

NUMANME

THE GARY NUMAN FAN SITE

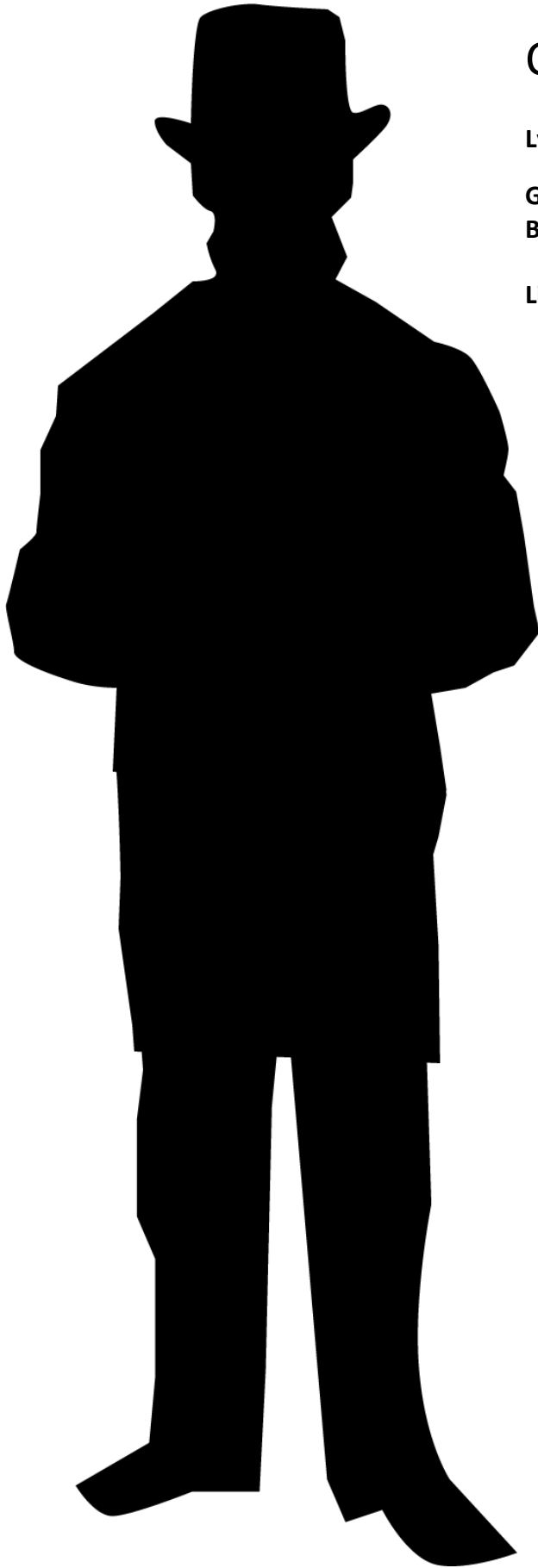
ISSUE THREE

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GARY NUMAN

MAGAZINE





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LYRIC FROM THE PAST



LOST

(From 'Splinter (Songs From A Broken Mind)' album, 2013.)

So are we over?
Is this our end of days?
Are we so broken
That you can walk away?

But when you think back to
when we first met are you sad?
But when you think back to all
we've been through does it
make you cry?
And when you think back to all
the love shared do you feel
anything?
And when you think back, well
did you ever think we'd come to
this?
And yet here we are, and I'm
lost

If we're over then you're far
away
If we're over then I'm lost

If I had one chance
If I could change your mind
If I had one wish
I'd wish for one more time

To see you walking your hand in
my hand once again
To hear you laughing as if
forever like my only friend
To feel my fingers walk across
your skin with a kiss to end
To listen to you say that you
love me like you used to do
Like I need you to but we're lost

So it's over you are so far from
home
So it's over and I stand alone
So it's over and I lost



Gary Numan: Splinter (Songs from a Broken Mind) – Reviews

"NUMAN'S FINEST HOUR"

MOJO MAGAZINE

"IF YOU HAVE ENJOYED ELECTRONIC-ORIENTED MUSIC AT SOME POINT OVER THE LAST COUPLE OF DECADES THEN YOU CAN FEEL FREE TO SEND GARY NUMAN A THANK-YOU NOTE."

STEREOGUM

"A POWERFUL SET OF RAW, DEEPLY FELT TRACKS."

BILLBOARD

"GARY NUMAN IS EASILY POISED FOR A COMEBACK, EVEN THOUGH HE NEVER REALLY WENT ANYWHERE, AND SPLINTER IS EASILY HIS STRONGEST ALBUM IN YEARS."

CONSEQUENCE OF SOUND

"AN INSPIRATION TO DECADES OF KOHL-EYED YOUTHS USING SYNTHESIZERS."

NME

Maddy Costa

The Guardian, October 10, 2013

There's a hermetic quality to Gary Numan's latest album: it gazes inwards with such intensity you wonder if he's addressing anyone but himself. You'd say he made it for his own pleasure, except that this is the sound of emotional pain. Numan has talked candidly about the depression, mid-life crisis, and struggle of becoming a parent, that he experienced while writing these songs; for him, they were a form of therapy, but for the listener they're harder work. The carapace of violent noise that encases each song needs breaking before you can appreciate how fascinating it is musically: conventional song structures crumble beneath the weight of thundering riffs (I Am Dust), or sludgy chords (Everything Comes Down to This); in The Calling, bass and synths are like murky pools of oil and water, refusing to merge. Numan writes his lyrics the way orators construct monolithic speeches, with a lot of rhetoric and repetition: in We're the Unforgiven and the title track, it makes him sound inhuman. But he can be simple and tentative, too: Lost is all the more affecting for it.

Will Hermes

RollingStone November 4, 2013

Trent Reznor has cited Gary Numan's alienated Eighties synth pop as a major influence, and Numan credits a NIN show with inspiring his creative rebirth. Reznor is absent on this comeback LP, though Robin Finck, guitarist and longtime NIN collaborator, figures prominently in the sound, a searing digital-industrial display brightened by Numan's slightly cracked choirboy high tenor. It's that cyborg vulnerability that makes this more interpretive than derivative: See the Arabic-scented "Splinter," or "The Calling," with its lush orchestrations. It's electronic-age angst, refracted through pop history, back to its source

Andy Cowan

Mojo October 14, 2013

The wilderness years have not withered Gary Numan. Unable to even get arrested during the late '80s/early '90s, the electronic maven reconfigured his whole sound, importing a darker industrial edge that owed much to Nine Inch Nails while traversing godless, schlock-free lyrical terrain. Splinter... arrives after a move to Los Angeles, but there's no sudden new sunny disposition, just an artist on rare form. A deep, lurching guitar riff kicks off I Am Dust, Numan's declamatory snarl harking back to Tubeway Army 34 years earlier, although his trademark Moog synths are now

harnessed to a potent, guitar-led dynamism that does soulful (Splinter), hands-in-air EDM rave (Love Hurt Bleed) and brave, barren torch songs (Lost, My Last Day). In total, the rejuvenated, rockier Numan's finest hour.

Len Comaratta

Consequence of Sound October 17, 2013

Gary Numan takes real issue with nostalgia. As a pioneer in both electro and industrial music, Numan has made an entire career out of looking forward. It was his reason for exploring electronic music in the first place, and it continues to be a driving force for him today. As someone who honestly believes that "you're only as good as your next album or your last album," with Splinter (Songs From a Broken Mind), Numan is poised to rise to a level that rivals his biggest successes with his first band, Tubeway Army. With Splinter, Numan sonically captures Tubeway Army, as well as the harder, darker sounds heard on later albums like Pure and Sacrifice. As tracks like "Love Hurt Bleed" bridge his present with his past (even perhaps acting as an "Are Friends Electric?" for the modern age), always keep in mind that despite having reluctantly done a few "retro" tours, Numan is in no way trying to live off his past glories.

Many weaned on music from the '90s may not be able to get past the striking aural similarities here to Nine Inch Nails. From the very opening of Splinter with "I Am Dust", it's tempting to think that Reznor took over the studio. But, in spite of the heaviness and electro sludge reminiscent of that often found in Reznor's material, "I Am Dust" manages to capture what Numan found interesting with Reznor and merge it with trademark Numan vocalizations. "Here In Black" also has a very strong NIN feel, at times even sounding like it could have been included in early demos for The Downward Spiral; but, when it comes to Nine Inch Nails and Gary Numan, it's a serious case of the chicken and the egg.

Splinter is Numan's first album of entirely new material in over seven years, following 2006's critically acclaimed Jagged, but this album didn't take a full seven years to make. The title was revealed shortly after Jagged's release, but as John Lennon once said, "Life is what happens to you while you're busy making other plans." During Splinter's development, Numan and his wife both suffered bouts of depression, much of which was related to becoming parents (three times over) and the drastic changes that parenthood brings to the individual, as well as a couple.

One result of this emotional turbulence is "Lost", easily the true heart of the album. A soft, delicate song totally absent of any of the cold, harsh electronics or dystopian technoscape heard elsewhere on Splinter, the sparse "Lost" is easily one of the most beautiful, elegant pieces of his entire career. It's written from the perspective of a protagonist who has walked out on his new family because he couldn't handle the changes in lifestyle and life in general, a narrative that seems to act as an exorcism of Numan's personal fears.

Gary Numan is easily poised for a comeback, even though he never really went anywhere, and Splinter is easily his strongest album in years. Though it may not sound like it, it's also the product of a man who is very happy with where he is in life. Numan will be the first to admit that he has failed at least three times in his career, including "an absolutely shit album called Machine + Soul," but with Splinter, Numan has once again found his voice and an inspiration behind his craft.

Essential Tracks: "Lost", "I Am Dust", and "Love Hurt Bleed"

David Jeffries

All Music

Kicking off with the gritty, crunchy, and industrial stomp of "I Am Dust" and the lyrics "We were dust in a world of grim obsession," *Splinter (Songs from a Broken Mind)* first suggests that Gary Numan is really a robot after all, programmed to spit out dour songs of loneliness and despair that use words like "dust," "broken," or "lost" as much as other songwriter's use the word "the." In other words, his evolution from icy new wave to icy, dark industrial music is still stuck in gritty goth-pleasing mode, but complaining that his music is narrow is like complaining that an espresso machine just makes espresso, even if it's the best espresso on earth. *Splinter* isn't the best dark industrial, or even the best Numan album on earth, but it is much closer than you'd expect, pulling upon his mid-life crisis and bout with depression and making high-caliber, connectable songs out of these empty feelings. Key track "Everything Comes Down to This" sounds like a juggernaut of a Nine Inch Nails song coming over the hill with some stately, Telekon-era styled synth soaring out of this scratchy nighttime world, while "Love Hurt Bleed" is that Bowie-brand of funky that Numan occasionally indulges in, and really should indulge in more often. The swaying title track perfects the sprawling type of song that was introduced too soon on albums like 1982's *I, Assassin*, but the real reasons casual fans should come back for this one are the naked, minimal, and moving ballads "Lost" and "My Last Day." They round out a varied album that's only missing a "Cars," "Change Your Mind," or "Everyday I Die"-sized hook, and while Numan's work remains strictly sulky stuff destined to ruin any party, he proves he's not a robot at all on his most connectable, personal, and palpable album to date.

Graeme Marsh

Music OMH October 9, 2013

For anyone who remember electropop pioneer Gary Numan solely for the two huge hits in the genre's infancy – *Are Friends Electric?*, as *Tubeway Army*, and *Cars* – it will come as a surprise to hear that *Splinter (Songs From A Broken Mind)* joins a list of some 20-odd studio albums released since *Tubeway Army* began it all in 1978.

With David Bowie hailing the two aforementioned tracks as "a couple of the finest things in British pop," Numan is no stranger to recognition for his influence and genius from his peers, although this is not often extended to the public beyond his hardcore fan base, with his output largely ignored since 1985's *The Fury*. The *Pleasure Principle* and *Replicas* remain, of course, his most renowned collections, with the former enjoying a 30th anniversary revisit in 2009 to delight his stalwart supporters with its treasure trove of bonuses.

Numan's ability as a complete artist should also not be underestimated; from the atmospheric Jack The Ripper like imagery attached to *Splinter* to the track running order itself, he takes pride in the presentation of his material just as much as the music within. This occasionally leads to moments of style over substance but these seem to appear at stages within tracks rather than dominating tracks completely, as the songs lurch from one direction to another within their own confines. This lack of flow could be a problem for the dancier numbers here; the sudden change in tempo or complete stop could lead to rather awkward, frozen body shapes on the dancefloor – perfect for an adult version of musical statues, mind.

His first release since 2011's *Dead Son Rising* – a collection of leftovers the kind of which Numan

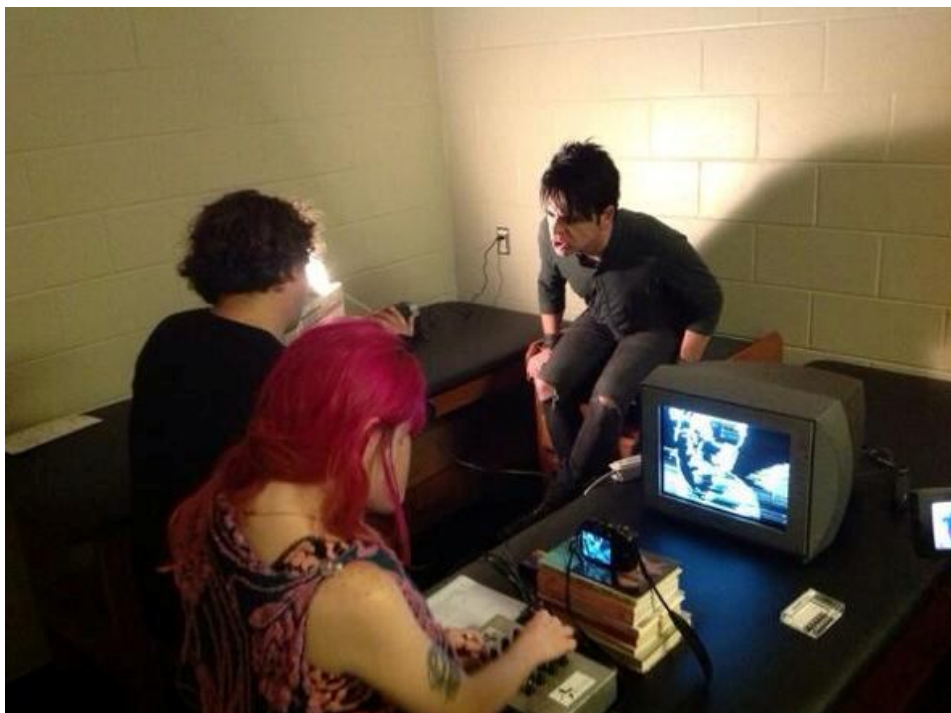
realised he had previously been unnecessarily discarding throughout his career – Splinter opens with I Am Dust, an excellent industrial synth belter in the vein of recent Depeche Mode, benefiting from one of the most distinct choruses on the entire album. It's a hard act to follow but Here In The Black does so admirably, again opening to industrial synth sounds before taking on a dramatic synth led passage that sounds both Victorian, in line with the imagery, and futuristic, like something from a Mad Max movie with quickly spoken hushed vocals recalling Yello's The Race.

Everything Comes Down To This and The Calling suffer from the style over substance problem a little more than most, with the synth strings of the latter providing the most interest, leading to a more satisfying, cinematic conclusion. The title track's incessant drum machine pattern leads to one of the few fully flowing numbers, its wailing chorus and Eastern sounding instrumental sections creating more atmosphere than you can shake a stick at.

Lost benefits from a slow, effects-free piano led intro which comes as rather a surprise, before sprawling guitars overloaded with fuzz break up the otherwise serene effort. Album standout Love Hurt Bleeds is a disco-infected number with thunderous instrumental sections permeated by vocal passages, built around a distinctive synth chorus melody and the repeated lyric "everything bleeds". A Shadow Falls On Me is slower, lurching from indistinct moments to more effects-heavy sections, and Where I Can Never Be continues the slow pace, producing a moment of reflection.

We're The Unforgiven is more disjointed industrial electro-pop with a futuristic feel and pulsing synth beat that finishes with a thunderous synth/guitar flourish; Who Are You then ups the tempo with its screeching effects sections before succumbing to more of those sudden stops, its chorus being another of the more memorable efforts. Album closer My Last Day is a soft ballad that serves as an orchestral soother after the occasional aggression that has gone before.

Without doubt, Splinter underlines that Gary Numan remains a relevant artist. Robin Finck's presence on guitar, in common with much of Numan's work over the last decade, has given the music a Nine Inch Nails feel at times (Numan and Trent Reznor are mutual fans), but this enhances the industrial sounds Numan is renowned for and helps propel his sound into the future once again, with a distinctly dark feel. It adds up to one of his most vital offerings since those heady days of old.



Billy Hamilton

Under The Radar October 15, 2013

For a man with nearly 40 years in the game, Gary Numan still holds an impressive amount of sway. Starting out as a pioneering figure of electronic music in the '70s, the U.S.-based Londoner has straddled each decade since with a vigour that's ensured his legacy remains largely untarnished, despite the occasional clanger. And the perennial swathes of praise from today's hip young things further feed his iconic status.

Numan's 17th solo album, *Splinter (Songs For a Broken Mind)*, continues to pedal the industrialised soundscapes and gothic structuralism that are the hallmarks of his recent material. Its contents, then, are as you'd expect; a series of dark, gloomy cuts that range from the searing machinations and piston-like percussion of "Here In the Black" to the more introspective "A Shadow Falls On Me" and the harrowingly austere "My Last Day."

From a songwriting perspective, Numan lays down lyrics with surprising candour. During the dark, synth-driven blast "Everything Comes Down to This" he wails, "I don't know how we let love turn to pain," while over the piano-twinkling glow of "Lost" he croons, "If I had one wish/I'd wish for one more time/To see you again/Your hand in my hand once again." As someone more renowned for trading in utopian yarns, these are remarkably human statements.

Sadly, the thrust and thunder of "Love Hurt Bleed" and "We're the Unforgiven" resemble brutally overcooked Nine Inch Nails off-cuts, but for the most part *Splinter* is a solid and intriguing effort from an artist comfortable with his position in life. His legacy remains intact. (www.numan.co.uk)



Bram E. Gieben.

The Skinny September 26, 2013

With production from techno stalwart Ade Fenton, Gary Numan's first widely-available release since 2006's *Jagged* convincingly keeps up with latter day efforts by Nine Inch Nails, proving just how deeply and fervently Numan has embraced the poppier end of the industrial spectrum. The snarling guitars and glitchy beats of opener *I Am Dust* wouldn't have sounded out of place on anything from *The Fragile* onward.

There are other standout moments, like the anthemic, string-assisted bombast of *Here In The Black*, with its menacing, whispered verses, and the grinding disco of *Love Hurt Bleed*. Some trite lyrics and a few plodding, self-indulgent ballads slow the pace – even the combination of Fenton's richly-textured productions and Numan's distinctive wail can't lift these slower tracks. Nonetheless, Numan surpasses not just NIN, but also Depeche Mode's latest work, showing he is still relevant, and canny enough to embrace the tropes of commercial EBM and darkwave without sacrificing his integrity.

The Scotsman

October 12, 2013

Gary Numan is an alien of extraordinary ability. At least that's what it says on his US immigration visa.

Over the years, he has certainly enjoyed/endured the privileges/prejudices that come with being a highly abled alien. He was the first artist to have a massive electronic pop hit in the UK with Tubeway Army's *Are Friends Electric?*, the influence of which has loomed large over The Prodigy, Nine Inch Nails and Marilyn Manson, and his music has been sampled for subsequent generations by Basement Jaxx, Sugababes and Armand Van Helden among others.

He has also gone through times when he couldn't get arrested beyond his cult-like fanbase but has emerged in the past decade as a venerable synth pop veteran with a gothic appeal which pleases both the metal and the electronica constituencies and still exerts an influence at the heavier end of the current all-conquering dance market.

Numan is no fan of nostalgia, though he has toured his classic albums *Telekon* and *The Pleasure Principle* in recent years while he struggled with writer's block brought on by a period of depression. This may be why he appears on the sleeve of his first new album in seven years looking like a haunted Victorian undertaker. Or maybe that is just his way of celebrating an album which places Gary Numan credibly at the heart of current electronica trends, including trace elements of dubstep and rave, without sacrificing his idiosyncracies.

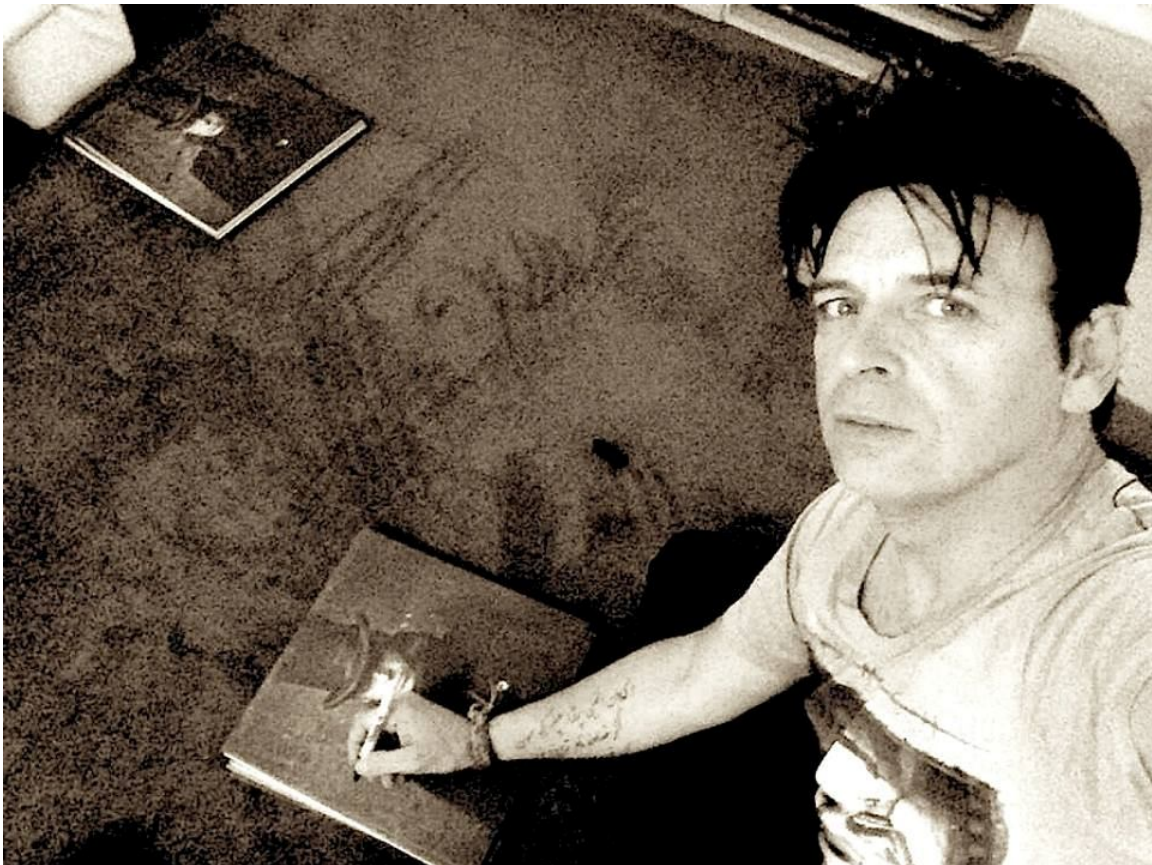
Current single *Love Hurt Bleed* is a slab of confident industrial electro pop to get you moving, while the ominous judder and crunch of the opening *I Am Dust* and the storming *Who Are You* are a show of his musical muscularity. But much of the album broods in a darkened room. *Here In The Black* is one of a number of songs inspired by his depression. Numan whispers creepily while insistent cinematic strings collide with a more unsettling eddying refrain and choral, keening synth parts.

The Calling is a stealthy, atmospheric number, built round a glitchy pulse and eastern strings which feed into the following title track, where Numan's limited emotional range contrasts with the catharsis of a sampled farsi singer.

Elsewhere, there is an effort to present his distinctive wailing vocals higher in the mix with less distortion. Consequently, he is never more exposed than on *Lost*, a simple pop ballad with a mild twist of angst.

Matthew Horton
NME October 14, 2013

6 / 10 An inspiration to decades of kohl-eyed youths using synthesizers as a force for misery, Gary Numan's been in the shadows for some time now, delighting diehard Numanoids and few others. His 20th album finds the 55-year-old in a kind of feedback loop, sounding more like the bands he's influenced – Depeche Mode's doomy electronica, say, or the goth-industrial of Nine Inch Nails – than his pioneering singles of the late '70s. It makes for a decent record that's neither wildly unoriginal nor a natural fit, as Numan assimilates glitches and white noise into 'Everything Comes Down To This' and 'Here In The Black' without quite making the sonic textures his own. He flirts with past glories on the throbbing 'I Am Dust', but 'Splinter...' never sounds ahead of the curve he created.



Gary: Signing 500 prints of *Splinter* on Mum & Dad's floor.



GARY NUMAN

Splinter Tour 2013

PLUS SPECIAL GUESTS
THE LOSERS

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SONGS FROM A BROKEN MIND
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01. I Am Dust

02. Here In The Black

03. Everything Comes Down To This

04. The Calling

05. Splinter

06. Lost

07. Love Hurt Bleed

08. A Shadow Falls On Me

09. Where I Can Never Be

10. We're The Unforgiven

11. Who Are You

12. My Last Day

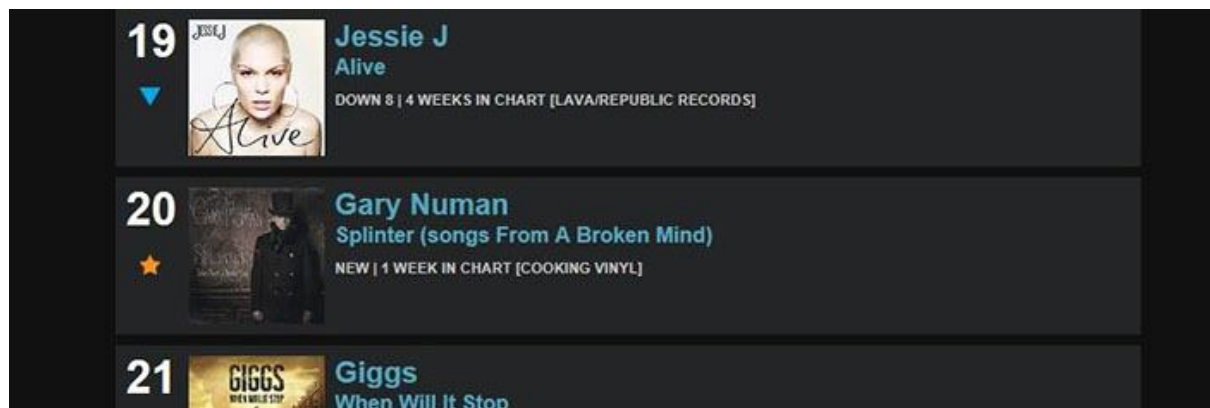
Splinter (Songs From A Broken Mind)



Splinter (Songs From A Broken Mind), the inspired new album by pioneer, chart-topper and influential artist Gary Numan. Splinter features guitarist Robin Finck (Nine Inch Nails, Guns N Roses), is produced by long-standing collaborator Ade Fenton, and will be followed by a full national headline tour in

November. The album finds Gary on fine dark electronic form; sounding both cutting-edge and classic Numan, it marks his best work since the late 70s, early 80s heyday. Gary's knack for sexy, idiosyncratic dancefloor killers is strongly evident on the pounding, growling throb of Love Hurt Bleed, whilst Who Are You carries equal clout as body-music-Numan-style - infectious, but sounding unlike anything else you might hear blasting from a soundsystem. Although Numan released a straight-to-the-fanbase album Dead Son Rising in 2011, this is his first self-penned full album since Jagged in 2006. But while Numan's unique style continues to connect with fans from the worlds of metal, hip hop, electronica, industrial and indie, he remains as focussed as ever in pursuing his own singular vision. Splinter sounds unique, while also utilising new sounds and ideas.

Splinter is officially Gary's first UK Top 20 Album since 'Warriors' in 1983! Post your congratulations Gary. The album also made it to 4 in the Indie Albums Official UK Charts.





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Live Reviews

Review: Gary Numan, O2 Academy Bristol, 5/5

McCormick

November 08, 2013

“I DON’T know how this is going to end”, sings Gary Numan in Everything Comes Down To This, a new song performed on the opening night of his UK tour at the Academy.

A lot of people think it has already ended, back in the mid-1980s when the man responsible for synthpop classics Cars and Are ‘Friends’ Electric? last had a top-10 single. But Numan never went away and, with a new album making the top 20 for the first time in 30 years, this gig felt more like part of a new beginning.

Tracks from Splinter (Songs From a Broken Mind) made up half of the numbers in a set which perfectly balanced old and new. New album opener I Am Dust was followed by Metal, from 1979’s The Pleasure Principle; Films, from the same album, followed Everything Comes Down to This - and so it went on. Although it is harder and more downbeat, with often painfully intimate lyrics, there are hooks in the new material which stand comparison with Numan’s earlier songs, with the synth lead from single Love Hurt Bleed particularly likely to lodge itself in your brain.

It may have been the first night of the tour but there was no sign of any teething troubles in a powerful performance, which was tight and committed. Unlike the disinterested-looking character of those old Tubeway Army videos, Numan today looks like he really means every word he sings - although he said nothing between songs.

Helping make the gig an immersive experience was an on-stage wall of LEDs screening visuals, which also ensured Numan, his bassist and guitarist were right at the front of the stage for the duration of the show.

Oddly enough, Cars was a relative anticlimax when it arrived at the start of the encore – but it was followed by a memorable version of Are ‘Friends’ Electric? which started as a piano and vocal duet before the synths, guitars and singalong fans joined in.

It seemed like the perfect way to finish - but Numan had other ideas, slipping in the final track from the new album before saying thank you and goodnight. So he did know how it was going to end, after all. I can’t help feeling that signing off with a song from the new album was a statement of intent, to keep looking ahead rather than back to past glories.

Manchester, The Academy

November 14, 2013

With a back catalogue boasting some of the most pioneering electro music, Gary Numan’s legacy is already cemented. If you go to see Gary Numan on this jaunt do not expect a trip down memory lane.

Gary Numan’s latest album, Splinter, is one of the finest of the year. It’s also one of his most consistent and strong records. Half the set list in Manchester was heavy with new songs, with the

other half being made up of several classics, and cuts from his more industrial new millennium output.

Of the tracks from Splinter, they are all highlights and stand up in their own right. Opener I Am Dust is a grinding, anthemic statement whilst Here In The Black created a real sinister edge with its crushing guitars, glitchy electronics and haunting strings. The Calling is a more orchestral work that helps break up the industrial onslaught. Another moment of respite came during the superb Lost. Again, another orchestrally led, synth heavy piece, the track sounded fantastic whilst being backed, like the rest of the night by stunning visuals which helped notch up the atmosphere that little bit more. The bass and guitar on Everything Comes Down To This is something to behold when your lungs are shaking and your eyes are being assaulted by the epilepsy inducing lights.

Whilst showcasing his excellent new album, Numan opted for two early slices from The Pleasure Principle in the form of Films and Metal. Both were obviously well received in their new, more grinding form. 2011's The Fall and an absolutely bombastic version of 2000's Pure are helped along by another classic, Down In The Park. One of Splinter's lead tracks which was aired earlier this year at his Leamington show; Love Hurt Bleed, displays Numan's knack for a dance floor groove which many electronic music aficionado would happily salivate and shake their behind too.

Numan closed out the main set with the extremely haunting and harrowing A Prayer For The Unborn. This is a track which by Numan's own admission is a heartbreaking song to play live due to the bleak lyric and undertones portrayed.

Whilst the end of the set is still punishing and crushing, with a suitably dark tone, the encore is a vivacious affair with the straight up classics of Cars and Are 'Friends' Electric. To me, Cars seemed a little flat, possibly owing to the mind blowing journey of the previous 80 minutes. This feeling was completely destroyed with a monumental version of Are 'Friends' Electric. The track was extended and Numan looked like he'd hit the home run in the World Series. Still sticking to his guns in promoting Splinter, it's the albums closing track, My Last Day that closes the set.

For a man that has been there, back, and here again, Gary Numan is a unique force. His power visually, lyrically and musically is second to none. Numan could easily tour classic albums, play hits shows and rake in whatever riches he wanted. His belief in his new work makes for a superb show, and I feel you always have to admire musicians who don't rest on their laurels and take the easy way out. The complete and utter assault on the senses in Manchester was both satisfying and suitably cathartic.





GARY NUMAN *Splinter Live At The Roundhouse*

On a crest of an artistic wave right now is GARY NUMAN. In a career which has seen more highs and lows than many people can care to remember, his new album 'Splinter (Songs From A Broken Mind)' has seen him put together his most significant body of work since 2000's 'Pure'.

But it has been a difficult realisation with recording having started on 'Splinter' 7 years ago. Battling with relationship problems, depression and a mid-life crisis, eventually he pulled through. Numan told The Electricity Club: "we've come out of it stronger than ever... I found because of all the sh*t we'd gone through, I had a huge amount of things to write about". The resultant journey has led to songs which possibly could stand up as being among some of the best of his career. Numan readily admitted though: "they're not the happiest of tunes to be really honest, but it all came from a very difficult time! Food for creativity!

Whether it's a new found relaxed state of mind from being confident in his musical abilities again or moving to the sunnier climes of Los Angeles, GARY NUMAN is on mighty form at The Roundhouse in London. Intense yet relaxed, there's a focus in the performance, the material and the presentation of the 'Splinter' show. The film projections have gone, replaced by a huge LED lightshow that enhances the more electronic but heavy aura of 'Splinter', relying more on surreal standpoints to stir the imagination rather than literal illustrations. Gone too is the sluggish material from the one dimensional 'Jagged' album of 2006 which often ground Numan's live sets over recent years to a halt.

The opening salvo of 'I Am Dust' is a magnificent statement of intent for the evening. The sound is crisp, powerful and dynamic. Following on with the evergreen 'Metal', this highlight from 1979's 'The Pleasure Principle' sounds like it could have been written last year. Its toughened stance even sees Numan venture behind an Alesis Quadrasynth and replicate the NINE INCH NAILS arrangement of the song with its extended 'M.E.' based climax.

More material from 'The Pleasure Principle' comes in the shape of 'Films' but on 'Splinter' songs such as 'Everything Comes Down To This' and 'Here In The Black', the reinvigorated Numan is headbanging vigorously and snarling like it is the last gig of life! Meanwhile, 'The Fall' returns in its 'Dead Son Rising' form thankfully after the ill-advised sojourns into remix variants while the industrialised attack of 'Pure' rouses the crowd.

But it's the newer material from 'Splinter' that is of a less obvious rockist nature which really impresses. The title track's Arabian demeanour breathes with space, beauty and melody while the orchestration on 'The Calling' takes Numan's music into wonderfully expansive cinematic territory. Interestingly, 'Down In The Park' sits within this part of the set and while Numan is not recreating the eras of 'Replicas' and 'The Pleasure Principle', the fact that material from this 1979 era blends so seamlessly with 'Splinter' and its songs from a broken mind indicates why this 2013 album has gained so many plaudits.

The show continues bravely into 'Lost', a stark number that sees Numan bear his soul. Stripped to just piano and voice in its first couple of verses, it is moving to the nth degree with its humanity and vulnerability. Numan is quite visibly choked in a manner than hasn't been seen he performed 'Please Push No More' on the 'Micromusic' DVD of his 1981 farewell Wembley concert.

But then Numan almost steals defeat from the jaws of victory with 'We're The Unforgiven'. It creates an unnecessary lull to the show when it might have been more prudent to blast 'Who Are You?' into action; it is the key track from 'Splinter' that is missing tonight. But it's only one lull and three

quarters into the set... not bad when you consider how some Numan shows over the last few years have had four or five! It all gets back on track however with the blistering anthemic rocker 'Love Hurt Bleed' and the brilliance of the 1980 single 'I Die: You Die'. Closing the main set with the heartfelt, blippy cacophony of 'A Prayer For The Unborn' which is only spoilt by the first distortion of the evening, this performance is a triumph for GARY NUMAN.

For the encore, Numan inevitably dusts off the two UK No1s which turned him into the first synth superstar back in 1979. Not surprisingly it has to be said, 'Cars' sounds really out of place, even in slightly goth-ed up form. 'Are Friends Electric?' however never ages and has the audience chanting along like a religious ritual. But for the conclusion, it is the brooding but beautifully dramatic 'My Last Day' that closes, a fine soundtrack to see in the apocalypse if ever there was one, with the vox humana synths providing a most chilling musical spectre.

Free from the ballast of 'Jagged' and incorporating the best elements of 'Replicas', 'The Pleasure Principle', 'Telekon', 'Pure' and 'Dead Son Rising', the 'Splinter' show was Numan back to his best. The dynamic and tempo variation plus the return of more electronics all appear to have done the trick... everything comes down to this!



