

# NUMANME

THE GARY NUMAN FAN SITE

ISSUE/NINE

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GARY NUMAN

MAGAZINE





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## ***The Numanme Gary Numan Magazine***

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**YOUR HELP:** If you have clippings or pictures or any articles, stories about you as a fan, or any upcoming events, just send them in and you could have them published, full credit will be given. Please give as much information as possible this will save time.

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### **TEXT RIPPED BY COMPUTER:**

All archive articles are from the Numanme scrapbook and clippings vaults.

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

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## ***Nash the Slash Honoured with Reissue Series***

Collectors looking to track down vinyl pressings of the avant violin work of the late, great Nash the Slash (a.k.a. Jeff Plewman) will be glad to know that Canadian imprint Artoffact Records is set to begin a reissue series showcasing some

of his earliest work. A press release explains that the imprint will soon deliver both vinyl and CD editions of Nash the Slash's 1979 debut, *Dreams & Nightmares*, as well as 1980's *Children of the Night*, the *Hammersmith Holocaust* live LP and the *Bedside Companion* EP from 1978. All of these had initially been delivered through Cu-Throat Records, but those editions are long out-of-print. The reissues will arrive on vinyl come February 5 and earlier on CD on December 4. For a taste of what the reissues have to offer, down below you'll find a full stream of the expanded *Children of the Night* reissue. The original run-order featured Nash's biggest hit, "Swing Shift," as well as dark wave-style revamps of the Rolling Stones' "19th Nervous Breakdown," "Deep Purple's "Smoke on the Water," and Sergei Prokofiev's *Peter and the Wolf*. The album was well-received upon its release and led to a UK tour stint with new wave figure Gary Numan. The physical version comes with a booklet featuring various rare, era-appropriate pictures of the bandaged-up conceptual fiddler. Limited quantities will be served up fog-blue double vinyl. "Nash was quite possibly the most unique performer on the planet," Numan recalls in a statement. The "Cars" singer has also prepped liner notes for the *Hammersmith Holocaust* re-release. You can get further details on all the reissues and pre-order them at the Artoffact website. As previously reported, Plewman passed away in 2014 at the age of 66. Prior to his career as the mysterious Nash the Slash, he had performed in Canadian prog outfit FM.



# **MAGAZINE**

Gary Numan wins a Q Award In Association With Absolute Radio, winning the title of Innovation In Sound award.

Numan follows forward-thinking acts including Underworld, Mark Ronson, Sonic Youth, Massive Attack, Sigur Rós, The Prodigy, Muse and more, who have been previously honoured with the prize by Q's editors.



The Frenchman Jean Michel Jarre was on hand to hand over the baton as he presented Numan with the Q Innovation in Sound, presented by Sony Xperia award – the honour Jean Michel Jarre won last year.

“To receive any award in music is an honour. But to receive the Q Innovation In Sound award is particularly special,” explains Numan.

“Sound is the most important aspect of making music to me, it’s why electronic music has been such an obsession. It allows you the opportunity to constantly create new and exciting sounds. I’m very grateful to Q for the award, and very proud.”

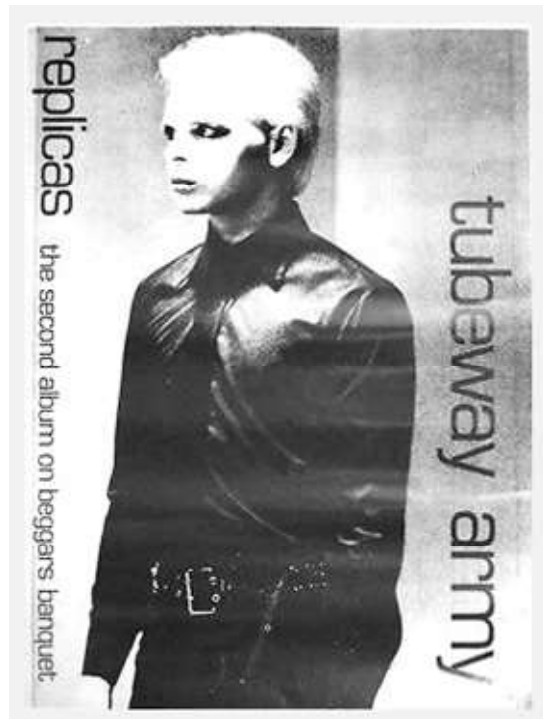




## Worried About the Boy



Worried About the Boy --- Sreen grab shows Numan posters --- Worried About The Boy is a one off drama about Boy George's late teenage years. The story begins before he was famous, and tells the story of him leaving home in the suburbs and becoming a leading figure on the New Romantic club and fashion scene. It leads all the way up to him starting Culture Club and falling in love with Jon Moss. If you got the time I highly recommend this film if only for the soundtrack the film its self isnt bad. Check it out on **YOUTUBE**.





## ***2011 Interview: Gary Numan***

All photos by Ed Fielding. Find his site

[www.edfielding.co.uk](http://www.edfielding.co.uk)

by Suzie Kidger November 17, 2011



After a quick hello which led into a discussion about the Isle of Wight and his appearance at the Festival, I began by asking Gary's opinions on Festivals and their general atmosphere...

**When it comes to live events, do you prefer them in an intimate venue, or do you think festivals are the way forward?**

Festivals, by far, there's no competition really. The thing about intimate venues is [laughs] there's not many people! There never is, and that's no good, if you're going to play live you want to be seen by as many people as possible wouldn't you. In my position... my music these days is a lot heavier than when I first started and it's not very radio friendly, so I don't really get played on the radio at all. If I'm ever on the radio it'll

be the old songs which are completely irrelevant to what I'm doing now. So its very difficult to reach out to new people, and you end up playing shows year after year where you're preaching to the converted. I think one of the best ways to get round that is to play festivals.

**Do you have any festivals lined up for next year?**

Not at the minute no, we haven't even started... We've just done some shows in September for the new album and I'm in the middle of a massive writing period now coz' I want to get another album finished by April, I've got some more shows in December and then when that's finished its just getting the new album finished and until that album is done I don't want to commit to anything. It just has that feeling that if I don't do it now it's just going to drag on and drag on and things will keep getting in the way of it and it'll end up not getting done until the end of the year and it'll end up released in 2013 and that's mental... The album that just came out it has been about five and a half years since the one before that, and that is just ridiculous. So what I'm trying to do now is make sure that never happens again and get an album out around every eighteen months or sooner. I've got a little bit of a chip on my shoulder about how stupid I've been with gaps between albums, so until I get the new one done I don't really want to commit to anything.

**For *Dead Son Rising*, what were your intentions with the album? How did you want it to come across to your fans?**

When we first started talking about it, it was actually meant to be a filler, just an album of old demos and things I hadn't released before off the last two albums. It had very low ambition to be honest [Laughs] when we started putting it together. I knew it was going to take me while to... The one I'm talking about finishing for next year, *Splinter*, I knew it was going to take me a while to make that and I was a bit worried about losing momentum from the last one. So the idea of the *Dead Son Rising* one was to fill that gap, to put something out that would be relatively quick and easy to finish as we'd already written all the songs. But it just went completely to sh\*\* from the word go... We actually did finish it pretty quickly and the only thing left to do was to fine tune the vocals and some lyrics and that, and I have to admit I just didn't really like it. It hadn't come together the way I wanted it to. Tried for quite a while to tweak it and fix it, we just kept changing it and changing it... But it just didn't come together for me so I wanted to just put my hands up and say I'm really sorry but its just not what I want and I'm done with it now.

About a year and a half after I'd sort of turned my back on it, I was on holiday in Florida with my family... I was doing breakfast and stuff with the kids and in the background my wife was playing some music, which I thought, was brilliant. So I went flying there thinking what this is because this is what I want to be doing, and it was so embarrassing because it was me. It was the **Dead Son Rising** album that I'd turned away from... and she had a right go at me because I'd made such a big thing about it not being what I wanted. So, doubly embarrassed now, now that I really like it and I couldn't understand why I didn't like it before... So I rung up Ade (Fenton) and said once again I'm really sorry but I like it again now so when I get home can we finish it...





So it started out being a filler album and ended up being something very different, something which I'm much more proud of.

***With plenty of discussion in between, Gary voiced his anxious feelings regarding the use of technology at a previous gig (London Troxy) not too long ago; dreaming that he'd gotten on stage and hadn't rehearsed...***

**Do you have any particular venues that you like to play at? Or try hit on each tour if you can?**

It depends on the look of it really and what kind of light show we're carrying. This one is kind of in-between what we did at the Troxy and what we do at Universities so we have a big projection screen at the back, so you need a certain amount of height. When we did shows in September we went to Rock City in Nottingham for example and it was a bit of a mistake, as we thought we'd figured it out but when we got there we couldn't have any projection there and I feel a bit bad for the fans when that happens because they pay the same money for their ticket as someone else at another venue. And at another venue they'd get all the production and all the stuff and Rock City didn't get any of that. It's that kind of thing that you're looking for, you want to make sure that the show fits, that there's enough room on the stage and that people are able to see.

**Do you have any favorite venues?**

I do actually, there's a place in Manchester called *The Academy* that's always been brilliant, I love it there. The O2 arena I've only done it with Nine Inch Nails, I haven't done it in my own right but for an arena venue it sounds brilliant. Brixton Academy is another great place, Brixton is great, and a long time ago they used to have seats in it downstairs, it wasn't anywhere near as vibrant as it is now.

**If we go back to *Dead Son Rising*, do you have a favorite track from the album? Or is there one that fans are tending to pick up on? My favorite is '*The Fall*'...**

'*The Fall*' probably would have been my favorite, it was the first one to be finished and I actually liked that, that's from one of the first version of the album and I liked 'The Fall' even then so we've been playing it live now for three or four years so it feels like an old song. I've kind of got used to it and it's not a favorite anymore... There's a song called '*Dead Sun Rising*', funnily enough [laughs] which I really like and that was a very very different song and it was almost maybe a week before we finished it and I did a vocal for it. So me and Ade sat down with it again and said the vocal suits the track that we had, but we felt it could just be much much darker than

what it was. So we went back and pretty much re wrote the whole song underneath that vocal and I really loved it, I was really happy the way that it came out.

**When you're touring you tend to mix up the old with the new... Are there any tracks you leave out on purpose? For example, I love the track 'Jo the waiter' but I've not been lucky enough to hear you play it live!**

[Laughs] That's my wife's favourite song ever, how weird is that?

**Why do you dislike it so much?**

Its just... I think the word 'twee' kinda sums it up, I don't understand what people like... I have done it actually; because my wife loves it I sometimes knock it onto the encore just to keep her happy. It just seems like one of those very silly songs that kids write when they're a teenager [laughs] and I don't mean it as an insult, I just mean that in that point in your life you haven't done much and probably haven't experienced much compared to what's coming... Especially with the sort of life I've had, it just reminds me of when I was a kid, when I was a teenager, desperately trying to be something when I had many more years to go through yet! I explain it very badly... But it's just a really simple, easy little song...

**I guess that could be what people find appealing?**

Yeah! It could be actually yeah... [laughs] My wife is a *massive* **Nine Inch Nails** fan and the music that she loves is all really heavy, really dark and really menacing and when she said '*Jo the waiter*' is her favourite song ever I thought 'Hey? How does that make any sense?' [laughs]... But there you go, I don't know. It's very simple and very good to play, and its actually quite fun I must say that when we play it live the crowd go mental when we do it, so it seems to be a very big favourite.

***I then took a moment to convince Gary to slip 'Jo the waiter' onto the set list for his December tour, or for Southampton Guildhall at least... To which he laughed and took note! So, fingers crossed eh?***

**On another note... I really enjoyed your *Little Boots* collaboration, are there any artists you'd like to collaborate with and haven't yet?**

Only Trent (Reznor) I suppose... I've been talking to him for years now, and I did a guest spot on their last show in 2009 and again then we went out after that and said that we've really got to do something together. Trent said what we need, what we have to do... is not do a Gary Numan album with Trent Reznor on it, and we mustn't do anything that sounds like a Trent Reznor album with Gary Numan on it... Together we have to do something different. Something unique. I would love to do that, I guess that's the only collaboration that I've not done that I'd be excited about doing. But you never really know what's around the corner, as I did **Battles** recently and that was great, I really enjoyed that, I was really please with what we did.

I guess there are a lot of people out there that would be really fun to collaborate with and I'm just not aware of them at the moment. I don't go out and chase it... I'm not

actually massively confident if I'm honest about what I do, I live in my own little bubble and I'm quite happy in my own little bubble. I'm quite nervous about collaborations, and that makes me quite picky and choosy about what ones to do.

**On another note... Do you have a favorite use of your music by another artist? I really like the Sugababes 'Freak Like Me' use!**

**The Basement Jaxx** one '*Where's your head at?*' that was really cool... I actually really liked '*Freak Like Me*' as well, I thought that was really good. When that came out ya' know I did loads of interviews because that went to number one there was lots of interest in it and I did loads of interviews, and you know I reckon maybe 75% of the people I spoke to were either expecting me, or wanting me to slag it off. Or slag the **Sugababes** off... I thought that was really negative and thought 'what's that all about?' because first of all my part of it was the music, not the lyrics or the vocal and my contribution was just the music that was lifted from '*Are Friends Electric*'... And I thought it sounded great. Over twenty odd years since its first number one when I had it and it still sounded really cool, so I was really proud of it and I thought the vocal that the girls did was really strong because they can genuinely sing. I loved it, I thought it was really really cool and I was really proud of it. But then I got people saying "oh you know, it's a sh\*\*ty girl band what do you think about that, ruining your classic song..." ohh fu\*\* off that's really horrible, that's a really horrible thing to say. They're trying to compliment me on one hand and get me to stick the knife in the back of another, I'm not interested in that. I loved it, I thought what they did was really good. The whole thing was good where I was concerned. **Nine Inch Nails** did a song of mine, '*Metal*,' I'd guess that would be my favorite because I'm such a fan and **Marilyn Manson** did a version of '*Down In The Park*' too.

**People have noticed and mentioned to me that they have never seen you smile and laugh as much as they have done recently, do you still enjoy touring?**

The touring side of things for me for a while has been the best part of what I do, all of it, I used to really love studio stuff... That used to be where I was most happy and the touring side of it was kind of a bit of aggravation really as I didn't really take to it when I first started. But as the years have gone by, and certainly now for a very long time it has been the other way around I find going into the studio to be a bit daunting. Being shut away in a little room... Touring is brilliant, absolute brilliant fun, the band are kinda my closest friends so its like going out on a school party really [laughs]. You're on these lovely big tour buses which are amazing things anyway, with your best mates and my wife always comes with us too... So you're with people that you love. You're going on stage every night and playing songs that you're really passionate about to people that love them... Its just brilliant. The only downside to touring is that I'm away from my children a lot, and I love them to bits and I really miss them when I'm not around them. But if I can deal with that and put that to one side then there really is no downside to touring at all.

**Also, another question asked online: Do you still have any Tubeway Army archive that might see the light of day?**

Nah, I think... The record company I was signed to when I did all the Tubeway Army stuff, I'm pretty sure they've dug it all out. I am surprised actually... A year or two



back they re released an old album and they did manage to find a whole mass of stuff that I don't even remember doing! So, I know for a fact that I don't have any, but whether the record company themselves have still got some old things tucked away... I'll be very very surprised if they have now, as they must have dug up everything. I still can't believe they found stuff... They sent me a CD of it actually to just check out, and I don't remember any of it. You'd have thought it would have sparked something, and think 'oh yeah, I forgot all about that' and remember it now that I've heard it... But I cannot remember! [laughs]

**Here's another... What are your thoughts on your current support artist Jayce Lewis and are there any chance of you doing a collaborative track together?**

With Jayce? Yeah.. I like Jayce a lot actually. He's one of the most popular support bands I've ever had. He's a brilliant guy I really love him... Its been great having him on tour and I'm really looking forward to December again to hang out with him. I would definitely be up for doing a track with Jayce at the right time.

**Here's an interesting one... If you could gain the back catalogue of any artist, who would you choose?**

It would probably be... Either T.Rex or Nine Inch Nails probably. They are the two that I'd really want to have everything of. A one era to the other kind of thing. I think I've got everything that Nine Inch Nails have done actually [laughs]. T.Rex were just my absolute favorite when I was a kid, I love them to bits.

**Out of your own back catalogue, do you have an album that is your favorite when looking back now?**

I did one called 'Pure' whenever that was [laughs]... I really loved that. 'Pure' for me was really special. A lot of really horrible things happened when I was making it, lost a baby, my Nan died, our dog died, emotionally it was a really difficult time to be making a record...When I think I first started to get this whole heavy, dark type of music together... Two albums before that I had been heading off down that way, but I was still finding my feet so to speak. But with 'Pure' I think I found my feet and I started to do it properly, and then with 'Jagged'... I think I probably did it even better than 'Pure'... But 'Pure' stands out for me for as the one where it all started to come together and I'm really happy with it. We still do loads of stuff from 'Pure' now when I play live.

*After sharing our love for his album 'Hybrid' and my particular admiration for 'Crazier' we went on to discuss Gemma's "celebrity spotting" and his fans...*

**Have you ever had any fans turn up on your doorstep?**

Yeah, quite a bit. Not since we've been here so much... When I first started, in the first five years or so... When of the first ....Not long after I got famous... I woke up one morning coz' I could smell bacon cooking, I thought 'who the fu\*k is that?' because I was living on my own. I thought 'who the fu\*k's cooking bacon?' it freaked me out. I thought 'Jesus Christ someone's in my house', and it wasn't, I looked out my window and someone



had set up a tent in my garden and was cooking themselves breakfast, in my own garden! I had this big gate, it was a big house, with land and that, with a massive padlock around it... That would have said to most people don't come in... But this bloke, slings his tent over his shoulder, climbs over my gate in the middle of the night and sets up camp! I mean, I went "mate, what the fuck are you doing? In my garden?" and he said "I've come all the way from Liverpool"... I thought I don't give a fu\*k where you've come from, fu\*k off! [Laughs] and the next thing I know, I'm arrogant and I'm star tripping and all this stuff! No I'm not, I'm just a normal fu\*\*ing guy who doesn't want some fu\*\*ing stranger camping in my garden! [Laughs] Cooking bacon, the cheeky fu\*\*er [Laughs]. And it's that side of it I'm very glad to see the back of, as that doesn't happen anymore... I hated it, I hate that side of it. This feeling that you're public property because you've sold a few records and you've been on the tele a few times... As if people own me... I've always been very resistant to that, and I feel it is particularly un-necessary for me because I am so approachable. I've stopped doing it now because it just became too much for us, but it was normal for say twenty odd years of my career that I would do my shows, then everybody would queue up at the door of the bus... I would stand at the door of the bus for anything to two or more hours until every single person had been seen, I'd signed everything, had my picture taken with anyone that wanted it... For hours and hours a night, if it was raining it didn't matter, I'd stand there... I had one woman actually... She had been put into a kind of secure hospital for throwing acid in her boyfriend's face because she became convinced he was having an affair... And she decided when she was in this prison/hospital that she was married to me and I'd never met her in my life. So I had an acid throwing maniac in hospital who thinks she's married to me! And then I read this thing in the newspaper, and they printed my address! So this woman got it, she's got my address! Reads an article where it shows... Mentions, a girl I was living with at the time, decides I'm having an affair and she escapes! [Laughs] Gets out of this fu\*\*ing thing, the police ring me up and say this particular girl, she's out, we don't know where she's going! So I said, "well, why don't you put a police car outside my house incase she comes here?" [Laughs] They said, "We don't have the man power" [Laughs] Fu\*\*ing hell! Luckily for me, the girl went to her Mother's house first where she was going to change her clothes [Laughs] before she came to see me! Because she wanted to look her best! [Laughs] So I would have had, and luckily, they had the man power to put a police car outside *her* house... Which annoyed me a little bit, so luckily they arrested her and got her back inside again. So I had an acid throwing maniac coming to my house, angry, because I was 'having an affair' with someone else! [Laughs] How mental does it get?

*After a giggle about nutters, our chat continued...*



**On a side note, I saw that some rumors were floating around that you might be moving to America?**

We're in the process at the moment of going through immigration to make sure we'll be allowed in... It's very difficult to move out to America actually, they're very wary now about letting people in. So that's the situation we're at at the minute, we're finding out whether I qualify and there's a particular way that someone like me gets in... It's a non-sponsored way, so I don't need a relative, an employer to sponsor me or anything, as there's other ways of doing it.

If they do say yes, then yes we are going to move America.

**Do you think it will alter tours? Will you still make time to tour in the UK?**

I'll tour here, just as much as I do now, possible more even. We'll be over here all the time, I've got family here and friends here and most of my work is here. I just think that as a family we'd have a better lifestyle, with more opportunities for the future being out there.

**Compared to when you first started, how nervous do you feel before gigs?**

I don't really get nervous. I haven't done for a long time. You forget why people are nervous, you forget why you used to be nervous... I used to be an air display pilot and I spent about ten, twelve years doing aerobatic shows all over Europe, in World War Two, military airplanes, and that was quite hairy. The first I was in there were six people in it, and four of them were killed... Most of them were friends that I'd got to really care for... So you experience things in quite an extreme way, if you make a mistake you die a horrible fiery death and that just drives the excitement of it, and the sadness of it. And then you come back to touring again, and what's the worst thing that can happen... You can be embarrassed, that's about as scary as it can get [Laughs]. You can forget the words, you can trip over, and you can be embarrassed. Really, when you've done other things that are genuinely dangerous, there's nothing to be scared of with touring. Most of the time you're playing a show in front of people who know who you are, and love what you do, so it's not exactly challenging. It's great fun, but not exactly challenging. And if you go in front of an audience that doesn't like you and starts throwing bottles and things at you then you just walk off [Laughs] it's not like you're going to die, it's not like you're going to burst into flames!

*We continued to discuss the current music industry, dipping in out of topics, from demographics to the radio, passion to fame...*

It's about loving what you do, so many of these people are only interested in the result. They want to be famous. That's really what it's all about, they don't necessarily love the song writing process, they don't necessarily like the music they do. They just want to be famous. Where I'm concerned it's the other way around, the fame is the icing on the cake. It should be the high glory that you may or may not get to. What you have to love is the nuts and bolts of it, you have to love writing the songs, you have to love being in a band. You have to love all of that side of it. And if you love that, then you love being in a band, being a musician then at that point if you have any success... It's just that little bit of extra on top... Because if you don't

have that success, then you still loved every day of being in a band. And that's the difference; you have to be that first.

**Before you go, are there any tracks from *Dead Son Rising* we can expect music videos for?**

Well, we did one for '*The Fall*', which is on the deluxe packages and that. I'm not sure we'll do much more with *Dead Son Rising*, once the December tour is done...



There was talk of releasing '*The Fall*' as a single, but it's just been around for so long now it's kind of missed its moment... My main drive at the moment is to get this '*Splinter*' album finished, and everything has been kind of geared towards that. At the moment we're just trying to get all the overseas distribution sorted out... It might well be that some of those overseas distributors want us to do something extra, a single or something like that, so there's still quite a lot of mileage still in it and


things to talk about. Our own thoughts, and my thoughts in particular are kind of, slightly moving away from *Dead Son Rising*... We'll just have to see!

**Do you enjoy shooting music videos and doing photo shoots?**

Yeah they're cool. When I first started I loved them to death, it just all seemed so 'rock star' and exciting [Laughs]. I've done sh\*t loads now! [Laughs] Normally freezing my... For some reason whenever we go to make a video it seems to be about minus ten! [Laughs] I don't know why that is... Spending a few days walking around, normally in basements, freezing my arse off! [Laughs] They are good things to have, but not quite the exciting 'rock star' dream I had when I was younger! [Laughs] With Ed for example, it's nice to have that confidence that every picture that's being taken is going to be a great useable picture. And it's good fun to do as well, in interesting places. Working with someone like Ed (Fielding) is a pleasure and you get really good quality stuff from it. I have enjoyed it, the sessions that I've done with Ed actually, but they're not all as fun as that.


*I then took a moment to point him in New Reviews' direction to see one of Ed's pictures in our fancy pants banner before saying our goodbyes! Overall, a fantastic interviewee... Incredibly down to earth, funny, and easy to talk to... Hence the length of this interview!.....*

**Replicas**




REPLICAS  
tubeway army

**The Pleasure Principle 2015**



THE PLEASURE PRINCIPLE  
GARY NUMAN

**Telekon 2015**



GARY NUMAN  
TELEKON

**GARY NUMAN**

REPLICAS  
THE PLEASURE PRINCIPLE  
TELEKON  
2015

*Three of Gary Numan's classic albums – 1979's Replicas (released as Gary Numan + Tubeway Army and containing his breakthrough hit 'Are Friends Electric?') and The Pleasure Principle, and 1980's Telekon – will return to vinyl on October 16 through The Arkive.*

*The reissues come on standard black vinyl and have been cut from high-resolution digital files by engineer John Dent at Loud Mastering. Replicas and The Pleasure Principle are single LPs and Telekon is a double LP.*

**THE ARKIVE**  
*Beggars Banquet*



Replicas (2015 Remastered Vinyl)  
The Pleasure Principle (2015 Remastered Vinyl)  
Telekon (2015 Remastered Double Vinyl)



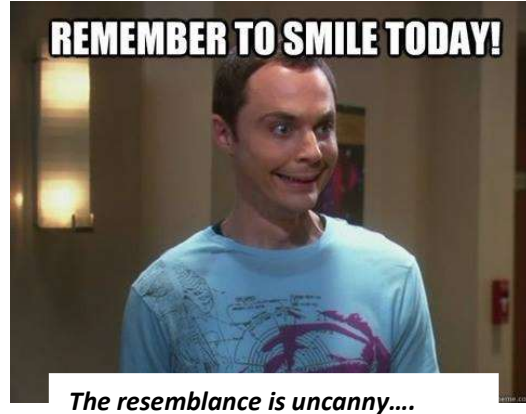




## FAN PICTURES

**Molly Lopy** member of the Facebook Numanme - The Gary Numan Fan Site Group, shard these pictures with us. Credit to "**Sugarflick Southampton**"

Molly Lopy long time ago in Southampton with his Father, I remember saying "go on smile" and this is what he did ! lovely fella.



here is the other one, he looks so innocent.....



**Sugarflick Southampton**



**Stephen Richards** got Gary to sign his tattoo at Manchester gig.



## **TIME FOR TIK AND TOK**

*Interview – No1 Magazine*



**Tik:** I started playing guitar at 15 and had a couple of unsuccessful local bands. At one gig I played a guy came up and said. "Would you mind stopping now because people want to start dancing!"

I always wanted to do music in a different sort of way. so I gave up my job as a graphic designer and moved to London to study my obsession - mime. I was living on a house boat at the time and had to practise on the open deck. It got a bit awkward when the tide came in and out!

I wanted to mix mime training with rock and roll music to present something in a strong way. and then one evening at classes I saw this strange looking character and we got talking...

**Tok:** ... I'd done lots of jobs. The last one before I went 'weird' was interior design, but I gave it up to study mime as well, which I knew nothing about. But I'd

always wanted to wear Tights.

### **YOU'RE LOOKING GOOD**

**Tik:** Synths have made music more interesting but they've made the visual side really boring, so bands compensate by having elaborate stage sets, massive light rigs and even mime acts.

**Tok:** We take the unusual and make it more commercial - I mean, fancy going to rock and roll for mime!

Our style comes from our own ideas and Jane Kahn's clothing, she's got the shop Kahn And Bell in the King's Road. She's like the third person in our group. Her clothes are very theatrical.

We live the life of Tik and Tok. We wear these clothes all the time.

**Tik:** If people say we look stupid, our automatic answer is "Yeah, but we get paid for it and you don't."

### **ROBOTS**

**Tok:** We studied a very gymnastic type of mime where you're taught body discipline and control. and through that we studied the mechanical movements of robots.

**Tik:** We thought that the weirdest thing we could do was to to be two human guys trying to be as much like machines as possible.

**Tok:** It was a way of making money. We were spending everything on our training and we went out and busked on the street and got paid a bomb - much more than we do now!

**Tik:** The idea was to become famous as the robots. then say. 'Right now cop this lot!' it was a means to an end. and we're ending it now.

**Tok:** We're not doing robotics on TV anymore. We've got to concentrate on our music, otherwise we'll be known as dancers - and neither of us can dance to save our lives!

### ***WE HAVE THE TECHNOLOGY***

**Tik:** We make our own demos. We're bought all our own equipment so at last I can sit at home and play everything - drum machine, guitar, synth. I write most of the music. and Tok puts in ideas. We're totally self - sufficient.



At this particular moment, and from now on, our music is as important as our visuals. We're a band with a high visual profile. We're in a timezone of our own.

**Tok:** We have this ritual before we go on stage. We have one brandy, then we shake hands, always with our white gloves on, we say good luck. and then once we're on stage we wink at each other.

That gives us the confidence. We're both quite shy people underneath it all.

**Tik:** We used to have this thing that we couldn't tell anyone our real names. But now we want to be as available as possible, so we're Tim and Sean, or Tik and Tok or Tart and Slag as we call each other.

### **MONSTERS**

**Tart:** We got parts in the last Star Wars film but we were just two of many lurking around in monster costumes. I'd have loved to have been in Blade Runner or something with a bit more guts to it.

We did another horror film called Extro. That slipped out for a few weeks and disappeared - it wasn't good enough to be good, or tacky enough to become a cult!

I played a lizard like alien and Sean played an action man who comes to life and murders old ladies ... the sort of thing we get up to in our spare time really.

We've always loved sci-fi films and books. I love the technology involved. The Star Wars sets were mindblowing, totally realistic!

**Slag:** I like over-the-top films like Mad Max and The Thing, and old Japanese Samurai films where guys get their heads cut off in an eighth of a second and there's fountains of blood.

We're both very much into Japanese culture... and style ... and food!



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This group has been put together for fans of Gary Numan and visitors of the Numanme site, to discuss all things Numan sell/trade share stories and images from all aspects of Numan's career.





