Soon is Now" and "Panic" established a new standard for innovative popular music. Without Marr, Morrissey has never again reached the level of The Smiths' credibility or musical influence.

Marr's solo career has been of a distinct and selective order, leaving his mark on a suite of singles, albums and bands. From The The's "The Beat(en) Generation," to Electronic's "Getting away with it," Billy Bragg's "Sexuality" and the Pet Shop Boys' "My October Symphony," Marr is a guitarist who has transformed songs through a disruption and reinterpretation of rhythm. There is a clear parallel between Johnny Marr and David Crosby. After leaving the Byrds, Crosby recorded with friends and played an array of gigs without the a

from the wrong side of the world—yet they're one of the best bands I've seen all year."[9] Although everything was wrong, upside down, inverted, and untrendy, they were being Antipodean and charting a new popular cultural space that was open to difference, knowing of the past and concerned with the future. Their atonal piano chords, rapid shifts in time signature and odd guitar tunings only increased the strangeness and unfamiliarity. By making connections between Australia and New Zealand, the Finns provided the soundtrack for those living on the "wrong" side of the world. Occasionally, popular culture reveals a text, a moment of feeling, that is so saturated with the space and time from which it was derived that it provides a commentary more incisive and immediate than that of journalists, theorists and writers. The song titles, lyrics and melody enter the language. Split Enz constructed an Aotearoa for Australian consumption. Crowded House performed an Antipodes for the world.

Popular cultural studies, at its best, aligns discursive formations and texts that dissent, conflict and struggle. This textual dissonance is particularly potent when exploring how immigration narratives fit into the nation state. At its most effective, an analysis of *When Worlds Collide* provides a case study to assess and answer some of the questions about sonic topography that Nabeel Zuberi raises in Sounds English:

> I'm concerned less with music as a reflection of national history and geography than how the practices of popular music culture themselves construct the spaces of the local, national, and transnational. How does the music imagine the past and place? How does it function as a memory machine, a technology for the production of subjective and collective versions of nation and identity?[10]

The contradictory nature of pop music, being mashed between creativity, consumerism and capitalism, offers a dense and wide-ranging negation and critique of insular nationalism that is white, male and (too often) based in global cities like London or Sydney. Picking up

Zuberi's challenge, the trajectory of this article tracks a song that has moved through time and space, accessing a wider popular cultural history of what happens when Englishness migrates and travels between cities, not nations.

Some of the most fascinating writing about popular music focuses on the limits and potential of one city, rather than a nation. D. P. Lee's Shake, Rattle and Rain,[11] Dave Haslam's Manchester England[12] and Barry Shank's Dissonant Rhythms[13] are fine examples. The Popular Culture Collective in Perth, Western Australia, has recently added to this series of city music books with Liverpool of the South Seas.[14] The focus of these books is on boundaries and difference, and there is a justification for the imperatives. Yet there is much research to be conducted connecting up these histories into a theory of cities, exploring how popular culture is the channel and conduit for creating horizontal relationships between cities, not vertical hierarchies that rank and separate nations. The Auckland concert is significant because the Empire was singing back. Englishness was translated and transformed by creating relationships between Manchester and Auckland. This was an important colonial dialogue, and a necessary corrective. Still in May 2005, four years after the Auckland concert, Q Magazine's free compact disc glowed with the title Rule Britannia! The exclamation mark was not meant to be ironic, but underlined that the "rule" of Britannia was not as secure as the gleaming Union Jack cover suggested.

Musical topographies summon a landscape of memory, recycling lyrics, melodies, samples and remixes. The concert in Auckland was a collision of The Smiths, Split Enz, Crowded House, Radiohead and Pearl Jam, repackaging history and leaving spaces for countermemories and resistance, but also consumerism and capitalism. To study popular music and its relationship to place requires a mapping of metageographies and the cultural

frameworks in which people live. Although cities share particular characteristics, with differences instigated through immigration, landscape and economic concerns,[15] constructions and mediations of locality are formed around and through cultural sites such as music. Increasingly, as governmental policies aim to develop entrepreneurial rather than social welfare initiatives, cities are sites of marketing and consumption, not collectivised political struggle. It is important to remember that Manchester, the fount of the Smith's music, was also the source and base for Friedrich Engels' writings about the scars of industrialisation. Sarah Champion was even more evocative in her city imaginings: "Built in an industrial revolution; painted grey by Joy Division, red by Mick Hucknall and blue by Man City Morrissey opened up a misery dictionary, while Happy Mondays mocked it Madchester."[16] The imaging of places – the use of marketing and government tools to render places unique – utilises the creative industries, tourism and sport to forge specima0o930o93g

awareness of how cities are lived in, and living. There are fine analyses of city music. The Auckland concert serves as a model for linking these investigations.

Probably the finest book written on city music is Barry Shank's Dissonant identities: the rock 'n' roll scene in Austin, Texas[20]. It is comprehensive, ethnographic and sensitive to changing urban and rural relationships. Austin'

the 2000s. Australia and New Zealand are unwritten in The Smiths' history. They never toured the region and because the band rarely made videos, televisual exposure was limited.

When Neil Finn gathered his postmodern super group at Kare Kare, Johnny Marr became the fulcrum of the band. Through his presence and influence, The Smiths' visual history was pushed outward, beyond Europe. His impact was potent: Finn reported that Marr came straight off the flight and into the rehearsal studio, without changing his clothes, having a shower or visiting his accommodation in Auckland. Finn's response to this commitment was, "that's somebody who loves music."[24] Marr performed flawlessly on songs he had never played in his career: the warm, subtle fills on "Take a Walk" plaited with the jutting, incisor sharp lead break on "Weather with You" and the bluesy inflected harmonica on "Four Seasons in One Day." The latter was an extraordinary reworking of a pop song. Marr remade this song through counter melodies on his harmonica, adding a moody blues not present on the original. On the Auckland stage, Johnny Marr showed why he remains the Keith Richards of Generation X. He combines a great riff with a great haircut, and knows intrinsically it seems—that both are required to sustain a pop icon.

The most evocative of popular music freezes feelings, capturing a crying scrag, murmured whimper, or passionate embrace. Frequently, the lyrics are understated and in a minor key. Arguably The Smiths most effectively mobilised this combination and while occasionally they overplayed the emotional suit through the hard humour of "Girlfriend in a coma," they managed to balance pathos and revelation in their greatest song "There is a light" claims gritty urbanity as its palette: double-decker buses, darkened underpasses and familiar strangers. It is a Manchester of Antipodean imagining.

Of all The Smiths' songs for Neil Finn to include in 7 Worlds Collide, and it is the only one, "There is a light" was a dangerous choice. It could have gone badly askew. Morrissey's performance—seemingly—could not be bettered. The fusion between Marr's resonant strumming and Morrissey's grain of voice created a new pop language. Neil Finn is a fine singer, but no one can cover a myth. The only caveat to this truth is if another myth can be moulded from memory. Colonial spaces summon liminality, ambiguity and ambivalence. Sonic rules morph and change. As Neil Finn stated in the opening of the concert, "we can do anything we want tonight. We just decided that."[25] In such a context, the popular cultural pieces do not quite align, and are transposed and reframed within a transported context. Finn and Marr slowed "There is a light," and lifted it into the key of G. Interestingly, they did this by capo as there was little time in rehearsal to transpose the chords and bass line. The song gained new meanings when sung by older voices and faces, revealing countermelodies of vanished hopes and expectations. The disappointments of forty-something things will always be greater than those teetering out of their teens. "There is a light that never goes out" means more to those who have seen the light go out of relationships, without cause, explanation or hope. The resultant track found new melodies and meanings. At the conclusion of the three minute track, Johnny Marr released a hand from his guitar and pointed to the singer, acknowledging Neil Finn's remarkable vocal performance. The camera throughout the song searched Marr's face for reaction and insight. Marr looked at a band and an Auckland crowd that had rendered new and fresh a tired but mythic—twenty-year-old song.

Movement is intricate and important to any understanding of contemporary music. Toog ay

alternative voices and views of immigrants which subvert simple labellings of centre and periphery. For example, Roy Shuker argued that

> Despite its small scale, the NZ music industry is a useful example of the tensions that exist between the centre and the periphery in the global music industry. It also provides a test case of the validity of the cultural imperialism thesis, and illustrates debates over the nature of local and cultural identity vis-à-vis trends towards globalization in the culture industries.[26]

The convergent relationships between place and music are always more complex than a centre and periphery model can allow. Johnny Rogan stated that "pop music has always been about 'cultural imperialism.'"[27] While a discussion of sexuality triggered this statement, it is significant to ponder his point in a postcolonial environment. Cultural imperialism theses do not cleanly enfold into an analysis of "There is a light." The passage of this song through DVD release after the initial performance in 2001 has been concurrent with a War on Terror, xenophobic immigration policies and a resurgence of insular nationalism. The mobility of music through space and time is tempered by social insularity and political closure. While

Australians are liminally positioned through colonisation, being both colonised by British masters and themselves colonising indigenous populations. This ambivalent social location has triggered many of the racial traumas within Australian history.

One of the reasons that Australian racism and xenophobia is so virulent is that the word "Australian" needed to be translated from a nineteenth-century application to indigenous communities, and changed into a noun to describe a white nationality. In one century, the word "Australian" was transformed from signifying blackness to connoting whiteness. The semiotic violence required to change the racial ideologies of national vocabularies is of a breathtaking scale. As Jock Collins, Greg Noble, Schott Poynting and Paul Tabar have argued, "this country has many times previously turned to racism and xenophobia at times of economic, social and political trouble."[32] The selective forgetting of white Australian history creates ambiguous and damaging relationships with indigenous peoples, but also a convoluted affiliation with immigrants, particularly from the United Kingdom. English immigrants live in an ambivalent ideological zone. With so much pressure and attention placed on the limits and "exclusion zones" of Australia and Australians, those migrants who are a reminder of prior belongings are uncomfortably situated. The music industry is no exception. When assembling his tribal supergroup in the Pacific, it was strangely appropriate to exclude Australia from this map.

The absences of popular culture are always more interesting than the presence. It is significant when musicians were assembled by Neil Finn, Australia was an unmentionable

John Hutnyk has argued so convincingly, it is difficult to determine the point when appropriation becomes a transformation.

With all musical histories being personal and collective, political and historical, we are complicit in these appropriations. Traces of mobility and population shifts, through immigration and colonization, create, in Hutnyk's phrase, "Magical Mystical Tourism."[36] Johnny Marr brought Northern England to this space. Manchester generally, but Madchester in particular, is a touristic musical space that is able to market its past. As Jeremy Gilbert and Ewan Pearson confirmed, "almost all of the most important British indie bands had come from Manchester for almost a decade."[37] From the Buzzcocks and Joy Division, from The Fall to The Smiths and New Order, it is difficult to write a history of independent music without a sizeable chapter being located in Manchester. When added to The Stone Roses, The Happy Mondays and Inspiral Carpets, and the house stable of A Guy Called Gerald, 808 State and M People, innovative sounds were mapped and complex generic differences were created in the movement from the first industrial to the first postindustrial city.[38]

All popular cultural landscapes are plural. Music reconnects listeners with an affective world. Music history is too often dominated by big events, important songs and bands, but the competing spatialities and splintered histories between Auckland and Manchester form the node of fascination at the

in 1987. Like all pop deaths, it would not last. Oasis not only resurrected the ultimate pop song that Acid House decentred, but also constructed a "post-Madchester Manchester."[39] Noel Gallagher brought forward Johnny Marr's influence that has been decentred by both The Happy Mondays and The Stone Roses. When Gallagher saw The Smiths perform "This Charming Man" on Top of the Pops in November 1983, he stated that "from that day on I was … I wouldn't say … Yes, I probably would say, I wanted to be Johnny Marr."[40] John Robb confirmed that, by 1986, "everyone was looking for the new Smiths."

Marr, on stage in Auckland, dipped back to a pop-rock past that he shared with The Smiths. As he moved through space, he also moved back in time. There was also a context for this selective forgetting of electronica.

After the 1997 election, Britpop provided the soundtrack to a supposedly New Britain. This was a soundtrack from the past, a yearning for colonial simplicity. Britpop was a misnaming and it was not simply overlooking Englishness requires Britishness to prop up a sense of empire and greatness, justifying the contradictions and excesses. This yearning for colonial simplicities, when the pink bits on the map were securely part of the empire, was frayed through the late 1990s, with the rise and expansion of neo-conservatism. In this environment, moving Ed O'Brien, Philip Selway and Johnny Marr from England to the Pacific was an important cultural shift. Post-Cool Britannia,[46] a new musical and political fusion, was being mapped.[47]

Simon Gikandi argues that "I could sense some of the significant ways in which the central moments of English cultural identity were driven by doubts and disputes about the perimeters of the values that defined Englishness."[48] Through recent crises with Michael Howard's immigration policies and the Underground bombings, the stability of British borders and identity is in flux. With the Anglo-American military alliance marching through popular culture and the ideologies of freedom, prosperity and pea

If national models for cultural production are decentred, then the opportunities for trans-local creative alliances emerge. The social and economic restructuring of cities may be more volatile and dynamic, but also more diverse and complex. It is always easy to argue for the specialness and difference of a city's sound or music. Lost in a parochially-sodden haze, we can all "hear" Detroit in the mechanical precision of the pulses of early-1990s techno. The swirls and screeches of acid house spiral out of a Manchester rave. Seattle's dark, brooding weather marinates the gristle of grunge. While such connections provide the basis of outstanding journalistic hyperbole, the histories and geographies of music are inevitably more complex to reveal. Postcolonial movements in music flatten geographical hierarchies, where British and American tracks are valued over Australian and New Zealand material. Such judgments are increased through the globalisation of i-tunes.

In such a semiotic environment, "There is a light" is more than a song or a metaphor. It is a method to track and trace popular memory. It is also the song that propelled Marr beyond the Englishness of The Smiths. It is appropriate that a Pakeha New Zealander took over Morrissey's vocals, and performed the lyrics better than the original. Colonial appropriation became postcolonial translation. Too often, such pop moments are destructively ephemeral. A probing voice slices through consciousness, speaking of insecurities, disappointments and dark fears. This flash of insight subsides and with it the light of realization. The best of pop clings to a moment—just a moment—where we can understand our experiences outside the truths peddled by the powerful. We may—for an instant—trust a feeling of joy, empathy and agency. There is, indeed, a light that never goes out. That light may flicker, but like the best of pop music, it returns to remind us to trust memories and guard emotional soundscapes from the past.

[30] The Tampa was a small boat carrying 434 asylum seekers in August 2001 became the trigger for a radical