

NUMANME

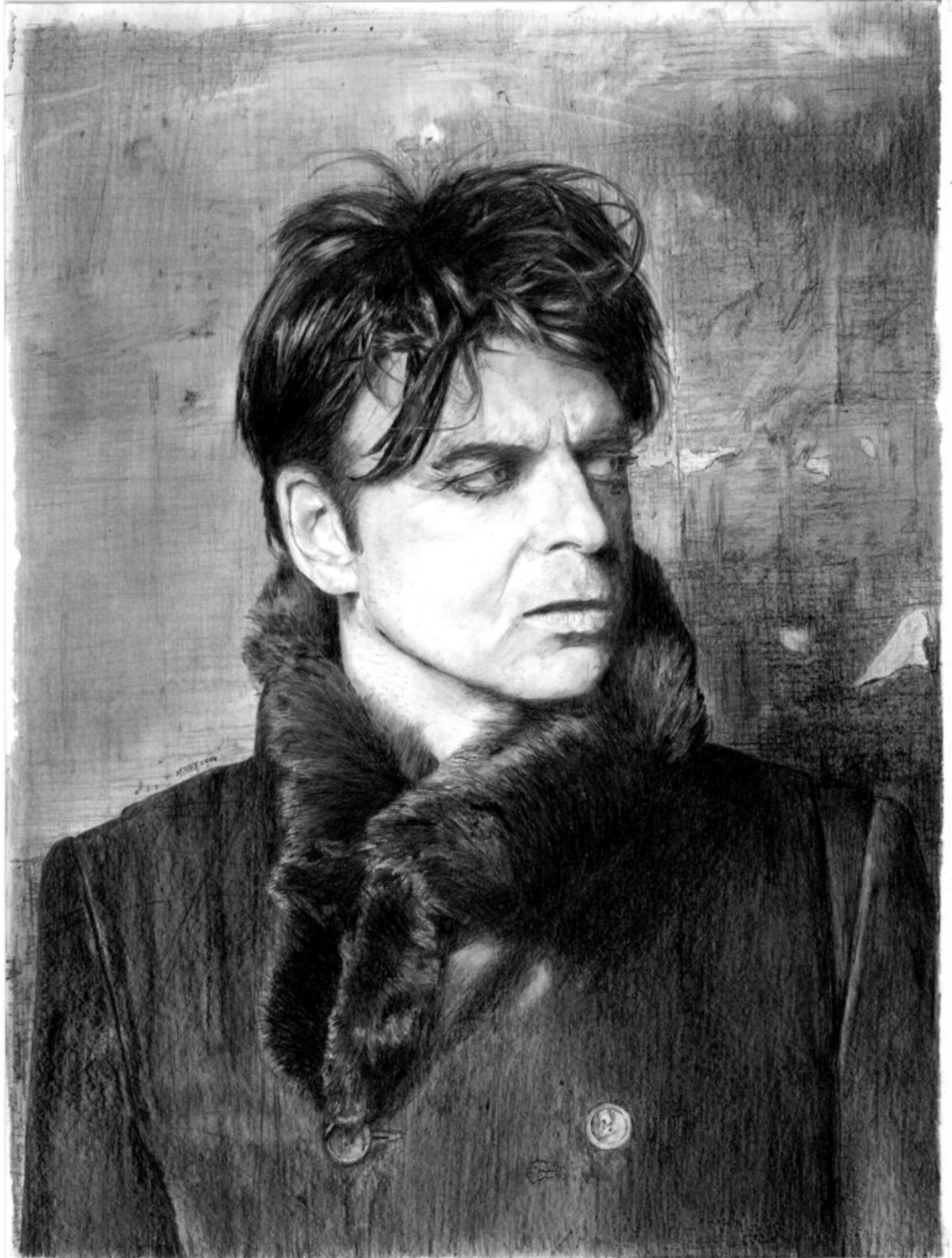
THE GARY NUMAN FAN SITE

ISSUE SEVEN

FREE

GARY NUMAN

MAGAZINE





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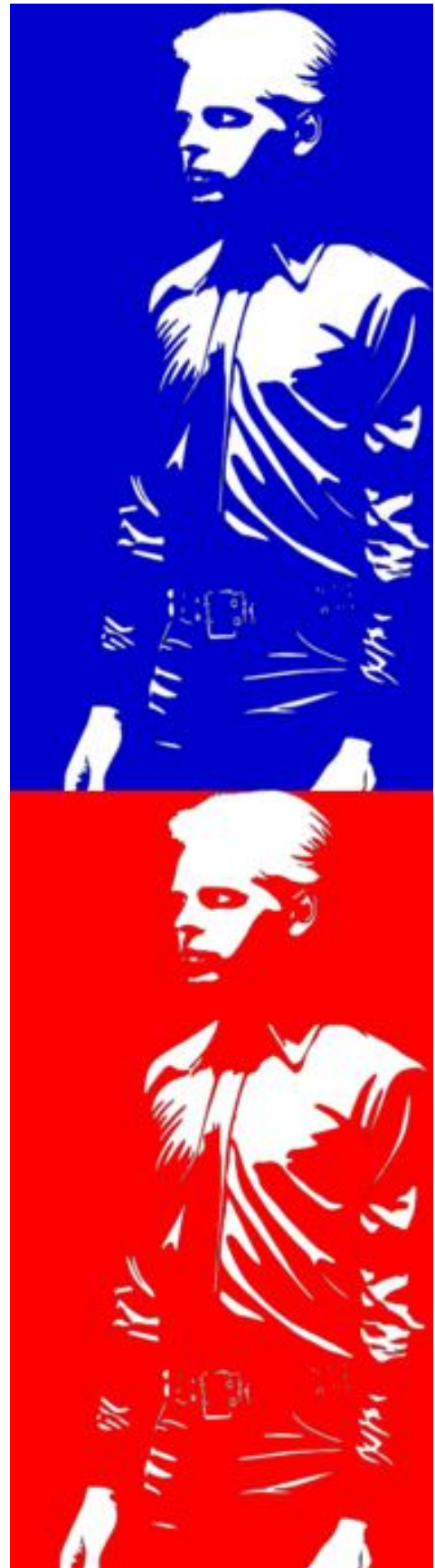
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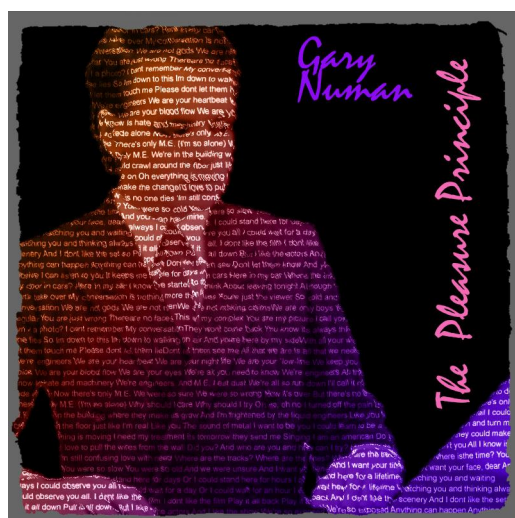
The Numanme Gary Numan Magazine is a glossy, full colour, 20 pages plus, PDF file. This publication comes out 3 to 4 times a year, time willing! The Gary Numan Magazine is packed with fascinating and thoroughly researched articles on all aspects of Gary Numan's career, past and present. We delve into 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



Above and below two pictures from Steve (chunky monkey) who has only just started doing computer art on Photoshop. The titles are self evident, The Pleasure Principle has all the words from all the songs on the album, Berserker has the words from, yep you guessed, berserker.



This Is New Love (‘Berserker’ album, 1984)

Picture

We are strangers here
I suppose
We are not welcome
Or so I'm told
We are not old friends
But believe this
We can be nightmares

Picture the man when the heartbeat stops
This is new love

We are the hunters
So one by one
You know we'll find you

Picture the man when the heartbeat stops

These boys of passion
Will rule the world
Put their fingers in a dyke
'Well you know it's what she needed'
These boys of passion
With cruel idiot smiles
Fight for you
You know, they said so

Cold fascination
With dead sound
Oh God let me sleep
Forever

Picture the man when the heartbeat stops



**Gary Numan by NobbyNormalSuperstar
by EnkaPunk**

This glorious Graphite pencil drawing of Gary Numan was done on Bristol board. This was a commissioned piece.

NUMANOID SALLY STOKES

First published on the Numanme website.



Gemma by Sally Stokes and Sally with Gary

Numanme: Hi Sally how long have you been a Numan fan?

Sally Stokes: I first became a Numan fan back in 1979 when I was just 8 years old. I had an uncle, Lee, who was a fan and he introduced me to Gary's music and I was immediately smitten. I became obsessive (show me a Numan fan who isn't!) but it was a very lonely time in my childhood and Gary became a constant companion at point of conversation; I didn't have many friends as a result as most of my peer group liked the Nolans or some such rubbish. LOL.

Numanme: What is your favourite Numan era?

Sally Stokes: My favourite Numan era is a tough one.....the Tubeway Army stuff, and Replicas was a first love but I think DSR is phenomenal and I can't wait for the long promised 'Splinter' album to come out.

Numanme: What was your first Numan gig?

Sally Stokes: My first Numan gig was just this year, believe it or not! I went to the



Bristol O2 Academy and managed to wriggle my way down the front! I have some cracking photos, which I will be turning into paintings in the very near future. The whole gig took my breath away!

Numanme: As a young Numanoid did you dress like Gary?

Sally Stokes: Ha! As a young Numanoid did I dress like Gary??? I had all my hair cut off, short. My uncle bought me a dark blue polyester thin tie (they had sold out of black ones!) and would wear black where possible.....not only did this alienate any friends as a sub-teen, it also worried my family quite a lot at the time!

Numanme: How long have you been painting?

Sally Stokes: I've been drawing and painting for as long as I can remember; I can recall doing a pencil drawing of Gary at age 10 and sending it into 'Take Hart'.....every week I would watch it, sure that I would see 'Sally-Ann Jones, Age 10' flash up with Numan's image, but it never did; always usurped by some rubbish scrawl of a house with windows at each corner by Sharon Age 6 and a half....!!! LOL .I studied at Reading University, Fine Art (BA) degree, but learned nothing except how to party hard. I would say I am a 'self taught painter', as a result. But I do not believe it can be taught; you can either do it or you can't.

Numanme: Have you ever painted a portrait of Gary?

Sally Stokes: I have 3 current Numan portraits and one on the go.

Numanme: Why did you decide to do a portrait of Gemma?

Sally Stokes: I decided to do a portrait of Gemma because I figured that he must get a lot of people wanting HIS image signed. I thought he must get a little fed up of the sameness of VIP meetings, people always wanting something from him. I thought that a portrait of the beautiful Gemma would be a nice gift TO him. I told him this too, it was a Thank You for the vast amount of gifts he's given me as a Numanoid through his music. Also, Gemma, being originally a fan, is an important part of the whole Numan machine; they are two sides of the same coin, as far as I can see, and I know how important she is to him in everything.

Numanme: How long did it take to complete?

Sally Stokes: The portrait took only 7 hours to complete, amazingly. I started it the morning before the VIP in Cardiff!!! I took reference from Ed Fielding's photos but kept the painting 'loser' in painting style; what is the point of copying a photo exactly? It becomes mechanical and pointless. I think I've captured something firey and vibrant that a 'copied' photograph could never achieve. It has 'soul'.

Numanme: I think it was a wonderful painting; did you worry about presenting it to Gary?

Sally Stokes: I can't say I particularly worried about presenting it to Gary as I have faith in my work; I was more worried what Gemma would think about it, to be honest! I still have no idea.....!!!

Numanme: The photos I have seen Gary looked very chuffed. Do you think Gary liked it?

Sally Stokes: Gary was really pleased and taken aback when I gave it to him; he sort of jumped up with a big grin and said "Wow!" and immediately took it from me and grinned like a Cheshire cat! That was the response I was looking for! Haa haaa!!! We had a chat about Gemma then and her insecurities about her looks. He told me "I just wish she could see herself the way I see her..."

Numanme: What gig did you present the painting to Gary?

Sally Stokes: I presented the portrait at the Cardiff Coal Exchange VIP. I told Gary that I had a few of him but was quite honest in telling him that although I wanted to bring one along to be signed by him, they were a bit big and fragile to lug around at a gig, "I am being quite lazy....but I am leaving this one(Gemma) with you, so that's different...!!" He just smiled.



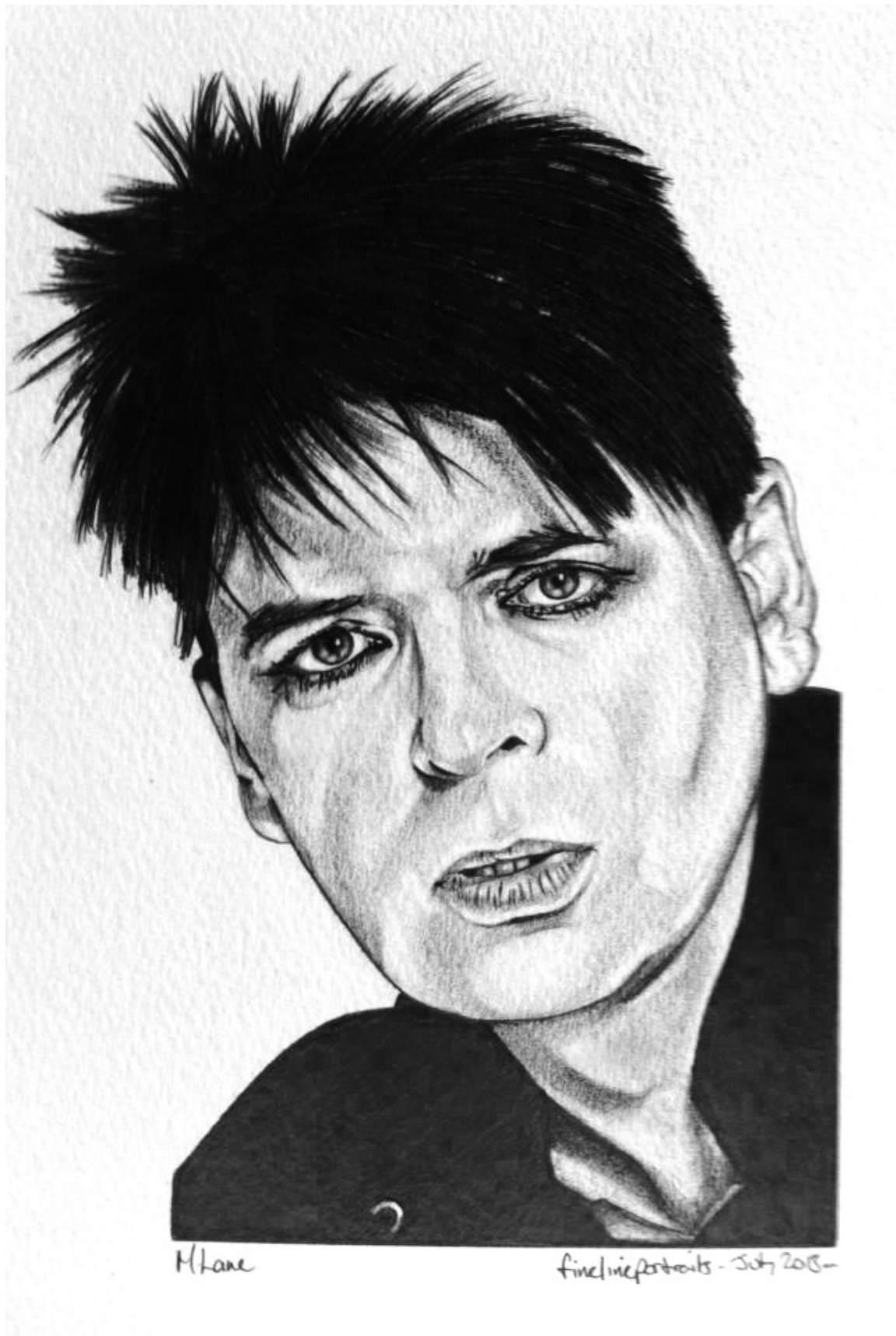
Numanme: what is the future for Sally Stokes, are you planning anymore Numan related paintings?

Sally Stokes: I will be doing more Numan related paintings, yes. It was the plan to do an exhibition this year, but commission work has taken over so I've been limited in what I can do. However, I plan on holding an exhibition in the near future once I have enough pieces; should be a good excuse for a Numanoid gathering, I reckon!!! :) Watch this space, as they say!!!

Thanks for taking the time to answer the questions and we all wish you all the best at Numanme Sally.



A airbrush portrait of Gary by Robert Erskine aka Jaggy



A pencil drawing of Gary by Martin Lane

Interviews Gary Numan: The Cream Interview

by Adam Gold on Thu, Mar 13, 2014

If all you know about Gary Numan is his 1979 New Wave staple “Cars,” then you don’t know Gary Numan. In fact, the synth-pop pioneer’s revered, groundbreaking Thatcher-era LPs, like *Replicas* and *The Pleasure Principle*, only scratch the surface of a 20-plus-album career that’s inspired every New Wave and industrial rock knob-twiddler from Nine Inch Nails’ Trent Reznor to the dudes in Depeche Mode. It’s that body of work — made all the better with the addition of last year’s inspired comeback record *Splinter (Songs From a Broken Mind)* — that the 56-year-old singer celebrates with a sure-to-be-coveted club show Monday night at Mercy Lounge.

In anticipation of the show, the Scene talked to Numan via email about the legacy of his signature hit, struggling with depression, the musical inspiration that’s seen him through, the aggressive nature of his must-see stage show and more. See the full interview after the jump.

It seems your career has thrived — both commercially and creatively — more in the past decade-and-a-half than it did in the '90s. Why do you suppose that is? Is it perhaps a matter of your influence on artists from Nine Inch Nails to LCD Soundsystem? Is it a testament to how well records like *Replicas* and *The Pleasure Principle* have aged? Or is it a matter of becoming more active and inspired to create?

I think it’s a mixture of some of those things but not the more active part. Certainly the amount of mentions from other artists that talk about me being influential has been a great help in building my credibility to a new level, and attracting new interesting and new followers of course. Songs from the older albums continue to be sampled, covered and used heavily in ads and other places so are still very active and, luckily, just don’t seem to date. As far as me being more active though, I would have to say that, sadly — and it’s entirely my own fault — I have not been as active as I should have, and that has hurt me a lot. In 2008 I was diagnosed with depression and wrote virtually nothing for nearly four years. My career and marriage and life in general suffered very badly through that period. *Splinter* is my first proper studio album, bar one side project called *Dead Son Rising*, for seven years. That’s an almost fatally long time to be away. I’m lucky that the reaction to *Splinter* has been incredibly strong and positive. It’s one of the reasons I’m now touring so heavily. I need to make up for my absence.

In the '90s I think you were often unfairly classified as a one-hit wonder, but have now seemed to have overcome that. Do you feel like your legacy is more greatly appreciated now, especially among younger generations? Do such things even concern or affect you?

I definitely think the legacy is more widely recognised and accepted now. To be honest though, it's not something I think about too much. I genuinely believe that we are only as good as our latest album, and we absolutely should not rely on past glories to keep our careers alive. If you stop offering anything worthwhile, then step aside and make way for new blood. I don't believe that's happened to me though, and that's why the reaction to the new album has been so satisfying. As for the one-hit wonder thing, I have no problem with that. In the US it's a simple true fact: I've only had one decent chart single. Elsewhere in the world of course the story is very different, but I'm happy to face the truth wherever I happen to be.

Was "Cars" a blessing for you or was it an albatross? Have you come to terms with it now?

It's been a blessing and an albatross, but I have now come to terms with it. For many years I tried to distance myself from it, but one day I realised that most songwriters would give their right arm to have written something that successful. "Cars" is a very famous and successful song globally, and continues to be widely used and covered today, so I began to feel I was being very childish in the way I thought about it. I should be proud to have written it, and I am now. I don't think it's the best song I've ever written, by far, but it's arguably one of the more famous songs around, and long lasting, so I'm comfortable with it now.

You have more than 20 albums. Is there one in particular, if you had to chose, that you think deserves more appreciation?

Not really. I think the new one, Splinter, is the best one I've made, and that's getting a fair amount of attention so I have nothing to grumble about.

How have you managed to stay creative with music and motivated to make music in this era? Also, what kind of things — whether they be other artists or life situations — inspire your music these days?

I've never found it difficult to stay creative. In fact, I find it hard to understand how people that have been creative lose that desire or ability. I have always thought it was something you were born with, and therefore something that is as much a part of you as the color of your eyes, or the tone of your voice. As for inspiration, it evolves. For Splinter I took most of it by writing about the last few years of my life, mixed with some ideas from a science-fantasy novel I've been trying to write for some time. In 2008 I was diagnosed with depression and was put on medication for that for about three years. I stopped writing, my career was fading away, my marriage began to crumble a little, and I was just lost, first with the depression itself

and then with the pills they give you to fight the depression. In a way the cure is almost as hard to beat as the illness itself. That experience gave me all the material I needed for Splinter.

Where do you look to conjure the darkness on songs like “Where I Can Never Be” or “Love, Hurt, Bleed”? Are the lyrics autobiographical?

Some more than others. The song "Lost" is about the time when I nearly split up with my wife, and how that would feel if it actually happened. In a way writing that song saved our marriage. The song "Here in the Black" is about the depression itself; "I Am Dust" and "We're the Unforgiven" are ideas from the novel, as is "Love Hurt Bleed." Splinter is about my belief in God, or lack of it I should say. I honestly believe that my creative process comes from a dark little corner in my mind.

Listening to Splinter (Songs From a Broken Mind), I'm reminded of your classic sound, as well as the sound of artists you've influenced, like Depeche Mode and Nine Inch Nails. Are you inspired to have your music feel, in a sense, like its part of a sonic conversation with your contemporaries and followers?

I don't set out to do that. I do feel that any creative person is sponge-like. We soak things up, breathe things in. We are very receptive to the ideas floating around us, be they TV, film, music, conversations, pictures, whatever, and I believe we absorb this stuff and mix and merge it with ideas of our own and then send it all back out again. I'm often referred to these days as a pioneer, as influential and innovative. In truth though, I don't really think any of us are truly original. We are all variations and remixes, reworkings if you like, of things we pick up along the way. What separates those of us that are considered influential, from those considered derivative, must be the way we blend all the ideas and how 'new' our output seems.

Also, what was it like touring with NIN this year?

Fantastic. I love the band, and they are now friends, so it's an exciting thing to be a part of. It's great to be working at that level, in those huge venues.

There is a clear, consistent through-line on Splinter, with the songs existing in their own aesthetic world and building off of each other. Going into the record, what were you aiming to create?

I wanted an album that was rich with emotional content, at times, but was also hugely powerful and relentless at others. A wide dynamic range with some songs coming across like an unstoppable train, with others sounding broken and fragile. The album, as I said, is largely about my depression and so it had to get across the very mixed and highly changeable emotional states you drift through. Angry to sad, thoughtful to arrogant. I really was broken for a number of years and the album, or at least certain parts of it, needed to get that across.

Do you consciously go for similar sonic textures of your signature albums? Is it a matter of trying to build on, expand and modernize that territory by revisiting some of those textures, or is it simply a matter of that being where your ear goes naturally?

No, I don't aim for that at all, in fact I try to avoid it. I try to avoid any kind of reference to anything I've done before. I think Ade Fenton (the album producer) has more to do with sneaking those things in than me. It's actually quite difficult for me in a way as I'm probably less aware of what my signature sounds are than someone listening to my songs. I hear people say things like, "That sounds very Gary Numan," and I can't hear what they're referring to. I'm too close to it all I guess. A number of reviews have mentioned this when talking about Splinter but it was certainly nothing to do with me. Ade is a big fan of my early albums and I know he tries to sneak in a few things here and there that hint at those albums. He also knows that if I spot any I'll take them out so it seems I must have missed a few.

Did reworking old songs on Dead Son Rising make you rediscover some of your previous approaches and ideas?

Not that I'm aware of. The vast majority of music that ended up on Dead Son Rising was new anyway. Although the idea behind the album started out as reworking old songs, by the time we were finished nearly all of those early demo's were abandoned and we had, mostly, new songs. The really useful things about Dead Son Rising, from my point of view, was that it got me writing again. I hadn't written a new song for nearly four years until Dead Son Rising. And it was Ade that kept working on it and kept pushing me to get involved again. He can take much of the credit for getting me writing songs again.

What kind of modern sounds, recording techniques, etc., have you integrated into records like Splinter and Dead Son Rising?

We use a variety of plug-in technology but the main software comes from a company in the US called Spectrasonics and another from Germany called Native Instruments. Ade uses a recording system called Logic and I use one called Pro Tools. That's a fairly massive simplification of what went in to making the album. As far as techniques are concerned I don't think either of us do anything particularly startling or unusual. I just write songs and Ade makes them sound as good as possible. We have much the same equipment as most people have these days, even beginners working in their bedroom can afford most of the equipment we use so it's just down to what we do with it.

What are your shows like on this tour? What can we expect to see here in Nashville?

The show is relentlessly powerful and aggressive, with the notable exception of one song half way through, where we all take a big breath before kicking off again. We have a great light package for the venues we are playing, the band has been playing this set for a while now, we've toured Splinter in ten countries already, so we're very tight. We play a lot from Splinter obviously, but we also play songs from older albums such as The Pleasure Principle, Replicas and Telekon. It's very full-on. Anyone expecting plinky-plonk synth-pop will be horrified as it's somewhat ferocious these days. There is no hint of nostalgia, even the older songs are reworked to sit alongside the Splinter songs, so that they belong in this age. I think it's important that people understand that if they are going to come among.



Petals art

Most Numan fans remember the Officers Petals featuring Gary Numan, but how many of you remember this. Artist Stuart Semple created spraypaint on customized 7" EP Sleeves. Each contained hand stamped DVD with exclusive behind the scenes footage of Officers X Numan Video shoot, Broadcast and uncensored versions of 'Petals' Promo video, Interview with CALM and bonus 'The Creeps' video art)

100 + 20AP and 3 super special 'Golden Gary's' available exclusively on Numan / Officers 'Dead Moon Falling' Tour. Each Signed and numbered.







Numan in the Mood

Gary Numan

Telekon Beggars Banquet BEGA 19

Two million unemployed and Gary Numan produces music perfectly in tandem with that desperation. No rock 'n' roll celebration here; no singing guitar solos or lyrics about nine to five. No flash, really not even the tilt of the hat towards any of rock's heritage. Instead there's dark menacing imagery by an artist who has mastered the difficult task of communicating with a new audience who want alternatives to the rock history book.

Keep your revivals/keep all your conventions/keep all your fantasies, he sings or rather intones gravely. While Numan's overall message is difficult to pinpoint you get the picture. He deals with a mood, and the mood is one of concrete blocks. Shopping precincts, fast food, plastic cups.

As his quavering voice overlays his elementary but effective Minimoog flutters, he relentlessly forces willing listeners like me into complete submission. Certainly he borrows the basic feel from the Bowie/Heroes period, but there's a vast amount more to Numan than following the Bowie theme.

The germ may have been there, but he has built upon it brilliantly, adding jagged cameos that stutter out the strangest visions and perspectives of the view from the top floor.

Telekon is a natural continuation of The Pleasure Principle." The starkness of Sound is even more accentuated when Numan sings, We are just Sound /we are just



Numan: More songs about shopping precincts, plastic cups and fast food.

noise/And we are all here to lie. He plays to the gallery of people's darkest images. and transmits a feeling of emotional fear that's easy to spot as hard currency.

The song titles speak the atmosphere perfectly: "The Wreckage," "The Aircrash Bureau", Telekon "Remind Me to Smile, Sleep By Windows", "I'm An Agent", I Dream of Wire's", "Remember I Was Vapour", "Please Push No More" (the most human, direct, lost love song on the record) and the piercing, agonising, haunting "The Joy Circuit".

This is an album of weird instant magic that will be on my turntable for months, indirectly. Numan touches a raw -nerve with his oblique, darting, pin-pricking little sketches that perfectly encapsulate the new depression.

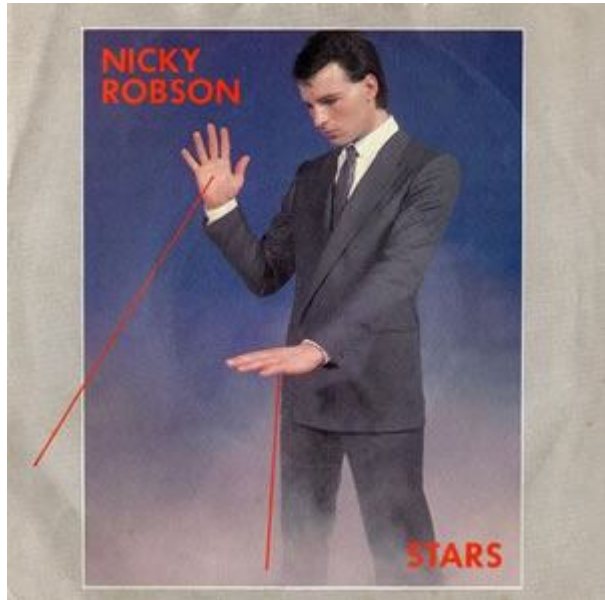
Few artists evoke the mood of a large audience as potently as Gary Numan. who is carrying on a tradition for pop of perfectly representing the mood of the time's he sings as if the last bus has left the depot and he's just found he has to walk home. And it's very late, he's weary, and out of work. — RAY COLEMAN.



History of Nick Robson

First published on the Numanme website,

Born on 14/1/61 in East Ham, London. Son of a policeman and a bookkeeper. One brother, Garry Robson. Moved at age 5 to Ashford in Middlesex. Became friends with Gary Numan, at this time Gary Webb, although my brother was more in Gary's age group, which at that age is deemed an important factor, so I was the baby of the gang, I guess. Although at the time, I adopted Gary's parents, Beryl and Tony, as my



surrogate parents! They couldn't get rid of me; I was like the orphan child that showed up each morning. To this day, Beryl remains one of my favourite people in the world. We all went to St. Anne's Primary School in Stanwell, which has since been demolished, then Gary went on to Ashford Grammar School, my brother Garry to Feltham Comprehensive and I went to Hampton Grammar School where I was sent home at the age of 11 for dying my hair silver. My brother Garry, incidentally, was responsible for drawing the face that appears on all Numan merchandise. One day at Gary's house, I remember falling in love with a

Rickenbacker semi-acoustic guitar that Gary had on loan from his uncle, Jess Lidyard.

I then became besotted with a Gibson Les Paul Gold, bought some while after for Gary by his father, Tony. I vowed that one day I would own a Gibson Les Paul myself – strangely didn't fulfil this ambition until three years ago, when my wife bought me one for Christmas. Still can't play very well, though. At this time, in around 1973, it was clear that Gary was going to succeed in music – he started changing the colour of his hair, using makeup and dressing pretty weirdly and the rest of us did pretty much the same. The one shop that we used to visit frequently in London, was Shelley's, for shoes, and Kensington Market, where you could buy very different clothes that just weren't available anywhere else. We worshipped firstly Marc Bolan & T.Rex and subsequently David Bowie, Lou Reed and The Velvet Underground and

Roxy Music. Once we went to see a band called Mott The Hoople perform at Hammersmith Odeon, but they were blown off stage by the support act. They were called Queen and were soon to become very famous. I vaguely remember the first time that Gary performed in a band to an audience. I think it was in Stanwell Village Hall, I think the band was called Meanstreet, and I seem to remember that they had a bass player who was the double of David Bowie. If my memory serves me well, his name was Henry Sabbini. To us then, the gig was very exciting, with a brilliant version of White Light, White Heat and Waiting For The Man. It didn't last long



though, and Gary broke away to form Tubeway Army. At this point in time, my brother was becoming pretty accomplished as a sound engineer, and he and I found ourselves as occasional roadies for the band when they were performing at venues such as Dingwalls, Ronnie Scott's and The Marquee, with Garry doing the mix on the desk. Soon, Gary was recording his first album having put out Bombers and That's Too Bad as singles. I remember attending some of these sessions, and hearing Jo The Waiter, a song that still remains one of my favourites of Gary's. It was at this time that Gary and I started going to London clubs like The Blitz, Billy's and Hell. It was just the best time to be part of the underground music thing that was going on between 1976 and 1980. For me, it was also time to start work, having left Brooklands College in Weybridge, where I studied languages. I found myself training to be a film editor, something that I knew nothing about – it just seemed like a good idea at the time. It turned out that it was a good idea. I didn't realise it at the time, but this was the dawn of the video age and I was in at the beginning of it. I remember walking down D'Arblay Street one day, in 1979 I think, and saw a poster for a weird looking act that was performing the following night at the 100 Club. I went along and was completely blown away by the performance. The guy was called Prince, and two years later, I was editing his video for Little Red Corvette. At about this time, Gary had recorded Replicas. It was one of those albums that you just knew was going to be massive. I remember watching Gary use a Mini Moog at the studio where he was recording the album, and just being gobsmacked by the sound that came out. The same experience was to occur when I first heard a Polymoog and Arp Odyssey. Replicas still sits in my top favourite albums of all time. Gary, Garry and I were all due to go on holiday to Greece at this point, when Gary had been invited to appear on The Old Grey Whistle Test, and he obviously had to cancel his holiday with us. It was the best thing that ever happened, because only a few weeks later, he had his first number one with Are Friends Electric? The rest is history. Realising that I had better start earning some money myself, I threw myself headlong into my work. There was no money in the business at the time, so while learning my trade, I worked through the nights in a petrol filling station. By day, I worked as an editor, striking lucky one day, when I met two guys who were about to make their first promo for a relatively unknown band. The two guys were Andy Morahan and Matt Forrest, the latter to become a lifelong friend. Oddly enough, The Quick, the band for

which we had made this promo featured a musician called George MacFarlane, a guy I was to meet ten years later, through my brother, and write some songs together. I started to build a good reputation as an editor. I was very lucky, working with many variously talented artists. I did a whole video album for The Pet Shop Boys called Television, videos for Grace Jones, five or six promos for The Human League, and about a dozen or so for George Michael, to name but a few. At the last count, I had cut about 200 videos. At the same time, my own desire to write had not diminished, and after a bet with Gary (that I couldn't write a song if I tried!), I decided to put a band together. The drummer was Terry Lee Miall, to depart soon after to join Adam & The Ants. Keyboards was Alex Godson, who later joined Patsy Kensit's band, Eighth Wonder (I think!) and Andy Hale, who later became Sade's keyboard player. Terry Lee was replaced on drums by Simon Kunz. I was vocals and the songs were generally written by Andy and myself. Gary liked what we were doing and I signed to Scratch Records, having done just one performance at The Whisky A Go Go in Soho. We put out one single, Stars, and recorded a follow up song, Boys, which was never released. It's a long time ago now, but I think the main reason was that the record company went bust. Or maybe, they just didn't like what I was doing. I can't remember. Anyway, I had decided then, that I wasn't terribly fond of the record industry and that I would concentrate on my own career as an editor. I bought into my company in 1985, having squirreled away all the petrol station money I had earned, and developed my career. Throughout this period, I had lost regular contact with Gary, as he became increasingly busy with his own career, at one time living in the States for a year. In about 1992, Gary and I discussed the idea of making a promo for a new song of his called Machine & Soul. Gary was at a pretty low ebb in his career, and so financially it was a difficult one. However, we made the video and it was fantastic working together on a project for the first time in over ten years. We went on to make The Radial Pair film and I subsequently filmed a live show at Hammersmith which we later put together as the Dream Corrosion tour video. At the same time, we began to record together again, and produced amongst others, What She Wants. It was a very enjoyable time, being able to exchange ideas and use our professions for each other's mutual benefit. Time went on, I had met Jayne, the woman I was to marry, and we had a daughter together, Lucy. Together with my stepdaughter, Harriet, they are my love, my life, my soul and they give me my whole reason for being. Gary has always been a good friend, underlined by the fact, that when Lucy was born, he was the first person to arrive at the hospital to see her. That meant a lot to me. I haven't actually seen Gary since he and Gemma got married. We still exchange Christmas cards, of course, but to be honest, you build friendships in life that will never diminish through time, because of the base on which they are built. If I saw Gary tomorrow, it would be as if no time had passed, and we'd just pick up from our last conversation.

What She Wants A little bit of history on the track - I hadn't written anything since I left Scratch Records back in 1982, and while talking one day with Gary, I said I had a couple of new ideas for songs, and he suggested we try them out. I've known Gary since I was 5 years old, and at this point in time, I was making the Radial Pair programme, the Machine & Soul video and the Dream Corrosion tour video with him. It was one of those fantastic periods when our relative professions became entwined, and we had a fantastic time working together. So to cut a long story short, we recorded this track, What She Wants, in one single day and then it took me

another six to nine months to put a film together for it. Everyone who worked on it gave their time for free, so I am forever indebted to those people for their time and effort.

Q&A

1. Do you still keep in touch with Gary?

NICK: I haven't actually seen Gary since he and Gemma got married. We still exchange Christmas cards, of course, but to be honest, you build friendships in life that will never diminish through time, because of the base on which they are built. For instance, if I saw Gary tomorrow, it would be as if no time had passed, and we'd just pick up from our last conversation. He has always been a good mate, underlined by the fact, that when my daughter was born, he was the first person to arrive at the hospital to see her. That meant a lot to me.

2. Do you have the lyrics to your songs?

NICK: Yes, I have lyrics to all my songs - somewhere!

3. And what do you think of Gary's Pure album

NICK: I love Pure. Had to buy it from HMV - can't believe the swine didn't send me a free copy!

4. What is Gary like as a person in an out of work situation

NICK: I suppose many people have made incorrect assumptions and generalisations about Gary, without ever truly knowing the man. I really only know him as a friend, that being someone who would do most anything for you, at the drop of a hat. However, we did have a few contretemps actually working together, but that is pretty much always to be expected if you are involved in a creative process. You don't get the result if you don't fight a little bit!

5. What are your plans in life and music etc,

NICK: My plans in life are much like anyone else's. Live long, enjoy every day, take care of my wife and daughters and maybe write a little bit more music along the way.

6. Dose it bother you when people show interested in you because of the Numan link

NICK: No, it doesn't bother me. I'm flattered that anyone took an interest in the first place! I only ever started writing because Gary made a bet with me once, that I couldn't write a song. So I went away, wrote four, he liked what I'd done, and we re-recorded them with Gary producing. Having attended many studio sessions with Gary, it taught me a lot about the science of recording. He is a prolific talent, never properly hailed as such, and it was fantastic to share part of the experience in the 70's, 80's and the 90's.

Nick Robson 1978 - 2008



Nick Robson 1978 – 2008 = £7.49

- 1 - Bid Farewell - 1978 4:04
- 2 - Memories - 1978 3:16
- 3 - Another Car Crashes - 1978 3:17
- 4 - Stars -1981 7" Version (Produced By Gary Numan) 4:58
- 5 - Stars -1981 12" Extended Version (Produced By Gary Numan) 8:26
- 6 - Eye To Eye - 1981 (Produced By Gary Numan) 3:34
- 7 - Boys - 1981 (Produced By Gary Numan) 3:14
- 8 - She's Like Ice -1981 (Produced By Gary Numan) 4:20
- 9 - What She Wants - 1995 (Produced By Gary Numan) 3:53
- 10 - Stay - 1995 (Produced By Gary Numan) 4:34
- 11 - The Affair - 1995 (Produced By Numan/Macfarlane) 6:16
- 12 - Rain - 2002 4:36
- 13 - Secret Garden - 2002 3:30
- 14 - Sex On The Ceiling - 2002 5:45
- 15 - The Burning Bed - 2002 5:56
- 16 - When That Feeling Comes Again - 2002 5:15
- 17 - The Lovers - 2007 5:07
- 18 - She Won't Buy It - 2007 4:47
- 19 - Chanter - 2008 3:40
- 20 - Judgement Day - 2008 5:48

Gary's Questions...

Taken from newsletter No.6

Q Would you consider starting your own record label?

A I own 25% of Scratch records. That will do for now.

Q Where can I buy the red belts?

A Can't be bought, specially made for me by Beryl (my mum).

Q When listening to the live version of "Are Friends Electric" what is it you sing after the last verse?

A Anything I used to make it up on the night

Q Where did the word "Telekon" come from?

A Telekenesis and Telekenetics

Q On the Bombers double pack the credits read Valerium, Scarlett and Rae! who were Scarlett and Rae!?

A Scarlett — Paul Gardiner Rae! — Bob Simmons

Q Do you still find that mail is sent to any of the family homes?

A No. Everything is re-directed via P0 Box 14 for security reasons.

Q On the last night at Wembley, what did you feel towards the fans at the end of the show?

A I just felt sad for everything and everybody.

Q When will the video of Wembley be available to the public?

A NewYear'82

Q When will the video to accompany the "Dance" album be available?

A New Year '82

Q Where can we buy the 30's style clothes you are now wearing?

A Inhighstreet shops. Mine were made privately I don't go shopping.

Taken from newsletter No.7

Q Is the black car in newsletter No 6 yours?

A No, it's my Dad's

Q Who is your favourite Grand Prix racing team/driver?

A Lotus/Williams/ECT/Watson/Mansell/Lauda/Rossberg/ECT. The lot to be honest

Q Where do you get your trilby hats?

A Lock & Co of London

Q What is 'The Airman' which is mentioned in the credits on the DANCE album?

A A local pub



Q Do you have a favourite single/album of all time?

A No

Q Which of your songs took the longest to write?

A This Wreckage

Q Did the Round The World trip live up to your expectations?

A Yes, a lot of ups and downs in more ways than one but something never to be forgotten

Q Has all the trouble encountered on the trip put you off flying at all?

A Not at all. India perhaps, but not flying

Q Have you got any burning ambitions left?

A Only smokeless ones

Q Where did you get your gangster suit?

A Robert Tracey's, Market Place, Staines

Q When will the book Ray Coleman is doing be out?

A Around August

Q What do you usually have for breakfast?

A Fish fingers and chips

Q Why was "Love Needs No Disguise" released on Beggars Banquet, when Dramatis are signed to Rocket Records?

A Gary was asked by Rocket Records to let them release "Love Needs No Disguise". Gary was happy to but Beggars only agreed to it if it was on their label

Q How do you go about getting personalised plane registrations?

A You pay a fee to the Civil Aviation Authority and ask for the registration you want

Q Who sorts out and buys your clothes?

A Sometimes my mum, sometimes me



Q What is your favourite group at the moment?

A Hiaung Chung

Q Were any records ever made with THE LASERS or MEAN STREET?

A No

Q Do you like your fans visiting the family homes?

A Not really, it's the only chance of a few hours privacy

Q How did you feel when you were cleared of carrying an offensive weapon?

A Relieved and happy

Q What was it that you were carrying?

A A rounders bat

Q What videos will be on sale in 1982?

A 1. Touring principle 2. Wembley 81 3.? Round the world flight

Q Where did you buy your brooch?

A I bought it for my nan when I was in Tokyo, I just keep borrowing it

Q is there any truth in the rumor that you are leaving England for good?

A No

Q Do you still have all the mail redirected from the family homes?

A Yes

Taken from newsletter NO.8

Q. What happened to the "Flesh Gordon" film?

A. This is just one of those things that never happened which is why it is hard to keep you informed — plans do have the unfortunate knack of changing.

Q. Have you fallen out with Paul Gardiner?

A. Not at all, we are really good friends and I wish Paul all the best in the world whatever he does.

Q. Is it true that your brother John is now in your Band?

A. Yes, it is. There will be more details about John and all the new Band in your next newsletter.

Q. How many newsletters do we get each year?

A. Three, at equal intervals (we hope!!fl.

Q. Can we still obtain picture discs?

A. No they were a limited edition.

Q. Can we buy records or videos from the Fan Club?

A. No sorry we can not help. All queries to do with records should be sent to Beggars Banquet, 8 Hogarth Road, London, S.W.5. and all queries regarding videos to Palace Videos, 8 Poland Street, London, W.1.

Q. Are there any early newsletters left?

A. No, 2 or 3's.

Yes 4, 5, 6, 7 at 50p each incl. postage and packaging from the Fan Club address.

Q. Are there any Wembley or previous tour programmes available?

A. Sorry, no.

Q. Does the Fan Club sell posters?

A. No, they are available direct from Dick Wallis, 2a Hatfield Road, Watford, Herts.

Q. Does your family always go on tour with you?

A. Yes, always.

Taken from newsletter No.9

Q. What do you do with your old clothes?

A. My old stage clothes are given to charitable organisations.

Q. What make-up do you use on stage?

A. I use Max Factor Panstick Number 28

Q. Where did you get the confederate cap that you were wearing in the last newsletter?

A. It was presented to me in America.

Q. Are the Numanair T-shirts still available?

A. Yes, through the Fan Club.

Q. How much younger than you is your brother John?

A. John is seven years younger than me.

Q. Do you have any other brothers or sisters?

A. No, John and I are the only two in our family.

Q. Are you left handed or right handed?

A. I am right handed.

Q. What was your favourite sport when you were younger?

A. I wasn't really into sport when I was younger... I was too busy spotting airplanes.

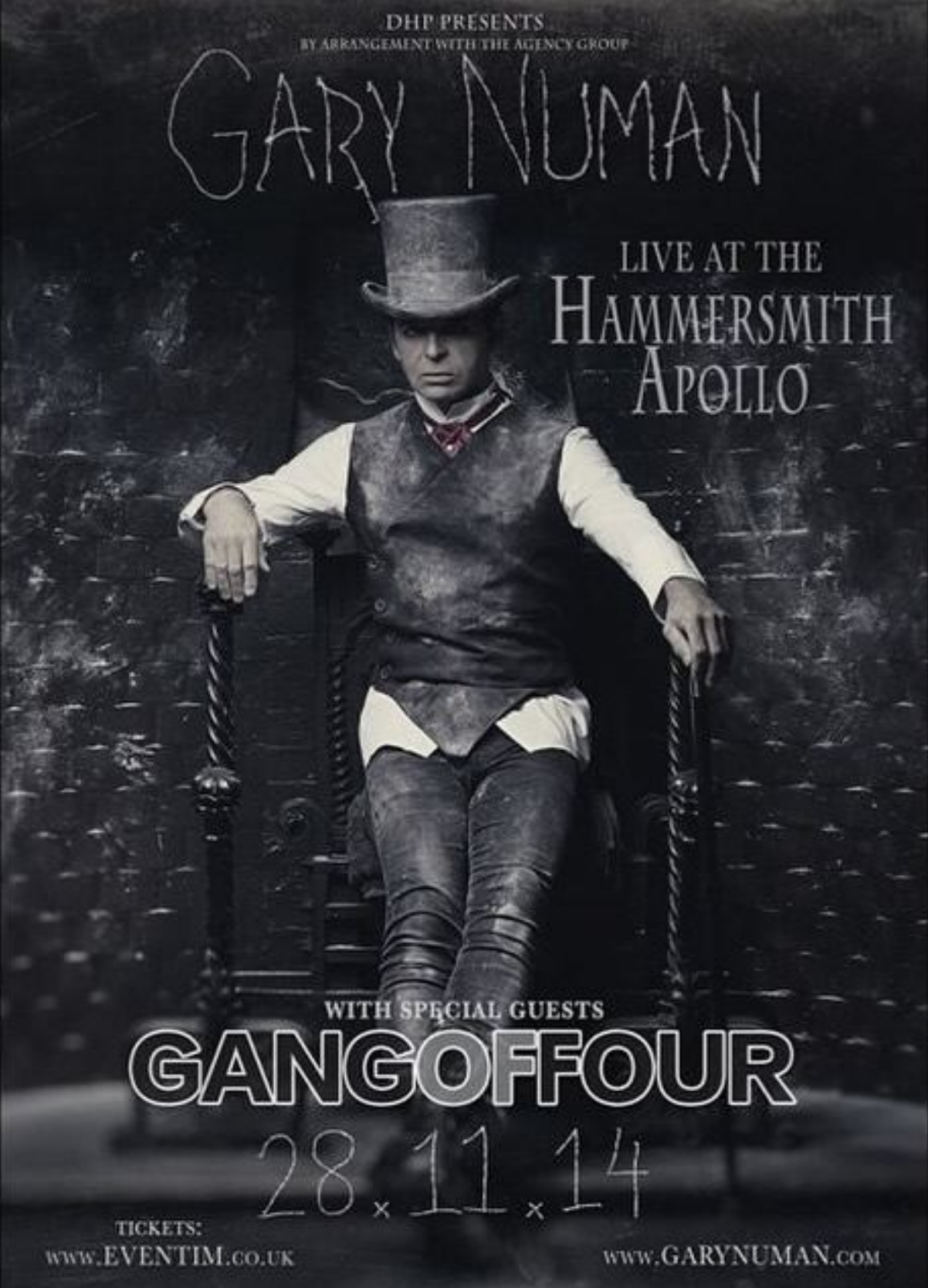
Q. Was the documentary about Gary's flying etc. on TV, if so when was it on and what TV station was it on as I missed it.

A. No, there is to be a documentary on Gary, but it is still in the making. There was a short interview of Gary in his airplane, which was shown on Razzmatazz earlier this year.

Q. Is it true Gary may do a UK Tour in 1983?

A. Yes, it is true. Details of actual dates will be announced closer to the time.





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