

Brochure



Postcard Records of Scotland and Postcard Publishing, Scotland
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For Record box, contact Alan 041-332-5655, for Orange Juice, Josef H
Aztec camera and the 40 Betweens, contact Alan 041-332-5655. Also for
Orange Juice, contact Steven 041-942-8228. If writing please enclose
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Rough Trade. Rough Trade, 137 Blenheim Crescent, London W11.

Distribution/Wholesale 01-221-1100 Promotions 01-727-6085 (Lehris)

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All photographs by Robert Sharp

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The Sound Of Young Scotland.

Catalogue

- 80-1 Orange Juice Falling and Laughing c/w Moscow (deleted)
80-2 Orange Juice Blueboy c/w Lovesick
80-3 Josef H Radio Drill Time c/w Crazy to Exist
80-4 Jo Betweens I Need Two Heads c/w Stop Before You Say It
80-5 Josef H It's Kinda Funny c/w Final Request
80-6 Orange Juice Simply Thrilled Honey c/w Breakfast Time
81-1 Josef H Sorry For Laughing L.P. (unreleased)
81-2 Orange Juice Poor Old Soul c/w Poor Old Soul pt 2
81-3 Aztec Camera Just Like Gold c/w We Should Send Letters
81-4 Josef H Sorry For Laughing c/w Revelation
(recorded in Bruxelles for Les Disques du Compuscule TW1023)
81-5 Josef H Chance Meeting c/w Pictures of Cindy
81-6 Orange Juice Won't Light c/w You Old Eclectic

N.M.E. Compilation Cassette ~ includes ~

- Orange Juice ~ Blueboy (same as single 80-2)
Josef H ~ Endless Soul (track off 'Sorry For Laughing L.P. 81-1)
Aztec Camera ~ We Should Send Letters (different version from the single 81-3)

Tanaway Releases

- Australia ~ The Jo Betweens ~ Stop Before You Say It c/w I Need Two Heads
(licensed to Missing Link Records)
Orange Juice ~ Blueboy c/w Lovesick
(licensed to Gap Records)
Japan ~ Orange Juice ~ Simply Thrilled Honey
Josef H ~ It's Kinda Funny
(licensed to Japan Records for compilation L.P.)

Not forgetting the 'I Wish I Was A Postcard' flexi disc label

- Wish 001 ~ Orange Juice ~ Felicity (live '79)

Dr. Robinson, from left Linda Roloff and Janet Paulson, 1980





It was in February of last year when Edwyn and I were in Rough Trade delivering copies of the first single "Falling and Laughing" that we spotted a single on the wall by the *fo* Betweenos, "Lee Remick" c/w "Haven" on the Able Label from Brisbane, Australia. We'd both heard this when it

came out in '78 but had forgotten about it until we were considering starting a record label. For "Lee Remick" and especially "Haven" was classic rubbish, sounding like Lou Reed when he was working for Pickwick Records. Rough Trade had sold out of the single long ago but the girl behind the counter coincidentally happened to be a friend of the *fo* Betweenos and had some copies at home. Even more coincidentally the *fo* Betweenos were in London on holiday and happened to be staying in the very seedy Welcome Inn, Sussex Gardens which was two blocks away from our hotel. The next day, before setting off home, we went to their hotel but they weren't in. We scribbled a note explaining we had no money, wanted to put out their single, blah, blah, blah, and slipped it under their door with a copy of "Falling and Laughing" and left for Glasgow never expecting to hear anymore from the *fo* Betweenos.

Two days later a letter arrived, "thanks for your interest, we had to break into someone's house to hear the record. We found it interesting and a courageous effort, considering the musical climate. It reminded us of us!" More letters were exchanged and we started to get some idea of what they were like. Robert Forster, singer and guitarist, had taught his friend Grant M'Lennan the bass and with various non-permanent drummers had been the *fo* Betweenos since January 1978. The first two songs they wrote became that first single, another, "People Say" c/w "Don't let Him Come Back" appeared the following year on the Able Label. Following the reviews of the first single the group signed to the British branch of Berserkeley Records, Jonathan Richman's label, who planned to release "Lee Remick" and "Haven" as two separate singles. B sides

were recorded and sent to Benserkley before the company went bust allowing the Go-Betweens to run off. In November 1979 Robert and Grant decided to travel and look for a drummer. This search took them to Paris, Sao Paulo and eventually London. The groups they liked were the same as us... The Velvets, Byrds, Bread, Clearwater, Lovin Spoonful. They'd never heard the Subway Sect.

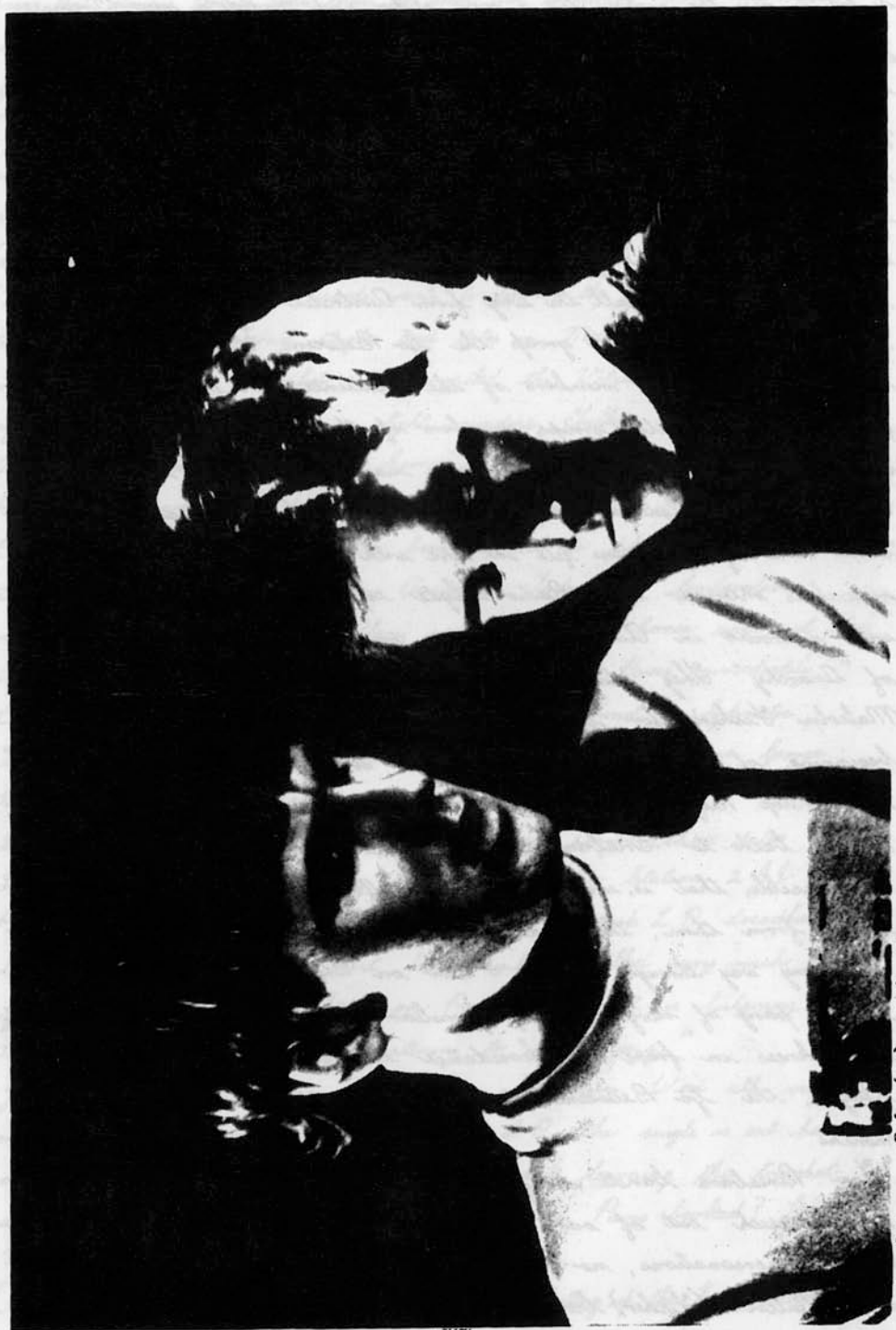
"Brisbane is anything but Funky merely persistent dry winds, the threat of a storm, and a form of music that hardly ever rises above these circumstances, hence that striped sunlight sound, guitar bass and drums producing a thin vulnerable sound based on emotion and melody. Our answer to the tropics."

"People Say" was nothing like the first single, it had an organ. It was like Kasenetz Katz doing Highway 61 but the production stops it being great. "Don't Let Him Come Back" was like the Beatles fronted by Bob Dylan. And a harmonica solo... great. The sleeve was all sunflowers and kiddie writing.

I wrote asking them to come to Glasgow and make a new record and play concerts. Steven from Orange Juice would drum for them and they could use all Orange Juice's equipment. It was now the end of March and Steven and I were going to London to see the Subway Sect at the Music Machine so we arranged to pick them up and bring them up to Glasgow with us.

First night at the Music Machine and no sign of them. Second night they didn't show. We rang their number, no reply. No message left at Rough Trade either. We tramped around Highgate looking for the address on the letters only to find they'd moved out two days before, no forwarding address. After hunting down Alex Ferguson to produce the new Orange Juice single (Blueboy) we headed home to find that the Go Betweens had arrived in Glasgow the day before.

April was wild. We'd managed to collect most of the money back from "Falling and Laughing" It was decided not to repress



For Between: Robert (left) and Grant

it but to use the money for a good studio, and record a new Orange Juice single "Blueboy" plus a single by Josef K... ("Radio Drill Time") who had been conned in the nicest possible way into being the second group on the label. And, a single by the fo-Betweens. April was the month for Funky Glasgow New. In an effort to get noticed by the less astute members of the Great Rock Public we fixed up two concerts, in Glasgow and Edinburgh with Orange Juice, (rarely to be seen on stage before) Josef K, and all the way from Australia the U.K. debut of legendary, unknown cult group the fo-Betweens. Videos and recordings were made, members of the audience got onstage and performed between the groups, members of the group got offstage into the audience. A Glasgow audience for once managed to dance to a group. Warhol on a blydeside level. The start and finish of any Glasgow 'scene'. The fo-Betweens fell in love with Glasgow, they recorded a ridiculous interview with Radio Clyde explaining how they toured with a rodeo in Australia playing country and western versions of "Anarchy". They played in a cafe one dinnertime went to Malcolm Fisher's for scones and watched J.V. Eventually by the beginning of May after recording the single, "I Need Two Heads" and "Stop Before You Say It" they were gone. Grant to New York, Robert back to Brisbane, both determined to get back as soon as possible, that is, when they could afford it. We received letters from them, the first, dated May 21st

"On my way through Sydney I saw on Orange Juice single and felt a pang of recognition, of familiar faces. Edwyn on his hands and knees in front of Breidance Clearwater on the record player, the fo-Betweens myth has grown in the last six months"

"Two Brisbane bands doing cover versions of our songs. Can't get "Lovesick" out of our minds. Grant and I doing Edwyn and Alan impersonations, no-one knew what we were talking about Has Malcolm (Fisher) been arrested yet? We miss Glasgow but

have that glorious Orange Juice tape so when I'm travelling round the roads with my brother I will have something to listen to."

Grant wrote in August with news of a new drummer, Lindy Morrison.

"We will be a three piece and will submerge ourselves in midnight rugs and our mother's drugs" and return in a couple of months with new sounds and new words" Yeah nice one man!

A couple of letters came from Robert in September.

"Melbourne's Missing Link Records wants to license the single in Australia, talking of doing a second single and dates in Melbourne/Sydney. Did an interview with some journalist who compiled the Velvets bootleg you spoke of. He said we were like a light sounding Talking Heads!?! Was talking to the drummer in the bar, he asked me if I'd heard Josef H. Robert Smith wants to produce our next fifteen L.P.'s Heard the Buumymen L.P. - it stinks. Have been invited to play with the Laughing Blows - best band in Australia. Today the temperature reached 37°, this is serious Alan, my Burns New Sonic will not stay in tune due to the heat. Please line up dates in Paris immediately."

October: "Our rehearsals are coming on, our sound is hypnotic Television circa '74, lots of ballads and snare rolls. Imagine George Harrison fronting the Velvets 1965."

December: "We've just returned from Sydney, played three dates. Interviews with Ram, Rolling Stone and Radio Station 2 J.J. Postcard is known in Sydney. Finally heard Teardrop L.P. dreadful bass/drums sleeping sound. But like Simply Thrilled very much. Can go Betweeners be the Art band on Postcard. Robert is listening to Broadway musicals and I'm listening to fifties jazz."

January: "Postcard getting known now over here. We'd all very much like to return with a recorded L.P. the single is out here on February 9th in picture sleeve. Grant learning the trumpet and I'm learning to play better guitar. Is Paris booked? Late March, the fibus blub.

(Thanks to Ann Hogarth and Robbie Kelly for putting up the Igo-Betweeners)

People Say

You've got to improve
Your walk hardly moves
Your holy sailors with their harbour smells
Freed from your broken shells

So that's how it feels
It's a cruel god that steals
The things you love, the things you hold
That are priceless but still sold

People say I'm mad to want you
People say I'm mad to need you
People say I'm mad to love you

The jobs you cannot hold
The stereo that you sold
You can't have your milk and drink it too
Your kitchen has no food

The clouds lie on their backs
Rain on everyone
But you always dry
You've got your own private sun

Listen to the doctor's advice
Nobody's ever been saved twice
So pack your bags and your drugs
I'm going to take you 'til the Kingdom comes

People say.....

Lyrics: Robert Forster





Following a hot tip from top A & R man (Edinburgh division) Malcolm Ross, a Postcard posse made up of said Malcolm, with Edwyn and Alan set off one freezing Sunday night last October for a smelly rock den of iniquity. The air, it was thick with the odour of sweaty denim, and cigarette smoke which cleared to reveal Aztec Camera

Bungablowing themselves as support to ageing Edinburgh badjoke the Rezillos. Aztec Camera were a revelation, like stumbling into Maris to find the Velvet Underground, but this Lou Reed was sixteen and the audience were sixty one. We had all been proven wrong, there was another group in Glasgow apart from the Orange Juice. That a group of such outstanding quality could come up through all the dross of the Glasgow scene had seemed impossible but here were pearls amongst... Aztec Camera were invited aboard the good ship Postcard and the next day we all set sail for less rocky riff reefs. By the end of January Aztec Camera had finished recording one of the most stunning debut singles of the milenium, and were getting called back for encores when they played with oldsters, Orange Juice. After an introduction by Edwyn, Aztec Camera took to the stage. Roddy pulling up a stool and acoustic proving once and for all that energy is not just "a distorted Marshall cabinet" away. "Just Like Gold" is an overwhelmingly beautiful song which has a maturity to it that has nothing to do with age, and a melody that owes nothing to the cliché rock or otherwise. The version of "We Should Send Letters" on the other side of the single is very different to the one which served as the groups debut on the N.M.E. cassette compilation. This one is completely acoustic.

From 1979 when the group formed as Roddy Frame (singer, guitarist and songwriter) Dave Mulholland (drummer) and Alan Welsh (bassist), until October last year when Campbell Owens became the new bassist, Aztec Camera have spent time talking and practising, playing low-key dates including two with the kind Teardrop Explodes, through sending an early tape. But the story of Aztec Camera has hardly begun.



Agfa camera; David, (left) Campbell and Roddie. February 1981
Twelve



Just Like Gold

Over fields and hills, waits a train for us,
but we're here because, and I'm counting,
up to nine again, up to nine again
That's how long it lasts.

Is this still a gift? Something we can use?
Oh I'm sorry I'm late but I started to wait and
discovered I'd lost my shoes
The gold in my excuse is only there for you.

I show you jewels you've seen a thousand times
and then I tell you that those jewels were never mine
So when your asking me to define that feeling
for you, what can I say?
It's there until it goes away.....

If they had voices then they'd whisper threats,
When they come they come in silhouettes.
They take my arms and tell me, "don't forget"
I had a story, oh I hope I haven't told it yet.

If I could take you there again someday,
You'd only say we've been there anyway
You find your diamonds but they fade away to ash,
You're flying backwards now, you lose more every time you crash.

Now I'm aware of where it's safe to meet,
I found my shoes and then I found my feet.
So when you're asking me to define that
feeling for you, that's what I'll say,
"It's there until that gold just slips away"

Lyrics: Roddy

We Should Send Letters

You said you're free, for me that says it all.
You're free to push me and I'm free to fall.
So if we weaken we can call it stress.
You've got my trust I've got your home address,
and now the only chance that we can take,
is the chance that someone else won't make it all come true.

We're making tracks, they show our touch and go,
but now it's touch and come and you should know,
but then four years won't mean that much to me.
When I've been smothered in the sympathy you bleed.

Just close your eyes again
Until these things get better
You're never far away.
But we could send letters.

While you were gone I reached another town,
They couldn't help me but they showed me round
And now I've seen what you can't understand
I'd try to lead you but I'd crush your hand

Because the people in the village know, it doesn't matter
where you choose to go the ends the same

I found some blood I wasn't meant to find
I found some feelings that we'd left behind
But then some blood won't mean that much to me.
When I've been smothered in the sympathy you bleed.

Lyrics: Roddie





Aztec camera; from left, Campbell, David and Roddy - February 1981



Aztec camera, early 1980 with (left) Alan, (old bassist) Roddy and David Tiffin



Linton

Prof. H. Green left, Fernie, Paul, David and Malcolm, Winter 1930.



Crazy to Exist

I wish we hadn't smoked, that last cigarette.
The place is near, so what do we get.
The shadowed coaches let rest,
our legs are twisted as we steam the glass
bitch a stranger's gaze, afraid to ask.

I love to walk in town.
But there's always that smell,
a cafe where we'll eat
and drink 'til we're well.

This is your life.
This is so small
Sleeping in doorways,
corners and halls.

Sometimes I know ... its crazy to exist
Yeah it seems so ... its crazy to exist
I think by now ... its crazy to exist

I love to walk in town
Come on, lets go in town
I need to be in town.
But we can't go in town

Lyrics & music: Paul



Eighteen



Orange Juice at The Pink Rock Hotel; Autumn, 1980
Norton

Pic: Harry Papadopolous

Twenty



And another thing ... let's make a prediction about a singer's good diction ... a drummer's synthebation ... a guitarist's operation ... and a bass player's qualification in 'o' level wood-work ... the smokiest group ever... Josef H.

This chapter of our story takes us way back in time to February 1978, and a place known as the Pollok Halls in Edinburgh where it is dark in the daytime. It is here, the group, I.V. Art, made their first stage appearance with Paul Heig asinging and guitaring, Malcolm Ross on guitar, Ronnie Torrance batting the drums and Gary M'bormock on bass. The group make a few more appearances but come July they find themselves without a bass player. Malcolm makes do on a Vox guitar organ until November when roadie/manager David W'eddel steps in saving the day. Though it was to be quite some while until young David was to play his bass at a spanking pace.

Meanwhile, sometime that summer, the Banshees were playing at Clouds in Edinburgh and on this day David W'eddel was to meet Steven Daly, drum person for Orange Juice. The following spring Steven was to be back in Edinburgh looking for this group I.V. Art. He arranged it that Orange Juice would play their first headlining concert, with I.V. Art as support, at the Glasgow School of Art. The method in this madness was to get Orange Juice to Edinburgh, part of Steven's arrangment including, on the following night, a performance in Edinburgh at which Orange Juice would support I.V. Art. As it turned out, the Art School performance justified the general belief that Glasgow was not attuned to the Orange Juice sound. Edwyn had beer thrown over him, fights broke out and the audience's behaviour was so bad that it was decided to ban groups henceforth.

However, to return to the music. I.V. Art at this time seemed very half baked to me. At the sound check for the Art School

Malcolm was playing Steve Bropper's part from "Dock of the Bay" and I thought Oh great Then they'd do a Roxy Music song and I thought Oh God Then they'd do their set and I thought Oh God They did have one song that stood out, called "beance Meeting" My opinion was not shared with Kingdom Come fanzine who saw things quite differently. "Take all that is best about Lou Reed, Television and The Only Ones and you come pretty close to what T.V. Art are like on stage." Malcolm played organ on some songs including beance Meeting which made them sound like the Fall at the time and also broke up the set when he changed to guitar.

After another support for Orange Juice in Edinburgh, Steven left, disillusioned with the group and the music, while Edwyn and myself and the rest of Orange Juice had various personal traumas and arty notions which took care of the rest of 1979. Steven was off, rocking with the Fun Four and spending his savings on putting out two singles. One by the same Fun Four and the other "beance Meeting" on Absolute Records. "beance Meeting" and the B side "Romance" were taken from a demo the group recorded earlier in the year, the rhythm section on both songs being extremely sluggish, and beance Meeting was lacking a proper arrangements and I hated the organ. On the other hand "Romance" had great guitars on it. The name became Josef K and one thousand copies were made in November, all of which have long since disappeared.

Also that month there was a live review in Sounds of a concert at the George Square Theatre in Edinburgh where Josef K. supported Scars "but when they get into top gear they are transformed into a driving unit of intense power" said fangy Bushell connoisseur of real punk.

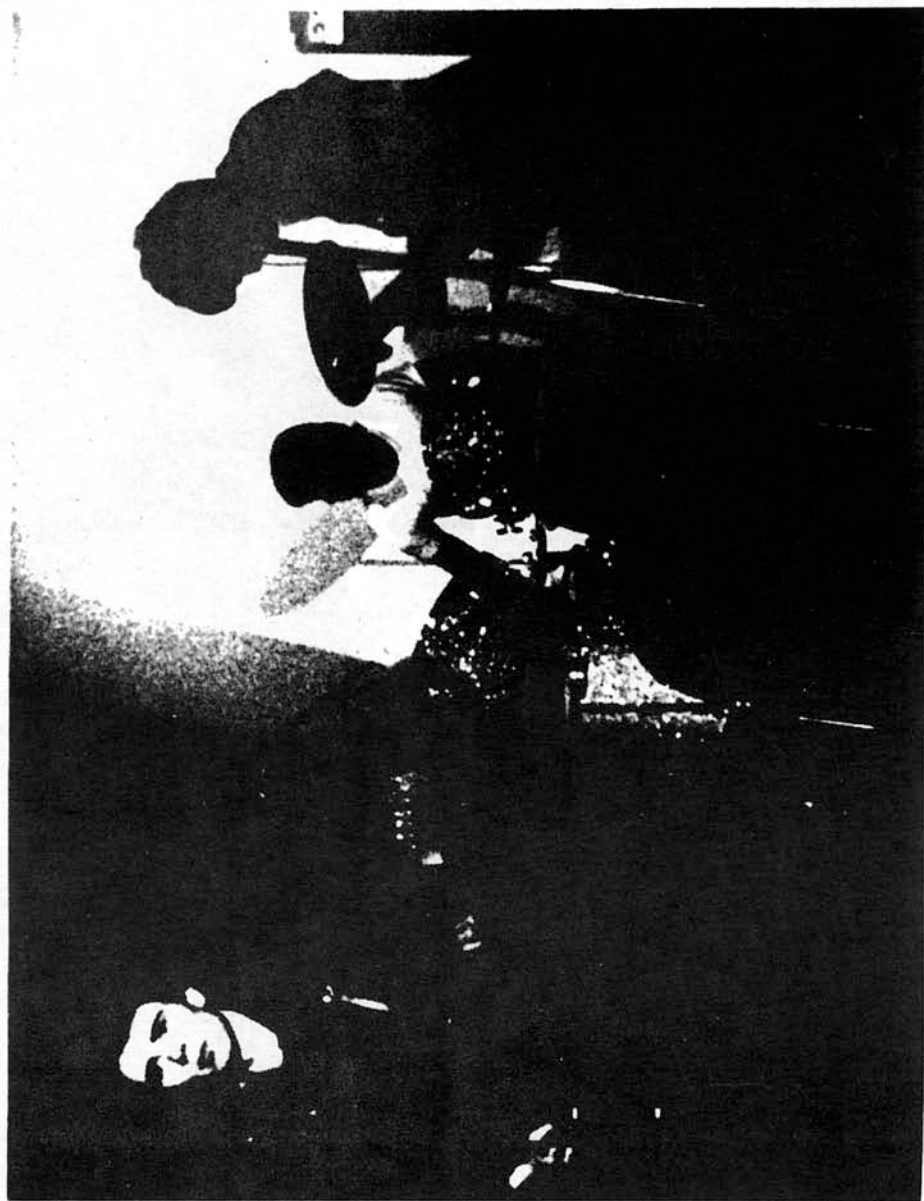
I remember seeing Josef K at this time with the Dirty Reds this time it was at the Mars Bar in Glasgow, still didn't like them much, then at the Netherbow Arts Centre in Edinburgh,

again with the Dirty Reds who were playing their grande finale to much indifference. The Dirty Reds reappeared six months later as the Fire Engines who are marvellous and exciting. But to get back to the point, at the Netherbow I really liked Josef H for the first time. They had sold the organ to go and see Joy Division in London and now with the two guitars could make a great screeching noise like the Subway Sect once did. They were also getting to grips with dynamics, and in all "showed potential"

We were putting "Falling and Laughing" into the Edinburgh shops at the end of February and we went to see Josef H and Scars at the Nite Club. I started to talk to Paul about doing a single, Malcolm was already quite interested. The competition at the time seemed to be 4 A D and Dindisc.

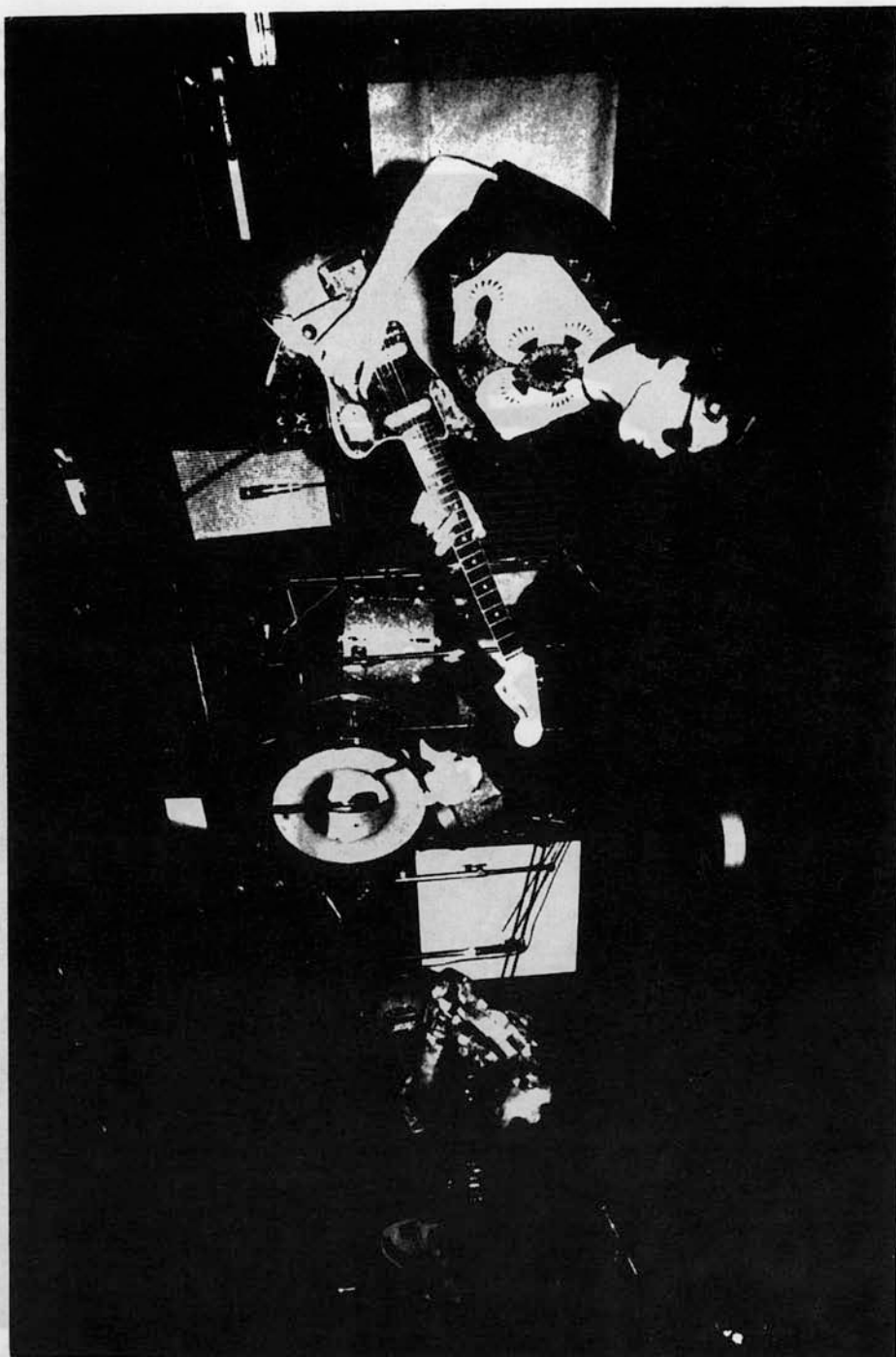
"Radio Drill Time" was recorded at Castle Sound Studio outside Edinburgh in three hours, the same day as "Blueboy". The other side "Crazy To Exist" was recorded live onto a 4-track to keep the costs down and ended up being the better of the two in my view.

Josef H always seemed to be playing concerts at this time, on their own or supporting touring groups like The Clash, Adam and the Ants, Psychodelic Two, Magazine, Echo and the Bunnymen and others I've forgotten. The best one I saw was at the City Hall in Glasgow with The Cure. The guitars were way up in the mix and really trebley, the audience hated them but they were brilliant. "It's Kinda Funny" and "Final Request" were recorded, again at Castle Sound, for their next single, "It's Kinda Funny" was their best song to date and came out in November. November also saw the group record a debut L.P. at Castle Sound and play the Lyceum in London supporting Teardrop Explodes. Malcolm was singing as Paul had lost his voice and was dropping with 'flu. Fifteen minutes of Sister Ray. "Too busy sucking on my ding dong" followed by the Teardrop Explodes sounding like Elton John. Josef H returned to play London before the end of the



2nd Lt. sometime 1979 with, from left, Paul, Dennis and Malinda.

Group IV at Valentine's, early 1980



Twenty-five

year. This time the Fire Engines were brought along as support and that was the end of 1980.

When the New Year started Josef H were in Brussels with Orange Juice, playing at the Plan H, a massive converted sugar refinery with five floors of magic shows, transvestites, boxing, silent films and silent freaks. Two thousand people too, and the concert was broadcast live on the radio. The Belgium trip had been arranged by Annik and Michel who run Les Disques du brepescule and Factory Benelux labels in Brussels. We recorded a single of "Sorry For Laughing" and Révélation for Annik's label before returning to London to play the I. L. A.

The Belgian single comes out this month on Les Disques du brepescule and has the sound Josef H have been looking for all along, so much so that their first studio L. P. "Sorry For Laughing" has been scrapped and a new L. P. will be recorded in April when we return to Belgium after some European concerts.

One song from the aborted L. P. has surfaced however, on the N. M. E. cassette compilation, "Endless Soul" is far from one of their best songs but has such great guitar playing that it should be heard.

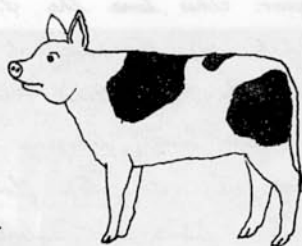
Before going off to the continent Josef H are going into Haste Sound to record "Chance Meeting" for the follow up to "Sorry For Laughing" and playing with "A Certain Ratio" in Edinburgh. There will also be some concerts in February.

Malcolm has bought an autoharp recently so it might not be too long 'til that cover version of "Do You Believe In Magic" crops up. Wow!

However with Malcolm still wanting to be in Richard Hell's Voidoids it's leaving the field open for James Kirk to be Postcard's Steve Cropper.

Sorry For Laughing

It took ten years to realise,
why the angels start to cry.
When you roll on, down the lane,
your happy smile, your funny name.



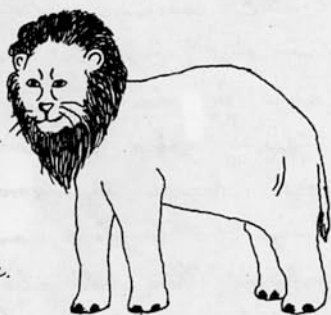
I'm not being mean, so don't take it hard.
When I ask you to run round the yard.

It's so hopeless to define.
When you jump to close the blinds.
You know I'd help you, if I could,
but both my arms are made of wood.



Just don't mean the things I say.
It's only 'cause you're made that way.

When we groove on, into town.
Charles Atlas starts to frown.
He's not made like, me and you.
Just can't do the things we do.



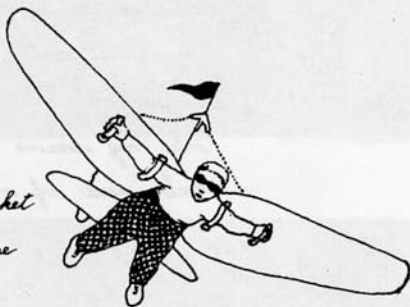
Times like this, you have to pay.
So, sorry to turn on that way.

Lyrics: Paul



You Old Eccentric

Mojo said sorry there's nothing in the bank
All our horizons seem limited to blank
I'm breaking down I'm breaking down
At the certainty of waiting around
Those small town jobs won't stick around
When they know that they're the clowns
There's so many many trips we could pick
If we only only had finance you old eccentric
Mojo's searching endlessly for the rightful legacy
Through the night and through the day
Through the heartless lottery
lyrics: James



To Put It In a Nutshell

I looked deep within my pocket
For the note you sent to me
To put it in a nutshell
You a heartless mercenary
Shoo - Shoo - Shoo - Shoodoo. Goodness gracious
Shoo - Shoo - Shoo - Shoodoo. You so audacious
Shoo - Shoo - Doo.
I looked behind the iron curtain
For a greater dignity
And now I'm more than certain
The world's a heartless mercenary
Push me and pull me, the
"Blind lead the blind"
I ain't got no moneys
Can I pay you in kind
lyrics: Edwin.

Falling and Laughing.

You must think me very naïve
Taken as true
I only see what I want to see
Avoid eye contact at all costs
What can I do?
To see your fine teeth smiling at me.



I'm not saying that we should
Build a city of tears
All I'm saying is
I'm alone and
Consequently;
Only my dreams satisfy the
Real need of my heart and
I resist.



They say that there's a thousand like you,
Maybe that's true
I fell for you and nobody else
So I'm standing here so lonesome
What can I do?
But learn to laugh at myself

Fa-Falling, Falling again 'cause
I want to take
The pleasure with the pain.
Falling and Laughing.



Lyrics: Edwyn.



Orange Juice: Steven (left) and James



David (left) and Edwin



Above: The Sonics, January 1978

Top: Orange Juice, Summer 1980



The group that is called Orange Juice or that is to say more accurately the one which has recently come to the public's attention with the singles "Blueboy" and "Simply Thrilled Honey" had its origins in early 1977. At that time under the name "Nu Sonics" they featured five members and played songs in varying degrees akin to nursery rhymes or short stories. A mode comparable to that of Jonathan Richman. Their tentative rehearsals took place in an attic ballroom, the inherent reserve and candour of the surroundings tending to inhibit any notion of rocking out which may have lain dormant within these Nu-Sonics.

At this point the line-up featured, Edwyn Collins, Steven Daly, James Kirk, Alan Duncan and temp drummer Jeff Taylor. Alan Duncan or Gunn played bass guitar on the Nu Sonics first appearances and recording session. By all accounts he was an infant terrible and perennial nihilist. His main contribution to the group was undoubtedly his wide and varied talents as a musical plagiarist and all purpose eclectic sixties officianado.

Their first ever appearance November 1977 was at a punk rock hotel The Silver Thread where a bizarre menagerie of both style in dress and music made a great impression on a few of those gathered. This fascinated punk elite followed the group to their next appearance at the Christmas party for wild children in Glasgow's bohemian Maryhill. The evening featured sad scenes of destruction. But on the plus side, this was the first occasion Steven had played his instrument, a Barrowland green drum kit, and in true Hollywood fashion, a star was born. He being the only audible member, received requests and ovations. This era of development peaked and ceased at Satellite City... disco in the clouds. Footing a bill of rock and reggae bands they inspired record labels and music groups to form from within the audience, with a cranky and varied performance the

like of which had not been seen in Glasgow before or since. Now Dunn faded into the mist and artist David McBlaymont joined picking up the threads of the sound rapidly through dedicated practise. After a year he debuted with the group at the Glasgow School of Art on a bill which featured Orange Juice and J.V. Art (later to become Josef K.) By this time Edwyn had composed a formidable catalogue of songs which together with occasional musical vignettes by James made up the Orange Juice Live program. The group at this time made many appearances in Edinburgh where the audiences have charm and grace. In fact Edinburgh was to become an activity area, for the recording of the second and third singles took place there.

The spectre of Alan Horne now entered the arena. Alan, the author of infamous essays and tentative entrepreneurial acts in Glasgow, became by turns Orange Juice's friend, fan, patron, manager, record label leader, guru, corruptor and ultimate confidante. His label Postcard Records released "Falling and Laughing" (with flexi Felicity) to a limited acclaim (appropriate for a limited edition). This first single by Orange Juice was novel in many ways. The record itself featured an A side song of incredible quality in terms of both lyrical content and musical structure contrasting in a charming way with the B sides friendly tune. Maintaining this high standard with their next two releases Orange Juice consolidated their position and are now coming precisely into tune with the times.



Thirty three



Thirty four

Schuyler; Autumn 1980.

Felicity

I objected when

they took it away, it was meant for here.

But honesty could not have been more than me.

One must be strong for without the weather will change.

But within remain unchanged the things which strive
for happiness, I guess, when you lay it on the ground.

Felicity. I guess so.

Now I'm in a stupor.

Behind the signs which say.

This way is O.K.

The clarity of my eyes
comes through in stories
of past victories.

The fine scenes shining white.

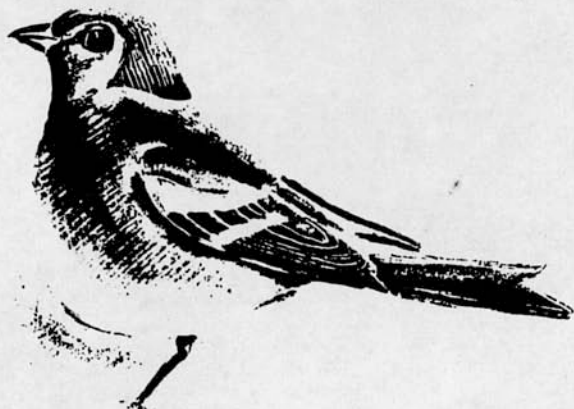
Felicity, I guess so.

Take me to the bridge now.

Felicity. I guess so.



Lyrics: James



Wan Light

There is a place where no one has seen
Where it's still possible to dream
An uncharted world which will be unfurled
Wander constantly by glistening streams

Through wooded glades on my trusted steed
The air rushing through the trees
I'll wander until the power of your will
Sends messages which I must heed

Wan light surrounds my heart
It's chimes make light of this dismal plight

Long since forgotten, slightly subdued
This ardour must be renewed
A timely reminder of all that rings true
Life began when I met you

Wan Light.

Lyrics: James



Holiday Hymn

We can have a day to remember
Forget about the mid-December
Bring about a change of the weather

'Cause its such fun to hear women singing
The church is full and the bells are ringing
Lay down the crocks and the dirty linen
Sing a holiday hymn

When everybody's cold and tired
There will be a great log fire
The day they wouldn't chastise the liars, yeah
'Cause its such fun to hear women singing
The church is full and the bells are ringing
Open your hearts and sing a holiday hymn
Sing, sing, sing.

Today all the girls
will see a fire begin to glow
Today all the girls
will recite Jean-Jacques Rousseau
Today all the girls
will hear their sisters groan:
"With a smile on your face
And a tear in your eye
I know that you know more than you let me know
But your eyes will melt the snow.

Words and music by Vic Godard.



SUBWAY
SECT

Do You Believe In Magic

Do you believe in magic in a young girl's heart
How the music can free her whenever it starts
And its magic if the music is groovy
It makes you feel happy like an old time movie
I'll tell you about the magic and will free your soul
But its like trying to tell a stranger about rock n roll
If you believe in magic dont bother to choose
If its jug band music or rhythm and blues
Just go and listen and itll start with a smile
That wont wipe off your face no matter how hard you try.
Your feet start tapping and you cant seem to find
How you got there so just blow your mind
If you believe in magic come along with me
We'll dance until morning 'til there's just you and me
And maybe if the music is right I'll meet you tomorrow
Sort of late at night and well go dancing baby then you'll
See how the magics in music and the music's in me
Yeah. Do you ...
Yeah. Believe in the magic of a young girl's soul.
Yeah. Believe in the magic of a rock and roll.
Yeah. Believe in the magic that sets you free
The Lovin' Spoonfull.



But some folks dont understand it and thats why they dont demand it, they're
out trying to ruin, forgive them for they know not what they're doing. We'll
dont ya misname it. In fact you might as well claim it. It swept this whole
wide land. Rock n Roll forever will stand. Here those guitars twang. sharp-
er than lightning.



Putting one foot on the ground, leaning forward then momentum for one instant both feet return to terra firma. The generally discreet undulations of urban pavemetry do not impinge to any great extent upon our brothers and sisters persistent flow. Moving and grooving and gliding and striding along the wet dirt engrained pavemetry of Finky Glasgow Now. When was it ever so Finky? When were our headscarved bondaged grannies ever so well aligned with the powerful optimism which drives skitkickers into doorways, subways and alleyways in fact every which way but loose. Every ten seconds stone pillars in their stomachs crumble as a consequence of a tension so futile that grapes would not grow for its single benefit

