

IVO GOT A LOVELY BUNCH OF

LITTLE CRED ROSTERS



You can tell a lot about a person by their appearance.

Look at 4AD supremo Ivo Watts-Russell, sporting an oft-washed Pixies shirt circa 'Here Comes Your Man' – here's a man who obviously *luuurves* his work.

Then look at his ears, at the top of them; there's an ever-so-slight hint of a point, like Spock without the full 180 degrees. Like an extra-terrestrial being who fell to earth.

Jeez, no wonder his bands sound so blinkin' other-worldly.

"I'm sure most people think I have this fantastic sexual relationship with all the women in the groups on 4AD," he announces at one point, for no apparent reason. "But that's never been part of my life. 'Don't mix it' is what they say."

Think 4AD and think fluffy bunny wunny clouds floating across the ethereal stratosphere peppered with snowstorms, riddled with glacial flanges and orchestrated by a choir of celestial

● Continuing our series on the crucial British independent labels, this week we take a dreamy, ethereal look at 4AD. From The Fast Set to the Red House Painters, and with a whole host of luminaries such as the COCTEAU TWINS, PIXIES, and THE BIRTHDAY PARTY in between, 4AD has established itself as one of the most individualistic and original ventures in British pop with music as diverse and idiosyncratic as 'Pump Up The Volume' and 'Junkyard' . . . and, of course, those lavish, indecipherable Vaughan Oliver sleeves. SIMON WILLIAMS guides us through the labyrinths of sound in the company of the label's founder, IVO WATTS-RUSSELL

angels. Or something. If 4AD really is a religion, then sonic cathedrals are its sacred ground and Ivo represents – if not God Himself – then something pretty damn (*sic*) close. It's his label and he'll sign who the f— he wants to.

After 13 years of throbbing, therapeutic, thematic and occasionally thumpingly useless releases, Ivo is still driven by a V8 turbo-charged musical motor accidentally implanted into his head at a time when everyone wore flares and mumbled 'freak out, man' far too often for their own safety.

From the arty to the tarty, from the high-pitched to the low-slung, from the pretentious to the preposterous, and from the 'Bloody-hell-what-was-that-record?' to the 'Do-you-really-need-more-than-one-Cocteau-Twins-album?', Ivo's stable has invoked a litany of emotions. Several of them pleasurable. Remember kids, obscurity always knocks twice.

IT'S A cheery coincidence that Ivo's (cough) rock'n'roll story begins a neat 20 years ago. It was in 1972 that the then-17-year-old deserted the crisp factories of Northampton to discover London, finally seeking refuge behind the counter of the Beggars Banquet record shop. Fast forward to the end of the decade, and the after-effects of punk had left the man a gibbering, jabbering



Vaughan Oliver and Nigel Grierson, the original 4AD artwank team

wreck.

"In my opinion, at the end of the '70s – when there was a second phase of people doing bedroom recordings – there was a lot of worthwhile things going on," he recalls amiably. "I was excited by that."

So excited was he, in fact, that he used to pester the Beggars label with demos that hopeful bands had brought into the shop. Beggars Banquet, alas, had **Tubeway Army**, who were Number One in the charts, and **The Lurkers**, who weren't. Eventually tiring of Ivo's incessant A&R-ing, they gave him and new-found accomplice Peter Kent £2,000 to start their own label, on the proviso that Beggars could cream off the potential successes.

Enter **Shox, Bearz, The Fast Set** and **Bauhaus**. Who, who, who and AAAARGH??? you may ask. Hell, these were the first four releases on the newly-formed Axis label, which lasted all of five minutes before AN Other Axis Records phoned up, forcing Ivo and Kent to re-christen their project 4AD. Ultimately, Bauhaus were the only band to follow Beggars' original plan, leaving to join Situation Two when Kent and Ivo split and the former set up another Beggars subsidiary. After that, Ivo lost all interest in running a nursery for his previous paymasters.

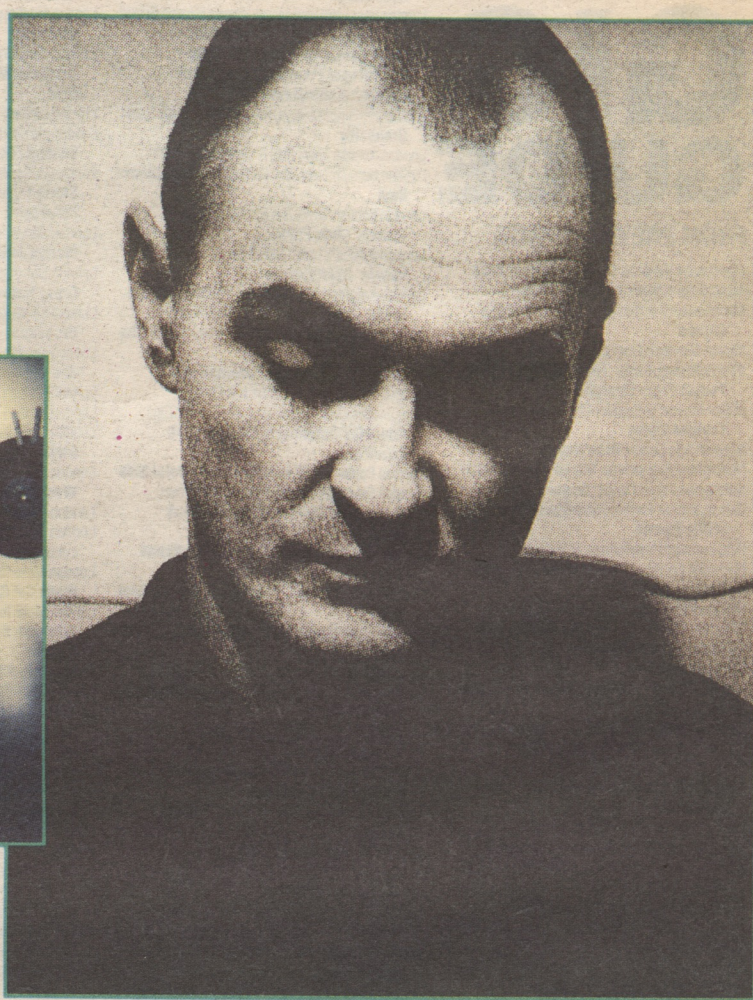
Then **Rema Rema** walked into the shop, and one small label took one great step forward. Over the ensuing couple of years, 4AD went where people with raincoats and spiky hair certainly didn't fear to tread. **Modern English** (later to shift 200,000 copies of their 'Mesh And Lace' LP in the States), **Dance Chapter**, **In Camera**, **Dif Juz**, **The Happy Family**, a prototype **The The**, ex-Wire personnel and a bunch of Aussie weirdos called **The Birthday Party** joined up to what was NOT fast becoming referred to as 'The Craziest Gang In Town'. Together these acts set certain gloomy, doom-laden standards that no amount of subsequently cheery releases could raise. Luckily, 4AD never attempted to.

Happy days then, Ivo?

"Umm. . . well, I was quite happy, actually! The early days helped to form this dour impression of the label, although Birthday Party were far from humourless and there was a certain degree of comedy about Bauhaus as well. There was definitely a degree of absurdity about Nick Cave and Peter Murphy as these aggressive front people.

"I'm not even sure that the gloomy days have ended," he continues with a frown. "All it takes is a Swallow for people to come out and say, 'Oh, here's another typical 4AD record'. But I enjoy it – I enjoy music that is slightly more introspective and. . . down, for lack of a better expression."

BY THIS stage 4AD had developed a character of sorts. A miserable bleeder of a character, maybe, but already obsessives were climbing into darkened cupboards clutching 'Release The Bats' and 'Burning Blue Soul' and scribbling reams of adulatory prose. What the label lacked, however, was continuity. For all



Pointy-eared 4AD head Ivo Watts-Russell

the depth of talent they had on their books, 4AD's back catalogue of that time is a scrawling, sprawling mess of mavericks and malcontents. Bauhaus bugged off, The Birthday Party finished and Nick Cave ended up on Mute, Modern English were dropped and if anyone from **Sort Sol**, **The Past 7 Days** and **My Captains** is reading this. . . WHO THE BALLY HELL ARE YOU??

Enter '82-'83 and jigsaw pieces started clicking together to form the most precious of shapes. Firstly, three odd sorts from Scotland decided to reinvent pop music with an astonishing vocal sound, and the **Cocteau Twins** were born via a demo in Ivo's car stereo. 'Garlands' – their first release – even included a printed lyric or two! Secondly, **Colourbox** appeared with the kind of mutant disco noise that was destined for one of the greatest music/footie crossovers of our generation. Thirdly, **Wolfgang Press** fell into place. And fourthly, **Vaughan Oliver** was taken on as a full-time sleeve designer.

Now 4AD had a suggestion of longevity about it, with a deliciously abstract image uniting a clutch of acts who were to (somewhat unwittingly) mould a uniform facade. Loose 4AD collective **This Mortal Coil** merely cemented the foundations, Ivo's desire to become involved musically himself leading to the staggering beauty of 'Song For The Siren' and virtually creating an

aesthetic manifesto for the entire label. By the time **Dead Can Dance** and **Xymox** appeared in 1984, the term '4AD-esque' was being thrown around like Wombles in a whirlwind on Wimbledon Common.

"It was then that people suddenly just associated us with interesting voices and floaty ambient music dressed in obscure arty sleeves," acknowledges Ivo, with only the faintest hint of a sneer. "I expected that, I expected people – especially journalists – to be lazy. In the end it was expected and accepted. But in the long term it caused an enormous problem in that the label started to have an identity and reputation for being acclaimed as itself. And perhaps I was a bit insensitive about that for quite a long period of time.

"I don't think it was my obsessive ego pushing the label forward, but I did feel – and I still do – that I would rather have someone say that it sounds like a 4AD band than a heavy metal band. I'm quite proud in perhaps participating in a particular genre of music."

Has the label's identity reached such a strong position that you could release any old tosh, safe in the knowledge that it will shift 12,000 units in France?

"Oh, that's absolute fantasy! You're talking about probably less than 1,000 people in the world that will do that. We don't have that buffer. It's virtually impossible for me to say that the next release will make such and such a profit



Box frenzy! The 'Lonely Is An Eyesore' ultra-rare wardrobe

● 'Lonely Is An Eyesore' compilation in wooden box containing LP, CD, cassette, video, etching, screenprint, limited edition of 100, one copy acquired by Victoria & Albert Museum for permanent collection (1987)

● 'Lilliput' compilation. Two CD set with lavish history of 4AD in book form. 3,000 produced, 2,500 shipped to USA, promo item for Warner Brothers and US retailers (1992)

● 'Nature Mortes – Still Lives' compilation for Japan. 500 imported back into UK (1982)

● 'Sugar Hiccup' one-sided radio promo seven-inch by Cocteau Twins (1983)

● 'Drugs' ten-inch by This Mortal Coil (1986)

● 'Junkyard' cassette by The Birthday Party (1982)

● Colourbox remix LP given away free with initial copies of their LP (1985)

● Any Birthday Party seven-inch (!)

● 'Black & White' seven-inch by The The (1980)

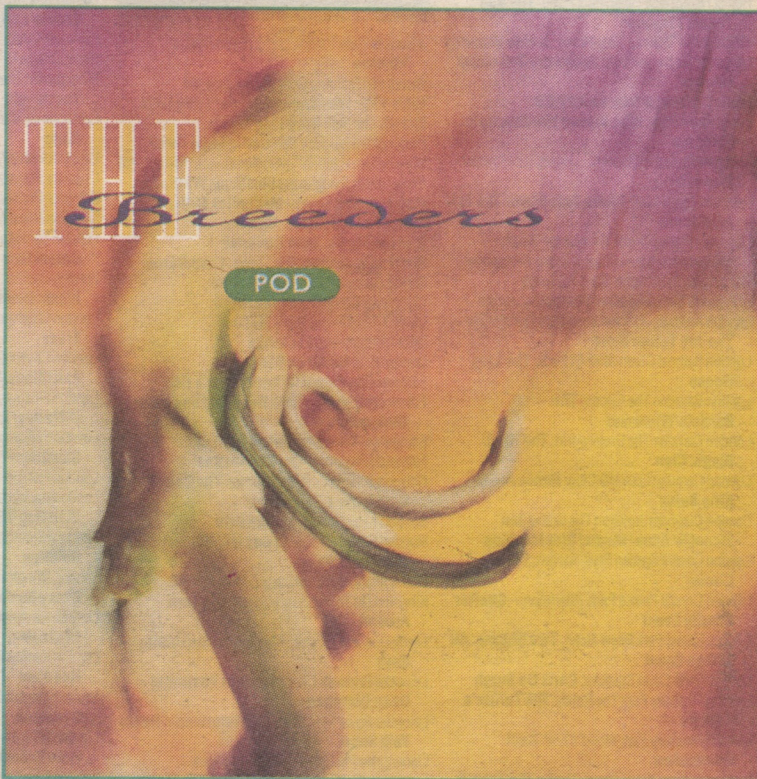
● Bulgarian Voices seven-inch. 500 pressed (1986)



'Nature Mortes – Still Lives' compilation



The 'Lilliput' compilation



'Pod', The Breeders

ROCOCONUTS

in six months' time, but accumulatively we do sell a lot of catalogue and it does grow. It is nice to know that in June next year I'll get a letter from someone saying 'I was introduced to your label after I bought the Red House Painters' LP and someone played me a Dead Can Dance record', It's fantastic to know that people are being drawn to the label by newer things."

COME THE mid-'80s, seven-inch records in crappy polythene sleeves and shambling instincts were at the forefront of indie music. The NME's own 'C86' compilation highlighted a scene content to stumble over its own fuzzy guitar leads in pursuit of the accidentally brilliant below-three minute single. Noticeably, 4AD's involvement in all this was as low key as a dwarf's front door shucks, while the underground wobbled, 4AD wandered forth with the apocalyptic tortures of AR Kane, isiness of a one-single-deal Frazier Chorus and the mind-expanding movements of Le Mystère Des Voix Bulgares. Oh, and there was some little effort from a bunch of beer drinkers from both AR Kane and Colourbox who called themselves M/A/R/R/S.

This was a move back towards the diverse days of yore, and M/A/R/R/S' dancefloor-crazed 'Pump Up The Volume' was probably the first release that made the obsessives step back and scream 'What is THAT doing on 4AD?'. Naturally, it went to Number One and sold two and a half million copies worldwide. Naturally, Ivo was having a rotten time.

"That was all about the effect money has on people," he grumbles. "People I was really close to fell out – it was completely horrible, and I'm completely disappointed that relationships reached such a low ebb. Everything you've ever heard about that old cliché, where there's a hit there's a writ, we had it with that record. It was hell!"

Fortunately, solace was at hand, albeit on the other side of the Atlantic. Ivo still can't comprehend the nation's surprise when he went talent spotting in America, pointing out the global-spanning variety of Germans, Bulgarians and Australians who had already passed through 4AD's portals. But whatever the response, he



'Alec Eiffel', Pixies' US single



'Down Colorful Hill', Red House Painters

uncovered a bubbling cauldron of angst and anger in **Throwing Muses** and followed up their frenetic debut album with a Boston-related discovery notable for their mad time changes and, er, madness: they were called the **Pixies**.

"The first time I saw them was in America," enthuses Ivo. "The Muses were playing what was going to be 'House Tornado' and it was the first time anyone had heard those songs, and the Pixies were playing without Kim (Deal) because her sister-in-law had just died. So it was the Pixies without a bass player and the Muses were playing songs I'd never heard before in my life, and I was completely jet-lagged and giggling and. . . it was just BRILLIANT!"

The Muses/Pixies partnership also brings us up-to-date, with the former celebrating the recent Top Ten success

of their 'Red Heaven' album and the latter recovering from their recent US jaunt with U2. In turn they've provided 4AD with **The Breeders** and **Belly**, while in their wake **Lush** and **Pale Saints** (again, both neatly side-stepping Planet Normal) have floated from a gig together at the Camden Falcon to – in Lush's case anyway – a slot on the Lollapalooza tour and the Gallup Top 40.

Sure, there are still strong feelings with regard to the messy departure of the Cocteau Twins after almost a decade of working together. "For a while I felt relieved that when I went to bed I wasn't cursing Robin Guthrie," says Ivo. "Now I feel sad again, because there's going to be a record coming out on Fontana and it's going to be really weird."

At least the likes of **Swallow** and **Red House Painters** should go some way towards soothing furrowed brows, not forgetting the latest pet, Guernica Records, home of **Unrest** and **Underground Lovers**. Contrary to popular (dis)belief, Guernica is designed to specialise in one-off situations and to act as a testing ground for the relationship between a particular band and 4AD. If all goes well, it can be a stepping stone towards a long term deal.

REGRETS? HE'S had a few, notably missing out on signing The Sundays (he actually recommended them to talk to Geoff Travis at Rough Trade – bloody fool) and then PJ Harvey, whose music he claims to be "obsessed with". But excepting those disappointments and minor traumas such as the collapse of Pinnacle in the mid-'80s (at a cost of £100,000 to his label) and the similar problems which besieged Rough Trade Distribution at the turn of the decade, 4AD is still standing tall in a world where the small guys normally get thoroughly shat upon from a great height.

So, if Mr Corporate Rock phoned up and offered you three and a half million spondoolicks to sell your soul to the major deal, what would you say, Ivo?

"I'd say, 'what on earth would I do with three and a half million if I had to work with you?' I don't work with anybody. If somebody offered me seven million and I didn't have to work for them, I'd think about it!"

4AD DISCOGRAPHY

AD 1	The Fast Set	Junction One (7")
AD 2	Bearz	She's My Girl (7")
AD 3	Bauhaus	Dark Entries (7")
AD 4	Shox	No Turning Back (7")
BAD 5	Rema Rema	Wheel In The Roses (12")
AD 6	Modern English	Swans On Glass (7")
AD 7	Bauhaus	Terror Couple Kill Colonel (7")
AD 8	In Camera	Die Laughing (7")
BAD 9	Cupol	Like This For Ages (12")
AD 10	The The	Black And White (7")
BAD 11	Various	Presages (12")
AD 12	The Birthday Party	The Friend Catcher (7")
CAD 13	Bauhaus	In The Flat Field (LP/CD)
AD 14	Mass	You And I (7")
AD 15	Modern English	Gathering Dust (12")
CAD 16	Lewis/Gilbert	3R4 (LP)
AD/BAD 17	Bauhaus	Telegram Sam (7"/12")
AD 18	Dance Chapter	Anonymity (7")
BAD 19	In Camera	IV Songs (12")
AD 101	Sort Sol	Marble Station (7")
AD 102	Past 7 Days	Raindance (7")
AD 103	My Captains	History/Nothing (7")
CAD 104	The Birthday Party	Prayers On Fire (LP/CD)
CAD 105	Modern English	Mesh And Lace (LP)
AD 106	Lewis/Gilbert	Ends With The Sea (7")
CAD 107	Mass	Labour Of Love (LP)
CAD 108	Colin Newman	The Singing Fish (LP)
BAD 109	Dif Juz	Huremics (12")
AD 110	Modern English	Smiles And Laughter (7")
AD 111	The Birthday Party	Release The Bats (7")
AD 112	Rene Halkett/David Jay	Nothing (7")
CAD 113	Matt Johnson	Burning Blue Soul (LP)
AD 114	The Birthday Party	Mr Clarinet (7")
BAD 115	Dance Chapter	Chapter 2 (12")
BAD 116	Dif Juz	Vibrating Air (12")
CAD 117	Various	Nature Mortes – Still Lives (LP)
CAD 201	Colin Newman	Not To (LP)
JAD 202	The Birthday Party	Drunk On The Pope's Blood (Mini-LP)
BAD 203	Daniel Ash/Glen Campling	Tones On Tail (12")
AD 204	The Happy Family	Puritans (7")
BAD 205	In Camera	Fin (12")
CAD 206	Modern English	After The Snow (LP)
CAD 207	The Birthday Party	Junkyard (LP/CD)
BAD 208	Modern English	Life In The Gladhouse (12")
AD 209	Colin Newman	Not to (7")
BAD 210	Rowland S Howard/Lydia Lunch	Some Velvet Morning (12")
CAD 211	Cocteau Twins	Garlands (LP/CD)
AD 212	Modern English	I Melt With You (7")
BAD 213	Cocteau Twins	Lullabies (12")
CAD 214	The Happy Family	The Man On Your Street (LP)
AD/BAD 215	Colourbox	Breakdown (7"/12")
BAD 301	The Birthday Party	The Bad Seed (12")
CAD 302	X-Mal Deutschland	Fetish (LP/CD)
AD/BAD 303	Cocteau Twins	Peppermint Pig (7"/12")
AD/BAD 304	Colourbox	Breakdown (7"/12")
BAD 305	X-Mal Deutschland	Qual (12")
BAD 306	Modern English	Gathering Dust (12")
BAD 307	The Birthday Party	Release The Bats (12")
CAD 308	The Wolfgang Press	The Burden Of Mules (LP)
AD/BAD 309	Modern English	Someone's Calling (7"/12")
AD/BAD 310	This Mortal Coil	Song To The Siren (7"/12")



'It'll End In Tears', Cocteau Twins

AD/BAD 311	X-Mal Deutschland	Incubus (7"/12")
BAD 312	Bauhaus	4AD (12")
CAD 313	Cocteau Twins	Head Over Heels (LP/CD)
BAD 314	Cocteau Twins	Sunburst And Snowblin (12")
BAD 315	Colourbox	Colourbox (Mini-LP/CD)
AD/BAD 401	Modern English	Chapter 12 (7"/12")
CAD 402	Modern English	Riccohet Days (LP)
AD/BAD 403	Colourbox	Say You (7"/12")
CAD 404	Dead Can Dance	Dead Can Dance (LP/CD)
AD/BAD 405	Cocteau Twins	Pearly Dewdrops Drops (7"/12")
AD/BAD 406	Colourbox	Punch (7"/12")
CAD 407	X-Mal Deutschland	Toscin (LP/CD)
BAD 408	Dead Can Dance	Garden Of The Arcane Delights (12")
BAD 409	The Wolfgang Press	Scarecrow (12")
AD 410	This Mortal Coil	Kangaroo (7")
CAD 411	This Mortal Coil	It'll End In Tears (LP/CD)
CAD 412	Cocteau Twins	Treasure (LP/CD)
AD/BAD 501	Cocteau Twins	Aikea-Guinea (7"/12")
BAD 502	The Wolfgang Press	Water (12")
CAD 503	Xymox	Clan Of Xymox (LP/CD)
BAD 504	Xymox	A Day (12")
CAD 505	Dif Juz	Extractions (LP/CD)
BAD 506	The Wolfgang Press	Sweatbox (12")
AD/BAD 507	Colourbox	The Moon Is Blue (7"/12")
CAD 508	Colourbox	Colourbox (LP/CD)
MAD 509	Colourbox	Free LP with CAD 508 (LP)
BAD 510	Cocteau Twins	Tiny Dynamine (12")
BAD 511	Cocteau Twins	Echoes In A Shallow Bay (12")
CAD 512	Dead Can Dance	Spleen And Ideal (LP)
CAD 513CD	Cocteau Twins	The Pink Opaque (CD)
CAD 514	The Wolfgang Press	The Legendary Wolfgang Press And Other Tall Stories (LP/CD)



'Junkyard', The Birthday Party

TEN 4AD RECORDS YOU SHOULD OWN

45s

TINY DYNAMINE: Cocteau Twins

SPARKLING FOUR-track EP from the enigmatic Grangemouth dilettantes marking their move into distinctly commercial waters. As ever, not released as a gaudy 'flier' for any album, but a product in its own right, followed a week later by a companion EP, 'Echoes In A Shallow Bay'. Also not bad.

THE OFFICIAL COLOURBOX WORLD CUP THEME: Colourbox

ALTHOUGH POPULARLY remembered as an offbeat, sample-hungry disco soul experiment, this remains Colourbox's most arresting moment, a flamboyant, stompalong instrumental with Jimmy Hill on the sleeve. Not 'Official' in the BBC sense, of course, but it should've been. . .

KANSAS: The Wolfgang Press

THE MOST consistently undervalued 4AD act, this is just one of many overlooked yet oddly compelling and off-kilter strange-dub-sex singles produced by this defiantly personal trio.

DIZZY: Throwing Muses

A GREAT clue as to the Muses' impending mainstream acceptance, this, well, dizzying organic-art-rock polka is the most immediate moment on the 'Hunkpapa' LP.

PUMP UP THE VOLUME: M/A/R/R/S

4AD'S ONLY Number One, and the spiritual forebear of much sub-standard sampling opportunism. A collaborative effort – like This Mortal Coil for people in baseball caps – M/A/R/R/S never recorded again. This single – infectious, 'street', funny and quaint – was, in every respect, a 4AD one-off.

SONG TO THE SIREN: This Mortal Coil

A HIT-and-miss indulgence to most, Ivo's hobby horse This Mortal Coil will always be granted one magic moment, this admittedly Cocteau Twins dominated first single, a heart-wrenching re-upholstering of the Tim Buckley paean to a mermaid. Liz Fraser sings reals words! Weep into your lavender handkerchief!

LPs

GARLANDS: Cocteau Twins

THEIR DEBUT, and quite a harsh experience compared to more majestic, ethereal etc, later stuff, 'Garlands' is bereft of any good humour or tactile *joie de vivre*. Directly traceable to Sjouxsie And The Banshees for cat-scream guitar and gothic fear'n'loathing, this is Liz and Robin (and then bassist Will Heggie) mining an incredible seam of impediment and weirdness. Quite what 'Blood Bitch' is getting at, we don't rightly know. . .

JUNKYARD: Birthday Party

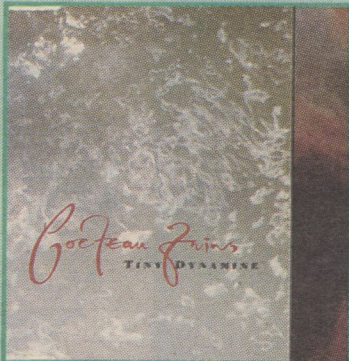
CURRENTLY BASKING in a new wave of interest, Nick Cave's old gang never sounded as reassuringly unhinged or unmannered as on this, their second outing. In quite the best 4AD sleeve *not* designed by Vaughan Oliver, 'Junkyard' is a steaming, out-of-control hotrod of bad blood, mortal danger and distressed shouting.

SURFER ROSA: Pixies

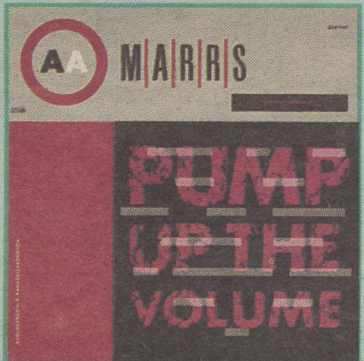
"WHERE IS my mind? . . . Where is my mind?" pleads Black Francis. Where indeed? Following the ear-pricking 'Come On Pilgrim' mini-LP, this, the Boston spacepilots' killer full-length debut, is everything that would be later honed for 'Doolittle' and torn up again for 'Trompe Le Monde' – jumped-up stude madness, powerhouse rhythms, plaid shirt twangery and, alright, artwank. The good kind.

IN THE FLAT FIELD: Bauhaus

FOR ALL of the goth movement's subsequent ridicule, its early days produced some powerful *Grand Guignol* thrills. Forget everything you now know about Peter Murphy's folly – and Love And Rockets – and investigate the dark and sinewy beauty of this their ambitious debut. The drums get under your skin, Daniel Ash's guitar is like The Edge on speed, and as for Murphy's cod-theatrical mutterings about "spunk-stained sheets and odorous whims" – whooooo-ooooo!



'Tiny Dynamine', Cocteau Twins



'Pump Up The Volume', M/A/R/R/S

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4AD DISCOGRAPHY

FROM PAGE 49

- BAD 510/511CD** Cocteau Twins
Tiny Dynamite/Echoes In A Shallow Bay (CD)
 Richenel L'Esclave Endormi (12")
BAD 601 Cocteau Twins Victorialand (LP/CD)
BAD 602 Voix Bulgares
BAD 603 Le Mystere Des Voix Bulgares (7" promo)
BAD 603 Voix Bulgares
Le Mystere Des Voix Bulgares (LP/CD)
AD/BAD 604 Colourbox Baby I Love You So (7"/12")
AD/BAD 605 Colourbox The Official World Cup Theme (7"/12")
CAD 606 The Wolfgang Press Standing Up Straight (LP/CD)
CAD 607 Throwing Muses Throwing Muses (LP/CD)
BAD 608 This Mortal Coil Drugs (10")
BAD 609 This Mortal Coil Filigree And Shadow (DLP/CD)
AD/BAD 610 Cocteau Twins Love's Easy Tears (7"/12")
CAD 611 Budd, Fraser, Guthrie, Raymonde
The Moon And The Melodies (LP/CD)
MAD 612 Dif Juz Out Of The Trees (Mini-LP)
CAD 613 Xymox Medusa (LP/CD)
BAD 701 Throwing Muses Chains Changed (12")
BAD 702 The Wolfgang Press Big Sex (12")
CAD 703 Various Lonely Is An Eyesore (LP/CD)
BAD 704 AR Kane Lollita (12")
CAD 705 Dead Can Dance
Within The Realm Of A Dying Sun (LP/CD)
MAD 706 Throwing Muses The Fat Skier (Mini-LP)
AD/BAD 707 M/A/R/S Pump Up The Volume (7"/12")
AD/BAD 708 Frazier Chorus Sloppy Heart (7" promo/12")
MAD 709 Pixies Come On Pilgrim (Mini-LP)
CAD 710 Pieter Nooten & Michael Brook
Sleeps With The Fishes (LP/CD)
BAD 711 Xymox Blind Hearts (12")
CAD 801 Various
Le Mystere Des Voix Bulgares Vol II (LP/CD)
CAD 802 Throwing Muses House Tornado (LP/CD)
CAD 803 Pixies Surfer Rosa (LP/CD)
CAD 16CD Lewis & Gilbert 8 Time (CD)
CAD 108/201 Colin Newman
Provisionally Entitled The Singing Fish/Not To
(CD)
BAD 804 The Wolfgang Press King Of Soul (12")
BAD 805 Pixies Gigantic/River Euphrates (12"/CD)
BAD 806 Ultra Vivid Scene She Screamed (12"/CD)
CAD 807 Cocteau Twins Blue Bell Knoll (LP/CD)
CAD 808 Dead Can Dance The Serpent's Egg (LP/CD)
CAD 810 The Wolfgang Press Birdwood Cage (LP/CD)
CAD 901 Throwing Muses Hunkpapa (LP/CD)
BAD 902 The Wolfgang Press
Assassination K/Kanserous (12")
AD/BAD/BADD 903 Throwing Muses Dizzy (7"/12"/10"/CD)
AD/BAD 904 Pixies Monkey Gone To Heaven (7"/12"/CD)
CAD 905 Pixies Doolittle (LP/CD)
BAD 906 Ultra Vivid Scene Mercy Seat (12")
BAD 907 The Wolfgang Press Raintime (12"/CD)
AD 908 Ultra Vivid Scene Something To Eat (7" freebie)
AD/BAD 909 Pixies Here Comes Your Man (7"/12"/CD)
CAD 301CD The Birthday Party Mutiny/The Bad Seed (CD)
CAD 307CD The Birthday Party Hee Haw (CD)

- BAD 910** Pale Saints Barging Into The Presence Of God (12")
JAD 911 Lush Scar (Mini-LP/CD)
XAD 0001 The 4AD Calendar
CAD 0002 Pale Saints The Comforts Of Madness (LP/CD)
BAD 0003 Lush Mad Love (12"/CD)
AD/BAD 0004 Ultra Vivid Scene Staring At The Sun (7"/12"/CD)
CAD 0005 Ultra Vivid Scene Joy 1967-1990 (LP/CD)
CAD 0006 The Breeders Pod (LP/CD)
CAD 0007 Dead Can Dance Aion (LP/CD)
CAD 0008 His Name Is Alive Livonia (LP/CD)
AD/BAD 0009 Pixies Velouria (7"/12"/CD)
CAD 0010 Pixies Bossanova (LP/CD)
AD/BAD 0011 Cocteau Twins Iceblink Luck (7"/12"/CD)
CAD 0012 Cocteau Twins Heaven Or Las Vegas (LP/CD)
AD/BAD 0013 Lush Sweetness And Light (7"/12"/CD)
AD/BAD 0014 Pixies Dig For Fire (7"/12"/CD)
BAD 0015 Pale Saints Half-Life (12"/CD)
AD/BAD 0016 Ultra Vivid Scene Special One (7"/12"/CD)
CAD 0017 Lush Gala (LP/CD)
XAD 23 V23 Poster Pack A2 Set Of 15
AD/BAD 1001 Throwing Muses Counting Backwards (7"/12"/CD)
CAD 1002 Throwing Muses The Real Ramona (LP/CD)
BAD 1003 The Wolfgang Press Time (12"/CD)
AD/BAD 1004 Spirea X Chlorine Dream (7"/12"/CD)
DAD 1005 This Mortal Coil Blood (DLP/CD)
AD/BAD 1006 Spirea X Speed Reaction (7"/12"/CD)
AD/BAD 1007 The Wolfgang Press
Mama Told Me Not To Come (7"/12"/CD)
AD/BAD 1008 Pixies Planet Of Sound (7"/12"/CD)
AD/BAD 1009 Pale Saints Flesh Balloon (7"/12"/CD)
CAD 1010CD Dead Can Dance Passage In Time (CD)
CAD 1011 The Wolfgang Press Queer (LP/CD)
CAD 1012 Heidi Berry Love (LP/CD)
CAD 1013 His Name Is Alive Home Is In Your Head (LP/CD)
CAD 1014 Pixies Trompe Le Monde (LP/CD)
AD/BAD 1015 Throwing Muses Not Too Soon (7"/12"/CD)
AD/BAD 1016 Lush Black Spring (7"/12"/CD)
CAD 1017 Spirea X Fireblade Skies (LP/CD)
CT BOX 1 Cocteau Twins Singles Collections (10 CDs)
BAD/BADD 2001 Lush For Love (12"/10"/CD)
CAD/CADD 2002 Lush Spooky (LP/double 10")
BAD 2003 Breeders Safari (12"/CD)
CAD 2004 Pale Saints In Ribbons (LP/CD)
BAD 2005 His Name Is Alive The Dirt Eaters (12"/CD)
AD/BAD 2006 The Wolfgang Press A Girl Like You (7"/12"/CD)
CAD 2007 Michael Brook Cobalt Blue (LP/CD)
BAD 2008 Pale Saints Throwing Back The Apple (12"/CD)
BAD 2009 Belly Slow Dust (12"/CD)
CAD 2010 Swallow Blush (LP/CD)
TAD 2011 Michael Brook Live (LP/CD)
BAD/BADD 2012 Throwing Muses
Firepile (12" - two versions/CD two versions)
CAD 2013 Throwing Muses Red Heaven (LP/CD)
CAD 2014 Red House Painters Down Colorful Hill (LP/CD)
 CD editions have the letters CD placed at the end of the prefix. No cassettes have been included in this listing.
- GU 1** Unrest Imperial FFRR (LP/CD)
GU 2 Underground Lovers Leaves Me Blind (LP/CD)



4AD belle Kristin Hersh



4AD Belly Tanya Donelly

PICTURE: DEREK RIDGERS

PICTURE: STEVE DOUBLE

GUERNICA