

NUMANME

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GARY NUMAN

MAGAZINE





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The Numanme Gary Numan Magazine

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The Numanme Gary Numan Magazine is a glossy, full colour, 20 + pages plus, PDF file. This publication comes out 3 to 4 times a year, time willing! The Gary Numan Magazine is packed with fascinating and thoroughly researched articles on all aspects of Gary Numan's career, past and present. We delve into the vaults of Numanme to find old articles and clippings. And give you an insight into Gary's career seen through the eyes of fans all around the world.

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Cork Review..... 'A Genetic Opera'. 2015

By Halo Numanme forum member

Every quarter of Ireland can lay claim to be the true heir to the title 'The Real Capital'. Dublin has her Guinness and Temple Bar and Panti, Galway has her fish and the 'Claddagh' and Munroes, Belfast has its ships, Armagh its Cathedrals, Kilkenny its Heritage but Cork has the 'Jazz'.

And last night in all its pre Halloween pomp and street parties Cork City stole the crown of ownership. The true Capital.

The Jazz festival has always been a calendar tradition milestone as all signposts pointed south for the October bank holiday festivities. But as the decades progressed the Jazz element of Cork's annual knees up, became less about the smokey bars filled with sessions of all the 1930's styled blues and horn sections and rhythm. Instead, as the city crawled back out of the crippling recession she re invented the festival as a celebration of music rather than a genre.

She didn't ditch the name 'Jazz', she just re interpreted it to mean ' Cork is the city to be in to celebrate music for a whole weekend.'..... Bring whatever music to the table and have a good time.

So did we have a good time? What do you think, we are Irish. We had a f**king brilliant time. It's in our DNA.

Gary Numan brought his own particular style of music to the city this weekend, breaking all traditional for Cork's historic agenda. With a massive PR in the build up to 2015's Jazz Festival the name Numan was on everyone's tongue as word spread all across the country, with his honorary Q awards during the week covering significant media interest.

Even the weary taxi driver who drove us to the city center spoke of the sense of excitement within the capital all week as the festival lured and the thousands of punters landed South to celebrate the culture of music and the honor to have names like Gary Numan now added to that accolade.

Landing outside The Opera House last night was as iconic as pulling up outside any renowned venue hosting a Numan gig. The illumination of the glass fronted venue reflecting across the streets filled with enthusiastic generations dressed in Halloween flavor, as the smell of partying and fun radiated like this was the coolest city to be part of.

Inside the venue generations of varying ages resembled some of the Halloween clad youth outside as 'Armies of Black' wandered through the aisles like everyone was auditioning for a 'Dracula' extra.

The venue filled with lively spirits as old friends re acquainted and new people met for the first time. Different T shirts representing different decades from a man with a legacy now set in history. By 8.50 the elegant Opera House was filled to capacity, like a Black carpet had landed across its floors and the balcony tiered back in hierarchy looking down on us from its lofty heights.

That sense of anticipation now synonymous with a Numan gig, broke into rapturous awakening as the lights went down and blue and yellow clouds of ice filled the stage, spilling out over the front stalls. The haunted echo's of the Intro Music smelt like Halloween as the backing low lights hovered across the stage like a non terrestrial craft had come to abduct us. Hands reaching at the stage waiting to be taken, the theme to Replicas barely audible as Numan strode onto center stage like a panther. The crowd's welcome always seems to

surprise him as he stands hands held in the air in a welcome salute. Shroud in black as his backing band align position, Numan kicks Cork into the bollocks as the opening track tears down the Opera house.

Directed at every corner of the venue, Numan snarls with a smile:

.....'So I turned on the crowd

And I screamed, "You and you

It could have been you'.....

A deafening response from the crowds set the tone for the evening. Numan and his four man army charge through a collection of iconic moments from history as favorite tracks from Replicas, The Pleasure Principle and the majesty of Telekon are pumped through the speakers in succession.

As each track brought its own individual welcome, they sounded loud and heavy and relevant. Numan avoided the mistake from 2009's pleasure Principle set, by not holding the tracks in their original shells but fleshing them out to give a fuller sound, that allowed them sit more comfortably against the thunder of Telekon.

'I'm an Agent', 'I dream of Wires', 'This Wreckage', 'Remind me to Smile', 'We are Glass' and the power housed 'I Die You Die' are flawless in execution, as Numan belts out the lyrics in a vocal style true to their origin.



The 'Replicas' period was honored by the classic 'Are Friends Electirc', 'Down in the Park', 'Me I Disconnect from You', 'We are so Fragile', 'Do you need the service' and the title track as both Numan and Harris charged across the stage for the more guitar lead tracks.

Rory Gallagher would have been proud to watch Harris open up his guitar pedal for the staggered solos in 'Do You need the service', turning the Opera house into a Rock Opera.

The unrelenting set left little time for the audience to breathe, as the welcome synth lines from the Pleasures of the 'Treasure Principle' were like old friends meeting again after 36 years.

'Tracks', 'Complex', 'M.E.', 'Films', 'Metal' all set stage for the remarkable overwhelmed arrival of 'Cars', a track so dated and familiar it is now a landmark and the House comes down to acknowledge its reverence.

The curious reaction to this remarkable No 1 has been unusual over its lifespan as it wore thin during its own term as Numan himself disowned it. But last night in Cork he claimed back 'Cars' as if it was the most important memory in modern times. A true classic. It sounded crisp and fresh and the synth strings echoes through the building like 1979 had re landed.

And then he was gone.

The house bursting with energy from the fuel filled set, Numan comes back to the stage as the thunder of the pounding floors and roars into the air demanded him back. He falls to his knees in front of the audience, a gesture of thanks and returned reverence.

The band puncture the noise from the floor with the cords of early Tubeway Army's Blue album, as Numan teases the viewers to the theatrics of 'Every Day I die' and 'My Shadow in Vain', holding a strong vocal in the latter (a track written when he had a much younger vocal range).



As he swaps the electric for the acoustic Numan clutches his guitar and thanks Cork for allowing him finish this incredible short tour in such a remarkable way. His own sense of overwhelm and exhaustion stops him in his stride during the opening section of the final track 'Joe the Waiter'. No apology is needed. The audience are so charged it looked for a

moment like Numan was going to be pulled off the stage as the eagerness pushed forward. The roars from the floor reverberated off the rafters as Numan re composed himself and took 'Jo The Waiter' to the finish line, as though the track was written for Cork.

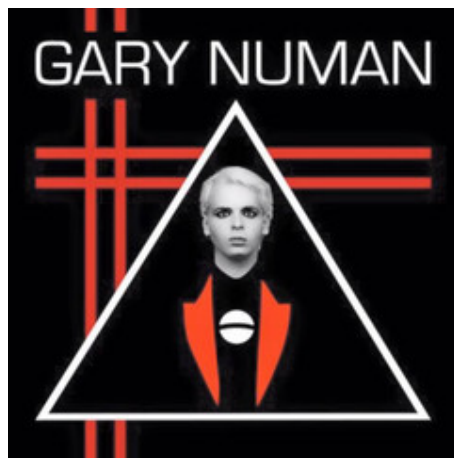
A triumphant closing to a triumphant set, from an artist who appears to have done full circle in a career now older than many of the audience who watched him last night.

As one man asked "How does he do it at 57"

He is not young, he is not new, he is not a great musician, he can't dance, his hair is mad Ted, he is a bit odd, But when he holds out his arms and screams....."You see this means everything to me"..... You just know he has something very special.

Maybe it's GENETIC. The boy can't help it. It's in his DNA.

Classic Album shows 2016 USA



<http://www.garynuman.co.uk/shows/>

May 10 Gramercy Theatre New York
May 11 Gramercy Theatre New York
May 12 Gramercy Theatre New York
May 15 Metro Chicago
May 16 Metro Chicago
May 17 Metro Chicago
May 19 Moogfest Durham
May 20 Moogfest Durham
May 21 Moogfest Durham
May 23 Opera House Toronto
May 24 Opera House Toronto
May 25 Opera House Toronto

GARY NUMAN'S PLEDGE CAMPAIGN

Gary's Pledge campaign has hit 215%. Gary thanked everyone over on he's Facebook page. Gary Numan: I thought that was impossible, so thank you all so much. Back in the studio today. <http://www.pledgemusic.com/projects/garynuman>



Gary Numan: This is the bass guitar I wrote Cars with. I thought I'd take it along to rehearsals for the VIP Meet & Greet fans to play with. Be careful with it though, this thing changed my life.



<http://garynuman.tmstor.es/index.php?page=products§ion=VIP+Packages>



THE MAKING OF: WARRIORS

Taken from the Alien Gary Numan Magazine issue 1 March 1999

To many fans the shift of style on the Warriors album was the last straw. To others it was yet another sign that Numan was prepared to try, and not for the last time, a mix of musical styles that was as unexpected as it was risky. It was a difficult time both in and out of the studio.

Nick Smith: "Gary turned up at the studio, a place called Rock City, with his notepad and a Linn drum, which he used to programme some of the original rhythms.

Gary Numan: "I used drum machines quite a lot to write with. Luckily the digital drum machines didn't sound too electronic, unlike the older Roland designs. The Linn drum has a distinctive sound like a good drum-kit should."

Nick Smith: "We had the old Dramatis line-up, Cedric Sharpley, Chris Payne and Russell Bell all came back for that album. I don't know whether getting the old guys back again was a sign of Gary having a new direction in mind, or that he was confused about which direction to go in. The biggest change was that Gary had agreed to get in a co-producer - Bill Nelson, ex-Be Bop Deluxe."

Gary Numan: "I thought Bill Nelson was the right man for the album. I'd gone to see Be Bop Deluxe years before, without knowing a single song and had enjoyed every second."

Nick Smith: "Gary had outside pressure to lean towards a more commercial pop style. I'm sure the record company suggested a producer and that man happened to be Bill Nelson. Bill came in but I thought it was a very strange thing because Gary has always run Gary Numan one hundred percent. For him to suddenly hand over the reigns to someone else must have been incredibly hard."



Bill Nelson, 1983: "Gary and I have a very different way of working. I like to build songs out of different melody parts, all working off each other and going in opposite directions. Gary prefers to layer his songs in one direction, so that he creates the kind of power he likes. I think the tension created by our two approaches produced some really interesting results. We felt that we were really getting somewhere and producing something that was different for both of us."

Nick Smith: "The three of us, Gary, Bill and myself had some great times during the six weeks we were together. I remember one day Bill was buying a Porsche 911 in a Shepperton garage, near the studio, and we all jumped into our cars. Gary got in his Ferrari with our tape operator, while Bill and I

went in my car. As we were going through Shepperton, we got pulled by the drug squad. They dragged Bill Nelson out, pushed him up against the wall, got him to spread his legs, the works. Then they pulled out Gary and myself, same deal. They didn't find anything and it gave us something to laugh about when we got back to the studio."

Russell Bell: "Bill did some nice guitar on the album. We got him on the E-bow a couple of times."

Gary Numan: "To be with him in a room when he was playing guitar was an honour . . . But sometimes it was really hard to persuade Bill to play the guitar because he was more interested in keyboards at the time. He did get the best out of Russell Bell though. I think Russell's playing on the album is the best he's ever done."

Russell Bell: "There was a lot more guitar on Warriors than the previous couple of albums. We used lots of effects, of course. Distortion, compression, flanging, phasing but still from a basic Marshall amp sound."

Nick Smith: "Gary also played a lot of guitar on the record, the big chords and stuff."

Gary Numan: "At the time I thought that the guitar in itself was no more interesting than it had ever been, what was interesting was the way you could integrate it with the new technology, which is what I tried to do."



Nick Smith: "On Warriors Gary also really fell in love with the saxophone. I understand the criticism that it's overused but I wouldn't necessarily agree. Once Gary finds something that's new, he really goes for it in a big way and it usually works."

Gary Numan: "I really started to get into the sax and I discovered Dick Morrissey who had played the intro to one of my favourite Peter Gabriel tracks, I Don't

Remember. He'd also recorded with Vangelis for the Blade Runner soundtrack."

Nick Smith: "I'd just done an album with Morrissey/Mullen and I think initially it was just another session for him. But Dick discovered that he was really into what Gary was doing and developed a lot of respect for Gary. It worked well and they played together for several years. Dick's a very nice, quiet, unassuming guy and Gary really liked that about him. Anybody who did get too big for their boots in the studio, it was a case of, 'thank you, goodnight'. It didn't matter who they were."

Dick Morrissey: "Gary wasn't quite my first experience of electronic music because I'd worked with Vangelis. I didn't really change my style of playing when I was with Gary, I just enjoyed myself, playing along naturally. I loved working with a fairly unconventional musician like Gary because I'm also self-taught."

Cedric Sharpley: "Dick Morrissey would play something straight off the cuff which would completely blow our heads off. In fact a lot of the recorded solos are first takes. He's an extremely lyrical player who doesn't do the obvious, technically correct things."

Nick Smith: "Dick Morrissey was a hundred percent into the music. He thought it was great because it was a challenge for him. He was a real jazzier and at that time a middle-aged guy, so to be working with someone like Gary, it was so different from anything he'd come across before. He was well into it and did some great stuff. Because they were from such different worlds they didn't clash at all. Dick would listen to the track, get the vibe of it, Gary would suggest what he wanted, and he did put over exactly what he wanted very effectively. Then Dick would jam to the track and we would record it. Gary would either get excited by it, or he wouldn't. Gary doesn't like jazz music particularly but he liked the saxophone, the sound of it. We put a lot of effects on the sax playing, not every track, but a fair bit. Not to make it obscure but just to add to the sound."

Gary Numan: 'The saxophone gave me a new lease of life. Warriors is full of avant-garde jazz solos and I think it shows there's no need to have a resistance to mixing conventional instruments and technology.'

Russell Bell: "We also got in a new bassist to replace Pine Palladino, an American bloke called Joe Hubbard. He was a very good player although his heart was in jazz. The choice of people was quite limited, because there was hardly anyone in the same league as Pino."

Cedric Sharpley: "Right from when I first started working with Gary we've mixed electronic percussion with natural, real time rhythms. There's a bit of that on The Pleasure Principle, a lot more on Telekon, Dance and Warriors. Personally I've always enjoyed that mix of sound. I think they complement each other extremely well."



Nick Smith: "The vocals are quite... well, Gary is mumbling, I suppose. It started with Dance in 1981 when he had really dark vocals. You could hardly sing along with the vocals on Warriors but that's what he was doing at the time. I can't explain that. I was concerned about whether it was the right thing to do but in a strange

way it has stood the test of time, so obviously it was. I have bands working here at the studio, young kids of 18 or 19, and they want to know all about Gary. I think it is because Gary has always stood by his guns. He's always taken the attitude, 'This is what I am, this is what I do, you either like it or loathe it.' And so if he wants to sing in a very perverse way, then that's the way it's going to be. With the female singers I think he was just trying to develop a new element. Tracey Ackermann from Shakatak was the first. She came in; Gary loved her voice and wanted to use it. I don't know why Gary wanted girl singers, he never said. It's like the synthesizers, the saxophone and the fretless bass - he discovers something and he goes for it. After Tracey he found Tessa Niles and loved her. He used to give them all carte blanche. He'd say to them, 'go out there and sing what you feel'. And they did. The song would be finished; all Gary's vocals would be done. The girls were the last thing to be added to the album."

Russell Bell: "The girl singers? It was always nice to have a few girls in the studio to brighten the day up a bit."

Nick Smith: "On Warriors Gary played virtually all the electronic stuff, which was still completely analogue at this stage. He hadn't got into computers yet. Even on albums

where there a lot of other musicians featured, Gary is still the main musician, as well as the writer, producer and singer.”

Gary Numan, 1983: “To me Warriors just sounds like me, they always do. We’ve got all these great jazz musicians on the album and there’s little old me in the middle of it all on the electronic side. The MiniMoog and PolyMoog are still like old friends to me and I turn to them when I can’t think of what else to do. I used the ARP Odyssey more for bass things because it has more cut to it, and my favourite at the moment is the Oberheim OB-Xa.”



Nick Smith: “Gary doesn’t write songs in a conventional way. He doesn’t write verse, chorus, verse, chorus, outro. He doesn’t come into the studio with an acoustic guitar and then sit down and play the song. Basically, he makes it up as he goes along. Most of his stuff is recorded in that way. Even when you listen back to Are “Friends” Electric?, that song is weird. Cars is probably the nearest thing he’s got to a regimented type of pop song when you break it down and listen to it, and that was just done with a fantastic, catchy riff. But even Cars isn’t a standard, uniform pop song because it doesn’t have a chorus. And that weirdness comes from the fact that he isn’t musically trained. I think that’s a great thing because he comes up with unusual ideas and it’s down to the individual whether he or she thinks they work or not. I guess to a fuddy-duddy musician it might seem wrong.”

Dick Morrissey: “I think Gary is a very natural and original songwriter, which is more important than technique. I always found him very easy to work with. To be honest I don’t have particular favourite albums or tracks. I’d just go into the studio, play along with different songs and then leave when Gary was happy. It was very easy and good fun.”

Russell Bell: “Warriors is great because it’s got a bit of everything which is why it has such a weird sound to it. Gary just comes up with ideas as he goes along, layering it all up, bouncing one thing off another. And he used to knock out his songs incredibly quickly. He wasn’t one for worrying things to death which was good because it kept things fresh.”

Nick Smith: “He’s always been the man in control and in a way you daren’t suggest ideas to him. I must admit there were times during the making of the album when he wasn’t the easiest person to work with. He could fall into long silences and you didn’t



know what he was thinking. But at the end of the day he was the one having the success and so, quite rightly, he was the one who was calling the tune.

However, he didn't get what he wanted from Bill Nelson. Later on during the album they really started to fall out. Gary was Mr. Jo Blunt, very focused on his own opinions, and I think that did drive a wedge between them." Gary Numan:

"Bill Nelson told me that all creative people pick up beams of inspiration from

across the cosmos and we channel it into creative art and we do what we do for the people. I said, 'That's complete bollocks', and it all went downhill from then on really."

Nick Smith: "In the end Gary lost complete interest in the album. He would be outside playing pool with the band while Bill Nelson was working on stuff. Gary would come in, go, 'yeah, that's fine', and then walk out again. From a selfish point of view I really missed Gary's input. He used to drive me mad at times because I couldn't see what he was trying to do until we'd finished the albums but then it would all make sense. I had the greatest respect for him because nine times out of ten he was always right about his own stuff. So this was a tense situation and I was piggy in the middle. I wanted to be loyal to Gary but I liked Bill very much and I do think he's a genius. It was a trying time and it led up to the reason why I left in the end. Warriors was the last Numan album I worked on because I really was torn terribly between the two. I used to think, 'I really don't want to go to work today'."

Russell Bell: "The Bill Nelson thing was an interesting experiment. Gary is so much in control in the studio, there were always going to be problems. I loved working with Bill because he's one of my favourite guitarists but he had a different idea of sound mixing to Gary. Bill is quite a toppy mixer. That's why the clean, clinical Bill Nelson approach would have sounded quite odd. Bill mixed with great clarity, a very discreet and sort of textbook placement of sound. Gary goes for power, overlapping and mixing together so it's not so clean - more of a wall of sound with thunderous bottom end. He used to mix at phenomenal volumes, absolutely deafening. I'd leave the studio with my ears ringing"

Nick Smith: "Bill took Gary in a direction that Gary did not want to go in. It was more poppy, up-beat, not so dark or hardcore. I have to tell you something, I thought that album was fantastic and that Bill did a brilliant job on it. Gary will totally contradict me on this because he hated it. Anyway, we finished the album, mixed it, copied it, Bill took away a cassette and he went out the door. I walked back into the control room and Gary said, 'right, wipe everything.' And we started again. It took forever, week after week. We didn't get rid of everything but ideas that Gary didn't like, he made us take them off. Basically he'd strip each song down and decide what he was going to

use and what he was going to throw away. In some ways it was a relief to me because we were back as a working team but by that time I'd got fed up."

Cedric Sharpley: "A significant amount of remixing went on, and one or two bits of recording were added. I can't remember exactly what, but I think the tracklisting would have been slightly different if we'd stuck with the Bill Nelson version."

Russell Bell: "Gary wanted more bottom end so he remixed it, basically. He put a lot of extra work in but in my memory most of the arrangements stayed roughly the same. Bill had made it into a pop record but I prefer the way Gary mixed it in the end. It's got a lovely warm, rich, bassy feel to it."

WARRIORS REVIEWS:

Sounds on the Warriors single: "Gaz lives out his fantasies once more; this time as a Mad Max-style studs 'n' leather fetishist which has him looking not that different to a certain Rob Halford from Judas Priest. The music shares a similar identity crisis, meandering electronic mood music which would be better suited to a similarly apocalyptic film."

Gary Numan: "I'd had the Mad Max look in mind during the making of the album. I was just interested in the idea of people fighting for survival after the bomb had dropped. Not that that had anything to do with the album though."

London Evening Standard on Numan's performance of the Warriors single on Top Of The Pops: "Gary Numan, a thuggish blond with a lot of panstick make-up, stood rooted to the spot by the weight of the black leather encasing him. His arms confined in what looked like callipers, his legs booted up to stocking-top level, he was totally immobile."

Elvis Costello, NME 1983: "You can't take Gary Numan seriously, can you? Have you seen this LP cover with the idiotic Warrior outfit. Here he's posing as well. "I'm Render, I'm mad, blah, blah, blah, blah. With Tubeway Army he only ever just messed around. At least here he's trying to bring a rhythmic change into things. But despite that - no!"

Chris Bohn, LP review, NME: "Why dress up in Mad Max drag when lurking somewhere in his soul is a more indigenous and better-suited myth? As the Road Warrior he isn't anywhere near so interesting as his earliest incarnation as a paranoid worrier. . . he has always been a seasoned scavenger, so one shouldn't deny that Warriors is the most negatively attractive electronic pop muzak since Eno's influential Another Green World."

Robin Denselow LP review, The Guardian: "The music shows some signs of progression. Chattering synthesisers and good growling bass work from Joe

Hubbard lead off into efficient electro-funk pieces like I Am Render and This Prison Moon, or cool, gentle jazzy pieces like The Iceman Comes.”

Jim Reid, LP review, Record Mirror: “Warriors is about the most bearable Numan record I’ve heard. It’s well played, sweetly produced and at times Dick Morrissey’s sax is quite lovely.”

Dave McCullough, LP review, Sounds: “With Warriors Gaz proves that he is eternally stuck as a rock ‘n’ roll Blake’s Seven.”

Helen Fitzgerald, LP review, Melody Maker: “Warriors suffers from Numan’s critical identity crisis: should he step boldly into a new arena and disown the past, or should he reassemble old components in a frantic attempt at mass deception?. . . The Iceman Comes is the only track where Numan sounds like he’s having fun. A gradual and brooding example of slow-tempo funk, its chilling basslines weave a compulsive spell and just for one moment Gary lets spontaneity override his obsessive need to control, allowing the vocal to ride with the music instead of dominating it. The Tick Tock Man exhibits Gary’s penchant for artificially adopted camouflage, but with Tracy Ackerman’s support it’s turned into a more than passable stab at a looser, less restrained feeling . . . in spite of a few flashes that suggest what might have been, Gary has sunk further into his make-believe world of ominous fantasy where sci-fi escapism can bolster insecurity and Gary can sink grate-fully into his comic strip character and remain forever the hero.”


Mark Steels, LP review, Time Out: “Numan is possessed of far more talent than he is given credit for, showing him to be both a mood-piece composer of no little merit and a producer of imagination and skill. Morrissey’s measured solos, Joe Hubbard’s nimble bass work and Cedric Sharpley’s crisp, unfussy drumming lend many of the tracks an engaging jazz-funk feel. This curiously complements the ever-present electronic doodlings, often, as in the case of The Rhythm Of The Evening, to great effect. What Gaz lacks in the crooning department he more than makes up for in aural atmosphere and if the live show is as good as. . . oh, my, God, I’ve just seen the sleeve.”

Gary Numan: “I still like a lot of the Warriors stuff and Bill Nelson did a lot of very inventive things on it which, because of our differences, I failed to appreciate at the time. I think the Mad Max image convinced a lot of people, the press especially, that it was a sci-fi album. Much of it though was actually quite autobiographical. Even songs like ‘The Iceman Comes’ and ‘This Prison Moon’ were more to do with what I was going through than anything sci-fi. Lyrically I was already becoming overly focused on the career struggle. Warriors was written, in the main, in a hotel room in Jersey. My girlfriend had just left me, I’d been evicted from the house I was living in and I felt pretty much alone in more ways than one. Despite its surface gloss of futurism it was really very inward looking. To me the image was meant to represent someone fighting for survival as much as anything”

Steve Maims.

(This feature is based on recent interviews with Gary Numan, Dick Morrissey, Russell Bell, Cedric Sharpley and Nick Smith. Other quotes are taken from comments made in 1983)





GARY
NUMAN

NEW ALBUM & CASSETTE
BEGA 47/BEGC 47

WARRIORS

INCLUDES THE HIT SINGLE 'WARRIORS'

ON TOUR

September

20th GLASGOW, Apollo

22nd ABERDEEN, Capital Theatre

23rd DUNDEE, Caird Hall

24th EDINBURGH, Playhouse

25th SHEFFIELD, City Hall

27th NEWCASTLE, City Hall

28th HULL, City Hall

29th MANCHESTER, Apollo

30th MANCHESTER, Apollo

October

1st DERBY, Assembly Rooms

2nd DEESIDE, Leisure Centre

3rd BIRMINGHAM, Odeon

4th BIRMINGHAM, Odeon

5th COVENTRY, Apollo

6th LEICESTER, De Montfort Hall

8th POOLE, Arts Centre

9th OXFORD, Apollo

10th BRISTOL, Colston Hall

11th HEMEL HEMPSTEAD, Pavillion

13th LONDON, Hammersmith Odeon

14th LONDON, Hammersmith Odeon

15th LONDON, Hammersmith Odeon

18th MIDDLESBOROUGH, Town Hall

19th LEEDS, Victoria Halls

20th BLACKPOOL, Opera House

21st WOLVERHAMPTON, Civic Hall

22nd NOTTINGHAM, Royal Theatre

23rd HANLEY (STOKE), Victoria Halls

26th PORTSMOUTH, Guild Hall

27th MARGATE, Winter Garden

28th SOUTHAMPTON, Gaumont

29th BRIGHTON, Conference Centre

30th SOUTHEND, Pavillion

31st IPSWICH, Gaumont



November

2nd CORNWALL, Coliseum

3rd GLOUCESTER, Leisure Centre

4th GUILDFORD, Civic Hall

Beggars Banquet

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THE MAD MAX FACTOR

Everything from black eyeliner to Mad Max 2.

This can only mean one thing Gary Numan is back on the road for the first time since Spring '81. And there's two extra passengers — Peter Martin (words) and Steve Rapport (photos)

"Fasten your seat Belts.

The light flashes urgently. I don't need telling twice. The jet engines roar into action. My heart misses a beat. Can I use the expression "petrified"? 50 miles per hour rushes into 500 miles per hour in the blink of an eye. My stomach is left churning on the runway. Yikes, I want me mum!

I glance nervously up the aisle. There in the cockpit is a dimly-lit figure hunched over the controls. Please no, I say to myself, It can't be! Beads of sweat are popping from my brow. Surely it's not . . . Slowly the pilot turns around. I'm white with fear. I can't look. Is it? Is it? ...



Oh, it isn't. It's not Gary Numan. Thank God for that! I thought for one awful moment this was going to have to be another of those "I Flew With Gary Numan And Lived To Tell The Tale" interviews. Phew! A nation sighs with relief.

Instead I can do a "How I Spent Two Days With Gary Numan And' Never Left the Ground Once" story. As our plane touches down in Edinburgh, the Numan entourage is already preparing for tonight's concert at the nearby Playhouse. Tomorrow it's Sheffield, and after that there's about 35 more dates around the UK.

But first things first. What's the new show like? Some of the Scottish fans I spoke to thought it wasn't as good as his previous concerts. They all thought the "post-apocalyptic" stage-set was impressive but most felt the songs went on for too long with the bass and drums overpowering the beloved synthesisers.

"That was the thing we first went for, that and the image, and now it's not the same. But we're loyal. We'll stick with him. We just hope he plays more of his old stuff." So says one young Glaswegian Numanoid, accurately summing up the feelings of the older fans.

As for the new ones, it's probably their first taste of the 'spectacular'. A rare event in today's economy-conscious world of pop where you're lucky to see a few coloured lightbulbs brightening up an excuse for a stage-set.

Still, even Gary's decided to leave his neon pyramid and computer-controlled cars back in his £250,000 mansion in Virginia Water. Instead he's gone for a bare stage that is backed by a decaying vision of the future a half demolished house each side containing one synth player plus banks of equipment. In between is a huge drum riser over which towers a cut-out cityscape.

"It's one idea of how life could be like after the war," explains Gary. "'Replicas' was another idea. Then the machines took over completely. But this is more straightforward, centred away from machines. 'Warriors' is just about people fighting to stay alive."

Even though he just sees the show as "entertainment pure and simple, a straight acting role", the image seems to strike a chord inside the man. "It would be interesting to see what I'd be like in that situation," he says with a glint in his eye. "I'd like to know if I'd be able to adapt as easy as I think I would."

On first meeting Gary I was surprised to see how normal he was. None of this Mad Max 2 stuff, just jeans and sweatshirt. And besides that, there was no moodiness or mystery surrounding his personality. All in all a fairly ordinary bloke. Or so I thought. During the coach trip to Sheffield the next day he came out with some remarkable comments that seemed at odds with his nature and more in keeping with his image.

For instance: "People like me just sing and make lots of money. But the real heroes are soldiers. They risk their lives for us. You should have posters of people like fighter pilots on your wall rather than people like me."

Basically he's just got some strong beliefs — patriotism being one of them—and he feels no shame in airing them. As long as they're not in his songs. "My songs don't mean anything there's no messages in them. They're just escapist, hopefully."

Also he's not averse to making strong statements about his own career. "I was sick to death of touring. I've only been famous for four years and for three of those years I've been off the road. I was young and I had to learn in public. It was difficult and I had to get out. But now I'm experienced," he says confidently.

The first gig on this tour — again at Glasgow Apollo — was also a bit nerve-racking. "'Warriors' has to re-establish my career and re-confirm what I am as a person. I still get choked up when I think of the last night at Wembley. We really thought that would be the last time we'd ever play together. One of the band actually cried. But this time in Glasgow it was brilliant — as though we'd never been away."

This conversation has been going on at the back of the Numan tour coach during the knackered six hour journey to Sheffield. There's no music and the video's just broken down. We were watching the film *Mad Max 2* at the time—(from which a lot of the ideas for "Warriors" came). Well at least most of us were. Gary fell asleep in the middle of it.

As did everyone else somewhere along the way. Also on board were the Numan band and family - mum Beryl, dad Tony and 18-year-old brother John, who's now a fully fledged member of the band — a driver, a tour manager and two girls ("liggers") they picked up on the way.



Backstage after the Sheffield concert: strange, there don't seem to be too many blokes around

The previous night, Beryl was hard at it washing all the bands' clothes. Last tour they were all in white — "it was a nightmare. Could you imagine what it was like keeping all those things clean?" This time it's leather. In the dressing room after the show, the air is completely doused in sweat. The gruelling set to perform certainly takes its toll. And to add to her problems they've only got one outfit per man. "It took Gary so long to decide what image to have, we only had time to make up one complete outfit each. Gary wears one of his old bomber jackets ripped up. And over that he has lots of straps and belts. I had to get them for him from a sex shop in London," explains Beryl.

Another duty includes bleaching his hair every four days. Sounds a bit dangerous to me.

Tony on the other hand looks after the business side of the things. Totally realistic, he was worried by the below average ticket sales. 50% for Edinburgh; 40% for Dundee.

"With three million people out of work and most of them kids,

it's got to affect something. Concerts are an expensive business. £4 for a ticket, £4 for a t-shirt and a few quid for travelling. If they had more money they'd be here." Tony still hopes that his son just might break even this tour. Last tour he lost £400,000.

At about 7pm we reach Sheffield City Hall. The band soundcheck for about three-quarters of an hour. All the stage-set was already prepared — the roadies take four to five hours to load and unload, so they had to leave straight after the show last night and sleep in the back of the van.

I went outside to chat to more fans. They seem much livelier than last night's. And less rowdy. They also seem better dressed — loads of Telekon leather jumpsuits for the boys and leather jackets for the girls. And it's nearly sold out. Proof that there must be more money in the south.

One person I spoke to had seen Gazza 10 times, "hitch-hiking to Paris and going to all the last nights at Wembley."



Five Numan fans still stuck in the "Telekon" period

He's 20 and a mechanic and claims to be the proud possessor of five or six Numan outfits — black canvas for "Replicas", jumpsuits for "Telekon", suit for "Dance" ("The Buggy Malone look" as it was called), and of course the latest — "The Mad Max 2 look". Tonight he's sporting a flying outfit. The total cost for the lot, £800. "It was worth every penny."

Inside the City Hall, anticipation is in the air. People mill about aimlessly like expectant fathers on the big day. The lights dim. STAMPEDE. The curtains open to reveal a huge expanse of dark. Flashguns give sharp glimpses of what's to follow, and suddenly the band crack into motion and the lights zap into action. The £12,000 computerised Autoscan light rig steals the show.

Gary's latest stunt is to talk to the lights. He gives them orders "Shine on me! Shine on them!" — whereupon some bloke up in the gallery operates a computer to get them to point whichever way he wants.

Tonight the computer broke down. His mum consoled him with thought that he'd be able to talk to the lights tomorrow.

Overall the show is hard, fast, massively impressive. Booming bass synths swamp the piercing swirling string sounds and the familiar shimmery electric piano's still there, as is the choppy Heavy Metallish guitar. What's different is the use of bass and drums, which now form a concrete hard platform for the new rhythmic Numan

sound. I mean you could actually dance to "Are Friends Electric?". Whatever, the show goes down a storm.

When we get back to the hotel we discover a stowaway in the boot of the coach. "I only wanted an autograph," he pleaded. Old Numanoids die hard.

"I haven't had a record out for a year, but last week I pulled 3000 people down to a personal appearance in a record shop in Oxford Street. The street had to be closed. That's amazing. Those people deserve respect."

And so to the future. What does it hold for the man in black? "Eventually I'll get out of music again and go back to flying. But at the moment I'm really enjoying this. I don't prefer one thing from the other. But with music you're only risking your career. With flying you're risking your life. Even though if your career crashed your life would be in a wreck. I only do things that are challenging and the music business doesn't stretch you at all. But for now, I'm enjoying it more than ever. I wouldn't change my position for the world."



The one with £800's worth of Numan clothes



*Gary goes for the real health food experience
(the milk that is)*



Gary tackles a few mechanical problems during the *Mad Max 2* video



One man and his Doc Martens



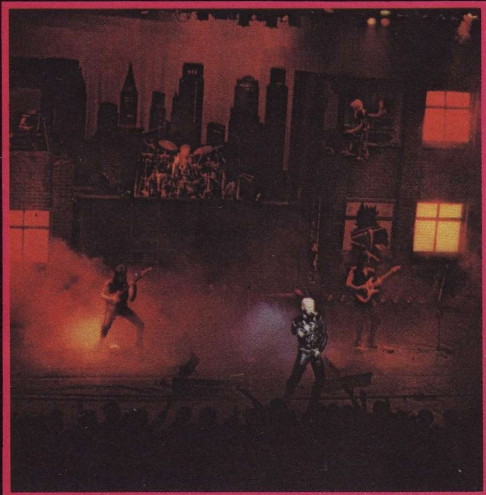
Before changing: (l-r) Chris Payne, John Webb, Mad Max, Joe Hubbard, Ced Sharpley, Russell Bell ...



... and after: it *is* a bit more imposing than the knitwear isn't it?



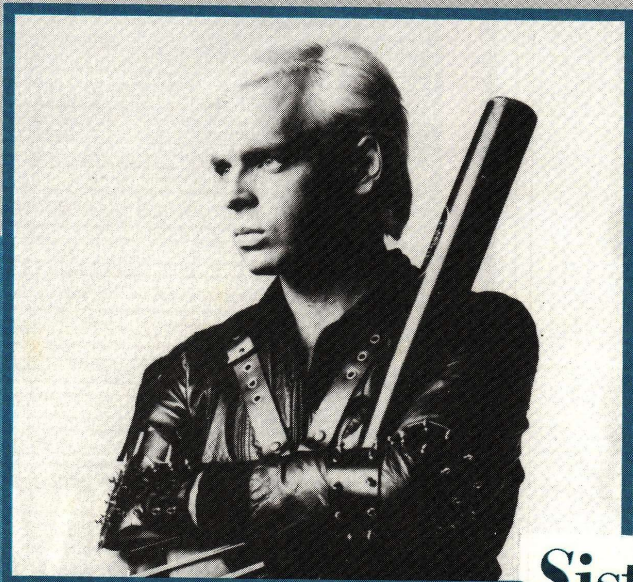
Just count the studded leather wristbands



The 'cityscape' state set during a night time scene



GARY NUMAN



WE ARE WALKING NOSTALGIA
LIKE OLD MOVIES FOR REAL
LOOK AT ME LOOK AT YOU
LOOK AT THEM LOOK AT US

I'M YOUNG
SELL A SLIM BODY TO THE MAN NEXT DOOR
SELL A SLIM BODY TO THE MAN NEXT DOOR
LIKE MY SISTER SURPRISE

CHORUS
ONLY GODS WALK ON WATER
SO I'LL JUST SINK OR SWIM WITH YOU
LET MY HEART SLIP AWAY FROM ME
ONLY GODS WALK ON WATER
AND YOU'RE PULLING ME DOWN
LET THIS HEART SLIP AWAY

REPEAT CHORUS

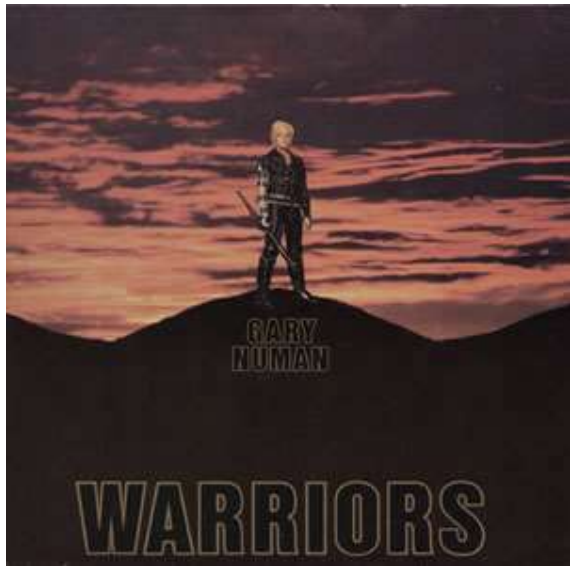
WE ARE THE PLEASURE CREATION
GONE WRONG GONE WRONG

WE ARE WALKING GHOST STORIES
NO RELIGION NO RELIEF
NO OLD WISDOM NO BELIEF
SOMETIMES I COULD SCREAM

REPEAT CHORUS

WORDS AND MUSIC BY GARY NUMAN
REPRODUCED BY PERMISSION NUMAN MUSIC
ON WEA RECORDS

Sister Surprise



Warriors

I Am Render

The Iceman Comes

This Prison Moon

My Centurion

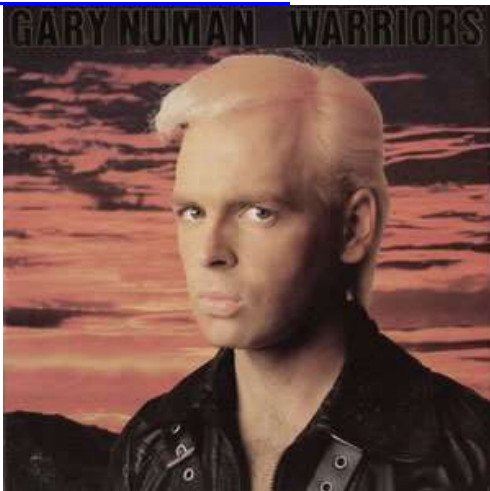
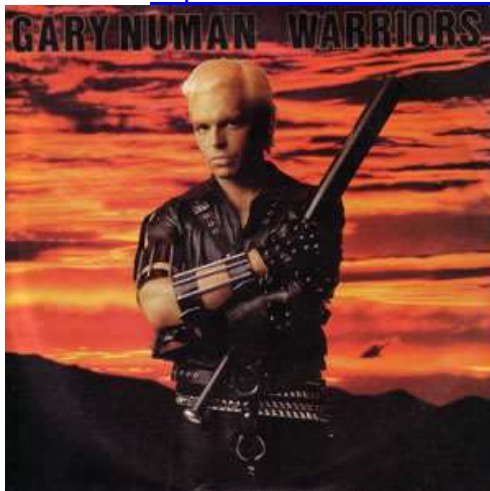
Sister Surprise

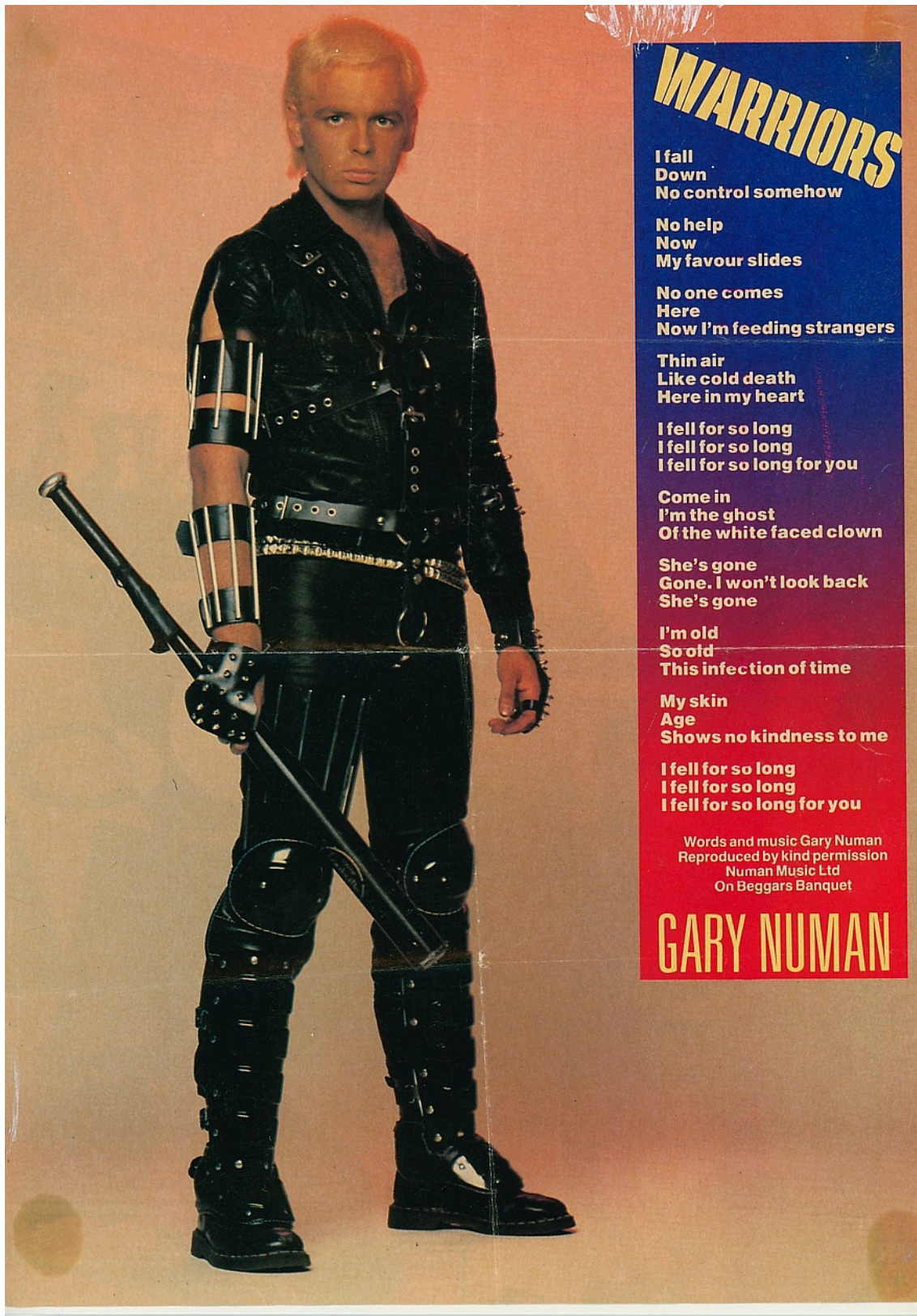
The Tick Tock Man

Love Is Like Clock Law

The Rhythm Of The Evening

<http://www.numanme.co.uk/numanme/1983.htm>





WARRIORS

I fall
Down
No control somehow

No help
Now
My favour slides

No one comes
Here
Now I'm feeding strangers

Thin air
Like cold death
Here in my heart

I fell for so long
I fell for so long
I fell for so long for you

Come in
I'm the ghost
Of the white faced clown

She's gone
Gone. I won't look back
She's gone

I'm old
So old
This infection of time

My skin
Age
Shows no kindness to me

I fell for so long
I fell for so long
I fell for so long for you

Words and music Gary Numan
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Numan Music Ltd
On Beggars Banquet

GARY NUMAN



NUWAY ARMY FAREWELL SHOW



Nuway Army would like to thank everyone for their support over the years, but it is now the time to say farewell. As you may be aware that a few of us have other musical projects and now its time to concentrate on those projects and look forward to the future with other musical realms. Nuway Army has been an absolute pleasure with working with great people, especially of which Ade Orange, what a great guy and a pleasure to know.

Nuway Army has the last show booked for the venue The Sutherland up in Stoke On Trent as we thought we would give as many people we could a chance to catch us before saying goodbye.

We look forward to seeing you on April 23rd at The Sunderland in Stoke On Trent. The night will be spectacular as also performing are the Depeche Mode tribute Black Celebration.

Website: Nuway Army

<http://nuwayarmy.co.uk/>

Ticket Price: £15

Venue: The Sutherland

Time: 8:30 PM - 2:00 AM

On Stage: 9:30 PM

Fetituring Ade Orange

Buy Tickets from:

<http://blitzmusic.co.uk/events/nuway-army-black-celebration>



GARY NUMAN TRIBUTE

NUWAY ARMY

FAREWELL SHOW

Featuring Ade Orange

This will be the last Show that the popular Gary Numan Tribute act Nuway Army will be performing and the last time you will get to see the former Numan Band member Ade Orange perform the classic tracks from the early catalogue of Gary Numan. Performing classics like Cars, Are Friends Electric, I Die You Die, We Are Glass and many more

SATURDAY 23rd APRIL TICKETS £15 Door Open 8:30pm

**THE SUTHERLAND, SUTHERLAND ROAD, STOKE-ON-TRENT,
STAFFORDSHIRE, ST3 1HZ**

Buy Tickets from:
<http://blitzmusic.co.uk/events/nuway-army-black-celebration>

