

DYNAMIC

A JOHNNY MARR FANZINE

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PHOTO BY TOM OXLEY

WORLDWIDE *me*



“MY GENERATION WERE THE WAVE AFTER POST-PUNK, AND I’VE CALLED MYSELF A POST-PUNK MUSICIAN BECAUSE UNUSUALLY THERE’S BEEN NO TAG PUT ON THE WAVE THAT I CAME OUT OF.”

Hence, the perfect opportunity to grasp wide ranges of music. Herein lays Johnny Marr’s vast influences stemming from different cultures, locations and musical movements.

If the “kitchen sink” drama of Northern life wasn’t enough to emote fanatic daydreams of escapism from the confines of 1980s Thatcherism, then music was the existential form for many providing the reverie of superstardom. Anyone can take in the salacious sounds of their musical epoch if they so wish, but it takes an innate talent to transcend that into their own art and cultivate their own ear for the musical and cultural diversity around them. Johnny Marr’s many forms illustrate his instrumental multilingualism and his base love of music which have carried him through many paradigms. What’s more fascinating than an artist’s art? The inspiration behind that art.

The Messenger and *Playland* lend themselves to the “old fan” and invoke a positive response from the new. These records see the likes of Blondie and the Pretenders come to Marr’s musical fore – “... I’ve made a twelve-track record that I think sounds like Blondie.” the axeman announced of his debut. Though Blondie’s aesthetic is difficult to envisage on the more guitar-driven *The Messenger*, the synth-based *Playland* inherently incorporates the New York new wave scene of the late ‘70s and early ‘80s which Johnny revelled in.

The ascendancy to sui generis of indie guitarist began with the likes of Iggy and

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the Stooges' *Raw Power* and Marr's attraction to the fervour of James Williamson's guitar style, mixing the "attitude of Keith Richards" with the "technicality of Jimmy Page" in one of protopunk's most influential albums. "When you inevitably are asked about your favourite record, you can scratch your head and go through a list, because your taste changes from year-to-year or through different periods of your life. However, I have always been able to say that *Raw Power* is my favourite from the moment I first heard it, and I don't think it has been equalled since." "Gimmie Danger" holds the unusual elegance of an acoustic guitar which Marr utilised throughout his career in masses of Smiths tracks and right to this very day such as "New Town Velocity"'s foundational foppish acoustic met head on with the uplifting melodic electric guitar.

The realms of England and its circumstances during its late '70s/early '80s existence longed for anti-Thatcher, anti-

capitalist, anti-oppressive and anti-pop music, particularly the North of England. The early '70s in particular saw art punk rear its peculiar head with the likes of Roxy Music and Brian Eno, but Marr's eclectic ear fell upon Wire's 1979 *154* with its guitar effects and minimalistic synthesisers. "When *154* came out it was so startling as it was so ahead of its time. Well, it was of the time but broke away from the norm, which was very much still rooted in an aggressive rock & roll heartland." Wire's primitive yet pedagogue approach to the guitar would stick with Johnny veering towards varying guitar forms – Electronic, the black-and-white world of Talking Heads, the modern indie of Modest Mouse and The Cribs, and into his solo career.

If Johnny's solo synth affiliation isn't demonstrated enough in its placid and reverential state, "I Feel You" surely embodies the link to his somewhat computerised being through the element of his guitar. Depeche Mode's original single sees the synth surrounds slightly suppressed where Johnny advantageously grasps and moulds it into a further guitar-based track. Although Johnny was averse to the technological aspect of music for the most part of his early career, he has learned to sidestep past mindsets and take on all capricious cadences thereafter. He's heavily inspired by the elder statesmen of the rock world; however, a chink of influence is envisioned via modern indie and even through his own music therein. Marr's meticulous Modest Mouse "Dashboard" riffery surely laid the groundwork for *Playland*'s "Easy Money",

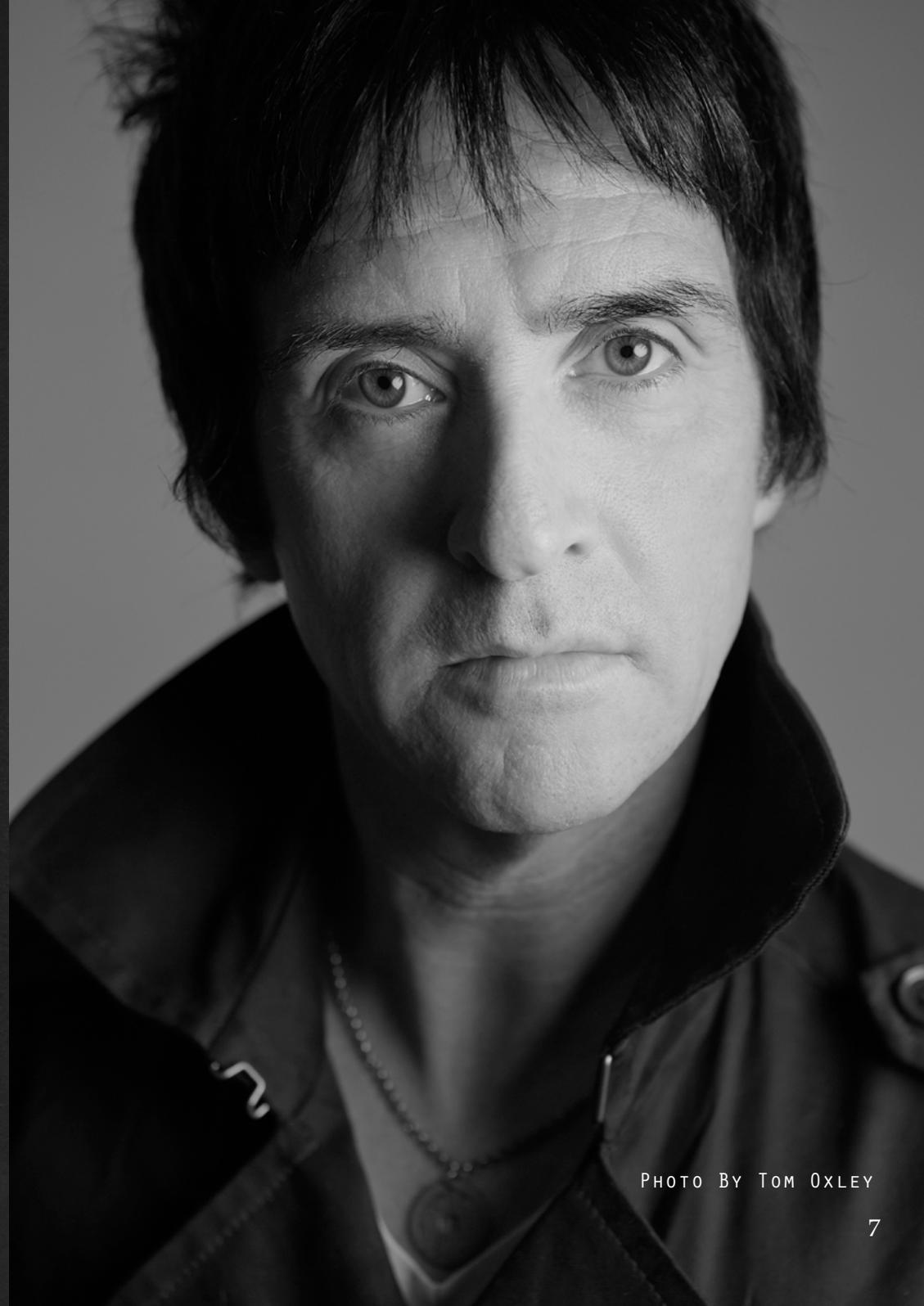


PHOTO BY TOM OXLEY

particularly the intro. His latest solo work sees modern architecture, the hustle and bustle of urban life and contemporary amenities which permeate our lifestyles on display.

The Smiths' classic "How Soon Is Now?" merges Marr's unprejudiced student-of-music approach – Can's "I Want More", Bo Diddley's "Hey Mona", Hamilton Bohannon's "Disco Stomp" and Lovebug Starski's "You've Gotta Believe"; all variations in different forms and times, all of similar rhythm and groove that were auspiciously picked up to produce an "intense and druggy" atmosphere. "The Boy With the Thorn in His Side" is "... from the second verse onwards, and if you listen to it, it's just Nile Rodgers playing guitar, ya know." '70s krautrock, '50s R&B, '70s disco, '80s hip-hop and '70s funk all coming to the fore.

Marr's solo work is indicative of his life growing up in Manchester. "25 Hours", though nowhere near the ambience, can be linked to Joy Division's bleak obituary "Twenty Four Hours", albeit song title alone. *The Messenger* possesses elements of Northern post-punk and new wave – the Buzzcocks, Magazine and Durutti Column as well as the aforementioned scene across the pond. "Sun and Moon", "Word Start Attacks" and "Upstarts" all have an erudite and intellectual punk-feel taking in numerous influences of the same wave from varying locations. Magazine's *The Correct Use of Soap* is one of Johnny's favourite albums, highlighting the guitar playing of John McGeoch whose influence

in Siouxsie and the Banshees' *Kaleidoscope* single "Happy House" intrigued Marr to the nth – "What is it about 'Happy House' from a guitar point of view? For a start, it's modern." – whence our axeman obtains an abundance of his teenage influence.

Scot Bert Jansch and his acoustic plucked at more than his own guitar strings when it came to Johnny's listening. Marr always saw the acoustic as a fine gluing agent with the electric guitar, utilising this tool in many songs – "That Joke Isn't Funny Anymore", "Bigmouth Strikes Again" and the likes of "New Town Velocity". A lot of acoustic-driven tracks – Johnny Marr and the Healers' "Down on the Corner", "The Boy With the Thorn in His Side" and "William, It Was Really Nothing" – abstain from the folk-singer-in-the-corner nuance which so many viewed the instrument as portraying. Jansch's cover of Davy Graham's "Anji" (retitled "Angie") delivers an aggressive yet intricate picking style which inspired heavier rock cultures in contemporary folk, country and hard rock to name a few.

Great musicians are students; they never feel they master their craft, ever. Johnny Marr is no exception. Protopunk and punk's Iggy and the Stooges, The Velvet Underground and Patti Smith, post-punk and new wave's Magazine, the Buzzcocks and Blondie, art punk's Brian Eno and Wire were among Marr's many influences, and only scratching the surface of his teenage years. Black or white, young or old, primitive or scholastic, our man takes it all in.

BY H.G.

JOHNNY MARR:

INTELLECTUAL ONE WITH A CONCEPTUAL GUN



Without question, Johnny Marr's resume is a topic that one could analyze over endless hours and countless pages. However, the undeniable temptation to discuss Marr's musical accomplishments has, at times, overshadowed his cerebral nature and eye for detail. His interests are as expansive as his musical talent, as evidenced by his passion for philosophy, art, architecture and design, psychogeography, spirituality, politics, and fashion. Marr appears equally confident and knowledgeable in discussing the intricacies of a guitar riff as he does modern art and design, and a plethora of philosophical theories.

INTELLECTUALISM AND THE BODY POLITIC

Marr has always charged against the clichés and stereotypes of the quintessential rock-n-roll "laddism" that espouses macho-ism, superficiality, and personal and artistic stagnation. During his days as a footballer in his teens, he took to the pitch in eyeliner and nail varnish, a la The New York Dolls, which he admitted invited confusion, fear, and, at times, physical aggression from the opposing teams. Marr further challenged the exaggerated gender roles of the 1980s musical scene and has openly explored gender politics and feminism, personally and professionally. His disdain of preconceived notions is evident in his assertion, "I wasn't going to go along with this idea that the British man, particularly from the north, was all right with low-level sexism and loutishness and the celebration of low intellect." Consciously or unconsciously, some have continued in their attempts paint Marr into a box, resulting in polite but forceful pushback.

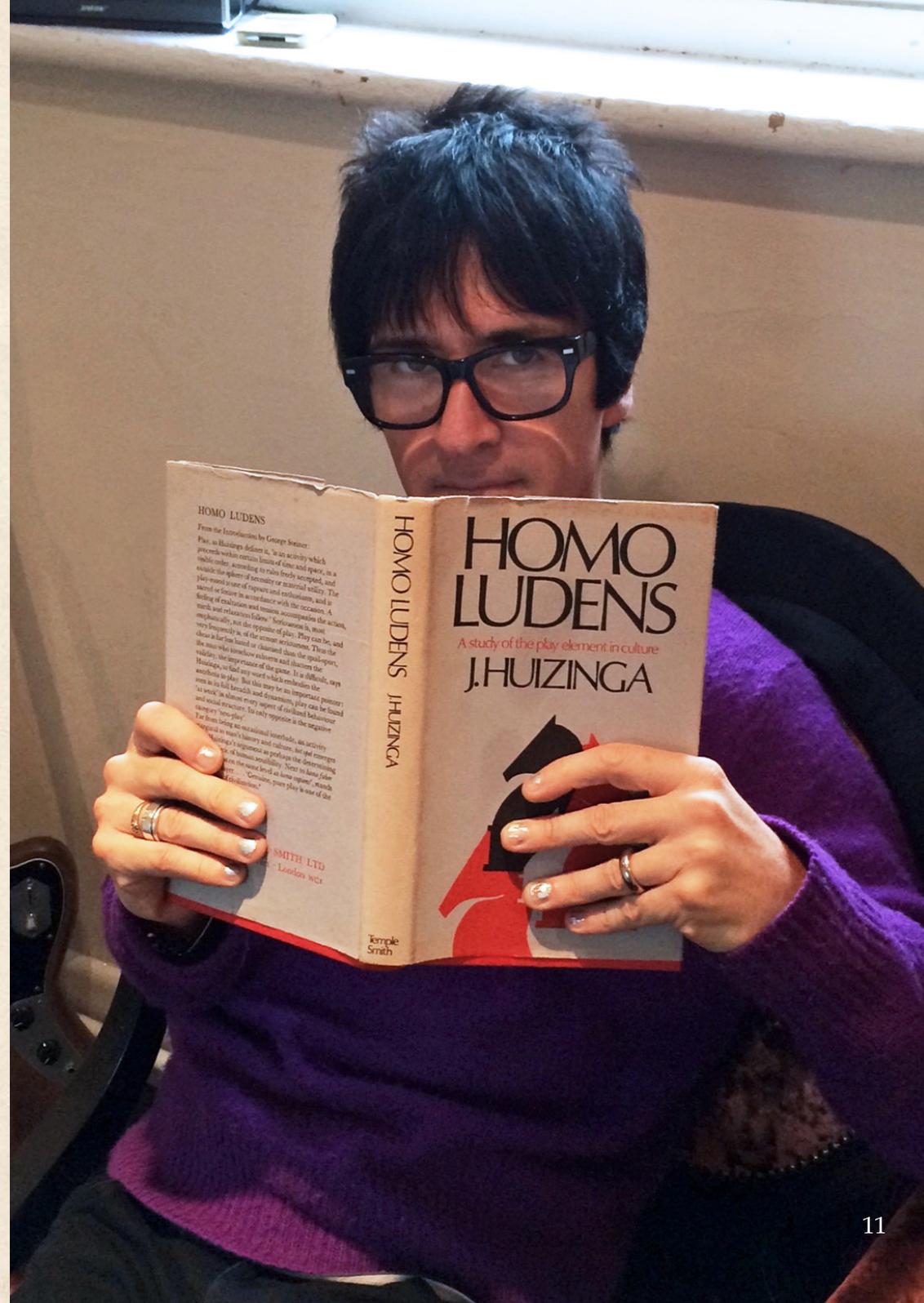
INTELLECTUAL ONE WITH A CONCEPTUAL GUN

In 2014, Marr was appointed a patron of the Manchester Modernist Society, an organization that celebrates the art and design of England's Northwest. He has cited some of his favourite Modernist buildings as the Midland Hotel in Morecambe and north Manchester's Hexagon Tower in Blackley. Marr's love of Brutalist architecture was

borne out of the utopian ideals and progressive intentions of the forward-moving Brutalist design philosophy. In his video for 'New Town Velocity', he is featured against a black-and-white backdrop, briskly walking among the Wythenshawe council estate homes of his childhood as well as several Brutalist-inspired buildings in Greater Manchester. Captivatingly, Playland track 'Dynamo' evokes the romanticism and beauty of a love affair, albeit about a building in which Marr gently yet emphatically implores, "You're a living thing, some kind of fantasy / Secrets appear and touch minds, you are invited."

ART EXPLORED THROUGH PHILOSOPHY AND ARCHITECTURE

The songs 'Dynamo' and 'New Town Velocity' are both evocative of Marr's interest and study of the concept of Psychogeography, defined as the interpretation of our physical environment in poetic relationship with our feelings and behavior. Psychogeography emphasizes play, exploration, and drifting within the urban landscape while informing a new awareness and increased curiosity of how the structures surrounding us affect us on conscious, and perhaps unconscious, levels. Interestingly, Playland is inspired by the book *Homo Ludens*, written by Dutch historian and cultural theorist Johan Huizinga. *Homo Ludens* is an anthropological and cultural evaluation of humans' need for play, including play through the expression of art and poetry.



Huizinga hypothesizes that "Music is one of the most primal exchanges left in human civilization. All ritual still involves it in some way because music is an immediate connection to our emotions." Marr's music so eloquently captures this relationship of art, music, sensations, beauty, exploration, and play.

ARTISTIC EXPRESSION: VISUAL ART

Marr's fascination with the aesthetic is apparent in his interest in the visual arts. Marr has often cited David Hockney as the living person he admires most, noting, "to see somebody still so inspired, getting out into the bleak northern landscapes at 5:30 in the morning, and absolutely making some really great work, that was really, totally inspiring. He has also cited the drawings of Lucian Freud and Damien Hirst as favorites as well as the American photographer, William Eggleston. Certainly, Marr's collaboration with Manchester's Whitworth Gallery and his patronage of the Manchester Modernist Society is indicative of his passion for art in its various forms. Arguably, his investment in the visual arts is indicative of how art and life are very

meaningfully and deeply intertwined. His voice also lends a hand to legitimize visual art as accessible to all.



PERSONAL EVOLUTION AND THE WORK OF ALDOUS HUXLEY

Marr's passion for artistic expression appears to have blossomed as a result of his insatiable intellect, motivation, and propulsion to move forward. He appears to balance this drive for movement and fluidity with a seeming confidence and understanding of stability and self-knowledge of his values and beliefs. He cites the work of Aldous Huxley as an important influence. Marr noted, "I think you have to have a strong sense of remembering why you're doing what you do...I don't know if it's of any interest to anyone, but when I discovered what Huxley was about, and that he was known for having a certain stance and having achieved so much up until the middle of his life, and then he did an about-turn and did greater things in the second half, I naturally found someone I could relate to. Because for a long time I was defined by what I did when I was younger."

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In another reference to Huxley, he presciently noted that the great writer "wasn't afraid to bloom into the person he was always meant to be - flying in the face of what everyone wanted him to stay as." It is sometimes difficult to imagine that Marr has evolved as an artist, despite the beauty, intricacy, and perfection intertwined within the riffs he created during The Smiths. Marr once said of Huxley, "I like that he was an intellectual with a heart." Perhaps, Huxley's intellectual and developmental journey and is also an apt description of the evolution of Johnny Marr himself.

JOHNNY MARR: RENAISSANCE MAN

Playland track 'This Tension' contains perhaps the most eloquent description of Johnny Marr himself: "I'm a conceptual one, with an intellectual gun." Marr's appointment as visiting professor at the University of Salford in 2007, followed by an honorary Doctorate of Arts in 2012, affirms his investment in the

music as both an integral art form and intellectual pursuit. His status as patron of the Manchester Modernist Society has brought additional attention to its mission, and recently he celebrated the Museum of the Year Award bestowed on the Whitworth Gallery, of which he is a patron. In 2013, NME awarded Marr their God-Like Genius Award for his musical innovation, impact on the musical landscape, and ongoing contribution to musical scholarship. Currently, he is penning his autobiography, sans ghostwriter, while also maintaining a busy tour schedule. Perhaps, his next award might highlight his intellectual curiosity and status as artist. In other words: Johnny Marr embodies the quintessential Renaissance man.

BY JEANNE ABICHT



Johnny Marr & the GIRL GROUPS



Sixties Girl Groups are woven into the very DNA of the Smiths and Johnny Marr's solo career. Indeed, the first thing Johnny Marr and Morrissey ever set to tape was The Cookies' "I Want A Boyfriend For My Birthday. What is it about these old pop songs by (mostly) teenaged black girls from New York City which resonated so deeply with a couple of punk era, glam obsessed Manchester boys? In many ways, Girl Groups provide a template for the Smiths by mixing exceptional songwriting craft of raw vulnerability and emotion, with revolutionary studio production and wrapped it in a street smart style. Indeed, if I mixed a series of Girl Group song titles in with Smiths titles you could barely tell which was which: "The One You Can't Have," "I Know it's Over," "Please Hurt Me," "Never Had No One Ever," "Saturday Night Didn't Happen." just to name a few!

Girl Groups refers to a specific genre of music at a specific time in place and is not, as is a common

misconception, any old group or band composed primarily of young women. For example, when we say "Girl Groups" we are not referring to The Runaways or En Vogue (although each of them do touch upon Girl Groups in their own way.) Girl Groups came to prominence in the era between Elvis Presley entering the army in the late fifties and the Beatles playing on the Ed Sullivan show in the early sixties. And they really were groups of girls, frequently forming while they were still in high school and recording as teenagers. Not coincidentally, it is this same pre-Beatles era which fascinated Morrissey, as evidenced by The Smiths album covers and single sleeves which drew almost exclusively from British movies of that era.

Girl Groups come from the same New York/New Jersey street culture which produced Doo Wop, so we're talking about mostly black kids, but also with elements of Italian, Jewish and Hispanic street culture as well. The Girl Groups follow on the heels of Doo Wop and the very first Girl

Girl Groups provide a template for the Smiths by mixing exceptional songwriting craft of raw vulnerability and emotion, with revolutionary studio production and wrapped it in a street-smart style.

Group hit, the Chantel's "Maybe" is heavily influenced by the Doo Wop Sound. However, instead of the multipart harmonies of Doo Wop, Girl Groups emphasize a lead vocalist with backing vocals, creating an intimate call-and-response almost conversational style. Additionally, the Girl Group sound incorporates R&B and dance music into its structure which are the bedrock of Johnny Marr's compositions. The Girl Groups drew from the talented NYC Brill Building songwriters, most famously the husband-wife songwriting teams of Carole King/Gerry Goffin and Ellie Greenwich/Jeff Barry. While Girl Groups are generally considered to be a separate genre from Solo Girl Singers, many female singers of the era were working in the same style with tracks by Lesley Gore ("You Don't Own Me"), Betty Everett ("It's In His Kiss"), and Mary Wells ("My Guy") often included in the canon.

The Shirelles defined the genre with their massive hit "Will You Still Love

Me Tomorrow?" - one of the most perfect pop songs ever written. It is worthwhile to note that while this is a Carole King composition, it is the vulnerable lyric written by Gerry Goffin that would influence the young Steven Morrissey. For Johnny Marr, it was the way the musical arrangement mixed R&B with strings and classical percussion which showed a way to provide a dramatic backdrop for the lyrics, highlighting the emotional impact of the song.

Another feature of the genre is the powerful, at times overwhelming musical production and propulsion which perfectly evoked the fast beating of your heart after a first kiss, as evidenced by The Crystals', "Da Doo Ron Ron." It is this coupling of rock and roll energy with yearning emotion that appealed so much to Morrissey and Marr. It was pop perfection and rock and roll but completely anti-macho.

Many consider The Ronettes to be the ultimate Girl Group, with their radical Wall of Sound production by Phil Spector. The influence of "Be My Baby" throughout the history of Rock and Roll cannot be overstated. Brian Wilson cites it as his favorite song, the one that he literally plays every morning. And the Jesus and Mary Chain's "Just Like Honey" borrow that famous drum track in homage. Like the Ronettes, the Shangri-Las had a powerful visual image, street tough and mod. Their hits were huge Smiths-like epic melodramas of teen angst and produced by Shadow Morton who also helmed the (Marr



and Morrissey-beloved) second New York Dolls album.

Motown's first million selling hit was a Girl Group classic, "Please Mr. Postman" by the Marveletes, one of several Girl Group songs covered by the Beatles. The Marvelettes have a special place in Johnny Marr's heart, as he's also cited "Paper Boy" and "You're the One" as personal favorites. The other three Motown Girl Groups were the Velvelettes, Martha and the Vandellas and of course, the Supremes. The Supremes are by far the most successful Girl Group in pop history, but they transcend the genre as they move into the mid-sixties, with their sophisticated songs and production

by Holland-Dozier-Holland ("You Keep Me Hanging On") moving away from the raw roots of the Girl Groups.

In retrospect, it's not hard to see how Girl Groups influenced not only the Smiths and Johnny Marr's solo careers but have also become a touchstone for many artists and eras. They embodied an ideal of pure pop perfection, lush production, a consciously anti-macho emotionality with energy, sass and visual style. The list of artists who tap into that era would include The Beatles, the Beach Boys, Blondie, the B-52s, The Smiths, Jesus and Mary Chain, Belle and Sebastian, Camera Obscura, the Pipettes and just about every indie pop band of the 80s.



In the scope of his article I have barely scratched the surface of this huge and fascinating genre, and one that I have been listening to as I have been researching and writing this article. There are so many groups that deserve your attention beyond the ones I've mentioned here from the Blossoms with Darlene Love, to England's own Coventry school girl group The Orchids, to Brian Wilson's dabble in the genre The Honeyes (which featured his wife to be, Marilyn). It seems only fair, therefore, that you should all join me in luxuriating in the wonders of the Girl Group sound, as I can only imagine Johnny does on a regular basis!

Check out the full playlist at

http://www.youtube.com/playlist?list=PLA4RuUoaN_Bd_PSIThkmGHjNb4Zg_oWhC

- *The Marveletes - 'Please Mr Postman'*
- *The Shangri-Las - 'Give Him A Great Big Kiss'*
- *The Velvelettes - 'Needle In A Haystack'*
- *The Chiffons - 'He's So Fine'*
- *The Ronettes - 'Be My Baby'*
- *The Shirelles - 'Will You Love Me Tomorrow'*
- *The Cookies - 'I Want A Boy For My Birthday'*
- *The Crystals - 'Then He Kissed Me'*
- *The Angels - 'My Boyfriend's Back'*
- *The Honeyes - 'The One You Can't Have'*
- *The Chiffons - 'One Fine Day'*
- *The Toys - 'A Lover's Concerto'*
- *The Jaynettes - 'Sally, Go 'Round The Roses'*
- *The Orchids - 'Gonna Make Him Mine'*
- *Martha & The Vandellas - '(Love Is Like A) Heat Wave'*

By Ellen Leenburger with David Smay

Playing

THAT OLD SIX-STRING

It's an enduring iconic image: the lead guitarist on stage; the epitome of "cool." Countless youngsters grow up obsessed with playing their guitar, copying their heroes, and maybe making the break-through to becoming a rock star themselves. As Radiohead put it: *"I wanna be in a band when I get to heaven, anyone can play guitar, and they won't be a nothing anymore."*

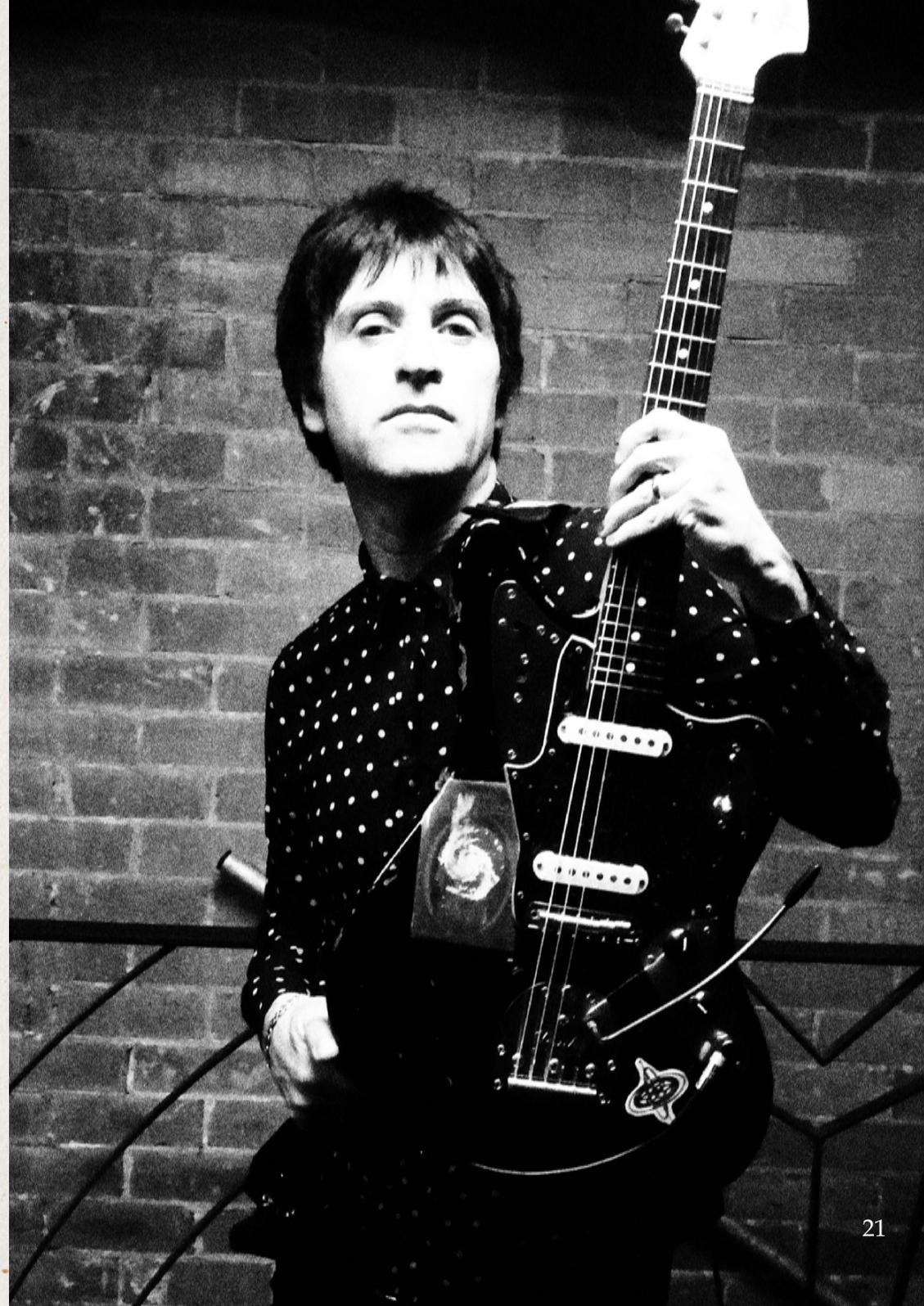
The annals of music history feature so many great guitarists that as soon as someone starts writing a list (like Hendrix, Townsend, Clapton, Frusciante, and so on), someone else will be outraged at the omission of other players (like B.B.King, Joe Satriani, Slash or Santana.) Most of these fantastic guitarists have a really distinctive style. Johnny Marr, I'd argue, provides the best of both worlds in that he does have that distinctive sound much of the time, but he's also able to be a guitar chameleon. He can play "clean," intricate acoustic guitar alongside

technical geniuses like Bert Jansch; he can rock "dirty" electric guitar like Tom Morello.

Noel Gallagher, a guitar icon himself, said recently that he couldn't play like Johnny Marr, who he likened in talent to Keith Richards, Jimmy Page, Neil Young, Bob Dylan and Paul Weller. *"He can't be imitated as a guitarist...He can play those riffs like it's the most natural thing in the world."*

Browsing through my own music collection, it's fascinating to compare Johnny's work with that of other six-string stars.

My earlier albums are sixties classics by Dylan or The Byrds. The jangling (twelve string, I know!) Rickenbacker sound of McGuinn's version of "Mr Tambourine Man" or "Turn! Turn! Turn!" is echoed, more slowly, in The Smiths' songs such as "Real Around the Fountain" or "Miserable Lie" - it's just that California dreams had been replaced by Manchester morbidity!





Moving on to the seventies and early eighties: Brian May peppered Queen hits like "Killer Queen" with meandering, resonant solos. Mark Knopfler did similar in Dire Straits, powering "Money for Nothing" along with lead electric guitar. Johnny does the same thing effortlessly - check out his style on "The Right Thing Right" or "Dynamo," where the songs are propelled along by his guitar lines.

In contrast to the lengthy, sustained notes of the aforementioned tracks, some of my music collection features more jagged, angular, staccato guitar riffs. David Byrne does this, on Talking Heads songs such as "Psycho Killer," and more contemporary bands like Franz Ferdinand rely on the sound on hits like "Take Me Out." Johnny belts out music in this style too, most notably in the high energy of "Easy Money."

Versatility is a difficult thing in all fields, yet consummate musician Marr is just as skilled in his more delicate string work. I've long-admired Peter Buck's mandolin playing in R.E.M.'s songs such as "Losing My Religion," and Terry Woods plays a mean mandolin in The Pogues' "Hell's Ditch." Johnny Marr's terrific mandolin playing adorns early songs like "Please, Please, Please, Let Me Get What I Want" as well as the recent "Candidate."

Strikingly unorthodox guitar use is, by definition, a rare thing. I remember first hearing U2's "Bullet the Blue Sky" and being seriously

underwhelmed at its lack of "tune" until understanding the context. The Edge distorts his electric guitar to powerfully represent American fighter planes in El Salvador. For stunning sonic weirdness that really makes a song successful, The Edge was preceded by... Johnny Marr! The excruciating unpleasantness of the abattoir was conjured from his guitar in "Meat is Murder" and one of his solo live show highlights is the brilliant, reverberating opening to "How Soon is Now?" Plenty of wannabe guitar heroes must have tried unsuccessfully to reproduce those unique sounds.

So in conclusion, Johnny Marr's range of guitar skills makes him, in my opinion, as worthy of his place among rock's great players as his expertise at any particular style. Like most of the people I've name-checked above, it's hard to picture him without his trusty instrument. I have an amusing mental image of Johnny holding that Sherwood Green signature Fender Jaguar, receiving affectionate comments from loving family members, then quoting a funky Prince song in reply: "I love you baby, but not like I love my guitar!"

By Dave Medley

JOHNNY

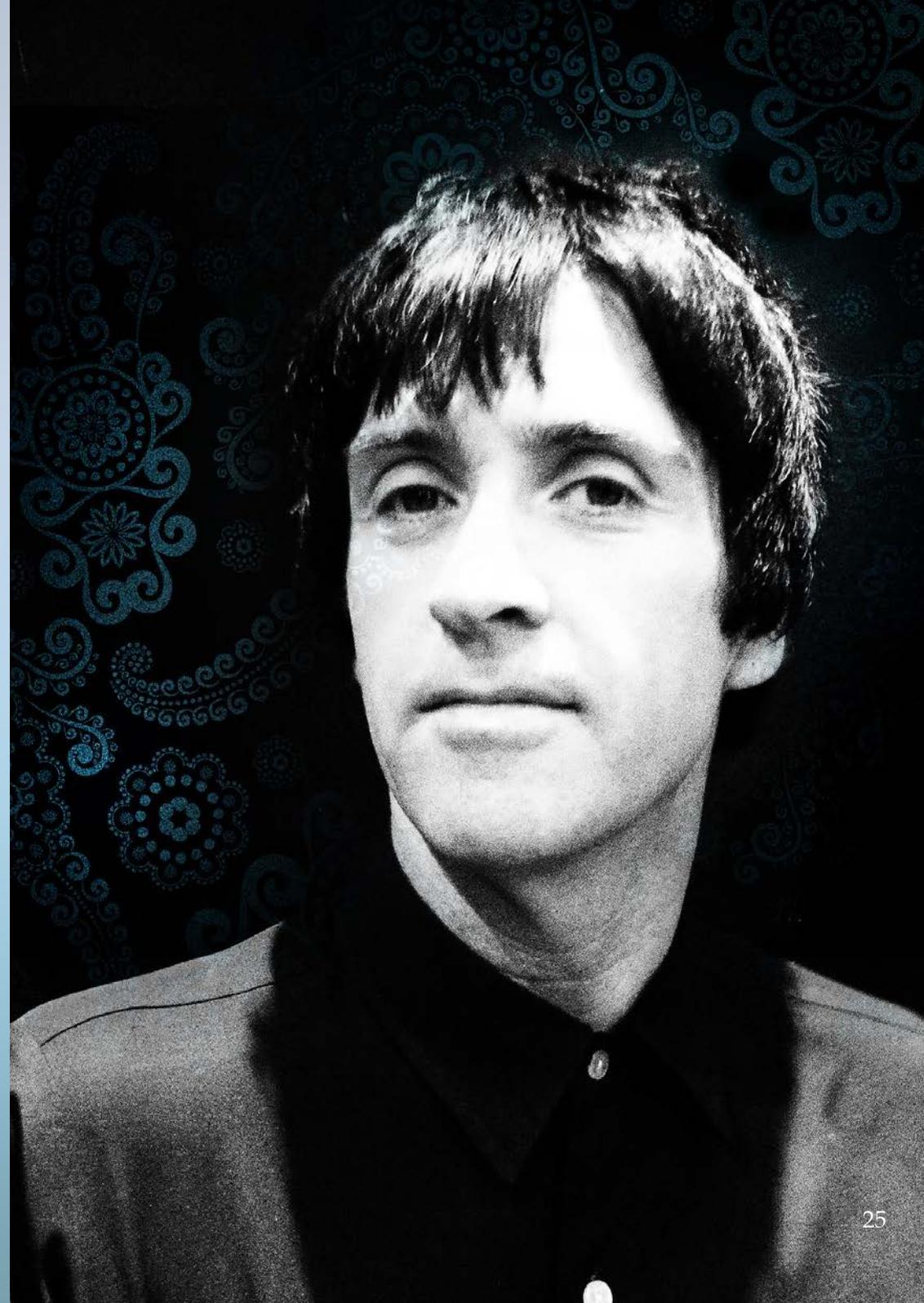
MARR'S

GREAT IDEAS

Victorian art and social critic, John Ruskin (1819-1900), believed in order for a piece of art to be considered great, it must be more than beautiful, it must also contain “by any means whatsoever, the greatest number of great ideas.” Ruskin felt art was about creating concepts and encouraging critical thinking, not merely imitating what had been done before. Modern music, lyrically shallow, full of sampling and computer generated instrumentation is exactly that, an imitation of an imitation of an imitation. It has lost its lifeblood and become anemic. Music, unlike painting, is not an art one can hold or touch, but yet it has the ability to hold and touch the listener. Music is an internal experience, one where the deepest connections are made. That in itself is enough to make it beautiful.

Johnny Marr’s masterpieces, *The Messenger*, and *Playland*, are without question, beautiful. Marr uses a colorful palate to create sonic landscapes, rich in tones, interlaced with dynamic, melodic contours. The result is aurally and emotionally stimulating. The great idea in Marr’s music is in the absence of overstatement. There are no obnoxious guitar solos or lazy, clichéd lyrics. Marr’s music is clean, defined and unassuming. It is his music, filled with his ideas. Johnny Marr proves he can be modern without being trendy.

Marr has noticed the current direction of music becoming “..concerned with looking inwards...” and describes his perspective as what he sees happening in society as he looks at it from an exterior viewpoint. In a 2014 interview with Sky News, Johnny Marr stated “...the idea really is that we live in this kind of cultural loop, like we’re chasing to get away from something that’s actually caused by the chase.” That concept is the great idea within both *The Messenger* and *Playland*. As we attempt to “escape boredom, loneliness (and) detachment” we chase after the things we believe will prevent them. We turn to religion to nourish the soul, money to nourish capitalistic cravings and status to nourish egos. Eventually, discovering these are temporary solutions that lead us back to the very things we were trying to run away from. With his solo releases, Johnny Marr has brought awareness and challenge to this cyclic chase on his own terms. While these topics are by no means, new ideas to music, Johnny Marr with his idea of



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looking inward from the outside, uses his own unique perspective in crafting these songs, therefore escaping the influence of imitation, something Marr has always done exceedingly well.

In “25 Hours” Marr challenges the philosophy of whether we are indeed products of our environment, and if so, can we change. Are we able to erase our past selves or, are we in fact, “erasing ourselves” and individuality by conforming to social standards instead of finding our own.

The lyrics are presented as a stream of consciousness as Marr contemplates purging or erasing the influences forced upon us by our environments, cultures and traditions, and finding “the door (that) really goes somewhere.” Marr suggests we think, without telling us how to think. The door will lead to a different place for each listener if they are ready to go through it.

Looking in from the outside, gives one a more objective and a less emotional view, which Marr uses as he tells himself “about all he had to do” to rid himself of the negative influences we are all subjected to. We can accept and conform to these ideologies or we can

decide to look in from the outside and discover our own truths.

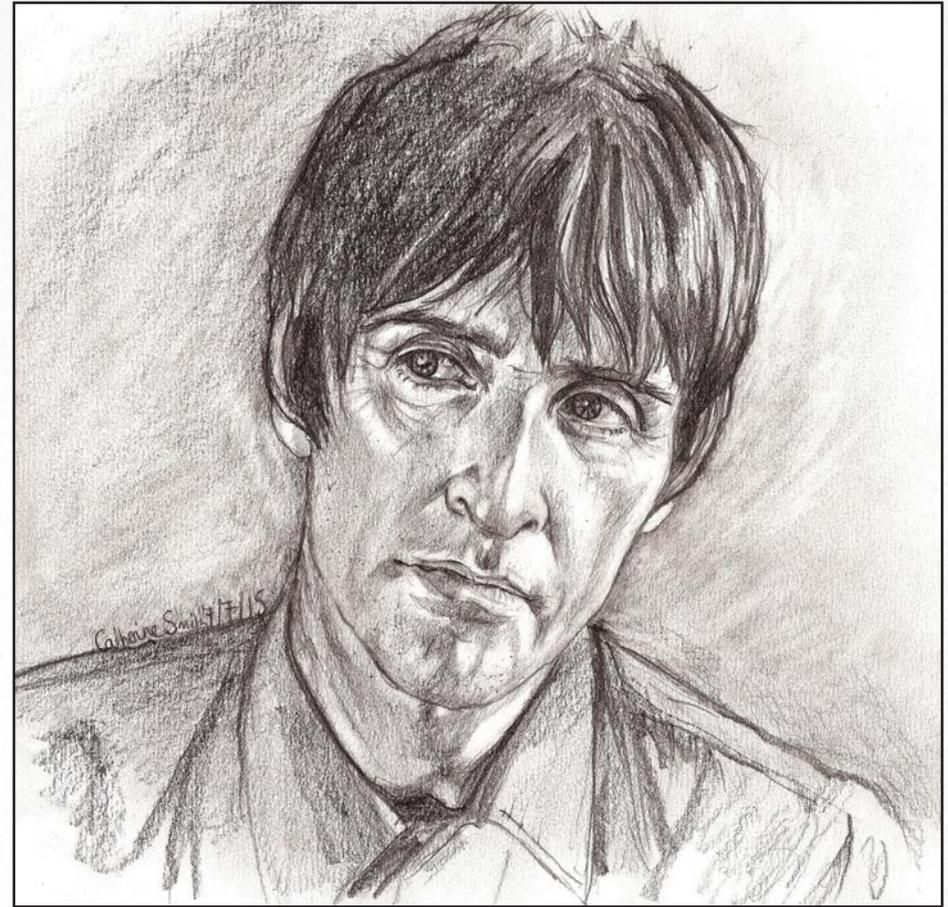
Marr asserts that he is here “NOW”, stronger and more confident. He learned a “need” and that need was to find his own value, his own self-truth.

The songs “25 Hours” and “Generate! Generate!” from The Messenger could have swapped places. The energetic, “Generate! Generate!” suggests it takes place after Marr has gone through “the door”. The flowing vibrancy of the music alone is enough to suggest a rebirth after Marr frees himself from the “sensations (that) jacked (his) thinking.” Johnny Marr “calculates” and “generates” through the song, shrugging off the “Congito ergo dumb” of a closed “one track mind” way of thinking. The world is not black and white and Marr is not afraid to explore the gray areas.

Ruskin noted “every generation has in all probably some peculiar gift, some particular character of mind, enabling it to do something different from or something in some sort better than what has been done before.” I think this is exactly what Johnny Marr has accomplished with the The Messenger and Playland. Both releases are beautiful to listen to, the music creates an intimate connection with the listener; the lyrics challenge a different viewpoint, and stay true to Marr’s perspective. They are his own great ideas.

No doubt, Ruskin would approve.

By MJ Zander



Artwork by Catherine Smith

PHOTO BY JON SHARD



URBAN EXPOSURE

Doorways are ambiguous; they can invite you in or they can lock you out. Like the performance of life, they can mark our entrances and our exits.

There are quite a few doorways in the iconography of Johnny Marr. Not deliberately, I suspect. It's probably more to do with practicality, escaping from the rain or the buffeting wind, than a conscious nod to Aldous Huxley's 'Doors of Perception.' The most famous door, of course, is that of the Salford Lads' Club. The one to which many people have made a pilgrimage and recreated the image - including David Cameron.

Recently the doorways in the photographs have tended to be exits. Shadowy exits at the rear of buildings, so different from the front that the identity of the building is unrecognisable. They are austere and forbidding. They are the places where you hang out to have a sneaky fag, shirk from work and meet the disreputable. These seedy back streets might lead

anywhere. They are both a mystery and a threat in our cities; they are the private in a public area. They are masculine places.

Shot in grainy black and white, the rough textures of the city are juxtaposed with the slickness of Johnny. He is the only sign of modernity in a crumbling and peeling environment. Although isolated in these images, Marr is neither threatening nor the contemplative flaneur observing the city. For the viewer there is a sense of discovery. Is this the type of person we will encounter if we step off the beaten track: urbane, intelligent and street smart? An object of desire?

It's a lie, of course. In most British cities you are much more likely to encounter someone with a pocket full of unpaid goods from Primark, however romantic sauntering down the back of BHS might have seemed.

Elsewhere Johnny poses in front of shuttered shops, under fire escapes and railway bridges. Everywhere the urban materials of concrete and

metal. We are shown the beautiful in our industrial, man-made environment.

Johnny is not always alone in these photographs. There are plenty of shots of both The Smiths and Johnny with his current band filling doorways and other back alleys. The eternal stylish gang of four.

The few images that are in colour have a limited palette. Johnny's crow-black crop is placed in front of red brick or, red jumpered, he is seen jumping down cobbled streets or in a slate grey jacket against a red

window frame. The same colours are repeated in a shot of the band where Jack's red and black checked shirt flips in the breeze.

Like the music being of its environment and sounding like wet pavements and grey tower blocks, the locations and the people in the images are also one and the same. This is where the senses become confused: sounds become images, words become music. And back we go again to all the world being a stage.

BY HELEN ANGELL

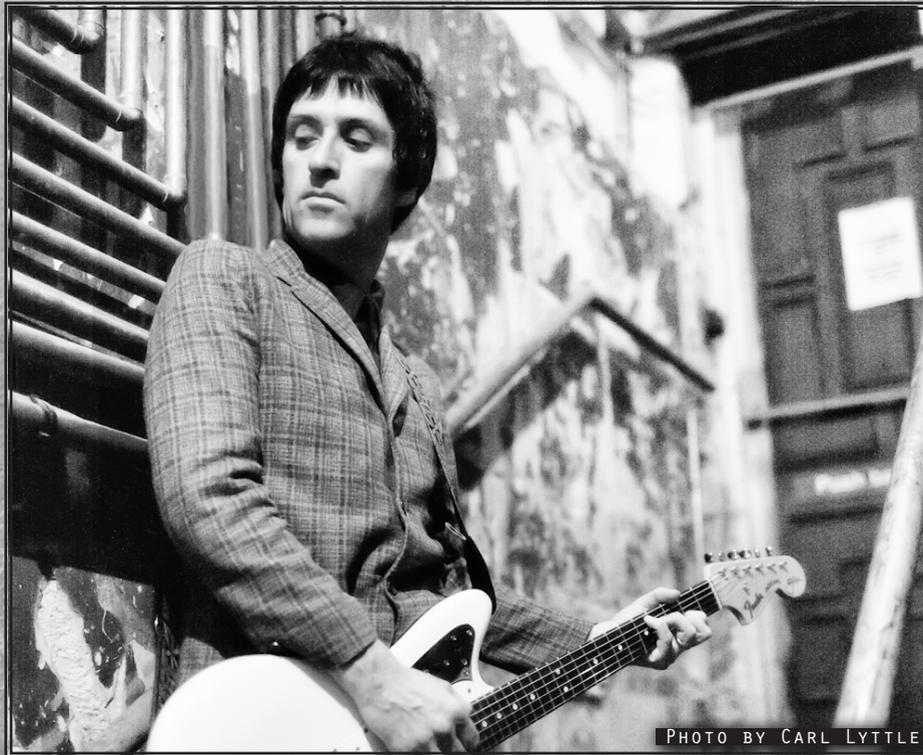
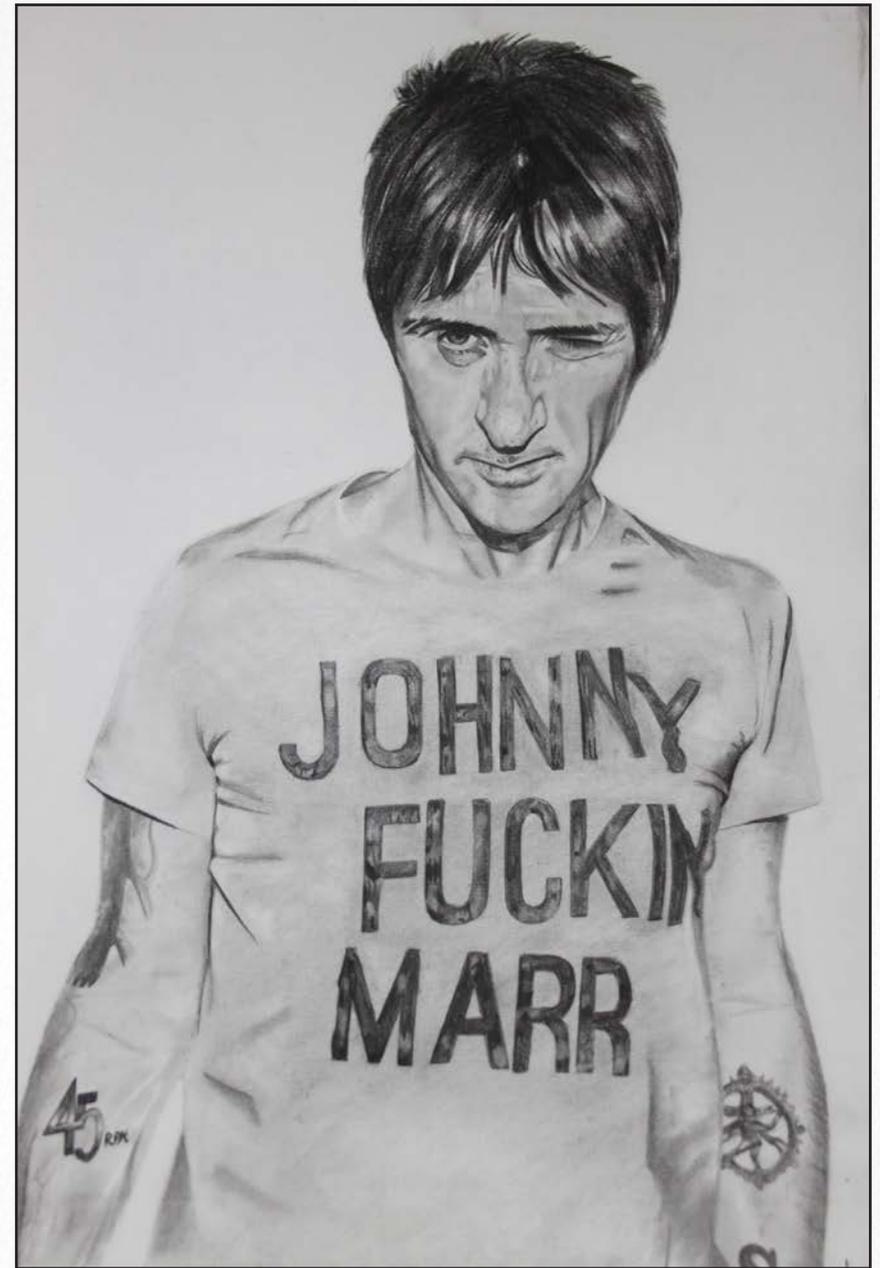


PHOTO BY CARL LYTTLE



Artwork by Declan Sweeney

WORD STARTS ATTACK

1977...The Clash marked themselves out as a strand of the punk scene that wasn't afraid to use music to voice their views on politics, fast bowling tracks like *White Riot*, *Career Opportunities* and *London's Burning* onto their audiences, encouraging them to think and taking part in Rock Against Racism events.

2015...In the run up to the UK's general election not many artists chose to speak out with such vigour but Johnny Marr took to Twitter to encourage voters to take a long hard look at their surroundings and use the opportunity to welcome change. The start of an open conversation kicked off with:

“Do people have the power? Get rid of this lot on Thursday #Fightback”

With 1,500 retweets this was clearly a popular statement and one echoed around the country, particularly from those not so well off; young people and pensioners alike, people who want to work but aren't fortunate enough to have a sustainable job, those working in and supporting the NHS.the list goes on.

The end result as polling closed was a massive shock for a lot of people but the reality is many of them didn't feel the need or urgency to use their vote (I'm talking general public here, not Johnny's fans). So is it worth taking a stand? Shout from the rooftops, yes it is! Some things take time but if progress is to be made we must keep questioning what's right and wrong. Who'd have thought that the country of Johnny's heritage, Ireland deep rooted in religion, would be the first to legalise same-sex marriage by public vote? Protest loudly enough for long enough and things can change.

And it's not just politics that Johnny's been vocal about recently. With **'I Feel You'** top of the wish-list, many of us were crazy enough to queue up in the early hours on Record Store Day to secure those special purchases and support our local independent record shops (not forgetting those who started camping out the day before – I'm committed but it's cold at night, alright?!) If there were any eBay bulk buyers in the queue they'd have done well to keep it quiet; no-one wants to see the stock end up there within a few hours at excessive prices. RSD15 saw lots of information sharing on social media with artists and shops helping customers locate what they wanted without having to resort to auction prices. Posting **"Do not pay inflated prices for I Feel You on eBay. It's a rip off & not in the spirit of RSD #screwthetouts"** Johnny then took this a step further, arranging a second pressing for fans that missed out. There were the usual few dissenters but I believe most of us would rather see a slight increase in the numbers pressed going to genuine fans than see the morally ill equipped making financial gain.

So stamp out the online scalpers and don't forget the industry players who are more than capable of joining

in offline. In an article in the New Statesman (Feb 2015) Johnny spoke about how hard it is for new bands to break through on the live circuit now, attacking the 'pay to play' culture which basically means that instead of being paid to appear by a venue, smaller acts are required to buy tickets up front to sell on as well as covering all their own costs. This ensures the venue receives a minimum amount in their takings but often leaves the bands out of pocket and demotivated. **"I really believe this has to stop if we want to nurture new music and create innovative scenes. Imagine what would have happened to the CBGB's scene if the owner had insisted on the bands' friends and relatives paying \$10 a go. No Patti Smith, no Talking Heads, no Ramones. This is what's happening to young musicians all over the UK."**

To the doubters who would squeal that it's easy to say that once you're established – take a look at Johnny's support acts. He invited Childhood onto the Playland tour with him last year with their debut album, **Lacuna**, and Nottingham based Kagoule are opening the warm up shows this summer ahead of their first album release, **Urth**.



PHOTO BY SHIRLAINE FORREST

Some things take time but if progress is to be made we must keep questioning what's right and wrong.

Protest loudly enough for long enough and things can change.

Johnny's opinions on architecture don't always meet the common perspective either. His patronage of the Manchester Modernist Society has done much to improve its profile and, in a world of Toytown new builds, Johnny's endorsement of brutalist concrete structures is a welcome accolade for those fighting against their demise. Recently citing one of his favourite buildings as the Hexagon Tower in Blackley, North Manchester, the building also features heavily in the powerful video for New Town Velocity. It's not unusual to hear brutalist blocks described as eyesores that should be demolished but their shapes and symmetry can be stunning and, you know, it's not so long ago that everyone ripped out the original fireplaces in their houses because they were old fashioned.

Much has improved since Paul Simonon smashed his bass, the picture

iconically captured on the 'London Calling' album cover. Still too many UK residents struggle with poverty and homelessness, relying on foodbanks and getting into irreversible debt and Johnny broaches these issues in an accessible way with tracks such as 'Easy Money' and 'Little King'.

Some will say that musicians should stick to making music but for anyone who's ever been inspired to take action by a song or even a car park – it wouldn't have happened if the artist or architect kept their thoughts to themselves. So here's to more opinions and the right to say what you think.

Speak out...reach out...breakout... fight back.

By Siobhan O'Driscoll

a northern soul

Marr & Motown



Manchester and Detroit have at least two things in common. Both are post industrial cities and both have a proud musical heritage. In the 1960's both, to differing extents, were in the grip of post industrial decline with whole areas of each city deserted. Years later there would be a musical link between the two great cities with the music of Derrick May and other Detroit Techno Pioneers being absorbed wholesale by DJ's and revellers in Manchester's now Legendary Hacienda Nightclub. But in the 1960's one label in particular put Detroit on a the musical map in a way few other labels ever could.

This label was Motown. Founded in 1959 by Berry Gordy Jr, its name even points to Detroit's industrial background, its name literally meaning Motor Town, leading Detroit to be known affectionately as The Motown. Motown initially promoted a style of Soul music which incorporated a Pop influence and this blend meant the label sold unprecedented numbers of records during the 60's and presided over arsenal of pop gold unlike probably any other record label in history. When their biggest exports The Supremes came to England to sold out shows they were the hottest gigs in town by a long stretch attracting the biggest names in Swinging London like Paul McCartney and Mick Jagger.

Manchester conversely was known as Cottonopolis due to its dominance of the cotton industry in the late 19th and early 20th century. By the time Motown had given Detroit its moniker, Manchester was not the musical powerhouse that it would later become, thanks in large part to the guitar playing and songwriting of one John Mavers, soon to become Johnny Marr. But a small club in Manchester had a soul music connection The Twisted Wheel on Brazenose Street and later Whitworth Street was the buzzing hub of all things Soul and R&B in the North. This was where Northern Mods would spend their evenings. As the DJ's and clientele quickly ran out of Motown records with a danceable 4-4 beat they began visiting the United States in order to procure unknown records (many complete flops in the US) on smaller labels which fell into this same Heavy Uptempo 4-4 beat and import them to the Twisted Wheel for the well healed Mods to enjoy. This is all important to the whole of popular music in the

UK as this import concept is the seeds of what would later be coined as Northern Soul. Whilst working at a clothes shop in Manchester named X-Clothes, Marr met future manager and friend Joe Moss as he owned a few clothes shops in Manchester including one next door to X-Clothes where Marr worked. Joe Moss had been one of the original clientele of the Twisted Wheel in its 60's Glory Days/Nights and had witness some of the biggest names in R&B, whilst frequenting the club regularly, loving the music and style it offered. Marr and his two colleagues at X-Clothes would take it in turns playing music in the shop. Whilst his colleagues listened to the Banshees or Nick Cave, 'my thing was the girl groups, Motown and early rock'n'roll' said Marr later. 'Motown provided a fantastic alternative to the rock music my mates were getting into. I ventured into this place called Rare Records on John Dalton Street in Manchester, I went into the basement and I remember to this day it was like a sea of future happiness'. When Joe Moss visited X-Clothes one day, Marr introduced himself thus 'My name is Johnny Marr, and I'm a frustrated musician'. Moss, enjoying something in Marr's direct attitude invited Marr to visit him at his main shop in Portland Street where he kept his guitar and accepting the offer, he was asked by Moss to show him a Smokey Robinson riff. In response Johnny played 'Tracks of My Tears' not just the chords as he may have reasonably expected but chords, arrangement and vocal melody. But this was not the act of a showboating soloist but rather evidence that as a kid studying Motown Records, Johnny Marr would try to replicate not





riff but piano and strings too, all with nothing but his guitar. Joe Moss is on record as saying that his earliest memory of

hearing Johnny Marr play are being mesmerised by his one-man renditions of Motown tunes, hearing him pick out the chords, brass parts and vocal melody simultaneously. Johnny himself is quoted as saying he wanted to be 'Phil Spector with a guitar'. Which in some ways is what makes identifying just which of his songs have been influenced by Motown and Northern Soul so difficult as he weaves together many different styles and inhabits them so fully that he makes them his own.

Its easy to see the attraction of Motown and Northern Soul on the Young Johnny Marr. Unnecessary Rockist Swagger is replaced by syncopation hinting at the rhythmic, chugging mechanised machinery of the car plant but the influence arrives not grimy and dirty but dapper and shiny, emotional but fast paced and happy and even glamorous. This would have been clear to him when listening to early Marvin Gaye records and the girl groups with their real sense of unpretentious glamour. But where the rock stars of the day would be full of bravado the stars of Motown were sassy with natural confidence. These songs are full of earnest pleading to a past lover or begging for another chance. The driving force of uptempo Motown Soul tunes being their heavy beat which is literally impossible not to dance to. With his well documented distaste for rockism it's easy to see the attraction of this kind of danceability over overt posturing. Add to that the symphonic complexity

of the arrangements which Marr would also incorporate into his songwriting and guitar playing and you start to understand what Johnny was referring to as a 'sea of future happiness'.

Though the influence of Motown and soul in the Smiths is seamlessly integrated with other folk and funk influences it can still be heard especially in some of the drum signatures and bass lines. The B-side 'Jeane' for example has a clear influence to Motown with its driving trademark Motown beat and 'This Charming Man' has as clear a Motown Bassline as you are likely to hear, not unlike The Supremes 'You can't hurry love'.

In 1986 Johnny Marr collaborated with Billy Bragg on an updated cover version of The Four Tops hit 'Walk Away Renee' (though the original was written and performed by The Left Banke) for his Levi Stubbs' Tears EP (Levi Stubbs himself being The Four Tops lead singer). Whilst Billy Bragg changes the tone of the song considerably by altering its tale of unrequited love of a band mates girlfriend to a more anglicised and considerably less tortured character, who sees the image of his love in everything he hears on the radio, it is Marr whom grounds the song back into the familiar territory of the original song picking out the exquisite melody on acoustic guitar, beautifully mimicking the heart broken emotion of its infatuated singer.

I believe Johnny's solo career has shown his love of soul music most clearly. Johnny was quoted in Mojo upon the release of The Messenger as saying The Right Thing Right is 'about my experience going to Northern Soul All-nighters, which I've been doing a lot recently. Almost all soul records are built around brass and piano. I bunch the brass and

piano parts together and hear them as guitar riffs'

Recent single 'Easy Money' clearly tips a nod to Motown's First Ever Hit, 'Money' by Barrett Strong as later covered by The Beatles, only this time the protagonist isn't wholeheartedly coveting Money as opposed to those 'best things' that 'in life are free' but rather warning of the dangers of believing that the titular commodity will make you happy. Northern Soul has also found its way on tour with Johnny of late, with the classic 'Keep on Keeping On' by Nolan Porter regularly being played before gigs.



Arguably the most famous influence or impact Motown had on the life of Johnny Marr is the now legendary first meeting between Morrissey and Marr. It is said where upon being ushered into the young Morrissey's bedroom, Johnny, whilst looking among the posters and books on evidence in the room was asked by Morrissey to select a tune from his collection of 45's and play it. The song he selected was the B'side of Motown Girl Group, The Marvelettes single 'Paperboy' a slower early Smokey Robinson composition called 'You're The One'. Johnny apparently sang along with this b'side to prove he knew the song. Morrissey was quietly impressed and Johnny Marr has since said 'he felt that was the moment that initiated their friendship' and of the song 'it's got an amazing rhythm and an amazing beat to it. It's one of the first songs Smokey Robinson had a hand in writing and

everything about it is perfect'. The fact that this meeting of minds has since become the stuff of Pop Folklore proves what an important influence on Johnny Marr (and The Smiths) Motown was.

Perhaps Johnny Marr's recent sartorial sense of style is the most obvious influence of Motown and Northern Soul. Having adopted the Mod Style perfectly whilst simultaneously ensuring not to be a simple, copyist mod revivalist, instead making the style his own, picking parts which suit him best (such as he has with the music). This influence is seen in his choice of shoes. Clark's shoes have always been a Mod style staple. With button down collared shirts and even the occasional use of eyeliner and the 45 rpm tattoo on his arm also taken from the black UK Tamla Motown labels it's hard not to draw a conclusion that Mod/Soul Style is a major influence in Johnny Marr's personal sense of style. It's a dignified style which I also believe is a term you could apply to Johnny Marr. Understated elegance, effortless style, total dignity.

If further proof is required, simply listen to the song 'What Is A Man' by The Four Tops and tell me it doesn't remind you of him.

By Paul Plimmer

DEPECHE MARR

WALKING IN THEIR SHOES

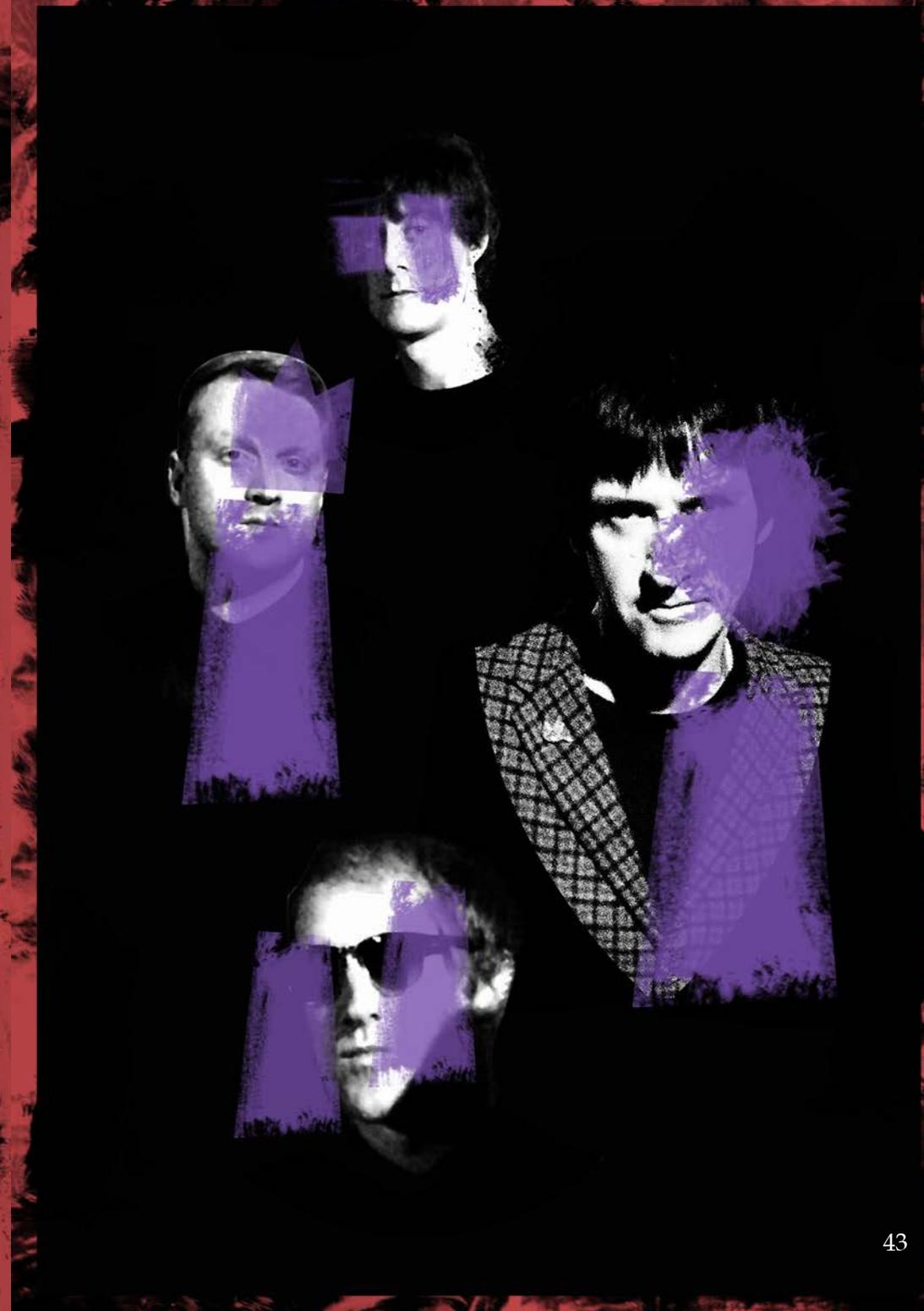
Johnny Marr is one of those amaranthine talents who seems to exist in a constant state of progressiveness, reinvention and creative evolution. He's an artist who isn't afraid to push himself and experiment with new soundscapes, yet without ever losing touch with his musical roots and the stylistic elements that comprise that unique Johnny Marr sound.

When it was announced that Johnny would be releasing a cover of Depeche Mode's 1993 single 'I Feel You' for Record Store Day 2015, it seemed a very fitting choice - not only because the song suited his musical style so perfectly (and he did a damn fine job of it), but because of the parallels between Depeche Mode's musical evolution and Johnny's own.

THE LANDSCAPE IS CHANGING

Like Johnny, Depeche Mode (vocalist Dave Gahan, guitarist/songwriter Martin Gore and keyboardist Andy Fletcher, for the uninitiated) are a

band that has successfully redefined themselves over and over again since their genesis in 1980. Over the past thirty-five years their songs, mostly penned by Martin Gore, have ranged in style from upbeat synth-pop tunes ('Just Can't Get Enough', 'New Life') and industrial-influenced electronica ('Love, In Itself'), to more textured guitar-based tracks with a slight grunge influence and gothic overtones ('Walking In My Shoes', 'Useless'), atmospheric instrumentals ('Pimpf') and even tender ballads ('Somebody', 'Home'), but all contain the indescribable keystones of the band's sound. Rather than experimenting with new styles because the older material wasn't "good enough", Depeche Mode's experimentation with sound and even technology over the years is representative of an almost intellectual desire to discover what more is out there, and what more can be done. It's the same mentality behind Johnny Marr's own experimentations with electronic music in the early 90s, psychedelic indie-rock at the turn of the century, and film scores in more recent years.



Despite great success with their early endeavours, neither Marr nor Mode has been content to simply continue reproducing the sounds that brought them initial acclaim. 'I don't believe in morphing for the sake of it because that's just contrived,' Johnny said earlier this year in an interview conducted for this very publication, and similar sentiments have been echoed over the years by both Martin Gore and Dave Gahan. 'I also hate it when an artist or band who's been around a long time says "I want to be relevant" - it just seems like trying to win over hipsters, and a bit desperate,' Johnny continued. Of course, both Johnny Marr and Depeche Mode *are* relevant - hugely so - but their relevance is in a way quite effortless, resultant of simply continuing to make fresh and likeable music, rather than methodical marketing strategies.

I AM YOU

As Depeche Mode's chief songwriter and therefore main creative force, it's no surprise that it is guitarist and composer Martin Gore who shares the most similarities with Johnny Marr on a personal level. Both extraordinarily gifted songwriters, both have quite regularly allowed fellow band members to take the spotlight in a public sense while contentedly crafting the magic behind the scenes. Both Martin Gore and Johnny Marr epitomise the ideal of a true artist-musician: capable of producing work of exceptional beauty and emotional power that is

also accessible and appealing to a wide audience.

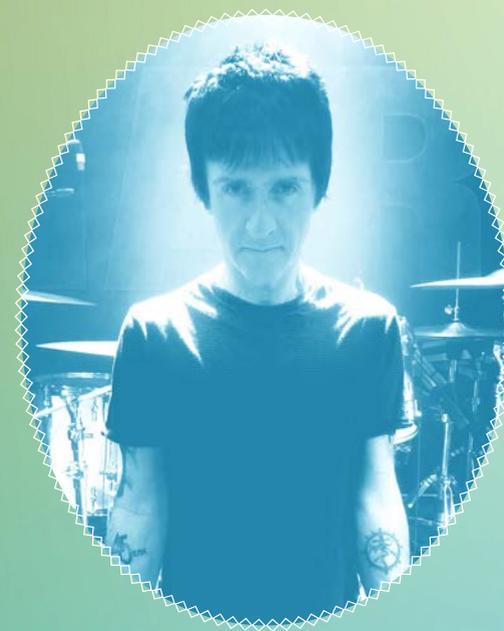
One Johnny Marr track in particular where hints of Gore's influence can be heard is 'Say Demesne', from his debut solo album, *The Messenger*. A richly textured, atmospheric composition, it is noticeably the darkest of Marr's solo offerings thus far, with both sinister and erotic overtones reminiscent of *Songs Of Faith And Devotion*-era Depeche Mode tracks such as 'In Your Room' and 'Mercy In You'. It's worth noting that *Songs Of Faith And Devotion* is the same album that featured 'I Feel You', hinting that perhaps it is this darker side of Depeche Mode's musical repertoire that Johnny is most drawn to.

NOTHING'S IMPOSSIBLE

Although there has yet to be any indication that a Johnny Marr/Depeche Mode collaboration could be a future possibility, one can nonetheless imagine the potential fruits of such a union. The combination of Marr's and Gore's songwriting skills alone would be formidable. Johnny Marr is, after all, no stranger to electronic music himself, and Depeche Mode have proved themselves capable of producing strong guitar-based tracks over the years as well. The possibilities resulting from their combined talents are endless, but one thing is for absolute certain: it would be something extraordinary.

BY LILIAN ST JOHN

TOP TEN REASONS WHY johnny marr DESERVES THE TITLE OF GODLIKE GENIUS



When you think of Johnny Marr, you automatically think of guitars. And that's no surprise: Johnny is one of the best guitarists in history, as decided by thousands of fans all over the world, as well as this humble writer. From the days of The Smiths to his solo career, we have been witnesses to the magnificent sounds that Johnny creates. And certainly we can talk about his collaborations, his work with The Smiths, The The, Electronic and Modest Mouse for hours and hours... but now we're going to focus on something more than that. Johnny's talent speaks for itself. But, what else is it that makes him so special - a Godlike Genius, in fact - in the eyes of his fans? Here are just ten reasons why Johnny is one of the best characters in the music scene.

1 A MODERNIST GUY

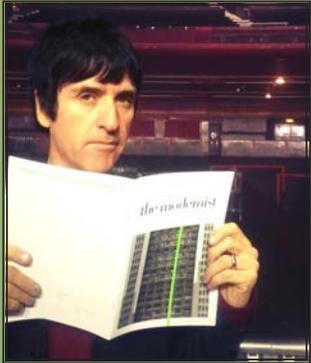


PHOTO BY JACK HALE

Johnny is an official patron of the Manchester Modern Society, and as society co-founder Jack Hale has attested, his genuine interest in Modernism, cities and urban design made him the ideal person to represent the organisation. Johnny also frequently promotes the MMS via Twitter, and by promoting/selling the organisation's official publication, the Modernist magazine, at some of his UK shows in 2014.

2 FILMS & MUSIC

For fans of film scores such as myself, to discover that Johnny worked with Hans Zimmer on the Inception OST was a pleasant surprise. It's probably one of his lesser-known collaborations, but of course that doesn't mean it should be overlooked. He was also involved in "The Amazing Spider-Man 2" score, and recently has teamed-up with Hans Zimmer for the third time to work on the score for upcoming Julianne Moore film "Freeheld."

3 THE PRIME MINISTER IS BANNED

Who can forget Johnny forbidding David Cameron from liking The Smiths? Giving the Conservative British Prime Minister the stern message via Twitter,

Johnny made his feelings very clear: "[David Cameron, stop saying that you like The Smiths, no you don't. I forbid you to like it.](#)"

Even former band mate Morrissey supported Johnny in this statement, which took him - and us - by surprise.

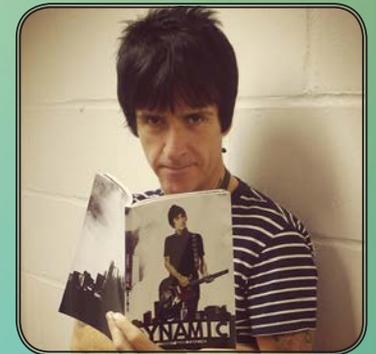


4 JUST A REGULAR GUY

Many fans have expressed how nice it is to chat with Johnny. Although yours truly hasn't personally had the chance to go to one of his gigs or to meet him, testimony to the wonderful relationship Johnny has with his fans is evidenced by the growing number of people that, after meeting him, admire Marr for reasons beyond his music skills. All over social media you can find people expressing feelings of effervescent happiness after meeting the man himself at a gig, and awe over his friendliness, humility and down-to-earth attitude. Johnny also regularly interacts with fans via Facebook, Twitter and Instagram, and further builds a connection by keeping us posted about his whereabouts and recent work.

5 A PATRON OF MORE THAN JUST MODERNISM

One of the most notable stories of Johnny supporting younger artists (at least in the eyes of this writer) takes us back to the early Oasis days, when he attended one of their gigs and found they were experiencing technical issues. In an incredible act of charity, he loaned to Noel Gallagher his Gibson 1960 guitar so that the tour could continue, and a little later on, also donated to his protégé the very guitar he'd played on 'The Queen Is Dead'. He also has supported a plethora of other artists, from Radiohead's Ed O'Brien, to recent support act Childhood. And, not least important, he's also been supporting 'Dynamic' since the release of the very first issue!



6 THE INSPIRATION

Many artists have named Johnny as an influence when it comes to their own work as musicians. From Mancunian fella and protégé Noel Gallagher, to Bernard Butler, and of course many aspiring musicians as well, Johnny has been a role model not only for his sound, but also for his attitude and healthy lifestyle, adopted by fans all over the world.



7 HONOURS RECEIVED

On 19 July 2012, Johnny was awarded an honorary doctorate from the University of Salford for “outstanding achievements” and “changing the face of British guitar music”. He’s also an honorary board member of Rock for Kids, a nonprofit organization that provides music education to underprivileged children in Chicago.

8 NOT LIKE ANY OTHER LOVE

Johnny breaks the clichéd rock star mold in many ways, and one of the most eminent proofs of that is his lasting marriage to soul-mate and life-long partner, Angie. Inseparable since their first meeting at the age of 15, thirty years later after saying “I do”, they’re still happily together with two children, Sonny and Nile. It would seem that one of the secrets to such a strong and solid relationship is Johnny’s knowledge of who Angie is: “If anyone thought of her as the demure little wife in the background, stood by the window while I’m out in the world, they have very much got the wrong idea of her, because we’re very alike, that’s the odd thing, we are very like two sides of the same coin.”

9 #SCREWTHETOUTS

This past Record Store Day, Johnny released a limited edition 7” single featuring his cover of Depeche Mode’s “I Feel You” and a live version of “Please Please Please Let Me Get What I Want”. e-Bay sellers however, managed to break the spirit of the day somewhat by the selling of high-priced copies, taking advantage of the disappointment of fans who had missed out. Johnny himself took to social media to criticise the eBay scalpers, posting on Twitter: “Do not pay inflated prices for I Feel You on eBay. It’s a rip off & not in the spirit of RSD. Johnny #screwthetouts.” A few days later, he wrote again: “I’ll try to do an extra run of I Feel You 7” singles so those who wanted it but didn’t get it don’t get ripped by the EBay tossers. J.” My respect for you, sir.

10 THIS CHARMING MARR

Looking through Johnny’s fruitful career leads us to dozens upon dozens of projects and collaborations, and that number still continues to grow, due to his dynamic personality. Since the days of The Smiths, Johnny has never stopped being productive, yet has also remained true to himself throughout the years. It’s impossible to deny the natural charm and the incredible and unique talent of Marr. Whether he’s defending his ideals, promoting a positive attitude and lifestyle or playing memorable riffs, Johnny is definitely a character that will remain amongst the very best of history.

BY ALI MOLINA



Digital Pin-up

JOHNNY MARR

& the band dynamic

from the smiths to his solo career

“On the face of it we wanted to ditch everything that people superficially think is Rock and Roll - leather trousers and long hair and drugs, but keep the most important elements of Rock and Roll. i.e. the gang mentality, with something exclusive to say, an arrogance, that’s our forte and still is.”

- Johnny Marr, The South Bank Show, 1986.



The phrase “There’s clearly a gang mentality in that group” is one that is widely chased, desired and fostered in any band. It implies a brotherhood, a selfless commitment to the cause and ultimately a closed, exclusive environment that signifies there’s something special going on that’s worth your time and money. It’s an ideology that’s been ruthlessly exploited by more opportunistic artists (apologies to Catfish and The Bottlemen fans), who believe that by the simple virtue of wearing the same clothes and being seen out partying together, that they have this magical and desirable fraternity.

So given the amount of artists he’s collaborated with, one of the biggest misconceptions about Johnny Marr is that he’s some kind of dilettante - a dabbler who turns up to a studio for a day, lays down a nice jangle on a song and then moves onto his next vanity project. Ironically, nothing could be further from the truth. Over the course of his career he’s continually followed the ideology of gang member naturally, which has informed his approach to the band dynamic, the music has always been the star, not the players.

Whilst there have been some brief collaborations in his career, such as his work with Girls Aloud and Talking Heads, since leaving The Smiths he’s worked with an unbelievably broad cross section of artists, who else can you think of with The Pet Shop Boys, Beck and The Pretenders on their CV?. Yet underpinning all of

One of the biggest misconceptions about Johnny Marr is that he’s some kind of dilettante - a dabbler who turns up to a studio for a day, lays down a nice jangle on a song and then moves onto his next vanity project. Ironically, nothing could be further from the truth.

these relationships, from The The, to The Cribbs, in my view there’s two key elements that inform his approach to the band dynamic.

Firstly, his upbringing has been incredibly important in his approach to the band ethic. Growing up with Irish parents in England imbues a man with a fierce sense of, and a need for, belonging - or what is termed in Italy as *Simpatico*, where you are an inherent part of a wider whole.

In the 60’s and 70’s Irish communities in the UK were, because of the political climate of the time, extremely tightknit and embodied the ideal of socialism and belonging that in turn led to ethos that informed The Smiths. The notion of the last gang in town who had something that belongs only to them, as the lyrics from *Hand In Glove* stated. “No it’s not like any other love, this one’s different because it’s us.”

Secondly, his working class upbringing fostered a ferocious work ethic, whereby it's one thing to have talent, yet such talent is nothing without hard work. He described this as being a 'hustler', a streetwise kid who had the balls to go to Rough Trades offices in 1983 and demand that his bands demo tape was heard and wouldn't leave until it was. But there's more than a hustle here, which implies some form of negotiation or haggling. This was supreme

confidence from having put in the hours. There's a theory that one requires 10,000 hours of practice to become an expert in anything, and both Morrissey and Marr had surely put in these hours. Such an ethos has also seen him move onto other projects if the dreaded thought of time off beckoned, the desire to clock up the hours to create the band dynamic.

Johnny Marr has adapted his role in the bands he's been in dependent on the nature of the group. When he joined The The – and many don't realise was that he was in them as long as The Smiths – lyrically it was very much singer Matt Johnson's vehicle, but after leading the musical direction of The Smiths, the opportunity of playing with musicians he'd long admired, including bassist James Eller and drummer David Palmer, was too good to resist.

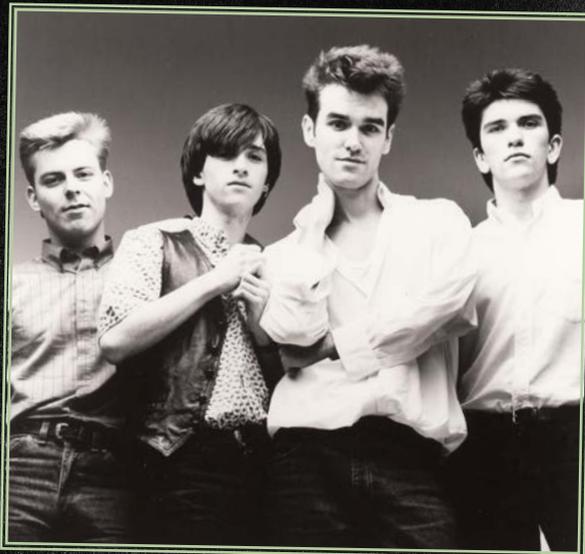


PHOTO BY ERIC WATSON

And he moved on to other bands, but never as the dilettante, but blending seamlessly into who he was working with, it never became 'The Johnny Marr show'. When he joined Modest Mouse, he lived in Portland, Oregon and became an integral part of the bands songwriting – just listen to "Dashboard".

When he joined the Cribs, the reason it worked, according to frontman Gary Jarman was that Marr didn't want to change the way they sounded with his trademark jangle, but merge into their band ethic, telling Pitchfork at the time "He has that real strong gang mentality-- that's why it works." And as I've written, as well as his band ethic, the sense of being part of something that is bigger than the sum of its parts and the belonging that brings, is his work ethic, which brings us to his solo career.

Whilst the bands he's played with have had need of a breather, this relentless polymath has an innate need to keep moving and as a result has discovered the only way to match his own pace is to go it alone – and the results are plain to see, quick follow ups to albums (there's talk of a clutch of Eps to fill the gap between Playland and solo album #3).

But one of the most striking things about his solo career is the musicians he's chosen to work with. These aren't a bunch of session musicians, but friends whom he admires as musicians, and whilst the records are released under his name, the collaboration with his current players has enabled him to keep moving, keep writing, keep playing and ultimately keep his ethos intact.

Let's go back to The Smiths. Whilst their photo visual imagery was iconic, when they were captured most famously in the iconic Steve Wright photograph outside the Salford Lads Club, The Smiths were the epitome of the Holy Grail that virtually every band tries to claim, that of the gang mentality – a group who look tight on and off the stage, who project the vision of being in their own exclusive club, following the same ideals.

Now take a look at any picture of any band he's been in since, The The, Modest Mouse, The Cribs and him with Iwan, Jack and Doviak. It's the same story, just told at a different point in time. And that's why Johnny Marr continues to enthral and delight. To quote his old friend Chrissie Hynde, "They don't make them like they used to."

By Ed Nash



British Summer Time Festival

Hyde Park, London

26th June 2015

The sun couldn't decide whether it wanted to come out or stay behind the clouds, but one thing was for sure – Johnny Marr was going to arrive onstage and prove himself as a worthy support act for The Who in Hyde Park, London.

Walking out facing the crowd in his standard shirt-blazer-skinny-jeans-good-shoes combination, Jaguar already in his hands, Johnny and the band immediately launched into 'The Right Thing Right' from *The Messenger* and didn't stop for the whole set. It was quite a large stage, but Johnny commandeered it the same as he would have done in a small venue, interacting with the crowd and giving an energetic performance. The only quiet moments needed were for 'some tuning going on up in here' as Johnny fiddled with his guitar to get it sounding perfectly tuneful again, and to address a request to play a Mumford & Sons song!

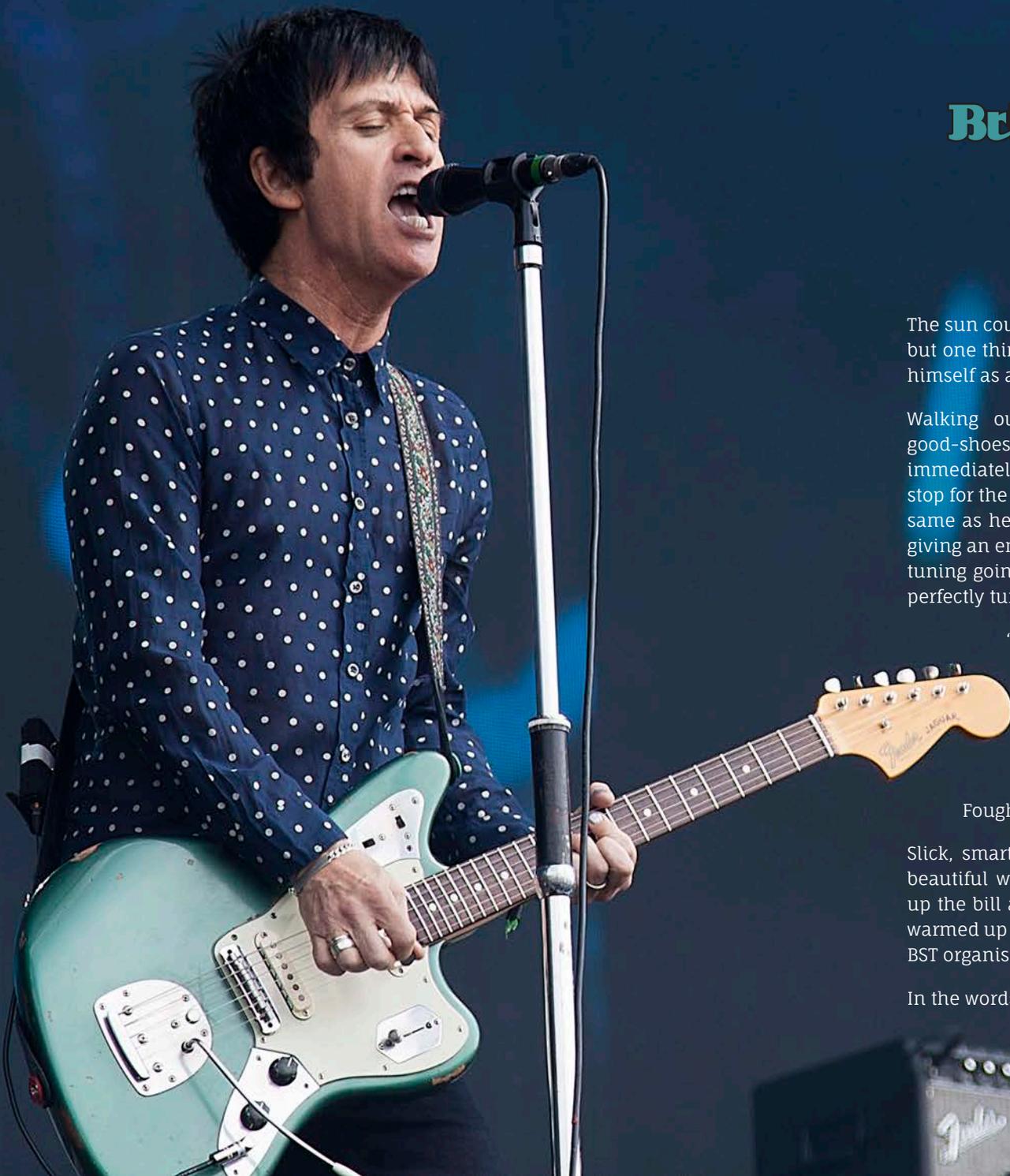
'That song is not mine, sir. That's for bands with beards and shit. Do you see any stubble up on this stage?' he asked, stroking his chin.

The setlist was a great balance between songs from both his solo albums, and Smiths fans were kept happy with 'Stop Me If You Think You've Heard This One Before,' 'There Is a Light That Never Goes Out' and of course, 'How Soon Is Now' to close the set. Covers of 'I Fought the Law' and 'Getting Away With It' were thrown in for good measure.

Slick, smart and ever so fast – the sounds of Johnny Marr were perfect for a beautiful warm day in sunny Hyde Park. It's a crying shame he wasn't higher up the bill and didn't have much time onstage, but he made the most of it and warmed up the crowd nicely for Kaiser Chiefs, Paul Weller and The Who. Take note, BST organisers!

In the words of the man himself: 'Nice job, London Town.'

By Gemma Faulkner



Niceto Club

Buenos Aires, Argentina

17 June 2015

THE WIZARD IS BACK...

Wednesday morning it was announced the show had sold out. This was the first difference from 2014. The night of the show, Niceto Club was filled. There was a considerable queue at the tickets office and a feel in the air of nobody wanting to miss the opportunity to experience the magic of Marr's sound at its best.

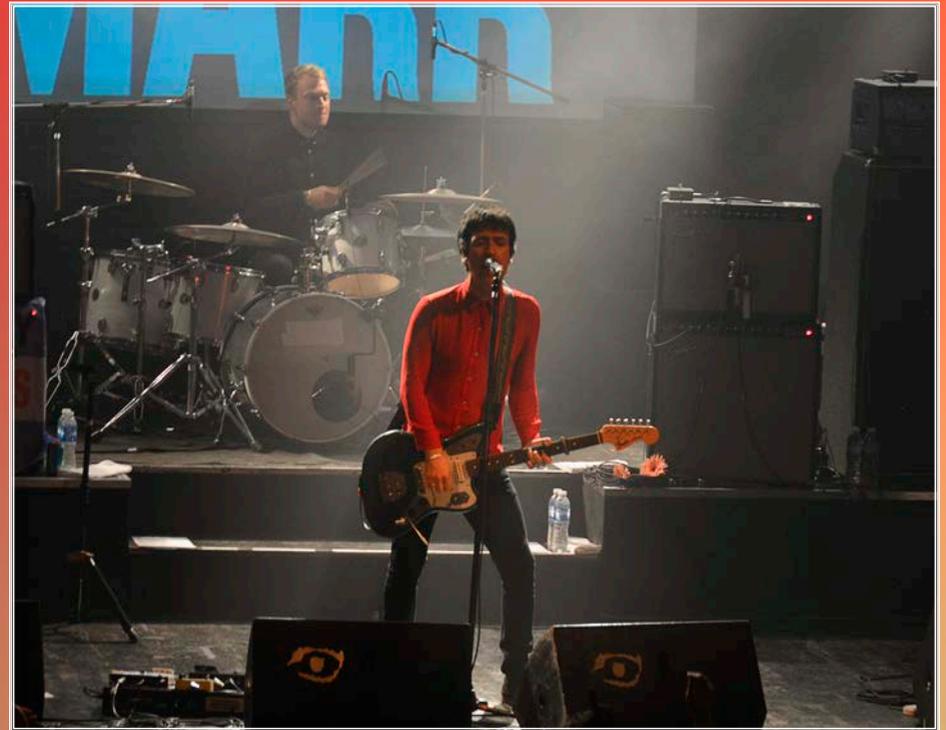
Johnny Marr repeated eleven songs from last year's setlist at this recital, comprising a total of eighteen songs. What was new? There was undeniable improvement after two years of touring: while the 2014 performance was indeed excellent, the ease and poise of the frontman and band denoted a development that can only be achieved through hours on stage.

The new songs chosen for this show were the singles "Easy Money" and "Candidate" (presented with a new video clip the same day the show took place), "25 Hours", the inspired "Back In The Box" and "Playland", which opened the show. They represent a confirmation of Marr's mastery of putting together his catalogue: nothing seems out of place with these new songs, nor those from 'The Messenger' or the Smiths. Everything flows through this rock band that entrenches and



revisits these songs, making them their own as they fit the formation of two guitars (Marr and Doviak), bass (Iwan Gronow), drums (Jack Mitchell) and voice. A great example of this is the new version of Electronic's "Getting Away With It", growing up from a bass line to which the guitars are added, and then the voice, making a unique, warmer version.

Regarding The Smiths' songs; "Bigmouth Strikes Again" is the one that best suits Marr's voice and was one of the highlights of the set. But the big surprise of the night was the inclusion of "The Headmaster Ritual", with a wild interpretation that exceeded all expectations. Another great moment was the guitar version of Depeche Mode's "I Feel You" (interpretation that was issued as a single for Record Store Day) which he appropriated completely, making it a rough and sensual midtempo.



Watching Marr in his brightest moment, we can only think that both his brief works with Modest Mouse (in the excellent album 'We Were Dead Before the Ship Even Sank') and The Cribs ('Ignore The Ignorant') were self-imposed trainings before finally launching his career as a solo artist. Johnny Marr was part of one of the most important bands of the 80s, he has already coined a unique guitar style, yet he is still far from done. He knows well how to work on a superb live sound. That is perhaps the greatest lesson we can learn from him and puts him in a place others

can hardly match: he is a veteran and a teacher to the new generations of musicians, at the same time being a fellow to them through his ever growing career.

One time Noel Gallagher called Johnny Marr a "Wizard". We can take this and say the magician promised to return next year with his flawless rock show. We'll wait for him to come back.

*By Giselle Hidalgo
Photos by Christian Pettinaccio*

REVIEW

Warehouse 23, Wakefield & Rescue Rooms, Nottingham

9 & 10 July 2015

Warm-up gigs are usually small, intense and sweaty affairs, and the fact that the two warm-up gigs for Johnny's support slot to a Noel Gallagher show at Castlefield Bowl were set on the two hottest days of the year in the UK, ensured that this was the definitely going to be the case...

There was a frisson of excitement at Warehouse 23 in Wakefield [or Shakey Wakey as we came to call it]...it's a well known fact that any Yorkshire gig is a rowdy affair, and my guess was that this one was bound to be no different on that score.

So after spending a day basking in the sun, I watch Johnny burst onto the Warehouse 23 stage with the perfect opener in 'Playland', the chord progression at the chorus rising as much as the fervour in the crowd, and when he slams straight into 'Panic', the tempo and

enthusiasm of the crowd is only going to go one way. We are in for a bumpy ride tonight.

'Right Thing Right' from Johnny's first solo album is raucously received like an old friend, thus proving that Johnny's solo material is as much in demand with the fans as The Smiths songs that he so often gets asked about, and rightly so. Hands punch the air and mouths cry out the lyrics in euphoric fashion with Johnny posturing at the stage edge as he plays the majestic riffs throughout the song.



PHOTO BY DANNI CASEY

I heard from a very reliable source [wink,wink] that there would be new songs included in the set, and first to be aired is a new track called 'My Monster'. With it's opening infectious riff, it's bound to be a firm crowd favourite in the future.

Latest single 'Candidate' slows the pace down slightly and I'm thankful - I'm not as young as I used to be, and energy levels are waningand also it's one of my favourite tracks from the 'Playland' album, Johnny's second solo offering.

Second 'new' song is introduced - and wow - 'Spiral Cities' is an instantly catchy tune - so much so that I've been singing it for over a week now. Once it gets in your ears it clings on for dear life and doesn't let go! Trust me guys, when you hear it I'm in no doubt you'll think the same. It's definitely earmarked in my mind as a future single.

'I Feel You' - the Depeche Mode cover that Johnny had recorded for Record Store Day was included in the encore, much to my delight. I've always been a huge Depeche fan, and so to have one hero cover another hero's music is heavenly. The sleazy swagger that Johnny throws into this performance injects just enough decadence.

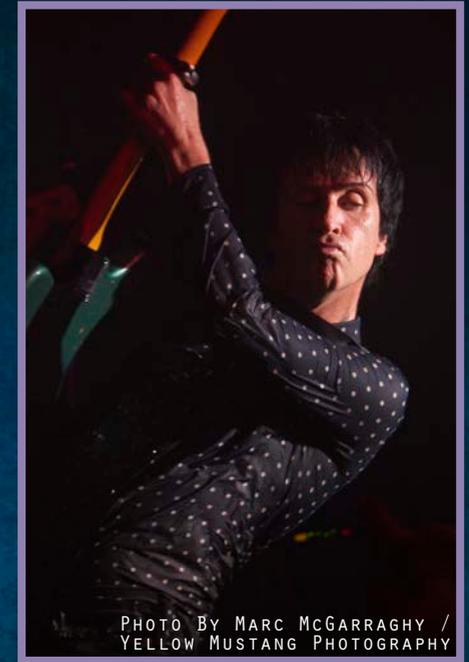


PHOTO BY MARC MCGARRAGHY / YELLOW MUSTANG PHOTOGRAPHY

Never has someone done a cover version so much justice.

My sedate afternoon had quickly turned into a sweaty evening romp through both solo albums and a sprinkling of the Smiths songs. This is a guy who knows how to make every section of his audience happy, as there's definitely something for everyone here.

An indication of just how hot it is is triggered during 'There is a light that never goes out' when my glasses steam upin all my years of gigging [more than I wish to disclose here] that has never happened before!

Then it's onwards to Nottingham. Nottingham was always going to be a special gig for me - it's my hometown and although I've seen Johnny here before, with it being a cosy warm up venue literally 5 minutes from where I live, it wasn't one I was going to miss.

Set list was pretty much the same as the previous night and the temperature in the room was as hot [if not hotter] than the night before. In fact it's soooo hot that Johnny is forced to change shirt mid gig before 'Generate Generate' as the first one is literally drenched.... Johnny is a frenetic ball of energy onstage and tonight his shirt has not survived. He runs offstage and quickly comes back on half dressed he quickly creates a new version of the song as he does his shirt back up with an added "higher, get higher baby" on repeat, which seems apt considering the temperatures. This pulsating ravey addition to



PHOTO BY
DANNI CASEY

'Generate Generate' adds another dimension to not only the song, but to the gig, as members of the crowd groove to the dancey version he's improvised.

Thundering straight into 'Bigmouth Strikes Again', where a playful Johnny pulls faces at the front row, by the end of the song Johnny is once again feeling the heat. As he takes a swig from a bottle of water and says "I don't drink enough water, I've probably got gallstones from this gig", someone in the crowd chooses this moment to declare their undying love. "You won't be saying that when I come back to get rid of them".... Comedy

as well as perfect tunes - is there nothing this man can't do?

Although I managed to get through the rest of the gig, including the encore, without my specs steaming up, it has quite undoubtedly been the hottest gig I've been to in my life. I leave the venue feeling like I've been through a washing machine, and probably look a complete bedraggled mess, but would I go through it againof course I would ...in a heartbeat.

Roll on October.

By Jackie Nutty



PHOTO BY MARC MCGARRAGHY / YELLOW MUSTANG PHOTOGRAPHY

PHOTO BY
MARC MCGARRAGHY /
YELLOW MUSTANG
PHOTOGRAPHY

REVIEW

THE FORUM

Melbourne, Australia

22 July 2015

Melbourne locals Flying Colours treat the early arrivals to an intense forty minutes of glorious, effects-drenched, melancholic guitar noise. Their sound calls to mind My Bloody Valentine and Ride, but the singing is more prominent and the guitar hooks more brazen: no bad thing. Their guitarist is rocking a 'Johnny Fuckin Marr' T-Shirt, modified to a crop top. Looks pretty easy to do – just rip it!

Their set goes down well with the crowd, and opinion around my patch of floor is that Flying Colours are a top choice for support.

Through a shroud of dry ice, the recognisable 'Johnny Marr' banner can be seen being lowered from the theatre flyspace, and within half an hour the Forum is full and buzzing with the chatter of two thousand fans. At a glance, the crowd appear to range from just out of school to just retired: 30 years' worth of Johnny's music has culminated – inspiringly – in a fanbase which spans a couple of generations.

My watch ticks past 9.00PM, and the house lights fade to black. A roar of excitement rises up from the crowd as the prerecorded noise of an arcade rattles over the PA, illicit and alluring. The bleeps and bleeps of pinball and pokies reach a climax as Doviak, Iwan and Jack walk on to the stage. They take their places, and Jack breaks into the rumbling beat of 'Playland,' with Iwan and Doviak joining in after a couple of bars. Then the immediately recognisable silhouette of Johnny is visible

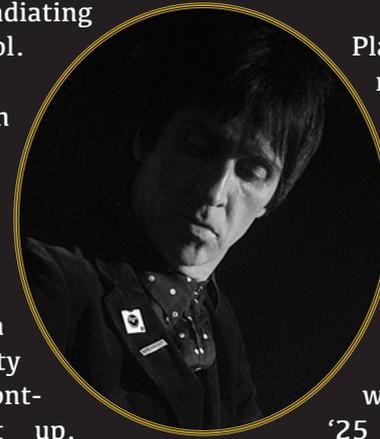
entering at stage right: black mod hair with a beehive-ish crest, chin raised and back straight in a close fitting black velvet jacket; his diminutive frame distinctive and magnetic. He bounds into view and teasingly for us, faces Jack for a few bars, grooving to the monstrous drumbeat. Then without warning he turns and, dashing to the front of the stage, busts out the riff, matching it with an iconic pose. Suddenly it's as though the gig is open for business, and he is Johnny Marr: strolling along the front of

stage, getting close to the fans, raising his guitar and winking cheekily, and always, always busy: ready for the next chord change, the next song and the next move: irrepressible and radiating with attitude and cool.

A euphoric rendition of The Smiths' 1986 single 'Panic' follows, and after greeting his audience Johnny needs to fix a technical difficulty with the sound front-of-house: 'Turn it up, man. This isn't some kind of American, alternative rock music.' 'The Right Thing Right' comes next, and by the stomping, 60s-soul coda, the gig is finally loud enough and Johnny faces the crowd, beaming and ecstatic.

'Easy Money' is an early highlight: the glassy riff is crystal clear, and rocks even harder for being played just a smidgen behind the beat. 'Any questions?' Johnny asks in a mock headmaster's tone. His banter is friendly and mischievous, and he seems to have loosened up as a frontman since he last visited Australia in January 2014. 'Do you guys have a rivalry with Sydney, the way Manchester has a bit of a rivalry with London?' he asks us (we do have irreconcilable

differences with Sydney, it's true.) The crowd approves. 'Yeah, Sydney sucks!' muses Johnny; 'London stinks!' He emphasises his point with a comical thumbs down.



Playland is well represented in the set tonight: 'Back In The Box' is truly storming, punchier and even more gripping than on record (a personal highlight, without question); while 'Candidate' and '25 Hours' sound leaner and more intimate in the live setting.

'There Is A Light...' concludes the main set, but luckily for us, tonight's encore is a generous twenty minutes. 'I Feel You' – Johnny's Record Store Day release – gets an outing, as well as the ace Crickets cover, 'I Fought The Law.' 'How Soon Is Now' is the set closer, and as its throb and menace draw to a close, Johnny Marr looks pleased, humble and completely spent as he holds his guitar in the air to a final roar of adulation.

By Andy Campbell

Photos By MarcMcGarraghy of Yellow Mustang Photography, from a special collection of black & white images taken at Johnny's 10/7/15 Wakefield Show.



PHOTO ABOVE & OPPOSITE BY MARCMCGARRAGHY / YELLOW MUSTANG PHOTOGRAPHY

EVERYWHERE THE CARNA-BEARDIAN ARMY MARCHES ON.... 🎵🎵🎵



Imagine Johnny Marr sporting a huge beard.....you just cant, can you? It is something I have tried to do but my head wont let me. And why? Because its just WRONG! Johnny simply wouldnt be The 'Johnny Fuckin Marr' if he was bestowed with whiskers and looked like he was from times of yore. I'm pretty sure his guitar playing would also be affected (No doubt from the itchiness of said beard). Now this will never happen especially with Johnny being The Honorary Chairman of P-FAB (Peoples Front Against Beards, which is a peaceful, Funky Organisation) & who when asked by Bad Feeling Magazine why he had left Portland to record his Album The Messenger commented "Itis true, (there are) lots and lots of people with beards and plaid. Thereis no getting around it" so you can all sleep easy knowing you'll never have to witness this unthinkable nightmare.

Now when I was growing up, beards were quite rare. Only to be found on old men down by the docks and the occasional vagrant aggressive wino, but the last few years has seen an invasion of facial hair on quite a terrifying scale. Walk down any High Street and you'll see a legion of males trying to outdo each other with the size and circumference of their proud preened bristles, but HOW in gods name did this happen?

I personally blame Mumford & Son's for starting this worrying trend that dedicated hipsters have adopted (whats more worrying is how people can be influenced by men who dress like farmers and play banjo's - but thats for another day). It could also be part of some New World Order agenda to have the male of the species looking frankly absurd. I vow to



remain strong and never succumb to the beard. Its no coincidence that the word 'Beard' rhymes with 'Weird' and 'Feared' - thats pretty telling enough evidence dont you think?

Music throughout time has been littered with some wonderful artists who were 'caught by the fuzz' so to speak and who were never quite the same again. Heres a few examples:

Paul McCartney - So wonderful & fab when fresh faced but not so when unshaven (See Let It Be Documentary for reference). Though he regained some of his powers when he ditched the bristles (kind of like a reverse Samson effect)

Jim Morrison - A beautiful poet when he was friends with his razor however with a beard didnt really make much sense and it was all downhill from there

Brian Wilson - Completely LOST it with the beard which I feel contributed to his breakdown far more than the huge amount of psychedelic drugs he was apparently consuming. He has since released the wonderful album 'Smile' after so many years of it in the making, and no coincidence he done it unhindered by a beard!

Think of any of the all time greats, picture them at their peak and you'll generally find they were at their best pre-beard. Elvis is probably the best example of this I can give. Recent pictures have also shown Stone Roses guitarist & axe hero John Squire with a straggly long beard. I struggle to look at him now and think he came up with those wonderful riffs I love, moreso want to give him 50p for a cup of tea. THAT'S the effect that a beard can have.

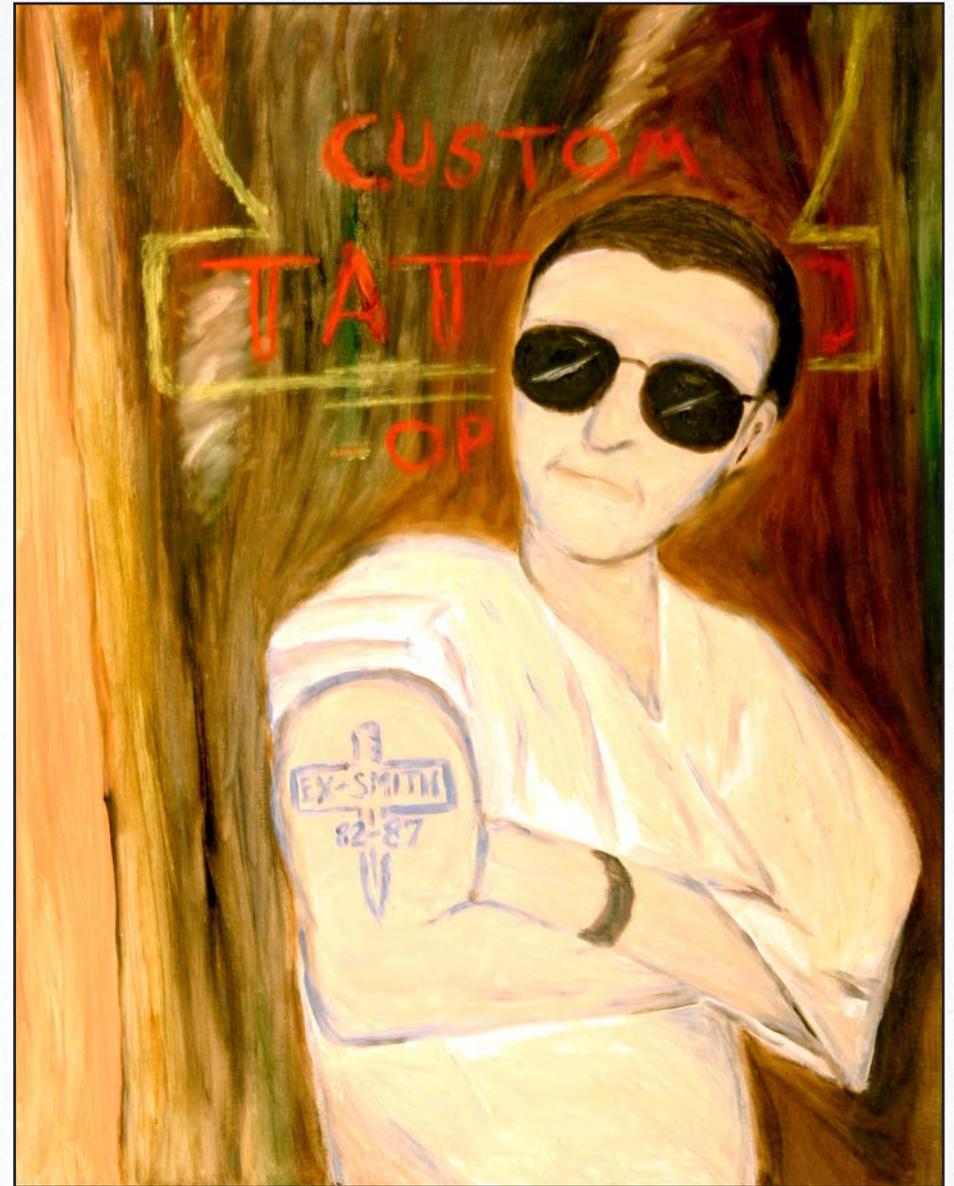
History too has not been kind upon those who have chosen beards as their look. See; Rasputin, Bin Laden, Thatcher and Noel Edmonds.

It doesnt give off a friendly vibe unless your Santa Claus (who isnt real therefore doesnt count) so its a No to growing face fuzz from me unless I somehow become a mad evil dictator of sorts in which case it is then compulsory. Its even spreading into football where boys barely out of their teens are growing these old man beards. Its not going to help your on field performance, but on the bright side, it WILL cushion your chin in the event of a face-first fall.

Theres a well known saying 'Eight of out ten cats prefer Whiskers'. What they fail to tell you is that the two that dont are the cool cats. So like Johnny be a cool cat and ditch the beard hipsters. Next time your standing in front of the bathroom mirror staring at the razor, just think to yourself 'What would Johnny Do?' and you'll be just fine. Your sins will be forgiven.

(Please note this article was written entirely tongue in cheek. A cheek which might I add is completely 100% hair free ;)

By Zed H.



Artwork by Griffin Lauerman



JOHNNY AND IGGY: Heavy, Yet Poetic

The way Iggy & the Stooges had an impact on Johnny Marr is quite a peculiar one if isn't analyzed past the initial shell of the impact. How does specifically the record *Raw Power* relate to the iconic sound of Johnny's guitar work? Well, it doesn't and it does. Billy Duffy, an old dear friend of Johnny's (who is also the guitarist for The Cult), once compared the guitar work of "Gimme Danger" to the way Johnny played guitar. The first 15 seconds of the track instantly validates that observation made by Mr. Duffy; the 60s folk-style arpeggio that is quick to kick-start the song which has constantly been the genesis of most of Johnny's records.

Now, what else is there besides the sometimes pigeon-holed mentions of "jingle-jangle" and "arpeggios"? It's in the lyrics and atmospheres of some of Johnny's new tunes. Johnny has said on Iggy Pop that there's always been an ability to relate. And in the *Raw Power* documentary he goes onto say "...it was moody, but it was beautiful and it was heavy. And like all my favorite stuff that really resonates with me it seems like it was coming from another world... but strangely familiar at the same time". This to me is embodied in the track "Say Demesne" off the first solo record,

The Messenger. Arguably the darkest track on the album, receiving numerous comments on how it seems like a big movie soundtrack due to its atmosphere. Why is this track so different? All the other songs off *The Messenger* seems very upbeat leading up to that point as well as after. It's at this point the idea of how a song can be so heavy yet poetic comes to fruition. The story behind the track goes as follows, "Demesne Road is in Manchester and I used to find myself there when I was little. Later it became a place where people who worked on the street were. It's a story about a young person - and there's a lot of them in this country - who ends up having to make her money off the street, and so I gave her the name Demesne." The lyrics speak for themselves, "you're forced, drunk, and your memory's stuck..." only strengthening the ominous guitar tracks in the background...

I want to now take a look at some similarities between the song "Search and Destroy" off *Raw Power* as well as "Upstarts" from *The Messenger*. When you click play on both of the separate tracks, it seems as though you've just walked in on the middle of the song; it gives the listener no chance to prepare, it makes you just want to LISTEN. Both

*“...it was moody, but it was beautiful and it was heavy.
And like all my favorite stuff that really resonates with
me it seems like it was coming from another world... but
strangely familiar at the same time”.*

- JOHNNY MARR

tracks are very much harnessing the punk aesthetics of a song on a very surface level. Hammering on major chords and almost shouting out the lyrics rather than being a focused harmony of sound. Again, once we look at the birth, or rather the inspiration of each song, they have a lot in common. First of all, the title to the song, “Search and Destroy”, was taken from a Time magazine article that Iggy Pop saw about the Vietnam War. The lyrics of course are very easy to correlate with the topic at hand, “I’m a street walking cheetah with a heart full of napalm, I’m a runaway son of the nuclear A-Bomb...” Just like “Search and Destroy”, “Upstarts” had a very similar genesis. According to Johnny the song title was inspired by the 3-day riot in Manchester that he saw on the news while in New York as well as a person on the radio complaining about an article talking about “Upstarts” in relation to student demonstrations. In the song it’s easy to see what it’s about, “Oh, I hear us coming ‘round, Oh I feel it – Upstarts are on their way!” While “Upstarts” is to

be more of a tongue in cheek pop song compared to the more serious talk of the Vietnam War, its musical properties and the background story of its birth are definitely something to analyze.

While initially it may be difficult to try and fathom how Iggy Pop’s musical tendencies could be relatable to Johnny’s work from the beginning of his career all the way up to now, it doesn’t always have to be what the guitar riff sounds like, or, how the solo melts your face off. It can be about how each of these brilliant tunes were even brought to life and how did Johnny draw inspiration from his influences, conscious of it or not? After writing this article I’ve learned even more that it’s smart to not pigeon-hole artists especially when they are particularly good at a certain thing – or else we risk in losing the beautiful ideas, aesthetics and the history of what made the beloved artists who they are today.

By Edward Kim

The photo accompanying this article is part of The One LP Project, a project by British photographer William Ellis, in which notable figures are photographed with a favourite recording. Each portrait is accompanied by a short interview that explores the meaning and value for the subject. See more of The One LP Project at onelp.com.

Late to the party
doors to anything
closed
Record store day
throws open
guitars

Listening with intent
melodic intervention
invades
Marr dominates
playlist days
heavenly

Late to the party
Did I ever leave
Late to the party
Messenger saves
Thank god
for Johnny Marr
Perfection
Melodic guitar

- Craig Spence



Shopping for music

PART 4

with the *Angel of Radness* on your shoulder

*A regular feature where Andy Campbell takes a look at pop and rock classics discovered through the tutelage of Professor Marr**

*(*unbeknownst to Johnny Marr)*

One might remark that if it weren't for those early American rock'n'roll records from the late 50s and early 60s, we wouldn't have quite the Johnny Marr that we have. But when looking for music, I think it's better to view things backwards: if it weren't for Johnny Marr, then I wouldn't have any early American rock'n'roll. This is a period of music I never tire of. At its best, it's infectious, pumping, hysterical noise for people to dance to: it put sex and music together for its generation. But it's grown to mean so much more than that: the words and noise in these records have come to signify the first official wave of teenage culture and all its artefacts, both good and bad: high school proms, cars, guitars, commercialism and exploitation, amazing hair, drive-in films, fast-food - it goes on. Arguably, this music helped to bury racial segregation for good too. It provided the foundation for the glam rock of Bowie and Marc Bolan, and it gave The Cramps their danger and their cool. It's been subjected to parody and pastiche for nearly half a century. But I reckon there's something within this music that still scares people: just listen to Little Richard.

1 Little Richard - 'Lucille'
Rock'n'Roll Legends Collection

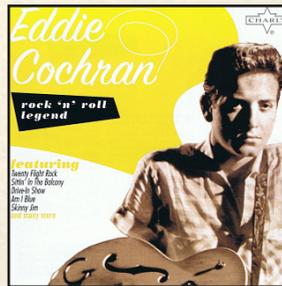
"Girl Afraid" by the Smiths was me trying to play something like a Little Richard piano part."
- Johnny Marr, 2012

Across a lot of Little Richard's early singles, I reckon you can hear what Johnny was going for with 'Girl Afraid': something high paced and a bit frantic, but with an angular groove you can move to. 'Lucille' has all those things - a marching groove, a restrained and dark arrangement, and some great honky-tonk piano. But the best thing about it is the sound of Little Richard's voice: he enters at massive volume, howling the song from start to finish with real feeling and menace. And like lots of early records, the entire track has a lovely touch of tape distortion on it.



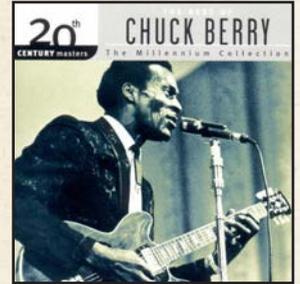
2 Eddie Cochran - 'C'mon Everybody'
Rock'n'Roll Legend

One of Johnny's first post-Smiths engagements was a jam with Paul McCartney. According to the journalist, Paul was impressed that Johnny knew Eddie Cochran amongst other early rockers [as if he wouldn't!]. In contrast to the primal energy [raw power?] of Little Richard's records, Eddie Cochran's music offers snapshots of an ideal teenage life: a backdrop of frustration and aimlessness marked with precious moments of bliss - buying a car, getting a date, having a party. Perhaps it was the teeny-bop music of its day. 'C'mon Everybody' is a timeless track about having a party when your folks are away, and to hell with the consequences: 'If the folks come-a home I'm afraid they're gonna have my hide/there'll be no more movies for a week or two/no more running 'round with the usual crew/who cares?' The wobbly bass line at the intro has become iconic in rock'n'roll.



3 Chuck Berry - 'Carol'
20th Century Masters, The Millennium Collection: The Best of Chuck Berry

Excuse these long and dully repetitive album titles by the way - they're all 'best of' collections, as you can tell. A few years ago, when I was flicking through some secondhand LPs in Quality Records, Malvern - a great shop if you're ever in Melbourne - I had this realisation that even by the 1980s, when vinyl was being phased out, the ratio of best-of releases to original release, per artist, must have already been at 10:1. It shocked me to think that even in the 80s, you could have drowned yourself in retrospective best-off collections. Record company greed eh? Anyway: I decided to buy some Chuck Berry because of Keith Richards' adoration of him; and of course I got into the Rolling Stones and Keith Richards' via Johnny. When I say that 1950s rock'n'roll can still be scary and aesthetically modern, I'm thinking of tracks like 'Carol.' Listen to the driving bass sitting stubbornly on one note per chord, and the mean drum fills in which a single drum is bashed repeatedly - those ideas haven't aged a bit. On paper they sound like ideas The Stooges or even Wire might use. Carol has a quick groove but as a dance floor track it'll make you move in a louche and understated way.



By Andy Campbell

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JOHNNY MARR:

top 10 great live collaborations

There is nothing better than seeing live music. It's impulsive, engaging and exciting. The best live performers have a way to drag you into a new vibrant world, and a much better world at that. They have those memorable, "I was there" moments that you remember or talk about a few weeks after the gig, or that float into your mind when you're idling away in a more mundane moment.



Johnny Marr is without doubt one of the best live performers I've seen, and I've been lucky enough to see him a fair few times. His genius doesn't just lie in the studio where he has a fair amount of wizardly and tricks that make his records some of the most memorable pieces recorded. As a live guitarist, Johnny has always been fantastic.

His gift as a musician lies not just in his ability to work alone, but to collaborate with other great artists. This has led to some fantastic great, and surprising guest spots live on stage. Here are a few examples of times Johnny has surprised us by making a gig that little bit more memorable...

ABOVE PHOTO BY ELSPEITH MOORE

1 the cribs

Anyone who was at The Cribs' Christmas show received an early Christmas present in 2013 when Johnny popped on stage to join his former band mates for great renditions of We Were Aborted and We Share The Same Skies. This fan was lucky enough to be there that day, and you could feel the atmosphere spark when he came on stage. It's available on the Live At The Old Town and Country Club DVD with The Cribs' most recent record, and is well worth watching.



PHOTO BY CHRISTOPHER MACLACHLAN

2 neil finn

Anyone at The Lowry show had the pleasure of Johnny making an appearance with long time friend and collaborator Neil Finn to play the classic Crowded House track Weather With You. The pair have worked together on several projects over the years, including the fantastic The Sun Came Out album with the 7 Worlds Collide project.

3 Nile Rodgers / Chic

It must be a real buzz to play with one of your heroes, and Johnny lived out the dream playing with the incredibly talented and uber cool Nile Rodgers. Again, being fortunate enough to be at this show it was a great surprise to see Johnny jamming along to the hit disco classic Le Freak, and was definitely one of the best gig moments I've ever witnessed personally.



ronnie wood

It's not everyday that you're proclaimed to be a Godlike Genius by the NME, so why not celebrate in style? Johnny Marr certainly did, with the help of Ronnie Wood. Having a Rolling Stone at your awards ceremony must be a real career highlight, and the fantastic version of "How Soon Is Now?" with Ronnie is every bit as brilliant as you'd hope it would be.



r.e.m.

As someone who loves this band, to see my two favourite guitarists collaborating live on my favourite song was a thrill. When Johnny toured with Modest Mouse, supporting R.E.M. in 2008, he joined the band on stage several times to play on the classic tracks Man on The Moon, and Fall On Me. To see two influential college rock guitar giants playing jangly Rickenbacker guitars together is a sight to behold.

paul weller

Two icons with two iconic haircuts collaborated at the Coachella festival, with Johnny joining The Modfather himself on a rendition of A Town Called Malice. The pair have a lot in common being musicians who continue to strive forward despite the weight of their respective legacies, but this huge slice of nostalgia was a welcome treat for everyone present.



bernard sumner

The two old friends combined at Jodrell Bank where Johnny and New Order were both on the bill, with Bernard lending his vocals to Johnny's re-worked version of the classic Electronic song Getting Away With It. Having got so used to the fantastic re-worked version, it was strange not hearing Johnny's vocals on this, but there is no doubting how great it is to see these two Mancunians collaborating once again on the live stage.



robyn hitchcock

For anyone not familiar with Robyn Hitchcock, I'd highly recommend his music. Spanning a career of thirty years, his varied, thoughtful and psychedelic songs are quintessential English eccentricity. That's what made it such a delight to see Robyn invited onstage to play the anthemic "Tell Me About Your Drugs" live in Portsmouth last year. The pair have worked together in the studio on the wonderful "Ordinary Millionaire" which features on Robyn Hitchcock's Propeller Time record. Let's hope these two can work together or play live again soon.



chrissie hynde

Johnny's performance with Chrissie Hynde speaks for itself. The fantastic and passionate rendition of Meat Is Murder is compelling viewing. We see two artists who aren't afraid to demonstrate their strong viewpoints on stage, and both musicians have impacted the lives of many people through their animal rights stance. Good on them, I say!



andy rourke

What could be better than seeing Johnny collaborate with one of his oldest friends? When Andy joined Johnny on stage to perform "How Soon Is Now?" it was a great moment, watching these guys celebrate the musical legacy they created many moons ago. Andy is one of the most talented bass players in modern pop and his work in The Smiths takes some beating, so to hear him jam through the iconic track in New York with Johnny is great to see.



By Jonny Hughes



LET'S GO, TOO FAST, SO GOOD, SO WHAT?

Johnny Marr: guitar maestro, energetic performer, passionate vegan, avid runner. Marr's dedication to each of these pursuits is a thing of wonder. No surprise that he won the NME's Godlike Genius award in 2013. Not only is he a Godlike Genius, but an inspiration and positive proof that hard work can get you where you want to go. Sure, he has heaps of talent, but his energy and work ethic capitalise on that. From the quick turnaround of his albums to his dedication to a healthy lifestyle, Marr's productivity is admirable. Many artists take long breaks between albums, but not Marr. However, the speed at which he works has in no way led to a decline in the quality of his music. Each song is artfully intricate; indicative of the time spent on it and Marr's focused work ethic.

In the context of Marr's lifestyle and dedication, his songs can take on a new meaning and have a new purpose. I love to listen to them when I'm getting ready for something big. They got me through exam season this year. They are also great for working out to, or for listening to whilst you're getting ready to work out. I always need an upbeat playlist to listen to whilst I get changed before going for a run because it motivates me to actually leave the house, which is the hardest stage of running, I think. We may not all be able to live our lives at the speed of one of Marr's guitar riffs, like he does, but we can certainly aspire to it.

Forming and joining myriad bands throughout his adolescent and adult life could suggest that Marr is fickle, but you only have to look at his immense body of work to see that he is hugely devoted to everything that he does. Marr's energetic nature is clear from his concerts, but it seems to spill into his everyday life too. Starting the day with a run and spending his time working and creating, his routine is inspirationally productive. Perhaps it's his vegan, teetotal lifestyle that is responsible, or perhaps that is just the way he is. Marr's charismatic energy has been omnipresent since the start of his career and, even as he grows older, it shows no signs of going away soon.

Whether "The It-Switch" re-energises you when out on a run through your local park, or whether "Dynamo" gives you the motivation you need to tackle the task you've been putting off for too long, days spent listening to Johnny Marr can turn out to be more productive than most. That said, Marr also knows how to kick back, chill out and have a good time. This healthy work/play balance can be difficult to get your head around, especially when you're young, but, again Marr's music can be a gateway to this. Both albums are clearly great to dance to when celebrating your success at the end of a productive day. Whether working, running or partying, the upbeat nature of Marr's songs means that they are ideal for preparing for any energetic activity.

By Sophie Wilson

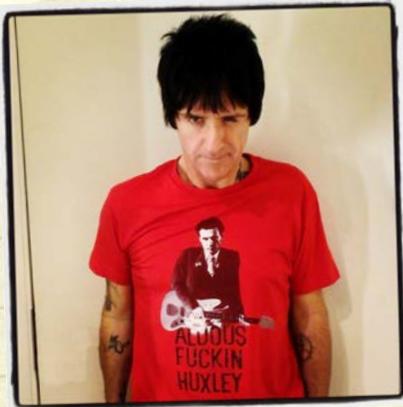
Open Your Imagination

Well-known for his impeccable taste, it's no surprise that Johnny Marr often influences and inspires the creative tastes of his fans. We spoke to some about some of the things they've been introduced to because of Johnny - from music to books to fashion, and more...

"For the third issue of Dynamic I compiled a list of my top ten collaborations featuring Johnny, including 'Sexuality' by Billy Bragg which Johnny co-wrote and played on. I hadn't listened to Billy Bragg until doing my research for the article and instantly fell in love with the track. After diving in to Billy's back catalogue as a result of this I'm now a big fan and have been fortunate enough to see him live a couple of times recently. If he hadn't collaborated with Johnny then I'd probably be living a Bragg-less life and seriously missing out!"

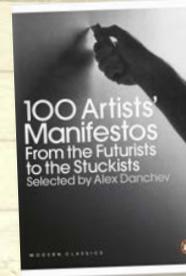
- Laura Dean

"It's because of Johnny that I became interested in the work of great writer Aldous Huxley. I read "Brave New World" for school last year and remembered Johnny mentioning so many times that he admired his work, so after I finished "Brave New World" I decided to investigate some of his other books as well. I've now also read "Island", "The Perennial Philosophy", "The Doors Of Perception/Heaven And Hell" and "Moksha", and enjoyed every one immensely. I still have many more Aldous Huxley books on my to read list, including "The Complete Essays volume six", which has Johnny mentioned is his own favourite book. Thank you Johnny for sharing your wonderful taste in literature!"



Johnny Fuckin Marr + Aldous Fuckin Huxley

- Lucy Ryan



"It's only a small thing, but last year Johnny posted a photo on his Instagram page of a book called "100 Artists' Manifestos: From the Futurists to the Stuckists", which I decided to get a copy of too, just because it looked interesting, and Johnny seems to have such good taste in books. It turned out to be one of the best things I've read in a while, and I never would have known it existed if it wasn't for Johnny."

- Justin Lewis

"I've begun transitioning to full veganism because of Johnny's influence. Aside from the ethical reasons that I already agree with, I liked what Johnny said in an interview once about already being vegetarian and wanting to "push further" and "see how far he could take it". I admire that attitude and it's what I needed to make that final push myself. My diet is almost entirely vegan now and I feel a lot healthier because of it. Maybe soon I'll take up running too!"

- Natalie Grayson

"As far back as 2011, Johnny Marr has been extolling the virtues of a record by an Italian Singer named Mina, released in 1966 called 'Studio Uno 66'. Upon embarking on his first solo tour proper, Johnny Marr would go from venue to venue with an astonishing playlist of tracks for fans to enjoy before each of his shows, giving a enlightening snapshot of his likes and recent listening habits. Some of these were instantly recognisable and what you may have reasonably expected, songs like Magazine's 'Shot by Both Sides' or The Only Ones - 'Another Girl, Another Planet', but alongside these was a song I didn't recognise, but immediately bonded with: "Se telefonando", with its sweeping melody and cinematic verve being both gloriously uplifting and exquisitely melancholic. It has since become one of my very favourites. I bought the album, being sure to get the United Artists US Version with the bandiera d'Italia on an off white record sleeve, like the finish on a 60's Italian Rally Car, and quickly realised in Mina I had discovered more than a one hit wonder. In contrast, she is in fact an Italian institution, one of the most successful Italian singers of all time. The Italian Dusty Springfield wouldn't be far from the mark but her extensive output and continued success would probably outstrip even that comparison. Which gladly, gives me a lot more yet to discover in an artist i may never have heard of if not for Johnny Marr."



- Paul Plimmer



"The first time I went to a Johnny Marr gig was in October 2014 and he was being supported by a young band called CHILDHOOD. Johnny had mentioned them in interviews earlier in the year but I hadn't gotten around to checking them out before the gig. So I was in for a wonderful surprise when I saw them open for him in Cardiff. I bought their CD that very night and I have been a Childhood fan ever since."

- Alex Walker

"Proud to be an International Modernist because of Johnny's tweet about the crowdfunding campaign of the magazine. A lot of inspiration for my work as a professional origamist and paper designer."

- Elisabetta

"I've always admired Johnny Marr's sense of style. Even in the 80s, AKA an era when almost everyone dressed appallingly, Johnny always looked so cool and put-together. It's no surprise to see that now, at the "ripe old age" of 51 (although looking far younger), Johnny is still one of the stylish people around. It is because of him that I became inspired to start shopping for vintage blazers; in particular, velvet ones. The first time I saw Johnny Marr perform as a solo artist he was wearing a burgundy velvet blazer with a Ray Johnson Bunny badge on the lapel, and he looked absolutely gorgeous. I decided that night that I must find a similar blazer of my own, and after months of searching, I finally did.

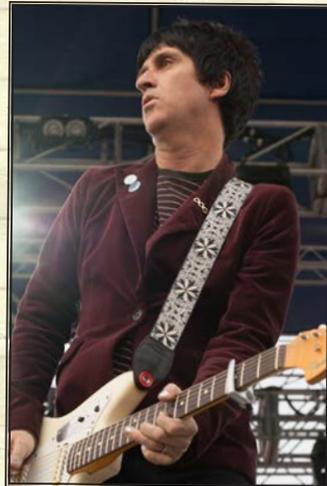


PHOTO BY ANNA HANKS

I've also been inspired by Johnny's excellent taste in footwear, especially Clarks Originals. I had already been a fan of their desert boots for many years, but I've since tried the Wallabees and Weavers too, and I have to say they are phenomenal. Comfortable, stylish AND approved by the Marr-ster of Style himself - what more could you ask for?

I haven't quite plucked up the nerve yet to start painting my fingernails like Johnny does. But that's probably next...."

- Matt Darling

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