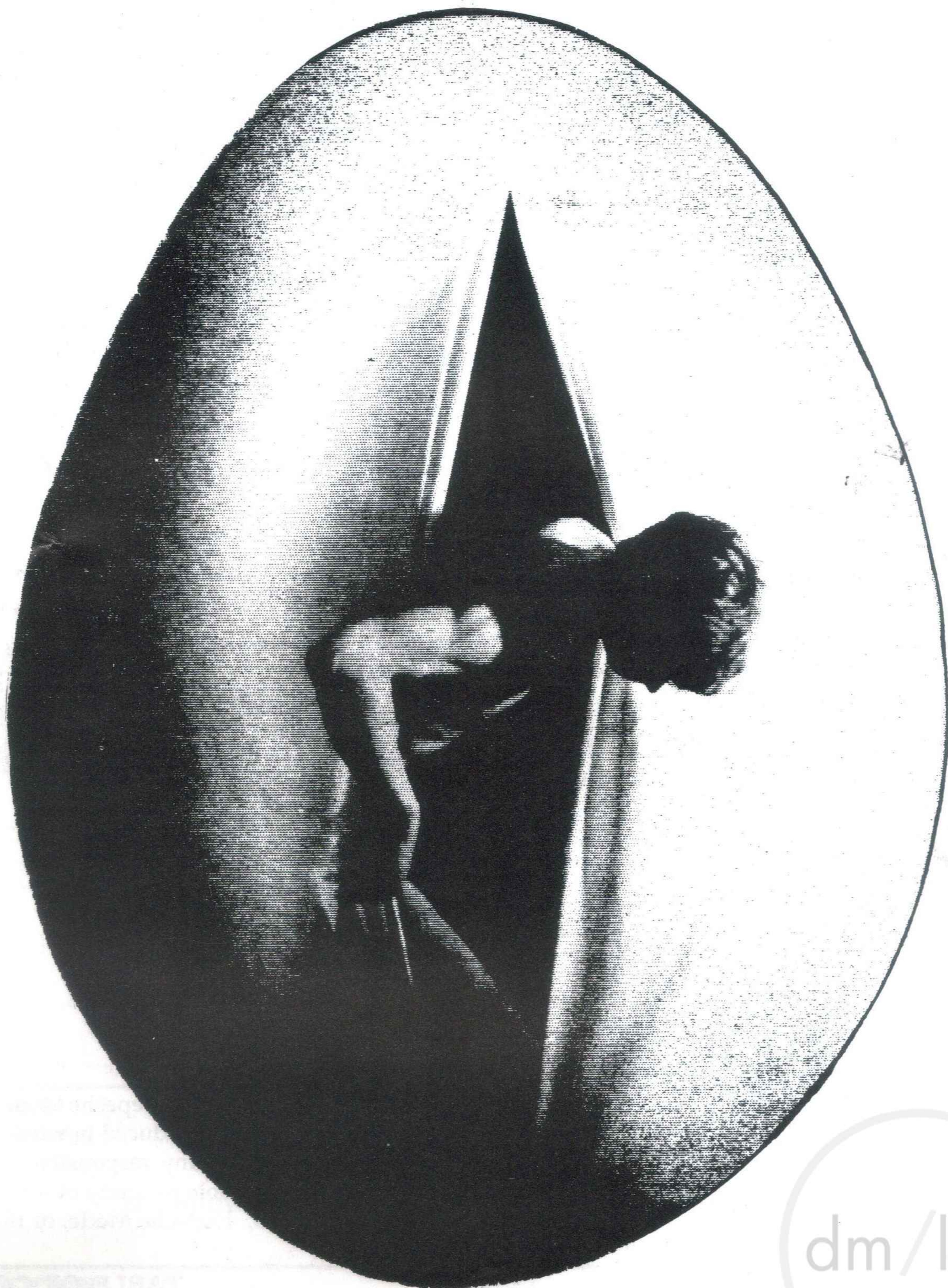


# BONG

DEPECHE MODE FAN CLUB



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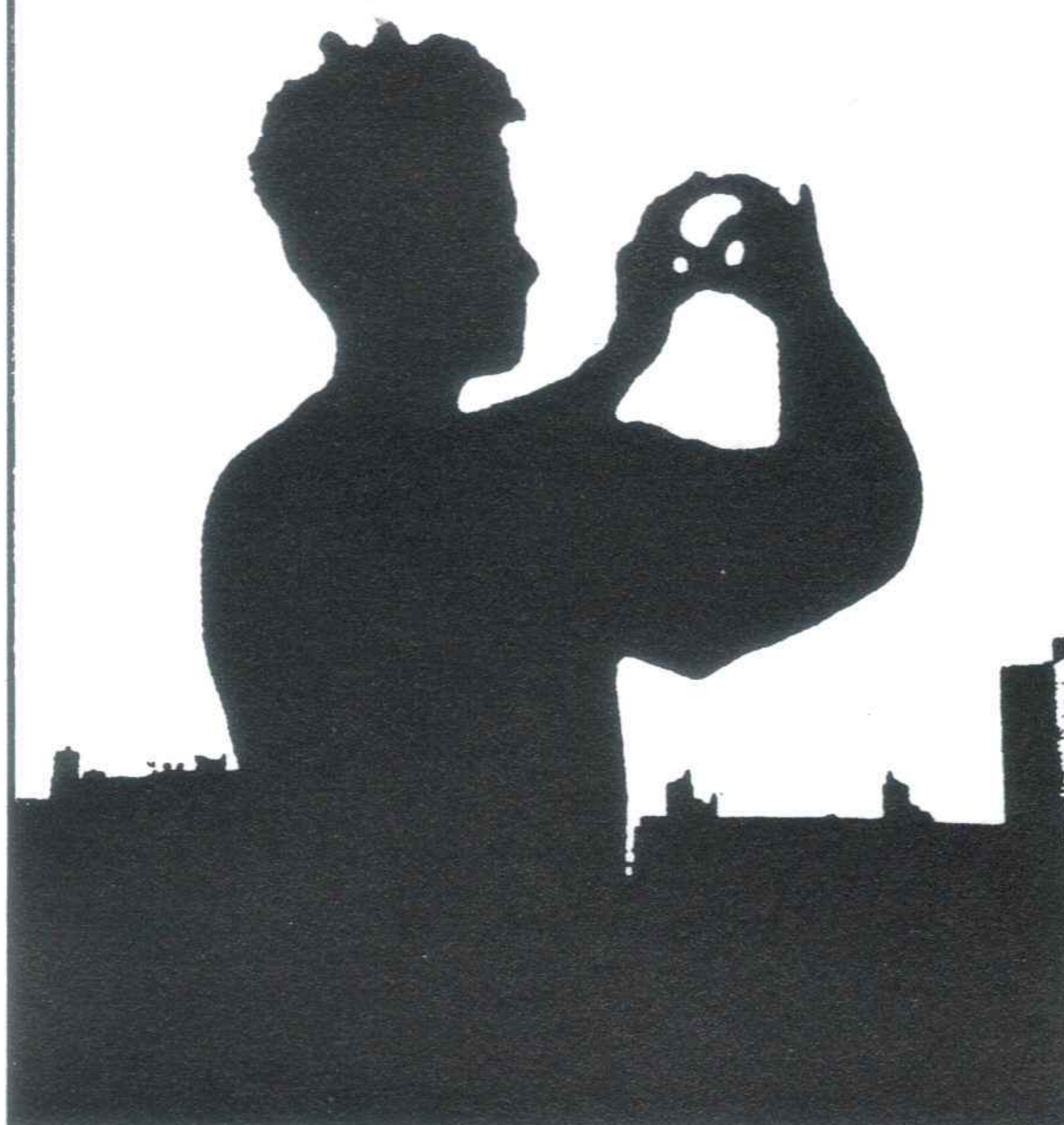
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So what do think of BONG's new image?

As this is all new to me as well, I'd be very interested to hear what your opinions. Any suggestions you can make on how we can improve your magazine even more would be most welcome.

As always, the senders of any letters/articles we print in BONG will receive something from the depths of my prize cupboard.

Finally, many of you have written asking about exclusive Depeche Mode merchandise--well, we're now selling a Depeche Mode watch. The watch has a black strap, and a white face with a blue *Violator* rose and black DM logo on it. They are also water resistant. The watches have been made especially for the fan club by Zeon and carry a 12 month guarantee. The cost is £12.50 (U.S. \$25.00) each plus £1.00 P&P for the UK/BFPO, £1.50 (U.S. \$3.00) for Europe/EC, and £2.50 (U.S. \$5.00) for airmail overseas. Please make all cheques payable to: "THE DEPECHE MODE FAN CLUB" and write your name and address on the back. Please allow at least 28 days for delivery.

'til next time:

Jo Bailey



*Hello BONG members,*

*Just a few lines about the magazine you're holding in your hot little hands. If you're a long-time member, this may all seem very different to you.*

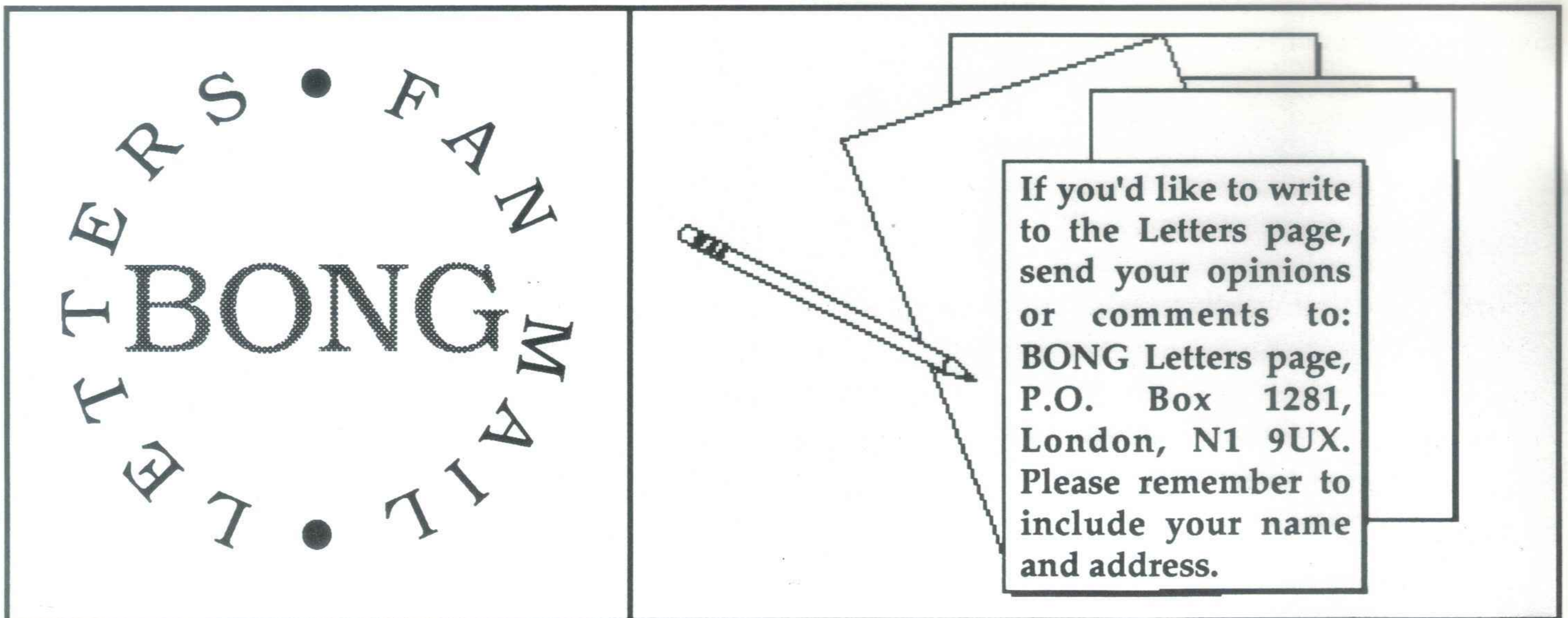
*A brief outline: U.S. BONG has been running in an unofficial capacity for some time, and we were sent a copy by its editorial staff a couple of years ago. We liked what we saw, and have adapted the idea for our own Fan Club based in the UK.*

*BONG magazine is written and edited mainly by Kevin Hackett, Danny Zerbib and Mike Ross, residents of Denver, Colorado. Jo Bailey is still in charge at the London end, so those of you who are members of the official Fan Club, keep writing to her, we like to see her kept busy.*

*We hope you all like the new look of the magazine.*

*Andy Fletcher  
David Gahan  
Martin Gore  
Alan Wilder*





Dear BONG,

On Friday 31st May, I was surprised twice in one night. Whilst watching "Earth Girls Are Easy" on Sky Movies, I heard "Route 66" by DM during a scene with a car going the wrong way down the freeway. Two hours later I was watching "Say Anything". This time it was a party scene and "Stripped" was playing on the Hi-Fi. I sat down and realised that DM's music is the best music for any soundtrack. Well done DM, and thanks for making that night very special.

Stephen Ellis  
Rainhill, Merseyside

Dear BONG,

After reading Jason Elvery's letter complaining about how awful Electribe 101 were. Does it really matter who the band has as a support? After all, we're there to see Depeche Mode and as long as they keep playing and performing as well as they do, then I'm happy!

Christine Gosden  
Sidcup, Kent

Dear BONG,

I realise that everyone will have their own personal favourites, but I would like to say that

"Route 66" (on the B-side of "Behind the Wheel") though not being a Depeche Mode original, is one of the best songs I've ever heard. The reason for me writing this is the letter that Jason Elvery wrote in BONG 13. He praised Martin's guitar solos in some of the songs and I would like to agree with him, as well as point out that he plays the guitar on "Route 66". I have to disagree about the Happy Mondays being an ideal support, Nitzer Ebb may be better.

Stephen Jones  
St. Albans, Herts.

Dear BONG,

I would like to say that Jason Elvery is totally "raving mad" for suggesting The Happy Mondays and The Pixies support Depeche! Those bands don't even deserve to be in the same building as DM, never mind support them. The only band good enough to support Depeche Mode is Depeche Mode, that way we could see more of them at a concert. As for Jason, he (judging by his letter) appears to have jumped on the DM bandwagon. The only LP "Bandwagon Jumpers" own is Violator, and the only reason they like Depeche is because Sky Magazine published an article saying it was cool to do so. Sorry Jason, Depeche Mode and the "Rave" scene simply don't mix.

P.S. I think "Black Celebration" should be the



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new national anthem.  
Greg Corner  
Aldwick-Le-Street, Doncaster

Dear Greg,

There's nothing wrong with being a new fan of DM - there's always got to be a first LP to buy--you were a new fan once, too. DM's growing popularity is something we cannot control. Everyone's bound to get hooked sometime.

Dear BONG,

In response to who should support DM on tour. I think Nitzer Ebb and DM was the best combination ever. They are my two favourite bands and I loved the June 16th ('90) Giant's Stadium concert in New York. It was the best concert I've ever been to. One of the highlights was Martin's acoustic set, and I think it would be great if DM toured with Nitzer Ebb; or possibly Front 242 or some other industrial band.

Rob Brink  
Lake Hiawatha, New Jersey  
USA

Dear BONG,

In answer to Jason Elvery's letter, I totally agree. When I went to see DM at Giants Stadium in New York last year, Nitzer Ebb and The Jesus & Mary Chain opened for them. Though I like these two bands, I'd love to see The Happy Mondays or The Pixies support DM.

Stella Chiang  
Fresh Meadow, New York  
USA

Dear BONG,

I've just read Jason Elvery's letter in BONG 13, where he complains about opening acts for

DM. I haven't seen Electribe 101 live, but I've heard them and agree with Jason that they don't sound too great. I would like to see great young bands like Camouflage or Cause & Effect open for DM. In Toronto I was lucky enough to see two awesome bands open for DM, Nitzer Ebb and The Jesus & Mary Chain. But overall, it's DM we want to see, right?

Greg Coleman  
Oakville, Ontario  
Canada

Dear BONG,

I am writing in support of Electribe 101, having just read Jason Elvery's comments suggesting The Happy Mondays and The Pixies for support. Does he really think that they are suitable? On November 22nd I went to the NEC and thought that Electribe 101 were pretty good. Am I the only one? I believe that DM should have synth groups support them, and an ideal support, in my opinion, would be Nitzer Ebb. I would also like to say that the highlight of the evening for me was Martin's excellent acoustic set, "I Want You Now" and "World Full Of Nothing".

Kathy  
No Address (Please contact us).

Dear BONG,

I agree with Jason Elvery that Electribe 101 were lousy. (They were booed off at the Rotterdam gig.) But The Happy Mondays are no the solution either. I would like to see 808 State support DM on tour. Their keyboard wizardry has a definite DM influence (Ex-Cel - the latest LP will prove this). I hasten to add that in a recent Smash Hits interview, they said that they hope to be the DM of the nineties! No chance!

Chris Moxham  
St. Marychurch,  
Torquay



Dear BONG,

When I was at my local nightclub last weekend they played "Just Can't Get Enough". All ready for a good bop, I noticed that it wasn't DM, but a stupid woman singing to a much funkier version. It was crap to say the least. Do you know anything about this version?

Jackie Dark  
Northwood, Middlesex

Dear Jackie,

We think the song you heard was by a group called 'Latino Party', but we're not 100% sure. If anyone knows the correct answer, could you please get in touch.

Dear BONG,

I want to comment on the on the letter written by Claire Hulley, concerning the screens that were behind the band during their concerts. I attended DM's concert in Houston last July and I thought the screens were a great idea. They didn't bother me at all, in fact they added excitement to the concert (not that DM needed any). Plus, the screens weren't always down. If anyone's afraid that they missed seeing the films on show on the screen, then I suggest they go out and buy "Strange Too"--it's great!

Shanni Lo  
Sugarland, Texas  
USA

Dear BONG,

In reply to Claire Hulley (letters, BONG 13), I'd like to say that I'm afraid that I don't think anyone shares your view on the screens behind the band at the concert--I certainly don't. Personally, I believe they were an excellent and original idea. I can honestly say that I enjoyed every minute and everything at Wembley on 20th November 1990. However, everyone is entitled to their own opinion.

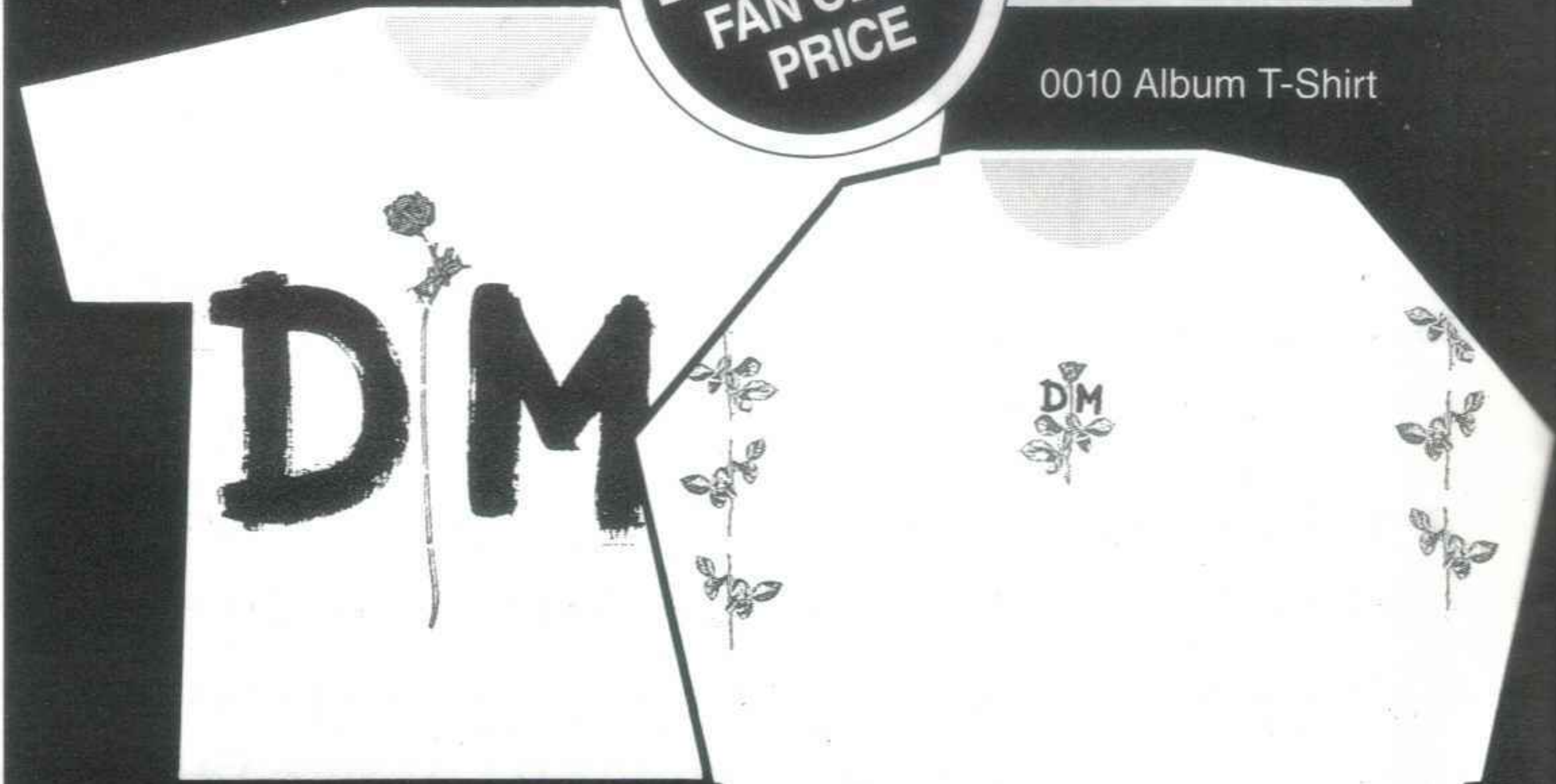
Beth Jordan  
Markyate, Hertfordshire



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An update to a news story in the last issue of BONG - The Depeche Mode song for the forthcoming Wim Wenders film 'Until The End Of The World' soundtrack has the working title "Death's Door". As far as we know, the U.S. release of the film will be sometime around Christmas, although at the moment there's no news on the film's possible UK/European release date.

The 1991 'AS' Level English examination had a Depeche Mode concert as one of its discussion topics. The examinees were given two reports of a DM concert, one good, one not-so-good, and had to compare and contrast them. Thanks to Rob Grace from Kingston-Upon-Thames for that gem of information. (If you come across anything unusual featuring DM, send it to BONG at the usual address.)

Depeche Mode were nominated for the "Tour of the Year" in the 1991 International Rock Music Awards, but were pipped at the post for the 'Elvis shaped' Award by Paul McCartney. The other nominees were Eric Clapton, Phil Collins and Billy Joel.

Alan's racehorse has had to be retired from the racing circuit, due to a leg injury, but she's being used as a brood mare and is expecting a foal soon.

Alan is still in the studio working on the forthcoming Nitzer Ebb LP and will be busy until the end of July.

Many thanks from Alan and Dave for your cards, presents and good wishes on their recent birthdays.

If any of you are planning a holiday to Los Angeles in August, you may be well interested in the fan convention that's happening (organized by Kevin, Danny and Mike from U.S. BONG). It's on Sunday, August 4th at Club Spice in West Hollywood.

Attention collectors: Apparently, the US pressing of *A Broken Frame* contains the "Longer" mix of "Leave In Silence" as opposed to the track on the UK pressing.

Dave Gahan was featured in a fashion spread for the April issue of the American



magazine, Spin. Titled "Fashion For Peace", the feature had celebrities modelling environmental T-shirts. Dave was photographed (by Anton Corbijn) in a shirt highlighting the stupidity of firearms. He was mis-quoted in the accompanying caption, for those people who saw the feature, what he actually said was: "As long as there is religion and politicians fighting it out for position, there will be war." The June issue of the same publication ran a two-page review of "Strangers" and was very complimentary of both Depeche Mode and the work of Anton Corbijn.

DM's music crops up on the television now and again - an episode of "Beverly Hills 90210" featured "Policy of Truth" during a scene where the character Brandon Walsh was deliberating whether or not to lie about a history test.

Fletch, Martin, Daryl and a group of friends recently attended The Pet Shop Boys end-of-tour party at Pinewood Studios in Hertfordshire. Among the attractions were a hot-air balloon trip on the end of a rope ("Never again" - Andy Fletcher) and a bouncy castle, which, according to the NME, Martin was bouncing around on for ages until someone burst it with a pair of stiletto-heeled shoes. According to my invaluable source (Daryl) Martin didn't even set foot on the thing - the power of the press, eh? There were two indoor rooms (including a banqueting suite and bar) and an outside marquee, all joined by a maze of tunnels. It was very easy to lose your way - and people did. Hopefully The Pet Shop Boys didn't find it too distasteful when "our heroes" took their shirts off to dance - it was very hot after all.

The party finished around 6am - Fletch had to get up early to go fishing the following morning (life's tough!)

Andy Fletcher's recently went to Czechoslovakia with Daniel Miller, Frank Tovey (Fad Gadget) and other Mute Records employees (Vince Clarke missed his plane from Hamburg, where Erasure have been recording) for the opening of Mute's office in Prague. Mute are the first Western record company to set up an office in Eastern Europe.

Fletch has also been playing for Mute's football team. In a recent game against accountants Levgy Lee, he scored a "brilliant" goal, helping Mute in their runaway 4-1 victory. Fletch will be defecting to the Depeche Mode Eleven soon for a football game against Mute--match report in the next issue.

Richard Blade, of KROQ radio in Los Angeles gave a special treat to California DM fans by broadcasting a live birthday interview with Dave Gahan on May 9th. The interview lasted about ten minutes and we've included the transcripts in the Up Front section (page 14) for those of you who missed it. The following morning, Kevin and Bean, KROQ morning disc jockeys, phoned up Dave's mother to wish her a Happy Mother's Day (which falls in May in the U.S.). She spoke a bit about Dave as a child, mentioning that as a teenager he became a punk rocker and began listening to the Sex Pistols. She also admitted, that she too is a Depeche Mode fan, and has been since the very start. Dave recorded a closing message for her, saying, "Thanks for letting KROQ call you. Don't be too upset."



MTV America recently collaborated with Mute Records to create the "Naked Power Grab" contest. The winner of the contest, Kirk Demorelle from Biloxi, Mississippi, got to be the president of Mute for a week. His festivities included, lunch with Martin and Fletch in DM's office (accompanied by his brother Robert and the MTV crew), visiting Nitzer Ebb in the studio with Alan, dinner in Hamburg with Erasure, tripping to Paris to see The Inspiral Carpets perform in concert, visiting the Hacienda nightclub in Manchester, and watching Wire and Frank Tovey (Fad Gadget) record in Mute's studios.



L to R: Martin, Fletch, Robert, and Kirk. Photo by Jo Bailey

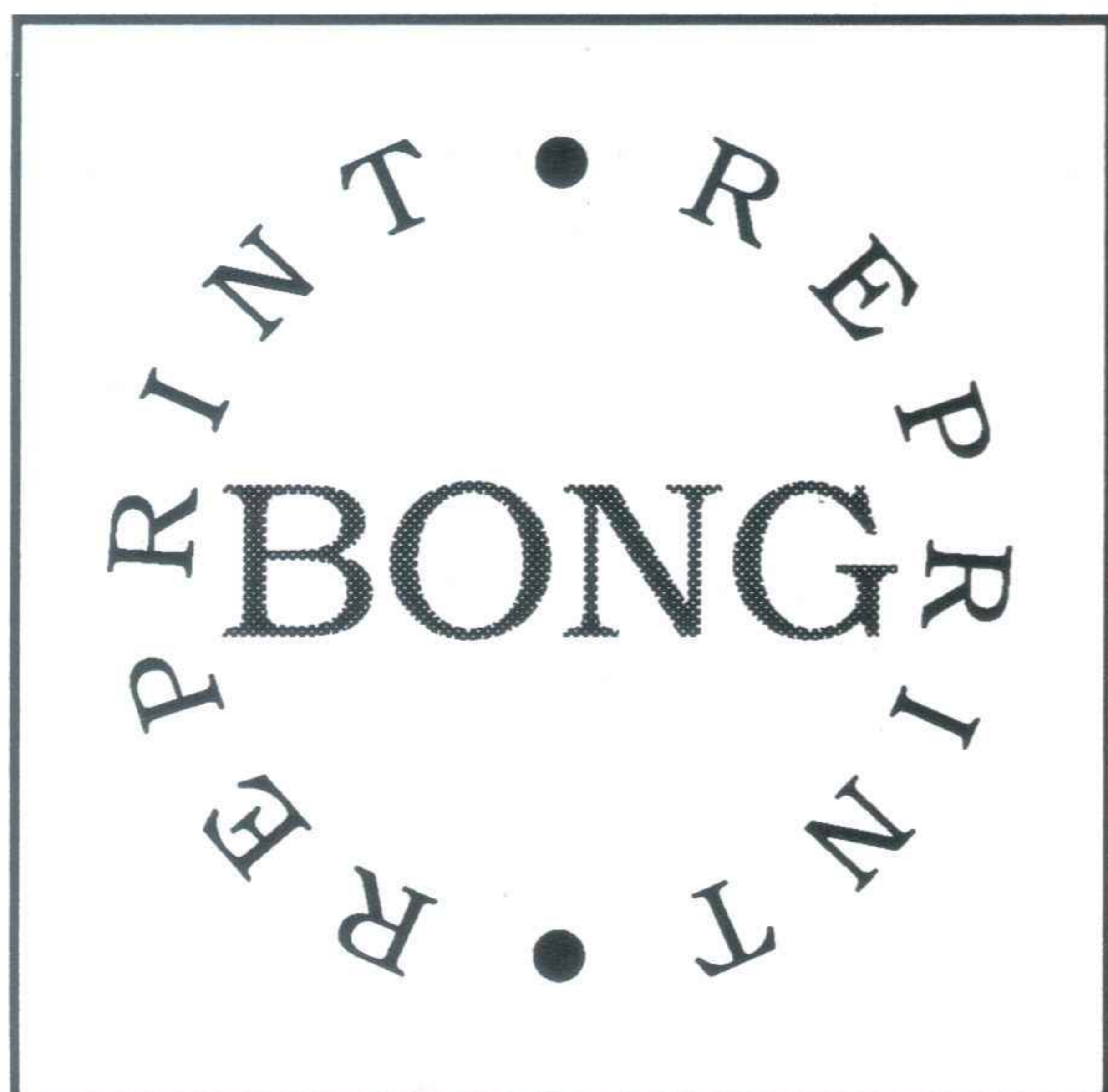
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# THE MEANING OF...

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**(1) Not emitting articulate sound:**

Not that you could blame him if his utterances were totally inarticulate, because Daniel Miller has been having a hard and exhausting time. The amiable, deliberately shambling Miller is the head of Mute Records and he's staring into the muzzle of a double-barrelled shotgun where both cartridges are inscribed with his name.

To Daniel, one cartridge is financial success, fame, security, and ulcers for life. The other is integrity, fun in music, much less success and a simple life. He's uncertain which trigger will be pulled first but, either way, he's the target.

The success of Depeche Mode and Yazoo has lifted Mute Records onto a plane of operations where Daniel claims to feel a little uncomfortable, but it is tempting to think that behind the facade of the lamb lying down among lions, the modern Daniel will fare as well in the lion's den as did his biblical counterpart.

**(2) A person dumb by nature or as a result of mutilation:**

If Daniel Miller is dumb, it's through choice, not nature, although mutilation becomes an interesting word in this context. Mute Records began in his bedroom.

"I'm not sure if a label starts when you have the idea to put a record out or once you achieve that aim, but I was

twenty-five and I'd played with tape recorders since I was a kid. In the early seventies I listened to German groups, and when punk happened it reactivated my interest in music. Punk meant different things to different people and to me the synthesizer was the ideal punk instrument because anyone with ideas can do interesting things without being a great musician."

He saved £250 for a second hand Korg 700S and a tape recorder and promptly immersed himself inside his headphones, "working for hours on end, with the volume up to the pain threshold."

Mute's first release, in march 1978, was "TVOD" by The Normal and it was also his first move towards obscurity behind a facade of fame, because The Normal did not exist. "There was only me. I liked the word normal because a lot of people who try hard to be weird are really very ordinary, whereas other people" (who can he be talking about?), "who seem boring and normal have lots of good ideas inside of them." "TVOD" was a slice of genius, an electronic oddity tailored perfectly to become a cult in its no deposit, no return life cycle.

At the same time, Miller recorded a number of cover versions of pop standards which later surfaced as mini-hits by The Silicon Teens, yet another front for Daniel to hide his lights behind. "I invented a teenage--two girls and two boys--synthesiser pop band. We even went so far as to fake interviews with them but it seemed to be going a bit too far..."

He had also been made nervous by the good review of "TVOD", and it was almost as if The Silicon Teens (the mould from which Human League were later remodelled) frightened him more by threatening to have real success. Nevertheless it gave Mute some financial stability and



enabled him to work with DAF, the distilled essence of Teutonic adrenal-pumped electro-spasm. As any fool knows, DAF is Fad backwards and Fad Gadget was the first real act to appear on Mute. Can this be mere coincidence?

*(3) To deaden or subdue the sound of a musical instrument:*

Things started going seriously right (or wrong, depending on which trigger is pulled first) when Daniel took a liking to the support band at the Fad Gadget gig in Canning Town. They were Depeche Mode and they were the ones who eventually inflicted G.B.H. on the notion that independent labels can't have real chart success.

"They were being looked at by all the major companies," recalls Miller with relish, "but they seemed intimidated by the big offices and I was just an ordinary bloke. We did the single, "Dreaming Of Me", and all the big companies were ringing up saying we would never get it into the charts. When it got into the Top 60, I stopped hearing from them, except Muff Winwood at CBS who phoned to congratulate me. I respect him for that."

"New Life", "Just Can't Get Enough", "See You" ... the Depeche roll of honour goes on and the hits come in from Germany, Australia, Portugal, bringing more money to Mute than any of the members of The Normal or Silicon Teens had ever dreamed possible.

When Vince Clark quit Depeche Mode to form Yazoo with a plumpish female blues singer name of Alf (or sometimes

Genevieve), Daniel Miller must have breathed a sigh of relief. Here at last was an act doomed to obscurity, something to reduce Mute back to the chaos of the early days. Unfortunately, the cause of success is not easily cast off, and Yazoo warbled into the charts with "Only You", followed up with "Don't Go" and are currently scoring well in America too.

To the record buying public, it looks like an unbelievable success story, but what really happens when a small label is inflicted with the Midas Touch? One of the first things is a cash flow problem. The money generated by a hit single (or five) can take some time to filter back into the company. Royalties can take eternity. Meanwhile, the company has to borrow money to be able to afford to press up and distribute sufficient quantities of new releases to meet an increasing demand. Borrowed money incurs high interest charges and suddenly "It's like a crash course in how to become a record company. You have problems of staffing, problems of organization, problems just making all the decisions."

In the beginning there was only Daniel, but now there's a full time staff of three, "too much for everybody to do" and plans to employ a book keeper. They've moved office once, and will be moving again before the year is out. "We're permanently on the edge of being totally disorganized but we don't have time to train any new staff."

Mute now has seven acts. Apart from those already men-

# MUTE

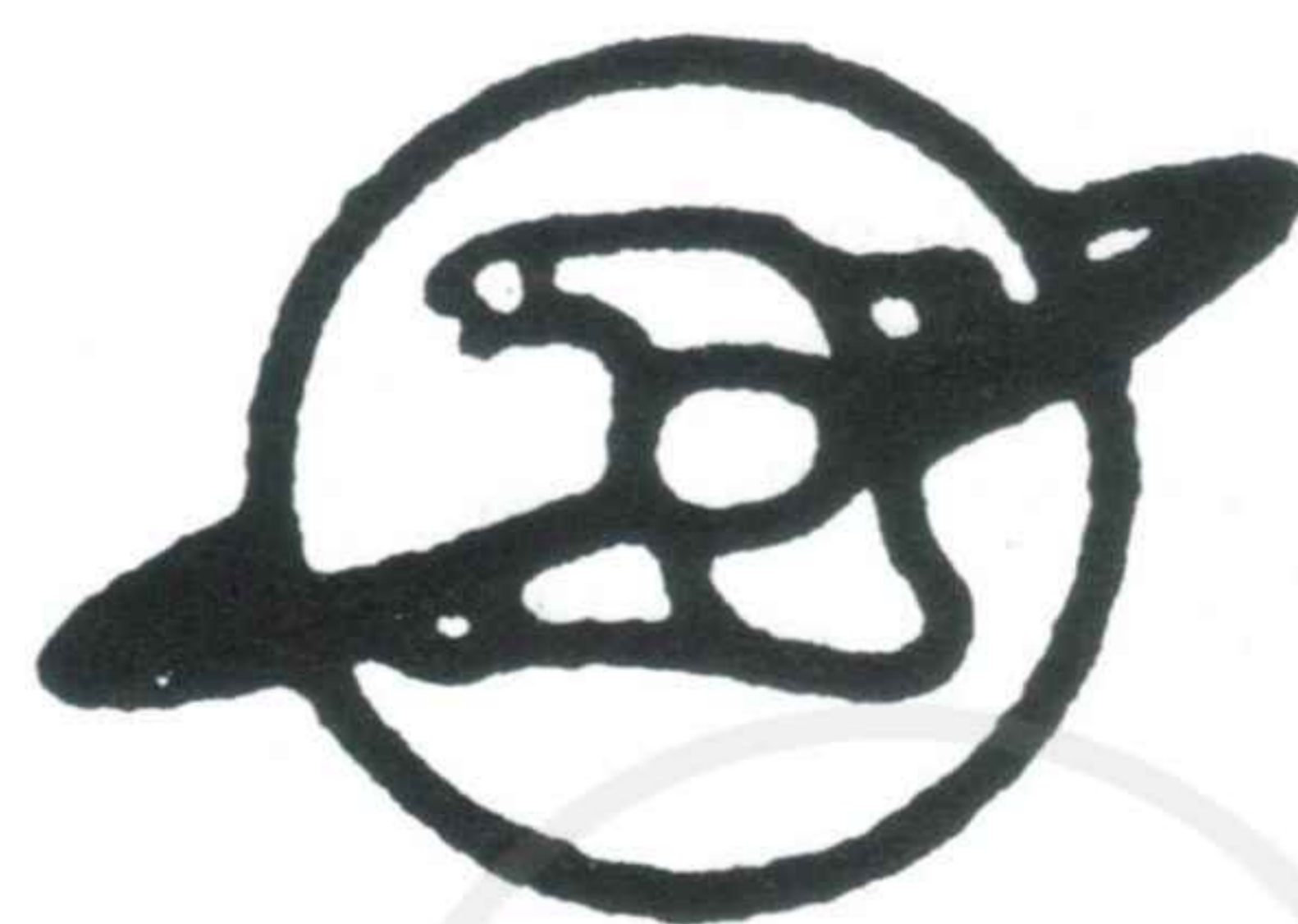
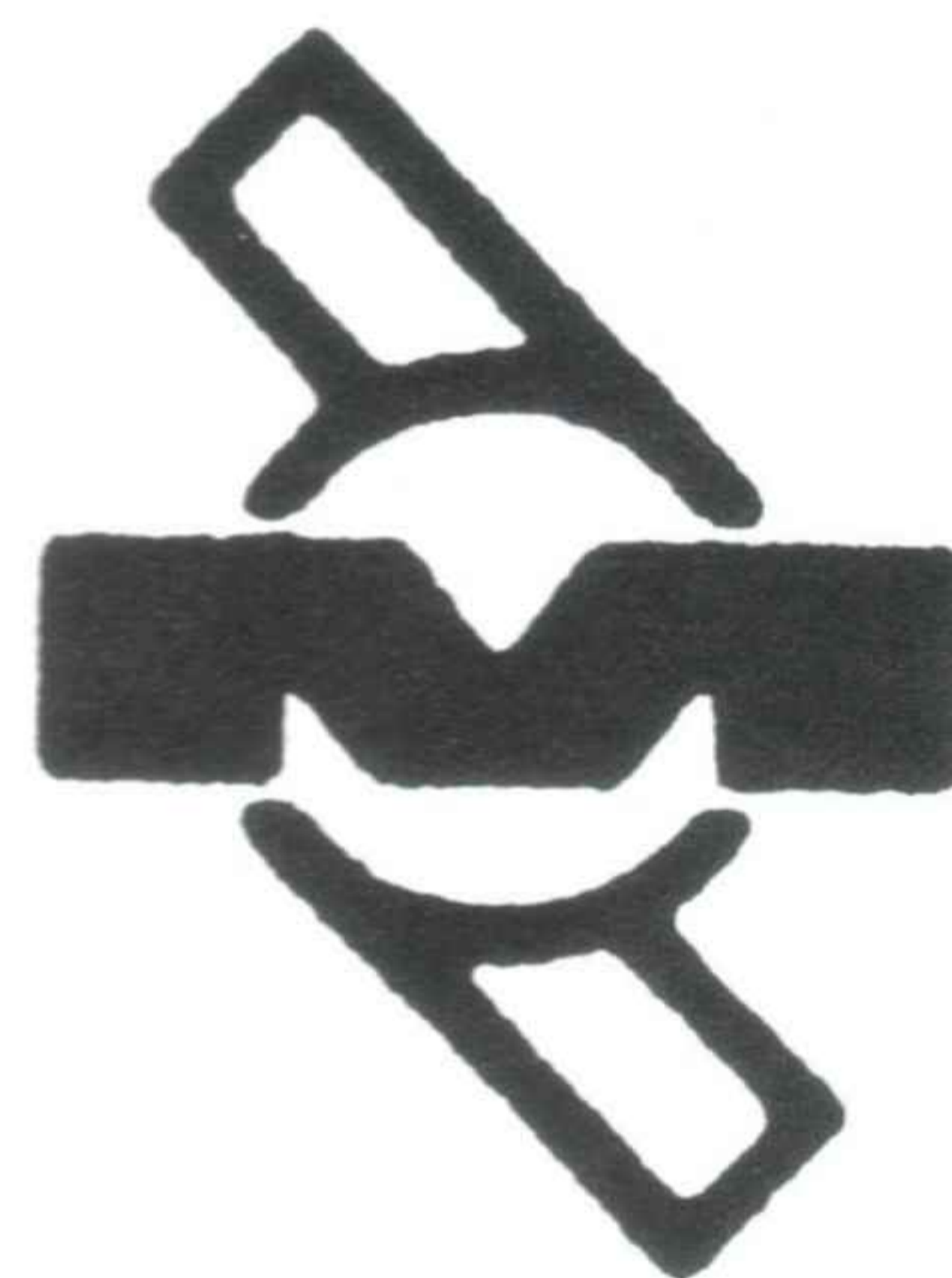
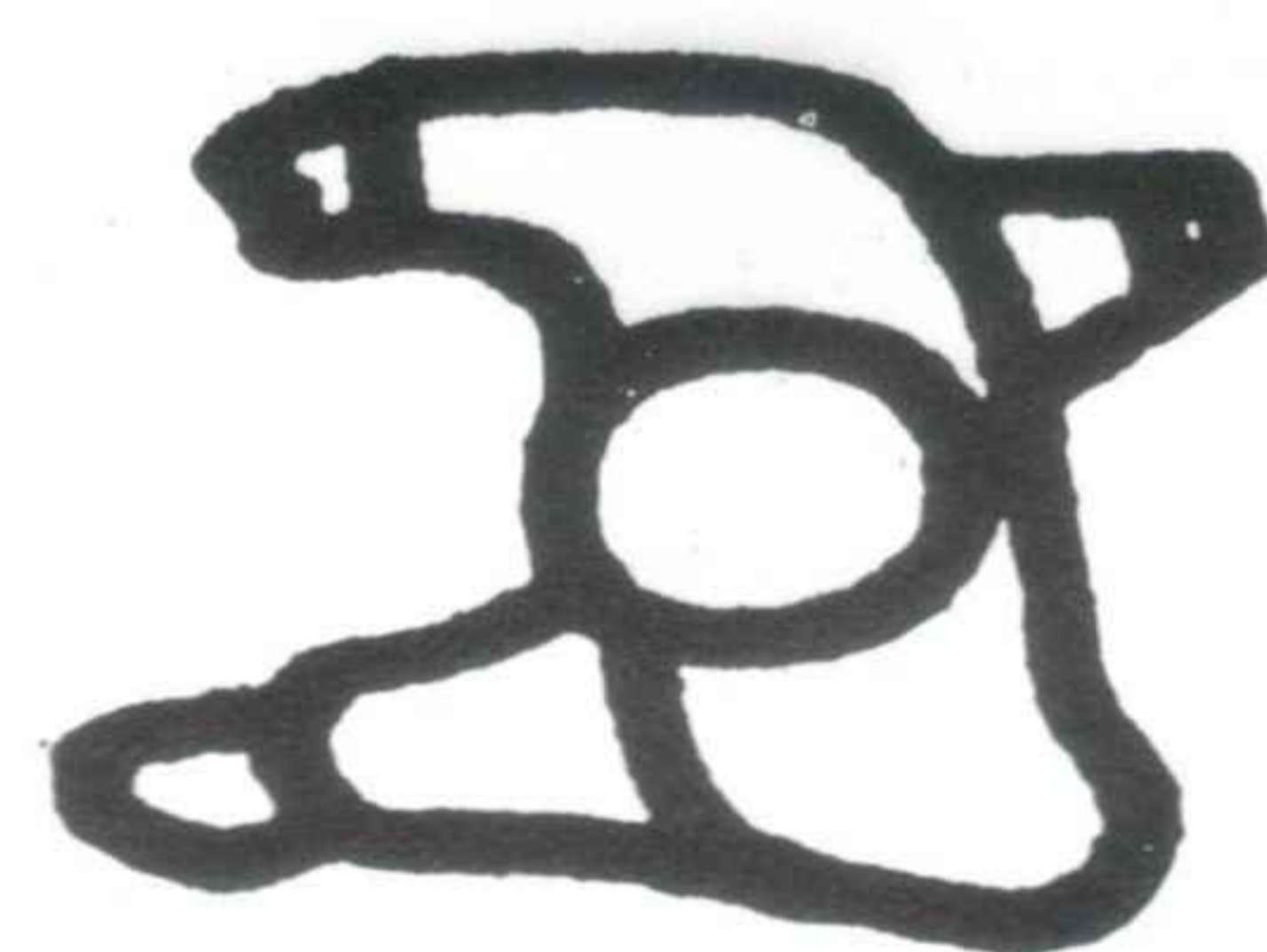






Photo by David Corio

tioned, there's Robert Rental, Liaisons Dangereuses, Non and yet another new German act, Die Doraus Und Die Marinas. As far as Daniel is concerned, he doesn't want to grow much more. "I originally had no intention of becoming a successful record company, which is a personal problem as much as a business one for me."

*(4) A kind of mule:*

A mule is a lazy animal which, under the right circumstances, can be made to carry heavy loads and perform useful work. Miller has been described as a workaholic but, he insists, "I'm fundamentally lazy, which forces me to work twice as hard because I know I'll get nothing done otherwise. People worry about it and try to get me to take holidays but I never get the time."

Is he a workaholic? Dave Gahan of Depeche Mode thinks he is. "Definitely. About 95% of his life, including sleep, is devoted to work. He told us he was even dreaming about doing the mix on our single one night."

One potential disaster area for Mute must be the possibility that both Depeche and Yazoo might be lured away to major labels by offers of lucrative,

life-term deals, but according to Gahan, "We don't really consider it. We have no firm contract with Daniel but it's good to be able to deal direct with one man all the time."

"I think Depeche were reasonably financially aware from the beginning," says Miller. "I've always tried to explain to them in detail the way our finances work, the cost of pressing, or why we can't pay royalties every week because we only get them once a month. They seem to appreciate that. When Vince formed Yazoo, he wasn't under contract to me, he could have gone elsewhere but he decided to stay. I don't like to have a heavy contract. When DAF went to Virgin, I was very upset, but it was better that they should go than be stuck on the label with bad feelings."

Apart from the business problems he has to contend with, Daniel is also the producer of records at Mute, a state of affairs which suits Depeche Mode very well. "We're a bit lazy and apathetic, and he drives us a lot. If he doesn't like the sound, he just refuses to mix it and he's usually right. He made us totally re-mix the new single and put new drums on and it sounds much better."



Martin Gore, who took over song writing chores when Vince quit Depeche, says, "When we finish recording we just want to go to bed, but Daniel stays up and reads computer manuals until he knows them from back to front."

"Where it might take us half an hour to create a particular synth sound, Daniel can usually get it in thirty seconds," adds Andy Fletcher. "He's also mad keen on photography. Sometimes he'll stop in the middle of a mix and start taking pictures. It can be pretty annoying but I think it's an escape for him."

*(5) A pack of hounds; also the cry of hounds while working:*

It becomes obvious that, although he no longer actively records his own music, Daniel contributes considerable amounts to the sound of both Depeche and Yazoo. "It is difficult, working with electronic music in a studio, to decide at which point you stop being a musician," he says. "Half of synthesized music is creating the sounds and I still do a lot of that."

The rivalry between Depeche and Yazoo could be another weight on Daniel's shoulders, but it has the benefit of keeping both outfits sharp. Although Depeche have been around longer, it is Yazoo who appear to be cracking into the vital American market, where "Situation" is number one in the disco charts and bubbling under the national chart.

"They took the master over there and Americanized it by adding bongos and an awful jazz-synth break in the middle," reveals Andy, cringing visibly.

"We were surprised Vince agreed to that because Daniel was against it. The Americans tell us to write dance records, but we're not prepared to do that just to get a hit," says Martin.

The sentiments are echoed by Daniel, saying, "It may be true but I don't want to push them that way. Depeche have a good following in America, they play to 2,000 people a night but because "See You" wasn't disco-oriented, it didn't help.

Quite apart from the business problems, success brings a share of personal agonies. "We were signing autographs in the dressing room after

the Hammersmith show. Outside the window was all these blokes trying to crash in, shouting, 'We put you there and now you just ignore us'. That kind of thing really hurts us, because we try to sign as many as we can."

Like Daniel, Depeche are still having problems adjusting to success. They still like to travel to London on the train, against Daniel's wishes, even though it has involved them in unpleasant scenes with some of BR's less savoury drunken commuters. They were amazed by a chauffeur who apologized for the size of the car he picked them up in until they had discovered Mute had ordered a large limousine. "If you start riding around in limousines, people go off on you," says Andy. "Every time we come back to Basildon now, our friends seem a little more distant and we're away so long that we get out of touch."

On the other hand, Daniel is genuinely concerned for their safety and, to him, the increased money coming in enables him to afford better transport for his artists, so why shouldn't they get what they've worked for?

If Daniel doesn't have a nervous breakdown, if the cashflow can be regulated, decent offices found and the right staffing level can be achieved, Mute could become the ideal small label with a sound financial base. If Depeche don't lose all their friends, or succumb to the temptations of the disco hit, or end up feuding with Yazoo, Mute could become the happy family Daniel claims he'd like to have.

"We've had a good year. Maybe next year won't be so good, but I want to still be in business. It would be easy to get a flash office and lots of staff, but I want to keep it under control. If everybody left and we had no more hits I'd still want to keep releasing the music I enjoy even if I knew it wouldn't make a lot of money.

The Mute man has spoken.

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*The Meaning of Mute was originally published in MasterBAG magazine Issue 17, September 1982. Written by Johnny Black. Reprinted by permission.*



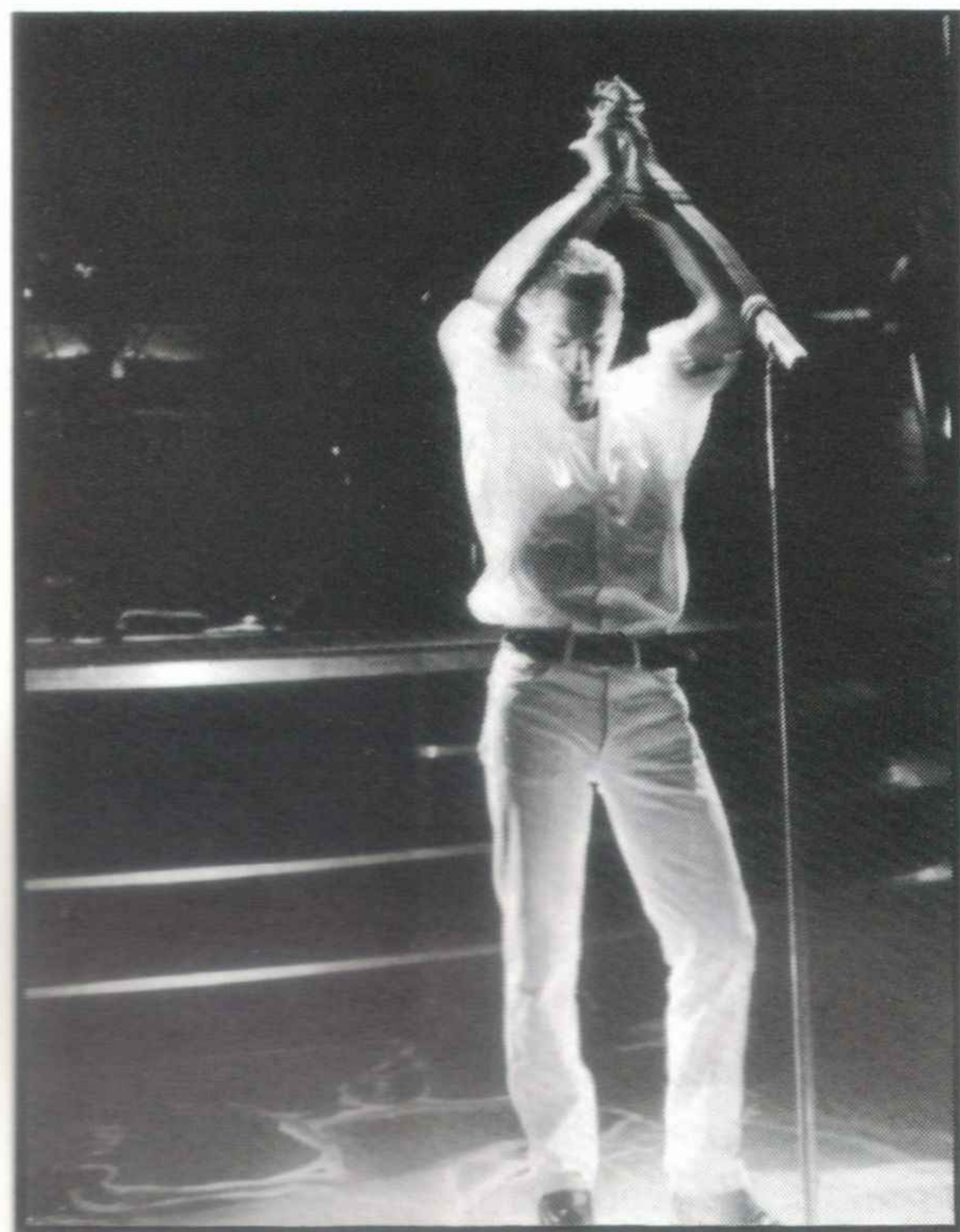
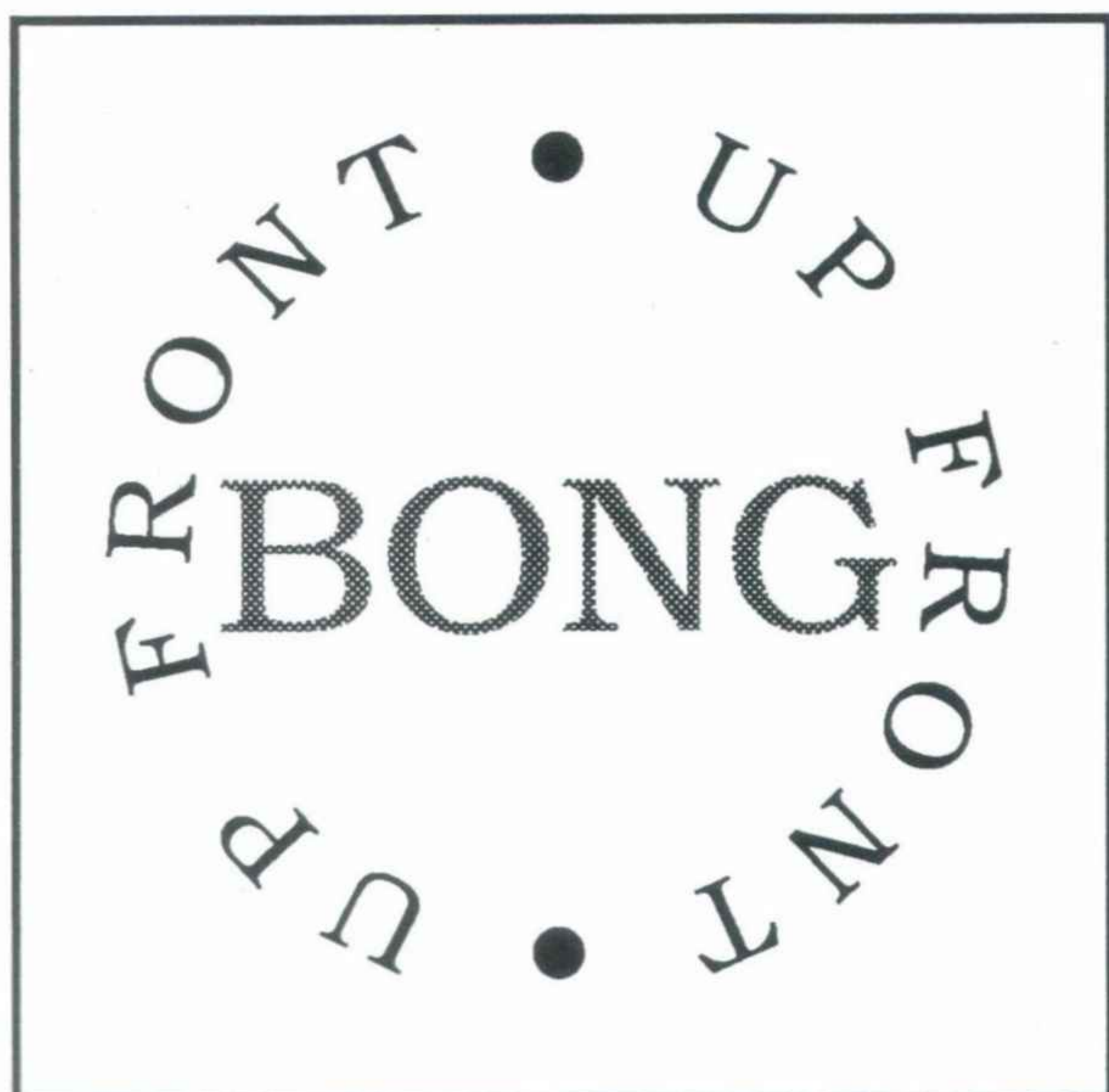


Photo by Collean McLin

Richard Blade: HAPPY BIRTHDAY DAVE GAHAN!

Dave Gahan: Thanks, Richard.

RB: So, let me ask you...How does the lead singer of Depeche Mode spend his birthday?

DG: Well, being 21 again (laughter), we went out last night to a Mexican restaurant and drank a lot of strawberry margaritas.

RB: Very, very nice. You're actually spending quite a lot of time in Los Angeles now.

DG: Yes

RB: How are you finding L.A.?

DG: It's great! I'm really enjoying it here. I'm just kind of living here for the moment, and I'm actually still keeping my place in London, and I'm just....To tell the truth, I just recently got divorced from my wife, and I'm just trying to set up a new life.

RB: But that's not going to effect your relationship with Depeche Mode, is it? You being in Los Angeles and them being in London.

DG: I mean, we're on the phone all the time, and to be quite honest, we call each other a lot more than we used to when we lived next door to each other. But as I said, I'm keeping my second home. I'm spending my time between both places. I'm lucky enough to do that. I just needed to get away and get some space, and think about what I wanted to do. We're all kind of taking some time now to live a bit. We've worked really hard for the last 11 years or something. It's like the last two years have been just fantastic. Playing here in Los Angeles, two nights at the Dodgers, what more could you ask for?...Al's in the studio at the moment with Nitzer Ebb. He's producing their new album. Mart's living in London now, and just kind of enjoying himself. I think he's going to be working on another "Martin Gore solo thing". I don't know what Fletch is doing at the moment. I think he's just kind of hanging out. I think he's thinking of opening a bar or something. I don't know what it's going to be called, but he's definitely thinking of that. And I'm setting up some studio equipment, and just playing around with some songs and some stuff I've been working on. We plan to get together again towards the end of the year. Everybody's writing and stuff, so, there's no immediate plans as of yet to go back into the studio, but we've tentatively said, OK, the beginning of the year.

RB: Well, we've heard you were doing a movie soundtrack, or at least a song for one. Is that correct?

DG: Yeah, that true. That's been done. It's really good. I don't know if its going to be used or anything, but we've



done a song for a Wim Wender film, which is coming out, I think at the end of the year. That's as much as we know really.

RB: That's the movie, 'Until the End of the World' with William Hurt?

DG: I think you know more about it than I do, Richard.

RB: Yeah, I hear it's quite a movie. Now you were seen—not in a long black wig like she was—but going to the Madonna premier the other night.

DG: Yes.

RB: How was that?

DG: I thought it was really good. I thought it was really truthful. I saw a lot of things in that film that we experience ourselves on the road. In some ways it made me feel a little sick. I know it's been a while since we finished our last show, which was just before Christmas last year, but even so it was like we were on the road for a long while, and you still get those feelings: When I saw her going on stage, and all the things in her hotel room on her own. There's loads of stuff there that you see and think, God, you know, that's what it's really like, and it was very truthful. I think she really opened up. I think it was brave of her to make a film like that.

RB: You know, there was one line I saw which was kind of hard to relate to not being a travelling artist, and that was her sitting down going, "God, I want some fun in my life." When you look at someone like Madonna or Dave Gahan, you think, they must have fun all the time. Are there periods when you're not having fun?

DG: Well, the thing is, it's fun to be working and doing stuff, and to be in the studio and creating music, and to be on tour and going out there and playing to people, but there are times when it's incredibly lonely. I mean, I'm not moaning about it. I love it. I wouldn't do anything else. It's the most exciting thing you could possibly be doing. I wouldn't change it for the world, but there are times when you lose contact with your friends, and it can be incredibly lonely, and you go, yeah, I want to have some fun. You have to get it together everyday to do a show for nearly a year. It's hard to keep it together and go out there and give 110% performance every night.

RB: Two last questions and we'll let you get back to

your birthday celebrations. The first one is roughly when can we expect a new album from Depeche Mode?

DG: To be honest, I think it will be towards the end of next year. We intend to go into the studio—as I said before—in the beginning of January '92, so I would say, probably towards the end of '92 there should be new Depeche Mode material.

RB: And the other one is, spending so much time in Los Angeles, what's the weirdest time you've been recognized? I mean, it must be strange when people bump into you and go, "OH MY GOD, IT IS YOU!"

DG: It's nice, you know. To be honest with you I haven't been bothered that much, and people that have come up to me have been really nice and say "Hi". It's nice when people come up and do that and they respect the fact that, OK, you're from Depeche Mode and they want to get your autograph, but they're nice about it. I flip out a bit and go crazy when people come up and they're just screaming about it and stuff. I just kind of run away. I can handle it when I'm on stage in front of 50,000 people, but when it just me in front of one person, and they're staring me in the face, I kind of crumble.

RB: OK now, we've got a stack of letters and birthday cards wishing you a happy birthday. I'm going to deliver them over to Warner's so you'll get them. It's Listener's Rock Block time, and we're going to play some Depeche Mode. Can you choose two songs that you want to hear from Depeche?

DG: From the last album I'd like to hear "Clean" and...I think I'd like to hear "World In My Eyes".

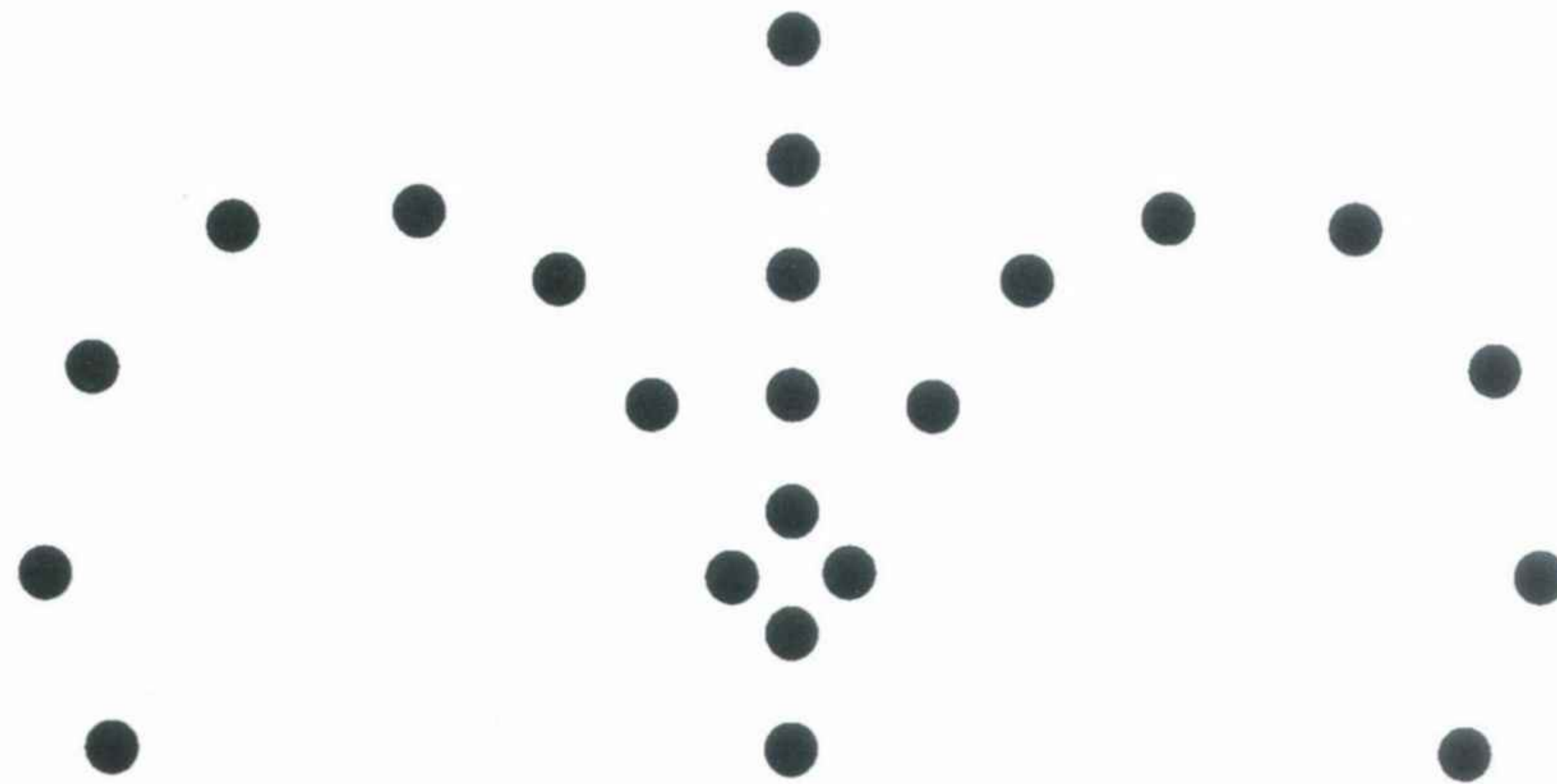
RB: You got it. We'll play them both for you, and Happy Birthday, Dave.

DG: I'd like to thank all the KROQ listeners for wishing me a happy birthday and thanks to everyone for sending me cards, and you know, we'll be back again soon, so just hang on.

**Final note:** At Dave's request, we would like to mention that he is living part time in both London and Los Angeles, and has not left London permanently.

*This interview was originally broadcast on KROQ radio in Los Angeles, California, on May 9, 1991. Transcripts reprinted by permission.*





## LEARNING TO SPEAK & SPELL

By Katherine Davis & Danny Zerbib

The year 1980 marked the beginning of the Reagan era, the threat of a national U.K. steel strike, the assassination of rock legend John Lennon, and the chart success of Pink Floyd's *The Wall*. It was also a time when electronic wizardry first joined pop music, propelling the emergent Futurist scene and its obscure components into the consciousness of the listening public.

Meanwhile, three unsuspecting British teens tinkered with their first synthesizers in their hometown of Basildon, Essex. In less than 12 months, these musical fledglings would soar beyond their local bar gigs to reach a spot on the popular British music programme, *Top Of The Pops*, and comfortably roost in the British Top 20 charts. 1980 was the year that synth-pop prototypes Depeche Mode were born.

Vince Clarke was an unsatisfied young musician, drifting between his commitments as one half of a gospel duo and as a member of the band, *No Romance In China*. Vince first met Andy "Fletch" Fletcher, a Deep Purple enthusiast, at a local Boys Brigade meeting. The two Basildon blokes grew closer and Fletch introduced Vince to a classmate Martin Gore, who had been performing at several local nightclubs as he played guitar for the two bands, *The French Look* and *Norman & The Worms*. Martin enjoyed listening to such bands as *Roxy Music*, *The Rubettes* and *Sparks*.

In May 1980, Vince, Fletch and Martin agreed to form a typical guitar-ridden trio, with the added accompaniment of a drum machine. Vince wrote and sang all their early material. The three lads considered some new band names, but Vince's suggestion, *Composition of Sound*, was ultimately adopted. As *Composition of Sound*, Vince, Fletch and Martin played their first show together supporting *The Bullies* at the Southend bar, *Scamps*, in May, 1980.

The music industry had experienced a Punk eruption throughout the mid to late '70s, and in these few years, rock's new rogues excited the status quo with a fervour equal to that of Elvis' provocative hips in the 1950s. Extremes in every manner characterised the period, from the "Punk" appearance, to the "Punk" technique, to the "Punk" philosophy. These unconventional rockers knocked down the barriers of conformity, and thus surged a flow of new bands driven by the conviction of making music for enjoyment and expression, rather than fortune or fame—a further challenge to the system. The Punk revolt led way to a number of fresh music genres, including the New Wave/Romantic movement in which Depeche Mode was so often (mis)placed.

Rock music, however, was truly revolutionized with the popularization of the synthesizer. First invented in the late 1920s, the musical adaptation of the synthesizer wasn't fully examined until



the mid-60s. Dr. Robert Moog, an American electronics engineer, was the first to attach a keyboard to a synthesizer and, by 1971, a portable instrument christened the Mini-Moog was a commercial success among the leading rock bands of the day.

Young musicians viewed techno-pop as the logical progression of music. They argued that music owed its past (and future) to technology, and only by embracing the new electronic movement would music move forward. The gospel of electro-pop offered a powerful response to the challenge set forth by the Punk movement, dismissing the notion that electronics were the inhuman antithesis of music. By the mid-70s, synth bands like Kraftwerk, Ultravox, and Suicide had already popularized musical cybernation and laid the foundation for a whole generation of electronic whizzes.

Sometime between their local gigs and party bookings, Composition of Sound disposed of their guitars for accommodating synthesizers. For these three young musicians, the synthesizer provided a convenient and inexpensive way to produce varied melodies and incredible music sequences. "To us, the synth was a punk instrument," explained Martin. "Because it was still fairly new, its potential seemed limitless. It really gave us a chance to explore." Throughout the summer of 1980, the band began to generate a synthesized sound and style all of their own. "I guess we were listening to stuff like OMD, Tubeway Army and Human League when we were getting our sound together," the band would explain later. And as they slowly discarded their boyish outfits for a wacky wardrobe of patent leather and frilly collars, this new sound and image clearly reflected their enlightenment of the electronic evolution.

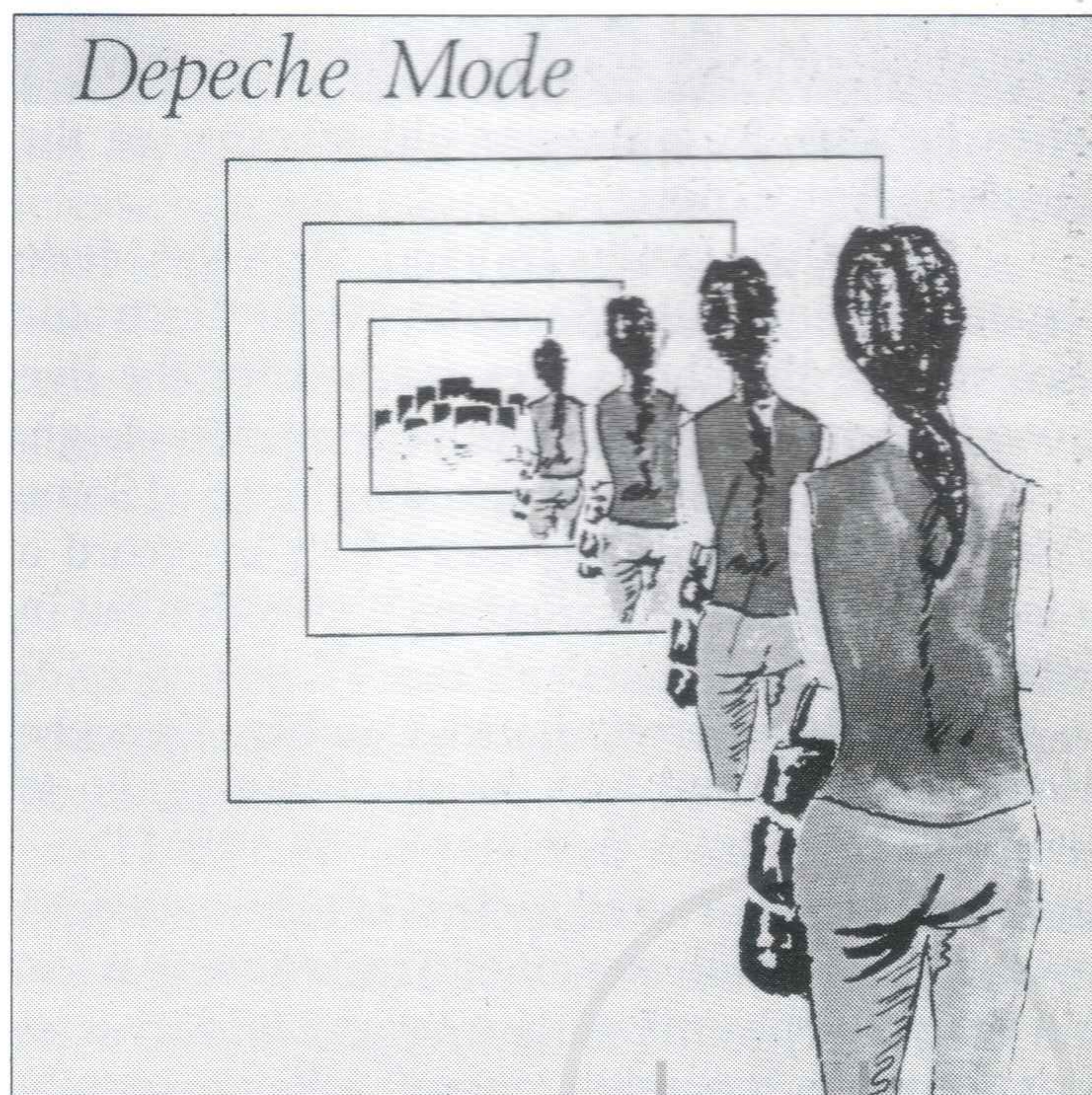
Fletch and Martin had since passed their A-levels but had forgone a college education for the sake of the band and their reluctance to leave Basildon. Vince bore the brunt of songwriter, vocalist and unofficial frontman and, uncomfortable with his new responsibilities, suggested that a fourth member be recruited. The band agreed to wait for the right man to come along.

The "right man" proved to be Dave Gahan, also from Basildon. Vince, Fletch and Martin first

spotted their new vocalist in a local scout-hut jam session with another band. In a strong cover of the David Bowie number "Heroes", Dave so charmed the members of Composition of Sound that he was immediately invited to join the band. Later, Dave would argue, "They only asked me to join because Vince thought I looked good. Bastard!"

Dave had endured a troublesome adolescence, replete with thievery and vandalism which earned him three appearances in juvenile court. He was a bad-boy rebel with a penchant for the music of The Damned, The Clash and Siouxsie and the Banshees. In the six months after leaving school, Dave had gone through about 20 separate jobs, including sweeping floors in a supermarket, toiling on a construction site and working as a packer at Yardley's Factory. He was currently studying window and fashion design at Southend Technical College. Yet in his trousers hitched high above his waist, Dave appeared as the perfect figurehead for the band. And with his enthusiasm/eroticism in the early performances with the band, it was evident that this was one employment Dave intended to keep.

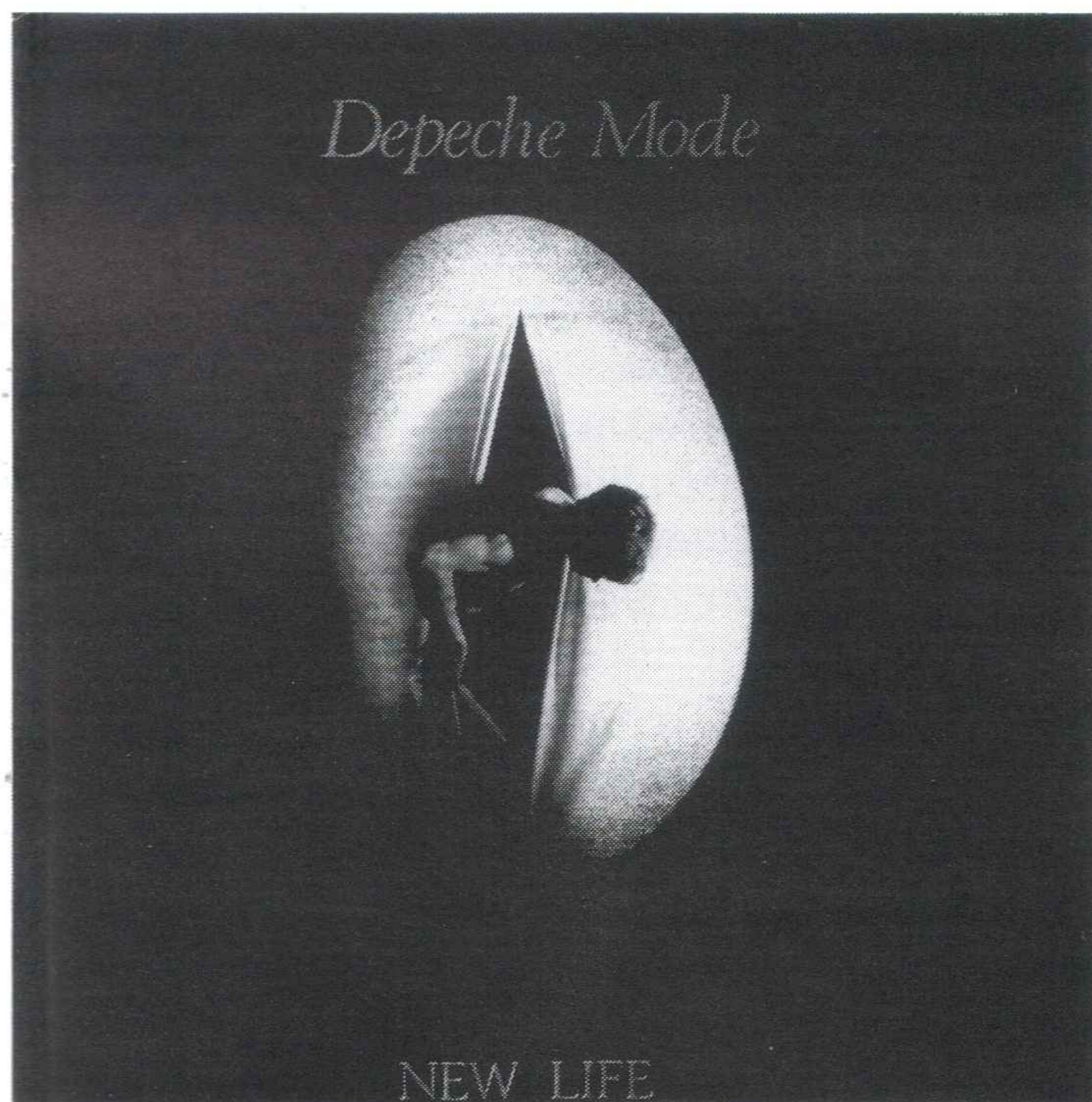
For a band with a modernized image, an innovative sound, and a new member, a name change seemed only appropriate. During one afternoon rehearsal in Vince's garage ("We just used to practice at Vince's place on headphones—and





Vince's mum didn't even like the tapping noise the synthesizer keys made."), Dave took a liking to the title of the French fashion magazine, *Depeche Mode*, which he was using in college, and the band immediately assumed this new identity. So the legacy began . . .

Depeche Mode's first gig as a synth-pop quartet was held at Fletch and Martin's old school in June, 1980, but only after a panic-stricken Dave consumed the 12 cans of Double Diamond beer required to calm his nerves. It had been a long 10 years since Dave had last sung before an audience—



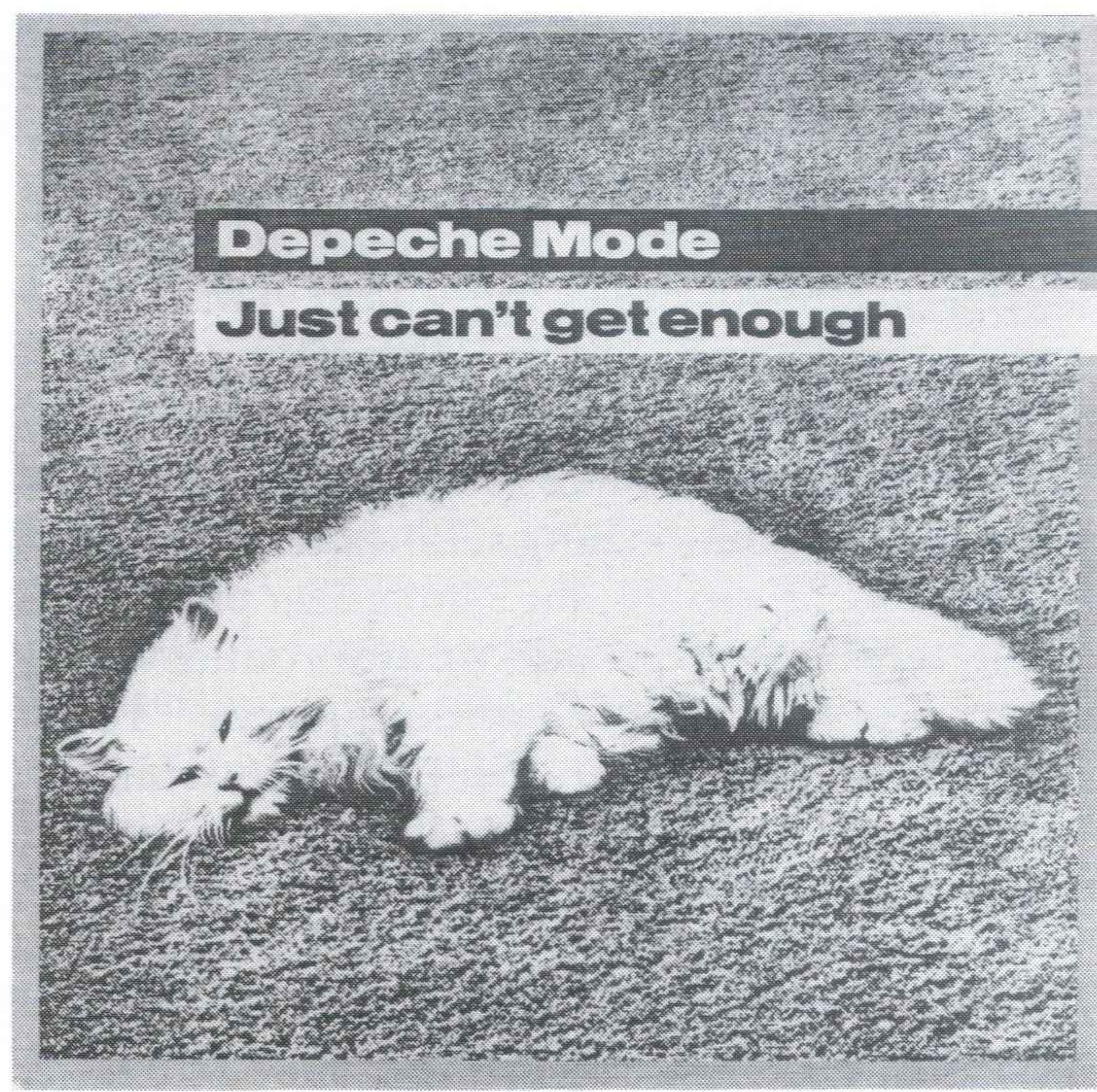
when he was an eight-year-old member of the Salvation Army choir.

With their synths in hand, Depeche Mode began headlining the Saturday night electronic showcase at the club Crocs (named for the live crocodile housed in a dance floor pool) in Rayleigh. Here they were first approached by Stevo of Some Bizzare, who coerced the naive lads to record a track for his Some Bizzare compilation due out in February 1981.

Shortly afterwards, in October, Depeche Mode first ventured into the recording studio to compile a three-track demo tape. Vince and Dave proudly hand-delivered their sole tape to dozens upon dozens of club owners and record companies, but Terry Murphy of Canning Town's Bridgehouse was the only promoter to recognize their ingenuity

with a booking. There was, however, one Rastafarian who placed the unusual request for Depeche Mode to tour Nigeria with him, decked out in "Dr. Who" outfits. The band, needless to say, graciously but firmly declined.

In 1978, Daniel Miller had produced his own single, an unprecedented minimalist pop song, "TVOD/Warm Leatherette," under the pseudonym of The Normal. But in order to do so, the ex-disco DJ had first built a home studio around a TEAC four-track machine and began recording synthesized music on his own composed label,



Mute. Under this new label, Miller pressed 500 copies of his new single before signing the distribution rights over to Rough Trade—an awesome accomplishment for such a small operation. Miller had obviously hit on something big, and with the following success of the illusory Silicon Teens and signing of such bands as Fad Gadget and Deutsch Amerikanische Freundschaft, Miller's Mute continued to maintain the cornermarket on the hottest of alternative music trends.

Ironically, the next celebrated Mute act was to be Depeche Mode. Despite Miller's earlier disregard for the band, he eventually grew wise to their pop potential. In December 1980, after Miller witnessed a live performance of this fresh-faced melodic quartet supporting Fad Gadget at the Bridgehouse, Depeche Mode had themselves a



record deal. Although Dave was quick to admit, "We still haven't signed any formal contract with Mute," Miller was sincere with his 50/50 profit-sharing arrangement, and devoted his attention to the vision that Depeche Mode could someday be the "ultimate electronic pop band." Miller's new outlook was just what Depeche Mode needed to set the wheels in motion. And the events that were to come would only reassure them that there was a future for Depeche Mode.

Shortly before Christmas, the roller coaster ride began. Depeche Mode was led back into the studio by Miller, in order to begin work on their first single, "Dreaming Of Me". The single was released in February, 1981, on a 7" format only. Struggling to make the charts for almost two months, it produced only nominal success. Then, finally peaking at No. 57 on the U.K. charts, it dropped off completely after only a month, but according to Miller, who produced the single, it began a long-term crossover trend for Indie releases into mainstream radio. Critics compared the song to Ultravox for its "predictable and well-crafted" style, and to OMD for its "sweetly unassuming slice of electronic whimsy". To the critics, it was fluffy, palatable cake, and they ate it up, uttering compliments about ingenuity and technique.

The *Some Bizzare* album, which included the Depeche Mode tune "Photographic," was released in March, much to the band's chagrin. And although the anthology was considered "the watershed techno-pop album", introducing such promising acts as Soft Cell, The The and Blancmange, Depeche Mode would later regret their involvement with the stylized Futurist scene.

The months succeeding were engrossed by promoting their new single with nightly gigs. With catchy tunes like, "Price of Love" (an Everly Brothers cover), "Reason Man", "Tomorrow's Dance", and "Television Set", Depeche Mode was irresistible on the dancefloor, becoming an instant nightclub hit. But their new hectic schedule forced the band to sacrifice several missed episodes of the addictive British melodrama, "Crossroads," and hours of Space Invaders playtime, but, as Fletch confessed, "I'm just starting to live now, through being in a band!"

With the press behind them, it wasn't long before Depeche Mode's popularity grew, and another single was released. Miller thought cleverly of taking orders in advance, and before "New Life" came out in June, it was already in the Top 75. An appearance on Top Of The Pops gained them a position in the Top 30, and three weeks later the song reached No. 11 on the U.K. charts. Not bad for a fast-fashion: from this song the band earned enough money so that Martin and Fletch could quit their day jobs.

In October, the coaster had reached the top of the hill. Success was only a step away, and by this time the band was working virtually non-stop, recording in the studios by day and hitting the club scene by night. Their third single, "Just Can't Get Enough", debuted, becoming an international dance hit, and climbing to No. 8 in the U.K. charts. Using a virtually new marketing technique, the band recorded its first video. They were exploding into the scene, and for Vince, it was too much.

"It was the way the whole thing was going," said an incensed Vince. "It lost its enthusiasm. It was turning into a production line and that was worrying me. The techniques were improving to an extent, the way we were playing, but even then I found there were things in the way, preventing us from experimenting. We were so busy, there was something going on every day and no time to play around."

Vince, though he never gave a reason, told the band his thoughts of leaving, but with the release of a new album so close he agreed to wait until after the tour. When *Speak and Spell* was released in October, their tour began, and over the course of three weeks, they played fourteen very successful nights throughout the U.K. winding up at the London Lyceum.

The album was good and the press was elated, keeping close tabs on this growing teen phenomenon. From this clamour, suddenly Depeche Mode was wrongfully classified as New Romantics.

"OK, we're Futurists," Dave would later surrender to Sounds magazine. "We've always been Futurists. For me, Futurists were an extension of punk rock. We never had anything to do with the New Romantics. They all looked the same. But call





us what you like. Ultra pop. Futurist. Disco. Anything, as long as it's not New Romantic."

Rightly enough, Dave's definition was the clearest to date. *Speak and Spell* was quite correctly an Ultra pop, Futurist, disco album, complete with consistent, predictable drums and layers of sinuous melody. They had taken the sounds of the day and twisted them—perhaps even unconsciously—into a unique brand of Futurist-pop-disco. Paul Colbert of *Melody Maker* said it was "so obviously bright, so clearly sparkling with new life, it's a wonder they don't burn permanent dancing shadows onto the walls."

On December 12, 1981, Vince Clark—the

main songwriter and drive behind the band—announced he was really leaving. "Breaking the news was terrible," Vince recalls. "They were expecting it in some ways. I'd been going through a gloomy phase, but I had to go round to their houses and tell them. I knew they knew, but it was still horrible. It wasn't amiable because there was a lot of bad feelings on both parts and it was about a year before it finally died down."

Suddenly the press wasn't interested in *Speak and Spell* anymore. Whether or not the album would become a musical landmark now took a back seat to predictions of the band's demise. From the mouths of the press, Depeche Mode had become a dirty word.

The fans kept on though, refusing to accept the setback as an end. Some hopefuls, trying to allay fear, said Vince would still be writing and recording for the band. A lie. But in truth, he did offer one song he had written, "Only You". The band turned it down, but whether they were too proud to take it or the song was too different for their tastes is something best left to question.

"I was frustrated," Vince confessed. "It was a matter of getting the right balance between playing and experimenting. Looking back at it, it's nothing; it's no real loss. It's given them a chance to develop their ideas and let me do what I want. No one's lost anything, but I suppose that's hard to understand when it's actually happening."

Though the future of Depeche Mode seemed questionable, one thing the press could agree on was that Vince would continue making music. He was a man with an entrepreneurial spirit, forever in search of the perfect pop song. His contribution to the band was educational as well as inspirational. Without him, they never would have come this far.

They were just kids, admittedly naive, and now, arguably without direction. But the loss of their main songwriter did not destroy them as the press prophesied, it merely challenged them. Fletch, Martin and Dave now had to prove to themselves that they could survive. Martin even had 20 or 30 songs already written, dating back to when he was 16. They would probably have to find another member for touring, but they could continue this themselves. The cards were on the table now, and Depeche Mode had learned to speak and spell.



# MENDING A BROKEN FRAME

By Mike Ross

After the departure of Vince Clark, Dave, Martin and Andy restructured the band by electing Martin as chief songwriter. Although Depeche Mode was confident they could continue making music, it was decided that a fourth member was necessary for touring. With this decision in mind, the band placed an anonymous ad in Melody Maker reading, "Name Band, Synthesizer, must be under 21". After several auditions, Alan Charles Wilder, a classically trained musician from West London was chosen from ten finalists because of his musical background and personality. He later admitted he was actually 22, and when asked, he also admitted that he knew the "Name Band" mentioned in the ad was Depeche Mode.

Always interested in Music, Alan was quite busy prior to joining Depeche Mode. In 1978, he helped Daphne & The Tenderspots release their debut single "Disco Hell". The following year he poured his creativity into Real to Real, for the album "Tightrope Walkers", and in 1980, he worked with The Hitmen on their single "Bates Motel". Alan also contributed to "If I Had You", by the Korgis.

Alan's first performance with DM was at Crocs in London in January, 1982. Shortly after, the band flew to New York City to play two shows at The Ritz. Upon returning from America, the following three months were spent touring the UK and Europe. *This tour had no official name, but is frequently referred to as the "See You" tour.*

Towards the end of February, Depeche Mode played a secret gig at the Bridgehouse as a special thank you to Terry Murphy. He was the only one to give them a booking in the early days of their career. The place was packed wall to wall with little space to breath but the four encores made the event

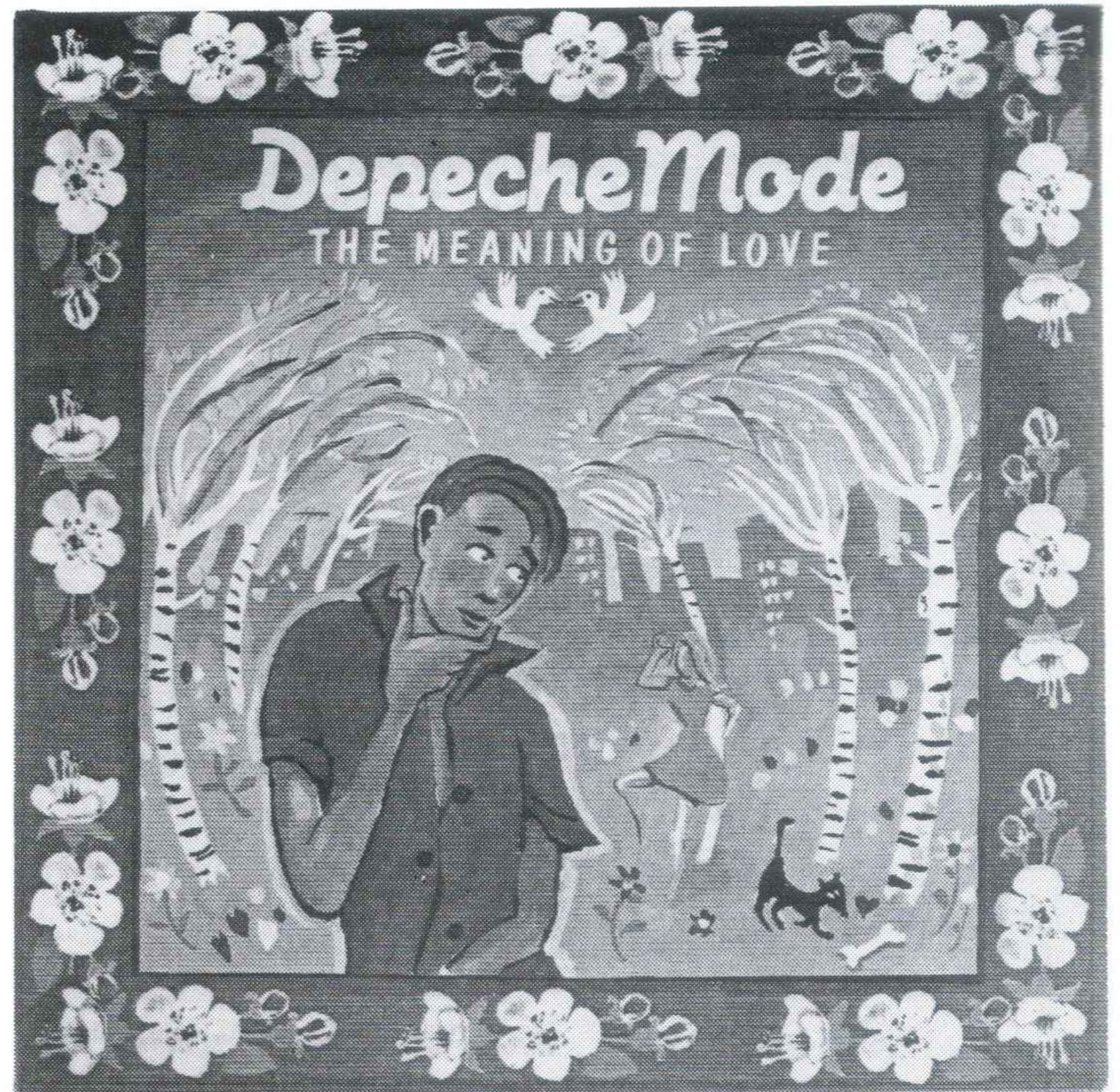
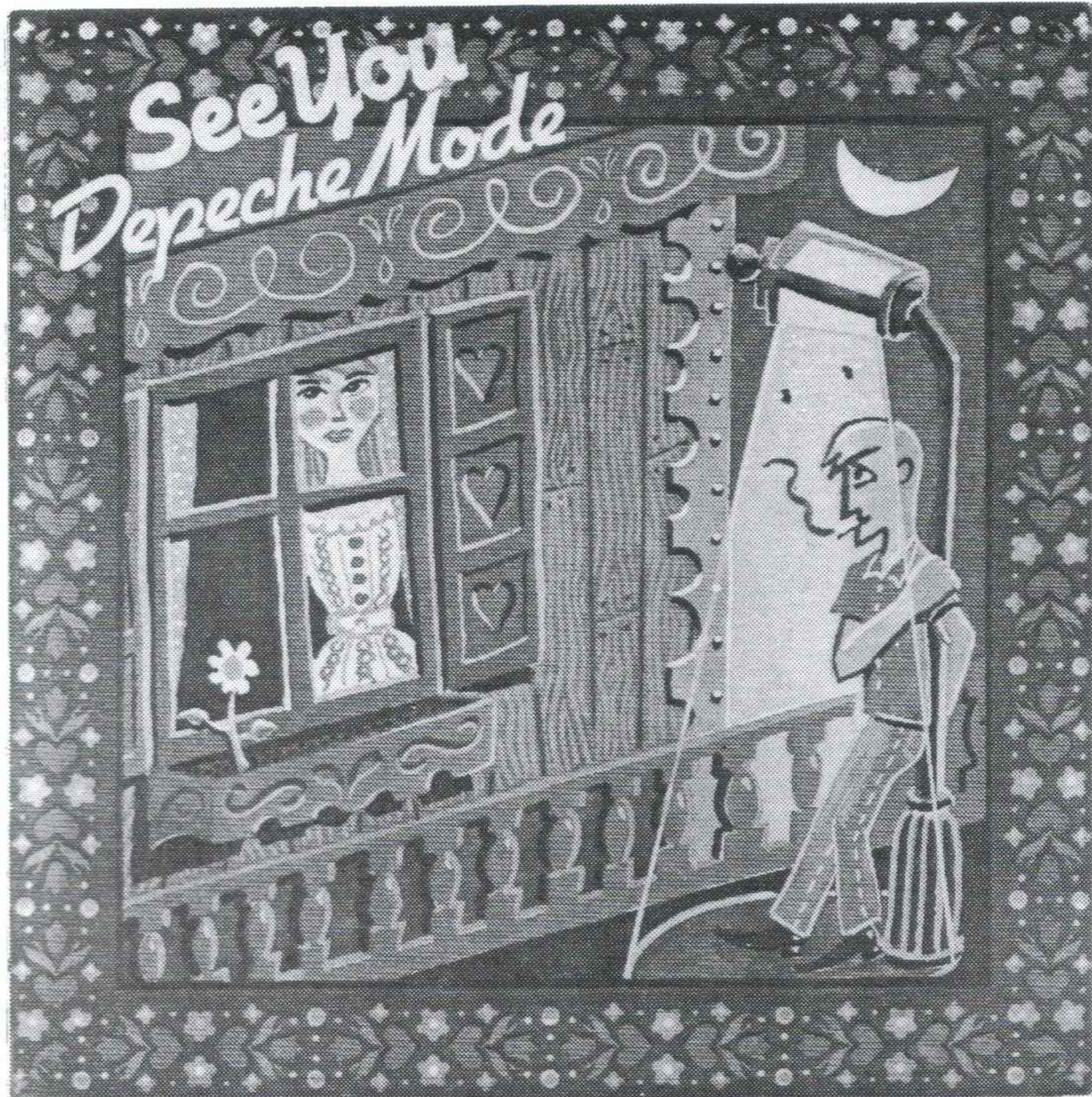
worthwhile. According to Paul Colbert of Melody Maker, "...it was packed up to the rotary towels in the toilets. Heaving bodies, flashing feet, and that was just the bar staff." After the show, Terry tried to pay the band nearly £1,000, but they refused to take it. Instead, they donated the money to the renovation of the pub.

"See You", written by Martin when he was eighteen, was released on January 29th, 1982, peaking at No. 6 on the UK charts. On March 26th, the second single, "The Meaning of Love", was released, reaching a chart position of No. 12 on the UK charts. "Leave In Silence" followed on October 16th, and reached a chart position of No. 18 in the UK. It was also the first DM single bearing the catalog name "BONG". Considering Alan was working without royalties, he must of loved the success of these singles. It wasn't until the recording of "Get The Balance Right" before he joined the band full-time, finally receiving more than just a salary.



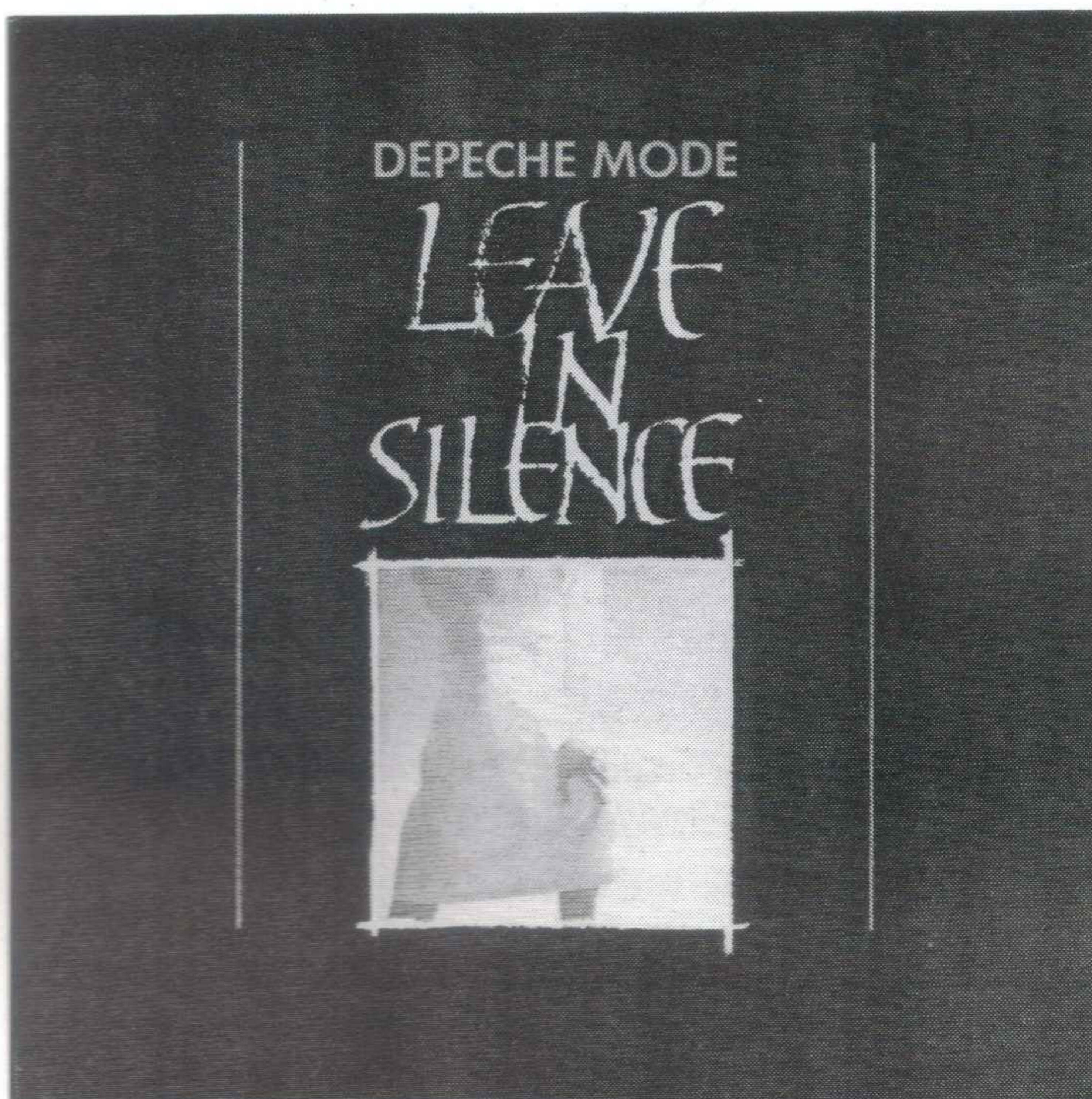
Unlike *Speak and Spell*, *A Broken Frame* was criticized in many reviews for being too moody and depressing. Steve Southerland of Melody Maker observed, "The lyrics have matured from wide-eyed fun to wide-eyed frustration." To Steve's surprise, the "wide-eyed frustration" only made





Depeche Mode more popular then before. Steve also found it necessary to criticize Depeche Mode's new musical direction by remarking, "*A Broken Frame* sounds sadly naked, rudely deprived of the formula's novelty." Admittedly, they were a wobbly table without the fourth leg of Vince, but they still deserved credit for retaining their stability.

Immediately following the release of the album, the band went on tour. The "Broken Frame" tour ran from October to December, reaching across the UK and Europe. It was during this tour when Fletch, Dave, and Martin slowly integrated Alan into the permanent frame work of the band. Shortly after the tour, the newly unified Depeche Mode went back into the studio to hammer out a new single. This single would go on to give the band and entirely new sound, image, and direction. In essence, 'mending A Broken Frame'. But that's a different story all together.



Originally we had planned to include a extensive bibliography of Depeche Mode magazine and newspaper articles from 1980 to 1982 with this history. Unfortunately, we were not able to compile all on the information we wanted, and we'll have to wait until the next issue to print it. Because of this, we will be printing a bibliography for the years 1980 thru 1984 in the up coming magazine. If anyone has any articles from this time period, please send in a copy. Hopefully, with your help, we can make the most complete list possible.



TOUR DATES • TOUR DATES  
**BONG**  
 TOUR DATES • TOUR DATES

**"SEE YOU"  
 TOUR 1982**

**February**

Wed	10	"In Concert", BBC Paris Studio
Fri	12	CARDIFF, Top Rank
Sat	13	LONDON, Hammersmith Odeon
Sun	14	PORTSMOUTH, Guildhall
Mon	15	BATH, The Pavilion
Tues	16	EXETER, University
Thu	18	HANLEY, Victoria Hall
Fri	19	LEEDS, University
Sat	20	NEWCASTLE, City Hall
Sun	21	GLASGOW, Tiffanys
Mon	22	HULL, The Tower
Wed	24	NORWICH, University of E. Anglia
Thu	25	CANTERBURY, Kent University
Fri	26	OXFORD, Polytechnic
Sun	28	LONDON, Hammersmith Odeon

**March**

Fri	19	Press and TV in Munich
Sat	20	STOCKHOLM, The Ritz
Mon	22	Press and TV in Stockholm
Tues	23	Travel to Hamburg
Wed	24	HAMBURG, Trinity Hall
Thu	25	HANNOVER, Ballroom Blitz
Fri	26	BERLIN, Metropol
Sat	27	Travel/Day Off
Sun	28	ROTTERDAM, De Lantaren
Mon	29	AMSTERDAM, Press
Tues	30	LUXEMBOURG, 'Chewing Rock' TV

**April**

Thu	01	PARIS, Press
Fri	02	PARIS, Le Palace
Sat	03	MECHELEN, Volksenlang (TV)

**"A BROKEN FRAME"  
 TOUR 1982**

**October**

Sun	03	CHIPPENHAM, Rehearsal
Mon	04	CHIPPENHAM, Gold Diggers
Wed	06	DUBLIN, National Stadium
Thu	07	CORK, City Hall
Fri	08	GALWAY, Leisure Land
Sun	10	SOUTHAMPTON, Gaumont
Mon	11	LEICESTER, De Montfort Hall
Tues	12	BRIGHTON, Dome
Wed	13	WESTCLIFF-on-SEA, Cliff's Pavilion
Fri	15	BRISTOL, Colston Hall
Sat	16	BIRMINGHAM, Odeon Theater
Sun	17	BIRMINGHAM, Odeon Theater
Tues	19	GLASGOW, Tiffanys
Wed	20	EDINBURGH, Playhouse
Fri	22	LIVERPOOL, Empire Theater
Sun	24	LONDON, Hammersmith Odeon
Mon	25	LONDON, Hammersmith Odeon
Wed	27	MANCHESTER, Apollo
Thu	28	SHEFFIELD, City Hall
Fri	29	ST. AUSTELL, Cornwell Coliseum

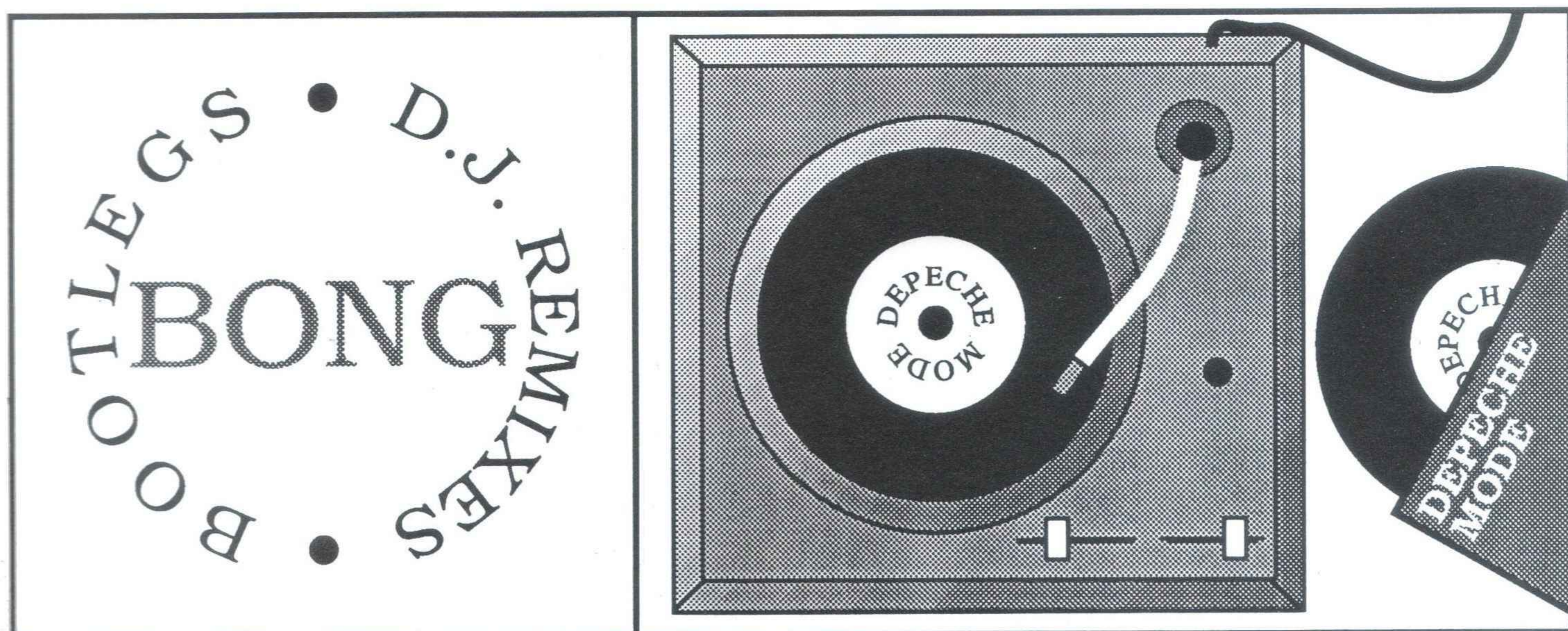
**November**

Wed	24	STOCKHOLM, Casablanca TV
Thu	25	STOCKHOLM, Draken
Fri	26	COPENHAGEN, Saltagret
Sun	28	BOCHUM, Zeche
Mon	29	KOELN, Mulheim Stadthalle
Tues	30	HAMBURG, Musihalle

**December**

Wed	01	WEISBADEN (TV)
Thu	02	HANNOVER, Ballroom Blitz
Fri	03	BERLIN, Metropol
Sat	04	GOSLAR, Odeon
Sun	05	MUNICH, Alabama Halle
Tues	07	STUTTGART, OZ
Fri	08	DARMSTADT, Lopo's Zerkstatt
Sat	09	SAARBRUCKEN, University
Sun	10	MINDEN, Studio M
Mon	11	BRUSSELS, Generation 80
Tues	12	BRUSSELS, Le Mirano
Thu	14	UTRECHT, Muzicentrum (TV)





1) *Composition of Sound: A Question of Knowledge*. A compilation of rare live tracks from the 1982 and 1983 concerts in Rotterdam, London and Glasgow. Includes songs like: "I Sometimes Wish I Was Dead", "I Like It", and "Puppets". Nice idea, but the name Depeche Mode doesn't appear on the cover or the disc. The bootleg itself has a really good sound.

2) *Innocent and Vain: Live at the Hammersmith Odeon, 25th October '82*. Tracks: "My Secret Garden", "Nothing to Fear", "Tora, Tora, Tora", ect... Also has very good sound and packed in a superb black and white cover.

3) *A Personal Album*.: Contains the first concert from Frankfurt, 1990. This is a double album with a great cover, but the sound is a bit weak.

4) *Sweetest Violation*: If you see it anywhere--BUY IT! It contains the Copenhagen gig from October 2, 1990 and has the bonus tracks "Here is the House" (Acoustic) and "Sweetest Perfection" (Acoustic), which were performed the following night in Copenhagen. It's a double album with a total playing time of nearly 110 minutes. All of the photos on the front and back of the record sleeve are from the "World Violation Tour" program and hold the credit, "This record was sponsored by Mute Records and the Sony Corp., Cover design by Anton Corbijn." Strange isn't it?

5) *Speechless People*: It's got the worst cover I've ever seen, and the weakest sound I've ever heard. Trust me, it's not worth the vinyl it's pressed on. Maybe the worst DM bootleg of all time.

6) *Never Let Me Down Again* (Very extended Flying

High mix--19:09 minutes): The picture label is the best thing about this. Not worth the money I paid for it.

Michael Ebelshausen  
Neunkirchen, Germany

1) A New York import by Mixx-Rite called *World In My Eyes '91 Remix*" (12")

The basic mixing is excellent, combining the "World In My Eyes" 12" and "Dub In My Eyes". Unfortunately, it has some annoying oversamples like "Party People", "This Music Just Turns Me On" and "You Make Me Feel So Good" etc... These ruin the mix. It's backed by ABC's "How to Be a Zillionaire Remix '91". This is a good mix. But I think it's a waste of money.

2) A bootleg tape called "*Depeche Mode - Rarities*" (Rare mixes - Demos/Live tracks)

The recording is horrific - Such a pity it has a good lineup of tracks (22). Especially my favorite, "I Like It" - very good cover, but unfortunately a waste of money due to poor recording.

Thomas Kitto  
Norwich, England

1) *Depeche Mode - Ineditis* (Double LP)  
Origin - UK

Professionally presented with a good sleeve and labels, but a real rip-off. It is a double album of remixes and five tracks which have already been released. I paid too much for this - avoid it like the plague.



2) *Megatrax -Mega Mode* (LP)

Origin - Unknown

Basically a very poor mix-up of songs up from the *Music for the Masses* period. It must have been produced by someone seriously tone-deaf. Waste of money - avoid it.

3) *Magic Service - NoDisco* (12")

Origin - Italian Fan Club Issue

This bootleg, pressed on purple vinyl, was issued in a limited number of 100 by the (now defunct) unofficial Italian fan club "Satellite". It has two cover versions of "NoDisco", which are quite good. It is numbered and now extremely rare - expect to pay a lot.

4) *Razormaid -Pop Silver Series* (12")

4 mixes - "A Question of Time", "Behind the Wheel", "NoDisco", "Breathing In Fumes". Subtle but good mixes and edits released on orange and white vinyl, white being more limited than orange. These were also issued by "Satellite" in 1989. The covers are plain, and there is Arabic-type writing on the labels. Expect to pay a lot for each of these records.

Laurence Hill

Solihull, W. Midland

England

1) *See You/ Boys Say Go!* - Live USA '86

This is a live 7". The sound quality is good, almost up to 101 standard. The cover is a bit poor, handwritten with a photocopied picture of DM on the back.

2) *The Price of Love / Ice Machine* - Live

This is a limited edition (500 copy) 7". The quality of sound isn't very good, the audience sounds small. The cover's not bad, a black and white photo on the front. It was worth what I paid for it.

3) *Dreaming of Me* - Live

This is a live 7" EP, containing 5 tracks, the other four being: "What's Your Name", "Puppets", "I Sometimes Wish I Was Dead", and "I Like It". The sound quality isn't bad. Worth what I paid.

4) *A New Position* - Live at Wembly (Nov. 19th, '90)

This is a double album from DM's "World Violation Tour". The sound quality is good and the cover is brilliant. Well worth the money. A must for all DM fans.

John Beardwell, Clemsford, Essex, England

1) *Depeche Mode Archive* - VHS Video

Poor quality pictures of DM on TV - numerous occasions and interviews. Don't buy it, it's a rip-off. The quality is unbearable

2) *On USound Servant and Master Mix*

Brilliant DM and Yazoo megamix. Good mixing. The tracks include: "Situation", "Don't Go", "Puppets", "NoDisco", etc... DM are only on the A-side, however. A compilation Megamix is on the B-side with songs like "Ghostbusters" and "I Feel For You" etc...

3) *Tomorrow's Dance* - Live Album

A good quality bootleg of the "Broken Frame" tour. My advise to all DM fans is to ask the record shop to play the records to you before you buy. This will give you some idea of quality. If you're at a record fair, then try to buy the tapes, same quality as the vinyl--much cheaper. Don't be taken in by the words 'For Promotional Use Only' or 'All Rights Reserved', it's no gauge of quality--it doesn't mean anything!

Corey Robbins

Warley, W. Midlands

England

1) *Heaven in Motion*

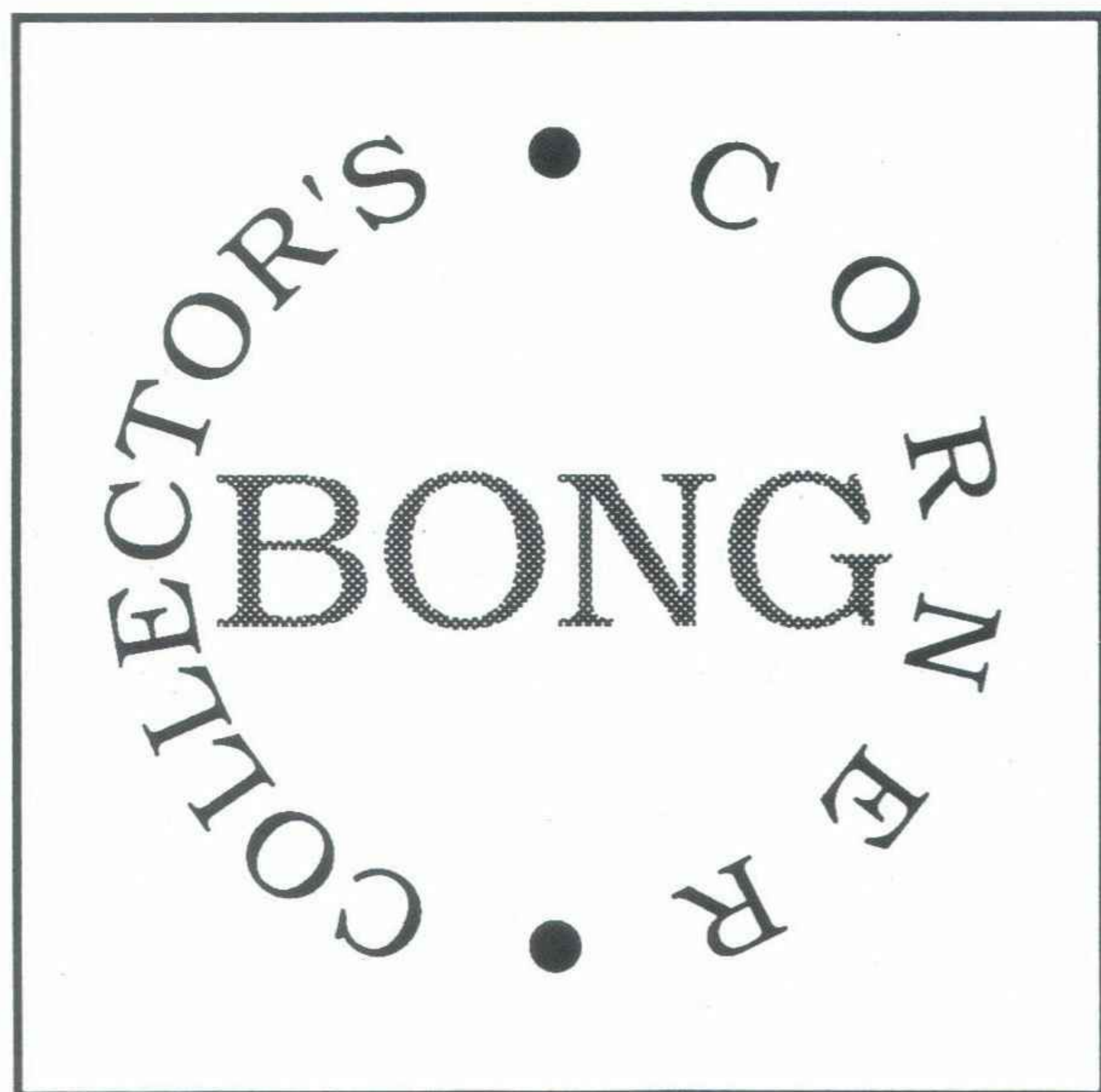
This is a single CD that includes almost everything from the show. The exceptions are, "Master and Servant", "Never Let Me Down Again", "Stripped", "Black Celebration", "A Question of Time", and one of Martin's two solos, "Little 15". This was recorded at the San Diego Sport's Arena on July 31st of last year. The sound quality is pretty good, and the inside sleeve had a great picture!

2) *Depeche Mode - Live from Dodger's Stadium*  
(Aug. 4, '90)

It's a double LP. Okay sound quality, although after each track there's a long pause. You can tell that they did a lousy job of editing. Unlike *Heaven in Motion*, it contains the whole set, yet still with only one of Martin's solos (in this case, "I Want You Now"). The LP cover is a photo taken from last year's Rolling Stone feature. It's fairly good, reasonably priced.

Unnamed club member from somewhere in the U.S. (Please get in touch to claim your prize.)





After three long years of waiting, it's finally here, the Japanese chronicles, X<sup>1</sup> and X<sup>2</sup> box sets. Between two boxes there are eight disks and a total of 79 tracks, making this a collector's fantasy. Included in the boxes are three disks full of twelve inch mixes, one with instrumentals, a B-sides disk, two live CD's and one called "strange mixes". To the right is an overview.

These CD's are a must have collector's item, but unfortunately they're not going to be around forever. Apparently, Alfa Records has only made a limited number of copies and the boxes are now out of print. We do not know if there are any plans to re-release the collection, but chances are they won't. In addition to their limitedness, some listeners might find it annoying that the first three disks all contain mixes of "Strangelove", "Personal Jesus", "Enjoy the Silence", and "Everything Counts". This makes listening very redundant. Another thing some people might find a little annoying is the fact that none of the credits mention which single the track originally appeared on. It would have been nice to list this for the benefit of those who are still trying to collect the original singles. At any rate, X<sup>1</sup> and X<sup>2</sup> will make a great edition to any music collection, and we highly recommend them to all Depeche Mode fans.

**Uno:** The Twelve Inches--Master and Servant (Black and Blue mix), Strangelove (Pain mix), Behind the Wheel (Shep Pettibone remix), Route 66 (Beatmasters), Everything Counts (Bomb the Bass), Personal Jesus (Pump mix), Dangerous (Hazchemix), and Enjoy the Silence (Baseline mix)

**Zwei:** The Twelve Inches--Master and Servant (Slavery whip mix), Shake the Disease (Edit the Shake mix), Black Celebration (Black Tulip mix), A Question of Time (New Town mix), Strangelove (Highjack remix) *mispainted as the Bomb the Bass mix*, Behind the Wheel (Beatmasters), Everything Counts (Absolute mix), Personal Jesus (Telephone Stomp mix), Enjoy the Silence (Ricki Tik Tik mix)

**Trois:** The Twelve Inches--Leave in Silence (Longer), Get the Balance Right (Combination mix), Everything Counts (In Larger Amounts), Stripped (Highland mix), Fly on the Windscreen (Extended), Never Let Me Down Again (Split mix), Strangelove (Blind mix), Personal Jesus (Holier Than Thou Approach), Enjoy the Silence (Hands and Feet Mix)

**Four:** Strange Mixes--Something To Do (Metal mix), Are People People?, Breathing in Fumes, Fly on the Windscreen (Death mix), Black Day, A Question of Lust (Minimal), Never Let Me Down Again (Aggro mix)

**Cinco:** Instrumentals--Any Second Now, My Secret Garden (Further Excerpts From), Oberkorn (It's a Small Town) (Development mix), The Great Outdoors, Christmas Island (Extended), It Doesn't Matter Too (Instrumental), Fpimp, Agent Orange, Stjarna, Moonlight Sonata, Memphisto

**Sex:** B-Sides--Ice Machine, Shout, Any Second Now, Now This is Fun, Work Hard, In Your Memory, Flexible, Fly on the Windscreen, But Not Tonight, Pleasure Little Treasure, Route 66

**CeMb:** Live One--My Secret Garden, Shout, Photographic, New Life, Boys Say Go, Nothing to Fear, Tora! Tora! Tora!, See You, Just Can't Get Enough, Ice Machine, Everything Counts, More Than a Party

**Oziem:** Live Two--Black Celebration, If You Want, Shame, Two Minute Warning, Master and Servant, Something to Do, Somebody, People are People, told You So, Blasphemous Rumours, Stripped, A Question of Time



# CLASSIFIEDS • BONG • CLASSIFIEDS

**If you're a member of BONG, and you'd like to place an ad in an upcoming issue of BONG, send us a postcard with your name and address and brief description of what you want to purchase, trade or sell. Please note, we can not accept any ads advertising bootleg records, tapes, CD's, etc...**

## BACK ISSUES

A few issues of BONG 1, 2, 3, 6, 8, 9, 12, and 13 are still available. If you live in the UK or have a BFPO address the cost is 75 pence each. If you live elsewhere the cost is £1.50 (U.S. \$2.40). Prices above include postage.

Massive 14 page catalogue totally devoted to Depeche Mode, Martin L. Gore and Recoil releases! Everything you could possibly imagine is available! Ring 0622-670655 for more information or send a large SAE and 2 IRCs to: Lee North, P.O. Box 209, Maidstone, Kent ME16 0QQ, England.

I have the following for sale; 'Catching Up With Depeche Mode' U.S. LP £12.00, and a 'Strangelove' counter display box plus insert £4.50. Both are in excellent condition. Contact E. Williams, 13 Horns End Place, Pinner, Middlesex HA5 2TL, England.

12" 'World in My Eyes' U.K. Limited Edition in blue PVC cover (sealed)--£5.00. 'Violator' U.K. promo box set including CD, LP, cassette and booklet in fabulous box.--£60.00. 12" 'Meaning of Love'(U.K.) fully autographed--£25.00. I will trade for any rare Depeche Mode items. Contact Owen Jenkinson, 8 Sunderland Ave, St Albans, Herts AL1 4HJ, England.

Sell or exchange diverse DM records. Write to me for a list. Carsten Pfund, Karl-Schurt-str 2, 0-4020 Halle Isaale, Germany.

Original 1985 Warner Bros. Music Show promo with Aztec Camera on flip side. Is in Mint Condition and has never been played. \$100.00. Send responses to: Kevin Hackett, P.O. Box 4220, Denver, CO 80204. U.S.A.

## WANTED TRADE

Wanted: DM mixes from all over the world. Send me your list to buy or swap. Write to Guillaume Fouet, 7 Place Felix Fournier, 44000 Nantes, France.

Desperatly looking for interviews of DM off the radio and T.V. Please write to: Little Mode, P.O. Box 659, Clio, MI 48420, U.S.A.

Amlooking for DM postcards to add to my collection. Will buy or trade. Please send photocopy of postcards to: Karl Groneman, 35 N. Vermont St., Athens, NY 12015. U.S.A.

I am looking for Alan Wilder's Recoil (Hydrology+1+2), And any videos not available in stores like "Get the Balance Right" and "Stripped", ect...Please send inquiries and prices to: John Roberts, 15982 Darby Court, Fraser, MI 48026. U.S.A.

Will swap my original issue wallet CD of '101'(now deleted) for Chronicles X1 or X2. Contact Neal on Reading at (0732) 695538

Looking for German Edition 7" singles and French Edition 12" singles. Will trade U.S. edition singles and albums. Send prices or offer to: Kevin Hackett, P.O. Box 4220, Denver, CO 80204. U.S.A.

## FOR SALE

Depeche Mode Chronicles X1 and X2, get 'em before they're gone forever!. If interested send S.A.S.E. to: Daniel Saito, 20417 East Walnut Canyon Drive, Walnut, CA 91789. U.S.A.

I've got lots of double articles and posters from many different countries on Depeche Mode to sell. I'm ready to swap too so please, send your detailed lists! Simona Abbate, Via C. Colombo no 64, 87020 Acquappesa Marina (CS), Italy.



PENPALS • PENPALS  
BONG

**Below is a list of fans who would like to hear from other fans around the world. If you'd like your name in the penpal section of BONG, send in a postcard with your name and address and a brief description of yourself. Send all requests c/o Penpals. Now let your mind do the walking and let your hands do the talking...**









**It's time for another BONG competition. Below are nine questions for you to answer. If you know the correct answers, write them down on a postcard and send it in. We'll make a random drawing for five fabulous mystery prizes on September 5th. If you're wondering who the winners to the last competition were, they're listed below. Please remember to include your name and address on your postcard so we know where to send the prize to if you win. Good luck.**

01. Which shows on the "World Violation Tour" were cancelled? (Three answers)
02. Who opened for Depeche Mode on the 'Some Great Reward European Tour' ?
03. Who did the sleeve photography for "New Life" ?
04. Where did Alan play his first gig with Depeche Mode?
05. What is Alan's nickname?
06. Name one band that opened for Depeche Mode on the "Black Celebration Tour".
07. What song did Vince Clarke offer to DM upon leaving the band?
08. How many singles have Depeche Mode released? (Number)
09. What was the first video Anton Corbijn made for Depeche Mode?

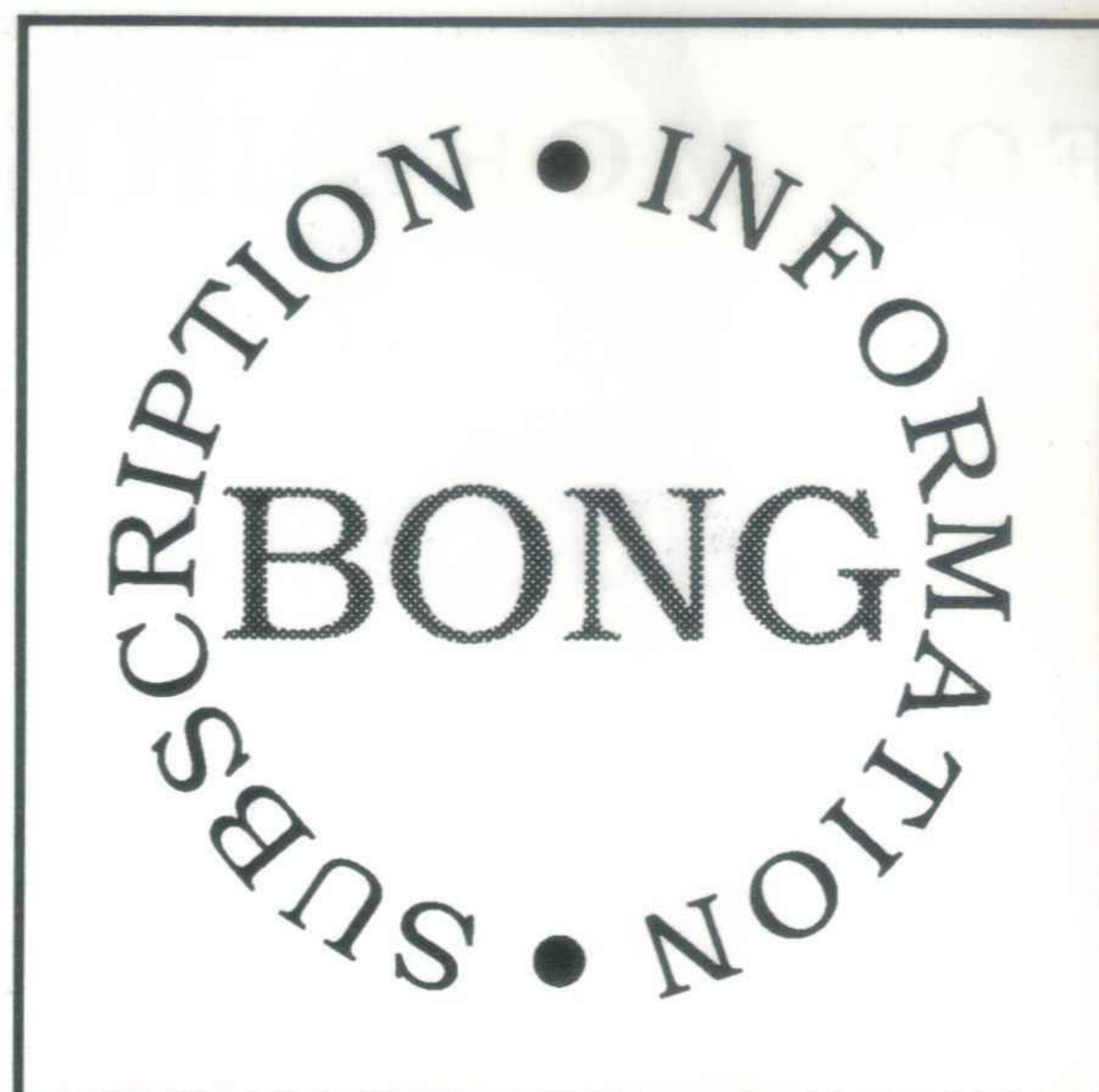
**The winners of the Convention T-Shirt prize draw were:**

Penny George from Lostwithiel, Cornwall  
Mr. C.M. Hague from Sheffield, South Yorkshire  
Sue Quinton from Wheaton Aston, Stafford  
David Butler from Wembly, Middlesex  
Stephen Jones from St. Albans, Hertfordshire  
Lynette Thomas from Swindon, Wilts  
Mark Allen from St. Austell, Cornwall  
Rebecca Wilson from Matlock, Derbyshire  
Darren Hepburn from Inverness, Scotland  
Emma Webster from Leyland, Lancashire  
Franck Morelli from Gosselies, Belgium  
Njels Kolling from Mundelstrup, Denmark  
Maria J. Alonson from Valladolid, Spain  
Johanna Askola from Rovaniemi, Finland  
Michael Oesh from Zurich, Switzerland

Anna E. Douglas from Mosfellsbar, Iceland  
Anette Andersen from Greve, Denmark  
Alessandra Ropretig from Sistiane, Italy  
Leila Mzergui from Liege, Belgium  
Peter Faustmann from Ragensburg, Germany  
Yumiko Amayima from Tokyo, Japan  
Angel Melendez from Morenci, Arizona USA  
Lorraine Lelis from Jersey City, New Jersey USA  
Adrienne Audette from Welland, Ontario Canada  
Tiffany Powell from Riverwoods, Illinois USA  
Michael Liu from San Jose, California USA  
Eric Richard from Charlesbourg, Quebec Canada  
Shanni Lo from Sugarland, Texas USA  
Naoko Okaya from Tokyo, Japan  
Dianne Gray from Halifax, Nova Scotia Canada



If you are not already a member of BONG, and you would like to become one, simply fill out the following form, and return it to the address below. Yearly subscription fees are as follows: UK: £7.00, Europe: £8.00(U.S. \$16.00),Overseas: £10.00 (U.S. \$20.00) for surface mail or £12.50(U.S. \$25.00) for air mail. All European mail will automatically go by airmail. Please note that we can only accept UK Pounds Sterling or U.S. Dollars. If you're unsure how to exchange your money, please ask your bank. All payments should be made out to "The Depeche Mode Fan Club".



As a member you will receive 4 quarterly issues of BONG magazine, a plastic membership card, and occasional surprises!. Inside each issue you'll find in-depth feature articles, up-to-date information about new releases, tour information, record collecting, and many other interesting facts about Depeche Mode and their fans. Hope to hear from you soon.

Photocopy, clip, and send lower portion to: BONG, P.O. Box 1281, London, N1 9UX.

(Please type or print clearly)

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