concept about the importance of history. I found it to be an incredible selling tool. When I worked in Philadelphia I covered Pete Rose occasionally, and of course, his career statistics were fantastic; and the thing was baseball does the best job of probably any sport in terms of keeping their statistics.

And when I got involved in auto racing, even though Mario Andretti was the superstar, by then a lot of his statistics were really not well developed or known. And I did a lot of research on that and we uncovered a lot of things that were really tremendously valuable in elevating his own persona and everything.

So I wanted to agree with you on the importance of history. But the issue that you bring up I think is an important one, and what I'd bring back to is something that Susan started to talk to a couple of times and I'd like to reinforce, that this is a relationship-building business in my opinion, and I don't care whether we're talking about auto racing, turf racing, or any kind of sport, it's a relationship-building business.

I read the transcript of your meeting here from last year; and no criticism to anyone; someone mentioned the fact that the drivers have — or excuse me — the jockeys have to get up early and you can't get them to go to dinner with media, or

because of the inherent risk involved that detracted from their ability to work with media.

I would just very respectfully disagree and suggest you rethink that. One of the number one selling tools that I have is, in building these relationships, is I take my drivers to dinner every race weekend with media.

Now, I don't ask them to go the night before the race, but we normally would get into town on a Wednesday or a Thursday night and do it then; or start practice on Friday, go to dinner on Friday night.

Building these relationships is absolutely essential. And Susan, I don't know if you've had this experience or not, or Mike, but I have, is sometimes the PR people by the industry executives might be looked at as a little bit of a lower level, is that the guys that are selling our tickets are perhaps a little more important because they're bringing cash straight into our pocket, or whatever.

Well when I left the newspaper business, Roger Penski, who's the winningest owner in Indy car history, and great businessman, came to me because I was involved in promoting the races, and said, "I know you were a newspaper man, now I'll see what kind of salesman you are."

Meaning my ability to sell tickets. And my position is, "Roger, I am a salesman, I'm selling ideas."

Susan's selling ideas, Mike's selling ideas. We're trying to sell ideas to media in order to generate the interest in the people to buy your tickets or support your sponsors, watch on TV or whatever.

This relationship-building issue in my judgment cannot be overemphasized; to be honest with you, during the course of a season that might have 15 or 16 races in, I might have a budget of more than \$15,000 to take media to dinner every weekend, and I take my drivers.

But you have to sell your driver why it's in his benefit, just like Susan has to sell her athletes.

**MR. WING:** How hard is that to pull off sometimes?

**MR. KNIGHT:** Again it's building a relationship. In 1998 I started working with a Brazilian race car driver who's one of the most fascinating guys you would ever meet. He can talk about gun control, politics, movies, whatever; in addition to being a great race car driver. He won the Indy 500 a few years ago. His reputation was that he showed up late for sponsor events. He didn't want to go to dinners, or did a poor job of mentioning the sponsor names in interviews or whatever. And he gave preference to Brazilian media over U.S. media.

He and I sat down in a conference room for two hours, just the two of us, no interruptions. I showed him videos and drivers on Letterman and some of these things I've shown you.

I sold my program to Joel. And he turned out to be an absolutely classic fantastic salesman for the sponsors and for the sports; tremendously cooperative, became a huge media favorite. But I guess I'd just like to say to the fellow publicists here, we are salesmen. And I'd like to say to the industry executives, we are salesmen for you. And if we do need budgets for things, there is a reason for it; if we do ask you for access to do special things.

Susan was sharing with me earlier today some of the things she's done. Just to wrap up the answer, but to get back to your point about when there's kind of a negativity, how do you overcome it? Well, if you have friends in the media that you've made lifelong friends with, you can always go back to them. They are influence-makers and opinion-makers within their press boxes and within their industries.

And they in effect can be your unofficial spokesmen to talk to maybe some of their colleagues who maybe have a negative viewpoint.

And in 1998 I did the Factory Porsche Indy 500 team. This is the first time Porsche came to America to do Indy car racing. And despite their fantastic level of success in sports car racing around the world, they totally misjudged what was needed to design and build a car and an engine for Indy-type races.

We came to Indy with an extremely uncompetitive package. We were the fifth slowest car in the field. And when you come with a budget and the brand name and the expectations of Porsche, that was a very, very difficult situation to manage from a public relations perspective.

A friend I'd worked with for a number of years at the Chicago Tribune by the name of Bob Marks, and his sports editor was a friend of mine because he and I worked together at the Philadelphia News.

We brought Bob in and he worked on our crew for the entire month of May on the Porsche Factory Indy Car crew for the month of May, and they brought in another writer to just do the daily stuff. We didn't ask him to build engines or do anything he wasn't qualified for; but every day for the month of May, he wrote a story about some special job he did within the team; and not only was it in the Tribune, it went through their news syndicate and everything.

But the point is we had to sell that concept to the management, to the German executives at Porsche to allow a media person that kind of access.

It turned out to be successful. We got a lot of great coverage. Bob wrote a lot of sympathetic stories. He would go in the press room to write the stories, people

would be bad-mouthing our program because our car was not competitive, and he was talking about how hard the crew was working.

And in fact they were there at midnight, etcetera, etcetera. Well, that relationship lasted forever. And I've gone back to Bob, I don't know how many times since then with other story ideas that were not as appealing, shall we say, but he came through. So you can make friends that last forever.

But you can also influence other media through the friends you develop through some special attention and special access.

**MR. WING:** We'll get to Q and A in just a second. But not to look at the negative, but there's one question that I feel I have to ask, given that we've got somebody from the Olympics here and somebody involved in auto racing.

Scoring scandals have become commonplace in the Olympics. Mike, you have a rider seriously injured the week before the Preakness, we had a death at another track earlier this year. Michael, death is an all-too-real part of your business week in, week out.

How do you deal with those sorts of very difficult situations when they do arise?

**MS. SHAW:** Yes, we had, a few years ago just starting out actually, and we had an athlete critically injured with a spinal cord injury at a gymnastics meet in Japan. And it was awful. She has since passed away.

And we also have some — couple years ago, we had some of the very best kids on the national team got caught smoking pot at a party, and they failed their drug test; and, "It's the one time, we're sorry" event. But it's a huge deal. And I think we got through it because we had a crisis plan in writing, which we since carry to all our events.

It's a call ladder; who's going to make the decision, who calls who, who's involved in the first meeting. Again, it's getting the stuff down in advance. And we have a very detailed crisis plan that I've helped put together.

And I know we talk about over lunch, we've all kind of helped put together crisis plans for our clients. But getting everyone on board with the plan, talking about it before it happens, having copies of it and then taking it with you wherever you go; because in times of crisis it's often hard to think with a clear head. And having it in hand and following it.

And unfortunately we've had to use it a lot in the last six months.

**MR. WING:** Mike, Michael, from your experiences, I mean, that plan seems pretty logical. You've got to do it when it's not a crisis. Anything else? What about this — gosh, I mean, I'm sure you must have been involved directly or indirectly with fatalities on the racetrack, Michael. What's that been like for you?

**MR. KNIGHT:** Yes, unfortunately I've had to deal with that situation a couple of times. And first of all, I would agree 100 percent with what Susan was saying. Nobody wants to even think about it because they think it's bad luck or whatever; you have to think about it ahead of time.

I have had many clients who have written their crisis management plan way before the season ever starts, and it's stored in my Palm Pilot and printed copies in my briefcase, and has every phone number you might need.

And a very structured plan; one, two, three, four, five, right down the line; what statement you have to issue to the media, what family members you have to contact, how you would deal with the sanctioning body or the administrative body?

The statements you make in this day and age have tremendous legal implications that cannot be overlooked. And obviously it's a time of tremendous emotion. I mean, our sport has gotten infinitely safer than it was when I first got involved, but when it happens it happens.

And a few years ago when Dale Earnhardt was killed at the Daytona 500, that was the lead story on every network news telecast for several nights.

Unfortunately, just this past summer I had a driver, a young driver who I had media-trained and sponsor-trained was killed in a drag race outside of St. Louis earlier this year. And the point is, as Susan knows and Mike knows, is that it's a tremendously emotional time.

And that's why you have to have it in writing; a well-thought-out, detailed plan that all of the decision-makers have signed off on ahead of time, so that you can just read it and go down it point by point and act. And we all deal with the emotional part of it later, because there are too many people, family members and owners and so forth, who are just too emotional to make those decisions right then and there.

If you have it preapproved on paper you can get it done. And I would just say if we're talking about crisis things, in my opinion if anybody wants a great example of how not to do it look at the NBA Players' Association after the recent situation in Detroit. Absolutely outrageous in my opinion.

**MR. WING:** Okay. Well, we got started a little late late so I don't feel bad taking a few extra minutes. So I want to start the Q and A period right now. I think there might be a handheld microphone floating around. If not I'll just repeat the question so our transcriber can hear it.

But yes, I saw your hand first, sir? Could you just identify yourself?

**MR. CHARLES GEFFEN:** Yes; my name is Charles Geffen, I'm a company called Branding Rights. Our company represents many of the top harness drivers from a

day-to-day standpoint. My question is: Is the satellite radio concept, is that serious, something that you feel might be interesting to investigate from the standpoint of racing in order to generate a day-to-day place where you can access the sport, other than going to the track or looking at the video?

**MR. WING:** Is satellite radio an avenue worth pursuing publicity-wise?

**MR. KNIGHT:** I can tell you that NASCAR, that's their own channel on XM. It's definitely, from a PR standpoint, something that we're certainly servicing and soliciting very proactively in terms of offering driver interviews and whatever; and that's what I love about, whether it's the satellite radio or the national or local talk shows, you can do them from a cell phone driving down the road.

And in our case where we've had sponsors, retailers like Kmart and Target and so forth, when you're in a market and you can put your driver on the local radio and say, "Oh, yeah, I'm going to be at Kmart tonight from 8:00 to 10:00 signing autographs, that helps drive traffic into the stores.

The store manager might hear about it and report it up the chain of command, and that reinforces the value of the sponsorship. So I'm a big believer in all of that. And at least I can tell you from our experience the whole satellite thing is certainly extremely well received and respected and is getting more and more attention within motor sports.

**MR. GEFFEN:** But do you see that in the racing game, that's the question? I mean, something that can be applied on a day-to-day basis? Because in NASCAR or the other motor sports you're not racing every day.

**MR. KNIGHT:** No, but they have 24-hour programming on XM. So yes, I mean, I think there's a lot of people that are tuning in for the long taped interviews that you just can't get on SportsCenter or whatever, and so some of those programs provide very good opportunities in my experience, I don't know how it applies to the others.

**MR. WING:** Well, it's working on cable TV right now, TVG and others, so logic would dictate it might have a home on radio too. Yes, sir?

**MR. KNIGHT:** I remember Jack Kiser very well.

**MR. WING:** For the benefit of the rest of us who's Jack Kiser?

**MR KNIGHT:** Jack Kiser was the legendary harness writer, handicapper for the Philadelphia Daily News, and — well that could be. Jack certainly had his edge; but yeah, I edited a lot of Jack's stories and certainly worked with him in Philadelphia, yes.

**A VOICE:** When you have a writer or TV coming at you, and you know they're going to be negative, how do you deal with it?

**MR. WING:** How do you deal with people who are terminally negative, and if there's a communications expert at a racetrack that hasn't experienced this I want to know who that is.

Mike, you start.

You've been — I mean, you're on the front lines and you get a lot of compliments every year the way you manage the press operations at the Preakness, but no band of writers is ever unanimous about everything.

**MR. GATHAGAN:** I don't know. From my experience I just can't fight it. You're not going to win in that situation because they have the last word. We had a situation in Maryland, and it's — forget about sports right now — but the governor's office has been sued by the Baltimore Sun; because they had banned two writers — they stopped talking to two writers because they didn't like what they were writing.

And the writers and the parent company, Baltimore Sun sued them, and it's just been a disaster; and you just want to give and take. Certainly not everyone has a great opinion of me because I can have a hard edge, but at the end of the day I'm working for the Maryland Jockey Club and Magna Entertainment, and my job is to do the best by them. And if someone doesn't like the way we're doing it, they're not going to like the way we do it.

**MS. SHAW:** I think it's really easy for administrators to — I've had this happen; someone doesn't like the column, or maybe they're — whatever the possibility; and I think it's really easy for the boss to go, "Damn it, that's it. They're not setting foot inside our venue, they're not getting a credential, and if I see you credentialing them, this is when you have to pull them aside and say, "I know this is your reaction, you want to do this. But you can't."

And then again, if that's — you still try to be as open as possible, try to have a kiss and make up dinner or whatever it takes. And I try that and sometimes it just doesn't work.

But again, you have to protect your client I think, and you're representing your client. And if some of those folks, they're chronically miserable and they're never going to be happy.

**MR. WING:** I've had some that worked and some that didn't also. Some writers have alter egos; they're very nice in person but like letting the lion out of the cage when he's in front of the computer screen. But they'll respect, if you have a reasoned complaint or gripe; you feel that your track or your organization's been portrayed unfairly, and you've got something to back it up with, they might respect that.

If it's serious, if you're not winning or you can't win with this guy, and it's really serious to your organization, you can sometimes go to the sports editor and say, "Look, I've tried to work this out with Joe but we have a problem, and it's not

getting anywhere," you can go that step. Though that's a double-edged sword because you risk worsening your relationship with the guy you have to see on a daily basis if you go over his head; otherwise you might have to take the Gathagan approach and just resign yourself, in some way you've got to deal with the guy.

He's always going to have the last words. It's like being in a bad marriage; maybe you don't want to get divorced so you're just going to try to make the best of it.

**MR. KNIGHT:** The truth of the matter is there's some people you can't persuade, you just can't; but hopefully you have other good media relationships that you counteract it again; but again, that great photo will be remembered a lot more than the words.

I mean, every day we read horrendous stories out of Iraq, but what everybody remembers from about a month ago is the picture of that Marine in Fallujah smoking his Marlboro cigarette; that made every newspaper in the country. Everybody remembers that photo. The strong, tough, macho young brave American with his Marlboro hanging out of his mouth more than they remember some of the negative stories.

**MR. WING:** Michael, you have a visual aid for every possible topic.

Any other questions for our panel before we let everybody go? Yes, yes, sir?

**MR. RAWLINSON:** You're talking about a business, that is all the thing that you're talking about up here are attendance-driven, horse racing is handle-driven.

I'd like to ask any one of you up there, did you write a story in the last year about someone who won a Superfecta, Sweep 6, someone who makes a living playing the game? And if you want a mantra for what you're doing, I would say that what we're doing is we're working to attract butts in seats. And next year I'm going to bring buttons here that say, "Bets not Butts."

**MR. WING:** Or "Butts Make Bets."

**MR. RAWLINSON:** If you sell, if you're trying to get the \$2 bettors to keep coming up that's what you're succeeding admirably at, but you're not doing stories on people who do this successfully for a living.

**MR. WING:** Well, I mean, I think I'll take the first run at this one, since a couple of our panelists are not in the horse racing business and gambling is very frowned upon in what they do.

But I think you make a valid point, and that's something we have to sell, in the same way that we can look up to a Chris MoneyMaker because he went on a roll in poker and now he's a celebrity. We've tried to do that in a couple different avenues; once with — now I'm speaking on behalf of the NTRA, and we're working on a national plane, but with Graham Stone who bet eight bucks and won 3.6

million in the Pick-6. Took him down to Dallas this year, he did a bunch of media, give his \$8 Pick-6 play in the USA Today this year.

You know, there's some selfishness involved in that; like Michael with his K-Mart sign, we were trying to boost handle in the Ultra Pick-6, which we get a cut of, but also this year, I mean, I don't know if anyone was in the meeting this morning on TV, but we're taking the National Handicap Championship, which typically showcases our best players, our smartest players if you will, and kind of using poker as an inspiration; and Mike Antinoro, the poker producer is going to craft the show from that doing a lot of back and fill that — you know maybe it won't be Jesus and Chris MoneyMaker right away, but we're hoping in a couple if years that's what it might become.

So, I mean, I couldn't agree more about the need to highlight and celebrate those of us who actually play the game too.

**MR. RAWLINSON:** Okay. Well my final point then would be: In the last couple weeks who made more money on Jeopardy, Alex Trebek or Ken Jennings? Where's the story?

**MR. WING:** Well, I guess over the last, well...

**MR. RAWLINSON:** Alex Trebek got two and a half million a year, but I don't think he makes it in a couple weeks, that's where the big story is. Trust me; bets, not butts.

**MR. WING:** Anything else? All right. Well, I want to thank out entire panel; Michael Knight, Mike Gathagan and Susan Polakoff Shaw for really a great job here today; and we thank all of you for being part of it.

**(Applause)**

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