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BONG 27



THE depeche MODE FAN CLUB

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Cover photographs by Anton Corbijn and Michaela Olexova.

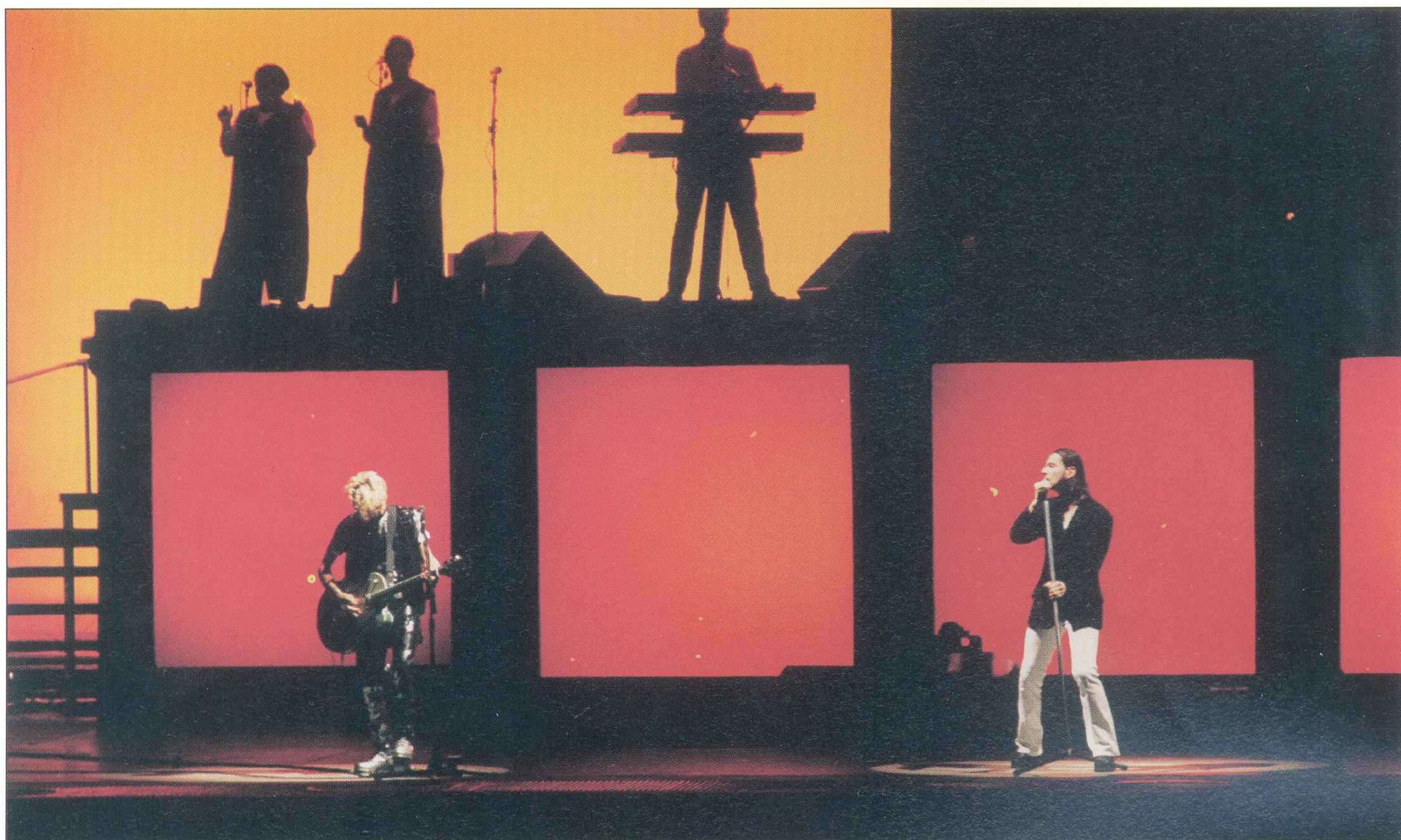


Photo by Michaela Olexova

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Intro

Hello everyone!

Welcome to the first Bong of 1996.

We hope you all had a Merry Christmas and would like to wish you all a very Happy New Year. We would also like to say a big thank you to all of you who sent in Christmas cards to the band and to us here at the office.

There won't be any major changes to BONG this year. Everyone seems to be pleased with its current format, and that's the way we want it to stay. There'll hopefully be a few surprises along the way once the Depeche Mode wheel starts rolling again, but if you do have any comments to make about BONG, you know the address.

As you know, the Band were recording in London last year, with Tim Simenon producing, and by the time they stopped for Christmas, they had laid down the basic tracks of five or six new songs. Everyone is very happy with the results so far, and they are due to start recording again in February. In the meantime Martin will be writing some more new songs, and you can look forward to a new Depeche Mode record later this year.

We are very sorry to say that Daryl is no longer working for the Band, having decided, at the end of last year, that it was time for him to move on to something new. Most of you will have known Daryl best for his contributions to BONG, which always made good reading. He had, however, worked for Depeche Mode in many capacities since the very beginning, and he will be greatly missed.

Unfortunately, we were not able to include "Kessler's Korner" in this issue of BONG because of Jonathan's busy schedule but we do hope he finds time to write his contribution for Bong 28.

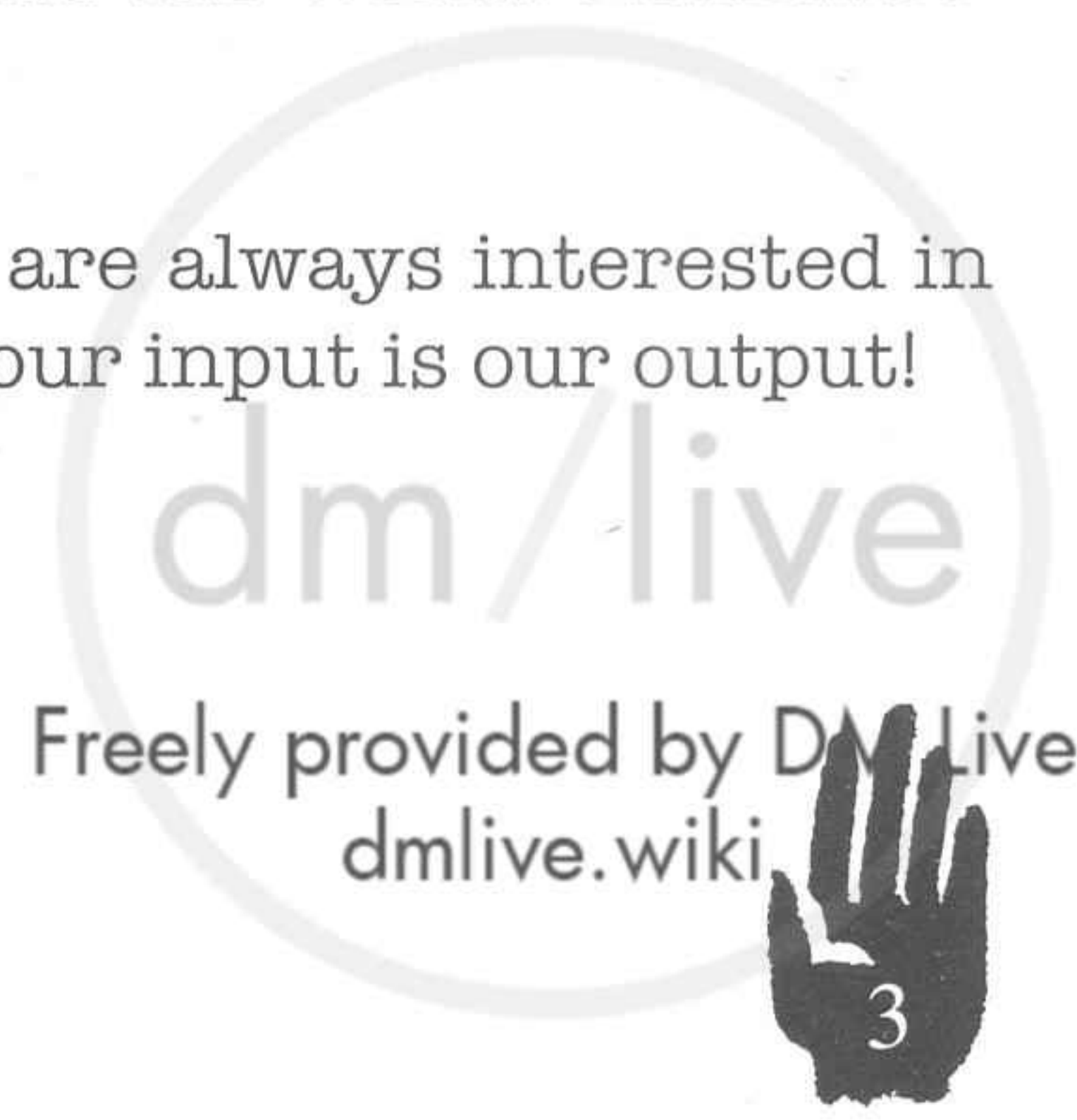
A section we started in BONG 24, called Archives, is back. The first reviews are of "Speak And Spell" and "A Broken Frame". Everyone who has their reviews published will receive a small gift from our office, so if you would like to make a contribution, please send us your reviews of "Construction Time Again" and "Some Great Reward", before March 31st. They don't have to be professional reviews. All we ask is that they are approximately 200 words long.

We have created a new section called 'Backstage' starting with this issue. Basically it's a page full of previously unpublished 'backstage' photographs. If it proves to be successful we'd like to make it a regular feature, so if you were ever lucky enough to get backstage at any of the shows, were able to take some photographs, and would like to share them with us, please send them to our usual address with details of where and when the photo was taken. Please don't forget to write your name and address on each of your pictures, so we can return them to you after they have been used.

In future issues, we would like to try and print some of the older interviews with Depeche Mode that were published in various newspapers and magazines around the World. Remembering the 'old' days might even be some fun....

That's all from us for now. Please keep your letters coming in as we are always interested in your contributions, ideas and anything you have to say. Remember your input is our output!

Until May, keep moding!



Everything Counts

As you know, Depeche Mode were in the recording studio for six weeks before Christmas working on some new material. Tim Simenon, who is best known for his work with 'Bomb The Bass', is the man in the producer's chair.

During the 'Sony Mini Disc Show' on Time Highway Radio in Kuala Lumpur, Malaysia, "Enjoy The Silence" Ricki Tik Tik Mix was played as background music throughout the programme.

"Enjoy The Silence" (No. 22) and "Personal Jesus" (No. 84) were played on November 4-5, 1995 during the MTV's All Time Top 100 Video weekend while showing the favourite videos voted by the viewers.

The first seconds of "Clean" were played in a report about a movie "Apollo 13" starring Tom Hanks on Monday 2nd October 1995 on German TV.

There seems to be a Depeche Mode fan on the Entertainment Tonight staff. On one of the shows, a story on Hugh Grant and Elizabeth Hurley at the "Nine Months" premiere used the beginning of "Get The Balance Right" (Combination Mix). This was followed up by a feature on Grant and his so-called image change, this time using "Never Let Me Down Again". On yet another show, "Never Let Me Down Again" was used to accompany a clip of Anna Nicole Smith at her husband's funeral.

On Thursday 12th October 1995 "In Your Room" was used as background music during a German series called "Gute Zeiten; schlechte Zeiten".

In a repeated episode of an American series called "Chaos hoch zehn" in German, a poster of Depeche Mode with the "Music For The Masses" logo on it was hanging on the banisters.

In the primer for the 1995 MTV Video Music Awards, a look at the VMA throughout the years showed a one second clip from Depeche Mode's performance in 1988. In a segment about comedy in the VMA, "I Feel You" was played to accompany comedy bytes by Dana Carvey, Beavis and

Butthead, Sam Kinison and Roseanne.

In late August/early September 1995, MTV US played about two seconds of the "Just Can't Get Enough" video in their 'It came from the 80's' special.

Depeche Mode featured on Granada's 'Rock And Roll Years' singing "Love In Itself".

Once again a Depeche Mode song was featured on the programme 'It'll Never Work' (November 21, 1995). It was a youth programme which showed viewers the latest inventions. Between different subjects they showed the title of the programme which was accompanied by a little scrap of "People Are People".

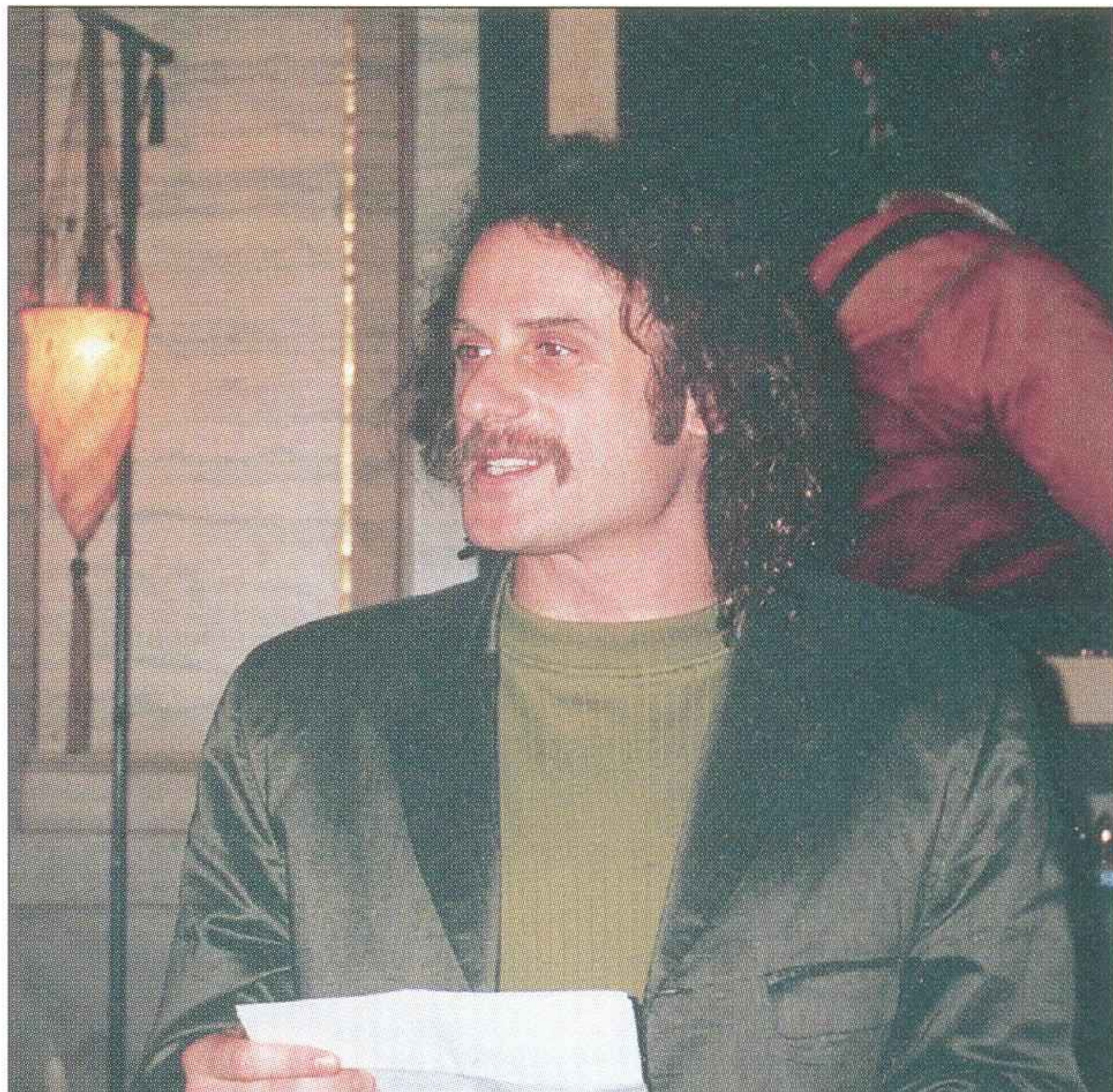
On Sunday 19th November 1995, The Clothes Show on BBC 1 did an item on a charitable clothes warehouse in the Midlands. While models were parading some of the clothes they played "Personal Jesus".

On 27th November a music programme called 'O-Zone' played snippets of "Just Can't Get Enough" and "New Life".

"Higher Love" was played on November 29, 1995 during a programme about sexuality called Liebe Sunde on the satellite channel Pro 7.

Many thanks to Alicia Chong Wenhui, Jennifer J. Jamora, Maxime Bakeroot, Berit Rammelt, Darrell Scoffield and to anyone else who sent in contributions. Please, keep the information coming in and don't forget that Everything Counts!

Depeche Mode Info Line
0171-833 5570
The Fan Club now has its very own information line, regularly updated to provide you with any new information as soon as it happens, i.e. latest DM news and forthcoming Fan Club activities.
Please note there is only one line, so if the number is busy keep trying - don't give up! The maximum price for any individual call to this line should not be more than 25p.



Jonathan Kessler

Photo by JD Fanger



Andy Fletcher

Photo by Lynn Newcombe

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Depeche Mode Christmas Lunch

By JD Fanger

On Thursday 7th December Depeche Mode held their annual Christmas lunch. This event has grown from just being the Band and office staff in the early years, to the full-blown celebration that it was this year, when the restaurant booking was for sixteen people.

Our guest of honour this year was the celebrated German promoter Marek Lieberberg, and the other dignitaries present included Daniel Miller, Anton Corbijn and Tim Simenon.

Daryl booked the Criterion Restaurant at Piccadilly Circus, which, to be fair, came very well recommended by Fletch and Jonathan Kessler. We were not disappointed. Apart from the excellent food and wine, the restaurant's interior is very ornate, and the service was superb.

Unfortunately, Dave wasn't feeling too great on the day, and needed to rest his voice for the Band's last two days in the studio, so he didn't make it to the lunch.

As you can imagine, we've been getting very low on our supply of photographs for BONG magazine, so Lynn and I made ourselves busy with the camera, and you can see some of the results on this page.

Afterwards, some people went back to their various places of work, while the rest of us moved on to another licensed establishment. The rest of the day gets a bit blurred. Nevertheless, we all look forward to another celebration in 1996.



Photo by JD Fanger

Daryl Bamonte and Tim Simenon

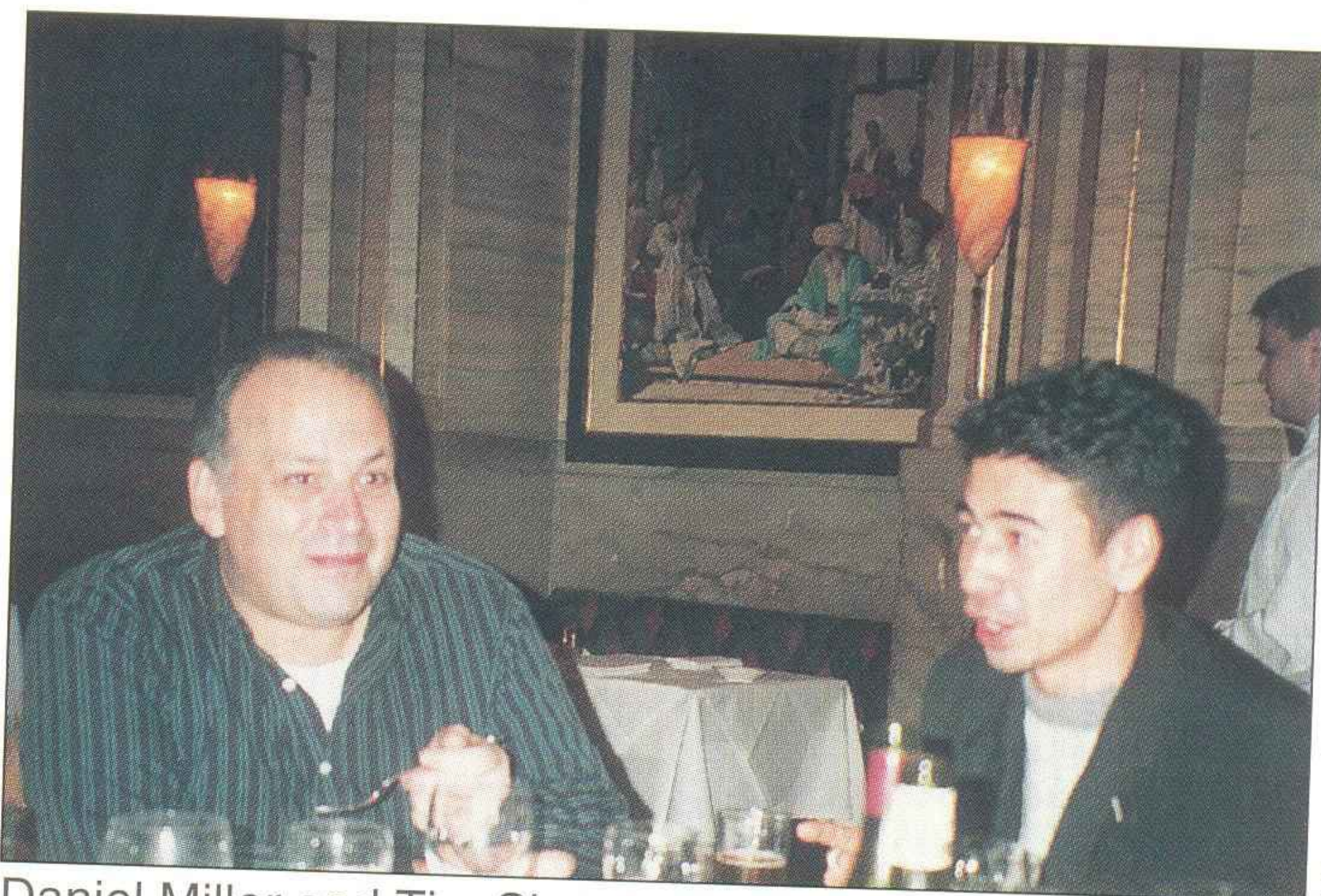


Photo by JD Fanger

Daniel Miller and Tim Simenon



Photo by JD Fanger

Andy, Marek Lieberberg, Daryl, Ulla (Marek's assistant), Martin, Tim (left to right)

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Pressed In Black

Dear Bong,

I attended last year's convention and thought it was brilliant! I will definitely be going to the one next year. It was the first time I had been to a DM convention and I thought the venue was perfect. The only thing which I found a little disappointing about the event was the fact that there was no DM videos being played. I hope there will be next year. I thought that the band Mesh was OK, however I personally felt that their set was too long and would have preferred it to have been only half the length. It was a brilliant event though and the atmosphere was amazing - another WELL DONE!

In the next magazine I wonder if it would be possible to print a list of merchandise as I am in need of new Mode T-shirts and memorabilia.

I wonder if you know anything about future DM Tours. We all know that the band are in the studio, but after they have recorded will they be touring? I really, really do want to see DM live and would go to at least two or three of their shows.

Richard Turton
Mansfield, England

Editor's note: We were happy to hear that you enjoyed last year's Fan Club convention and we do hope the problem with the video projection will be sorted out by the time we have another convention. As for the second part of your letter, we are sorry to say that the merchandise from the Devotional Tour has been sold out for quite some time and there is nothing new available as yet. We all believe there will be another tour after the new material is released, after all Depeche Mode have never missed a turn.

Dear Bong,

First of all I want to thank you for the 26th issue of your magazine, which I found most interesting. Secondly, I'd like to congratulate Marisol Diaz from Spain on her letter where she expressed her views on what she appropriately called 'are-you-worthy-of-being-called-a-DM-fan' subject. Though I've liked Depeche Mode for a long time, I only became a member of Bong this year and I guess there are many more cases like mine. We are not born DM fans. Becoming a DEPECHE devotee may be either a gradual process or a question of 'love at the first sight'. These are just different ways of approaching the same thing. May I remind you that DIFFERENT does not mean 'better' or 'worse' but UNLIKE? Also, being a DM fan is NOT a question of degree and thinking it is would be probably rooted in immaturity or obsessive behaviour.

If you really enjoy listening to DM music

and are often eager to know a bit more about them, then it's a pleasure to be a devotee. However, if this turns into a senseless self compulsion to win a go-nowhere competition, the actual essence of it all is lost. Prevent the fact that you love Depeche Mode from becoming a foil to an utterly disgusting ego trip.

Remember Depeche Mode is one of the greatest things that binds many of us all over the world together. No 'Fanatical Wars' wanted, open MINDS REQUIRED. Some should consider a change in their attitude. Let's hope there isn't many of you who turn a deaf ear to this. I don't mean to be offensive but honest. Love to Depeche Mode and to you all.

Marilina C. Mauri
Rosario, Argentina

Dear Bong,

Thanks for the Bong magazine. It's getting more beautiful with every issue! I am looking forward to the new edition that should come out in February. And I am also looking forward to seeing some new DM material coming out next year. If you listen to Martin Gore's cover of the Leonard Cohen song you can feel the new spirit. Spirit to thrill millions, or am I wrong?

Paul P. van den Bosch
Wassenaar, Holland

Dear Bong,

I'd like to correct Martijn Lemmen's letter in the Pressed In Black section of Bong 25. I don't think he understood me when I said that "DM - The complete Show" wasn't complete at all. What I meant was that "Believe In Your Faith" was more complete than "...The Complete Show" because it had all the songs played on the entire Devotional Tour except "Question Of Time". He thought I meant was that "...The Complete Show" did not contain all the songs played in one show. I don't think it's fair that he should bash my review in the Fan Club magazine. Next time, I think he should read these articles more carefully and ask other people's opinions before trashing them in public. Thank you.

Debbie Carlos
Manila Philippines

Dear Bong,

I want to say that I agree with Frida's letter which you published in Bong 26 and I also want to say that I was very frightened and very worried about David. I prayed for him a lot and I am glad that he is fine now. David you can count on us and please remember that life is great and beautiful.

Natalia Kurlanz

Dear Bong,

I wonder if any Bong member can help me? I have a copy of the bootleg double LP "A Matter Of Taste" - a recording of Depeche Mode concert in Copenhagen on 28th April 1986 which was reviewed in Bong 17. It was released by the 'Twisted Records' and the cat. no. is ROK 3/MODE. I'm dying to know if it is worth anything. It is in a very good condition and is also a 'promo - not for sale' copy. I paid £8 for it.

I also have a 12" picture disc - "DM Interview 1986/87" - which is a Radio One interview with Bruno Brookes, I think. Any ideas on this one?

Kimberley Prior
Aldershot

Dear Bong,

I am writing this letter to ask you why on earth Depeche Mode excluded Japan from the Devotional Tour? I am still thinking what reasons led them and their management to this decision, not realizing what a disappointment it would be for all the Japanese fans.

I heard rumours that either it was too expensive to convey all the band's touring equipment to Japan or they simply preferred to go to more exotic places with a better climate such as The Philippines or Singapore. Why were the Japanese devotees left behind once again?

Eventually, the Japanese DM Fan Club offered their members to catch some of the DM concerts in England and Hong Kong in 1993 and 1994, but as you can imagine not everyone could afford it.

I have not read any articles or comments written by Japanese fans in Bong magazine for ages either, in spite of the fact that I know many devotees who are enthusiastically collecting everything on Depeche Mode they can lay their hands on.

Please, be aware there are many devoted fans in Japan hoping to see Depeche Mode playing live. Let's hope our dream comes true one day...

Mototaka Fujii
Yamagata, Japan

Editor's note: Depeche Mode were scheduled to play a show in Japan on the Devotional Tour but it had to be cancelled at the last minute for logistical reasons. There is no truth in any of the rumours you heard. However this was the first time in ten years that a World Tour hasn't included Japan, in fact on the World Violation Tour DM played six shows.

We would be very happy to print any letters or contributions from Japanese fans, but your's is the first we have received for ages.



Let me tell you the story about *THE WORLD IN MY EYES*

STJARNA

I just want to SHOUT in despair
BUT NOT TONIGHT
'Cause I've got SOMETHING TO DO IN YOUR ROOM
Tell you STORIES OF OLD and TO HAVE AND TO HOLD
As I'm WAITING FOR THE NIGHT in my NEW DRESS.
Maybe it's just some BLASPHEMOUS RUMOURS
About the BLACK DAY
And a WORLD FULL OF NOTHING
So listen IF YOU WANT
And try WALKING IN MY SHOES down the ROUTE 66.
I SOMETIMES WISH I WAS DEAD
Looking at THE GREAT OUTDOORS
On my TELEVISION SET
Seeing how THE LANDSCAPE IS CHANGING
ARE PEOPLE, PEOPLE?
Conducted FOOLS
PUPPETS in the big ICE MACHINE.
It's like a BLACK CELEBRATION
And I'll be DRESSED IN BLACK
Like AGENT ORANGE
It's A QUESTION OF TIME
ANY SECOND NOW
AND THEN...
SOMETIMES
IT DOESN'T MATTER

PIMPF

You asked about THE MEANING OF LOVE
But I'm not your PERSONAL JESUS
Only a BIG MUFF
A SOMEBODY
Who's got A PHOTOGRAPH OF YOU.
So let me take you to MY SECRET GARDEN
Show you THE SUN & THE RAINFALL
And just SEE YOU,
That would make me the HAPPIEST GIRL.

OBERKORN

SOMETIMES
It's almost as if I FEEL YOU
And then I feel like JUDAS
Because I JUST CAN'T GET ENOUGH
OF THE THINGS YOU SAID.
You can call it STRANGELOVE
But I'm dreaming of the SWEETEST PERFECTION
And there is no RUSH
Trying to find the MERCY IN YOU.
Though my HALO is crumbling
I still feel CLEAN
Because there is something inside me
And IT'S CALLED A HEART.
And everything is A QUESTION OF LUST
So I won't feel any SHAME.

SIBELING

SOMETIMES
I LIKE IT
When the prince of love is flirting

And saying PLEASURE, LITTLE TREASURE
I WANT YOU NOW.
I start BREATHING IN FUME
Thinking - THIS IS FUN
But he's not DREAMING OF ME
As he indifferently asks WHAT'S YOUR NAME.
Just ONE CARESS
And I LEAVE IN SILENCE
Because LOVE IN ITSELF
Is MORE THAN A PARTY.

MEMPHISTO

SOMETIMES
When the PIPELINE keeps running in circles
And the BOYS SAY GO
I know it will become DANGEROUS.
Then I want to SHAKE THE DISEASE
And GET THE BALANCE RIGHT
'Cause EVERYTHING COUNTS
Nothing is SACRED anymore.
In the end PEOPLE ARE PEOPLE
And even if they WORK HARD
It's still a game of MASTER AND SERVANT.
They LIE TO ME
About being FLEXIBLE
Telling me IT DOESN'T MATTER
Because there is NOTHING TO FEAR
It all makes me feel STRIPPED
Who's BEHIND THE WHEEL?
And so, when I stand here in my BLUE DRESS
They make me feel like a LITTLE 15
Obviously they forgot about the POLICY OF TRUTH
Please, GET RIGHT WITH ME
And SET ME FREE!

NODISCO

HERE IS THE HOUSE called earth
A MOULDY DOUGH.
Like a X-MAS ISLAND
Which isn't very PHOTOGRAPHIC
Here is nothing but CONDEMNATION.
There will be a TWO MINUTE WARNING
And NOTHING
Just a SATELLITE
Like a MONUMENT
Reminding them they SHOULDN'T HAVE DONE THAT.
And THEN I KISSED HER good-bye
Quietly saying TOLD YOU SO
Then shouting out TORA! TORA! TORA!
Maybe there will be a NEW LIFE
With a purer and HIGHER LOVE
Where we can ENJOY THE SILENCE.
I just hope they will NEVER LET ME DOWN AGAIN.
Now then, it might be that my story will be kept IN YOUR MEMORY,
Or maybe, it will be as unimportant to you
As a FLY ON THE WINDSCREEN....

Laila Mari-Gigi Andersen
Denmark

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I Met That Bloke From Depeche Mode Once

After a brilliant 'Devotional' concert in Budapest, a dream all Depeche Mode fans have, came true for me and my friends...we had a chance to go backstage and meet Depeche Mode. Unfortunately, we got only one backstage pass for three people but we were patient and waited until the backstage party had finished, then we followed the band to their hotel then it became really exciting.

We went to the hotel bar and waited to see if anyone from Depeche Mode appeared and sure enough Dave came into the bar and sat down (not far from us!). He was talking to Andy Franks and no-one from our party had enough courage to go up and talk to him, but as Dave got up to leave I loosened up a bit and ask him to have a photo taken with us. Unfortunately, he had to refuse as he didn't have much time before departure. It still felt great though!

Then we spotted Martin riding on Daryl's back. He seemed to be having a lot of fun....suddenly Martin approached us and sat at our table. When he found out that we were German fans, he started to speak to us in German. He was so very 'normal' and easy going, complaining about the quality of the local beer, he even agreed to have a photo taken with us, what luck.

Afterwards we went to a small rock club with Martin and Alan. Even though Alan was at our table, we didn't get a chance to talk to him because the music was so loud, we couldn't hear ourselves think! Everyone seemed to be enjoying themselves but eventually people started to recognize Alan and Martin and following them around, so after about 30 minutes they left and went back to their hotel.

Nevermind we still had the most brilliant night of our lives, and wish everyone could have the experience of meeting Depeche Mode. It's an amazing feeling!

Karsten Schreiber
Dresden, Germany

Karsten and Martin

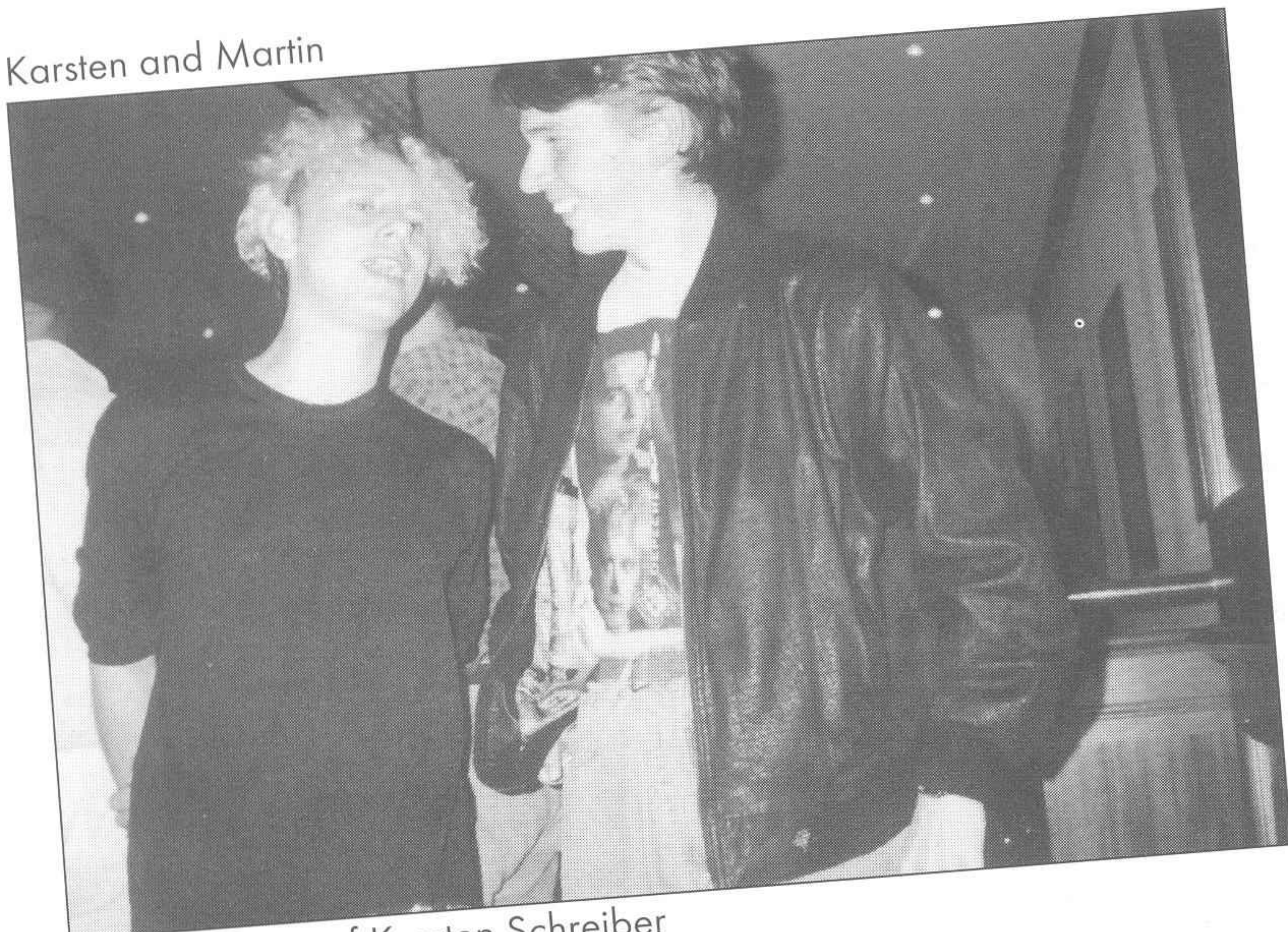


Photo courtesy of Karsten Schreiber

If you met Depeche Mode or one of the band members and would like to share your experiences with the other fans, this is your chance. We are giving you an opportunity to tell us when and where you met the Modes and under what circumstances. You can send us full stories or simple details, whatever you prefer. We would also appreciate any photographs you have that we could print as it always makes the page more interesting and will prove to everyone that you were really there! Please, be assured that we will take a good care of your photos and return them to you on your request.

Get your memories together and send us your letters and photographs to our usual address and please, don't forget to mark everything with your name and address. We look forward to hearing from you as soon as possible.

Although, it is almost two years back now I am still thinking of the day I met Depeche Mode.

I felt really embarrassed waiting at the hotel reception in Dortmund for Depeche Mode. I am 'already' 30 years old and everyone around me seemed to be a lot younger. But, hey, I am also a DM fan, so what the heck?

Then an American guy from the crew (unfortunately, I don't know his name - but my biggest 'thank you' goes to him) asked me why I was sitting outside the bar and wouldn't go in. I explained that the security wouldn't let me in even though I told them I knew Daryl. He couldn't believe it so he walked in and asked Daryl for me. When he came back he said it's OK for me to go in. I was shocked!

First, I spotted Martin drinking his favourite 'Weizenbier' and having lots of fun. The room was packed with people and so I decided to go to the other end of the bar where it wasn't that crowded. When I finally got there I realized Alan was standing next to me, cheering. The party started and I had a wonderful time. It was great to find out how nice the guys are and how excellent Martin's German is.

Unfortunately, Dave wasn't staying at the same hotel and so I was partying 'only' with Martin, Alan, Fletch, Daryl, the crew members and some fans.

The day I met Dave, I won't forget either! It happened in Köln on Martin's birthday when Dave was drunk and very sweet...

So I'd like to thank the band for a wonderful time, and I hope they will be back soon. I just can't get enough!

Monica Lepping
Düsseldorf, Germany



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MERCY IN YOU

Words and Music by Martin Gore

First system of musical notation, including vocal line and piano accompaniment.

Second system of musical notation, including vocal line and piano accompaniment.

Third system of musical notation, including vocal line and piano accompaniment.

Fourth system of musical notation, including vocal line and piano accompaniment.

Fifth system of musical notation, including vocal line and piano accompaniment.

Sixth system of musical notation, including vocal line and piano accompaniment.

Seventh system of musical notation, including vocal line and piano accompaniment.

Eighth system of musical notation, including vocal line and piano accompaniment.

Ninth system of musical notation, including vocal line and piano accompaniment.

Tenth system of musical notation, including vocal line and piano accompaniment.

Eleventh system of musical notation, including vocal line and piano accompaniment.

Twelfth system of musical notation, including vocal line and piano accompaniment.

Thirteenth system of musical notation, including piano accompaniment.

Fourteenth system of musical notation, including piano accompaniment.

Fifteenth system of musical notation, including vocal line and piano accompaniment.



MaRtIn GoRe - interview by Marvin

Depeche Mode's impact on alternative music is incalculable. Despite very little overt working of the media, their last release, Violator, sold over three million copies in the U.S. alone. With minimal advertising, they packed 75,000 people into Pasadena's Rose Bowl. And thousands of fans caused a riot at a Los Angeles record signing that dominated local news for days afterwards. Ironically, this success has triggered an often automatic and unfair backlash against the band. As this interview, which was conducted over the course of several days at the Four Seasons Hotel while they were shooting a video for their new album, "Songs Of Faith And Devotion", prove, they continue to define the alternative wing of music. In its best tradition. They not only retain control over every aspect of their careers, but remain loyal to their original indie roots as well. Surprisingly, for a band of their stature, they have also managed to stay polite, down-to-earth and humble.

RS: A lot of Depeche Mode fans take your lyrics quite seriously. Do you feel any responsibility for the effect your words might have?

MG: When I sit down to write, I don't know exactly what my goal is. It's just something that I enjoy doing. The main responsibility is to produce something good.

RS: Do you feel that your lyrics are often misinterpreted?

MG: A lot of the songs are fairly ambiguous and people fit them into their own lives, their own situations. I think that's fine.

RS: You've made an impact on thousands of young people. Are you ever frightened by the influence you've had on so many?

MG: I wouldn't say it frightens me. I quite like the idea. The only thing I sit down to do is try to communicate with people. To get to the point when you've actually achieved that is really nice, to be able to communicate on such a global level.

RS: Do you ever sit down and talk to fans who relate what various lyrics meant to them?

MG: Yes. There was one instance regarding "Never Let Me Down Again" when two separate people came up to me after a show one night and said, "I really like that song." One of them thought it was a gay anthem and the other one thought it was a drug anthem. They both loved the song, so that's fine by me. Last night was a good example of how nice it is to communicate. We got dropped off at a bar and it was closed. Someone called a taxi, you know how hard it is to get a taxi here, and just at that moment these two fans passed us, recognized me in the street, and came over. I said, "Give us a lift?" And they were happy to. They came with us and even hung around to give us a lift back to the hotel later. (laughs)

RS: Why do you think Depeche Mode has such a strong fan base in Southern California?

MG: I think it's mainly because of radio support, as boring an answer that may be. Every time I come to Los Angeles it seems you can't go for more than a half an hour without hearing one of our records on K-ROQ, even when we haven't had a release out in three years! I guess there are quite a few alternative stations. You know, the alternative scene in America is weird to me. I was listening to the alternative station up in Seattle and it just seemed to cover such a broad spectrum. It's unfortunate because I think at one point alternative music really was alternative. Now it seems that so much of it is just bad. It almost means bad music.

RS: Would you ever consider moving to America?

MG: I might be forced to one day. My girlfriend is American and she just loves, like all of you Americans, the American way of life. I was actually talked into skiing over Christmas. It's just those sort of things that are so easy over here. It's one of those things that I've always said I never wanted to do, but her parents bought me these skiing lessons for Christmas.

RS: Are you frequently recognized in Los Angeles?

MG: I have been quite a lot. The exact same thing happened to me on Melrose where I had taken a taxi down during the day and then it's really hard getting a taxi back, so when someone recognized me... "Can you give me a ride back to the hotel?" They're always more than happy to.

RS: You provide lead vocals on a couple of the tracks from the new album. Is this something that you'd like to do more often?

MG: It's something that I've always done. On virtually all of the albums there's certain songs sung by me. There are certain songs that fit our individual voices.

RS: Is it ever odd for you to have Dave interpreting your words?

MG: No, because Dave is like another instrument. He's the voice of the band. His voice is particularly suited to a lot of the songs. I can't sing the way he sings.

RS: What are some of your musical inspirations?

MG: Over the last few years I've really got into Leonard Cohen. I like John Lennon, Kurt Weill. The Velvet Underground were probably the best band that ever existed. Sparks were one of my influences when I was growing up. Propaganda is probably my favorite album of all time. Another one of my major songwriting influences was Neil Young.

RS: On your solo EP, for instance, you covered some very interesting acts (Tuxedomoon, Durutti Column, Sparks). I suppose you're an avid music fan...

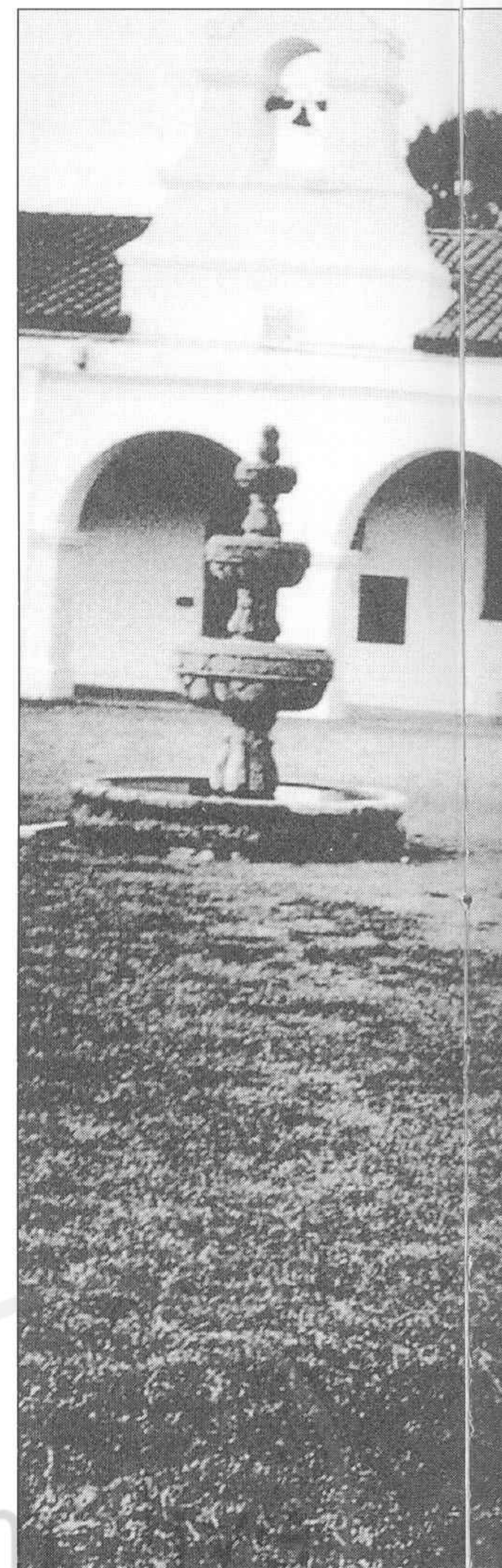
MG: Definitely. We have a lot of pop trivia nights in England. I have about six or seven friends that are all really big music buffs and we'll make big games of it.

RS: When Depeche Mode first started you were part of a genuine new movement, though a lot of your peers from the time (Soft Cell, Blancmange, Human League, etc.) are considered ancient history now. What do you attribute to the longevity of the band?

MG: I think we've always managed to change. The changes may be subtle, but the band really notices the subtleties. I don't think any of our records are similar. There are quite marked differences between them.

RS: Why do you think it took radio in America so long to catch on?

MG: I think the situation over here at the time that we started was not very healthy for our sort of music. They seemed to be very happy with the old format that they were in. A lot of fans were actually starting to go out and buy alternative music, so the radio stations had to change. It took a while because they were quite happy with their old ways.



Scott Jarrett for Rolling Stone, 1993

RS: "I Feel You" is the first single from the record. What track would you like to see as the follow-up?

MG: I think "In Your Room" could be potentially bigger, but it's six and a half minutes long. It could be edited down, but I think part of its beauty is its length. It'll be difficult to work with it.

RS: It's interesting that Brian Eno did the remix for "I Feel You". What sort of working relationship did you have with him? Did you just sort of turn over the tapes?

MG: We basically just sent him the tapes. Flood knows him from his relationship with U2, so he just called him and he was keen to do it. His mixes have this really strange atmosphere to them. Every time I play it, no matter what time of the day it is, it almost puts me to sleep. It's really weird. We had to take it off when we were driving in the car because my girlfriend was falling asleep.

RS: Although Depeche Mode is considered a keyboard based band, you often write the songs on guitar...

MG: Yes, often. I usually work on the chord structure on guitar, then the words, then I move on to my studio at home, then do a basic demo with keyboards or whatever, and then I present it to the band. I've been trying to keep the demos more open. If the demo is too finished you tend to have that in your head as the final picture.

RS: Do you have much interest in production?

MG: I've really never been very interested in production. Obviously production can do a lot, but I like to place more importance on the song. If

the song is good enough in the first place you can pretty much get away with anything.

RS: As the main songwriter you must make a lot more money than the rest of the band...

MG: (nodding his head and laughing) Can't you tell I stand out?

RS: There's no animosity?

MG: They've never mentioned it to me. Maybe they have secret meetings behind my back. (laughs)

RS: Have you kept in contact with Vince Clarke?

MG: We see more of him now, but that's not much. Maybe once or twice a year. We get on really well. They (Erasure) actually played in Hamburg while we were recording there and he came out drinking with us one night. I'd never seen him do that with us before! I was surprised. He actually came out with us and had a good time. (laughs)

RS: When he first left the group, did it come as much of a surprise? You were just starting to receive some success....

MG: Yes, it was a big surprise. The first album had just been released. The album was released in, I think, September, and by October or November he told us he was leaving. The album was doing really well.

RS: You took over most of the songwriting chores after he departed. Initially, did that put a lot of pressure on you?

MG: It was a blessing in disguise. At the time I really didn't worry at all. I'd always written songs. I started writing when I was 13, so I already had a couple of songs that I felt were reasonable enough for us to record. We were just kids. We didn't really think it was a big blow, it was just a matter of carrying on and not worrying about things.

RS: When will the next tour start?

MG: I think we start in May in Europe. We should start over here in September.

RS: How do you handle the impact of a tour? Is life on the road difficult for you to adjust to?

MG: It's actually more difficult adjusting back to normal life after the tour. When we are on the road we have about five people looking after us. Anything that you want all day long is at your feet. Suddenly you have to go home after the tour and adjust to normality. The first grocery trip is very weird. (laughs)

RS: How hard is it for you to connect with the audience in a large arena?

MG: I've got terrible eyesight so if it's more than 10 people it doesn't make a difference to me.

RS: How involved are you with the visual marketing of the band?

MG: We have big meetings with Anton (Corbijn). We trust him a lot. He comes up with most of the ideas. He does all of our videos now, our sleeves, photographs, and we're also getting him involved in the stage set design this time.

RS: You've touched on a lot of religious imagery in your songs...

MG: I've always touched on religion. I must have some deep rooted problem somewhere.

RS: Were you raised with a religious upbringing?

MG: No. I always liked the idea of belief. I wanted to believe in something, but I've never been sure what it is I should be believing in. The idea of faith really appealed to me.

RS: Do you read a lot on spirituality?

MG: Over the last couple of years I haven't really done any reading at all. Unfortunately, I've really got into Sega and Super Nintendo. (laughs) So there's a few worrying pointers. The other worry is that I've got an 18 month old daughter and we've just got into Disney sing-a-long tunes and they've really started to get ingrained in my head! It's quite a worry for the next album...



Photo by Anton Corbijn

Backstage



Martin with the fans, Indianapolis, July 8, 1994



Dave and Anton, Balmoral, Nov '89

Satellite

The addresses below are printed for your information only. These fan clubs are unofficial and there-fore BONG takes no responsibility for their activities.

If there is a fan club in your area, a DM party or convention being organized we'd like to hear about it. Please, send us all the details to the BONG address.

Depeche Mode
Fan-Club Francais
Boite Postale 92
93310 Le Pre Saint
Gervais
France

Devotional Fan Club
C/Taxonera No. 9,
2nd Floor
Ferrol 15403 - La Co-
runa
Spain

DMF
Apartado de
Correos 42064
Madrid 28080
Spain

Strange
Beata Mezya
ul. Utariska 10/6
60748 Poznan
Poland

Depeche Mode
Friends
P.O.Box 239
160 41 Praha 6
The Czech Republic

The Hungarian DM FC
Budapest
Petöfi Csarnok
1146 Zichy M.U.14
Hungary

Long Play
P.O.Box 18
109 147 Moscow
Russia

Faith FC
P.O.Box 25281
East Rand
Withfield 1462
South Africa

Devotees - DM FC
Rua Manuel
Mendes, 21-3A
1800 Lisboa
Portugal

Kaleid
Ezermals Str. 2/1-29
Riga LV-1037
Latvia

DM Club
Linda Andreasson
Norrskensq. 21
37151 Karlskrona
Sweden

workHard
apdo. correos
12.283
46020 Valencia
Spain

Supports
Stephanie Fagel
42 rue du Molinel -
MBE 195
59800 Lille
France

DM Devotees
A.D. 1154
Vilnius 1
2001
Lithuania

DM Club
ul. Stefana Batorego
88 m. 13
41506 Chazow
Batory
woj. Katowickie
Poland

A la Mode
20 St. Patrick St.
Suite #719
Toronto
Ontario M5T 2Y4
Canada

Rush
Crabethstraat 15
2801 AL Gouda
The Netherlands

depeche mode friends & BELMONDO presents

The International music festival of Depeche Mode Friends

BELMONDO
revival music club
Bubenská 1, Prague 7
Czech Republic

2. 3. 1996
19:00 - 5:00

DM videos, special lights,
live music & great DM party
CD-shop, T-shirts

special guests:
nortic (cz)
intro (cz)

BONG THE DM FC, P.O. BOX 1281,
LONDON N1 9UX, ENGLAND

ROCK & POP, depeche mode friends, P.O. BOX 239, 160 41 PRAHA 6, RADIO 1: 91.9 FM, nova

The Peterborough Fan Club convention will take place at 5th Avenue Nightclub, Function Suite on Thursday 29th February from 8pm till 2am. Tickets are £5 and can be obtained by writing to Mode Evolution or on the door on the evening. We are also having a summer party in July so anyone interested should contact Mode Evolution, 3 Marne Avenue, Walton, Peterborough or ring 01733-701870.



JANUARY

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FEBRUARY

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MAY

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JULY

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DECEMBER

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Free products by DM
dmilive.wiki

- In Our Eyes

This page is here to inform you about the activities of the fan clubs that exist all around the world and work locally for Depeche Mode fans in that particular area or country. It is open to every fan club who wants to share some of their experiences from their conventions or parties. We also welcome any photographs to go with your stories. All contributions should be sent to the usual Bong address.

Please note, the official DM Fan Club BONG is not associated with the activities expressed here, doesn't take part in the events and therefore takes no responsibility.

Prague In My Eyes - 101 - II.

by Andras Sereg from the Hungarian Fan Club

The Depeche Mode Friends in Prague, Czech Republic invited us to their annual Fan Club convention and so I thought it was a perfect opportunity to look outside of Hungary and see what their Depeche Mode party would be like. We have never been to a foreign club's convention before and so we were looking forward to the party as well as the journey itself.

Towards dawn on the 2nd December, five Hungarian fans were ready to leave. The destination was Prague. After a lot of organizational work and arrangements, we left for the 'Golden Prague', a beautiful city we could not see during the Devotional Tour. Due to the early departure the contour of Prague appeared in the early afternoon and after turning off the motorway we soon found ourselves in the city itself. Since the party was to begin at 9pm next day, we had nearly a whole day to visit all the famous places where Depeche Mode were photographed in 1988 for the book "Strangers". We began on the Charles Bridge and after seeing this monument we were not surprised that it has given Anton Corbijn an inspiration for his photographs. The fame of the bridge was proved by the torrent of tourists. We could hardly reach the sculpture where the famous photo was taken. But there is no impossible thing for us and we stepped over this obstacle too. Our next station was Josefska Street. Apart from the street sign we found everything as we had seen in the book. After taking some photos and video-record we went to the Jewish cemetery. To our great sorrow, it is closed on Saturdays and so we didn't have a chance to see the Kafka's grave. Then we went to the main railway station of Prague where several photos were also taken.

After exploring the place, we had to go back to our hotel as it was getting late and didn't have much time left before the convention.

The place of the convention was Prague's club Belmondo. We entered with excitement, the fans whom we could see outside were the same as in Budapest (short cropped hair, black clothes, etc). The fanzine of the "Depeche Mode Friends" called "Halo" was sold by the entrance. Even though it was written in Czech we bought some copies. It contains some very good photos and as we found out later on from the Czech fans, the articles are also very interesting. When we entered the hall there were already around 300 people dancing to their favourite band's songs. When the first images of the video "In Your Room" appeared on the screen everyone stopped dancing and gazed at it.

After a while we made friends with the Czech devotees and soon found Tomas, the DJ and organizer of the event, whom we had met in the town at noon. He introduced us to some of his friends. We gave away some T-shirts of the Depeche Mode Fan Club Hungary. Thomas put it on immediately. To our great delight we also got to meet Michaela Olexova, the producer of Bong magazine. I have been thinking for a long time what kind of a girl, who takes better and better photos of Depeche Mode, she would be. After a short conversation we pushed ourselves into the dancing crowd again. Then we danced a lot and did some filming with our video-camera. We wanted some fans who also spoke English to tell us what DM meant to them. At the party, we met some German and Dutch people, so it really became an international meeting. Several other countries were represented but we somehow missed them (it can easily happen).

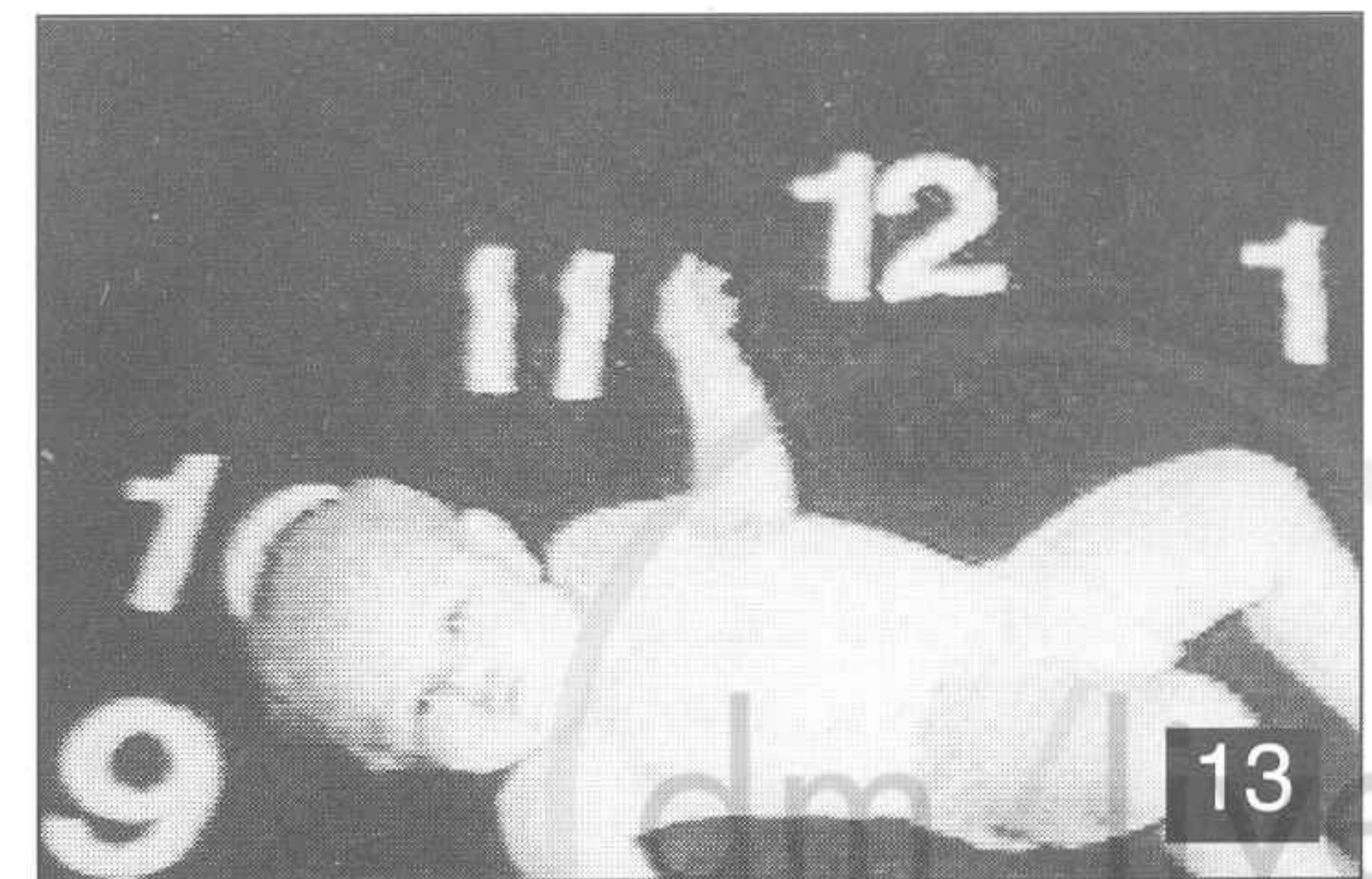
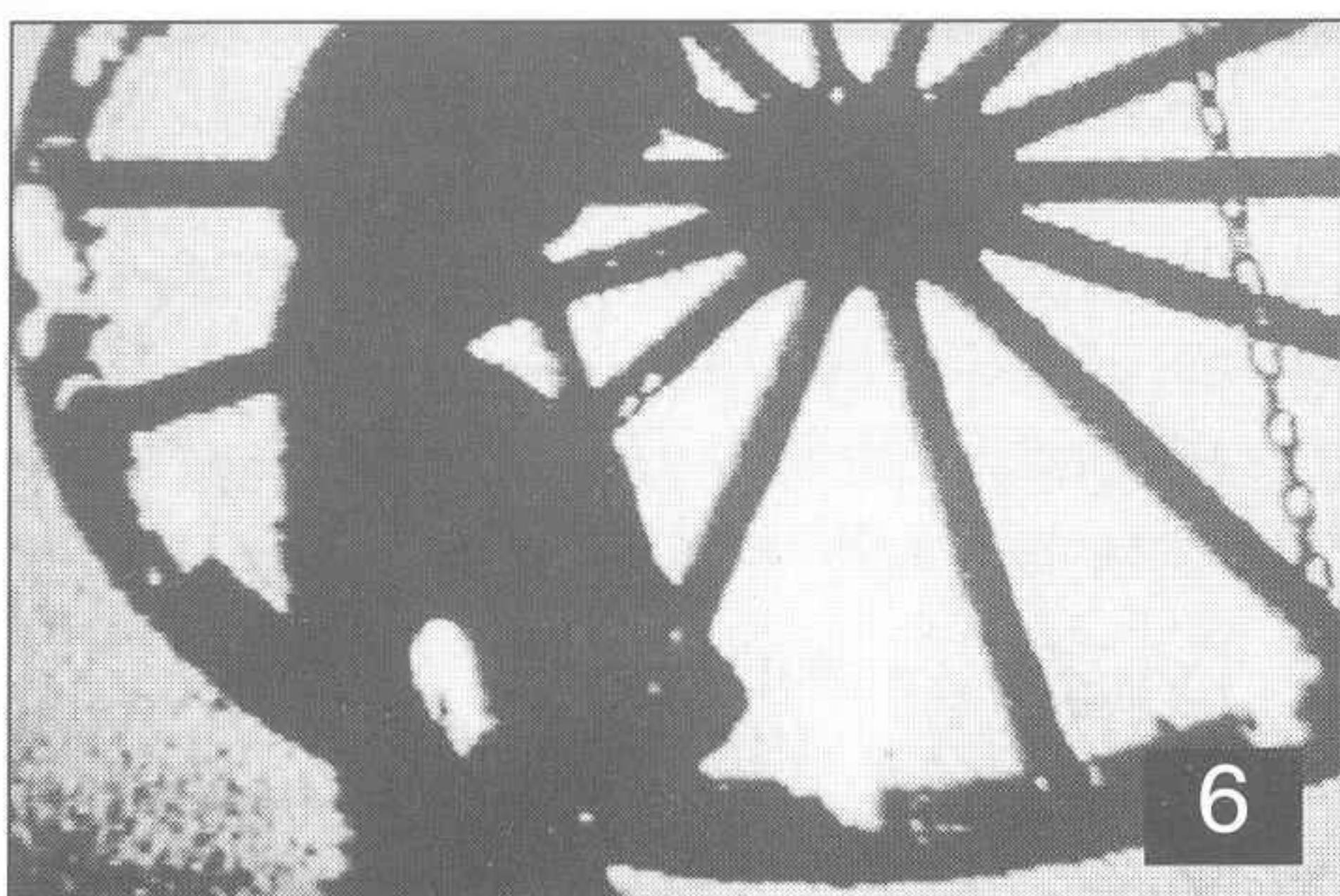
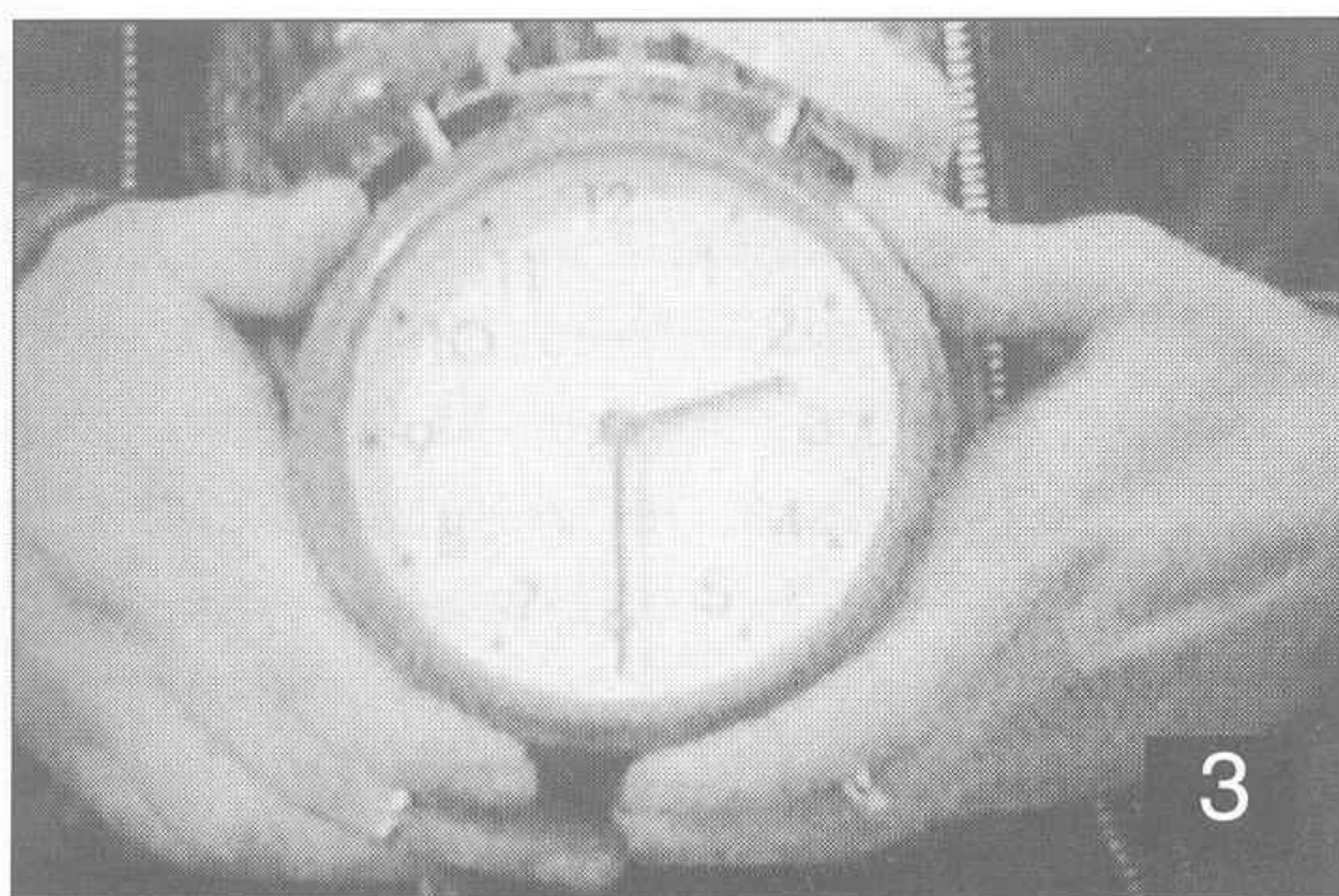
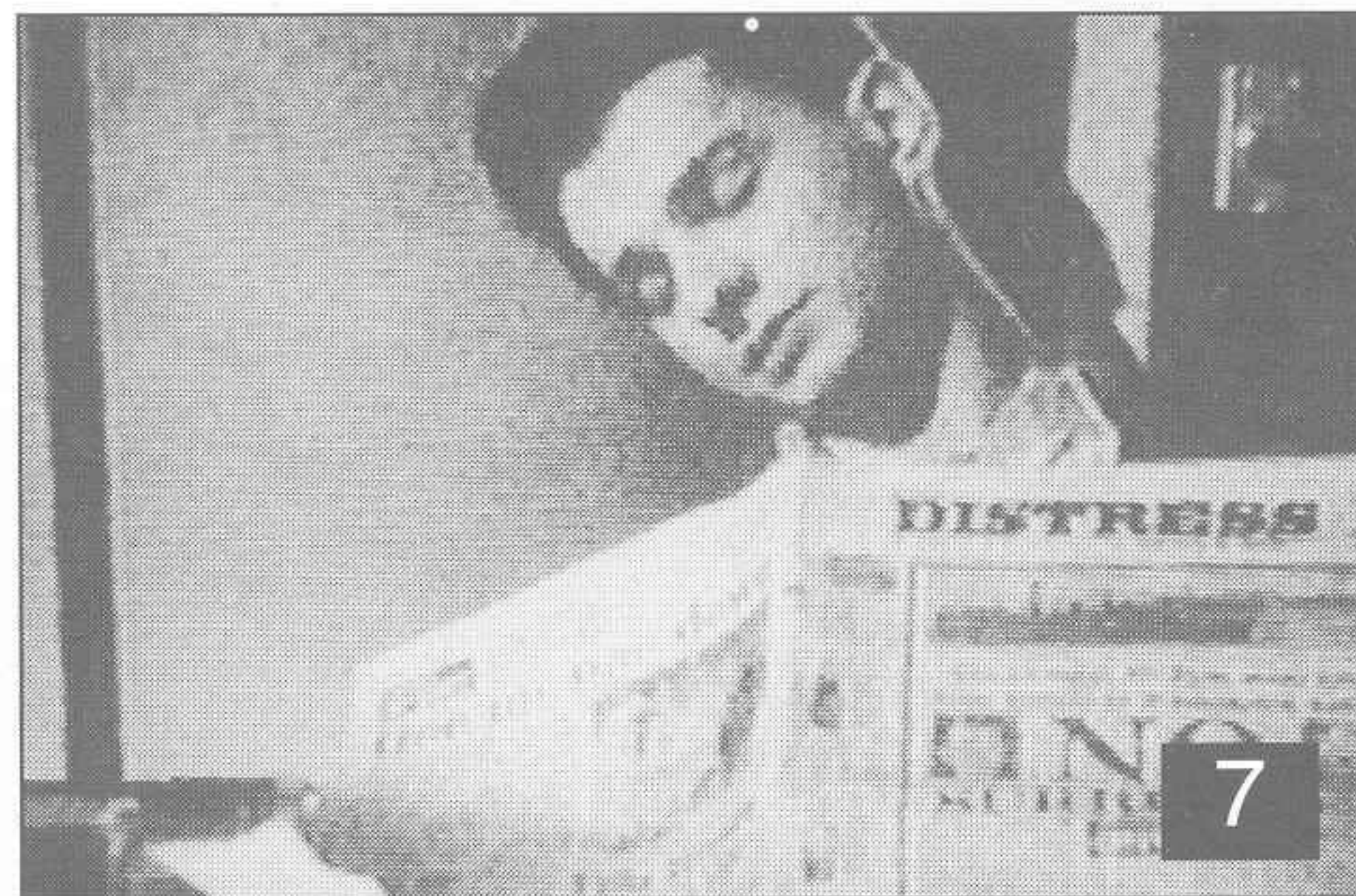
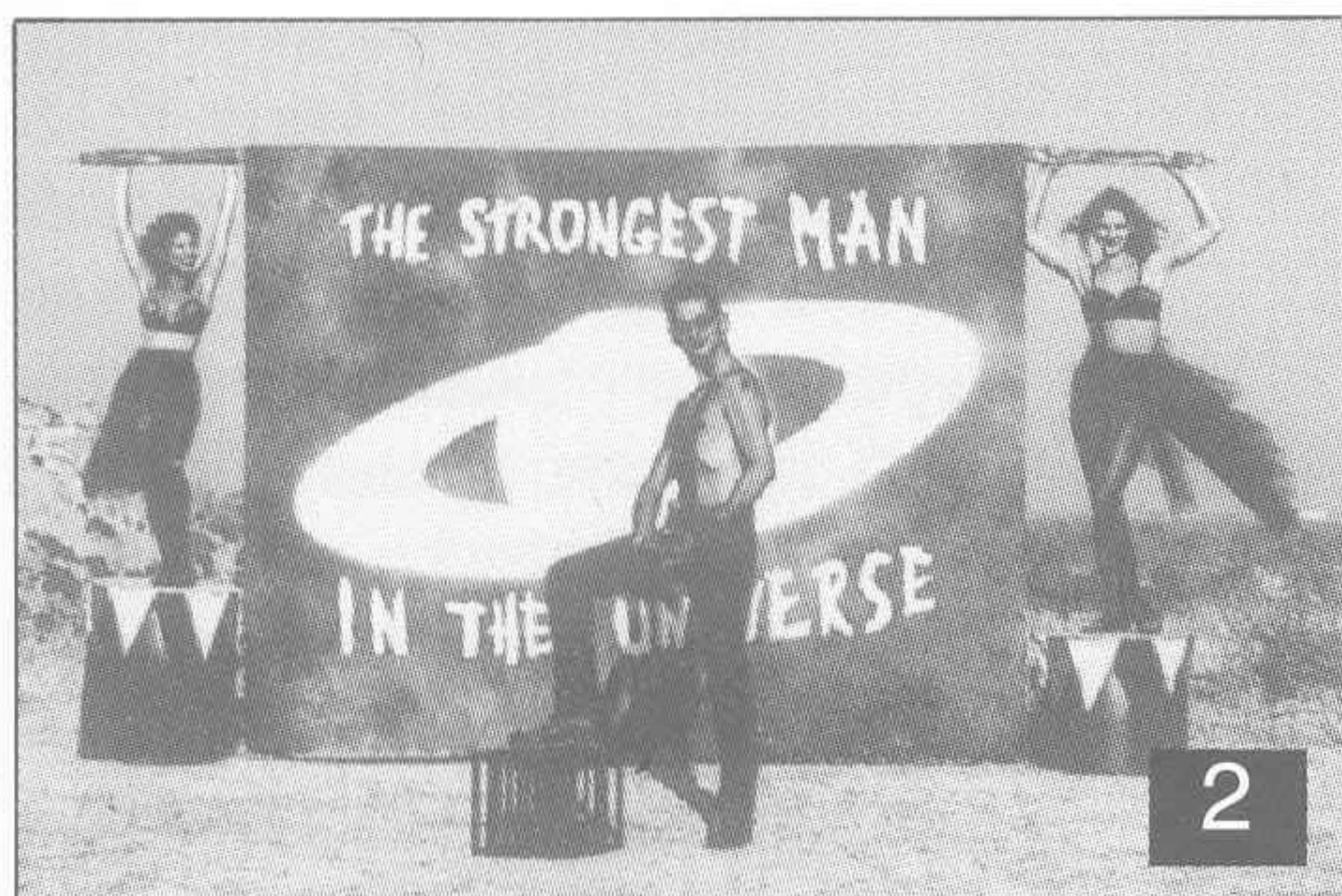
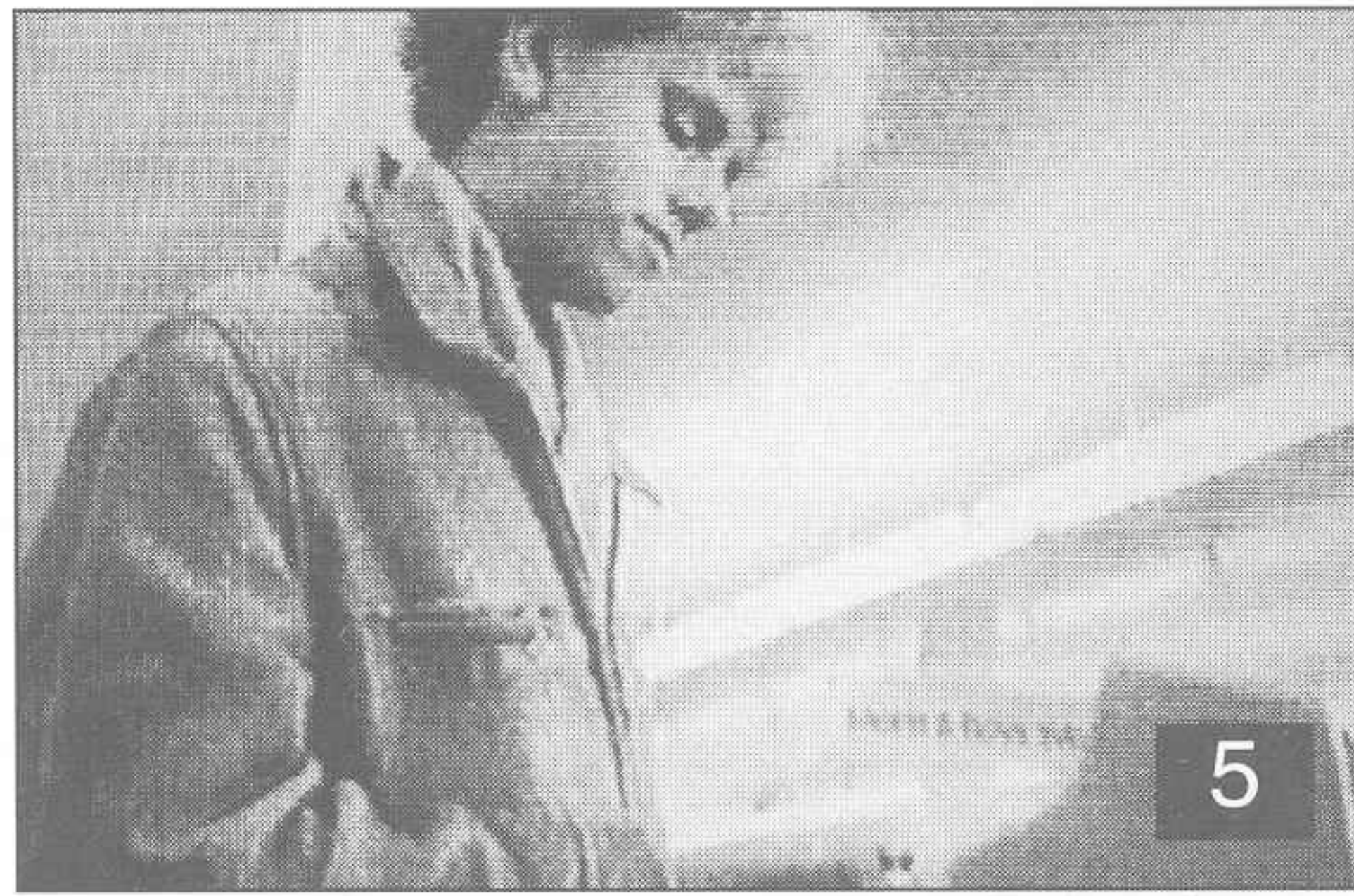
At the entrance, we grabbed some forms for a mastermind competition with the questions on Depeche Mode. Unfortunately, they were written in Czech and so we had to ask someone from the local stuff to translate them for us into English. Answering them wasn't such a problem for us then. It turned out that our attendance at the convention was worth it as we won the top prizes. Later in the night, a band called 'Karandash' appeared on stage to perform some DM songs. They were a great success. Shortly after that there was another competition, a 'Dave-dancing' show. There were a lot of people waiting for the raffle draw since many DM prizes could be won. It seemed that Dame Fortune had held our hands during the quiz show, because we didn't win anything this time. After some more music, dancing and video projection, the convention was near to its end. After five in the morning we sadly had to say goodbye to our new friends, a great party and the wonderful city of Prague. See you Prague, see you Depeche Mode Friends!



Competition Time Again

Well done to everyone who sent us the correct answers to last issue's competition. However there were few fans who seemed to have a problem with some of the anagrams and therefore we have decided to print the titles of the songs that were hidden in the brain teaser. Here we go....1. More Than A Party, 2.The Things You Said, 3. Now This Is Fun, 4. Behind The Wheel, 5. Everything Counts, 6. Nothing To Fear, 7. The Sun And The Rainfall, 8. Get The Balance Right, 9. Dreaming Of Me, 10. Something To Do. We have picked two winners at random and sent them some goodies from our office. They were: Leigh Parrish from Utah, USA and Andy Kiminski from Poland. Congratulations!

Here we have 12 pictures from 12 different Depeche Mode videos. First identify the song, and then take one letter from the title, as identified by the number in the corner of each picture. For example, if one of the songs was "In Your Room", and the number on the picture was "4", you would take the fourth letter, which is "o". This will give you 12 letters which can then be arranged to give you the title of another DM song. Send us the name of this song by the end of March and you could be the lucky winner! Please don't forget to mark your post-card or envelope "Competition Time Again". Good luck!



They light up a dull chart landscape, put fizz into a flat format ('futurism', forsooth), and Davy Gahan's check suit puts the op back into pop. And all, apparently, without even trying. Their chief skill lies in making their art sound artless; simple synthesiser melodies, Gahan's tuneful but undramatic singing and a matter-of-fact, gimmick-free production all help achieve this unforced effect. But a good listen to their first LP reveals smartness beneath the simplicity. "I Sometimes Wish I Was Dead" belies its precious title with an infectious swing and a boppy beat, while "Puppets" is a feast of Soft Cell-ish soul with the sinister catch-line: 'I'll be your operator, baby - I'm in control...' from here it's a leap into the football chant intro of "Boys Say Go". "What s Your Name" fairly jumps off the vinyl to proclaim itself The Next Single. Cheeky bubblegum backing vocals give added zest to the insanely catchy chorus: it's a sure-fire monster hit. Their detractors will call Depeche Mode shallow, but show me the dancing feet that ever took notice of that sort of criticism. Side two's "Photographic" is like Numan at his best, but better; all the sinister phrases, both lyrical and musical, but with a rapid danceable beat instead of the solemnity that Gazza always laid on with a sequenced trowel. However, the instrumental "Big Muff" and the gentle "Any Second Now", with its delightful harmonies and chimes, are a high quality trail to follow into the inevitable "Just Can't Get Enough", a sublime single of which I never seem to tire. In short, then: a charming, cheeky collection of compulsive dance tunes, bubbly and brief like the best pop should be. Get in the Mode!

Sunie
Record Mirror
(Nov 7, 1981)

Anyone who expected a tinny (sic) American voice on a child's Texas instruments toy had to wake up fast to the real world of the synth. This was the future and I was all for it. Here it comes... Any Second Now... Shout? Of course, we all did!!! How could we fail to speak and spell classics like N-E-W-L-I-F-E- and J-U-S-T-C-A-N-T-G-E-T-E-N-O-U-G-H, still massive in 1995 and I predict that Nodisco will be without them in the year 2000 and beyond! How could we ever forget that menacing, sinister sound of "Photographic"? With this master photograph, DM pictured us all: 'exposed' as a vision of growing worship... Dave, the operator...he's in control!!! With retrospect, we can seethe at the UK press ignorance, we can 'hate' this album because of he who was 'erased'. But admit it, those bouncy beats and catchy lyrics bring back the 80's like no other group could. As a 'synthie' myself, I prefer this sound to the guitar anytime!!! So, what's your name? Mine is Jason - play this al-

bum again and again to give you New Life - you'll never wish you were dead, not even sometimes. Tora! Tora! Tora!

Jason Dunn (January 1996)
Britain

"Speak And Spell" is a classic combination of disco dance music and house party music. It's clear the band have talent. Songs such as "New Life", "Just Can't Get Enough" are highly enjoyable synth pop tunes. Never mind about artists such as Adam Ant and Madness who have 'obvious' quality but "Just Can't Get Enough" well and duly deserved a place in the Top Six and had the quality of a number one. What the band does best are the witty, funny and enormously interesting songs. Songs such as "Puppets" and "Photographic" are singable and you never grow tired of them. I am one of those fans who stubbornly refuses to dislike any song from the album. They are all easy to like. Being it the band's first album, it's one of their best.

The Depeche Mode's music appeals to young teenagers and it captured my heart back in 1981 too. Those of blissful joy when you play "Tora! Tora! Tora!", "Nodisco", all until your heart is content. I will maintain that Depeche Mode have always been of high entertainment and "Speak And Spell" was a good start to their longevity.

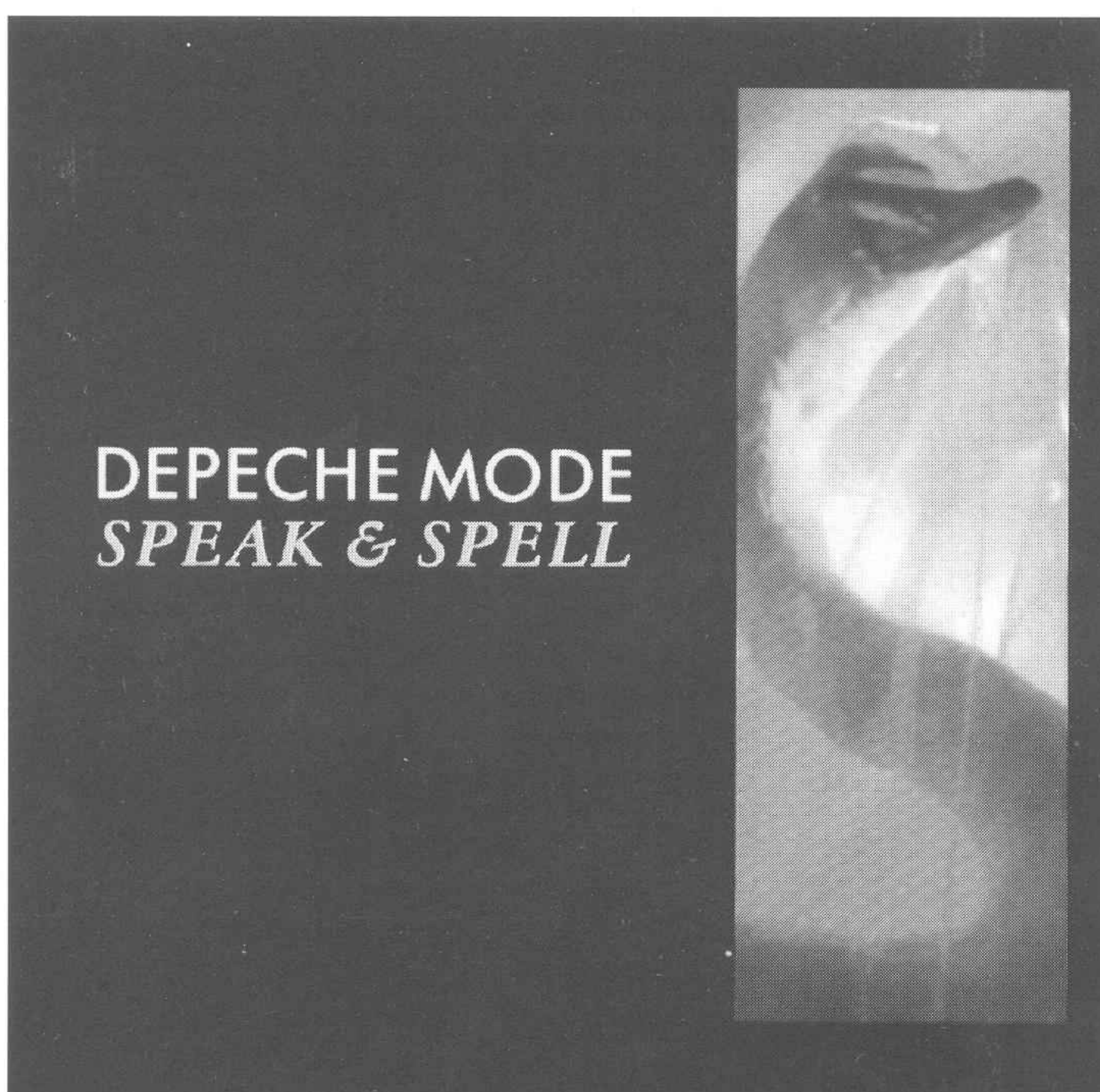
Patrick Dunne (January 1996)
Dublin, Ireland

"Speak And Spell" is a simple sample of generous, silly, susceptible electro-tickled pop - the most ingenuous version of pop (Mode) at play with a less tolerant perception (Miller) - that despite its relentless friskiness and unprincipled cheerfulness is encouraging not exasperating. Where *Orchestral Manoeuvres* are sanctimonious and ultimately insubstantial, Depeche Mode are quaint, obtrusive and uplifting. Depeche Mode take things for granted: their indifference doesn't interfere with a diverting

vitality. Depeche Mode's guitarless bubbly-fun pop is cohesive and supple: insinuating, well highlighted, untainted by any serious thoughts of historical conditions or examinations of charisma. Depeche Mode have taste for the stupid and treat the conventional codes and details of the pretty pop song with well stirred cheek and a friendly flippancy; their sound has a practical urgency. Depeche Mode are a celebration of the immunity of pop. They perform a cheering job on the classically light and slight teenybop form. Depeche Mode, apparently, could quickly move as far up and away from constructing slightly sarcastic jingles. I have enough trust in the wit.

Paul Morley
New Musical Express (Nov 7, 1981)

SPEAK AND SPELL



5. 10. 1981

"A Broken Frame" is like no other Depeche Mode album. It sounds different, it feels different it is different, but it is still very Depeche Mode. Unlike every other DM album "A Broken Frame" has no major creative musical influence. "Speak And Spell" had Vince. "Construction Time Again" onward had Alan. It is musically dull at times, but like everything, there are exceptions. "The Meaning Of Love" is a catchy pop song and could of easily fitted on "Speak And Spell", "Leave In Silence" any later album. At times, it feels as though the three were straining to make something special. Martin's lyrics were good, but there's just something missing. "Satellite's" catchy reggae beat is new, but never goes anywhere. Don't get me wrong I love it but it was a turning point with many pointers to the future.

Ian Carlton (January 1996)
Lincoln, England

Depeche Mode, a British three-piece electro-pop band who took their name, meaning fast fashion, from a French clothing magazine, are the people who not too long ago put the words "I Just Can't Get Enough" on radio listeners' lips. In a nutshell, the band plays bright and melodious, but fairly innocuous synthesized music with singer David Gahan opening out the melodies with his voice. The three Essex lads, all younger than 21, perform the light music and light lyrics (on inner sleeve) written by keyboardist Martin Gore. The other synth player is Andy Fletcher. Since the band's debut album, "Speak And Spell", the only change in the line-up has been the departure of Vince Clarke who left to pursue a solo career. None of the 10 songs on the album carries the punch of "Just Can't Get Enough", yet they are all just as polished and as interesting. The two tracks I think stand out the most are side two's "A Photograph Of You" and, following it, "Shouldn't Have Done That". The first is particularly tuneful and the second blends church-like vocal unison with a solid hand-clapping good beat. Nothing wrong with the single from the album either. It's called "The Meaning Of Love" and is as good a yardstick as any other if you want an audio description of what the band plays. Just to cap the review I shall add that the music is fashionable, synthesized electronic pop, to which the majority of songs are suitable for energetic dancing. I wouldn't call the product powerful dancing music - but if you're that way inclined it's certainly good enough.

The Guardian (February 22, 1983)

Firstly, I feel I should lay my cards on the table by saying that I am a great fan of this album. "A Broken Frame" - I believe that some of these songs were of the most inventive and glorious the band ever had. "Leave In Silence", a tower of glory. It's dramatic and creative and also pleasant to the ear. "My Secret Garden" is an unexpected classic. I enjoyed it back in 1982 and I still do today. The song is a driving compelling song which was even worthy of release. "See You" has a magic melody. The song oozes with power, atmosphere and beat that one wonders why it was never number one in 1982. "The Meaning Of Love" - I adore this tune for its sheer meatiness. The song is like strong cheese, very strong and addictive. Good all round tune. The album

A BROKEN FRAME



27. 9. 1982

consists of strong synth music. Even if some songs are not classics they are still enjoyable and I would recommend them to any new fan because of its all round good lyrics and strong music, keeping up the strong reputation of "Speak And Spell". The album is boosted by Dave Gahan's fruity tones and the band show skill and talent in their music and super lyrics. I know it's a cliché but "A Broken Frame" was an important album. The band drew on its strength and there were even better things to come. "A Broken Frame" honestly deserves full marks. It has so much grace and willingness thoroughly enjoyable classic Mode stuff.

Patrick Dunne (January 1996)
Dublin, Ireland

And then there were three!! Sounds familiar?? "A Broken Frame"? I think not. A badly dented frame maybe but Depeche Mode live on and on the evidence of some of the tracks on this album it is clear that

they would live for a very long time. Gone are the teeny-bop sounds of "Speak And Spell", only "Photograph Of You" and "The Meaning Of Love" dare to regress. Replaced by the deep dirge of "Leave In Silence", "Monument" (check it out!), the threatening "Shouldn't Have Done That" and saving the best till last "The Sun And The Rainfall" which absolutely drips with atmosphere. The music has progressed but quite what Alan Wilder could have done to enhance this particular album is open to debate, but one thing is for sure - this sequencer driven album is the first step on the road to the garden of success (or is that a Secret Garden?). The first war has been won, new fans gained and the prophets of doom (aka Music Journalists) repelled. Depeche Mode have Nothing To Fear because there will be more sun than rainfall on their career. So, how do you finish a review of an album that will be regarded as a monument in the building of Depeche Mode?

John Brown (January 1996)
Glasgow, Scotland

dm/live

Freely provided by DM Live
dmlive.wiki

Blasphemous Rumours

Considering the fact that not everyone can get hold of all the newspapers and magazines with DM interviews, reviews and gossip, we have created this section with the aim of bringing you some of the most interesting bits that were published on DM not just in the press but also on TV and radio. This should give you an idea of what was said or written about Depeche Mode worldwide and how popular the band is in that particular country.

If you would like to take part and help us make this section as colourful as possible, then send us copies of any relevant articles you may find in the newspapers of your country together with an English translation to the usual Bong address and mark your envelope "Blasphemous Rumours". We look forward to hearing from you soon.

rica. Depeche Mode's lush darkness a mesmerizing combination of cold alienation and operatic melodrama, played like L.A.'s missing soundtrack - something the KROQ DJs must have figured out since they played great blocks of it round the clock and never turned down a request to play more. All of which brought me, along with 80,000 people whose names I didn't catch, to the Pasadena Rose Bowl one summer night in 1988. Because I was late, my date had disappeared with my ticket, and because of the state of the world I didn't have the cash to buy another, so I spent the night standing in the parking lot. This wasn't such a great place to see the show, but it was an excellent way to watch the crowd come and go. It was the strangest arena-rock audience I'd ever seen: multiracial, immaculately cool, gay-and-straight integrated, mainstream and subcultural at the same time. It looked like some rock n roll Benetton poster...."

James Truman, Details (April 1993)

Black Celebration (re-release)

"The devil also visited Essex. There was once an innocent electropop combo who favoured a hairstyle known as the 'Basildon Berk' and wrote charming yet gut-wrenching little mournings of adolescence called 'See You'. Things soon changed.

Mephisto, having taken them aside and instructed them to bin the grins and the cricket sweaters, advised Depeche Mode to make 'Black Celebration', and what they created was an eerie thing somewhere between the pop songs of 'A Broken Frame' and the full-on goth pop of 'Violator'. Would be more than (7), but the recollection of how quickly they turned into tattooed lords of stadium pillockry affects the marking, sadly."

NME (July 1, 1995)

Depeche Mode

"About Depeche Mode, I could go on. The music that we make our own arrives in mysterious ways, most of them accidental. Depeche Mode arrived in the early 80s, accidentally enclosed in a package with Spandau Ballet and Visage and a bunch of other British embarrassments who wore make-up and made ponderous dance music (an exclusively European skill). Like most people, I tuned out. Then, on several trips to L.A., I began to hear stuff on KROQ, the station that helped break new music in America.

Condemnation

"In the latest instalment of The Unfolding Existential Saga Of Depeche Mode, 'Condemnation' sees Guilty Dave Gahan prostrate before The Lord at his local Basildon altar, going over that lyric one more time, you know, the one about facing divine retribution, proudly confessing all the naughty things he's done in this life because, they weren't actually very naughty. And, anyway, God's just an old square, and even if he does mean to punish him, then 'I'll suffer with pride', because there's always been that S&M thing to Depeche Mode, and it's all very anguished, intense and protracted, with lots of gospel singing going on in the background and a bit of real piano, none of your fancy keyboards, and MTV will play it every 10 minutes until the end of the century."

Peter Paphides, Melody Maker (September 18, 1993)

Devotional Video

"Anton Corbijn's sensitive treatment of Depeche Mode's European Tour on Devotional - 90 foot silhouettes of the group overshadow the gyrating Gahan as juddering Teutonic chords clang into each other, four enormous belly buttons flanking him on 'Stripped' - is simply breathtaking. The audience response is pure Nuremberg, Gahan's gormless grin pure Basildon."

Melody Maker

(December 11, 1993)

S.O.F.A.D.

"When we came to making this album, I felt something had to change gear. I wanted everyone really to want to do it. I had all these ideas. I came back looking like someone different, and for a while, it was difficult to become friends again. I think I've done a couple of interviews that I was probably a bit over the top in, 'cos there was stuff I just had to say. In retrospect I think back on how hard it was for me to push for things like drums, playing together on the record, for Martin to become more of a star. Seeing him show off on stage, I love watching him, man."

David Gahan, Time Out (July 1993)

Devotional Video

"Open yourself for me/Risk you health for me...If you want my love - sings Gahan, like the gent that he is. Perhaps the be-vested one was pushed to the emotional limit by the horrible realisation that Anton Corbijn's direction makes the start of 'Stripped' resemble a poor Tubeway Army set. Or maybe Gahan's just relieved that this video is totally free from backstage footage and therefore less-than-innocent shenanigans that might alarm the devoted. After all, one has to maintain certain public standards, right?"

Simon Williams, NME (November 1993)



Black Celebration Tour

"When the curtains eventually drop to reveal Depeche Mode, they're dressed properly again (boo!) but the girls still clutch their friends, screw their eyes up, open their mouths and the lads in the audience still start punching the air with their fists. Everyone also chants the words to the songs, although it's doubtful if they fully understand what is being sung. One confused girl seems to be under the delusion that 'Just Can't Get Enough' is actually 'Just Can't Get It Up'. What?"

Black Type (1986)

performance on 'Get Right With Me' which belies grapevine tattle about nervous breakdowns, ego clashes and bitter feuds among the Essex electro pioneers." **VOX (December 1993)**

S.O.F.A.D.

"I'm sorry, this is simply boring compared to the band's last album 'Violator'. Mode have moved onto a growling sound featuring less and less of the sumptuously clean and fluent syntho-bopiness which made them great. But Depeche Mode are one of the most creative and bizarrely imaginative bands ever, and it still shows. Good stuff, but Violator was such a hard act to follow!"

Mike Potter, Evening Gazette (May 15, 1993)

Violator

"The band's music retains its cold grandeur, the forbidding keyboard orchestration on 'Halo' carrying the faint whiff of totalitarian political rallies convened in vast stone palaces of culture."

The Times (March 23, 1990)

Depeche Mode

"That Depeche can get sacrilegious songs such as 'Blasphemous Rumours' into the national charts is reason to laugh, that they can weld the sentiment to iridescent pop is reason to dance. A complete band here, replete with singles that matter."

Songs Of Faith And Devotion

"A brave, adventurous album encompassing a variety of styles from gospel to classical to practically grunge. And no one-finger synth lines."

**Northern Echo, England
(December 23, 1993)**

S.O.F.A.D.

"In a periods of shrivelled imagination, the Mode's range has expanded to spellbinding dimensions. Lyrics exploring persecution, desire and guilt are matched with music that broods, threatens and aspires. The group offer variations on soul and gospel music in 'Condemnation' and 'Get Right With Me'. But the Mode can rock too. Track one, 'I Feel You', serves notice of intent with its insistent pulsing riff, but it pales beside 'In Your Room', a saga of vampiric emotional obsession mounted on a steam-hammer groove which will bring the house down when they play it live."

Guardian (March 12, 1993)

Get Right With Me

"Unlike recent single 'Condemnation', however, there is an uncharacteristically uplifting quality to Dave Gahan's impassioned vocal

Devotional Tour

"They don't do quite enough hits - a got-hed-up 'New Life' would have been fun - but under the moonlight a new suppleness and strength emerges in much of the more recent material. Depeche Mode's attempts to grow up in public have made them an easy target for ridicule, but at least (unlike, say, the Cure) they have made the effort."

**Ben Thompson, Independent
(August 8th, 1993)**

Songwriting

"I'm quite a pessimistic person and I see life as quite boring. So I kind've see our stuff as...Love And Sex And Drink Against The Boredom Of Life. When I write love songs people think they're really sappy, but I see love as...a consolation for the boredom of life. And drink and sex..."

Martin Gore, NME (March 13, 1993)

Thanks to everyone who sent us a contribution for "Blasphemous Rumours". We look forward to some more information on Depeche Mode from the press in your country.

dm/live

Freely provided by DM Live
dmlive.wiki

MUTE RECORDS LICENSEES

Considering the fact that Depeche Mode's releases are not available everywhere or can be difficult to obtain, we thought that printing a list of Mute Records' Licensees might help you in your search.

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AUSTRIA
AUSTRALIA
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BRAZIL
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Warner Music Brazil
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Virgin Records
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Golden Pony Records Ltd
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NMC Marketing
Interactive
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MNW
Play It Again Sam
Liberation
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MNW
Mute Czechoslovakia
Dallas DOO
BMG Ariola - Spain
David Gresham Records
Musikvertrieb AG
Pony Canyon Taiwan
S. Stack
Sire Records





Having had "Everything Is Wrong" voted as the Number One Best Album of 1995 in US magazine 'Spin', **Moby** released a double album of re-mixes on Monday, 15th January. Already receiving rave reviews from the broadsheets and the music press in the UK alone, "Mixed & Remixed" takes the ecstatic and eclectic tracks of "Everything Is Wrong" and creates a huge, throbbing beast of a club album. Where the first album broke all the rules of dance music by moving from a euro-house track to thrash metal to ambience to punk, Moby has made an album where any or all of these ideas can break out at any moment, along with dub, acid and techno. As well as Moby's own mixes there are guest work-outs from two of the greatest DJ names around at the moment - Westbam takes on "Feeling So Real" and Josh Wink has created a new version of "Bring Back My Happiness".

The Balanescu Quartet are on the road again, with showcase performances in the USA. They'll be performing in Washington DC, New York, Chicago and Boston.

The only live dates **Nick Cave & The Bad Seeds** play around the release of the new album "Murder Ballads" take in Auckland, Gold Coast, Sydney, Melbourne in January, and then Adelaide and Perth in February as part of the Big Day Out Tour.

Amongst all the excitement in the UK music scene surrounding the exhumation of punk and new wave which were being used by a host of new, young guitar bands, the name of a more obscure German band of the late Sixties and early Seventies began to appear with

increasing regularity in the lists of groups that new bands were citing as influences. Throughout 1995 the name **Can** became as important as that of Kraftwerk in the eventual development of techno and dance music. The appraisal of Can's influence wasn't limited to the techno communities of Europe and America, but stretched across all the popular music genres from house and electro to rock and psychedelia as more and more young musicians became aware of Can's work. The new awareness and interest in Can - as well as a number of other German groups of the time, such as Faust and Amon Duul - culminated in the publication of the book "Krautrock sampler" by Julian Cope, a detailed and dedicated research into the history and influence of the whole 'Krautrock' movement.

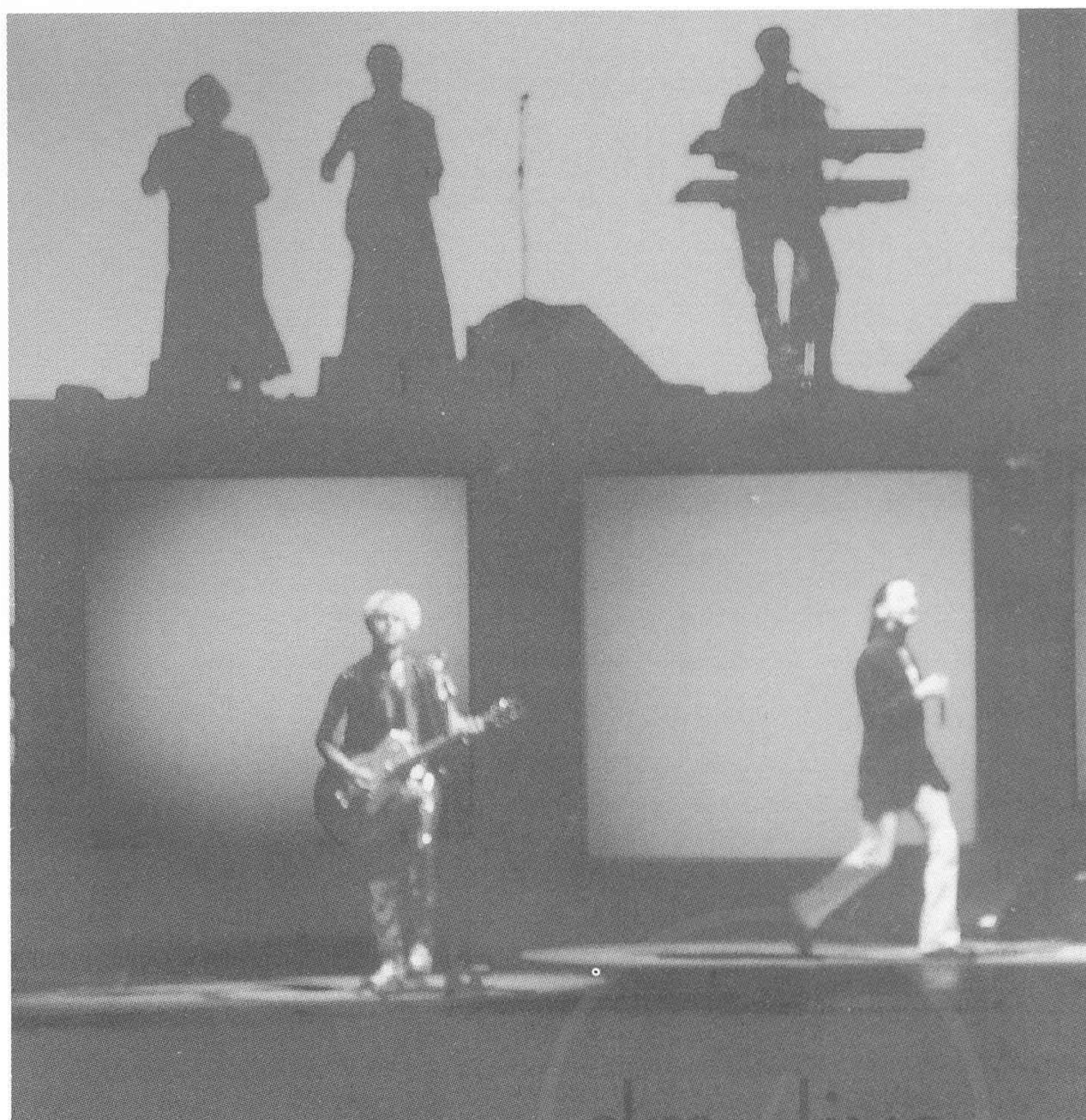


Photo by Michaela Olexova

— Bootlegs & DJ Mixes —

Celebration In Houston

Format: 2 CD

Origin: Italy

Songs Featured are: "World In My Eyes", "Halo", "Shake The Disease", "Everything Counts", "Master And Servant", "Never Let Me Down Again", "Waiting For The Night", "Here Is The House" (Acoustic), "Sweetest Perfection" (Acoustic), "Clean", "Black Celebration", "A Question Of Time", "Behind The Wheel", "Route 66". I think the concert is complete, but there is a tape change between "Enjoy The Silence" and "Strangelove" so can't be sure. The sound is quite clear but I have heard better bootlegs. I paid £25 and consider it to be well worth this, even if just for the live mixes of "Everything Counts", "Enjoy The Silence" and "Behind The Wheel/Route 66". The cover has an image of a white figure holding a face over a blue, red and white background.

Super Golden Radio Shows

Depeche Mode in Concert (1982)

Format: CD

Origin: possibly Italy

The track listing goes like this: "My Secret Garden", "See You", "Satellite", "New Life", "Boys Say Go", "Tora! Tora! Tora!", "Nothing To Fear", "Shouldn't Have Don't That", "The Meaning Of Love", "Just Can't Get Enough", "A Photograph Of You", "The Sun And The Rainfall". I think this is a bootleg of an original CD/tape because the sound quality is amazing for a bootleg. The concert, personally speaking, is excellent because a/ it contains live versions of early singles which are hard to come by, and b/ most of the songs are VERY live and basic. I think it was recorded at Hammersmith Odeon on 25th October 1982 because "Tora! Tora! Tora!" is very similar if not the same to the live version featured on the

"Get The Balance Right" CD single. I paid £7,99 for this CD and consider it to be priceless in my collection.

M. Watson

Cleveland, USA

Digital Razormaid

Format: 2 CD

Origin: Unknown

The two CDs contain the following 21 tracks: "Strangelove", "Happiest Girl", "Stripped", "People Are People", "New Dress", "Set Me Free", "Get The Balance Right", "A Question Of Time", "No Disco", "Behind The Wheel", "World In My Eyes", "Pleasure, Little Treasure", "Sea Of Sin", "Everything Counts", "Personal Jesus", "A Question Of Lust", "But Not Tonight", "It's Called A Heart", "Master And Servant", "Little 15" and "Enjoy The Silence". The mixes on these CDs are brilliant. There's over 2 1/4hrs worth of music and it is well worth the £20 I paid for it. The highlight of the CD are the three tracks "Happiest Girl", "New Dress" and "Little 15" which are absolutely amazing. If you see it buy it!

The 80's Live Mode - Vol. II

Format: CD

Origin: Unknown

This CD is on the Dance Flour Music label. I have two other CDs on this label and they are both really good. The sound quality of this bootleg is perfect; 10 out of 10. The only bad thing is that five of the tracks are taken from "101". This CD cost me £10 and is well worth every penny. The best three tracks are "If You Want", "Shame" and "Two Minute Warning" - classic Mode live performances. Other tracks included are: "Black Celebration", "Master and Servant", "Something To Do", "Somebody", "More Than A Party", "People Are

People", "Told You So", "Blasphemous Rumours", "Stripped" and "A Question Of Time".

Depeche Mode Bootleg Video

Format: Video

Origin: France

The cover of this video has a picture of Dave singing from a 1993/94 concert and is pink and black - strange colours! It has the caption "From Drippy New Romantic To Sweaty Old Plasterer, David Gahan" written on the front. It is a full concert recording from Paris on 30th June 1993. It has 18 tracks which are: "Higher Love", "Policy Of Truth", "World In My Eyes", "Walking In My Shoes", "Behind The Wheel", "Halo", "Stripped", "A Question Of Lust", "Death s Door", "Get Right With Me", "I Feel You", "Never Let Me Down Again", "Rush", "In Your Room", "Personal Jesus", "Enjoy The Silence", "Fly On The Windscreen" and "Everything Counts". Total running is 2 hours. The picture quality on this video is rally good for a bootleg, worth 9 out of 10. However, the sound is a little quiet and rather distant. Dave looks very happy during the gig and does some classic dancing. The video cost £10. The sound quality isn't brilliant but for £10 the picture quality makes it very watchable.

Richard Turton

England

The Twelve 1/2th Strike

Format: CD

Origin: Gema

Once again we've been hit by another "Strike". Why not the 13th? It's not an unlucky number for Depeche Mode. Anyway the CD includes ten tracks of which five are new mixes: "Little 15" (Opera Mix), "The Things You Said" (Harmony Mix), "One Caress" (94 Remix), "World In My Eyes" (Distortion Remix) which is

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dmlive.wiki

not much different to Mayhem Mode Mix and "Ice Machine" (Shake Mix). The DPM - Mix is also known as Violation Mix or Megamix II and On-USound Mix is also called Megamix I. Also "Enjoy The Silence" (Rub-A-Dub-Mix) is the same track as Ecstatic Dub. Even so "Halo" (Unr. 12" Version) is great sounding! The recording quality of this CD is very good. So if you collect the (Strikes) buy it! Expect to pay around £14 for it.

P.S. I reply to Mr. Happy of Paris, France on his review of the CD "Wonderland" in Bong 25. As well as the CD being known as "Master And Servant" it also comes under the title "See You Tonight" by Alien Records.

Stuart R. Palmer
Scunthorpe, England

Dance Without Sleeping
Format: CD

Origin: Unknown

This is another night at Houston from the World Violation Tour on a single CD which contains 14 tracks from the show. The sound quality is very good and the cover features two nuns holding crosses. Tracks are: "World In My Eyes", "Halo", "Shake The Disease", "Everything Counts", "Master And Servant", "Never Let Me Down Again", "Waiting For The Night", "Stripped", "Policy Of Truth", "Enjoy The Silence", "Black Celebration", "A Question Of Time", "Behind The Wheel" and "Route 66". This CD only cost me £6. Definitely worth a spin!

Nathan Cummings
England

Thanks to everyone for sending us your contributions for our "Bootlegs & DJ Mixes" section. We appreciate it as much as the fans. Having reviews of bootlegs is an invaluable help and can save a lot of mistakes and money when buying. We look forward to receiving more of your Bootleg reviews.



Photo by Anton Corbijn

-Pen Pals

Mariana Gil Hammer
Tacuari 1383 ap. A(1139) Buenos Aires
Argentina

Hi! I am a 16 years old girl who loves Depeche Mode. I also like The Cure, Nine Inch Nails and Recoil. If you want to talk about a world full of nothing then write to me! I will answer all your letters.

Javier Pulido Samper
C/Blason 19 1° IZQ
28025 Madrid
Spain

Hi! I am a 19 years old boy who's mad about Depeche Mode and wants to contact and trade stuff with fans all over the world. So, if you like Depeche Mode and want to share your devotion with me, write soon! I'll answer all letters.

Masha
Zvezdny Bulvar, d.3, kv.74
129085 Moscow
Russia

We are two female devotees, both 18 years of age. We love, we live, we'd die for Depeche Mode. DM are our New Life. DM are our Strangelove. DM are our Higher Love. We are looking for pen pals from all over the world who like Depeche Mode as much as we do.

Anna Stanczyk
ul. Franciszkanska 127/131
m. 117 91-845 Lodz

Poland
Hello black family! I am a girl of 17 years of age. I live in Poland and I have been listening to Depeche Mode for about 5 years now. Their music is sweetest perfection for me. Please, write to me - I am waiting for every letter!

Brian Ostro
450 West Byberry Rd. G 78
Philadelphia, PA 19116
USA

If you live in Southeastern Pennsylvania, Northern Delaware or South Jersey, please drop me a note so that we can establish a local DM Pipeline.

Contacts

Tom Evison - surprise! Thanks for your letters. Here's looking forward to the next. Dianne Harvie.

Stephen Stewart...Come with me into the trees, we'll lay on the grass and let the hours pass...H.L. from London.

Dear Tatjana,
If we should meet again
Don't try to solve the puzzle

Just lay down next to me
And please don't move a muscle...
Yours, K.M.

To H.L.? Who and where ever you are, please get in contact with me a.s.a.p. with enclosed photo to remind myself of who you are. I have a good idea of who you are! You wrote in Bong 26 under 'Contacts'. I am waiting to reach out and touch you. Stephen Stewart.

To Steph, For all the great birthday presents you got me. Thanks a million!!! Love always. The Faith Healer.

To Ronnie F., Congratulations for your recent fatherhood. All the best. Elvis

To Chelo, On your birthday (well, more or less) wishing you all the happiness you deserve and that all your dreams come true. Lots of love. Your eternal cousin.

If you'd like to correspond with other Depeche Mode fans, send us a postcard with your name, address and a brief description of yourself and your interests. Please, mark your envelope "Pen Pals".

If you're sending a contact message, please make sure the person you are contacting is a member of BONG. Please, mark your envelope "Contacts".

-Classified

Lots of stuff (articles, posters, etc.) on Depeche Mode for sale. Some of it are rare things. Write to: Simona Abbate, via C. Colombo No. 64, 87020 Acquappesa Marina (CS), Italy.

I have a pair of Dave Gahan's leather trousers for sale. They have been worn by the man himself (I won them through the Fan Club) and have been autographed by him. All serious cash offers considered. Write to: Nicola Leech, PO Box 6, Hitchin, Hertfordshire SG5 2DB, England.

Depeche Mode Videos: TV-appereances, interviews, specials. Send S.A.E. for list to: Niels Kolling, Silkeborgvej 74, 2.th, 8000 Arhus C., Denmark.

For sale: Recoil's CD "Hydrology 1+2" for \$15, Devotional Video (new) for \$15, "Just Can't Get Enough" (English 7"), German promo of „I Feel You" (7") - \$5 each, brand

new white T-shirt with the portraits of DM members from 1989 (rare) - \$15, Yazoo remixed tape of "Situation" - \$5, Erasure's "Wild" Live Video (new) - \$15, the official 1994 calendar with Anton Corbijn's photos (brand new) - \$5 and other rarities for sale. Write to: Sebastian Sinterhauf, Potsdamer Str. 101, 10785 Berlin, Germany.

I am after the following items: Part 2 of Radio One's DM interview with Paul Gambaccini from 1993, official DM calendars from 1990-1993, "Music For The Masses" Tour Programme and MTV 'Depeche Mode Weekend' Rockumentary plus interviews from 1993 on VHS. I can supply tape/video and will pay the best prices. Write to: Alan, 17 Forst Street, Banbridge, Co. Down, N. Ireland, BT32 3JD.

A reluctant sale of DM record collection complete from "Dreaming Of Me" to "World In My Eyes". Includes all the Ltd. editions,

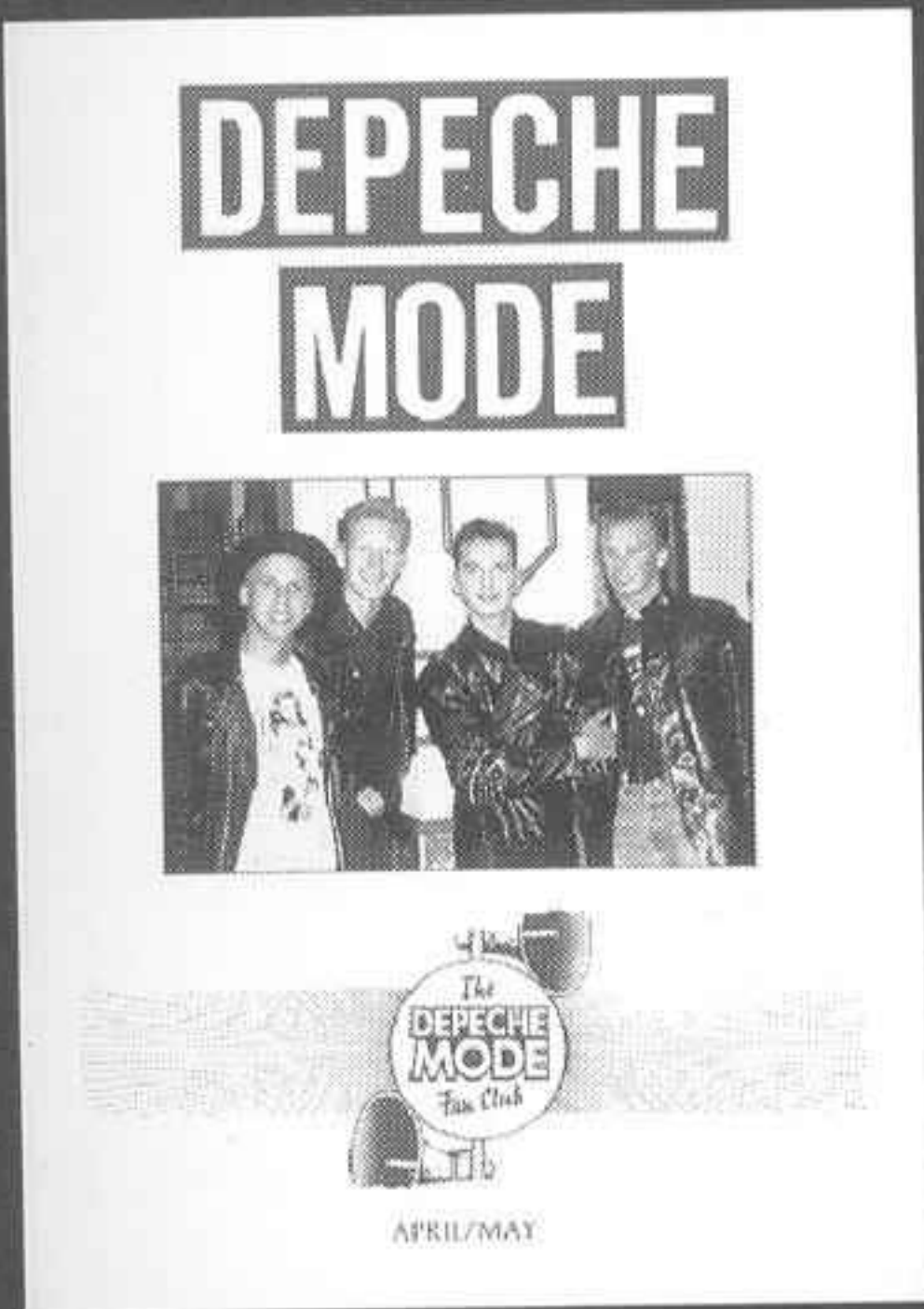
plus promos and live concerts. All in very good to excellent condition. Make me an offer on individual items, or send a S.A.E./I.R.C. for a list to: Andy, 36 West Street, Newcastle Under Lyme, S-O-T, ST5 1BH.

Desperatly looking for DM ski hat from the Devotional Tour with "I Feel You" sign (metal man)! Will pay or trade anything you want. Also looking for New Order T-shirt. Write immediately! Everybody who sends offers gets a surprise! Write to: Sebastian Sinterhauf, Potsdamer Str. 101, 10785 Berlin, Germany.

If you'd like to place an advert in this section, send us postcard with your name, address and brief description of what you want to buy, sell or swap. Please note we CAN NOT accept any advertisements for bootleg records, CDs, tapes, videos, etc.

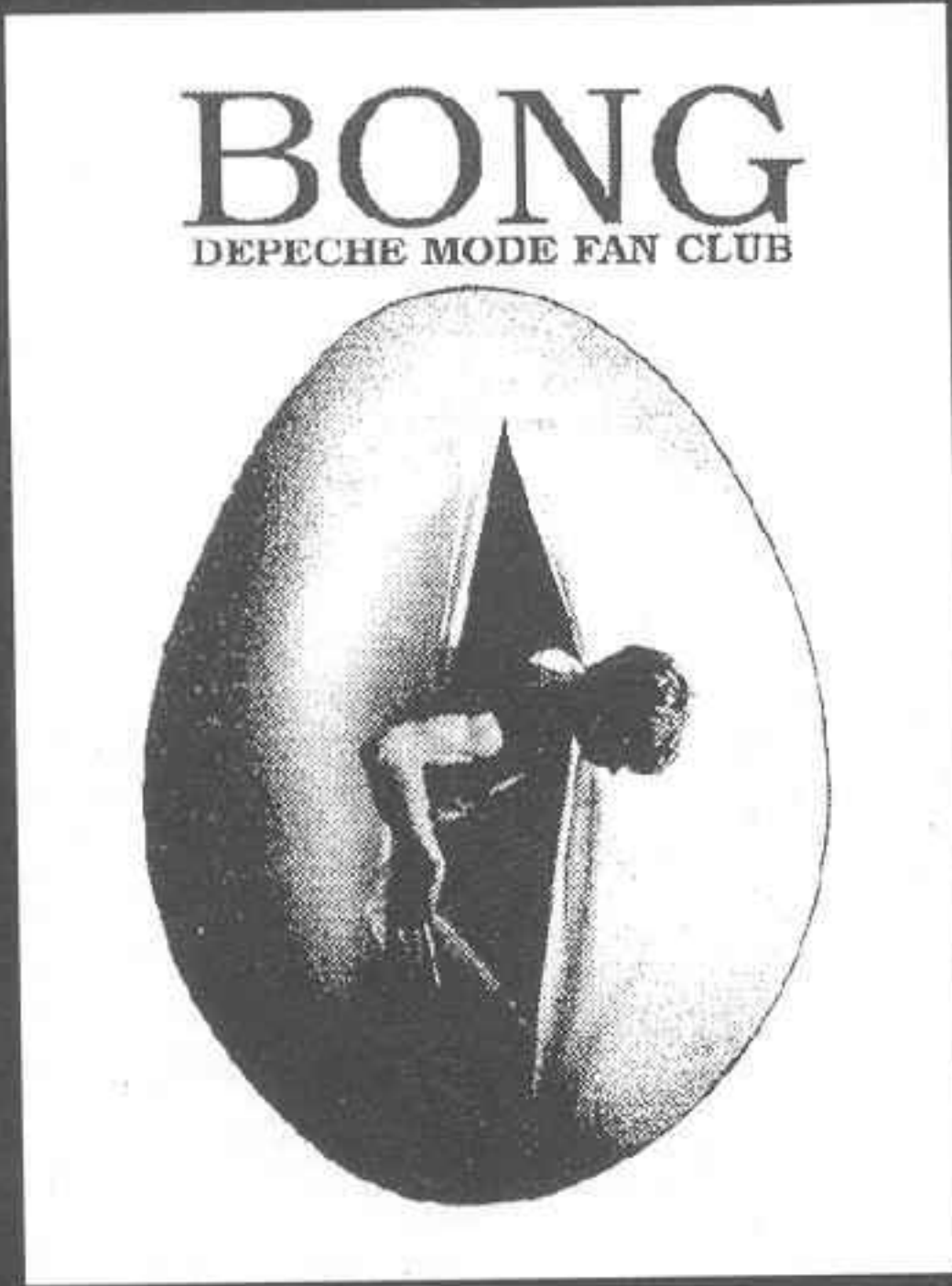


BONG 2



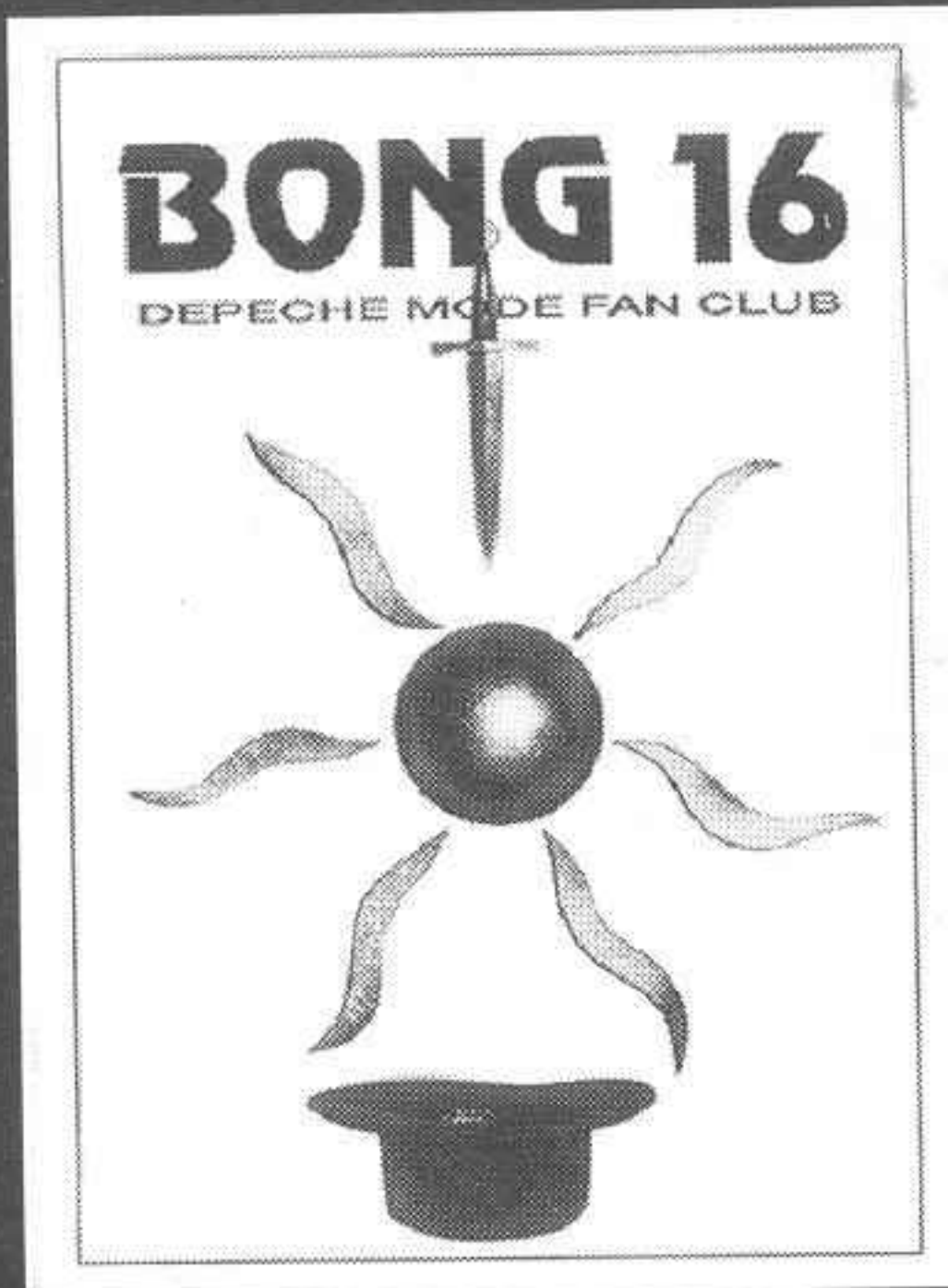
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BONG 14



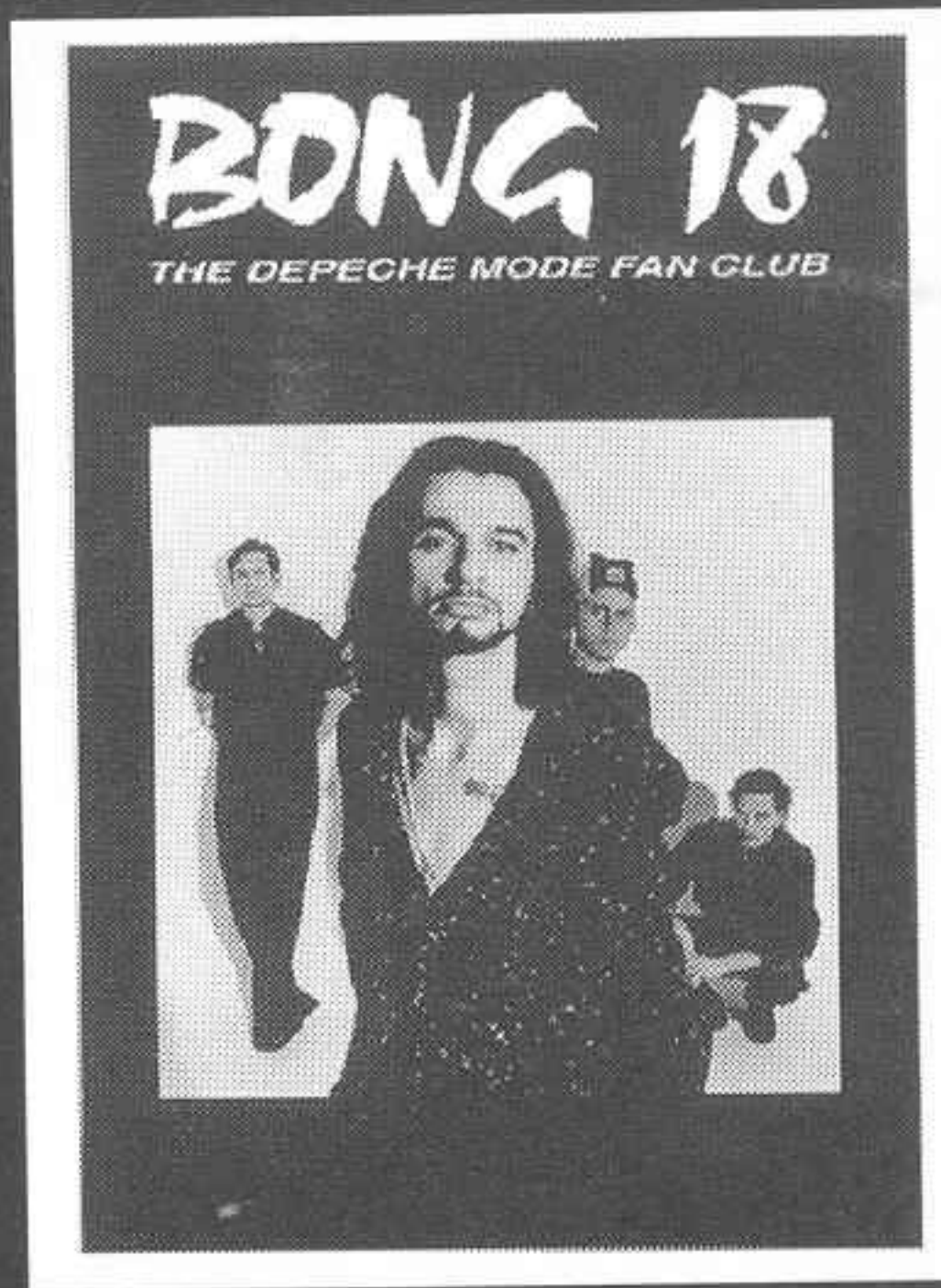
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BONG 16



A4, b/w

BONG 18



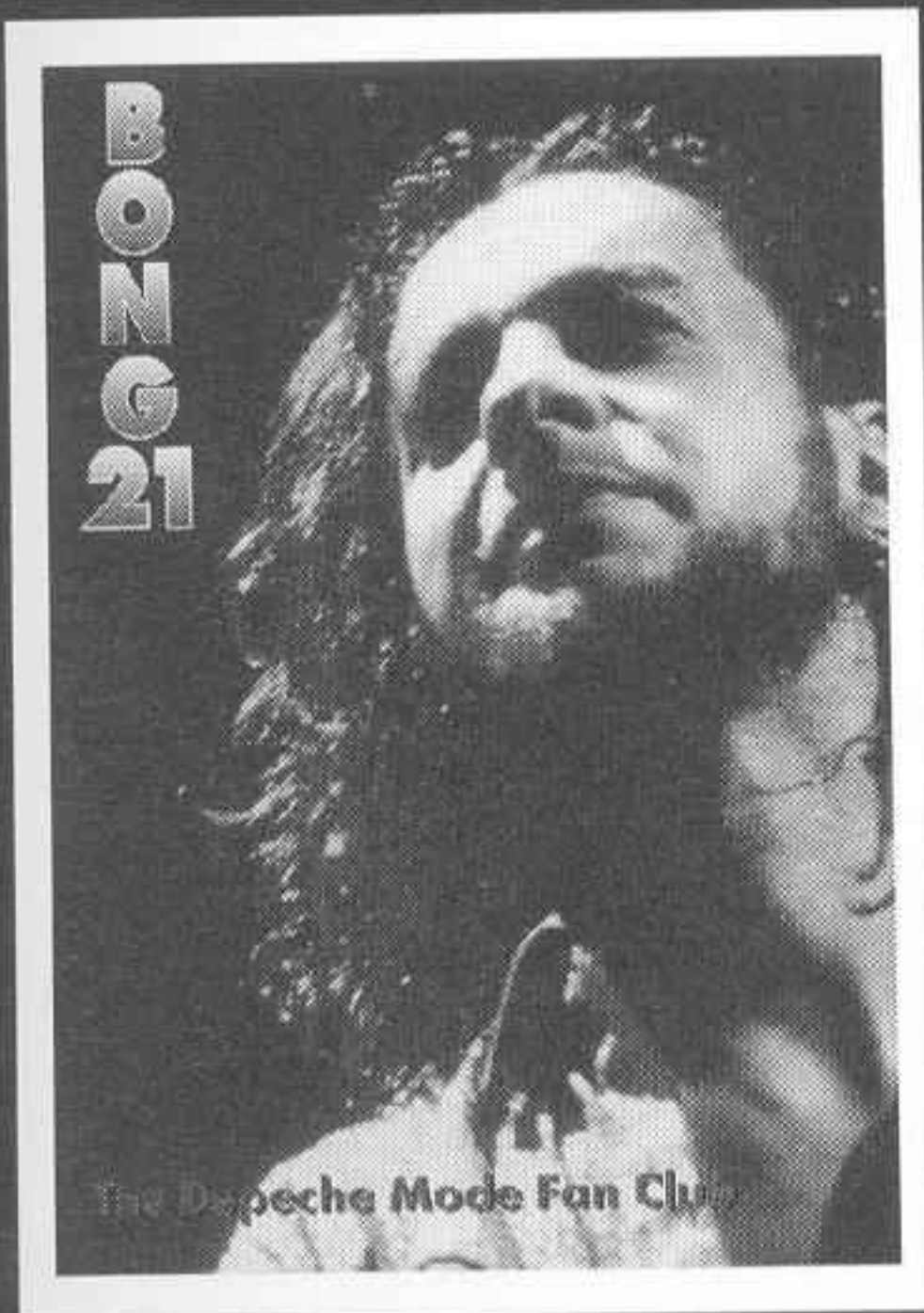
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BONG 20



A4, colour

BONG 21



A4, colour

BONG 22



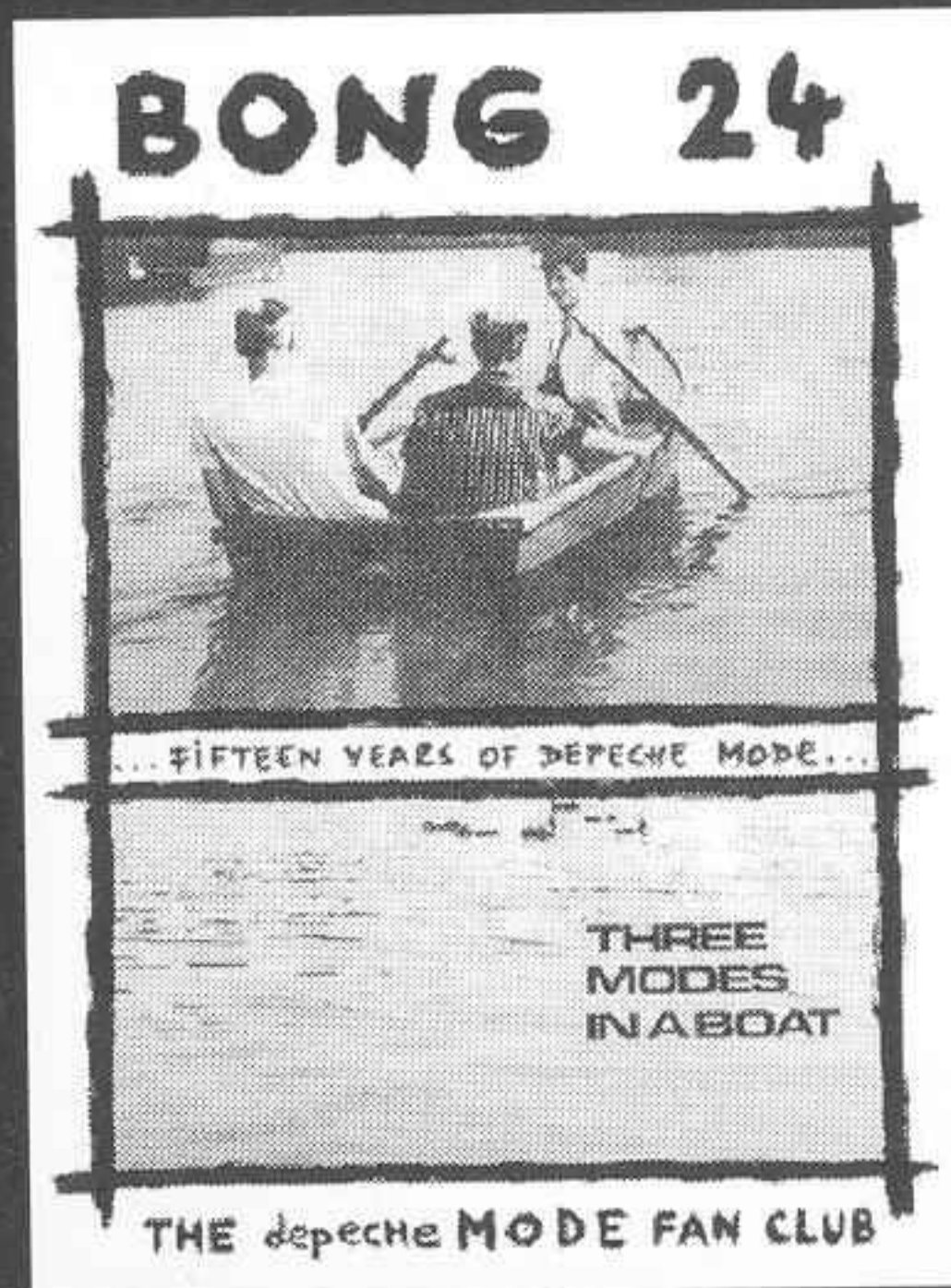
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BONG 23



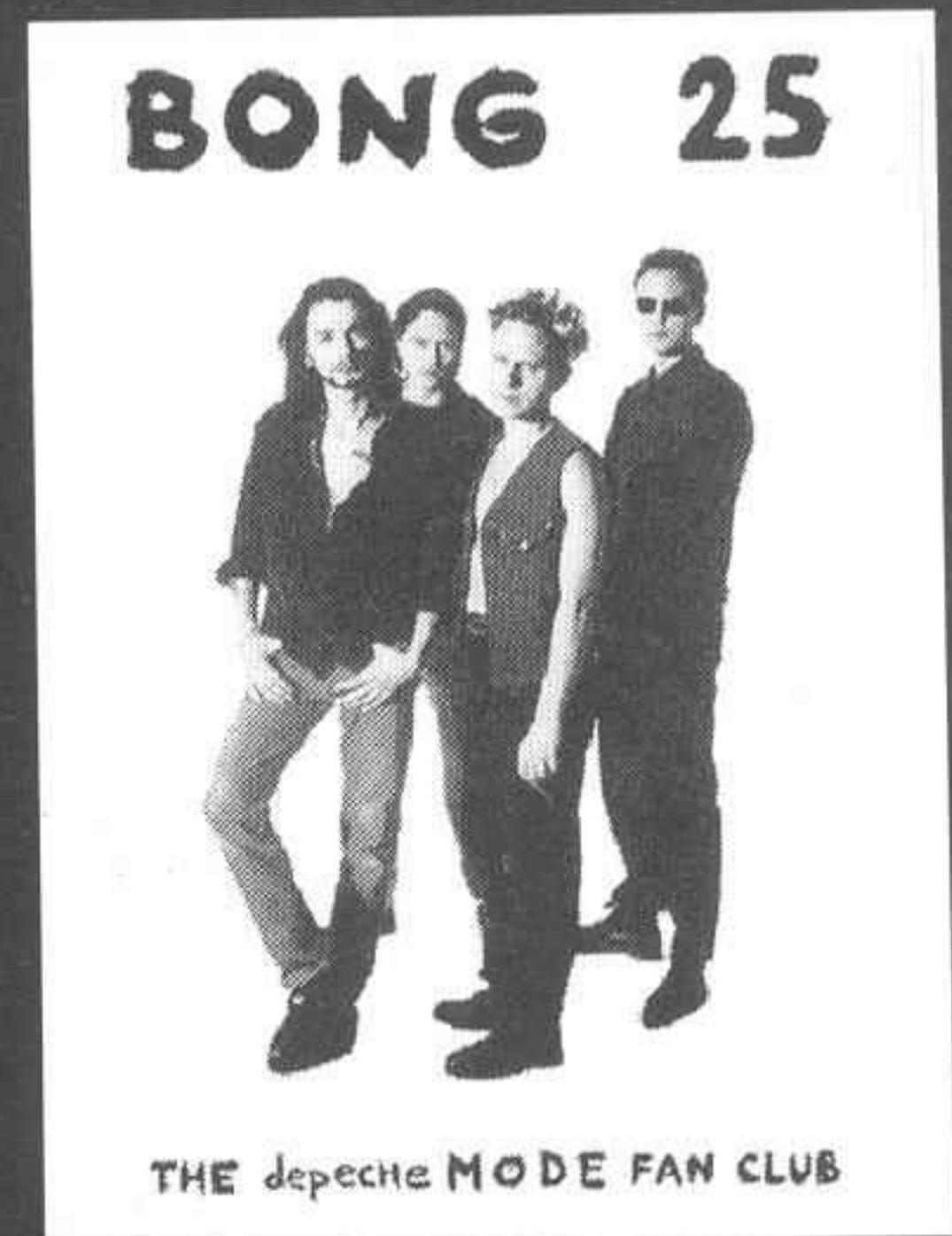
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BONG 24



A4, colour

BONG 25



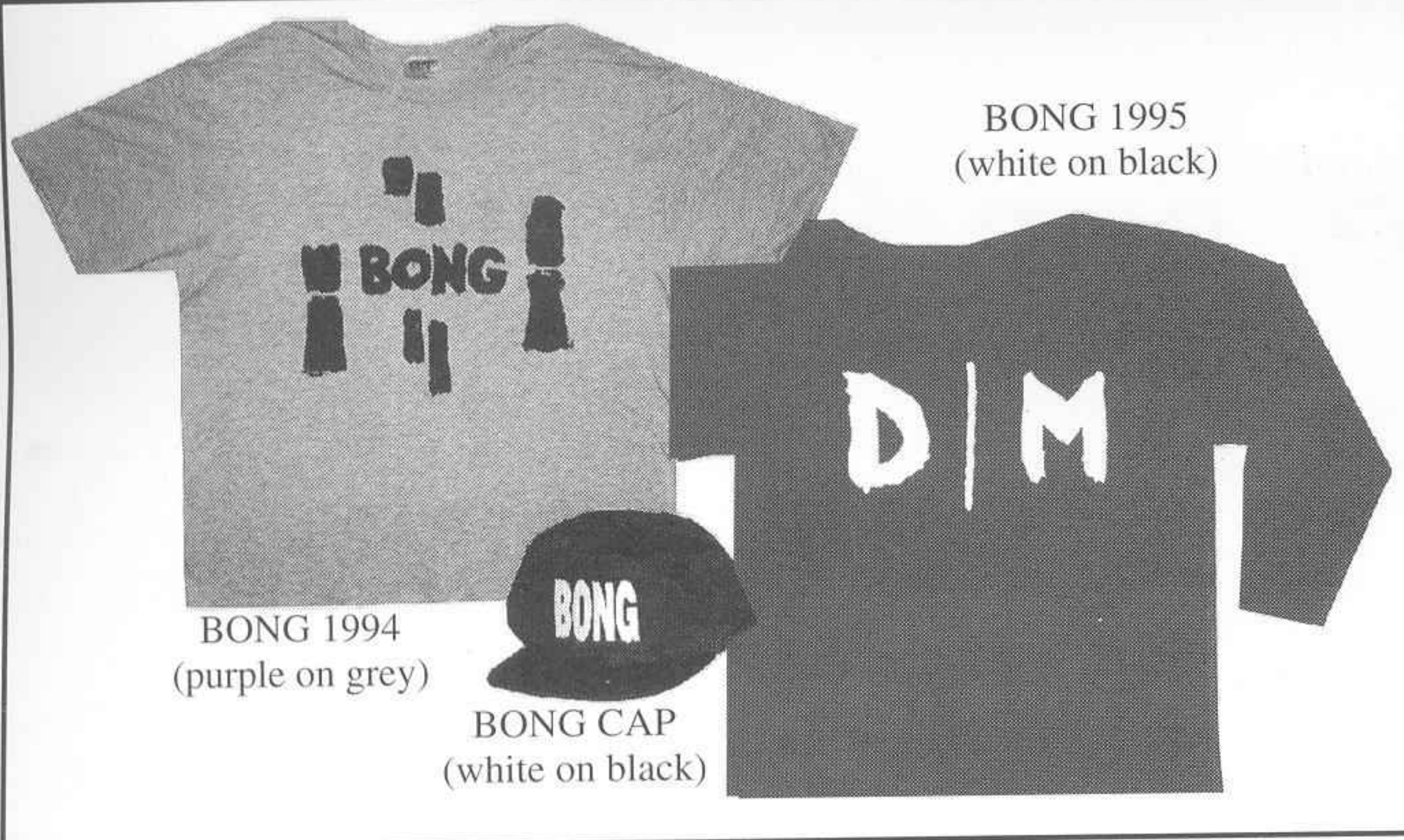
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BONG 26



A4, colour

THE depeche MODE FAN CLUB



BONG 1995
(white on black)

BONG 1994
(purple on grey)

BONG CAP
(white on black)

Item	Quantity	Price UK	Price Europe	Price O/SEAS	Total
Bong 2		£ 1.00	£ 1.75	£ 1.75	
Bong 14		£ 1.00	£ 1.75	£ 1.75	
Bong 16		£ 1.00	£ 1.75	£ 1.75	
Bong 18		£ 1.00	£ 1.75	£ 1.75	
Bong 20		£ 1.00	£ 1.75	£ 1.75	
Bong 21		£ 1.00	£ 1.75	£ 1.75	
Bong 22		£ 1.00	£ 1.75	£ 1.75	
Bong 23		£ 1.00	£ 1.75	£ 1.75	
Bong 24		£ 1.00	£ 1.75	£ 1.75	
Bong 25		£ 1.00	£ 1.75	£ 1.75	
Bong 26		£ 1.00	£ 1.75	£ 1.75	
Bong T-shirt 1994 (XL)		£ 8.00	£ 9.25	£ 12.50	
Bong T-shirt 1995 (XL)		£ 11.00	£ 12.25	£ 13.50	
Bong cap		£ 5.00	£ 6.00	£ 7.25	
				Total	

Prices include post & packing.

Please make all cheques and Postal Orders payable to
The Depeche Mode Fan Club.

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dm/live.wiki

Name: _____

Address: _____

Country: _____



**Any queries, please, send S.A.E. to:
The Depeche Mode Fan Club,
P.O.Box 1281,
London N1 9UX,
England.**

