

# Mr. Promo



**GARY "DUTCH" SCHAFER, Dir. of national promotion**

"In the pop field today we have the advantage of every time we approach it we're crossing over. So we have a story to tell — that this record has sold a quarter of a million. In addition, the pop stations can see it on the black stations in their markets."

T.K.'s promotion director Gary Schaffer was talking about the importance of the r&b scene to the company. ("Although we're not restricted in any way, given the right product we'll run with it" he added.)

But Schaffer maintains that the big success of T.K. has come in the areas of black promotion and the crossing over of the big records. "I wonder if most people realize," he said, "that in every market in every area, in every instance, every record has been started for us by the black stations. Everything."

T.K. is fortunate, considers Schaffer, in that every record that comes out of the Henry Stone operation goes out in Florida. "Because we're still a Florida distributor we can get the airplay and control the sales. We can get the records to the market because we press here and in addition our competition, Heilicher, buys from us as a manufacturer."

And like T.K.'s boss, Stone, Schaffer is more than aware of the importance of the Florida area in the national r&b marketplace.

T.K. is also involved in test marketing records in three or four areas — these are records that the ears in T.K. consider to be perhaps marginal, or with no track record.

Comments Schaffer: "We pick out markets that we feel will go for the records, maybe by the sound of the records the markets will pick up on it. Today when you release a record, it's an expensive project with the postage, the pressing, the deejay copies, everything. That's why we take these steps. We were able, for an example, in Charlotte, through the cooperation of the station and the stores and with no followup phone calls, to mail a couple of free goods into every store in the market."

"It's especially important when you consider that in so many small markets the rack controls it and you can't get a record racked till it's big."

"It's that old story." Former deejay Schaffer considers a prime reason for the success of T.K. that "we all deal with and listen to a lot of radio here. Also we are out in the street. We don't lose touch — KC (Harry Casey of the Sunshine Band) goes to the local one-stop and picks up one of everything. He listens, keeps up to date."

Gary has been in the business for 17 years, since 1959. He worked his way through college as a jock on Florida radio stations from 1959-64. He was the md and jock on Miami's WFUN '65-'66.

Gary started doing promotion work for Tone in 1966 and '67, then went to San Francisco's KYA from '68-'70 as md and dj after which he did indie promotion in northern Calif. '70-'71.

Gary came permanently to T.K. in 1971. He first worked on the Beginning of the End's million seller "Funky Nassau" at which time Henry wanted to set up his own in-house labels to be distributed nationally. At that time the only nationally distributed records were through the Alston label which was distributed by Atlantic.

Gary concentrated on national promotion until KC's success story started at which time he assumed management chores for the group. He traveled with them on their first tour in U.S. from Aug. '75-Jan. 19, '76.

# Flack

Janet has been with T.K. for a year and a half. A 10 year music biz veteran, Janet was previously the publisher's assistant for GO magazine, the director of national college promotion for Atlantic Records and traveled around the world for 6½ months doing international promotion for the Rolling Stones' film "Gimme Shelter." And after her move to Florida three years ago, started her own promotion and publicity company called Janet. She worked with Criteria Recording Studios, Bachelors III, radio stations, concerts, etc.

"The first thing I noticed about T.K. was that it was no doubt the funkier record company in existence today . . . no record company could be that funky in New York or Los Angeles. What was a record company doing in a little industrial area of Hialeah, Florida making great music? But there it was. The situation was totally natural, a constant flow of creativity and business. They had no publicity department. It was exciting to look at the situation and put it into words and send it all over the world. A new category in music had been created, 'the Miami sound.' There was the 'black thing.' Some people out there were aware of what was going on down here. The mainstream of the business hadn't realized the relative importance of the talent of T.K. in terms of the evolution of the industry. Most companies had gotten so big. At T.K. everything is personalized. Homemade. There just isn't much of anything like that anymore. But everybody knew Henry Stone and Steve Alaimo and those who were really into music were watching. Soon after I joined T.K., George McCrae hit gigantically with 'Rock Your Baby.' Then all eyes started turning toward us. I traveled with George and Gwen McCrae to LA in August '75 and threw a press luncheon out there. That was really the first time the coast press was formally presented with what was happening at T.K. The reception was great.

Many people out there had tremendous faith in all



**JANET OSEROFF, TK's director of worldwide publicity**

the T.K. artists, even while one in particular was hot at a given moment. The family style situation is evident all the time. Check the backs of the albums that have come out of T.K. since its beginning and they all read like T.K. superstar sessions. They write with each other, produce, suggest, sing background vocals and play the music.

When I first got here there was just the old studio in the attic upstairs . . . and it was going practically 24 hours a day. There were stories like if there was thunder, the board got a few swift kicks to keep it going. 'Rock Your Baby' was cut up there. The 'KC and the Sunshine Band' LP was cut half up there and half in the new studio.

Henry Stone and Steve Alaimo are the creative and business focal points. They are both incredibly strong, charismatic men . . . brilliant in music . . . both white and both very black.

LOVE  
YOUR

# Funk

CONTINUED SUCCESS

CURTIS MAYFIELD  
and the  
CURTOM FAMILY