

# NUMANME

THE GARY NUMAN FAN SITE

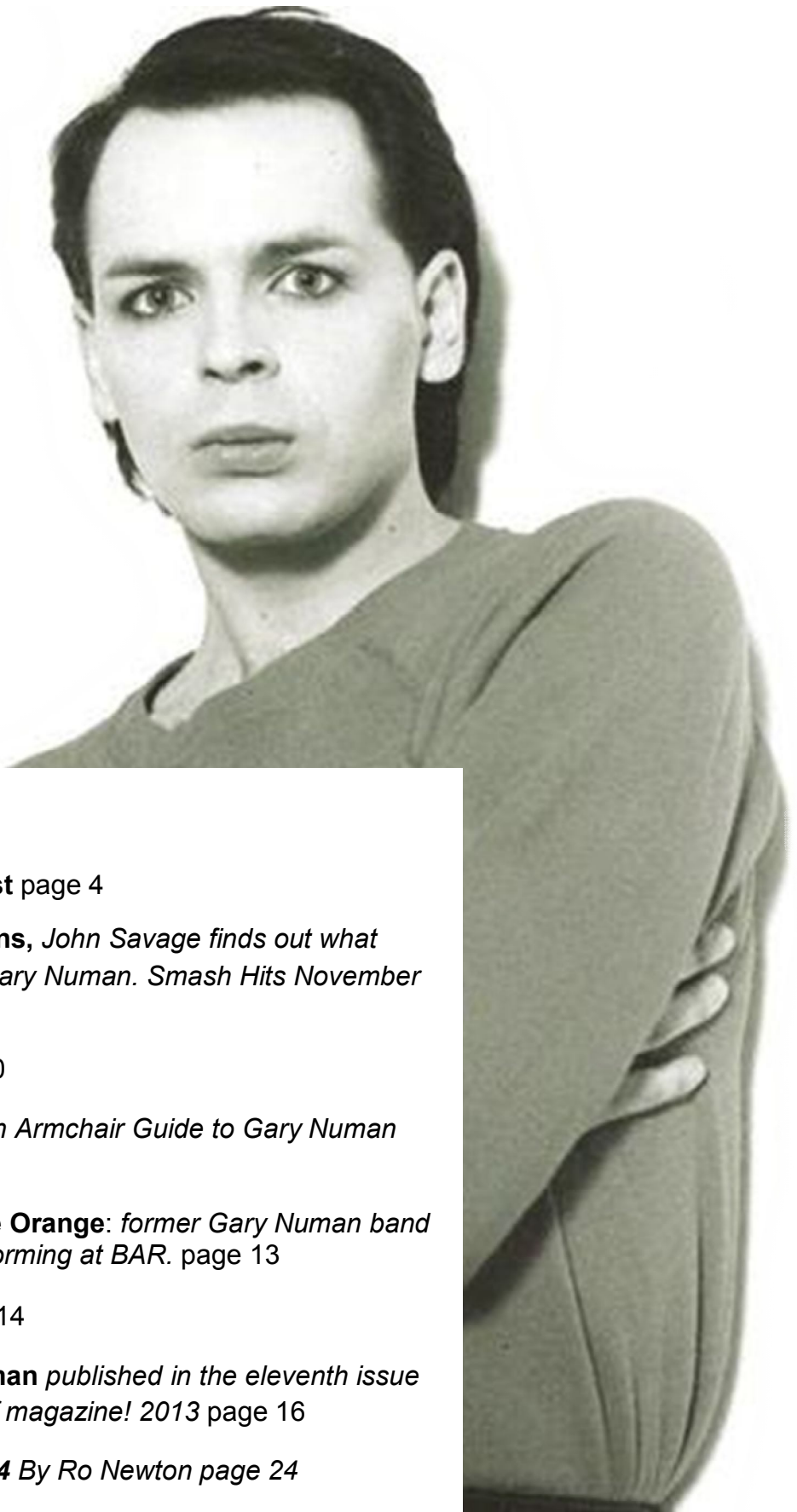
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GARY NUMAN

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.



## Lyric From The Past



### Praying To The Aliens (*'Replicas'* album, 1979)

Slowly the thought  
'There is no one to  
replace'  
Came into view  
And he began to cry  
Now only boys  
That love only boys  
The perfect picture  
Of a boy/girl age

I'm praying to the aliens  
I'm praying to the aliens



Grey overcoat  
And he could be anyone  
A random pol' check  
'Do you ever think of  
women'?  
They broke him down  
Into a torn old queen  
Living somewhere  
between  
Dead and dying

I'm praying to the aliens  
I'm praying to the aliens



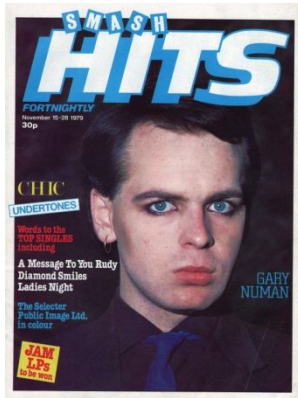
There are no more  
Do you begin to see?  
The corner of my eye  
Could give me away  
Isn't it strange  
How times change  
I can't imagine  
Living any other way

I'm praying to the aliens  
I'm praying to the  
aliens...



# PLAYING TO THE ALIENS

**John Savage finds out what success means to Gary Numan. Smash Hits November 15-28 1979**



IN THE space of a few months Gary Numan has emerged from complete obscurity to having two number one records, "Are Friends Electric?" and "Cars", ~ two no. 1 albums, "Replicas" and "The Pleasure Principle", and at one stage, three LPs in the Top 20 at once. Clearly, Gary Numan is a phenomenon the background to his rise to fame is by now quite well known. What's most interesting (now) is his reactions to his fame; whether, now that he's got it it's what he wanted; and what he feels about performing.

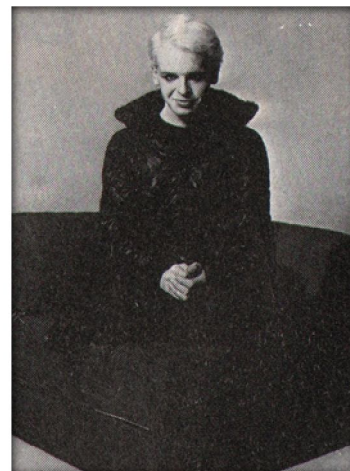
ON OCTOBER 8, Gary Numan finished his first tour since becoming a star. Fifteen dates earlier, at Glasgow's Apollo, he'd played his first live gig since a tiny pub date in Acton (London) .. in mid-78

The tour was a complete sell-out but even allowing for £3,000 given to 'Save The Whale' from one of his Hammersmith London dates, Gary still lost £30,000 or so on the tour. By his own admission not a natural performer, he decided to do the show as it was and lose money, because "I thought there was no point in going out unless you were going to give people something to remember and to make it worthwhile. There's no point in being top of the pile unless your show's going to be top of the pile as well." Some people have said that the lavishness of the show was to distract attention from his (understandable) inexperience. "You mean to take the limelight away from me a bit? No, it wasn't really. To be honest, the show was put together to be something to look at. I merely thought that being new at it, I wouldn't be very interesting to look at for one and a quarter hours."



I don't think I am, I can't do enough different things or look in enough different ways to keep people interested for that time apart from the real diehards who'll gaze at me for hours. Obviously the majority of the audience isn't like that

especially at this early stage. Half of them are just going to see what the fuss is all about.



Fair enough, but what was say the point of the pyramids? On the cover? It was image. On stage the robots are pyramid-shaped that's to tie In with the cover and also because I thought that robots . . . you say a robot and people think of something that does this (gesticulates mechanically) and clanks about, and really that's the most unpractical shape you can think of because it's so unstable. It keeps failing over all the time.

"A pyramid is, I think, the most stable shape you can have. It really is hard to budge. Talking about a straight-thinking machine, it'd have to be that shape where it didn't fall over and damage itself.

"So I thought well if I'm going to do it let's do it realistically, in the proper shape of what they'll be and not go for the image. We had enough impact in the show itself it'd be nice to put some realism into it.

"I also think that the panels, the walls, it looks like they just light up I think that one day probably we'll have buildings like that where you don't have street lights, but the walls of the buildings themselves light up outwards, so it's not like street lights and shadows and little quiet corners that you could get mugged in. . . " The shows were certainly beautifully staged, but it's difficult to see them without being reminded of the difference between Numan's lavish showmanship and the ideals of the punks through whom he seems to have emerged. Did he want the new kind of relationship with his audience?

"I think ... no, I'm not really interested in a new relationship. I'm sure what can be done. I've really no idea . . . apart from the fact that you talk to the audience and claim to be one of them, or admit that you're not one of them, which is why you're signing and they're not, and get on with it, which is what I've done . . . I've very little to say to them.

"They know what the songs are, I'd imagine. I really wouldn't want to tell them what the songs are about before each number there's no need to tell them what they are, because they already know. There really isn't much more to say you can't have a conversation it's very false with between two and four thousand people. .

This is certainly very different from many of the new groups, who just want to be "one of the people".

"I think it's just taking it back to cabaret showbiz for showbiz's sake more than



anything. That's trying to explain what we're on about, and use this as a visual expansion of our songs.

"To be honest I used to hate all that stuff (cabaret), but fairly recently I've got to really like Bing Crosby and now I like Frank Sinatra. I never did before, but the way he just breezes among his crowd as if they're in a circle and not on stage, and he's so relaxed

AS YOU may have gathered, Gary Numan is very honest. If you ask him a question, provided it's put clearly, he'll answer it as clearly and as directly as he can. It's a quality very rare in most pop stars, who, when asked a difficult question, will for some reason evade the point or get angry. Perhaps they're afraid.

From being unknown, Gary has suddenly become very famous. He's prepared to talk with as much honesty about what it means to him, and what it's doing to him.

It's a Monday afternoon in a small room in a Sheffield hotel. Gary answers the questions, carefully and quietly, with some humour. While he's talking, he teases his newly washed hair in a mirror opposite.

The same day, one of the national papers has done a story on him, pronouncing his image as "cold and aloof" Is he really, and what does he feel about the article?

"Most of what I said had been blended out. I didn't actually say what he wrote down; he took the gist of it only. It wasn't done in a nasty way, so I didn't mind it, it was a bit sweet end sickly. I'm not like that.

"The image doesn't worry me from an outsider's view, it's probably accurate. I think I'm quite strong-willed and know exactly what I'm doing which is mistaken for arrogance. The aloof bit is my wish not to get too close to the audience . Which isn't being aloof. It's more survival, really."

WHAT DOES Gary feel about all the people who come to see him?

"It's very awkward to be honest about it without giving the wrong impression. I don't feel any . . . I won't say loyalty I don't feel that I owe them anything. I made the records and they bought them. They owe me as much as I owe them, so they cancel each other out, really.

"I don't now have to make another album. I get very annoyed when I hear these things like, oh, people saying, 'We made you.' They really didn't they really didn't make anybody at all. We made ourselves, they simply bought the records."

What sort of hero does he think he is to the people who come and see him?

"It's a bit difficult to answer. I think possibly to a lot of people I'm a symbol of something new I Wouldn't venture any more than that.

"The . . . pose element is an image. They'll see that, and then they'll go home and imitate It In a mirror and do G. Numan handclaps. That's thought out the same as the Image is thought out, to give people something to latch onto.

"It's taken everything I did when I was young and when I was a fan and using that, knowing that other people somewhere must be similar to me I'd like them to do what I did to my heroes."

When he was listening to his heroes, Gary was, he says, a lonely, troubled adolescent. The spoken parts In "Are Friends Electric" was about one of his experiences before he was famous. At the time, he was hanging around with a group of friends, and they:

'got rid of me because ,.. I was singing in a group and they didn't want me writing the songs anymore, so I said, 'It really doesn't bother me.' I didn't intend at that time to become a big front man pop-star anyway I was just doing it to gain experience, but they weren't writing any songs.

"So I said, 'Well, write them then, I don't mind,' but that wasn't very good. And so they got rid of me, then went out and did their own set.

"it took them about six months to write their set, and they had a couple of my songs in it anyway there was only about a 30-minute set, and it really was awful. They group? It was Mean Street. They were on the Vortex live album.

"I was disgusted. And all my so-called friends at that time would follow them around religiously, and pogo at every gig. It was like rent-a-crowd. And they dropped me completely from parties, from anything at all.

"And then obviously being deserted made me very paranoid in my attitudes towards friends. I often tended to write 'friends' in inverted commas in a lot of the songs.

IF HE was lonely before being a star doesn't always help. It's a lot of pressure, even more so because Gary tries to manage as much of his own career as possible from writing the songs to performing and producing them, working out his finances and designing the stage set. Many of his Songs are about this loneliness, this distance between people put just a little Into the future: was this how he lived?

'I used to live it out quite a lot before, really, because I didn't go out much, I've never gone to parties. If I go out, I normally go out on my own, in the car, driving . . ."

Is he treated as an object?

"Completely As a product. yes' "



Would this encourage him to treat other in the same way?

“I think it would do. I think it’s a bit early yet for me to change my personality to that extent. I find it difficult when the audience meets you, because when they do they’re obviously nervous or edgy because they’re not sure how you’re going to be.

“Most of them you meet are completely unnatural. They’re not giving you their real personalities at all, and you have to accept that.

“Obviously a lot of them are impolite because of that, and a lot of them try to give the Impression that they’re not bothered a bit about meeting you, and put on this big air of indifference. That upsets me a bit, because it’s unnecessary, as well.’

Does he feel under pressure? “Not consciously, but all of a sudden things get on top of me for no reason whatsoever, and really it can come on within minutes. I feel as though I have to do something, but I don’t know what it is, and nothing you do seems to be it.

“I’d imagine it’s like getting stuck in a lift, it’s the same sort of helplessness. It’s very frightening, sometimes.”

IF THE pressures of touring are now over for a while, others begin. The next day, Numan and the band are going into the studio to begin demoing the new album, “Telekon”, which is about a man who can finally harness the power of telekinesis, who can move things by thinking about it. He realises he can do it, and it just increases and snowballs. Because of his power he ends up destroying everything, including himself. “That’s planned, but it’s not definite yet.” Then it’s Europe, America,

Japan, the world.



# NUMANOIDS

**Gary Numan talking about radio one fan club newsletter 34/35:** *"I've been told many times, by many people, not to say anything bad about Radio One; not to offend them in any way because the chance of any future success that I may enjoy relies heavily on Radio One playing the records. What these people don't seem to understand is; I don't have any anti Radio One feelings at all. The fact that they don't play my new records, although they regularly play the older ones, is frustrating and undoubtedly has a bad effect on my career. I can't deny that. I can't deny that at times it's upset me enormously to see a record enter the chart and still not pick up any airplay. It does seem unfair; it means that I cannot compete with other acts vying for places in the chart. However, if my records do not suit Radio Ones style then they have every right not to play them. I fully understand that. They have the right to not play something in the top 40 as much as they have the right to play something outside of the top 40. They must not be forced to play any particular artist or type of music for any reason other than whether they actually like it or not. I have, unfortunately, come to the conclusion that my particular kind of music will probably never be suitable, but I live in fading hope. In some ways it's my own fault. I have always tried to avoid the changing trends and fashions of the business. To be individual is to be out on your own. What that actually means is that I'm always unfashionable, but that's my problem to solve, not Radio Ones."*

Gary has always had the time for his fans, happy to meet and greet his fans and always up for chatter. Also believe it or not looking after some fans on tour, sometimes booking hotel rooms for devoted young fans following Gary on the tour with nowhere to stay for the night. Gary explained this on "The Time & The Place" chat show 1992 saying he felt responsible for the fans. He often worried about them sleeping in bus shelters so did whatever he could to help them.

But sometime fans would over step the mark, stories of fans cutting the tops of every flower in Gary's garden and camping out in his garden. Also they stole all the goldfish out of his garden pond. All this after a national newspaper released Gary's address.



**Gary Numan talking about fans in the fan club newsletter 34/35:** *"In the early days my attitude concerning the fans appeared to be slightly hardnosed. I've never believed that fans made me and therefore had some kind of right to my private life or to any intimate knowledge. What came first, chicken or egg/pop star or fan. I always saw it as a 50/50 deal. I write songs and make the records; fans buy and hopefully enjoy the records. However, my attitude over the past few years has changed*

*considerably. I still don't believe I was made by them. But I have been supported by them to such a degree that I now feel that I owe them a great deal. They have lobbied Radio stations, newspapers, magazines, Television companies and anything else that they thought could help. They have organised demonstrations about lack of airplay, Numan only disco's and so many other things that I don't have the space here to list them all. All of it was done for no other reason than to help me. It is a loyalty that I never expected and don't really deserve. It has gone on for years and I genuinely believe that without it the career would not have lasted as long as it has. They may not have made me but they have kept me in a position where I still have a chance to succeed. I will never forget what they've done for me, whatever may happen in the future, good or bad."*

Most Numanoids dressed like Gary, so that meant copying every new image Gary spawned. But for most black was the uniform of the day; black shirt, black trousers, side-parting in their hair, either jet black or blond hair, and wore eye-liner and pale foundation if brave enough to do so. Most fans collected most things Numan. For those fans outside London, this could become a harrowing task. I remember feeling panic stricken if I didn't get the latest release in the same week, but I soon built a good relationship with my local record shop owner. At first I had to order my Numan copy, but soon I was on first name terms with the owner. I walked into the shop and before asking, he used to say yes it's in, we got it on 12" 7" and picture disc. He always joked about me liking Numan. The main shop owner used to ask if I would like it in a plane brown bag, so nobody could see me leaving the shop with Numan records in my hand. He used to say Numan would never last, but he has, and the shop has sadly long gone like most record shops. Even today Numanoids are still collecting with the same vigour. Numanoids hold events, such as Numan discos conventions and pre concert meet ups. Overall Numanoids are a very nice and interesting bunch of people.

In the early days the fan club was run by, Beryl Webb (Gary's mum). It made you feel a part of one big family; to be a Numanoid you get a feeling of belonging to something outside the mainstream. Over the years the expression Numanoid has become more acceptable to most fans. As Gary gained cult status, also it helped when Gary was labelled "The godfather of electronic music" and the Electric Pioneer.

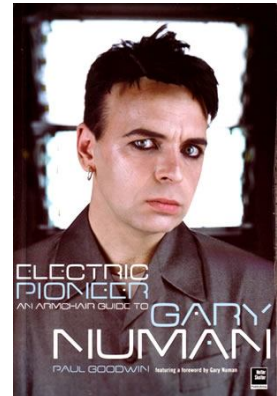
Gary Numan now can boast about having fans from many generations, young and old. It's hard to say if everyone still calls themselves a 'Numanoid' these days most just call themselves Gary Numan fans. But you still find the press today referring to Gary Numan fans as 'Numanoids'.



## Electric Pioneer: An Armchair Guide to Gary Numan

Paul Goodwin author of the 2004 book *Electric Pioneer: An Armchair Guide to Gary Numan* has been working hard to bring us the new improved version, bigger, better, Crammed full of Gary Numan releases. More pictures. Fully revised and expanded 10th anniversary edition *Electric Pioneer Redux: An Armchair Guide To Gary Numan*.

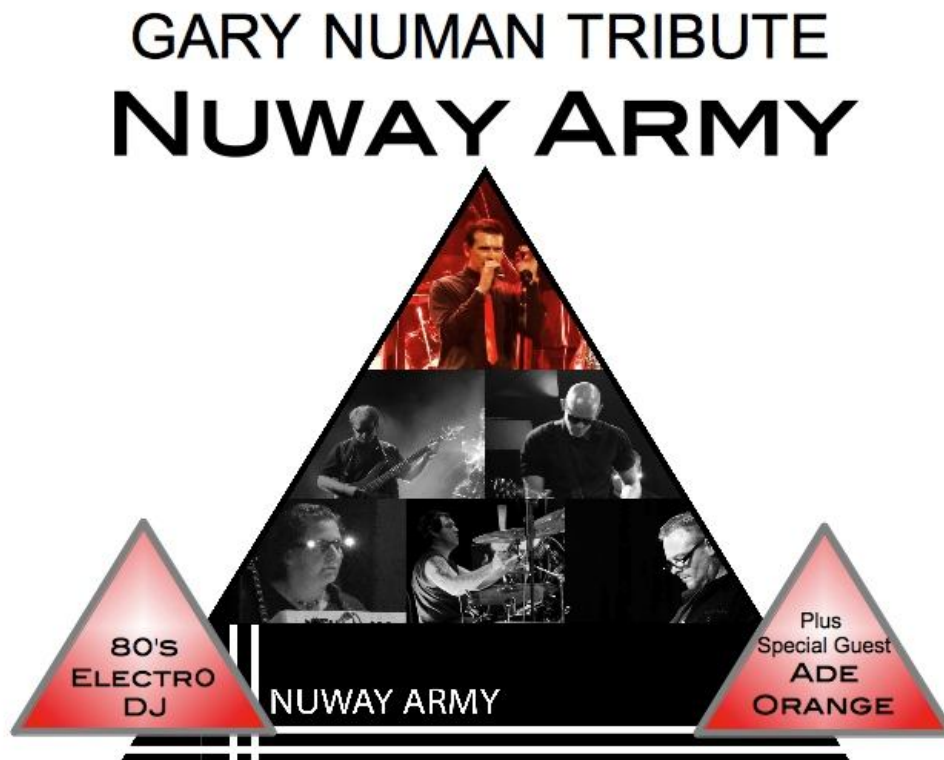
Available from Amazon



# NUWAY ARMY & ADE ORANGE

A special treat for all you Numan fans, Ade Orange former Gary Numan band member will be performing with Nuway Army at BAR XLR in Epsom, Surrey, KT17 1DT on the 1st March 2014. This is definitely a gig not to be missed, Ade hasn't performed with Gary for many years now, and on this night only he will be performing with Nuway Army, one of the best Gary Numan tribute bands there is, performing songs like Cars, I Die You Die, Are Friends Electric? and many more of the classic Numan tracks.

If interested you can buy tickets, but there are limited amount of tickets, so get in there quick.



This is a must see, an original Gary Numan band member Ade Orange will be performing with one of the best Gary Numan Tribute bands there is. Performing hits like Cars, Are Friends Electric, We Are Glass and many more from the early years.

**A Spectacular all LIVE Performance**

**Sat 1<sup>st</sup> March 2014 9pm**

**BAR XLR**

79 East St, Epsom, KT17 1DT

Tickets £7.50 Including a free EP from Ade Orange

**[www.wegotickets.com](http://www.wegotickets.com)**



# WORD SEARCH

P A U L A Y Y T B M A S O N R  
D E N I S J T R A C E Y O P O  
E L L I O T T A Q H S M I W G  
G G C X A U J C J R D A K N E  
A F A H G M H Y F I C R D I R  
R M O R R I S E Y S E T H L H  
D E G S Y I L S O T D I A E R  
I C R H E Y S N S O R N I S R  
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GARY  
JESS  
LIDYARD  
PAUL  
GARDINER  
CHRISTOPHER  
CEDRIC  
SHARPLEY  
CURRIE  
FREUD  
RRUSSELL  
BELL  
DENIS  
HAINES  
ROGER

MASON TRACEY  
PALLADINO MORRSEY  
CHRIS  
SLADE  
MARTIN  
ELLIOTT  
COUGHLAN  
PAT  
KYLE  
NILES  
TRACY  
ACKERMAN  
GRIFF  
MIKE  
SMITH





INTERVIEW

GARY NUMAN



By Mansoor Iqbal

Where did you come from, Gary Numan? Did you come from space; sent to introduce the dulcet sound of the Moog to the mainstream music listener; to free them from the novelty chains of disco? Had you been working on it in a laboratory somewhere for years beforehand; had someone manufactured you in a laboratory for that matter?

Actually, the story is somewhat more mundane than that: "I stumbled across synthesizers, almost literally. I walked into a studio in Cambridge, called Spaceward I think, with my band Tubeway Army to make our debut punk album. While the other two in the band were loading our gear in I noticed a synth in the control room. It was a Mini Moog and I'd not seen one in the flesh before. I was fascinated by the technology and asked if I could have a go. I didn't know how to set them up so it was left on whatever settings the previous user had used. When I pressed the key for the first time the sound that came out was huge, powerful and ferocious. I decided right then, that synths were the way I wanted to go. Over the next three days I hastily converted our guitar driven punk songs into rough electronic songs."

The rest, as they say, is history. While the label was not necessarily impressed with Replicas, they put it out regardless. Whichever suit took that executive decision



"I think people are sometimes unaware of how the path of my music follows its own trail back to my beginnings."

will be glad they did: "Are 'Friends' Electric?" reached number one; the album followed suit. The world of pop music would never quite be the same again.

However, it was not perhaps as random an occurrence as the story might suggest. Though finding the Moog may have been serendipitous, it was an opening that Numan was seeking: "Although we had been signed as a punk band, my heart wasn't in it. I'd only got a punk band together because I could see there were opportunities for punk bands that didn't exist elsewhere. I tapped into the excitement and euphoria, but it was just a stepping stone for me. I didn't know what I wanted to do long term but I knew it wasn't punk. Finding that synth was perfect timing, very lucky."

It was indeed very lucky – for both him and the people. It soon became clear that Numan, with his distinctive stage persona, was the focal point. The next album was released under his own name – though the band continued to back him. He was a pop star, instantly recognisable through his distinctive robotic and heavily made up stage persona.

Though we might now consider this persona perfectly in keeping with the cold stylings of his music – a step towards aesthetic coherence, it was in fact borne of stage fright and a suggestion from none other than Numan's old man. "I was playing small pubs in a punk band. I would get so nervous that I would be sick, couldn't hold a conversation for two days before the gig even happened. My Dad took me to one side and said unless I could find a way of dealing with it, a career in music was probably a stupid thing to be dreaming of. I thought about that and started to create personas to hide behind. It sounds a bit stupid and unlikely on the surface, but I liken it to when I played cowboys and Indians as a kid. You put on a cowboy hat and a toy gun and you felt the part a little more. It made the pretence more believable. That's how images helped me work on stage."

He has since dropped the persona, performing in getup that would hardly register your interest in a small conservative Hampshire village: "After many years you have so much experience that the need to hide behind an image begins to fade and you don't need them anymore. For me now, being on stage is a very natural thing. I don't get nervous. I just get excited."

It was however under a veil of eyeliner, sharp cheekbones, rigid hair and face powder that Numan truly cemented his place in the musical canon, with megahit "Cars". Now, it seems almost churlish to ask Numan about this song, but it would be skirting the issue not to. Given that he has released somewhere in the region of 20

albums, does he consider the song to be an albatross around his neck? “I went through a long period of considering “Cars” as an albatross, but I’ve come through that now. I realised, eventually, that most bands, most songwriters, would sell their own mother to have a song that successful, and for one to last so long and still be used every day and remain popular. “Cars” is currently being used on four major ad campaigns around the world; it’s on TV, in films, games, covers, samples, it’s still everywhere 35 years after I wrote it. It would be childish of me not to appreciate just how amazing and special that is.”

It is not, he admits (as one might expect) his favourite work, and though he is obviously proud of the song – and, c’mon, it’s a pretty great song – he seems glad that his newer work is beginning to get some critical attention. “I’m in a very fortunate position now in that my newer stuff, especially the latest Splinter album, is getting a great deal of interest and attention, and very positive reviews, so I feel as though the albatross is no longer around my neck, but flying along beside me. It’s a situation I’ve fought for, and worked very hard for, for a very long time.”

Numan’s sound in 2013 is some distance away from “Cars”. He’s moved towards a much heavier, darker feeling industrial sound; one which lacks the detachment associated with The Pleasure Principle or Telekon. Numan believes this is a consequence of having progressed further along his own personal bildungsroman:

“Growing up plays a big part of it I would imagine, you grow from a ‘nobody understands me’ misunderstood teenager into a man with a life and experience, some bitter, some good, and it begins to shape you as a person. You become a fully fledged adult eventually. For my part I was also very troubled as a young man, insular, reclusive, so it’s not surprising that the earlier music had a detached feel to it because I was detached.”

His latest long player, Splinter, is far from detached. It’s largely derived from things very close to the old heart muscle: “It looks mainly at the years following the release of the last album Jagged in 2006. I started to suffer from depression and was put on medication for that for a number of years. My wife Gemma was going through a similar thing. Lots of major things happened, most of them bad, and we were struggling to be honest. It took a long time to get through it and I didn’t write anything for about three years, maybe four. Even as I was getting better the writing was sparse and infrequent. I didn’t really start the album in earnest until early 2012 and when I did, the thing I wrote about most was the bad years leading up to then. I nearly lost everything: my marriage, my career, and so many things. I would say half the album looks at that time and the life that comes with it.” However, it seems it’s not an entirely self-reflective collection of songs: “It also has two songs that are ideas taken from a science fantasy book I’m trying to write, another song based on someone I met in Los Angeles who is going through the most terrifying drama and showing such bravery. I can’t imagine where that kind of courage comes from, and some other ideas. The thing that surprised even me,” he admits, “is that the album



isn't downbeat at all; quite the opposite. It sounds loud and powerful in places, haunting and mysterious in others, but not down at all."

Numan's newer material is notable for a distinctive resonance with the work of artists who have been famously and openly influenced by him, including Trent Reznor and Nine Inch Nails. There is in fact a case to say this relationship has come full circle, with Reznor's oeuvre distinctly audible in Numan's work. Were you to come across them both as an ill-informed child, it would be certainly possible to get yourself in a terrible brain tangle, and embarrass yourself in social situations.

Numan is more than happy to admit that it's a two-way street. "I have always listened to others, always tried to learn from what other people do. The world is full of clever people and we can all learn from each other. I would think it would be arrogance in the extreme if we felt that we knew it all and that no-one else could teach us anything. Trent picked up on my thing, and many others no doubt, I have picked up on his, and many others for sure. I genuinely believe that creative people are like sponges, we soak stuff up and we squeeze it out, along with a large part of ourselves, into something new. Influence should be a spark that ignites your own imagination. Influence should not be something you simply suck in, copy and repeat. I love NIN, but I love a lot of other things as well, and I have a head full of my own ideas, so it all gets pushed and pulled, twisted and moulded into something that you can call your own."

"Hopefully," he continues, "if you listen to my earlier albums the lineage back to those is very clear, as long as you skip over my middle years. I think people are sometimes unaware of how the path of my music follows its own trail back to my beginnings. If I play a set that mixes my earlier electronic stuff with the latest, they sound in a very similar vein. I think I was always heading in this direction, I just got lost along the way for a while.

" Ah, those middle years. They'll always be problematic for the Numan historian. For a good period of time between those early days of glory and the recent resurgence, Gary Numan was largely consigned to be a feature on 'Best of the 70s' compilations.

"I think the middle-years problem is easy to answer," he reflects. "I put out some shit albums. I'm the first to put up my hand and say I wasn't at my best towards the late 80s and early 90s. But, a very necessary painful period from which I learned my mistakes and I have been strong ever since. I do think people have come back to me and I definitely know that a lot of new people have come in. I think the music has been consistently good since 1994; dark, heavy, aggressive, interesting and always looking forward. That must play a large part in things. The praise of other artists, the covers, samples, all that must play a big part as well. The media are good to me these days, I seem to have a level of credibility now that certainly wasn't there when I started out, and that makes a big difference, and I am very grateful for that."

“I am obviously grateful to all the fans that have stuck with me through good times and bad. It’s worth noting though that “Are Friends Electric” sold about a million copies in the UK but a single I released in the early 90s sold about 3,000. I honestly don’t know where that level of loyalty comes from but I’m glad it was there. In a very real sense those 3,000 were all that kept my career from being gone forever.

” Even while Numan was not necessarily in the spotlight his music never left the collective consciousness; given the number of artists who have dipped into that distinctive back catalogue for samples. How does he feel about people arriving at his door, via, say Basement Jaxx or Sugababes? And how does he feel about his music being appropriated in this way?

“I have no problem with it being used that way at all. It certainly hasn’t done me any harm, quite the opposite in fact. Any artist needs to be heard to be successful. For most people radio is the key to success. If you get played you’ve got it made, if you don’t, you’re going to have a real problem. I’ve been lucky in that even though I get very minimal radio play, a lot of artists talk about me and cover or sample my songs.

” And, yes, he does quite like “Freak Like Me”...

It’s not too many artists who have graced the Top of the Pops stage, but also broken musical bread with Trent Reznor and Battles. How does Gary Numan perceive Gary Numan? Does he make art or entertainment? Is he a pop star? No, he answers emphatically to the latter: “I would need to be more popular for one thing, and the music is so much heavier than anything you will hear that could be labelled pop. Rock possibly, but I’m not exactly Metallica, so who knows? I get lost with labels, I make music; it’s as simple as that I guess. Music will always be, or should be perhaps, a varying mix of entertainment, expression and statement.



” However, as suggested above, credibility is the one thing which he seems to consistently aim for: “I am aware that I have a level of credibility now that certainly wasn’t there in the earlier part of my career, despite how successful I was, and I’m very happy about that. If I had to choose I would go for credibility rather than being a major pop star. But, my aim is to have both. There’s nothing wrong with blind stupid optimism.” He is “honoured” to be considered a musical pioneer.

Beyond the art/entertainment dichotomy, music serves as a form of personal therapy for Numan: “When you write a song there are times when it’s about something very important in your life and you want every word to mean something. That desire forces you to think very deeply about how you feel and what you want to say, and that’s as good as talking it out with a wife, friend or therapist. There is a song on the Splinter album called “Lost”, that song was a cornerstone in keeping my marriage together so it was far more than just entertainment, expression or statement. It was fear and sadness laid bare, with everyone invited in to be a witness.

” The past few years weren’t the first time Numan has faced challenging circumstances; recently it’s been reported that he has a mild form of Asperger’s. Although he hasn’t been diagnosed, he believes he is on the spectrum. The first time this suggestion was touted, he says, was when he was sent to a child psychiatrist following a series of violent outbursts.

“I was put on Nardil and Valium for a year to keep me calm when I was 15 or 16. My memory of that time is very vague but I think I stopped going, don’t know why. In later years it was suggested again so I did a lot of online tests for it and they showed I was deep into the Aspergers area, but, that’s not the same as a proper diagnosis. For my part though, I have lived my life believing that I have it and it hasn’t bothered me a bit. In fact I see it as a very useful thing for a career in music. My social awkwardness is a small price to pay for the incredible level of focus and determination, some would say obsession, that I have been able to use throughout my life. I’m bad with eye contact but you can find ways around that. I’m emotionally disconnected at times, I lack many things that others take for granted, but I have other things that they can only dream of. It’s not a handicap; it’s a different set of skills. They come with a price though that is higher for some than for others. Again, I think I’ve been lucky. Finding out I had Aspergers, or something like it perhaps, made me feel good about myself. Up until then I just thought I was odd and unlikeable.



” He admits he has the tendency to be blunt in the past, and unfeeling in the expression of sometimes black and white views. In combination with his stage persona, has obviously cultivated a certain image, though he insists in reality he is reasonably friend and down to earth: “No rock star diva shit from me!”

On the subject of expressing views; does he ever regret voicing support for Margaret Thatcher, something for which he received no small amount of stick from the media? Is it fair that one man’s opinions are public property because he’s a popular musician?

“Personal opinions are public property if you say them out loud, especially if you’re well known. We all have to live with that. When I voted for Thatcher, just the once I might add, she won the election on a huge landslide victory so I wasn’t a lone voice in the dark, an evil force trying to corrupt the nation. The majority of people actually agreed with me, which is why she won such a huge victory, but not those in the music press at that time. The fact that I didn’t vote for her the next time round wasn’t mentioned, I noticed.

” This wasn’t his last negative portrayal in the press. He was also accused of expressing anti-British sentiments after the London riots, exacerbated by the fact he was relocating to the US. This seems to be a more of sensitive issue: “My feelings about the riots were not anti-British; they were anti the rioting arseholes that were running around the streets hurting people. It’s a shame that comments are sometimes used just to create drama when there really isn’t any, but that’s the press the world over I would imagine. I was already two years into the immigration process for the US before the riots happened, so they had nothing to do with my leaving.”

“The British are brilliantly contradictory in that we do nothing but moan about Britain, 24 hours a day, seven days a week,” he adds, “but as soon as somebody says they’re leaving you hear the outraged indignation and comments like ‘well fuck off then, good riddance.’ I love Britain, always will, but it’s true to say it’s no longer the

Britain I grew up in, and that makes me very sad. I mean no disrespect at all, no insult intended, but I genuinely feel that my family will have a better life in the States. Who wouldn't try to give their wife and children the best life possible?"

One key element of his relocation, he says, is the work on films; something with which he is currently involved: "I have a movie score to write, with Ade Fenton, in December and January for an animated nightmare of a film called From Inside; I'm really looking forward to that."

But first, there is going to be a lot of touring, and, of course, the next album.

"The reaction to Splinter has been amazing and I'm determined to keep the momentum going and not have a stupidly long gap between Splinter and the next album. It's been seven years since Jagged, and I think it was five years for the Pure album before that. That's crazy and I mustn't let that happen again. But, I would like to do more film work, get the long suffering book finished and published, collaborate again with other artists and more so it's going to be busy."

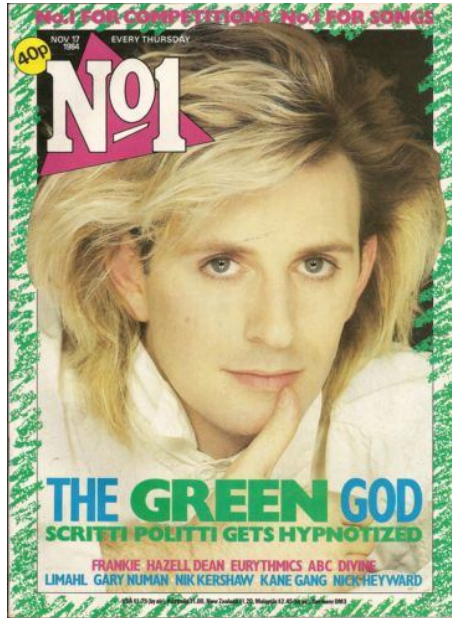
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# No1 magazine, 1984

By Ro Newton



*'How the hell am I going to follow this?' asks Gary Numan, as he reveals his most striking image yet. 'You dye, I dye.'* says Ro Newton, on her way to the hairdressers.

It can be a daunting prospect, sitting in Gary Numan's publicity office, waiting to do an interview.

But only, that is, if you've got a bunged up nose and sound like you've swallowed a frog. Still, No.1 writers persevere... or so they tell me.

Several Kleenex and cups of tea later, Gary and I are sitting comfortably in front of an electric fire, studying the cover of his new single 'Berserker'.

Gary may have been quiet on the musical front lately, but he's certainly been busy behind the scenes, forming his own Numa Records, producing and writing new material as well as devising the stage set for the forthcoming tour.

But first things first, what about the new Numan?

'I've wanted blue hair for a long time, he enthuses. 'It's one of the few things I haven't done, and it actually suits me.'

But the blue barnet is not all. Gary's latest guise also comprises blue eyeshadow, blue eyeliner, blue blusher... and blue lips - all of which takes five hours to apply.

It's surprising, then, that the man perched cross-legged on the sofa opposite is casually dressed, with not a hint of make-up, and blonde locks.

As the 'blue' photographs of Gary were taken a couple of weeks ago, he's going to have to experience the whole ordeal of changing hair colour again. Not that he minds, but, he admits, 'the blue dye gets everywhere and stains everything!'

'"Berserker" is probably my strongest visual image ever, and I love it,' he adds. 'Now I can't wait to go on stage and do it.'

## GOING BERSERKER

Gary was so chuffed with his new creation that he decided to make it into a character, and the subject of both his new single and album.

'It was one of the last songs I wrote and I didn't intend for the album to be based around it. But, as luck would have it, the album seemed to maintain the theme of "Berserker".

'Basically, it's about a man being hunted - he doesn't know what by - he can feel it but not see it. It could be someone or something, in a lot of the songs he is talking to other people, trying to explain what is happening.'

Many of Gary's ideas for songs, he tells me, derive from short stories which he writes purely for that purpose.

'The stories aren't very clever,' he admits, 'Sometimes I don't even finish them. I take lines from here and there, make a list and turn them into a lyric.'

Chances are that if you collar a Numan fan, they'll say they prefer the 'old' music rather than the new. How does Gary think his fans will react to such a radical change of image?

'For most of the fans, 'Replicas' is their favourite album - but it's not necessarily the music that matters. It's a very important memory for them - they first saw me on stage at that time.

'It's not the best by a long chalk, in fact some of it was diabolical. When I write a song now, like "Berserker", I think, God, I'm clever.'

## SCREAMING FEEDBACK!

Gary's been writing songs all year and has now got a collection of about 24 - enough for two albums. Another one will be released sometime next year - providing there's time to record it. So, is there a noticeable change of musical direction on the new album?

'I'm not very good at explaining music but... just as "Warriors" was smooth, "Berserker" is rough around the edges, aggressive and hard-hitting with, y'know, screaming feedback and the funk bass which is now more electronic.

'It'll be great fun on stage, it's much more up-tempo, forceful, and it'll be easier to dance to.'

Talking about the stage show, Gary has pulled his 'Teletour' set out of storage, dusted it down and dismantled it, to put together five 20-foot-high towers, which will be placed in a semi-circle, with panels that can change from red to blue to white.

There's also a 40-foot-wide screen at the back of the stage, onto which clouds, sea, trees can be projected. The accent seems to be heavily on white, a contrast to Gary's previous efforts. Even Numan himself will be clad in white leather.

'It's going to be very high tech, large, flash and very bright. We've cut down on the special effects (there will be something along these lines, but Gary's not telling). We've got white beams - dozens of 'em, to dazzle the audience.'

### SORDID GOINGS-ON

Gary's also planning to have cameras accompany the numan entourage on tour, to put together a video cassette for the fans.

'It'll give 'em a chance to see all the sordid goings-on,' he chuckles. This may have resulted from his decision not to make any more promo videos, which he thinks are a waste of money.

'What's the point in spending between ten and 25 thousand pounds on a video which isn't going to sell any more records anyway?' he reasons.

This years Numan tour won't be on such a mammoth scale as the last, which was 40 dates long.

'I was gutted when it finished. I really didn't know what to do.'

### FROM KILLER...

Besides organising his 1984 tour, Gary's amicable parting from his previous record company, Beggars Banquet, has led to the formation of Numa Records. Gary has already signed two acts, Hohokam and Larry Loeber, whose progress he is carefully monitoring.

Gary has also been collaborating with Zaine Griff, an old friend of his (and the man reputed to have more than a passing resemblance to Mr. Bowie), and Bill Sharpe of Shakatak fame. So what do you do to relax, Gary?

'Apart from flying and music (which I go back to when I see death approaching), I've no other real interests apart from the obvious. Phworr!!'

I'm not quite sure what the obvious is, but I blush anyway.

'I'd like to be in films, but I don't think I've got the confidence. Yep, I'd be a cold-hearted killer.'

Lady killer?

### ...TO CUDDLY!

So how are you going to follow up this image?

'God knows, I don't feel pressured from outside to do it, but from myself to achieve something better than last time. At the moment I just want to go "PHEW!" - I've finished the album, done the photographs. That's it for now.

'I won't be making records forever, but if I can do it for nine years, then why not 19? If I'm enjoying it - that's the main thing.'

Surely you can't enjoy a day packed full of interviews?

'Hum, each journalist is different. Some shy away from me. I seem to have this effect on them, make 'em nervous.

'I don't know why. I think I'm kinda cuddly.'

