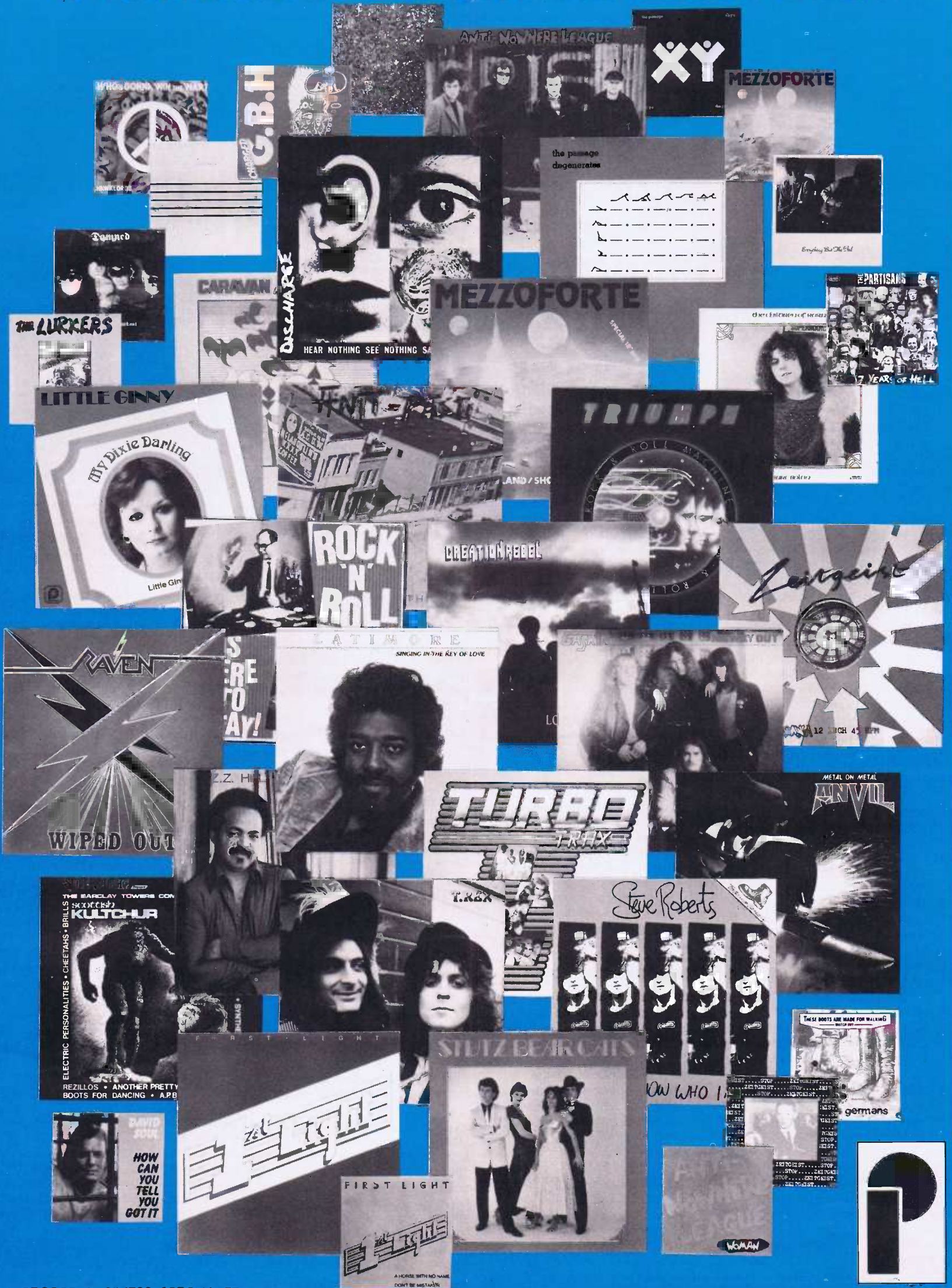


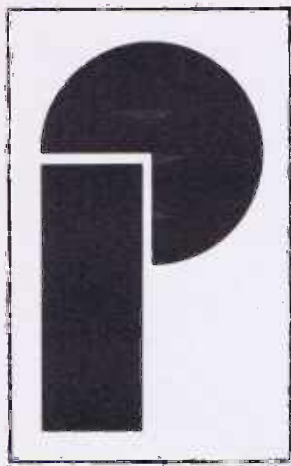
PINNACLE DISTRIBUTION 1982



A RECORD BUSINESS SPECIAL FEATURE



DISTRIBUTED BY PINNACLE



IT'S ONE thing to launch your own independent record label and record the music you know is worldbeatingly good. It's quite another to get those records out into the shops and convince the sceptical retail trade that they are worth a shot.

That's where a good independent distributor comes into the picture, and over the past three years Pinnacle has built up an enviable reputation as one of the leaders in the field.

Building from a foundation in the audio accessories distribution field, the company began tentatively with its own label and managed to chart a couple of singles. After a change of

emphasis a couple of years ago Pinnacle began to pick up a portfolio of many of the top indies

The Spring saw Pinnacle's chairman Terry Scully masterminding a management buy-back of the firm to make it truly independent of the Morgan Grampian conglomerate.

Now Pinnacle is set to move into a new, enlarged warehouse and office building, and is in the process of installing a sophisticated computer system that will help it give even quicker service to retailer and label alike.

Via its philosophy of hard work and friendly relations with the trade and its

client labels, Pinnacle is now looking forward to an even more fertile period of chart action and to working with more and more major labels.



Pinnacle chairman Terry Scully

"MY CORPORATE philosophy rests on a determination to make Pinnacle a major independent music company. I feel we understand the problems of independent labels, and we certainly know about distribution."

So said Terry Scully, now in his late 40s and the chairman of Pinnacle who has spent a lifetime in the distribution of audio products.

Earlier this year he masterminded the management buy-out of Pinnacle from its former owners, the giant Morgan Grampian group, and he is now anxiously awaiting a move into well-designed new office and warehouse space right next door to the current complex.

"In the distant past the company was in my family, and I had always wanted to take control and buy the firm back," said Scully. "The opportunity was presented to me last year and I went all out to take it."

Scully wanted to gain his independence from the Morgan Grampian people, not because they had ever treated the company badly, but because he wanted to pursue certain policies with the Orpington-based audio products concern with a completely free hand.

Pinnacle looks forward to even more chart action

aimed at nurturing their spirit of endeavour, which I greatly admire. Being involved in small labels myself over a long period, I know what they are looking for in a distribution set-up," he said. "I certainly don't think independent distribution necessarily means small any more – we have proved that."

Although Scully's background has always been in the distribution of audio products, and Pinnacle had a sales team on the road visiting record stores long before the idea of running a disc distribution operation was ever mooted, working within the record industry posed specific new problems for the firm.

"The record industry is peculiar to itself, and we had to change our attitudes in many ways when we became fully involved in it," admitted

on so much that we would be swamped by new business, and I now believe that we are capable of handling all the services required by one of the major indies – the kind of company that is currently licensed to a major."

Very much aware that he is in a two-sided business, Scully appreciates the needs of retailers and at the same time feels it is important to keep constant communications lines open with client labels, because they deserve the support and professionalism he feels his team offers.

Very shortly after taking over as chairman of Pinnacle, Scully was experimenting with his own record label – seeing that in the electronic and audio products sales force he had a ready way into record stores around the country.

Long term image

Pinnacle Records was formed and signed a teeny band called Flintlock. The company also published the band's material, promoted the concerts, had records pressed and distributed them. The band even charted.

"That was how I proved it could be done without the help of a major company," said Scully. "But it also showed us how difficult it was without that help."

The Pinnacle label still exists and has had its worldwide successes over the past four years. Scully himself is involved in two production companies, making masters which will be, although not in every case, placed with Pinnacle Records.

"The image we want to create for the Pinnacle label is one of a long-term involvement with artists who will ultimately have a wide appeal and will be attractive for overseas licence," explained Scully.

"But the Pinnacle labels gets exactly the same treatment from the distribution side as any other label. We have formed new companies and signed exactly the same contract with the distribution arm as any of our client labels will sign," he said. "The development of our own product is all part of turning Pinnacle into the complete record operation."

Another problem facing small labels in the current recession is the lack of

venture capital available for them to invest in productions as much as they might like.

Video

"It is important for them that we are here to help in any way we can if they want us to, especially in the area of sleeve printing and pressing.

"Through our computer and information services the labels can make sure they don't have dead stock sitting on the shelves. I believe it is essential that our labels have access to any service we might be able to offer. We can even exploit their records overseas if they wish us to. We can use our buying power to get them rock bottom prices while we have a service department they can use. Basically, we want them to get their records out in the marketplace so that we can sell them."

Distribution of small labels and the running of its own record company are not Pinnacle's only interests in the audio-visual field.

Its Group Communications company is in partnership with newsreader Andrew Gardner in a spoken-word tapes label called Pinnacle Story Tellers which has proved a prosperous sideline. It holds copyrights on the *Paddington Bear* stories, which have sold well in the children's market.

Pinnacle is also a wholesaler of pre-recorded video features, taking product from the major distributors and placing it with its widespread dealer network.

In the 12 years since Terry Scully has been personally associated with Pinnacle, the company has turned from a specialist audio products operation to a diverse electronics and music company with its own labels, a video wholesale arm and one of the big two independent label distributors. He is determined that the expansion won't stop there.

"We are hungry to take on one of the major independent labels."

"I had always been given a fair amount of freedom with Pinnacle, but I felt it was time to turn on the tap in the record distribution area and this was something I had to take on my back," he said.

Scully attributes the success of his plans so far to a fair amount of luck coupled with good timing – elements he believes are vital to any business deal if it is going to achieve its aims.

"Fortunately, because Pinnacle had always been a good company, our bankers came forward to help us with funding for the buy-back," said Scully. "The lease on the warehouse next door was a big stroke of luck because it is perfect for our needs, it is immediately available – the only thing holding us back for a month is the installation of a new computerised telephone system. Most importantly it is very convenient and will fit in well with existing systems."

Turning to the independent labels whose distribution now makes up more than 50 percent of Pinnacle's total turnover, he stressed his devotion to their aims.

"The independent labels are our livelihood and all our policies are

Scully. "But strangely enough, the changes we set in motion have actually improved our performance on the electrical side of the business.

"Records are such an instant business that it is essential that we can guarantee same-day turn around of orders so that product is in the shops the next day."

Charges kept down

Scully explained that Pinnacle's increasing number of labels had enabled the company to keep down its charges to the small independents. "We spent a lot of time, money and heartache on systems and services, so now we have geared up our volume we are getting better freighting deals and have made our parcel rate much more economic."

Asked whether Pinnacle had now reached a ceiling of economic operation and would rather now concentrate on the labels that were already in the fold, Scully replied bullishly.

"We want to gear up our services and facilities even higher. In fact we are hungry to take on one of the major independent labels – that's something I have been working towards all along. We have been very careful not to take

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ODE TO PINNACLE



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Hoping to test this canny antic,
Each and every dealer will be eager
To put in the first big order!!

BEST OF LUCK!

Frenehy + Gina

New releases for new computer

• Hawklords 7" single (FLS 209)

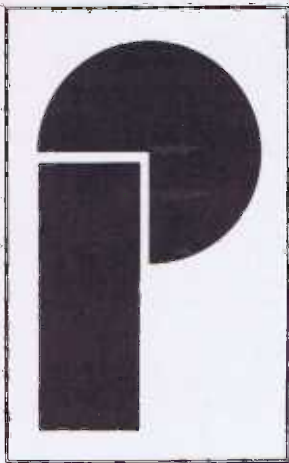
• "Who's gonna win the war"

• Inner City Unit's album (SHARP103)

• "Punkadelic"

Congratulations on easing down the road





Tony Berry is Pinnacle's managing director with a mass of diverse experience in the record industry.

A label can make more money on a chart hit with us than with a big company

IT IS important to realise that before Tony Berry took over as head of Pinnacle's disc distribution operation, he had amassed a very broad range of experience both in commerce, administration and the record industry.

Now 35, Berry has crammed in jobs as a sales representative, an advertising man, a club dj, a local music journalist, a record company field promotion man and a pluggger.

"My job on the road for WEA gave me a feel for campaigns," he recalled. "I had a lot of admiration for their aggressive marketing methods at a time when the company was going through a very exhilarating phase with big records from Neil Young, Led Zeppelin and the rest, when they were just learning how to chart records."

In a desire to get closer to the business, Berry moved with Mike Goldsmid to Bell just as it was changing into Arista. Here he worked in regional promotion and formed relationships with many of the people now running independent labels. He gave examples like Hello, whose manager David Blaylock now runs Arrival, which has had hits with former Hello man Keith Marshall. Through Linda Lewis, Berry met Tony Gourvish who has since placed Family's catalogue material with Pinnacle, while the Gary Glitter connection has been renewed through taking on Mike Leander's Channel label.

It was in late '78 that Berry answered a job advertisement for an operations manager for Pinnacle Records. "Nobody had heard of them, but I looked upon the job as a great challenge and went to work for general manager at the time, Paul Lynton. We were trying to establish the label and had a run of small hits before we had a hard look at policy, and I was made general manager, reporting to Terry Scully," said Berry.

Paying tribute to the foresight of chairman Scully, Berry explained how Pinnacle was already a national distributor of audio products with many existing record shop accounts and a 17-strong sales team on the road. "It is fair to say that Terry stuck to his guns.

He had the insight to see that the record division could be expanded by going into independent distribution.

"We started off with just two labels, Monty Babson's jazz outfit Hobo, and Ted Carroll's Ace and Big Beat catalogues," he said.

There followed a period of building the list of labels represented, with Berry and his small team taking on a heavy workload. "Just to think about that time is exhausting," he said. "We would work until one in the morning and then stagger out of the office to find there was nowhere we could eat. The amount of energy expended was tremendous, but by the end of six months we had signed enough labels to make the industry realise we were a national distributor.

"A label can be sure of our 100 percent attention"

"We had to create systems from scratch, indoctrinate our sales force, which had previously specialised in electronics, in the ways of the record business. Some could not be re-educated and had to be weeded out. We were looking for a new kind of salesman."

That everything paid off is seen by the fact that when Pinnacle went into distribution, records accounted for possibly five percent of the company's turnover. Now it is well over 50 percent and growing.

Now Berry says that Pinnacle is becoming more marketing oriented, paying more attention to its corporate image and forward planning of campaigns for its labels.

THE EFFECTIVENESS of this considered approach has been gauged by the performance of labels that have switched from other distributors. Trojan, for instance, feels it is selling more records through Pinnacle than it could through CBS, while labels like Clay and Neat are now seeing chart action,



Berry: "Pinnacle is able to provide major company services"

whereas through their indie network sales were dissipated around all sorts of outlets.

"I don't think this is a fluke," opined Berry. "It is a combination of our sell-ins, the timing of ship-outs, planned advertising, top-up stock in cars and the aid of our marketing department to improve the image of an individual label if necessary. We can also help in educating dealers about our labels. The whole package adds up to an extension of the label's all-round credibility at trade level.

"We rely on the label's a&r flair – that's the basis of the business, but Pinnacle is able to step in to provide major company services like regular dealer mailings and efficient sleeve and label printing, pressing and the rest." Berry's contention is that times have changed since the start of the small labels boom. The choice used to be between a major record company licence deal or staying independent in which case the label had to do a lot of work itself.

Now, as the percentage of indie

period on telesales than it might have expected elsewhere. That's important if you want to milk those extra few thousand sales."

Berry commented that when a label is on a hot hit, personnel tend to live in the Pinnacle building.

He also praised the quality of his telephone sales team. By taking on people who were into contemporary music, he has seen sales improve, while similar moves have been made in the on-the-road salesmen and similar improvements are now being carried out on the advertising side.

DESPITE THE vibrant feel that permeates the Pinnacle operation Berry said he sometimes becomes frustrated with a record business that is slow to change the habits of half a lifetime.

"Perhaps I should challenge some of these people to come down to Pinnacle and see the changes that have taken place here before they sign their next major company licence deal," he said. "Everybody who has come down to Orpington has always expressed surprise at the quality of the staff we have here and the size and efficiency of the operation.

"However, I think we are now moving into the area of total acceptability from the retail trade, and now I believe that the people who should be coming to us for distribution are those star acts with guaranteed sales. Established acts stand to make more by placing their fast moving product through us than going into low royalty licence deals."

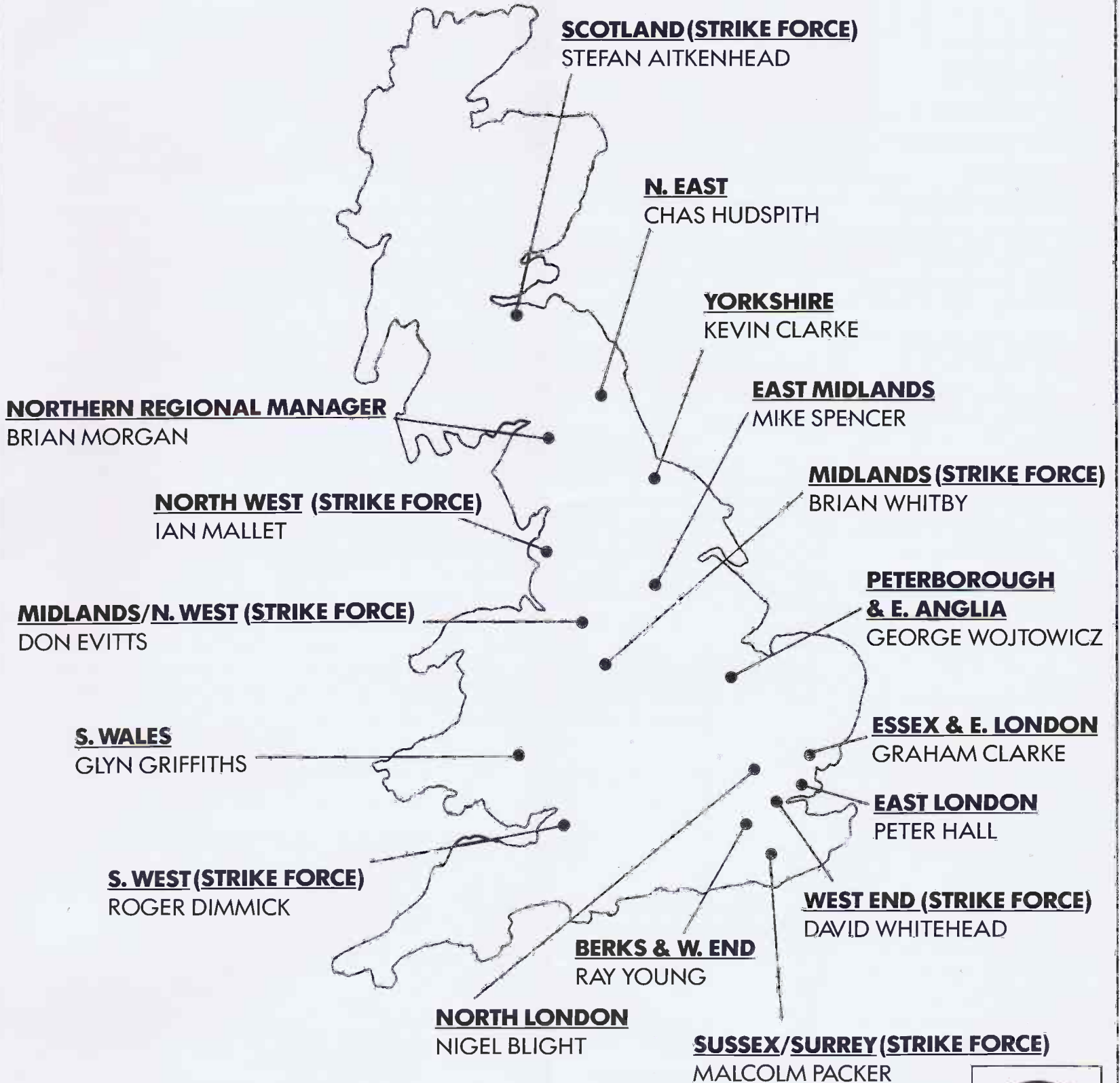
Having established the team spirit and organised the essential service nature of the company, Berry has clicked into a good relationship with independent marketing consultancy Liason and Promotion Company headed by Clifford Gee and Gary Davison, which handles Attic, Rialto, Cherry Red, Arrival and other labels with Pinnacle.

The L&P connection brought the introduction to Attic – a Canadian hard rock label – and now Pinnacle is expanding its foreign label involvement. Malaco, a US soul operation, came in recently, while the American contemporary rock outfit Clone is beginning to deliver product. From Europe both Factory Benelux and Crammed Discs are coming up with Belgian material. "I regard this as a sign that we are gaining international acceptance," concluded Berry.

INDEPENDENT RECORD DISTRIBUTION

... MATCH THIS FOR MANPOWER!

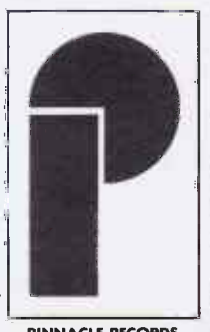
PINNACLE'S U.K. COVERAGE IS TRULY NATIONAL:



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● THE FIELD TEAM IS SUPPORTED BY THE ORPINGTON TELESales OPERATION

● **PINNACLE - THE NATIONS NO. 1 INDEPENDENT MUSIC COMPANY**



PINNACLE RECORDS



Pinnacle's new office & warehouse complex



Computer will be the icing on the cake

THE ICING on the cake for Pinnacle when the company is centralised into its new building will be the installation of a Hewlett Packard mini computer system, bringing Pinnacle into line with modern record distribution set-ups.

The Hewlett Packard HP 3000 Series 30 is designed for operations where a lot of immediate information is needed and can provide on-line order entry, batch inventory update, new application development and communications.

Head of the computerisation programme is T.D. 'Taffy' Evans. He is nervously counting the days to August 1 when the new system is due for installation, just one week ahead of the staff moving in. However, he is eager to see staff located under one roof, particularly because of the increased efficiency this will bring about.

Evans describes the computer about to be installed as "the Rolls Royce end of the mini-computer market."

"It gives us the opportunity to decentralise our computer services and give over a large amount of the operation to user departments. For example, Telephone Sales will be able to converse with the computer and relay information to waiting customers. The new

"We were looking for a new kind of salesman," says Tony Berry (right) about his field force. Now those salesmen will be able to convey orders back to base even more quickly with the new computer system.



system is on-line, so updates are instantaneous."

Although Pinnacle has been computerised for seven years, the new system will provide a startling rise in the amount of information that can be stored. "The new discs have 120 mb of information as opposed to 5.3 on the old. That's a tremendous amount of storage capacity. It will give us greater flexibility and greater capacity and improve computer services to all user departments."

The HP 3000 Series 30 is designed

so that the central station is linked to display terminals in whichever departments need them. "This will result, for instance," says Evans, "in more information immediately to hand for the telephone girls."

But the system will have its applica-

tions outside the building too. "Hopefully, we will equip the field sales people with hand-held micro terminals. They will then be able to transmit orders down a post office line - there's an acoustic coupler which plugs into any telephone."

At right: the basis of the Hewlett Packard HP 3000 series 30 which will soon revolutionise Pinnacle's working system. Each department that needs it will have a visual display unit.



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New Releases

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ABOLAN 2

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12" 4 TRACK EP
RAP 1

Back Catalogue

STILL AVAILABLE

T.REX IN CONCERT Album ABOLAN 1

T.REX IN CONCERT Picture Disc ABOLAN 1P

MELLOW LOVE 12" 4 Track EP SBOLAN 13EP

MELLOW LOVE 7" 3 Track EP SBOLAN 13

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ALBUM OF PREVIOUSLY UNRELEASED TRACKS
ABOLAN 4

Deep Summer

12" 3 TRACK EP
RAP 2



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THE LURKERS CLAY 12 THIS DIRTY TOWN
DISCHARGE CLAY LP3 HEAR NOTHING, SEE NOTHING, SAY NOTHING
GBH CLAY LP4 CITY BABIES ATTACKED BY RATS

BACK CATALOGUE

DISCHARGE CLAY 1 REALITIES OF WAR
PLASTIC IDOLS CLAY 2 ADVENTURE
DISCHARGE CLAY 3 FIGHT BACK
DISCHARGE CLAY 5 DECONTROL
DISCHARGE CLAY 6 NEVER AGAIN
DAVE EDGE CLAY 7 NEW WORLD
GBH CLAY 8 NO SURVIVORS
ZANTI MISFITZ CLAY 9 KIDZ SONGS
WHITE DOOR CLAY 10 WAY OF THE WORLD
PRODUCT PLATE 1 STYLE WARS
DISCHARGE PLATE 2 WHY
GBH PLATE 3 LEATHER, BRISTLE, STUDS & ACNE
GRACE CLAY LP 2 GRACE LIVE

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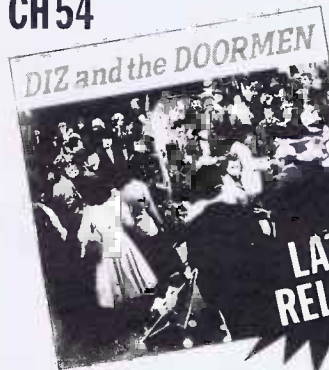


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The Bonds - CHOISEA

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EP
THE FALL NOISE

COSMETICS THE CRAMPS

THE LORDS OF THE NEW CHURCH

The Fall THE
Circle Jerks DEFECTS

In My Secret Garden
Silent Guests Prop 1

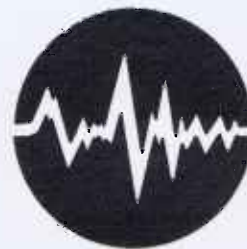
House of Wax
Silent Guests HIT 104

Prices (Will be quoted)
Boy's white teeth HIT 108

Thanks

To

Dave Roberts, John McRobbie, Dave Cross,
Roger Dimmock & all the Pinnacle team
for Launching



T.W. RECORDS

TO AN A-HEAD START

The First Time
Crazy House HIT 105

Man from Uncle
Moskow HIT 103

Don't Misbehave in the Modern Age
Animals & Men HIT 101

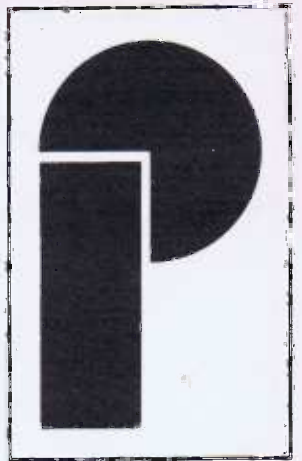
Dying Man
A-Heads HIT 107

World Cup '82
Keegaroos HIT 106

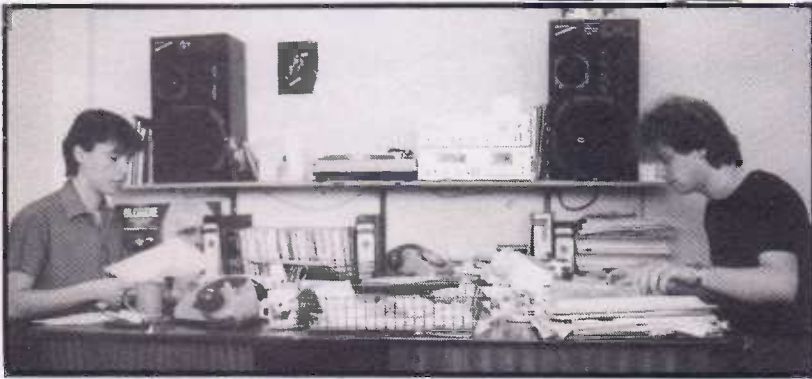
They dance like this from as far off as the Crazy House
Crazy House prop. 2

THE PINNACLE ENGINE ROOM

A look at the staff who make Pinnacle tick



A distribution manager with a difference



DAVE ROBERTS: Distribution Manager

Grouped together for maximum communication in a complex of interlinked offices is the whole Pinnacle marketing, sales and distribution operation.

Dave Roberts (above right) has the title of distribution manager but his job takes in what is virtually an a&r post as well. Quite apart from overseeing the flow of product out of Pinnacle, Roberts is responsible for taking on and looking after the many small labels handled by the company.

"My job is about prospecting for new labels and looking after them when they are here," he explains.

"If we receive a buzz from the road reps or the tele-sales girls about a record, we follow it up and find out who's got it."

Roberts stresses that Pinnacle is particularly interested in trying to develop a label's potential after it gets to the company. The company is now



Beverley Knott: TeleSales Supervisor

fully geared up to advise, recommend and even help a novice label with its promotion and advertising. He says: "My biggest interest is the continuation potential of the label and looking after their interests in the long term. The are gone when four people could get together, put in £1,000 and press a record for just one band.

"Every deal I do with a label is for a 24-month contract. Nine times out of ten they need a lot of advice and at that point we get them down here and discuss ads, promotion, marketing and production. We can even press for them if they need it."

JOHN McROBBIE: Sales and Marketing Co-ordinator

Working with Dave Roberts, John McRobbie is in day-to-day touch with the sales operation at Pinnacle; with the girls in the adjacent telephone sales office and with the reps on the road. There are 22 outside reps in all;



TeleSales girls Marion Noabes and Maria Andrea

some of them handle the Pinnacle range of audio products too but some are exclusively record and tape reps, especially those who operate in the key industrial conurbations like London and Birmingham.

There are five telephone sales staff including supervisor Beverley Knott. It is in this department that the most visible and beneficial aspects of the new computer system will be evident. Each sales girl will have a VDU. The new equipment will identify and select a record from its prefix number, says McRobbie. And the training will be minimal. The staff will be able to start tapping in orders and finding on-line information about stocks and sales very soon after being introduced to the system.

Surprises in export market



KEVIN BARRY: Commercial Manager and Export Sales

Earlier this year, Pinnacle decided to export its labels abroad on a direct basis, and it called in Kevin Barry who had had a lot of experience in the export field working for the Vixen company.

Although only operating in this field since April 1, Pinnacle has discovered already the advantage of cutting out the middle men and exporting direct to the territories.

Says Barry: "America, Europe and Australasia are our best territories but we've discovered some interesting and surprising markets - like the fact that both New Wave and reggae are good prospects in South Africa, Ijahan Levi goes particularly well there." He says that censorship is currently no problem in South Africa. Japan and Zimbabwe are two other markets that Pinnacle is working hard at opening up.

The bulk of the export business is done via telex. Pinnacle notifies the world of its wares by sending out a weekly summary of new releases by telex and then a monthly retrospective by mail.

Barry says that the opportunity for indie labels to export was previously limited, but the next step may well be for Pinnacle to offer export services to all labels, not just its own roster.

A complete promotional service for labels



BEVERLEY HARVEY: Sales Promotion

Pinnacle doesn't just restrict itself to distributing independent labels - it can offer them the services of a promotion department. Beverley Harvey was appointed three

months ago to take charge of this operation. Pinnacle will fill in whatever the indie label doesn't do itself (which can be the whole promotional operation!) and will go to radio stations and record stores, and organise dealer mail-outs on behalf of the label.

Total production and artwork facilities in-house

Another Pinnacle in-house service is the art department, which can take over the whole machinery necessary for producing sleeve de-

Production Manager: Rita Johnson



signs, artwork, publicity material and advertisements. Centre below, Art Director Tina Simmons is seen discussing a publicity campaign with chairman Terry Scully.

Nick Straker's 'Walk In The Park' single was a massive worldwide hit, and was controlled entirely by

Pinnacle, which organised pressing, distribution, sales and marketing. Below right, Straker is seen celebrating the success of the single with Laurie McGregor, who as International Manager is responsible for setting up deals abroad, and Terry Scully.





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RED ALERT 01 13 TAKE NO PRISONERS

BACK CATALOGUE

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BLITZ 01 1 ALL OUT ATTACK
THE PARTISANS 01 2 POLICE STORY
VARIOUS 01 3 A COUNTRY FIT FOR HEROES
PETER & THE TEST TUBE BABIES 01 4 BANNED FROM THE PUB
RED ALERT 01 5 IN BRITAIN E.P.
BLITZ 01 6 NEVER SURRENDER
ATTAK 01 7 TODAY'S GENERATION
BLITZKRIEG 01 8 LEST WE FORGET
THE VIOLATORS 01 9 GANGLAND/THE FUGITIVE
THE INSANE 01 10 EL SALVADOR E.P.
CHANNEL 3 01 11 I'VE GOT A GUN E.P.

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about 8



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Cherry Red is currently the largest label in the Pinnacle stable, a well established, ambitious company headed by Iain McNay from offices in Kensington. He has known Pinnacle's Tony Berry for seven years, but switched distribution only last year. "When our last deal came up for renewal, I went down Orpington and had a look around. To be honest I was impressed, mostly because of the enthusiasm and openness, in some ways it's almost like a family company. We signed in May '81, and have just renewed the contract for another year, having had three successful singles in 12 months."

McNay also thinks the Pinnacle computer is an advantage, joking "When it doesn't make mistakes," but adding more seriously, "It can get any information you want at the touch of a button."

Bolan interest

One of the more unusual labels taken on by Pinnacle is John Bramley's Marc On Wax. The label grew out of the official Marc Bolan fan club and Bramley, as club president finally succeeded in releasing an EP of rare material. *Return Of The Electric Warrior* in April last year. "Pinnacle approached us just after the hit, he says. "We were interested partly because Dave Roberts is an avid Bolan fan, and having a friend in the camp made it easier for us." With Pinnacle's help and advice, Bramley was able to divide his label into two separate areas. "The concept of Marc On Wax is obviously limited, but we were enjoying ourselves so much, we wanted to run a label anyway." This emerged as **Rarn Records** which signed acts like The Smith and Garbo, while Marc On Wax continued in the original format.

"When we put out *The Children Of Rarn Suite* album, it was specifically aimed at the Bolan fan, therefore virtually no marketing was employed: However, it has done so well, it shows what efficient distributors Pinnacle are. We can count on them with anything we hand them."

Charlie Gillett has a weekly show on London's Capital Radio as well as his own label, Oval Records. In existence since 1974, when it was principally a re-issue label, Oval has been through several changes in structure and dis-

It's more friendly at Pinnacle – the small labels give their opinions

LABELS DISTRIBUTED by Pinnacle are varied both in style and expectations, but all seem to appreciate the personal service they get from the company. Probably the most common

tribution. In the late-70s while functioning more as a production company, Gillett had a hit with 'Lucky Number' by Lene Lovich, who he had licensed to Stiff. By the end of 1979 Oval Records was out on its own again. "We were distributing ourselves, but then we didn't have a lot of records," admits Gillett.

It was a 12-inch single by Direct Drive that first drew Pinnacle's attention to **Oval**, and now First Light's new single, 'Horse With No Name' will go through Pinnacle from the start.

Gillett is not a big fan of the English record business, but has a good relationship with md Tony Berry and the company. "I like their attitude, they're accessible, they always return phone calls and they help with exports when you need them to." Will Oval be staying with Pinnacle? "Our intention is to do so. We're selling more records, and both radio and shops seem to be gaining more confidence – it seems to be working. In this business, everybody's got their part to play. The artists have to make a record that people will like, it's up to us to get radio and press, and the distributor follows all that up. I think we've now got all three going."

Efficient

Mike Stone's **Clay Records**, probably best known for his punk band Discharge, was initially approached by Dave Roberts of Pinnacle in 1981, but decided to stay with his current distributor, a decision he was later to regret. "We had lost quite a lot of

compliment to emerge when talking to label managers was the friendly atmosphere, which made any problems easier to solve.

money by the time we finally signed with Pinnacle in June '81, he says. The company struck me as an efficient one. They're reasonable, established and, very important, stable." Stone mentions the advantages of the in-house computer, the services available like pressing, sleeves and labels, even artwork for advertising – "It's a load off my mind."

He also predicts a good future for Pinnacle. "I think they'll get bigger with better stuff. They've got the five largest indie labels, probably because they realise that Pinnacle are capable of charting a record. I can see us staying with them in the future."

Pinnacle approached Dave Wood's **Neat Records** a couple of years ago. A sample single of heavy rock band Fist was enough to convince the company that they should make Neat an offer. The first single was by The Tygers Of Pan Tang and now there is a back catalogue of 20 singles. "They've done an excellent job for us, says Woods, "It's improving all the time, I would regard them as the best independent. The computer is a great help – I can ring up at any time and check stocks, therefore we can replenish them by the next day. Very handy for obtaining prompt sales figures." Woods also stresses the friendly atmosphere. "When you ring them you don't get 'I'm sorry he's in a meeting'. I like them."

Had faith

Penthouse Records has been

around for two years, run by co-directors Alan Raven and John Bassett. "We had a whole cassette of singles and Dave Roberts was the only person who had any faith in us," says Bassett. The first release was Cheryl's 'Killer Kiss' and was followed by 12 singles and a debut album, *Sax Maniacs*, out this week. Both directors appreciate the personal effort of Pinnacle staff, adding that they are "fast and totally accurate".

The **Liaison and Promotion Company**, the marketing consultancy run by Clifford Gee and Gary Davison handles eight labels currently involved with Pinnacle distribution – Arrival, Abstract, Attic, Channel, Cherry Red, Flicknife, Rialto and Steiner (an Icelandic label). When looking for a deal for Arrival's first single, 'Only Crying' by Keith Marshall, Davison was impressed by Pinnacle. "They seemed the most concerned, with an aggressive approach and a close involvement with the labels. I think they will grow in the market place as a distributor". L & P's biggest hit in partnership with the distributor was Rialto's 'Drowning In Berlin' by The Moblies, which reached the Top Ten.

TW Records of Wiltshire, which signed a distribution deal with Pinnacle last Autumn is particularly impressed with the company's regional representatives. Jenny Nicholson, who handles marketing and promotion for TW describes South-West rep Roger Dimmock as, "very helpful and very interested in our product." She has also found the rest of the staff easily approachable since Dave Roberts first expressed interest in TW's Silent Guests album *In My Secret Garden*, which she and Alan Partner were then distributing themselves.



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2	CRAZY — SOUNDTRACK Rialta. 7in. — RIA 9
3	SICK BOY — GBH Clay. 7in. — CLAY 11
4	TEMPTATION — NEW ORDER Factory. 7in. — FAC 63. 12in. — FAC 63/12
5	NIGHT & DAY — EVERYTHING BUT THE GIRL Cherry Red. 7in. — CHERRY 37
6	HORSE WITH NO NAME — FIRST LIGHT Oval. 7in. Flight 22/7. 12in. — Flight 22/12
7	WHO'S GONNA WIN THE WAR — HAWKLORDS Flicknife. 7in. — FLS 209
8	LIFE'S A GAS (EP) — MARC BOLAN Marc On Wax. RAP 1
9	SWEET DREAMS/PROMISED LAND — TOMMY McCLAIN & JOHNNIE ALLAN. Oval 7in. — CAJUN 1
10	WITH A WOMAN LIKE YOU — THE OFFICE BOY R.E.L. 7in. — RES 009
11	THIS DIRTY TOWN — LURKERS Clay. 7in. — CLAY 12
12	WAITING FOR THE BLACKOUT — THE DAMNED Big Beat. NS 77
13	STOP — ZEITGEIST Jamming. 7in. — CREATE 4. 12in. — CREATIVE 4
14	XOYO — THE PASSAGE Cherry Red. 7in. — CHERRY 35. 12in. — 12 CHERRY 35
15	WATCHING YOU — POWERLINE P.L.R. 7in. — PLR1. 12in. — 12 PLR1
16	DREAMLAND/SHOOTING STAR — MEZZOFORTE Steiner. (UK). 7in. — STE02. 12in. — STE 1202
17	HOW CAN YOU TELL — DAVID SOUL Energy. 7in. — NRG 005
18	MA QUALE IDEA — PINO D'ANGIO System. 7in. — STEM2. 12in. — 12 STEM 2
19	17 YEARS OF HELL — THE PARTISANS No Future. 7in. — OI 12
20	THESE BOOTS ARE MADE FOR WALKING — NERVOUS GERMANS. Rondelet. 7in. ROUND 3000

ALBUMS

1	CAUTION IN THE WIND — ANTI-PASTI Rondelet. LP — ABOUT 7. CASS — CARB7
2	DEGENERATES — THE PASSAGE Cherry Red. BRED 29
3	WE ARE...THE LEAGUE — ANTI-NOWHERE LEAGUE WXYZ. LMNOP 1
4	THE SONGS THAT WE SING — STUTZ BEAR CATS Multi Media. MMTLP 112
5	CHILDREN OF RAIN — MARC BOLAN Rorn. A BOLAN 2 (only £1.99 Trade)
6	TURBO TRAX — VARIOUS ARTISTS K-Tel. LP — NE1176. CASS — CE2176
7	HEAR NOTHING, SEE NOTHING, SAY NOTHING — DISCHARGE Clay. CLAY LP3
8	NO WAY OUT — GASKIN Rondelet. ABOUT 8
9	BACK TO FRONT — CARAVAN Kingdom. KVS 5011
10	METAL ON METAL — ANVIL Attic. LAT 1130
11	DO YOU KNOW WHO I AM — STEVE ROBERTS Exploited Record Co. EXPLP 2002
12	SCOTTISH KULTCHUR — VARIOUS ROCK Supermusic. SUPLP 2004
13	WIPED OUT — RAVEN Neat. NEAT 1004
14	ROCK 'N' ROLL MACHINE — TRIUMPH Attic. LAT 1036
15	DOWN HOME — ZZ HILL Molaco. LP — MAL 7406. CASS — MAL C7406
16	MY DIXIE DARLIN' — LITTLE GINNY Pastafant. PF3003
17	DESOLATION ZONE — NERVOUS GERMANS Rondelet. ABOUT 3003
18	ROCK 'N' ROLL IS HERE TO STAY — VARIOUS ARTISTS Ace. WAX 1
19	SINGING IN THE KEY OF LOVE — LATIMORE Molaco. MAL 7409. CASS — MAL C7409
20	LOWS & HIGHS — CREATION REBEL Cherry Red. BRED 33

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Pinnacle successes

The best sellers from the Pinnacle stable

SINGLES

- RABBIT**
Chas & Dave (300,000 units)
- DROWNING IN BERLIN**
The Mobiles (200,000)
- CEREMONY**
New Order
- TOO DRUNK TO FUCK**
Dead Kennedys
- LOVE WILL TEAR US APART**
Joy Division
- ONLY CRYING**
Keith Marshall (200,000)
- YOU SCARE ME TO DEATH**
Marc Bolan
- STREETS OF LONDON**
Anti Nowhere league
- NEVER AGAIN**
Discharge
- WE'LL MEET AGAIN**
Stutz Bear Cats
- NO SURVIVORS**
GBH
- TEMPTATION**
New Order
- THERE MUST BE THOUSANDS**
The Quads
- MOTORHEAD (EP)**
Motorhead
- I NEVER GO OUT IN THE RAIN**
High Society
- I HATE PEOPLE**
Anti Nowhere League
- DR WHO**
Mankind
- EVERYTHING'S GONE GREEN**
New Order

WIKKA WRAP

- The Evasions
- AMOUR AMOUR**
The Mobiles
- CALIFORNIA DREAMIN'**
Colorado

ALBUMS

- BEST OF THE DAMNED**
Damned
- ON STAGE**
Exploited
- T. REX IN CONCERT**
T. Rex
- MOVEMENT**
New Order
- WE ARE THE LEAGUE**
Anti Nowhere League
- PUNK AND DISORDERLY**
Various
- YOU SCARE ME TO DEATH**
Marc Bolan
- HEAR NOTHING SEE NOTHING**
SAY NOTHING
Discharge
- CLOSER**
Joy Division
- SEXTET**
A Certain Ratio
- ROCK UNTIL YOU DROP**
Raven
- MOTORHEAD**
Motorhead
- STILL**
Joy Division



Chas & Dave saw 300,000 units of 'Rabbit' shifted.

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EXP LP 2002 STEVE ROBERTS NEW
ALBUM "DO YOU KNOW WHO I AM"

SINGLES

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EXP 1003 ANTI/PASTI/EXPLOITED
EXP 1004 STEVE ROBERTS — NEW
SV 1001 REVILLOS
SV 1003 REVILLOS

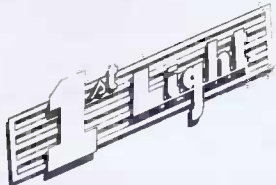
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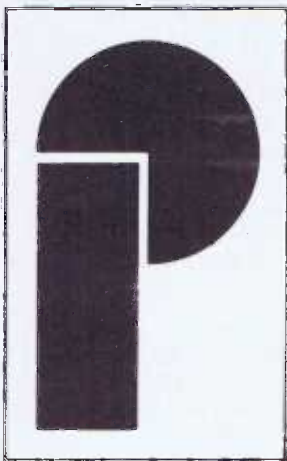
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**Pinnacle's
distributed
labels – the
latest news
and the
people
who
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TROJAN'S TMX series of re-released EPs will be the subject of a Summer campaign by the Pinnacle sales force and strike force. A pack (TMX 4000) has been made up of four copies of each of the 13 titles in the TMX series which will trade at the special price of 75p each.

A colour poster for retail use has been designed and one of these will be shipped out with every pack. TMX 4004 and TMX 4005, two EPs which have been out of circulation for some time have been repressed for this campaign.

PINNACLE has renewed the exclusive distribution deals with REL Studios, Steinar Records (UK) and Pastafont. Current releases are REL's 'With A Woman Like You' (RES 009) by The Officeboy, Steinar's 'Dreamland/Shooting Star' (STE 02) by Mezzoforte and Pastafont's 'My Dixie Darlin' (PD 3003) by Little Ginny.

A disco single, 'Watching You' (PLR1) (PLR 1-12) by Powerline has come to Pinnacle via a new distribution deal with PLR Records.

PINNACLE'S LAUNCH of the US Malaco label in Britain begins with a batch of new releases. A cassette of ZZ Hill's latest album *Down Home* (7406) and his first album, *ZZ Hill* (C 7402) are now available.

Two new Malaco albums out in the UK this week are *Singing In The Key Of Love* (MAL 7409) by Latimore and an LP by Power (MAL 7408). Re-releases include Dorothy Moore's classic single 'Misty Blue' (MAL 1029) and *Gonna Stay In Love* (MAL 7405) by The Duncans.

McNay and Berry under table



CHERRY RED'S Iain McNay (left) and Pinnacle's Tony Berry find themselves under the table in the course of renewing the label's distribution deal for another year.

Clay drinks to a continuing partnership

MIKE STONE, founder and boss of Clay Records, drinks to the continued success of the Pinnacle/Clay partnership.



First Light on Oval

FIRST LIGHT, (Paul Hardcastle, left, and Derek Green) have just released their debut single on Oval Records.



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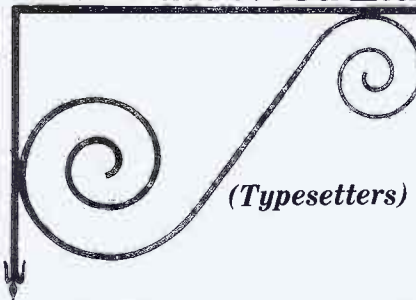


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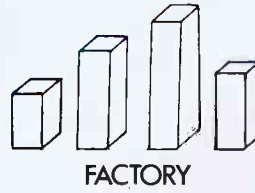
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