

would not ordinarily contribute to a political campaign, thereby tapping an additional reservoir of funds. The audience may be Fleetwood Mac fans, but not necessarily Birch Bayh fans. A concert is a media event which usually attracts extensive press coverage. It is also an excellent opportunity for volunteer recruitment, since many who attend are students or persons in a younger age group.

When planning a concert, there are two goals: first, to raise money. Second, and equally important, is to have both the entertainer and the candidate pleased with the arrangements. The political candidate's and the entertainer's egos are not that different. Good rapport between the two is important.

According to FEC regulations, entertainers can donate time and services to a campaign without it being considered a donation. Therefore, a group which generally earns a quarter of a million dollars per concert can let the candidate have the benefit of their talent, valued at this amount, free of charge. The campaign committee must be prepared to pay all travel, hotel, and miscellaneous expenses for the group above the \$1,000 per contribution limit, or in full, depending upon the agreement.

Be sure that the talent is someone you want to be publicly associated with. Once the group agrees, contractual details are worked out with the group's agent. One important factor to remember is that the "artistry" of the evening has to be commercial. If the candidate is going to say a few words, it should be brief and at intermission. Don't put local celebrities or the candidate's brother on as the opening act. "Concede artistic control of the event to the group's manager," says Darryl Sragow, the Bayh concert coordinator. The candidate *must* say at least a few words to ensure that the event is a political benefit, otherwise the Internal Revenue Service can tax the event's proceeds.

Agree on a date which fits both the candidate's and the group's schedule. Expenses will be far less if the campaign committee can pick up an existing date on the group's tour for the candidate's benefit, rather than have to fly the group or individual performer to the concert location or incur other additional expenses.

Promoting any kind of concert requires special know-how and should not be attempted by amateurs. Work with the best local promoter available. It's worth his fee (12.5 percent of the net for the Bayh concert). A good promoter will see that there is good security and that vandalism is minimized—as a cost factor as well as for political reasons. You must get a promoter you can trust who will have

the candidate's best interests at heart, not one whose only concern is a personal profit. In 1976, the Bayh organization used a promoter who took a nominal fee, but left much of the logistical work to the campaign organization. Sragow, who volunteered his time to coordinate the effort for Bayh, recommends using a promoter who will handle *all* the details. Another reason to use a promoter is the added benefit of blanket liability insurance he or she carries. This can be very expensive if the campaign committee has to purchase it for just one night.

The promoter can also handle the rental of the hall. In the case of the 1980 Fleetwood Mac concert, that cost was 15 percent of the gross. Other costs include union stagehands, security, ushers, ticket sales fee, ticket printing costs, advertising, and tax (county gross receipt tax for the Bayh concert in Indianapolis was 1.4 percent).

Costs totalled \$85,000 for the Fleetwood Mac sellout event. This included transportation for the group, equipment, advertising and other expenses. Gross sales were \$166,000 which netted the campaign \$81,000. "Never have a concert with less than a top act," says Sragow. It makes you look bad politically, and costs the campaign committee money. The promoter can advise you as to who is a top draw. A good promoter will also advise you on ticket prices. In this case they were \$10.50 and \$12.50, and went on sale six weeks before the May concert date.

Make sure that the political fundraising role of the concert is clear on *all* literature, both to meet FEC requirements and as a rule of good politics. This means disclaimers on all tickets, ads, etc. The Bayh group ran 60-second radio spots on rock stations; twenty seconds of each spot was the required FEC notice. The promoter handles the advertising, which must be approved by the artist's representative, and the campaign committee.

After the event, have volunteers pass out leaflets to the crowd. Use these leaflets to recruit volunteers from the audience. *Don't* pass out leaflets on the way *in* or place them on the seats or you will have thousands of paper airplanes to clean up!

You can work out an arrangement with the group or the concert site administrators to sell your own campaign T-shirts or other souvenirs. But be careful not to get in over your head. The concert itself is probably enough of an undertaking. It is important to achieve both a political as well as an artistic success.

When it is all over, make sure the group is thanked personally by the candidate.