

Speccky de English

MOVE IVO DARLING!!!

Ages ago, when you did the **4AD** discography, you said that Ivo has hardly put an aesthetic foot wrong. Being a total **4AD** freak, I agree totally – although I think David Sylvian would have done well to have signed to the label! Recently, however, the **4AD** roster seems to have been pared down. So could you supply brief details on the whereabouts of some past **4AD** bands – namely, Xymox, Xmal Deutschland, Modern English, Colourbox, Dif Juz and, of course Ivo's very own This Mortal Coil? Surely they haven't all gone to that great pop graveyard in the sky?
Vaughan Simons, Beckton, London E16

■ I'll let Ivo answer this one: "Xmal Deutschland split up but now Wolfgang Ellerbrock and Anja Huwe have got back together and have made an album for a German label working under the name of Xmal. Colourbox are still on **4AD** and still recording. They bought a studio off the Cocteau when the latter decided to move on and rent part of Eel Pie Studios which they've turned into their new studio. Dif Juz? They haven't done anything since they last toured with the Cocteau. These days, drummer Richard Thomas is playing with The Jesus And Mary Chain. As for the Curtis brothers, I gave them some money to work on an album but trying to get them motivated has proved difficult and I somehow think it's unlikely that we'll see anything from Dif Juz anymore.

"Regarding This Mortal Coil – I've been working on a new album for around three years and hope to have it completed by October or November. And no, I won't tell you who'll be on it, but you can tell your reader that I did try to get David Sylvian for the last This Mortal Coil album but he turned the idea down, as did Scott Walker, who was also approached."

And now, I suppose, you want to know about Modern English? Well, I cobbled the news on them from Ivo info plus an interview which recently appeared in *Billboard* magazine. Singer/guitarist Robbie Gray reckons that the band lost direction around the time of the 'Stop Start' album in 1986 and then decided to jack it in. Grey then worked with a band called Engine before spending a stint as a VJ for MTV-Europe, while keyboardist/guitarist Aaron Davidson played with the March Violets and bassist Mick Conroy headed for New York. A few years later, with the trio all back in London, Grey received a phone call from America informing him that if Modern English could be pieced together once more, a contract would be duly proffered by TVT Records, a label that had made a lot of loot by means of two albums of TV Tunes. The band recently supplied TVT with 'Pillow Lips', their first album in four years, and a spin-off single, a new version of their classic 'I Melt With You', climbed to Number 76 in the *Billboard* Hot 100. At which point Modern English set off on a 52-city US tour, Grey claiming: "It's great to be working again and getting that response from the audience." Happy endings. Getcha right there, don't they?

DESIGN O' THE



Shakespeare Albama (Diesel Park West) by Stylorouge

This is the designer decade. The word has become a hollow prefix to any number of items on a shopping list than spans stubble, jeans, water, drugs, sex, violence and all points between.

It means nothing. The '80s have become so coated in gloss that they're actually slipping out of our greedy hands.

While fashion designers like Katherine Hamnett and Jean-Paul Gaultier are elevated to pop status, lifestyle gurus such as Terence 'Habitat' Conran carve a giant niche for themselves, and even a humble magazine layout boy like Neville Face Brody can wake up a 'personality', what of those designers whose every piece of work is SQUARE, whose art is generally stacked in your home so that only a 2mm spine is left visible – the record sleeve designers.

Sleeve design is a cut-throat, hard-sell, limited edition, 3-D, gatefold, CD remix branch of graphics; the cut of a record's wrapping can be almost as important as the cut of the disc (or the cut given to a radio station.) The record sleeve has progressed way beyond information – we want sensation, titillation, inspiration and we also want lyric sheets. Who are these men and women that meet our demands?

LOVE NOT MONEY?

It's obviously glossy, but . . . I'm flicking through record sleeves designed by **STYLOROUGE** with their creator **ROB O'CONNOR**, and every now and again he'll offer an ideological apology, or else he'll dismiss a particular job as "Rent!" He's smiling when he says it. We're looking at eight years worth of record packaging which ranges from Siouxsie And The Banshees and Killing Joke to Paul Young and George Michael. Forced to pin their work down to a recognisable style I'd say nice photo plus tasteful typography – but this would be a glib generalisation for one thing, and relevant only to their 'rent' work for another. While the Stylorouge cover art for George Michael's 'Faith' might be

one of their more known works, I doubt it holds much sentimental value for Rob.

He's a sleeve designer made good from one person working out of a single room on the Edgware Road, to seven full-time staff and three floating in an attractive Lancaster Gate mews (where, crucially enough, there's always something for them all to be getting on with). If this rise and rise could easily spell megalomania and cocaine-complacency to you – forget it. Rob O'Connor loves music.

Are you known within the biz as Mr Photo-and-type? "Well once the ball gets rolling, you do get typecast, but we're always busy enough not to have to go looking for a particular kind of work – which means we end up working day by day."

Rob started out working in Polydor's design department (hence the impressive Siouxsie CV. That's Rob's handwriting you'll see on 'Kaleidoscope', and he was hanging over the bath during Siouxsie's risqué shoot for The Creatures' 'Wild Things' EP). The Stylorouge studio is a generous and spacious working environment where the mess looks important.

"It's a little company but it won't get any bigger – I really want to keep the personal touch. I'm more into music than I am design." The studio has a well-stocked record cupboard, too.

How easy it is to maintain a personal touch when Stylorouge have such a

constant, demanding turnover?

"Work can go out that we're not happy with, for various reasons, and quite often it's because of interference from other areas like the artists and the record company. You have to succumb to what they want and you end up with an artwork job rather than a design job, and forgetting to put your own credit on it."

"Sometimes you have to admit that you're a commercial service, and other times you can actually assume a more creative pomposity."

Does one half of your work pay for the other?

"It does work like that, but not by design. There are some jobs we've lost money on."

Regarding major record company jobs, the bulk of Stylo's work, the image of confrontation keeps cropping up. ("We fought for the type being small . . .") Good design, whatever that may be, is under constant fire from either the cold-hearted strategies of marketing departments, or else the so-called 'artistic' control of the bands themselves, Rob tells me.

If anything remotely resembling what we might call 'art', or at least something more than aesthetic hot air, escapes from the machinery, surely we must hold it dear to our bosom. But can (or should) a 12" square envelope ever exist as an entity in its own right?

"No. It shouldn't be separate. Evaluating the success of a record cover is how well it promotes and lives with the record inside it."

"Taken literally, fans are fanatical, and to them, their fanaticism will make that record cover far more special than it is – objectively. I have record covers now that I think are particularly special because I like the artist. I really like the new Mary Margaret O'Hara album, but I don't even want to look at the cover! I would dearly love it to be better."

While this genial, unthreateningly-stubbed gent in a long-term investment ponytail might easily be a well-practised PR exterior, my guess is that Rob O'Connor, leading oarsman of a (water)tight little ship, is no glorified accountant with a marker pen, but a real music fan who's just contributing from

STYLOROUGE SLEEVES

SIOUXSIE AND THE BANSHEES
 GEORGE MICHAEL
 SQUEEZE
 JESUS JONES
 DIESEL PARK WEST
 SANDIE SHAW
 LOVE AND MONEY
 MAXI PRIEST
 ALISON MOYET
 PAUL YOUNG
 KILLING JOKE
 ADAM ANT
 DANSE SOCIETY



Love And Money in too small type

his chosen area. He spends "a fortune" on records. *Spends!*

"It irritates me that there are some people in the record business who don't experience that thrill anymore."

When a new band on the receiving end of a record company push (like Love And Money, one of Rob's fave recent jobs) fails to tickle the fickle out there in Top 40 Land, it will be all too easy for those marketing johnnies to blame the low-key record sleeve with the too small type. I imagine that you're on thicker ice with a subject as bankable as G Michael – less chance of becoming a scapegoat.

"But with a big artist, instead of worrying about whether this record's going to sell, they start worrying about subtleties of quantity, like, is it going to be eight million, or it is going to be 10

million – and the marketing of that can make a lot of difference.

"If George Michael were to bring out an album next year with a bad picture of him, or no picture at all, there *would* be a case for it selling less, even if it were a better album. *His* existing fan base is still predominantly interested in what he looks like."

Sigh. Is there any fun in this game for you anymore?

"Professional satisfaction; knowing that you're doing the job to the best of your ability – making people look the best they can without lying – *too* much! What's fun is meeting nice people."

Where do Stylorouge fit into the great scheme of things?

"We're just a service. I always feel that our role is subservient to that of making music."

Rob O'Connor and Stylorouge – the Michael Caine of the record sleeve world. Michael will happily do *Jaws 4* in order to afford himself the luxury of working on *Hannah And Her Sisters*, and what's more, make no bones about it. Rob is a success story who hasn't gone to his own head. Pity really. I was hoping for some power, corruption and lies. Ah well – sometimes the nicest people turn out to be the nicest people.

23 AND COUNTING

Two summers ago I was browsing around the Royal College Of Art degree show when I chanced upon the work of photography grad Simon Larbalestier. His pictures were mysterious, Victorian-looking sepia biographies, beautifully framed and presented; clearly the fruits of a very personal and dedicated craftsman.

I described him at the time as very 4AD. There was I, the last defender of this myth-tangled record label, using it as an adjective! Shameful . . .

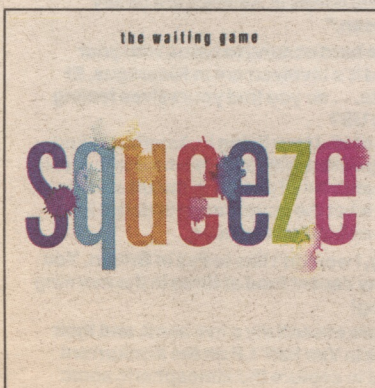
Except that a few months later, The Pixies released their debut mini-LP on 4AD, 'Come On Pilgrim' – and whose photography do you think graced its sleeve? Correct. It seems that **VAUGHAN OLIVER**, 4AD's creative department, had also been a-browsing round the Royal.

What a pickle. 4AD, a *unique* independent by anyone's standards,

are forever having to defend themselves thanks to having a thing about quality. All but a few of their entire back catalogue of sleeves have been the work of Oliver, the man behind V23 (which used to be 23 Envelope before photographer Nigel Grierson went solo, paving the way forward for our Simon!).

The qualities that unite these sleeves can only be described using the same words that music journo's are always trying *not* to apply to 4AD music (Cocteau Twins, This Mortal Coil, Dead Can Dance). If anyone's more guilty of creating the ethereal ambrosia myth than 4AD's mastermind Ivo Watts-Russell, it's Vaughan.

I'm not here to stitch him up, 23 Envelope have given me too many hours of visual stimulation in the greedy, garish 'designer' '80s. Vaughan's studio sits at the top of a



Squeeze: surely some mistake?



Vaughan Oliver (right) and a piece of ethereal-ambrosia (L'Esclave Endormi by Richenel)



TIMES



Ultra Vivid Scene by U23

wrought-iron spiral staircase above 4AD's office. There are two drawing boards—at one sits Chris Bigg, whose input is becoming more and more apparent on 4AD sleeves (watch out for him), and at the other sits a soft-spoken Geordie in black, Vaughan himself. It's all very clean and compact, and an ambient CD barely pierces the silence.

Do 4AD bands differ in the way they like to work?

"Yes, in terms of how much information they give you initially. The Wolfgang Press have always had very strong ideas about the image they want to appear on the sleeves. We share a similar sense of humour, and I really enjoy their music, but *their* interpretation of how their music should be represented tends to differ from mine quite a bit. Whereas with the Cocteau Twins or This Mortal Coil the brief has been so wide and so open that they've been able to accommodate our more personal ideas.

"With Dead Can Dance, Brendan (Perry) will come in with the sleeve virtually designed himself. I let him get on with it.

"The Pixies' stuff I'm really enjoying doing. Charles (Francis) loves David Lynch films, so there was an immediate reference for me—he's a personal favourite of mine, I could relate that to certain atmospheres in the music, the lyrics, the ideas..."

Vaughan is 30. The Pixies make him feel 16 again. He did three years national service in mainstream packaging design, during which time he met Ivo, who was setting up his own label. On the strength of an empathy for the same kind of music, Ivo poached Vaughan in 1983 and 4AD blossomed forth from there.

"Record sleeve design doesn't attract good designers, or attract *designers*, because it's a badly paid area. It's only *now* that the Malcolm Garretts and the Peter Savilles have educated the record companies that the record designer's much more than a layout artist, but even then I'm sure they'd say it was lowly paid. You've got to have a real personal interest or obsession."

So how would you approach a Paul Young album cover? Vaughan answers with a question: would he want to in the first place?

"A lot of designers would say you should do that, y'know, you're poncing about with the old Cocteau Twins sleeves—give yourself a challenge. To me a challenge would be to get the Cocteau Twins to put their portrait on the sleeve. I don't think Paul Young is a worthwhile challenge. I had enough of that when I was working on baked bean cans!"

I mention how frustrating I found

VAUGHAN OLIVER SLEEVES

THE PIXIES
M-A-R-R-S
THE COCTEAU TWINS
ULTRA VIVID SCENE
AR KANE
THROWING MUSES
COLOURBOX
THIS MORTAL COIL
MODERN ENGLISH
WOLFGANG PRESS
DEAD CAN DANCE
DIF JUZ

designing the *NME* 'Indie City' cassette cover last year.

"Cassettes I've always hated. It's an awful thing to *hold* at the end of the day. It's a bind. CD's are as well, to a degree. I hope that 12" vinyl doesn't go 'out'. It's a pleasurable object. Maybe we're both Luddites in that respect!"

Except that he's not. Earlier, Vaughan was waving around his latest Throwing Muses artwork which he'd been playing with on a (gulp) computer.

"That computer has completely changed my approach. I've just done those over the weekend, it's a f—ing brilliant tool. There's only two of these machines available to work with commercially at the moment, with high resolution screens, and you have to work quick because they're expensive."

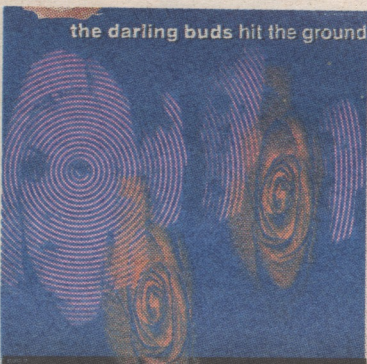
But no matter how lovely one of your sleeves is, it still ends up in an unsympathetic record rack in an ugly branch of Our Price. Shouldn't it be more eye-catching to fulfill its purpose in life?

"In the first place, no. I would like it to have an immediate response; to intrigue—especially when a lot of our records don't get a lot of airplay, so the first time people come across them is in the racks—but the main thing is for it to have a bit more shelf-life at home."

My advice to you, then, is to go out and liberate a 4AD record now! Take one home and give it a saucer of hot milk, and be grateful that you, the punter, have been credited with a little intelligence, and a little patience.

Where do you see yourself in the scheme of things, Vaughan?

"Coming to Wandsworth every day and working at me desk, by meself, with a horrible carpet."
Very 4AD!



The work of Budding designers

REPUBLIC ENEMIES

CHILL BOMB CARNAGE! LOUDNESS IS A FORCE! THE UNITED COLOURS OF TROUBLE! You are now entering **THE DESIGNERS' REPUBLIC**—a bang on the ear and a kick in the eye for anyone who thinks you have to live in London and go to art school in order to be a successful top-notch record sleeve designer. **IAN ANDERSON** and **NICK PHILLIPS** have blagged their way into the Woolworths chart rack, snooty design mag *Blueprint*, and your bedroom, from a position of "intentional isolation", ie their shelter in Sheffield. And their house-style shouts out LOUD!

Designers' Republic, among their many credits, have given you Krush, the entire Age Of Chance catalogue, The Funky Worm, The Darling Buds' flower power, the new kitsch Fuzzbox product and the imminent '89 Pop Will Eat Itself onslaught-to-go.

"It started when I was managing a band signed to Epic called Person To Person. I'd had no training but I'd been doing posters for one-off clubs that I'd run in Sheffield. The band liked the stuff I'd been doing and asked me to do their

sleeves as well.

"I basically learnt all that I needed to know initially by bullshitting my way into the art department of the record company who assumed that I must know what I was doing if I was there," explains Ian, a walking piece of his own graphics, in gold-embossed shirt, geometric sideburns and stripey trousers. "I met Nick, who left Salter Lane College where he was doing sculpture, and we teamed up as Designers' Republic."

"We do it for ourselves because we enjoy doing it, and all the bright colours and the high contrasts, the insignia, the trimmings, are part and parcel of what we like. Thankfully other people like it too."

Looks that way. It's certainly caught the imagination(?) of the majors (always a factor if you're looking to get on). But how does working for WEA or RCA differ from designing for a cosy little indie?

"Whereas FON or Native might release a seven inch or a 12", here we're looking at a seven, 12, remix, limited edition seven inch pack, coloured vinyl, fold-out, CD singles, cassette singles—the workload increases, which we enjoy because within the world of Designers' Republic, you've then got more formats."

What's the secret of your success?

"There is something personal about our work, a lot of in-jokes. It sounds contrived, but we break off and have a drink down here and dance around. We enjoy being here. It's not Vaughan Oliver."

"His is close to fine art; the pair of us are much more interested in the commercial side—that's why a lot of it is tongue-in-cheek, because you talk to record company people and you just think, bullshit!"

Do you see a record sleeve as wrapping, or is it art?

"It's packaging. Because of our infatuation with commercialism and all the modern media evils, it would seem pointless for us to veer away from it."

You get off on the hard-sell?

"Yeah, but it's not like a con. One of the best moments was when we saw a piece in *Cut* magazine—it wasn't a review of 'Kiss' the record, but a review of the sleeve! This bloke had tried to decipher everything on the back.

"It was brilliant—we were down here laughing! Everything we'd ever wanted to do in terms of playing visual games—no disrespect to the punter—had come true!



Age of Chance: Republic nuisances?

"Our sleeves shouldn't exist without the record. You should know from the sleeve what kind of record it is inside."

"As a basic rule, if you've got a single that lasts three minutes, there should be three minutes worth of sleeve. If you've got an album that's 40 minutes long, you've got 40 minutes of attention for the sleeve."

A sound philosophy.

Citing an example, I believe that Age Of Chance are as perfect a crystallisation of music and packaging as 4AD's Cocteau Twins, and yet the very contrived nature of this relationship somehow makes the whole thing even more exciting.

I've had 'One Thousand Years Of Trouble', the AOC LP, for ever and I haven't stopped playing with the sleeve yet.

"The whole thing about Age Of Chance is that they stole bits and pieces, cut up style, and the graphics is like that—we pinch things here and there; we *modify* things."

"Even in years to come, it'll still have that special place, because of the time—the first fully-realised version of what we wanted to do."

Would you take on a Paul Young LP?

"We'd definitely take it on—that's a challenge in itself. The way we do things, ie creating a world, you've actually got something you can build around—so you'd have the 'World Of Paul Young'. Even if the photo was the worst photo in the world you can put it in context, it's just the way you frame it."

"A real challenge would be to do the 'World Of Barbara Dickson'!"

Ian's self-styled tack attack T-shirt reads SUPERSONIC. It might equally

say ENJOY. Of the three design companies I visited on my quest, Designers' Republic appeared to be the most fuelled by FUN. Maybe it's down to their truly independent location; their far from naive sense of place.

Maybe in a year's time they'll have relocated in the South and taken on a gallery of artworkers and compromised their hard-hitting style. But then again... YOU CAN LIVE FOREVER WITH THE DESIGNERS REPUBLIC!

DESIGNERS REPUBLIC SLEEVES

THE DARLING BUDS
POP WILL EAT ITSELF
KRUSH
THE FUNKY WORM
THE AGE OF CHANCE
FUZZBOX
SOHO
CHAKK
SEDITION
LOVE STREET
PICNIC AT THE WHITEHOUSE
PERSON TO PERSON
JUNK
SCREAMING TREES
TREEBOUND STORY
ERIC RANDOM



Ian Anderson (left) and Nick Phillips—Supersonic youth!



ART ON HIS SLEEVE

"I HAVEN'T felt like this since Sunderland were in the FA Cup final in 1973." **Vaughan Oliver**, left-field art dynamo and 4AD sleeve designer-in-chief is delivering a speech of thanks to a gallery full of French art/media types, most of whom probably think Sunderland was a surrealist poster designer.

'International culture' arrived in Nantes in France in the form of a major exhibition of ten years of Oliver and former creative partner Nigel Grierson's 23 Envelope design work. The show in Nantes presents the impressive range of record sleeves, posters and odd artefacts that have pushed 4AD to the top of the league for quality, weirdo-pretentious packaging.

What that means is record sleeves which can add something to the music as opposed to the usual back-lit, touched up 'star-portrait' rubbish. It means the stuffed monkey with halo sleeve of the Pixies' 'Doolittle', the laval explosions and fossilised dreamscapes of early Cocteau's cardboard, the pop-art jolt of the Ultra Vivid Scene cover (syringe supplied by Kurt Ralske) and the 'vaginal' interior to Lush's 'Scar' mini LP.

Perhaps what's unusual about shaven-headed Geordie Oliver is that he's a genuine fan of the music which his designs enclose, more used to listening to demos in his 4AD-attached Wandsworth studio than being pursued around France by TV crews. So how does he fit the images to the records?

"It varies. Like with Ultra Vivid Scene those are Kurt's images and I'll add things to them. Or with Lush they'll just say 'There's the music, what do you think?'. But it's up to the bands to like it. Nobody's obliged to use it at the end of the day."

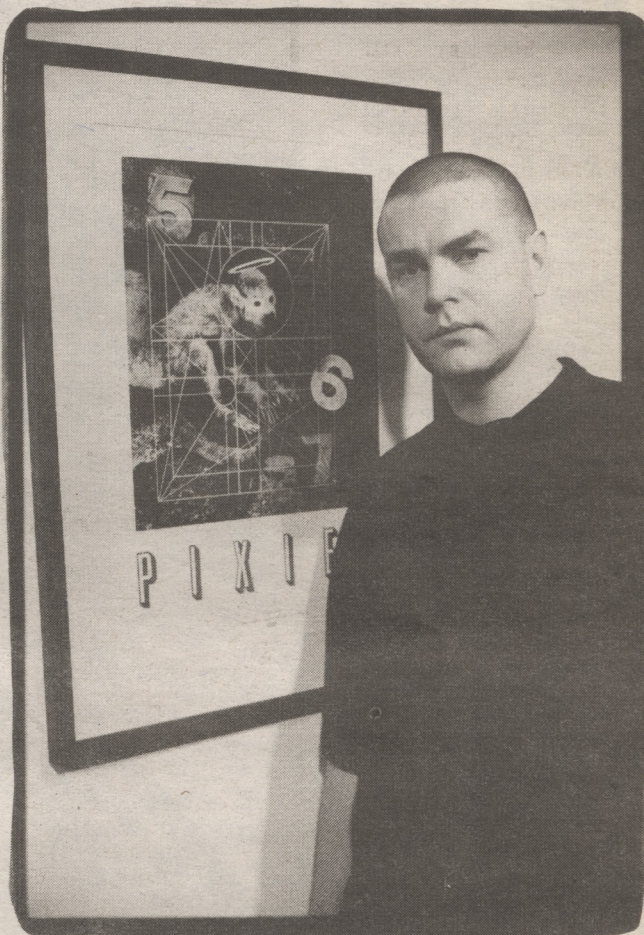
As well as supplying the bizarre conjunctions and sepia memory blurs for 4AD, Oliver is art director for Virgin's new music label Venture. Where does he think major labels usually go wrong on the design front?

"I think it's that they don't actually employ creative people to do creative jobs. Like I know that the art director of one of the major labels was a print company sales rep, and he's in charge of the creative department!"

Anyone special you'd like to do a sleeve for, Vaughan?

"Erm... the Pixies!... Ha, ha. Oh, and there's a Russian-Estonian composer, Arvo Part. It's sort of modern classical minimal stuff, which I really like... His sleeves are shit, though."

Get with it, Arvo.



Roger Morton

King 4AD: Vaughan Oliver

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.

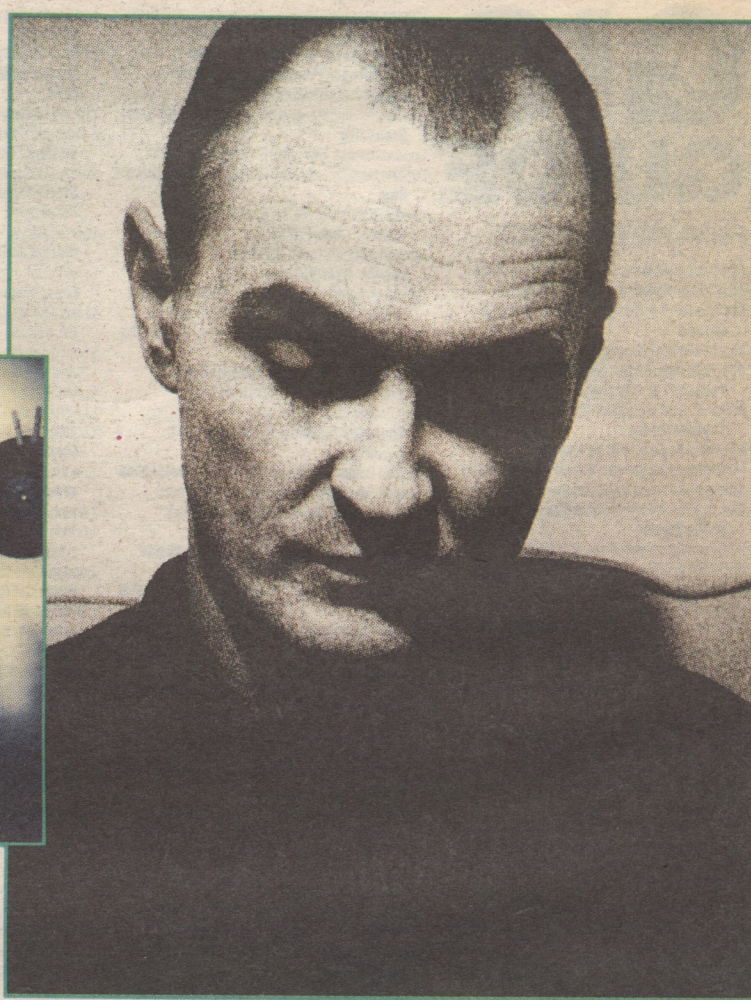
Then **Rema Rema** walked into the shop, and one small label took one great step forward. Over the ensuing couple of years, 4AD went where people with raincoats and spiky hair certainly didn't fear to tread. **Modern English** (later to shift 200,000 copies of their 'Mesh And Lace' LP in the States), **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

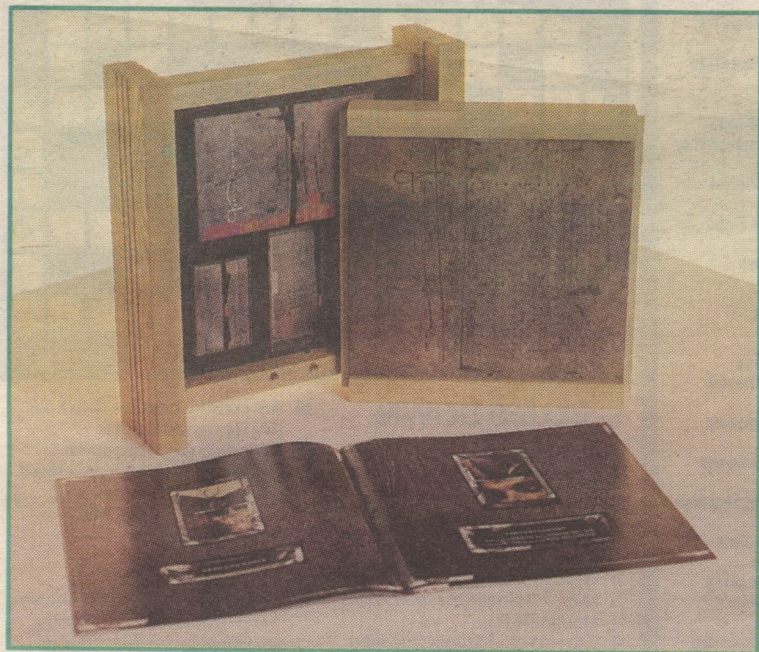
aesthetic manifesto for the entire label. By the time **Dead Can Dance** and **Xymox** appeared in 1984, the term '4AD-esque' was being thrown around like Wombles in a whirlwind on Wimbledon Common.

"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)

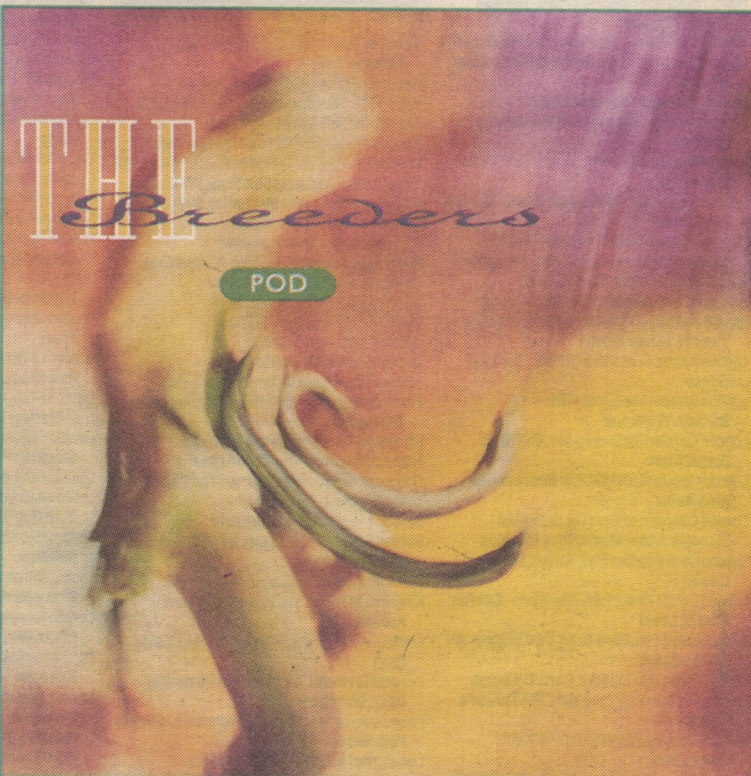
● Bulgarian Voices seven-inch. 500 pressed (1986)



'Nature Mortes – Still Lives' compilation



The 'Lilliput' compilation



'Pod', The Breeders

ROCOCO NUTS

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)

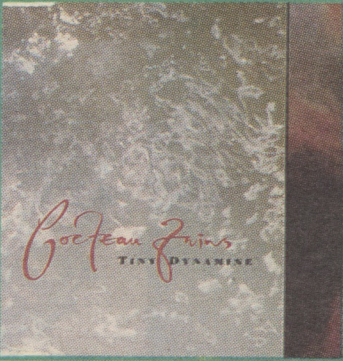


'Junkyard', The Birthday Party

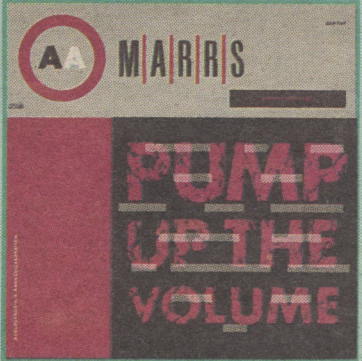
TEN 4AD RECORDS YOU SHOULD OWN

- 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

CONTINUED PAGE 57

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)
BAD 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 Donnelly

PICTURE: DEREK RIDGERS

PICTURE: STEVE DOUBLE

GUERNICA