



DYNAMIC

A JOHNNY MARR FANZINE

SET THE BOY FREE SPECIAL EDITION

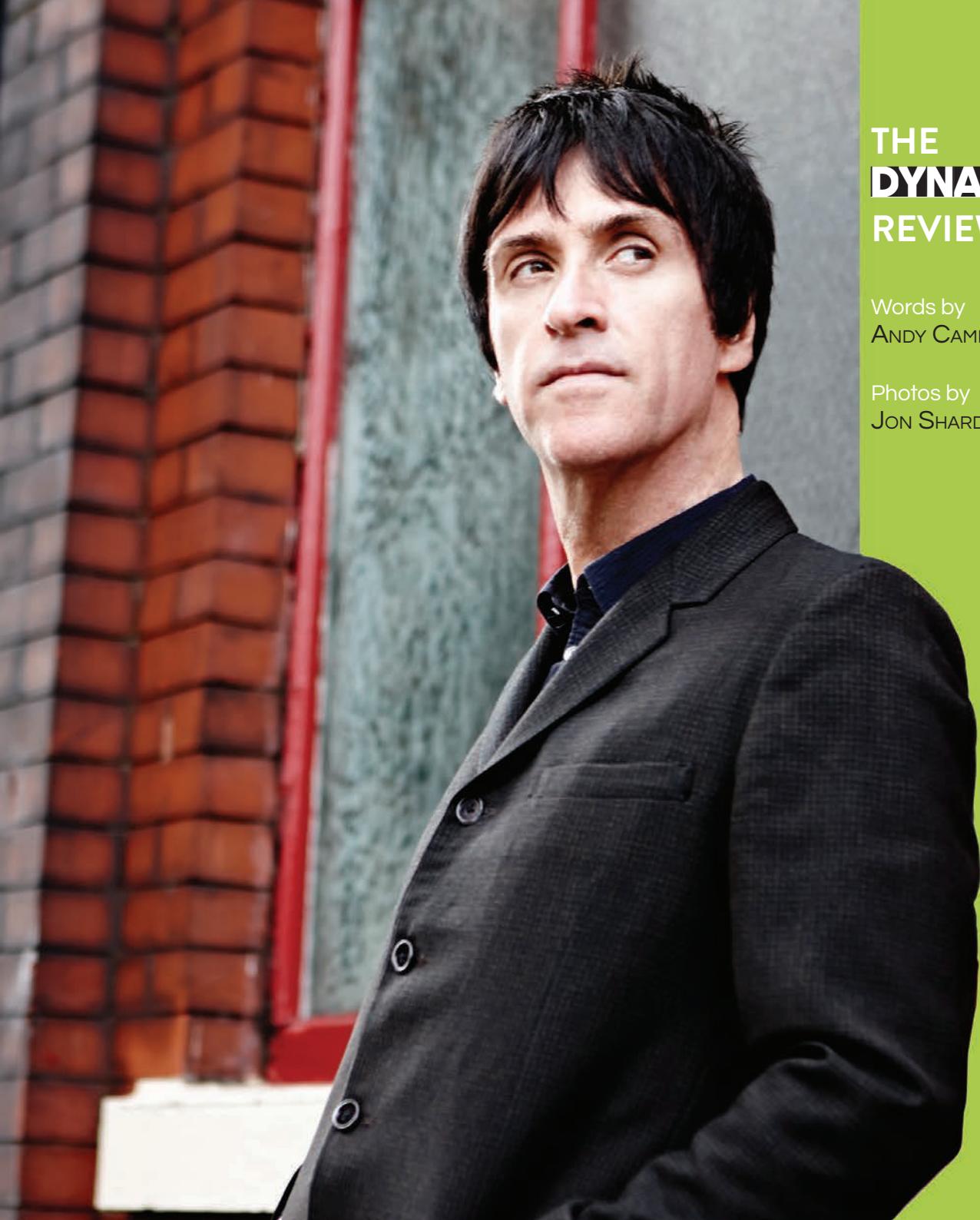
contents

SET THE BOY FREE: THE DYNAMIC REVIEW Andy Campbell shares his thoughts on Johnny's masterpiece autobiography	4
READER, I MARRIED HIM Helen Angell's musings on Johnny as a writer	10
COMPETITION Your chance to win one of ten copies of Set The Boy Free in an exclusive DYNAMIC competition	13
CHATTING WITH JOHNNY MARR Our exclusive interview with Johnny about Set The Boy Free and his writing process	14
REVIEW: JOHNNY MARR AT THE MANCHESTER LITERATURE FESTIVAL Alison Moore recounts the first of Johnny's fantastic UK book events	24
REVIEW: JOHNNY MARR AT POWELL'S, BEAVERTON Memories of Johnny's US book talk with Fred Armisen at Powell's in Beaverton, Oregon, by Marissa Rivera	28
MARR-TOONS BY LANGSTON Illustrated scenes from Set The Boy Free, by R.C. Langston	30
REVIEW: JOHNNY MARR AT BIRMINGHAM TOWN HALL Impressions of Johnny's final book talk in Birmingham by our youngest ever DYNAMIC contributor, Grace Moore	36
READ UP, SPEAK UP Fans share their favourite moments from Set The Boy Free	40



Photo by Jon Shard →

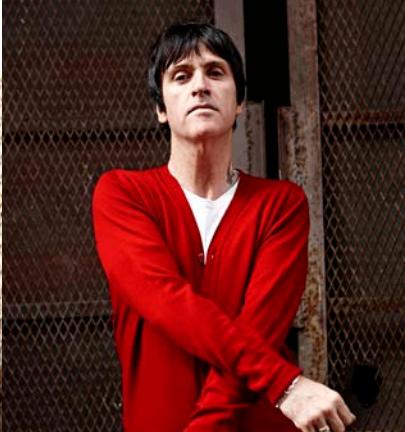
SET TUE BOY FREE



THE
DYNAMIC
REVIEW

Words by
ANDY CAMPBELL

Photos by
JON SHARD



"When you follow a path that's a vocation, without ever stopping to question why, you can sometimes get caught up in other considerations and forget that what you're doing is about expressing something that's in you.'

SET THE BOY FREE is periodically sprinkled with wondrous lines such as the above: moments of crystal clear vision in a life which has, so far, brought its author his own share of craziness, confusion, excitement and escape. The above quotation is lent even greater meaning given its context: it sits in the part of the book which deals with the death of Kirsty MacColl, who was killed by a powerboat while holidaying with her sons in Mexico. In what Johnny describes as being a strange time, he took a sabbatical in the Hollywood Hills, where Aldous Huxley had lived, to reflect on what he was doing – on

what life in the music business was about – and to recover from a mysterious illness which was eventually diagnosed as pleurisy.

Johnny's memoir will remind his fans why their connection with him runs so deep. He's always had soul, and it really shows in *Set The Boy Free*. Some anecdotes from his early years in Ardwick Green are undeniably grim – an incident where an older boy grabs hold of him and rams his head repeatedly into the tailights of a parked car, leaving him with a permanent scar, is a notable example – but the loving support of a large Irish immigrant community is never far away. It mightn't be a stretch

to say that the shared sense of optimism in the Irish community was self-preserving, and even necessary in inner city Manchester in the 1960s.

Life was vibrant and exciting – despite the young Johnny being rushed to hospital with surprising frequency – but it's refreshing to look at how the Irish community met the grimmer aspects of life with pragmatism and optimism. Perhaps it was that grimness reemerging during late night sing-alongs at family get-togethers, only reinvigorated as beautiful melancholia, no more so than during Auntie Ann's melancholic rendition of the Irish standard 'Black Velvet Band.' 'The slower tunes,' Johnny writes, 'took me to a place of yearning and melancholy that I understood but that was only expressed in music ... it was something I thought was real and unspoken, and I learned that you could chase that feeling down.'

Johnny has described the title as conveying both a sense of escape and discovery, and these are themes that tie his life's events together. What's particularly interesting is how, as his artistry develops, his palette – for music and fashion – becomes effortlessly cosmopolitan, while his art – as he observes – is ultimately about expressing something from within.

JOHNNY'S MEMOIR WILL REMIND HIS FANS WHY
THEIR CONNECTION WITH HIM RUNS SO DEEP•

No sooner had he found a job working at Aladdin's Cave in Manchester in 1980, his geographical scope expanded to London, to Johnson's store on Kings Road, known for selling 'stagewear for the street' to Iggy Pop, Stray Cats and Johnny Thunders. Much later, he runs the New York Marathon. Throughout his life, he has reached out constantly to new, 'outside' influences, and they in turn enable him to access to what is inside him with renewed vigour.

The story of The Smiths is relayed with such excitement and ease that it locates you in the moment in a way that fans from my generation have perhaps never experienced. It won't be spoiling the plot to reveal that some of those moments are rather fraught: an incident on the doorstep of Morrissey's London apartment in 1987 is equal parts frustrating and sad. But far greater are the stories relating the euphoria at the gigs and the composition of the songs.

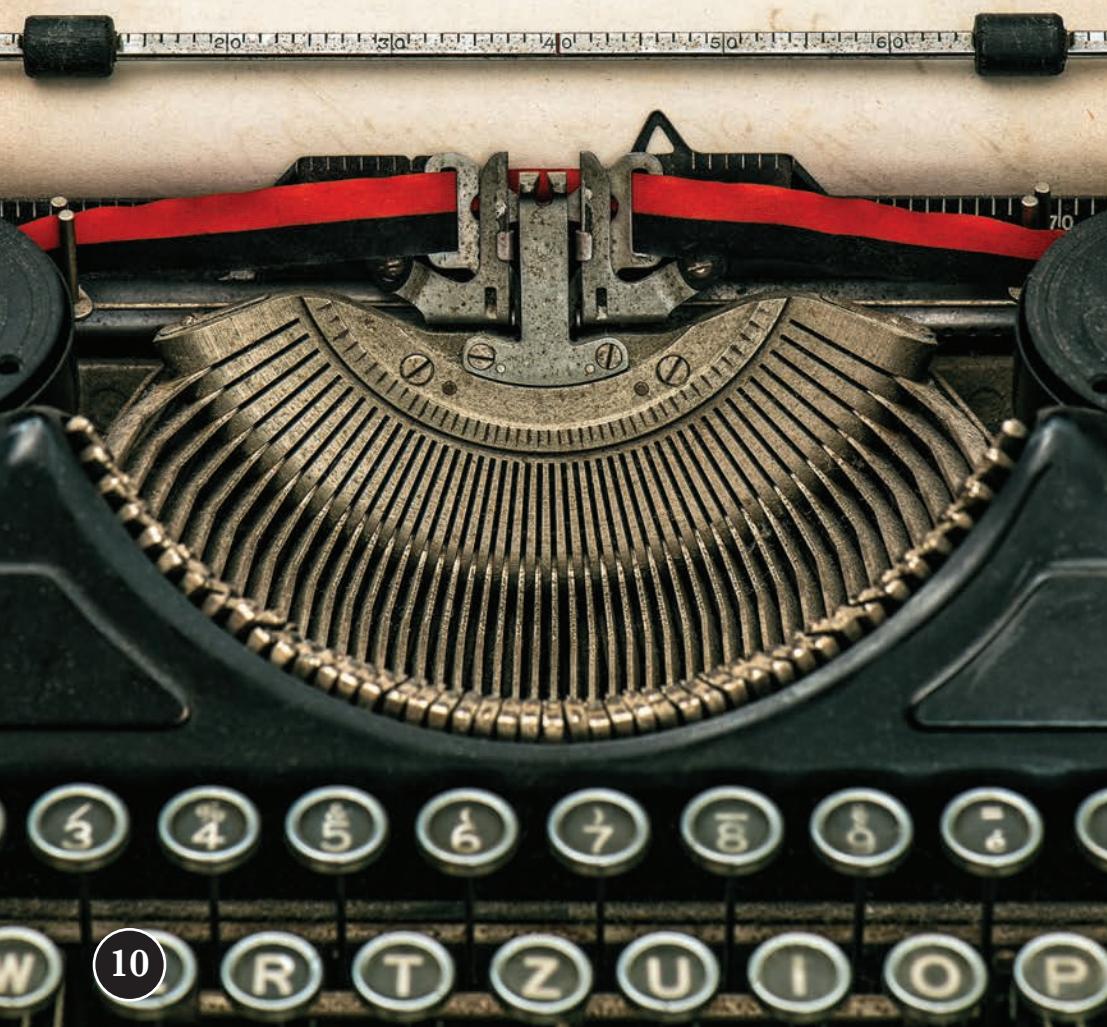
Of course, once Set The Boy Free turns to the stories of the bands, it is ultimately the songs that provide the springboard for everything else. 'There was nothing that could compare to having a new song,' Johnny notes. 'It was always the best thing.' The raw exuberance of creating new music carries throughout the book, and the creation stories behind 'Get The Message' with Electronic, 'Dashboard' with Modest Mouse, and 'We Were Aborted' with The Cribs never fail to inspire.

Characteristically Zen and drily funny (Johnny and Angie's audience with the Dalai Lama manages to be both of those things at once) Set The Boy Free is an uplifting and candid look at a life lived in the service of art.



Reader, I married him

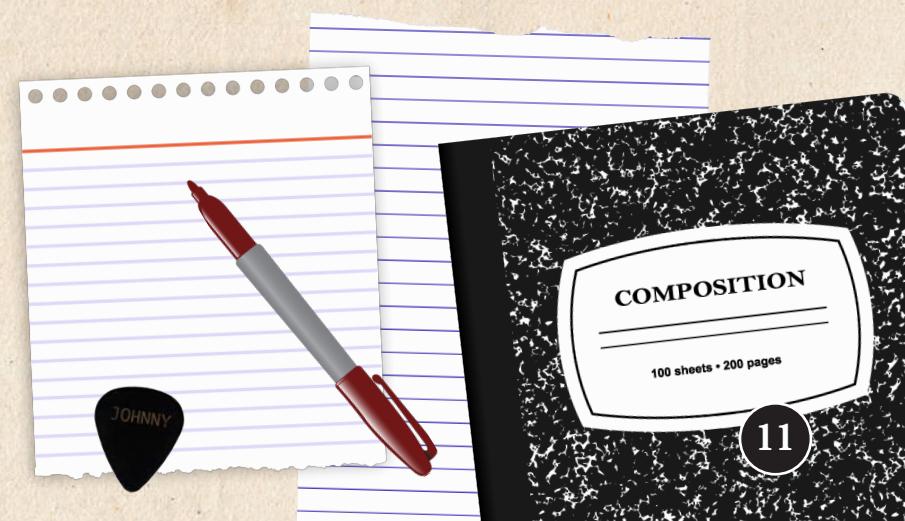
Ever since Johnny announced his autobiography, I have tried to imagine him, sitting hunched in an old cardigan locked up a room somewhere in his house scribbling away. It is not an image that has come easily. Writing is a very solitary act and I'm curious to know how an essentially sociable being like Johnny actually managed it.



10

Although it's not the first time he has written, it is the first time he has written anything of length and that he could call his own. Publishers and publications have often called on Johnny to write pieces; sometimes forewords, sometimes companion pieces and he has also written a speech or two. Why? Because he's usually got something interesting to say and we want to hear it. So much for the inarticulate guitar hero.

Understandably, Johnny is often asked to write or talk about his passions. He has written a number of musical forewords, each one revealing more about his childhood obsession with music. Johnny has written about the importance of Raw Power and in 2009 he wrote a longer intro about his love of Wire. Most of the music pieces are peppered with references to his own life, little signposts such as where and when he was listening, and this is especially interesting if you are trying to follow the influences on his own work. His first-hand accounts always demonstrate an attention to detail, a product of an impressively clear memory.



11

Called upon to deliver a lecture at the University of Salford, Johnny balanced practical advice with the call to be an individual, to view the world always from the outside. In lengthier pieces like this where he has room to elaborate, he can almost verge on the nerdy, boasting an encyclopaedic knowledge of musicians.

He has also written an introduction to a book of Pat Graham's photography; a sign that he is always happy to support and promote the work of his fellow artists and friends, some of whom he references in his pieces. His writing is clear and uncomplicated. The message, direct and friendly.

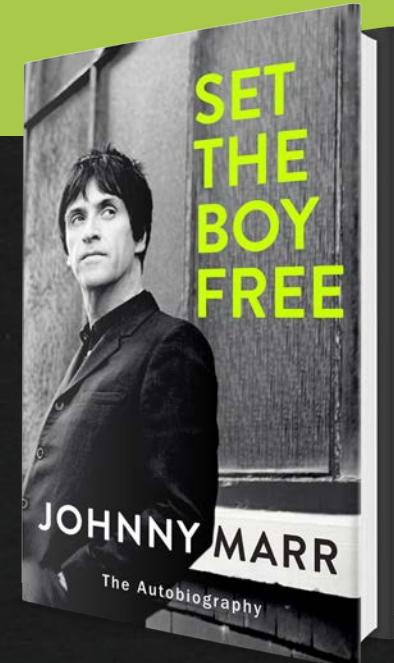
Much of Johnny's writing is marked by a chatty, voice-in-your-ear kind of informality. He is a born communicator. But whilst there's a friendliness and a sense of openness, there is definitely a privacy and a very clear sense of content control. The autobiography might not reveal too much that you don't know as an ardent fan. In fact, some of the most revealing moments are when he tells stories of meeting his own heroes. He's a classic Irish talker with a gift for the gab and there's plenty left over for him to complete a second volume.

So, just how long did he manage to go without calling Angie in to share what he'd written? I'm betting twenty minutes tops!

Words by Helen Angell

EXCLUSIVE COMPETITION

Thanks to the support and generosity of Penguin Random House Australia, we've got 10 copies of **SET THE BOY FREE** available to give away, exclusively for readers of DYNAMIC.



For your chance to win, email us at editor@dynamiczine.com and tell us your answer to the following question in 25 words or less:

What is the most important life lesson you have learned from Johnny?

The competition closes at 11pm GMT on the 31st of December 2016, and winners will be drawn the following day.

Good luck!

Chatting with **JOHNNY MARR**

By anybody's measure, Johnny Marr has lived a fascinating life. Since forming The Smiths in 1982, his scropious musical career has seen him collaborate with a myriad of artists in projects spanning a diverse range of genres. Yet despite his impressive oeuvre and status as one of the greatest and most iconic figures of the British music scene, the story of his life has until now remained untold. We spoke to Johnny about his celebrated autobiography, 'Set The Boy Free'.

How did you decide on the title 'Set The Boy Free'? What does it imply you are being freed from?

The title sums up a feeling I've lived with a lot of my life, and is perhaps something we all live with; needing to move forward and transcend things. It also sounds like the title of a pop song, a song I've never heard, which I like.

Were there any other titles you'd been considering earlier, and if so, what were they?

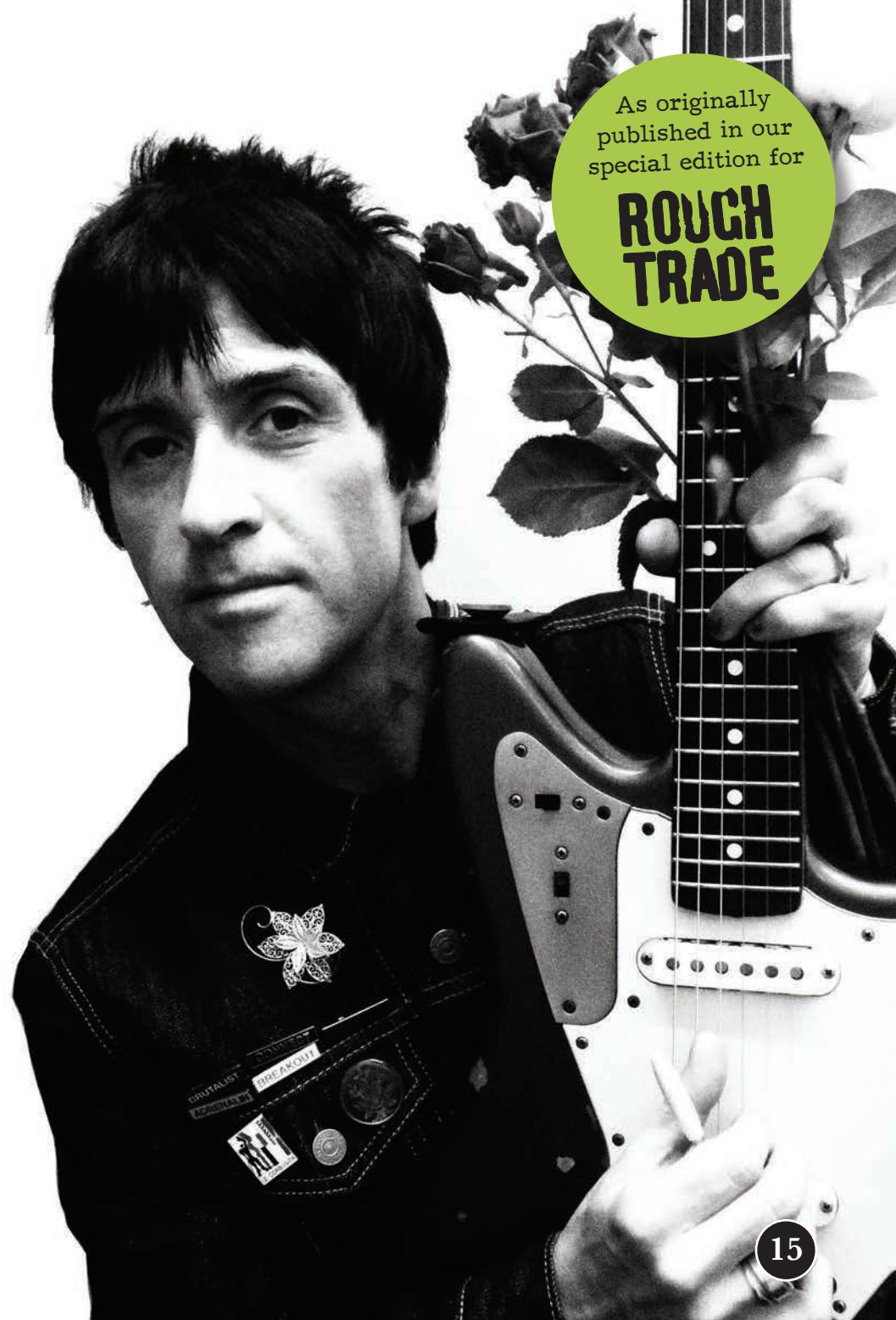
I was calling it 'Marrs On Life' when I first started it, for a joke...

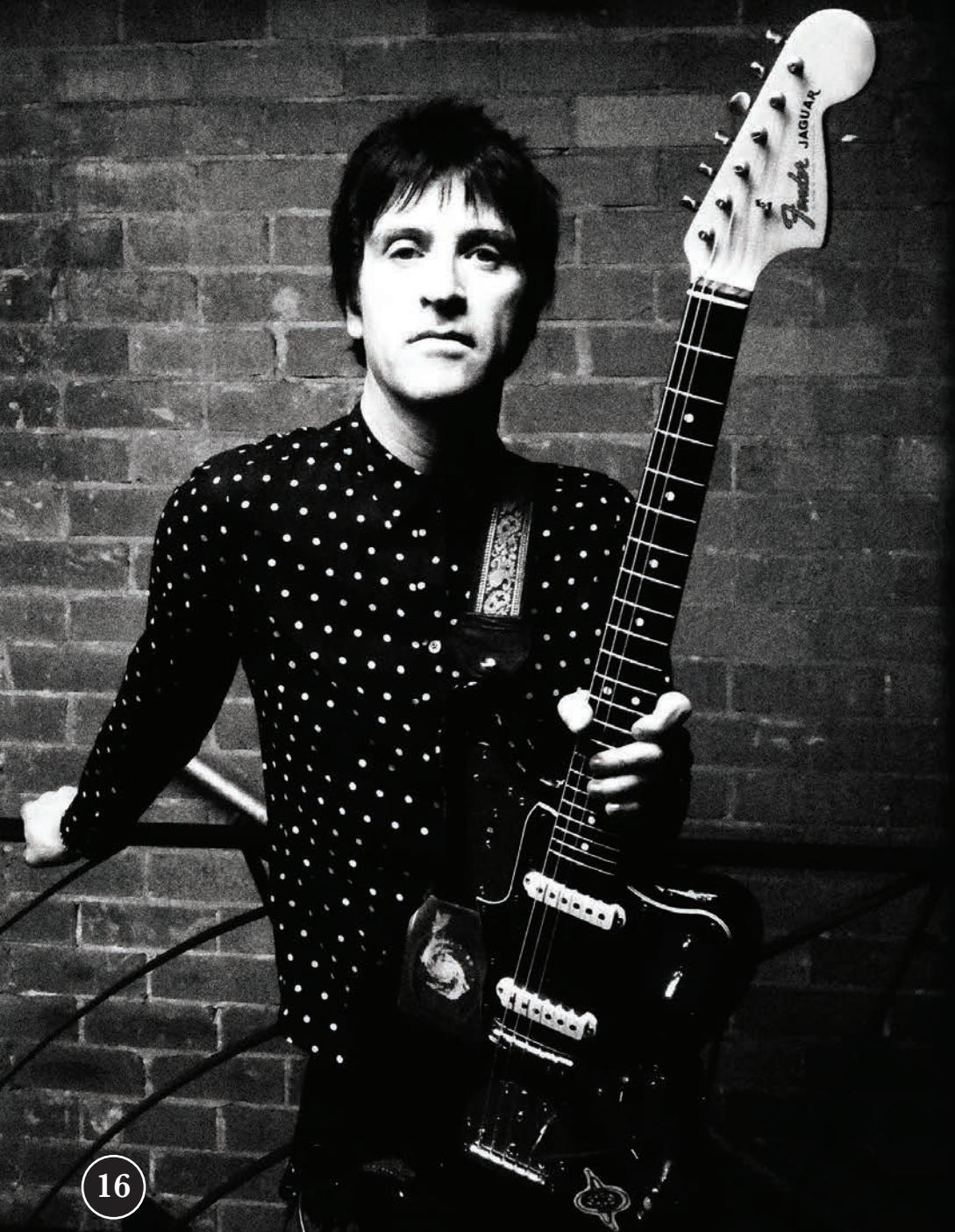
What part of the writing process was most enjoyable for you?

It was nice to re-live the creation of the songs, and the relationships with different partners and collaborators. Like anything in life there's a sense of satisfaction that comes from having the discipline to get things done. There were some long days of writing and it was a nice feeling when some were completed.

As originally
published in our
special edition for

**ROUGH
TRADE**





Is there any anecdote you'd like to share that came to mind when you were writing, that didn't make it into the book?

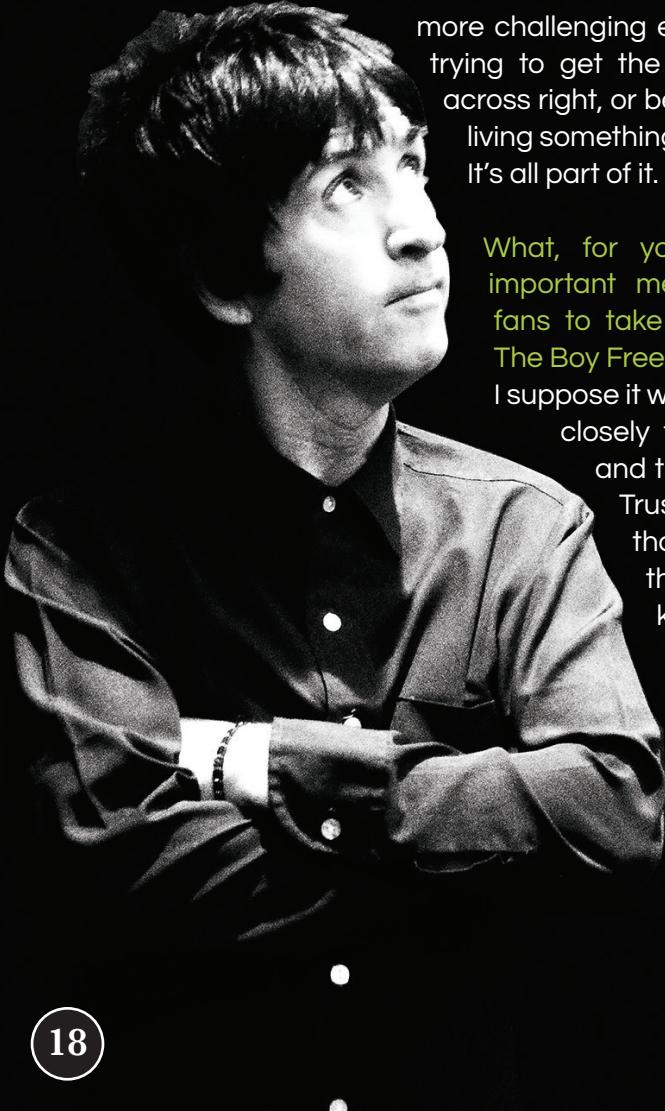
There are a few Electronic tales that come to mind; Bernard Sumner and I on the back of a truck driving through Harlem at five am with Seal. That was a good one, and Mick Jagger backstage with The Smiths in New York. All the important and best things are in there, though.

As a person who very much lives in the present moment, how did it feel to revisit the entirety of your own past while writing the book?

That's a good question. I just tried to honour the past, good or bad; that was my main motivation. Some of it was good, some not so good. I'm fairly pragmatic when I have to be though, and once I got into it, the process took on a momentum of its own and became the thing I was doing in my life. The book was my new work, and I got on with it. But it is unusual for me to be so concentrated on the past, and I think I'm still dealing with the effects of that, to be honest.

Did you feel there were many similarities between writing the book and writing an album? What skills and techniques that you've used for the latter were able to be utilised for writing the book as well?

Discipline, I guess. You have to lock yourself away and get down to it. The same applies to writing songs but there are some times when songs happen very quickly and before you know it you're done - not often, but it does happen. Writing a four hundred page book is much more considered. The business of recording music for an album is also a more sociable endeavour, even if it's just one other person working with you, like an engineer or co-producer...Doviak, say. I do like the enforced solitude of writing a book. It's interesting work.



Which scenes in the book were the most fun to write? And the most difficult?

Writing about the music was enjoyable, and the funny things that happen along the way. I liked looking back on the culture that I was in at different times; the Glam days for instance, or the early Indie scene when The Smiths were starting out, things like that. Some things were great because of the sheer sense of wonder, and some were more challenging either technically, trying to get the sense of things across right, or because you're re-living something which is painful. It's all part of it.

What, for you, is the most important message for your fans to take away from 'Set The Boy Free'?

I suppose it would be...to listen closely to your instincts, and try to follow them. Trust some feelings that are in the air, they can lead to all kinds of things... if you're lucky and are up for putting the energy into it.

And your detractors?
'Tough...you'll get over it.'

Like anything in life, there's a sense of satisfaction that comes from having the discipline to get things done.

What are some of your own favourite autobiographies, by fellow musicians or otherwise?

'Songs My Mother Taught Me' by Marlon Brando, Andrew Oldham's trilogy: 'Stoned', '2 Stoned' and 'Stone Free', Christopher Isherwood's 'Christopher And His Kind', and 'This Timeless Moment' by Laura Huxley.

What sort of things helped to inspire you, or to get you into the right frame of mind to write, while working on the book? Deadline, discipline, and a desire to get back to making music.

Which writers and genres have been an influence on you and your writing style?

First and foremost the writing needs to be authentic, as in 'your own voice'. The rhythm of The Beats is good, although not the language of course, which is from another time. I like Burroughs' long sentences and I think I've probably picked that up. I tend to like essayists more than anything. Joan Didion for example, I like her style.

Having had the experience of writing a book now, do you think you'd ever try your hand at a novel or other non-fictional works?

I could see myself doing more, yes - a screenplay perhaps, some essays. I'd like to do something unusual.

If you could go back in time and give yourself one piece of advice about writing the book that you've learned along the way, what would it be?

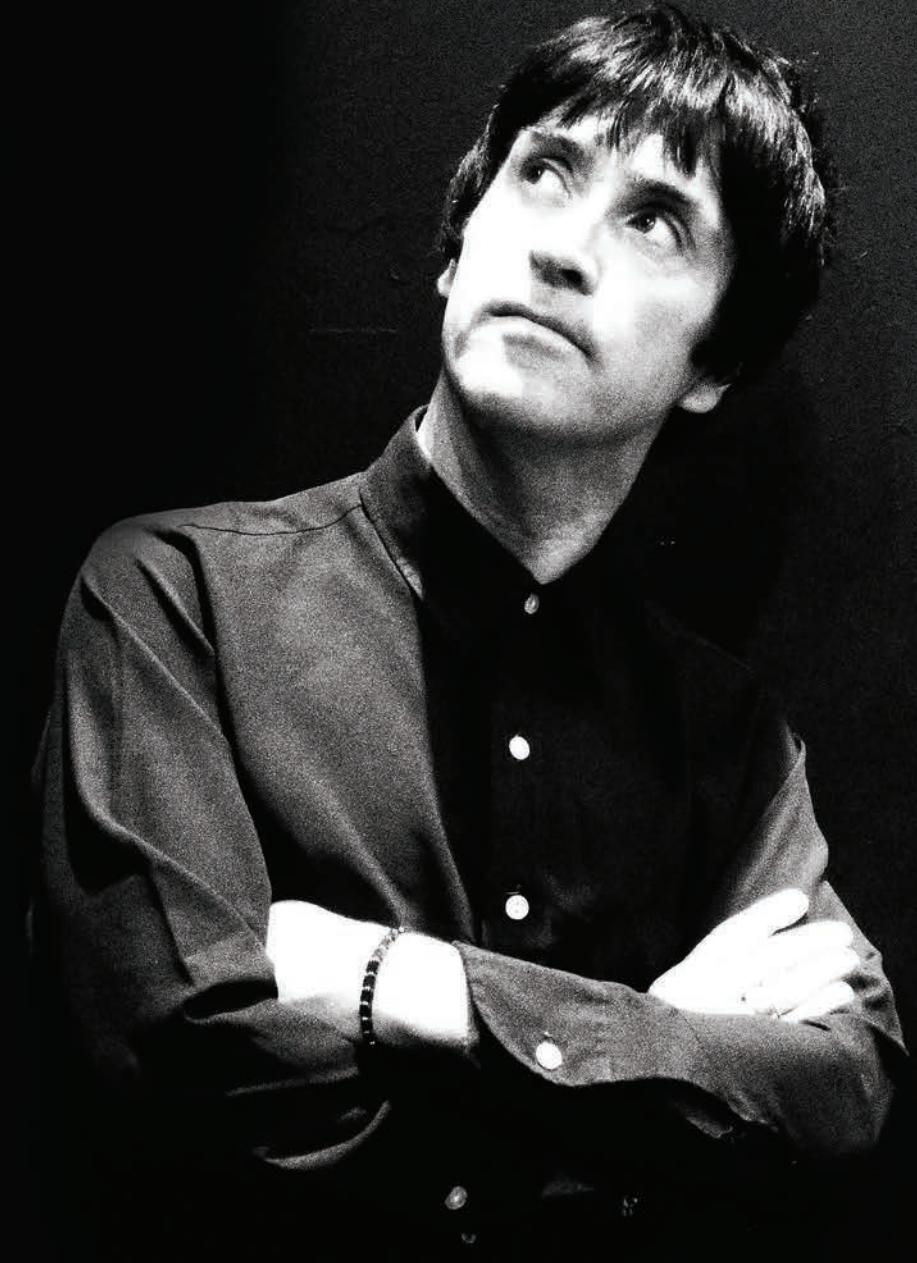
Good question. 'Give yourself plenty of time to process what you're doing...but don't dawdle'.

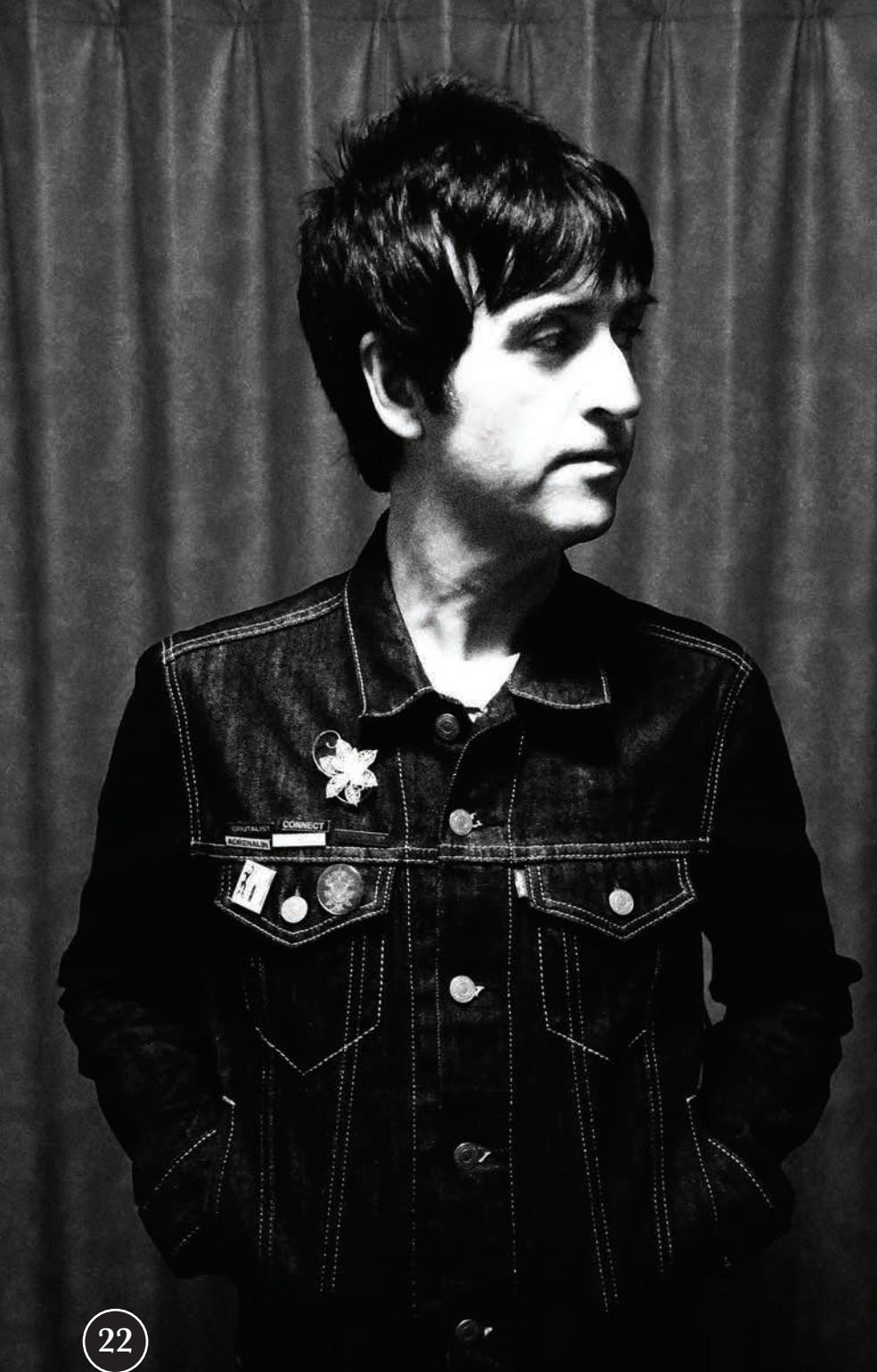
How much were you in touch with some of the people mentioned in the book while you were writing it? Was there a lot of pressure to be mindful of how other people in your life are **portrayed on paper**?

I was in touch with some people, once I got most of what I wanted to write done. It's tricky because I've worked with a lot of different people and you can't help but be a bit mindful of other people's feelings, but at the same time you can't be writing it for them, because after all it is my life story and it's about how events were for me. Mostly I spoke to people just because I'd been writing about our time together; it was interesting to re-live some things and made me pick up the phone.

Can you describe your writing process?

I have an office at home, so I sat at a desk with a laptop most of the time. I would usually start around 10am and go through until the afternoon, then take a break or go for a run or something just to get my head off it. Then I'd get back to it early evening and work until late at night or stop around 9pm or 10pm. My sleep and waking patterns are often very irregular so sometimes I would be writing very early in the morning, around 5am, whatever it takes. I played some shows in Europe with Hans Zimmer and The Orchestra during the writing of the book, which meant I did some of it in hotel rooms on the tour. Whatever it takes, as I say.





Who (aside from your loving fans, of course), would you be most pleased to know had read 'Set The Boy Free'?

I don't know if I have anyone in mind...fans definitely. A lot of people have read accounts of The Smiths story which are inaccurate and erroneous. My book puts those things straight.

Do you think you would ever write a second volume, and if so, at what future stage of your career would you feel ready to? I'd like to think that I might continue to live a life and do things that are interesting enough to write an account of. If I do, then I'll write another when I'm old and wise, hopefully.

Of your contemporaries who have yet to write an autobiography of their own, who would you be most interested in reading one by?

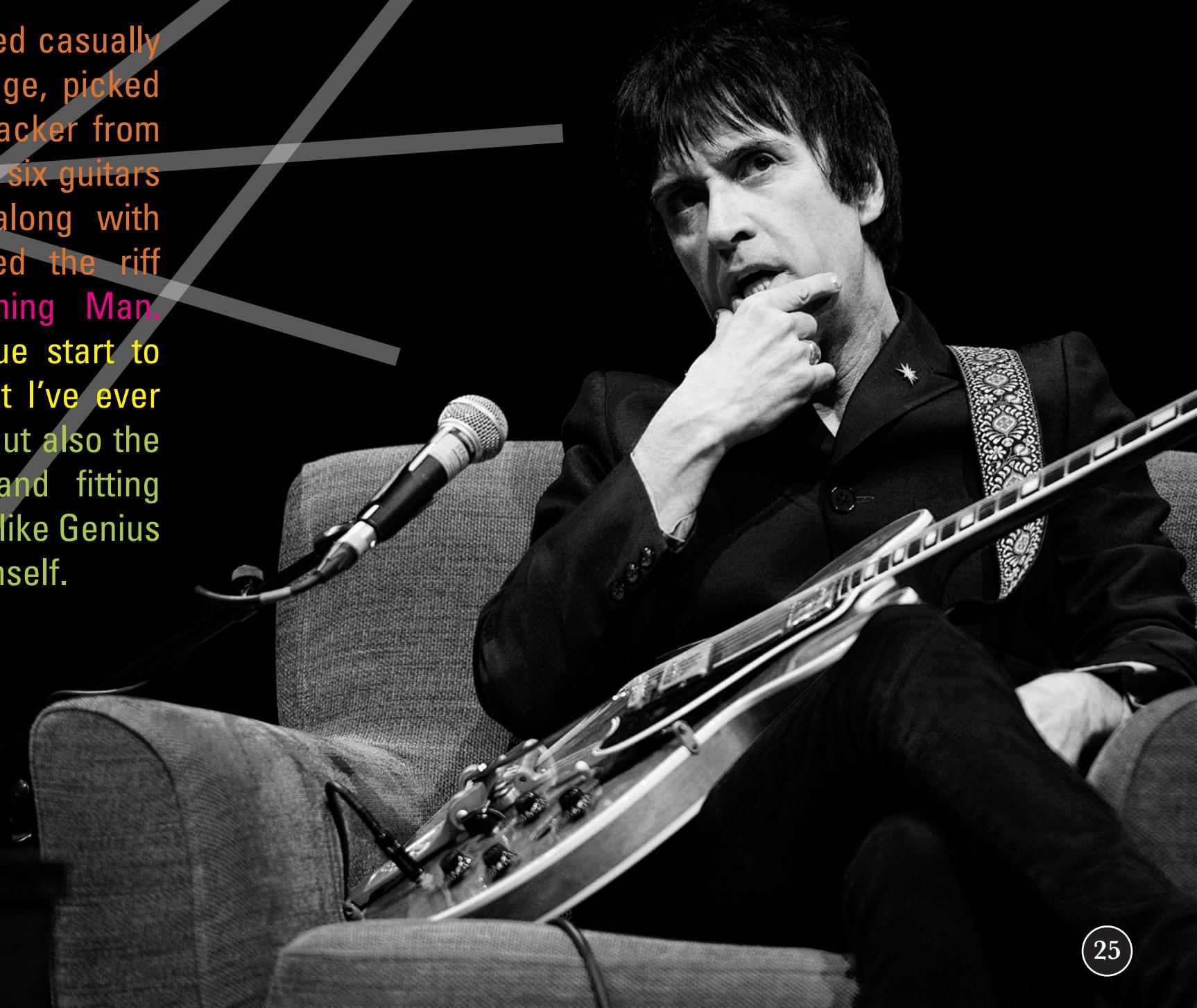
I think Matt Johnson would write an interesting book, and Beck.

Just for fun: If 'Set The Boy Free' was adapted into a film, who would you want to portray you?

Robert Downey Junior, I reckon. He'd have to get the accent right though!

INTERVIEW BY [Aly Stevenson](#) WITH [Ory Englander](#)
PHOTOS BY [Aly Stevenson](#)

Johnny strolled casually onto the stage, picked up his Rickenbacker from the selection of six guitars he'd brought along with him, and played the riff to *This Charming Man*. The most unique start to a book talk that I've ever experienced - but also the most natural and fitting way for the Godlike Genius to introduce himself.





The stage setting of two chairs, a rug and a table (oh and those six guitars) created a feeling that you were sat in a lounge and about to have a chat over a cup of tea – and almost as soon as he started talking you lost all sense that anybody else was there.

What followed was a compelling, witty, positive, honest and endearing insight into Johnny Marr's amazing and colourful life. He talked candidly and with relish about his Mancunian upbringing, the music and musicians that influenced and inspired him and his time with The Smiths.

His easy delivery and engaging manner meant there were no awkward pauses, but just now and again the moments presented themselves for the iconic guitars to do the talking and tell their stories. Riffs from "What Difference Does it Make", "Heaven Knows I'm Miserable Now" and "Headmaster's Ritual" were all met with gasps of delight.



Anyone expecting moments of misery, grumbling or criticism of others would have left disappointed. The evening was a celebration of taking every opportunity life presents, learning from what you've experienced and knowing that when something ends then it's time to move on.

And just in case anybody was wondering Chrissie Hynde posed "that question" and Johnny confirmed that a Smiths Reunion would take place in McDonalds!

Words by ALISON MOORE
Photos by JON PARKER LEE



I WAS AMAZED AT HOW
WISE AND HOW CLUED UP
JOHNNY'S ALWAYS BEEN,
EVEN AS A LITTLE KID.
HOW COOL IS IT TO KNOW
AT SUCH A YOUNG AGE
WHAT YOU WANT TO DO
WITH YOUR LIFE?

When Johnny announced his upcoming book tour for *Set The Boy Free*, being a huge fan, I was very excited. Dates in the USA included New York, Los Angeles, San Francisco, and Portland. But then, wait a minute! My city, Chicago, wasn't announced. Panic set in. Should I wait and maybe Chicago would be added, or should I promptly make travel arrangements? No luck - Chicago was never added, and then the Portland location was changed to Powell's in Beaverton, Oregon. So off I went to make travel arrangements to Beaverton...

I've heard of Powell's book store being a big, cool book store. Even possibly one of the largest in the country. But I've been to large Barnes & Noble book stores, so I thought, how big can it be? But indeed it was: it's Barnes & Noble on steroids. Very nice place, and everyone was super friendly and helpful.

The evening starts with a lovely introduction by Fred Armisen (of *Portlandia*, *SNL*, *Late Night with Seth Meyers*). I didn't know Fred was such a big fan of Johnny's. He was super excited, and knew Johnny's work intimately. It was great having him doing the interview with a splash of humor.

The conversation was about an hour and thirty minutes long with a Q&A segment, plus book signing. Throughout the conversation Johnny played songs from his Smiths days, Modest Mouse, music from *Inception*

with Hans Zimmer, all through his current solo stuff. While he played, he explained in great detail how he came up with that particular riff/song, and what equipment he used. It was a guitar aficionado's wet dream.

Johnny also talked about his humble beginnings, and talked about his childhood and family. He mentioned that his love for the guitar started at a very early age. He discussed his early influences such as T-Rex, Marc Bolan, David Bowie, Rolling Stones, Keith Richards, Chic, Nile Rogers, and early girl bands. He talked about all the bands he's been in and contributed to.

As I sat there and listened to Johnny, I was amazed at how wise and how clued up Johnny's always been, even as a little kid. How cool is it to know at such a young age what you want to do with your life? He didn't know how he was going to do it, but stuck to his guns and pushed on. I had forgotten how young he was when it all began. He was only 18 years old when The Smiths started. Here he was at that age making masterpieces, and fast forward decades later, the guy is still doing his thing. What an incredible talent. But despite all of his success, Johnny remains a down to earth, grounded fella. *Set The Boy Free* is a must read!

WORDS BY MARISSA RIVERA
PHOTOS BY CHAD WILLIAMS



"We signed with Sire on 2 January 1984, and Seymour, true to his word, walked over with me to 48th Street and told me to pick out whichever guitar I wanted. I looked in the window of a couple of shops and couldn't find anything, and then in a shop called We Buy Guitars I saw a red 1959 Gibson 355 hanging on the wall. We went inside, and I knew the guitar was special before I even touched it. Seymour bought the guitar for me and I carried it back to the Iroquois Hotel on West 44th Street."

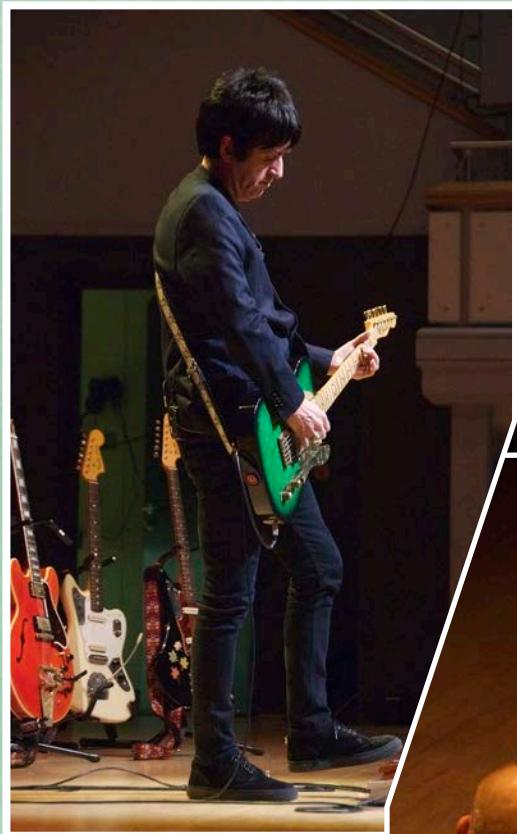
"When I got to my room, I took my new 355 out of its old, beat-up case, and with the very first thing I played I wrote our next single, 'Heaven Knows I'm Miserable Now', then the B-side, 'Girl Afraid'. That's what happens with some instruments. They already have music inside them."



"At one point Paul asked me if I knew 'I Saw Her Standing There', and I tried to keep a straight face as I said, 'Yeah, I think so.' Then he asked me matter-of-factly if I fancied singing the harmony."

"The next thing I know, me and Paul McCartney are facing each other, singing, '*I saw her standing there.*' I couldn't really believe it was happening, but I made the most of it."





I found his advice on moving forward and opening your mind to trying new things inspirational because you shouldn't think you have to stay the same person, doing the same things, all your life.

Words by
GRACE MOORE

Photos by
MARC McGARRAGHY

Two hours of someone talking about their life sounds very boring to most people. But when the person talking about his life includes a multitude of guitar riffs and is the guitar genius Johnny Marr it's definitely not. It just showed that from the very start of this book talk, it definitely wasn't going to be dull!

He started off talking about how even from a really young age he had been fascinated by the guitar, which I had read about in the book and I found really interesting. He also talked about how there has always been music in his life and how he was influenced by his mum playing lots of music in the house and about how there were lots of different types of music playing so he didn't just like one specific style of music. This made me think about how some people close themselves off from great music by not being open to different genres.

I also thought the book event was very engaging because the whole time Johnny was happy to talk about his experiences and his perspective on life. I found his advice on moving forward and opening your mind to trying new things inspirational because you shouldn't think you have to stay the same person, doing the same things, all your life. During the question and answer session there were a few people who kept turning the subject back to The Smiths reforming (which was getting a bit boring) but luckily there were some other types of questions including whether Johnny preferred cats or dogs: I was glad he prefers dogs because I've got a greyhound and she doesn't like cats either!

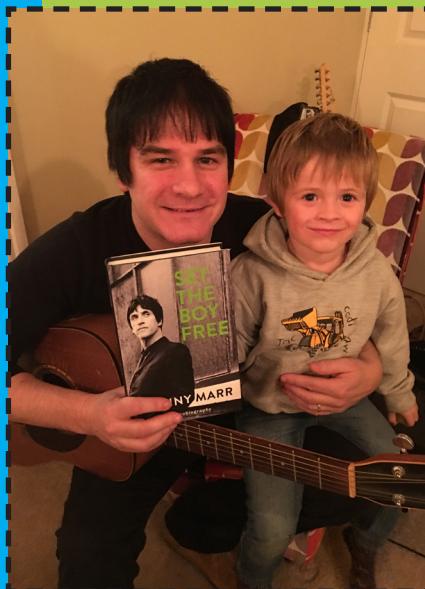
It was also really inspiring watching him play the riffs because he seemed to be in a different place playing the guitar and it was really cool seeing someone so passionate about their music.

The whole thing was topped off when I met Johnny after the show. He was really sound and he signed my copy of Set The Boy Free. The half an hour of standing in the rain was definitely worth it when he gave me his guitar pick- I was so happy and I'm going to use it to learn how to play my Mum's guitar! Some people say never to meet your hero because you'll be disappointed but this definitely wasn't the case because Johnny Marr really is as nice in real life as my mum made him out to be after meeting him.



READ UP SPEAK UP

fan highlights



"My favourite anecdote from Set The Boy Free has to be when Johnny comes up with a riff which goes on to become Hand In Glove and has to play it over and over in Angie's Beetle on his way round to Morrissey's as there was no tape recorder to hand to capture it. It's a classic example of living in the pre-digital age - the fact that you would require a tape recorder to capture audio, and to share an idea with someone meant that you had to be in the same room with them! But also, I wonder how that riff would have turned out if it had been captured on tape there and then and without Angie's intervention? I think everything happens for a reason..."

- Chris Beattie



"My favourite anecdote from the book was Johnny kissing his mate when those guys were laughing at Johnny and his mate, and he kissed him - then Johnny set about them. That took serious guts, especially 40 odd years ago."

- Connor Whyte

"Expecting the unexpected was taken to another level by the revelation that Johnny was almost sent to prison for handling a stolen LS Lowry painting. I had to read this anecdote twice to believe it was true - you couldn't make it up!"

- Alison Moore

"Going to the Studio union in Manchester to see one of the first Oasis gigs is my favourite anecdote. I love Oasis and it's so cool that Johnny knew them before they got big."

- Grace Moore



"Being guitar obsessed myself I can fully understand Johnny's love and instant connection with certain instruments. I was fascinated to read (p194) about him falling for the famous red 1959 Gibson 355. In his words, "I knew the guitar was special before I even touched it". Even more incredible was that when he played it the first time, out came "Heaven Knows I'm Miserable Know" and "Girl Afraid". As Johnny says, "That's what happens with some instruments. They already have music inside them."

- Linda Poulnott

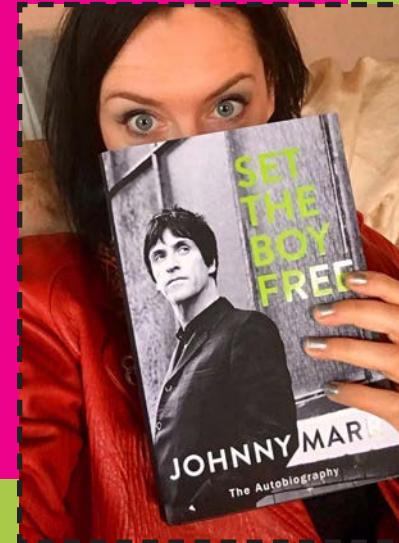
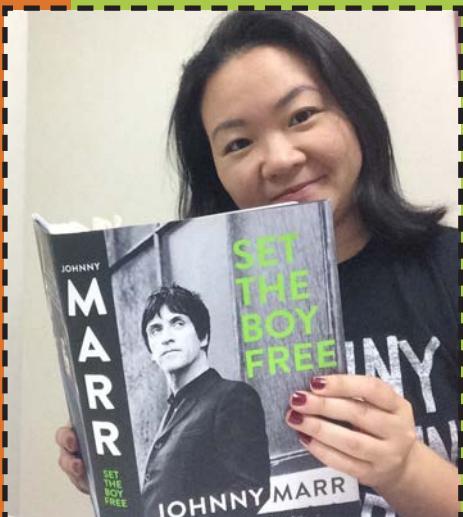
"After buying a bunch of rare guitars from the guy in Tupelo, Mississippi Johnny visits the birthplace of Elvis and, while sat in the swinging chair on the porch, phones Angie to share the moment. The resulting rendition of "Are you lonesome tonight?" over the phone is met with the response, "You're such a dick." This is a phrase not entirely unknown to myself on various occasions. Nice to know it's not just me that gets taken down a peg or two every now and again!"

- Adrian Harrold



"It's really nice to know how some songs were created, where the ideas came from and what was going on in Johnny's mind. It's also interesting to realise he had done many things that everybody does, like playing on the street, going to school, working... Yes, sometimes I forget he is a person like everybody! But what really impressed me reading Set The Boy Free was how little Johnny was when he found out his love for guitars and how much he was obsessed by music. Even more, his sensitivity to know what is right and what has to be: he knew he had to play guitar, he knew Angie was the one, he knew he finally formed a band... This is something very rare and I'm glad he believed in himself and followed his dreams. I admire it a lot. I'm happy he shares his talent with us, and now, his story. Reading about his love for music feeds mine!"

- Fátima Kubota



"You have to admire the fact that from an early age in his life and in his nascent Smith days Johnny made the stark discovery that cats are simply just not indie. Perhaps the conspiracist reader would ponder if it were possible for a cat to weaken a corrugated iron roof or tamper with the steering of a BMW? Even more alarmingly could it have been Fluffy who was responsible for the fringe in picture #5...?"

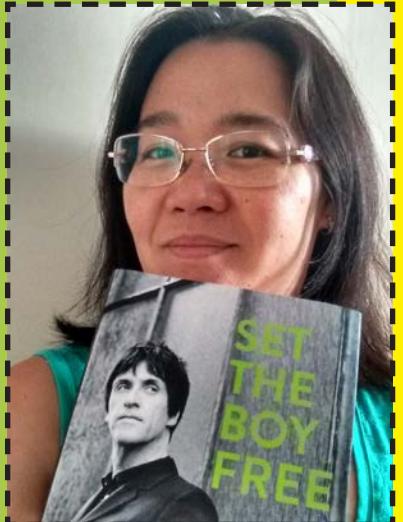
- Catherine Smith

"There are a lot of good stories in Johnny's book. One of my favourites was how Johnny was determined to be a musician since he was a small boy - his passion for guitar and music is beautiful. Another story that touched me in particular is about Miss Cocaine. As a teacher myself, I know that school sometimes feels like a prison, students have to follow the rules without questioning, etc, but there are teachers that can inspire us, help us in many situations, and I'm glad to learn how he remembered his teacher, one of few people in his school who showed some interest in his career as an artist and gave him some advice.

Johnny's first impression of Joy Division as a weird band in 1930s clothes was curious. I was thinking how that band was totally different to Johnny's style.

Reading Set the Boy Free enlightened me on a lot of questions about the origin of The Smiths. It is interesting how things happened in the direction to form the band with exactly those people. Is it destiny? I don't know. I never imagined that Johnny had asked a lot of people to join his band and it didn't work out with them. Reading about all the hard work Johnny put in until the band was finally formed was really impressive. Also, knowing how Johnny is determined to follow his dreams inspires us to never give up."

- Amelia Kubota





ACKNOWLEDGEMENTS

With many thanks to our generous and talented team of contributors - we are eternally grateful.

*Helen Angell
Andy Campbell
R.C. Langston
Marc McGarraghy
Alison Moore
Grace Moore
Jon Parker Lee
Marissa Rivera
Jon Shard
Chad Williams*

Plus additional thanks to: Chris Beattie, Adrian Harrold, Amelia Kubota, Fátima Kubota, Linda Poulnott, Catherine Smith, and Connor Whyte.

Quotes on pages 30-33 © Johnny Marr, as published in *Set The Boy Free* (Century, 2016).

Design and editing by Ory Englander and Aly Stevenson.
Front and back cover photography by Aly Stevenson.
Cover artwork by Ory Englander.

© Dynamic/Johnny Marrvellous 2016

