

Scan by Maudy

BONG 30



THE depeche MODE FAN CLUB

Freely provided by DM Live
dmlive.wiki

Table Of Contents

Intro 3

Everything Counts 4

Fletch's Birthday 5

In Search Of Depeche Mode 6

Singles 81-85 18

Black Celebration 19

Pressed In Black 20

Satellite 22

Pen Pals 23

Bootlegs & DJ Mixes 24

Classified 26

Ads 27



Photo by Anton Corbijn



Photo by Anton Corbijn

Copyright ©1996 The Depeche Mode Fan Club, London, England. Produced by Michaela Olexova. Edited by Lynn Newcombe. Approved by Depeche Mode. Repro & Typo WOW®. Printed by The Depeche Mode Fan Club, London, England. All rights reserved. Nothing appearing in BONG may be reproduced without written consent from the publisher. The publisher disclaims any responsibility to return unsolicited matter, and all rights in portions published therefore remain the sole property of the magazine. Statements expressed within are not necessarily the opinions of BONG, Depeche Mode, or the Fan Club members. BONG, P.O. Box 1281, London, N1 9UX.

Cover photographs of Dave Gahan, Martin Gore, Andy Fletcher, Tim Simenon, Jonathan Kessler, Evelyn Halus and Gareth Jones by Michaela Olexova, Rak Studios, London, October 1996.



dm/live

Freely provided by DM Live
dmlive.wiki

Intro

Hello everyone!

Welcome to the Christmas Issue of Bong.

It has been quite busy here over the last few months, and so have you by the amount of letters, calls and e-mail messages we've received. Most of you seem to be bursting with curiosity and can't wait to hear the Band's new material, but there are still some things that have to be finished before the first single is released on 3rd February. To make the waiting a little easier for you we've gathered up as much info as we could on the Band, and their work in the studio.

There are plenty of new pictures of the band and an exclusive BONG interview with them, the first of its kind since the end of the Devotional Tour in 1994.

We've had to leave out some of the regular sections in this issue in order to make room for the interviews, but we're sure you'll agree it's worth it!

In the next issue's 'Archives', we will be reviewing another couple of Depeche Mode albums. So if you would like to write something on "Music For The Masses" and "101", please send your contributions to the usual address, before January 24.

Any other comments or suggestions are always welcome. Please remember to write your name and address on every letter or photograph you send to us.

Enjoy this issue and stay devoted until March '97!

Merry Christmas
Love
David [Signature]

GOOD TIMES
Love
Andy
Lynch
74

Merry Christmas
[Signature]





Everything Counts



On 5th September the band were back in the studio, mixing the first single at Sarm Studios in London. On October 16th they returned to Eastcote Studios for more recording, while simultaneously working at Rak Studios, recording vocals. They are now in the final mixing stage, which will take them up to Christmas.

It now seems likely that the first single will be released on 3rd February, followed by the release of a second single on 31st March, and finally the long awaited album on 14th April 1997.

The band also did a new photo session with Anton Corbijn in October, and with any luck we might be able to get hold of some of the new shots for the next issue of Bong.

On 14th November, Dave, together with Jonathan Kessler, attended this year's MTV Music Awards at Alexandra Palace in London. You may have spotted

him backstage if you saw the MTV special broadcast from the awards ceremony.

On 4th March 1996, the German TV Channel RTL played "In Your Room" as background music on the series 'Gute Zeiten Schlechte Zeiten' when two

actors were discussing a friend who had been killed.

On 28th June 1996, the German independent radio station of the North region 'NB Radiotreff 88.0' played "Waiting For The Night" during a programme called 'Chaos Quartett'. The theme of that particular show were transcendental things, the end of the world and fortune-telling! Two months prior to this (April '96), the same programme featured a talk on show-biz stars and the fanaticism of their fans. They spoke about Depeche Mode for most of the time!

"Songs Of Faith And Devotion", the first official Depeche Mode album in Russia, offers a little surprise. Apparently, all the photos on the inlay cover are mirror prints of the original shots!

"Route 66" hit the 25th position on the '100 Best Hits' chart

compiled by the Polish radio RMI FM based in Poznan.

On August 29th, segments of "St Jarna" were used during a report about the 'Saarlandtag' on the German channel 'Sudwest 3'.

On June 17th, a fashion show called 'Fashion TV' was presenting new dresses by Versace, Armani, and other designers. "World In My Eyes" and "My Joy" were used as back-

ground music during this programme aired on the Star TV Network For Asia.

"Fly On The Windscreen" was used as a theme song for a programme called 'Capital City' which used to be broadcast between 1992-1993 on the Star TV Network For Asia.

On January 4th, "Waiting For The Night" was played for quite some time in the German series called 'Komissar Rex' on Sat 1.

On January 2nd, "In Your Room" was played for about 10 seconds in the German programme called 'Akte 96/1' on Sat 1.

"Condemnation" was played as background music during a commentary about Martin Luther King's influence on pop music. The cover of "Songs Of Faith And Devotion - Strange Versions" was also shown. The show was broadcast on January 31st on ZDF.

Many thanks to Phil, Marek Grzesiak, Arne Wojciechowski, Farid Jamal, Andrea Hellnes and to anyone else who sent in contributions. Please, keep the information coming in and don't forget that Everything Counts!

Martin at Strongroom Studios, London. Photo by JD Fanger.

Dave and Fletch at the Electric Lady Studios in New York. Photo by Jonathan Kessler.



dm/live

Freely provided by DM Live
dmlive.wiki

FLETCH'S BIRTHDAY



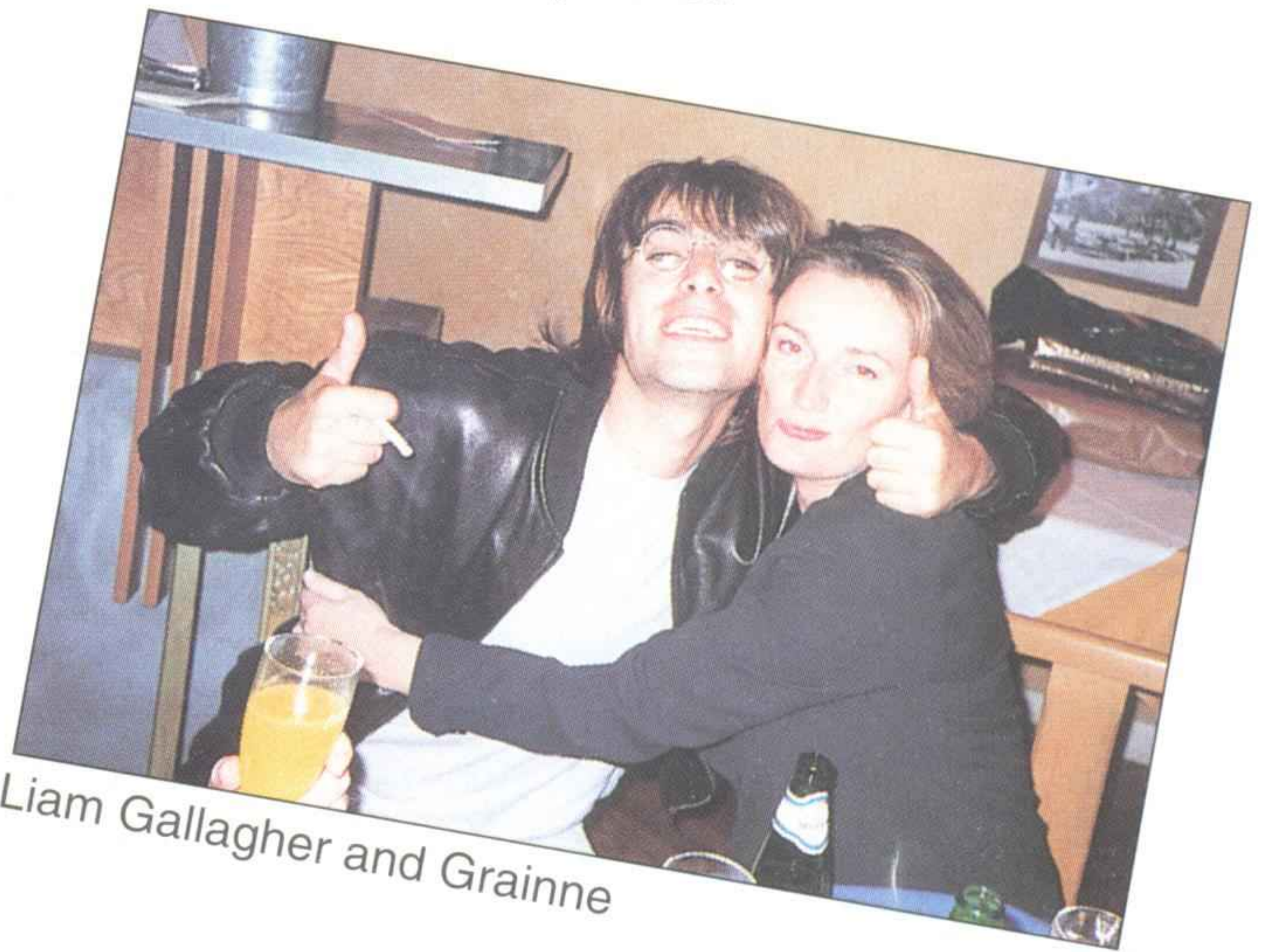
Fletch with his birthday cake



Anton Corbijn and Patsy Kensit



Liam Gallagher, Grainne and Martin



Liam Gallagher and Grainne



Daniel Miller and JD Fanger



Martin and Fletch (!)

Freely provided by DM
Special thanks to Grainne Fletcher
dmlive.wiki
who provided us with all the birthday photographs.

When I first thought of interviewing Depeche Mode for Bong, I was convinced it would be no easy task (even for the Fan Club), considering how busy they were in the studio, trying to get the album finished. I couldn't have been more wrong, organising a suitable time for everyone was the only difficulty and not the 'Mission Impossible' I'd imagined. I'd like to take this opportunity to say thanks to the guys.

Their time and cooperation is greatly appreciated.

IN SEARCH OF DEPECHE MODE

*Interviewed and
photographed by
Michaela Olexova.*

Catching up with ...

MARTIN

How do you feel about the past two years? Have you been doing much?

We've spent a large portion of the last two years making the record we are working on at the moment and before we started the actual recording I was writing the songs. But I probably started writing the new songs earlier than two years ago.

How long did it take you to adapt to a normal day-to day life after coming back from such an extensive Devotional Tour?

I actually think it didn't take me very long. I got into some very bad habits on that tour. I was taking sleeping tablets every day and when I got home from the tour I still had a couple left and so it gave me a few days of good sleep....sleep is a key to happiness (laughs). After that I ran out of those tablets and I was totally back to normal.

Have you kept in touch with one another since the end of the Devo-

tional Tour or just wanted a break and forget about Depeche Mode for some time?

Because Dave went back to America we didn't see him very often and we didn't speak on the phone very much, maybe not as much as we should have. We didn't speak to Alan at all even though he was living in London which we felt was quite strange and we were totally prepared for his decision to leave the band. We actually predicted that months and months before it happened. Andy, I see all the time because we have the same group of friends and so if I'm in London I'm almost bound to bump into Andy at some point.

Do you think that Dave being in LA and the rest of the Band being in London affected your relationship a lot?

I think the fact that there is such a great distance between us sometimes raises more communication problems and even though it is so easy to pick up the telephone and speak to somebody, it's just something people don't do as often as they should. We are realising that we should keep in

touch more often especially when decisions are to be made, if we are on different sides of the Atlantic....

Have you found it difficult to settle down in the studio again after the time off you had?

This record has been really easy for us to make. There is such an easy going atmosphere in the studio, and the team we are working with are all such nice people. So compared to the pressure of making the last few albums, this is totally enjoyable. I knew Tim before and we actually met quite a lot over the years, but I've never spent a lot of time with him, and he's such a lovely person. It feels like I have discovered a new soul brother. When you have to be in a studio with four or five different people all the time it always helps if you have that bond with them.

When did it come about to start working on the new album?

I suppose it's always down to how many songs I have ready, and demo'd, up to a stage where I think they're ready to go into a studio, and start experimenting with. So I think



Scan by Maudy

when I had about six or seven songs we had a meeting, and we talked about future plans and when we should start recording, when would be a good time to release something, in theory, and that's when we had those preliminary meetings.

Have you been listening to a lot of music lately? Has anything inspired or influenced you in your current work?

I have always liked to listen to all kinds of music. I just came back from the record shop and when I analysed what I've just bought, none of it is actually current. I got one CD that might have been released during the last three months but the rest of it is really old stuff. It's not any particular genre of music.

What gigs have you been to lately?

I don't particularly like live music very much. I went to see Oasis at Knebworth, but more for the event really, and I found it quite interesting. I always found it very bland watching bands on stage unless there is something really special happening. Just watching people playing instruments has never really appealed to me.

How has the current music, including electronic forms like techno and dance floor, affected the recording of the new album? Especially since Tim Simenon is one of the representatives of such a flow?

I'm really into slow dance music and anything over about 100 beats a minute is a bit too fast for me, and that's really slow. The tempos on this album range from 69 up to about 100 and that's my perfect range. But going back to the music I like, I do generally like a lot of the trip-hop stuff, for want of a better term, I hate the term trip-hop, but it doesn't actually sum up a certain sort of music.

Tim Simenon is known among the fans for his remixes of your songs such as "Everything Counts", „Strangelove"... Why did you choose him particularly?

We all really liked the last Bomb The Bass album and I particularly liked

the Gavin Friday album that came out just a couple of months before we started working with Tim. I think the stuff he's worked on with Sinead O'Connor in the past is her best stuff, for me. Tim does have a good ear for dance music. Tim can make something that's 69 beats a minute quite groovy and that's quite important to us because we are in such a slow territory. In the past we have gone much faster than 100 beats a minute but when I try writing anything faster than that now it always sounds silly to me, it just loses atmosphere. For me, this record is all about atmosphere.

What is the main difference in work approach between Tim Simenon and Flood?

One of the main differences is that there is a lot less performance but that's also probably dictated by the songs more. There's a lot less guitar on this record than on the last one, and probably less than on "Violator" as well. Tim also has a strange set-up and he works with the same team. So in the studio we have a programmer, a musician, an engineer and Tim, and all four of them work together all the time, and they have a really good working relationship. With Flood, it was just Flood there throwing ideas at us and saying "why don't you try this? get on with this and see if this works" or suggesting something and trying it out himself. Now sometimes there's two or three different things going on at once....me and Tim might talk to Dave Clayton, the keyboard player, and say, maybe we should try this on this song and he'd put his headphones on and go off and work for a few

hours, while maybe we're trying something else out, on a different song. And sometimes, like in New York I had a set-up in the live room, to write as well. So sometimes there's three different things going on at once. Parallel working, they call it (laughs).

Does it mean that you are involved in the production a bit more than you used to be?

In the past, Alan was almost a control freak. I think he'd even admit he's a bit of a control freak. He tended to really focus on the production and it's something that didn't interest me as much. Obviously, I cared about what was going on and what the end result was. If I liked what he was doing then I would let him get on with it. If it came to a point where I really didn't like something, then I would say I don't think that works, maybe try so-



omething else, which is like you're sort of a background producer. Now, I definitely have to be slightly more involved than that.

Did you discuss with Daniel Miller the directions you want to take on this album?

I always play Daniel the demos as soon as they are finished and he ge-

nerally likes them. I can't remember a time when he said "I really hate that song". We didn't have a big concept before we started the album. I did say to him that I like the idea of it being quite hip-hop based in a certain way. That's why we started thinking about the dance angle and I think it was Daniel who first suggested Tim. He said "what about Tim, he's a nice bloke, you know him already, he's produced a few good records". So we listened to the stuff Tim had been doing and thought, what a brilliant idea. We'd already met him and liked him. If you like people it's one of the important things in life and everything falls into place.

How many new songs have you written and how many of them will make it onto the album?

At the moment there are nine actual songs with words and there's an instrumental, that's probably the first B-side, but we like it so much we might end up putting it on the album as well. We also want to try and do some atmospheric instrumental link pieces. We've got the ideas there but we haven't actually physically done them yet. We don't know how long they are going to end up and if they end up having titles then there could be like 11 or 12 tracks. If they end up being so short that they are just really link pieces, then we probably won't even name them.

Do you write when you're happy or unhappy?

I don't know if I am ever really happy or really unhappy. I think I always have a certain level and because I am always at that level that's always how I write. That's always the emotional state I am in when I write. I don't have like massive peaks and troughs of happiness.

What do you do with the songs that don't make it to the album?

Some of them will end up on B-sides and there is probably one or two that I'll end up rejecting, just because I am not sure about them.

Musically and lyrically, does this new album mean any profound change from the previous ones?

I think in some ways, it's very different to the last album and it would probably have made more sense as a follow-up to "Violator". For me, the last album was a bit of a quirk, our pseudo-rock album. This one's far more heavily electronic based, which is I think where our true roots are.

How long does it usually take to write and then record a song?

To write and demo a song could take a day if I do it all really quickly. But sometimes.....there's one song on the album which I kept trying to do a demo of but it just never worked and I kept thinking why doesn't it work? I liked the basic song and I went back to it five or six times and spent like a week each time on it, and in the end I got it to work. But that's just the demoing of the song. When we get in to the studio, some songs fall into place quite quickly and some don't.

Would you say the majority of the new songs are slow emotional ballads or rocky pieces?

There aren't many "rock" songs on the album. There are about three or four that are possible to dance to in a conventional dance sense. Most of the tracks are quite slow, but I think they're slow, but really groovy, they're not un-danceable. There are about four that are fairly up-tempo.

Do you write ideas down when they occur to you? Are they visual?

They are usually visual, but I wish I did write ideas down more often because I believe that my memory is a lot better than it is. Sometimes I wake up in the middle of the night and I have a brilliant idea for a song and I remember a couple of cases when I virtually had a whole song written and I think "shall I get up and write that down - no there's no way that I am going to forget that". I wake up the next day and I can't remember one line and that's really depressing in a way.

What subjects do you touch on in your lyrics on this album?

I think religion is probably touched on less on this album than it has been in the past because I think I've overdone religion. But because it is still a major fascination, every time I pick up a pen there's going to be a few words in there somewhere. It's probably less religious than previously. I think it's got quite a spiritual feel. There's not really a concept or a theme to the album but quite a lot of the songs deal with destiny.

Have you ever worried about becoming creatively bankrupt?

I worry all the time about that. I am never convinced that I'm not doing something good until the record is



out, it's been reviewed and people are buying it. With the last seven studio albums, I've never been happy until the records have been out, and people are buying them, but maybe there's something interesting happening there. I remember with the last record I was really unsure playing it to people before it's release, because when you've been working on something for so long that you have absolutely no perspective on what's good or bad anymore. You just hope by trusting your judgement that you haven't gone astray somewhere.

You introduced the guitar on "Violator", drums on "SOFAD", what are you going to surprise us with this time?

I don't think we've had Bob Dylan style ranting before. We have never used a pedal steel guitar in the conventional way before. One of the tracks has a quite country flavour to it. We got a pedal steel player, called B.J. Cole in, and that worked really well.

Have you invited any other outside musicians or special guests to collaborate with you on this album?

We used quite a few different people and sometimes it worked and sometimes it didn't. We got Jaki Liebezeit from Can to come in and play some drums on one of the tracks. We used another drummer from London, a Japanese guy called Gota Yashiki. We got Doug Wimbish who played bass for us on one of the tracks and we had Keith Le Blanc doing some drum programming for us.

Have you used any new equipment or new ways of recording, technology-wise?

We have never worked with a programmer before, we've always done it ourselves. I really enjoy having a programmer there, because even though Alan did a lot of it on the last record, you still felt really involved, whereas now it's much easier to just step back and listen to what's happening. It's also a lot quicker working with somebody who knows how to work everything perfectly. He also uses a lot of things like hard disc recording which we've never used be-

fore and which gives you a lot of a freedom. You don't have to tape everything all the time. We've never had outside musicians constantly in the studio with us before. I suppose we had Alan in the past, and Dave Clayton, the musician we are working with now, in a way fulfils Alan's role, but it's far easier to manipulate him. If Alan didn't like something, I am sure, he would play it badly, but if we say to Dave "can you try this out for us", he'll try it, and he'll try his hardest to make it work for us. So as I said before, I really enjoy this whole set up.

What places and studios has the new album been recorded at? Have those particular choices had an affect on the way of recording?

We've done a lot of the recording in a very small studio called Eastcote. I think it's helped in a some ways to create this easy going atmosphere because we haven't gone to top studios all the time. It's been very low key and it's been something that's helped us to set a tone for the record. But obviously when it comes to mixing and vocals we have had to go to bigger studios, so we have done some of it at Sarm West, some of it here at Rak Studios and some at Electric Lady in New York.

What is the main difference between recording the album in a rented villa in Madrid and various studios? Was it more comfortable to spend the recording time at one place?

In theory, we loved the idea of renting a villa in Madrid and setting up our own studio but in practice it was an absolute disaster. We all hated it there because it wasn't really in the centre of Madrid. It was about 30 or 40 minutes outside. So every time we wanted to go out we had to get cabs into town. The clubs there are open till really late and you come out really drunk and you've got to take a 30-40 minutes cab ride home, and the cab drivers never wanted to take us that far. Also living on top of each other became really difficult. We never had any space from each other, so I think we learnt our lesson there. It's much better for us to be living in totally different places and meeting up whenever we have to.

Are you singing on any of the new songs?

Yes, two of the songs.

Are you planning to have your new songs remixed again by the likes of Brian Eno, William Orbit, Johnny Dollar, Steve Lyon, Francois Kevorkian?

We are planning to have remixes. Not necessary by the same people. So far we've only sorted out one remix and that's by DJ Shadow. He's doing the remix for the B-side of the single. It's called "Painkiller".

How much is there still to be done before the album is completely finished?

We've still got to finish the vocals on about four tracks. Musically, we are probably about 70% there, so hopefully in the next couple of weeks we should get all the tracks up to the mix stage and then we have about eight weeks of mixing booked.

Is there a target audience you want to attract with this album?

No, not really. My soul brothers and soul sisters, that's my target audience (laughs).

Do you think the reaction to the new record might be rather different in Europe than in America? Do you think the music scenes are very different in direction?

I find it really hard to gauge what's going on. There doesn't seem to be any direction to me, it seems there's a bit of a mish mash. If you look at the charts over the years they've always been the same.

Does chart success mean anything to you?

I'd like to say no but unfortunately I have to say yes. It doesn't mean that I lose sleep over whether we are at number one but I think if our record totally flopped and didn't make it to the charts I think I would be quite upset. We have already spent a year working on it and we've got another few months to go, and after all that if it fails to make any charts I would be upset. When the last record came out I was on holiday and I got back from dinner one night and I had a fax say-

dm/live

Freely provided by DM
dmlive.wiki



ing that the album had gone straight to number one in America, England and a few other countries and I think I was really happy. So chart success must mean something.

Before finishing the last record there were doubts raised in the press of you overcoming the success of "Violator", do you worry the new album might not be as successful as the previous ones?

During the writing of the last album I think I felt more pressure than I do this time because "Violator" was by far our biggest selling album up to that point and it virtually sold double anything else and it just seemed like there was this massive attention on us which I don't feel anymore. The last record did ok but it didn't sell as much as "Violator", it sold more than "Music For The Masses" and "Black Celebration". Maybe that's the amount of pressure I like, maybe I could work it out in units to see exactly how much pressure I can take...."Violator" was slightly too much (laughs).

Do you still worry about how the media might receive your work?

It's always depressing to get bad reviews because I honestly believe that what we are doing is good. But again I wouldn't lose sleep over it because we all know what a fickle world it is, and you could be putting out the greatest work that's been put out in the last ten years, but if somebody has a personal vendetta against you they'll review it badly. So one thing we've noticed is it doesn't matter what we release we get 50% good reviews and 50% bad reviews and I don't think they have anything to do with music, everything is subjective and it's a question of what's going on in a reviewer's head.

Do you watch MTV and are you happy with the way MTV has treated you in the past few years?

I think MTV has helped us a lot because they do seem to have supported us and played us quite a lot and even though we haven't had a single out for three years people still can see us on MTV, but that doesn't

mean I am a great fan of MTV. I virtually never watch it and if there's absolutely nothing on TV, I still refuse to put MTV on. But a few times I have seen it I think that MTV Europe is better than MTV in America. MTV America is far too preachy, they are constantly trying to politically correct all of the youth of America and I don't think that's right and I don't think their views are necessarily right.

Why do you think it is that most of the TV stations still tend to present Depeche Mode as that naive synthesizer band performing "Just Can't Get Enough"? Do you have any explanation for this?

Maybe there's a comedy factor involved....like send in the clowns....let's show "Just Can't Get Enough" again (laughs). In this country we have always suffered, I think mainly from a press campaign that went wrong. When we were doing ok in this country but we were doing much better everywhere else, we started portraying ourselves as these enormous superstars everywhere else that didn't quite make it here. But the point that everybody missed was that we were doing quite well here too, we just weren't as successful as we were everywhere else. What the average person in the street seems to pick up from that is that we've never had any success at all here. I have so many people coming up to me saying "are you lot still going?...you had a couple of hits in the early 80's, didn't you?" and they remember "Just Can't Get Enough", but partly because of this press campaign and there's probably a few other contributing factors, we're considered as total has-beens in this country by a large percentage of the population, and I hate defending myself. Every now and then I get really angry when people say this to me, and I say "our last album went to number one, how high do you have to get to be noticed?".

Do you read your own press?

When an album comes out I get all the reviews and if we do interviews I obviously read them to see what the interviewer's written about us. But I don't ask for every little press clipping that comes in, I try to avoid that.

Has "SOFAD" turned out the way you envisaged it?

I think when we started that record we decided that it should have a lot more performance and I do like it but at some points I think we spoiled the songs. On a few tracks we may have spoiled the songs by trying this pseudo rock angle.

When was the last time you listened to Depeche Mode album?

I have listened to "Violator" a few times two or three months ago, only because I was staying at my London flat and it was lying around and I thought it would be interesting to listen to it because I haven't listened to it for years.

When you go on tour again, would you prefer to go with a big production as you did during the Devotional Tour or would you rather play smaller venues?

We haven't spoken about touring at all so we don't know if we even want to consider touring or not. But as I said earlier, for me, watching a few people on stage singing and playing instruments doesn't make a great show. I think if we are going to play live we would have to at least try to entertain people somehow else, so I would imagine that we would need a fairly big production to do that.

Your acoustic version of "Personal Jesus" became very popular among the fans. Have you ever thought of doing or recording an unplugged session?

This is one of the things that we have never considered for some reason and I think it's the word 'unplugged' that really puts me off.

Do you prefer the studio work to touring?

There are lot of aspects on the touring side that I really love but the whole thing is so gruelling and physically demanding and it's not even performance. Being the character that I am I find it impossible to finish a concert and go home to bed. So every night we end up finishing the concert, drinking, going out, getting to bed late and then having to travel the next day and doing it all again



and it's not very good for your body to do that for 14 months non-stop.

What do you think of other bands covering your songs? To mention just a few - Smashing Pumpkins, Terry Hoax, Diesel Mode.... Do you think they do a good job?

I really like Terry Hoax version of "Policy Of Truth". I thought it was an interesting version of the song and the same with Smashing Pumpkins, I thought it was a brilliant version of "Never Let Me Down Again". It was totally not expected. When I heard that the Smashing Pumpkins had done a cover of it I expected it to be sort of really rocky and heavy, but it had a really laid back, mellow feel to it, which I thought was brilliant.

Being a band with a high frequency of bootleg records, does record piracy bother you a lot and are you taking any steps against it?

I think if you are bootlegged as much as we are it has to be healthy, it means there's a lot of interest. We have never noticed it harming us. When we were in New York we went to a few record shops in the Village where there are bootleg specialists and we couldn't believe how many different bootlegs there were. We had like racks and racks and racks....I couldn't even guess but there must have been a thousand or more different bootlegs.

Looking back at the 80's, do you see many changes in how the music business works?

I am not sure because we've really been lucky and I think we've been quite buffeted from the music industry by being on an independent label. I've never really felt part of the so-called music industry because we've always been like on the fringes of it. It's very difficult for me to judge. We don't have to deal with the major record companies very often, obviously if we go to America we do, but that is quite a limited experience. I suppose the licensees throughout Europe are major labels but we're not actually signed to them, we are signed to Mute and we are licensed through them. America is the only place where we are actually signed to a major label.

What do you think of the recent reunions of the bands like Sex Pistols, Van Halen, The Eagles?

We thought maybe it would be a good idea to do an album and get Vince back to have the original line-up and go on tour playing the first album (laughs). Vince keeps saying to us that he wanted to come in and do the programming for us on this record and he said it as a joke but when he said it for the 20th time we started thinking "is he serious?". He said it far too many times for it to be a joke (laughs).

Have you ever felt like quitting?

I think there's been a few times when the pressure's got to me, and I think "is it all really worth it?" But then when you start weighing it up and you think, I do really enjoy this and I love writing songs and I love the whole aspect of being in a band, I love communicating with people. If I just left it because the pressure got too much at some point, I know I'd regret it within about a week.

Did you ever get to the point you couldn't handle the fame anymore?

It's really not that bad. I hardly get recognised at all in this country and if people do recognise me they are very cool about it, so I don't find it a problem at all.

How do you manage to balance your personal and professional lives these days?

I work all week, go out all week and I go home for week-ends (laughs).

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

I always write about things that interest me and I hope they interest other people who may feel similar emotions. If that affects people adversely I don't think I can really take responsibility for that. If I'm going to worry about every word that I write then I think that's like censorship. I think I've got to write what I feel and then people hopefully understand what I mean. If they take it wrongly and feel suicidal or something, I think they've probably started out with

a personality defect, and if it wasn't me it would be Ozzy Osbourne that would have made them do it.

Is there anything in your career you look back on and say, "I shouldn't have done that"?

We all know that we had a phase where I think we courted the pop press too much and I think our image at that time was really naff, but for some reason it didn't seem to harm us. I think it maybe should have harmed us more than it did. I can't say I really regret it and we seem to have survived it.

What do you think your mission is?

My true will is to be a musician. I realised that from a very young age. I never ever considered doing anything else. When I first left school I didn't know what to do, I had to find a job but I was totally unhappy. That's what always happens, people are unhappy until they find their true will. I was fortunate that I found mine quite quickly.

What has the world got to gain from your music?

I think there's certain amount of beauty in our music and beauty is important.

Catching up with ...

DAVE

What have you been doing in the past two years?

Generally, I've been really ill. At the moment I live in Los Angeles in a sober living house that's full of addicts like myself. I came out of a de-tox place, a rehab, that I went into in June after getting really sick. I overdosed on heroin, and I actually flat-lined for a couple of minutes and I was revived, and after that I found myself still using heroin for a couple of days after I came out of jail. Then I decided to try and do something about it again. I've been in and out of these sort of places for the last couple of years. I got really lost in the whole thing and spent the last five months just really trying to concentrate on getting my life back together. And during all this time, for the last year or





so, we've been trying to make this record, and my work was really suffering. I was having problems even singing, and one of the things that I really love to do, that's been a big part of my life, was being taken away from me. It was my own doing, but I couldn't stop, and needed help, and that's what I've been doing really. But it's really good now, on a positive side and I feel really good about what I am doing. I am very happy to be clean and sober and living my life again.....I have my life back.

How long did it take you to adapt to a normal day-to-day life after coming back from the Devotional Tour?

I didn't. I was functioning only with the use of drugs, without them I couldn't even move. I came back from the tour and I wasn't playing music and singing anymore but I really threw myself into using drugs.

Have you kept in touch with one another since the end of the Devotional Tour?

Not really. But no-one is to blame really, because the phone rings both ways. The only time that I heard anything from anyone was really if I was kind of hurting myself and it got in the press. Then I got a call from somebody, usually Martin or I'd call him. I got a call from Alan at one point when he decided he wanted to leave. But I really didn't react in any

way to that because I was deeply into using drugs by then.

Do you think that you being in LA and the rest of the Band being in London affected your relationship a lot?

I don't really have much of a relationship with the others outside of the band. When you're on the road for that long, and that was nearly two years, I think the last thing you want to do is hang out together (laughs).

Have you found it difficult to settle down in the studio again after the time off you had?

Yes, it has taken a long while. But I'd say we've done our best work in the last few months. It progressively gets more and more difficult because when you know each other so well, little things become really big things. There is a lot of outside things now....everyone's got families and they've got other interests outside of the band. A lot of time and energy is spent on those things and so less and less time really gets spent on making music together. I think when things go well it's really good but there's a lot of sitting around and waiting. The roles are very defined, Martin writes the songs and I sing them. We have Tim Simenon working with us on this record and a number of other people playing music, programming and stuff like that. Tim is playing a really big role in it. I wouldn't

say that he replaced Alan because it's completely different thing but he fulfils that role. I think Martin is working a little bit harder in putting himself forward and working in the studio because there's nobody else to do it.

Were you ready to go into the studio after you heard Martin had been working on the new songs?

Yeah, we got back together and listened to some songs. We had a meeting and decided whether we wanted to even make another record together. It was very unsure at first because everyone had had a lot of time being involved in interests outside of the band. I think that if you're going to be in a band it's important that you are fulfilling a role within that band. As I said, the creative side of the writing is down to Martin, and I sing. If we were making a film, Martin is the director and I am the actor following the orders (laughs).

What was your initial reaction after the first listen to Martin's demo?

I really wanted to record them. I really wanted to do the songs. A lot of the lyrical content, the feeling in the melodies really fitted with the way that I was feeling and the stuff I was personally going through. It seemed like it would be a really good thing for me to do at that time because it was a way of me kind of working through my own personal problems. In retrospect, I wasn't ready and it was more important for me to take heroin than being in the band but I think that in the last few months I feel like I've done some of my best work. I've thrown myself into it, I've been working with a vocal coach, Evelyn, and we were also working with her in Los Angeles. We recorded vocals for some of the songs in LA. It's a long process and I am trying to put all my energy into doing that.

Were you as passionate about the new material that Martin presented you with as you were last time with the songs Martin wrote for "SOFAD"?

I always am and we've all had our favourites, but what struck me the most with a lot of these songs were

Scan by Maudy

Martin's lyrics. For me personally, I could really relate to a lot of his writing....I am looking at myself with the words I sing.

Musically and lyrically, does this new album mean any profound change from the previous ones?

Yeah, I think so. I think it's gone back more to a similar vein to "Violator" really. The songs are shorter and more compact and I think the melodies are much stronger.

Are there any particular songs on this album that you feel closer to or emotional about than the others?

There's a song on the album called "Sister Of Night" which is my personal favourite song on the album by far, but I think the most innovative thing on the record, in terms of what Depeche Mode have done over the years is "Barrel Of A Gun" which is going to be the first single. I think that's the most exciting song on the album. It's the least like anything we've ever done before and it kind of stretched us quite a bit - it stretched me vocally - and I am really pleased with what I've done now.

Do you find it easy to sing the new songs?

I never find it easy to sing. It is a very emotional thing to do. It's the icing on the cake if you like. Everything else is pretty much programmed and it's all what I call "head-work". When I sing I sing from my heart and it's the human element in Depeche Mode, especially so with this album.

Is there another "Condemnation" on this album, a song you feel strongly about?

No, there'll never be another "Condemnation" but I would say "Sister Of Night" moves me in the same way that "Condemnation" did.

You have always wanted to play the guitar. Did you get a chance to play it or any other instrument on this album?

I've been playing the guitar quite a bit, but no, not with Depeche Mode. Years ago, we used to be very snobby about other bands that used gui-

tars. That's all they did and they didn't try any other experimentation. To be quite honest, we've come full circle with that now. It seems the easy option now is to do what we've done on a great number of albums, which is programming, rather than trying to physically do something. As I said, we're a 'head-band'. I personally still need very much to fulfil my own ambitions musically, and I am beginning that process now. I have been working with some other people on some different things and finding I get great enjoyment out of it....different people coming together with different ideas and putting them together and creating something. It's really exciting and it's spontaneous and I think Depeche Mode are anything but spontaneous.

What's the best thing about this album?

Getting it finished.

Has "SOFAD" turned out the way you envisaged it?

Nearly. I think we did the best that we could. We pushed a lot harder to actually create something more as a group effort, and it was really hard at times. I don't think we really fulfilled that as much as we could have if we had put personal things aside, but they are always there, the problems, the personal things and the outside interests. They are always in the studio, with us, if you like, and as you

get older the chance to do that seems to get further and further away. I think it's probably an impossible task for the band to make a group album.

In one of the 1993 interviews, you said that after some strange and painful time you'd been through, working on the "SOFAD" was a therapy for you. Would this be the case with this album, after overcoming your recent personal problems?

Yeah, definitely. What's great about this record, for me personally, is that I've been through a lot of stuff emotionally, and I think musician's egos can get out of control, so I have always, in the past, liked to put myself in a real painful place to do what I do, and it was killing me so I had to change something, and I wasn't sure whether I could, but it's something I have so much experience of now that I can tap into it at any time.

Do you find the recording process of the new album a happy and enjoyable one?

It's rewarding and it's enjoyable when I get to sing and hear something back that I'm pleased with, 'cause I've worked really hard on this album, with my vocals, in the last few months, and really the only person that I have to please is myself. If I am really happy with it I know a lot of other people will be. I can't really fool



Scan by Maudy

myself anymore. I would say that on this record there will be probably the best vocal tracks I've ever done....we're spending a lot of time getting them right.

Working in the London studios most of the time, is it difficult for you to travel from LA to London all the time?

Yeah, very difficult. It's emotionally and physically really hard to commute that far all the time and it's something I'm looking forward to not having to do so much anymore.

Would you consider moving back to England permanently?

No.

What is the main difference between recording the album in a rented villa in Madrid, and in various studios? Did you find working in Spain more comfortable?

In theory, it was a really good idea but we found that our personalities clashed incredibly when living together 24 hours a day, seven days a week. I didn't mind it so much but Alan detested it and I think Fletch had a hard time with it. I think Fletch has a hard time being anywhere but home, in his home environment, with his things, his friends, his family, his restaurant....that's where Fletch is comfortable. Whereas I haven't really had a home base for a long while so I don't mind so much, but it is something that I am really striving to achieve over the next couple of years.

What is, in your opinion, the main difference in work approach between Tim Simenon and Flood?

The difference is that Tim has got kind of a little team. We have a programmer, a keyboard player and he uses the same engineer all the time. He has a little team whereas Flood pretty much works on his own....Flood works in a very different way. I think Martin really enjoys working with Tim because Tim likes to work in the same sort of process as Martin, so they get on really well. I think Flood was a little bit more experimental, and I don't mean that in a bad way to Tim, but Flood was

willing to try a lot more stuff musically and dig deeper than sort of going with the same format of just programming everything, every song.

Do you think the reaction to the new record might be rather different in America and Europe, considering the music orientation on both continents?

That's really difficult to answer. Things have changed a lot over the last few years, especially in America. There's a lot more radio stations and they play a big variety of music. I think a "fan" would really love this record. Whether we make any new fans at all....that's not for me to say, really (laughs).

When you go on tour again, would you prefer to go with a big production as you did during the Devotional Tour or would you rather play smaller venues?

I'd rather take a smaller production and use a band, have some playing musicians with us on stage. I certainly don't want to go out on tour again in the same kind of format that we did last time where the whole show is pretty much on my shoulders, in terms of responsibility.

So what do you prefer more, the studio work or touring?

I prefer touring but it's something that I would have to think very carefully about doing again.

Have you ever thought of doing or recording an unplugged session?

I think that we are totally capable of doing it. I think all the songs stand up acoustically, most of them anyway. But possibly for other people in the band it's just too much of an effort to have to think about. Personally, I think it would be kind of a cool thing to do, and I think the people who enjoy our music would like to see that, but the rest of the band seem to be very much happy to just repeat what we've done before and stick to that format....that's kind of a very English thing....Whereas I would rather that we branched out a bit and stretched ourselves and try to do something a bit different.

During the Devotional Tour, there was an occasion when you had a chance to communicate with your fans directly via computer. Do you find the use of the Internet important in respect of what business you are in?

I think it's a great medium and it's really opened up a lot. I think it's cool that the fans can communicate together on the hot-line. It's like sending a letter and getting an instant reply.

Have you ever thought of releasing your own CD-Rom?

Yes, we have and I believe that's something we're looking into but we haven't actually made any plans yet.

What music have you been listening to lately? Has anything inspired or influenced you in your current work?

I wouldn't say that any band influences us at all. We don't really discuss other records or other artists that may or may not influence us. I am sure, individually we are very influenced by what we hear, especially Martin when it comes to writing. My favourite records of last year were....Gavin Friday's album....there's a lot of records....I listened a lot to a band called Filter, a band called Local H from Chicago....I really liked the Smashing Pumpkins album and I think that was a great album....Flood did that.

Looking back at the 80's, do you see many changes in music?

I think this is a really awful time for music. I prefer 60's and 70's. I am a big David Bowie fan and T-Rex and The Rolling Stones.

Did you ever get to the point you couldn't handle the fame anymore?

I am having a hard time with it now. The thing I am most proud of, in the last year, is the fact that I've cleaned up, because I did it for myself, and what I realised during that, was that I had to do it in public. Most people, when they get a chance to clean up from addiction, get to do it with the support of other people, fellowships and programs. Everything that I did

dm/live

Freely provided by DM Live
dmlive.wiki



Scan by Maudy

or said, was always in the press, so it just made it a lot harder for me, I had to hide away a lot.

Have you ever felt like quitting?

Yeah, lots of times. I think about it every day.

Does it bother you being recognised on the street?

It's very flattering, but sometimes it's hard. Not so much in England, but in other places, especially Los Angeles, my private life is pretty non-existent. I've had press following me around a lot everywhere for a long time. They'd be outside my house and stuff like that.

Have you had any new tattoos done recently?

Yes, the one on my left forearm but it's a few years old. It's dedicated to my wife that I am divorcing now.

Does your passion for painting still persist? Have you had a chance to do some more painting recently?

Yeah, I have painted a lot during the last few years. There are paintings all around my house. I paint on the walls, I paint on the floor, I paint on pieces of cardboard. I had a lot of my paintings stolen from my house. I've been invited to do an exhibition of paintings in New York, in a gallery there, so it's something I might do in the future.

Do you like to take control of your visual side?

Anton pretty much comes up with the ideas, but I find myself being the one who approves lots of the photographs and stuff like that. Alan used to do it a lot in the past as well.

Fletch and Mart look through everything as well but they are usually quite happy with it. I like checking out the photos and picking some stuff out and the same with the videos stuff as well.

What kind of future do you envisage for Depeche Mode?

I am not sure really. I think it's important to just focus as much as you can on what you're doing at the moment. It's impossible for me to predict

after the tour and that's why I didn't do the last American leg. I think we just set ourselves too much of a target and I think we all suffered in different ways.

Do you think that Dave being in LA and the rest of the Band being in London affected your relationship a lot?

There's no difference really because even when Dave was living in England we hardly saw him at all, and the same with Alan, we never saw him and he only lived 20 minutes away. I don't think that's a major concern anymore. Dave has spent most of his time over here while we've been working on the album, and we went to record in America for a while, so I don't think it caused any problems.

Have you found it difficult to settle down in the studio again after the time off you had?

It's been quite easy because Martin has been writing very good songs and at the

end of the day if you are working on good songs it's much easier. We've settled in with a very good team of people so that's helped things as well...the atmosphere has been very good.

Were you ready to make a new album after you heard Martin was working on the new songs?

We had to satisfy ourselves that Dave wanted to do it. I think there's a strong bond between us all. I think Alan thought that when he left the band it was going to be enough to split us up but I think the bond is much stronger than he believed.



what's going to happen in the future, it's not in my hands.... thank God (laughs).

Catching up with ...

FLETCH

What have you been doing over the past two years?

Recovering from the last tour.

How long did it take you to adapt to a normal day-to-day life after coming back from such an extensive Devotional Tour?

I was just so emotionally knackered

dm/live

Freely provided by DM
dmlive.wiki



What was your initial reaction after the first listen to Martin's demo?

There are different demos, it's not just one. We've given him three or four writing periods so it's not as if we listened to all the songs in one go. He's been playing me songs all the time. We are very happy because the standard is very good.

Whose idea was it to appoint Tim Simenon as a producer?

Tim's name has come up in the past. He's done remixes for us in the past that we liked. The thing that made us eager to work with him was the team of people that he has around him. Dave Clayton - who is a really good musician....perhaps with losing Alan we needed someone's expertise in that field. Q is a really good engineer - very quiet, works well, and our programmer Kerry....so it's a good team. It wasn't as if we were just taking Tim on, it was a team of people. It's worked very well.

What is the main difference in work approach between Tim Simenon and Flood?

I don't think there is much difference really. Producing is getting on with people, and getting the best out of people, and in that sense they're pretty similar. Flood comes from an engineering background while Tim comes from more of a musician's background, because he has a group, but generally their approach is still the same. Because all the people in the band are different personalities, you need to have someone to make sure that all the personalities are working together and trying to get the best out of each other.

Did Alan's departure affect the roles and responsibilities within the Band in any way?

I think that Alan was trying to gain control of everything towards the end of the project, and because I wasn't very well he was doing that....he was able to take control, and no detriment to Alan, but I think I deal with things a bit differently. I don't think the roles have changed at all....we just replaced Alan, as such, with a team of people.

What is the best thing about this album?

I think the best thing about making the album is how enjoyable it's been. The last album was really recorded under a lot of pressure. With this one, we are really in a good position. We're almost expected not to release anything and so it takes the pressure off. No-one really expects us to be massive. With the last album it was all 'world domination' stuff....'we're going to be the biggest band in the world'. Someone like U2 for instance, are going through that at the moment....there are so many expectations of their new album and they can't finish it.

Have you ever considered releasing your own CD-Rom?

We have, but it takes enough time to make an album, and we don't do anything without putting 100% into it. We can only concentrate on a certain number of things at a time. To do a CD-Rom, we would probably have to give it more time than we've got.

During the Devotional Tour, there was an occasion when you had a chance to communicate with your fans directly via computer. Do you find the use of Internet important in respect of what business you are in?

My personal view is that the importance of the Internet is a bit exaggerated. The problem I see with it is that a lot of the information you can get....like the stuff about Depeche Mode....is 99% wrong information. So there is no control, and it's very hard for anyone to know if what they're reading is true. I just think it's not very accurate. I suppose sooner or later, when more controls come in it might be better but now I think its use is exaggerated.

Do you have any idea what the visuals of the new album is going to be like? Do you take much control in that?

We have Anton who does the visuals but obviously he talks to us about it.

Is the process of making videos satisfying at all?

They have never been one of our fa-

avourite things....some are more enjoyable than others. We don't generally enjoy photo sessions, making videos, doing interviews, anything like that.

Are you planning to do much promotion in support of the new album?

We couldn't do much last time because we went on tour but I think we are going to do more promotion this time.

Does chart success mean much to you?

Yeah, I think that in the music industry, chart success is one way of telling whether people like what you do. I am not saying we want to be number one but as long as it's well received, does well and people buy it, you enjoy it.

Are you planning to tour in support of the new album?

Not at the moment. I think it nearly ruined us last time. It's at the back of our minds but right now we are just trying to concentrate on the album.

There have been some changes in personnel in the past few years, how many people are in the Depeche Mode camp at the moment?

There's about seven or eight people including the group.

Many of the fans try to associate with their idols which sometimes leads to extreme situations. In the case of Depeche Mode, does this frighten you a lot?

Not really, because say for instance with me and football. The football players are my idols, so sometimes I would wear the shirt of their team. Obviously it's worrying when fans see the sort of lifestyle we lead, and there is a lot of publicity of our particular lifestyle, that fans may think that that's the way to live life. Over the years we have seen a few fans we have known personally, who have, perhaps, taken that lifestyle a little bit too far.

Being one of the bands with a high frequency of bootleg records, does record piracy bother you a lot and are you taking any steps against it?

dm/live

Freely provided by DM Live
dmlive.wiki

Scan by Maudy

Not on that level, it's not a problem. Obviously, if people started to bootleg our own records it would be, but when they just make records up....it's always going to be a small proportion of the market because the big record stores won't stock them because they'd be sued. I think it's one of the sides of being popular, isn't it? The more popular you are, the more bootlegs you get.

Looking back at the 80's, do you see many changes in how the music business works?

I think it always works in a same way, it's still the same.

What do you think of the recent reunions of the bands like Sex

Pistols, Van Halen, The Eagles?

It's money, isn't it? I don't blame people if they need money....do it....if that's the way they want to do it.

Do you follow some of the current music?

I buy a lot of CDs but I wouldn't say that I follow current popular music.

Did you ever get to the point you couldn't handle the fame anymore?

Never. I think I got to a point where I couldn't handle the internal pressures, but not the outside pressures. The outside pressures are not too bad and we've always been very lucky in that respect. Also I am quite fortunate because

someone like Martin and Dave are much more recognisable than I am, so it's easier for me.

How do you manage to balance your personal and professional lives these days?

You don't balance it, it's all mixed together. A lot of the people I know in my professional life I know in my personal life so it's very much mixed together.

Name one thing you are most proud of.

I suppose we have always been considered the underdogs, especially over here. So it's good to show people, year after year, that we have got something to offer.

Is there anything in your career you look back on and say, "I shouldn't have done that"?

The small things are things like the clothes that you wore or the haircuts you get embarrassed about. They are the minor things. I don't think there are any major things that I regret.

What are the high and low points of your career?

I think the high point is still probably the show we did at the Rose Bowl. The low point has to be on the last tour when I just couldn't take any more.

Have you ever considered having the Band's biography written and published?

We have tried a few times but we haven't got it together. The problem is that people do bootleg books, and they are not correct. Again - it's just low on our priorities.

What kind of future do you envisage for Depeche Mode?

At the moment I feel very optimistic because the album is going to come out, and it's going to be very good, and I am very confident. Long-term-wise, anything can happen, but at the moment we're getting on well, it's good fun and we've got no pressures. It's all up to us what we do, for a change. We haven't got this big schedule, so it's an optimistic short-term.



dm/live

Freely provided by DM Live
dmlive.wiki

Scan by Maudy

"Dreaming Of Me". Dreaming of those halcyon (?) days of New Romanticism, when the Deps were pretty darned hip and Martin Gore looked vaguely masculine. "New Life". The new life was the pop star life. The single was a new, vibrant pop sound in '81. Still sparkling in '85. Makes me shudder, though, remembering a stiletto-clad pogoer at a fateful DM gig. The sprightly young thing proceeded to drill a hole in my foot to the strains of this ún. "Just Can't Get Enough". Just couldn't get enough. A frequent dance floor filler at flagging parties, when every last drop of alcohol had been downed. Ah, the memories. "See You". Ta ra, Vince. Manly Martin's first stab as songwriter, a superlative one it was, too. Startlingly simple but effective. A classic. "Get The Balance Right" opined Basildon's bravest, but did they heed their own lyrics? Nah. Pedantry creeps in. "People Are People" and Depeche Mode are only human. Like all great authorial talents, they dry up, hit mental blocks, exhaust their verbiage. Painfully infantile. "Blasphemous Rumours". What's up with MG? The advent of the nifty little leather numbers saw the crucifixion of the big, brash beat. "Shake The Disease" and I'll shake off the cynicism. The frilly shirts may be gathering dust but the Deps have never looked like retiring to the closet.

Lesley O'Toole
Record Mirror
(Oct 19, 1985)

Singles 81-85; the album the critics loved to hate. Who can forget the one-line review of "Just Can't Get Enough" - "I can, you will"? Or the rejoinder to the title of "People Are People" - "Yes, and spiders are hairy"? Fortunately, the energy in "People" and "Master And Servant" alone show Depeche Mode were not to be daunted by a few miles of cutting reviews. Mode serve up very different slices of life: wrecked relationships in "Leave In Silence" and the 'routine slab of gloom' in "Blasphemous Rumours". But they also have the psychotically perky "Just Can't Get Enough" - a song Stock, Atkin and Waterman would have dismissed as just too damn cheerful. But with their zest for life, you can forgive them just about anything. It is definitely Depeche Mode's most preachy album, overflowing with messages for all sorts of positive behaviour. Songs plead for tolerance ("People Are People"), moderation ("Get The Balance Right"), the importance of stable relationships ("Somebody") and what love really is behind all the clichés ("The Meaning Of Love"). This isn't just an album; it's The Young Person's Guide to Life in the Early '80s! The soaring backing vocals echo the early Beatles and add a very English feel to it. "Blasphemous Rumours", with its metallic breathing and harsh instruments, is a masterpiece of industrial music and very much a throwback to "Construction Time Again". The album's weakest point is the ballad "Somebody", with its hearts-and-flowers lyrics and sounds of children playing in the background, it presents a Walt Disney portrayal of love that's fine if you actually like

eating treacle by the bucketful. I miss the Eastern influence in the lilting, almost hypnotic "Lie To Me" and "Something To Do", but more vocals by Martin Gore are strengthening the album all the time. An assured, talented album.

Nina Romain, Auckland, New Zealand
(September 1996)

If ever there was a band destined for obsolescence, it was Depeche Mode. Hopeful flotsam riding the wave of the New Romanticism, their first three singles (up to "Just Can't Get Enough" and the departure of Vince Clarke) were frothy and undemanding, the light industrial feel of Kraftwerk thinned out into plinkety-plonk electro-bubblegum. Initially championed by certain sections of the music press eager to foist their latest theories about the perfect pop product onto the band, they were soon discarded as worthless-pretty boys playing at being Chicory Tip. Then something extraordinary happened. Just as rock press cred had deserted them and just as their baby-faced charm was being turned into heartthrob androgyny for the benefit of Smash Hits, they embarked on a voyage of musical

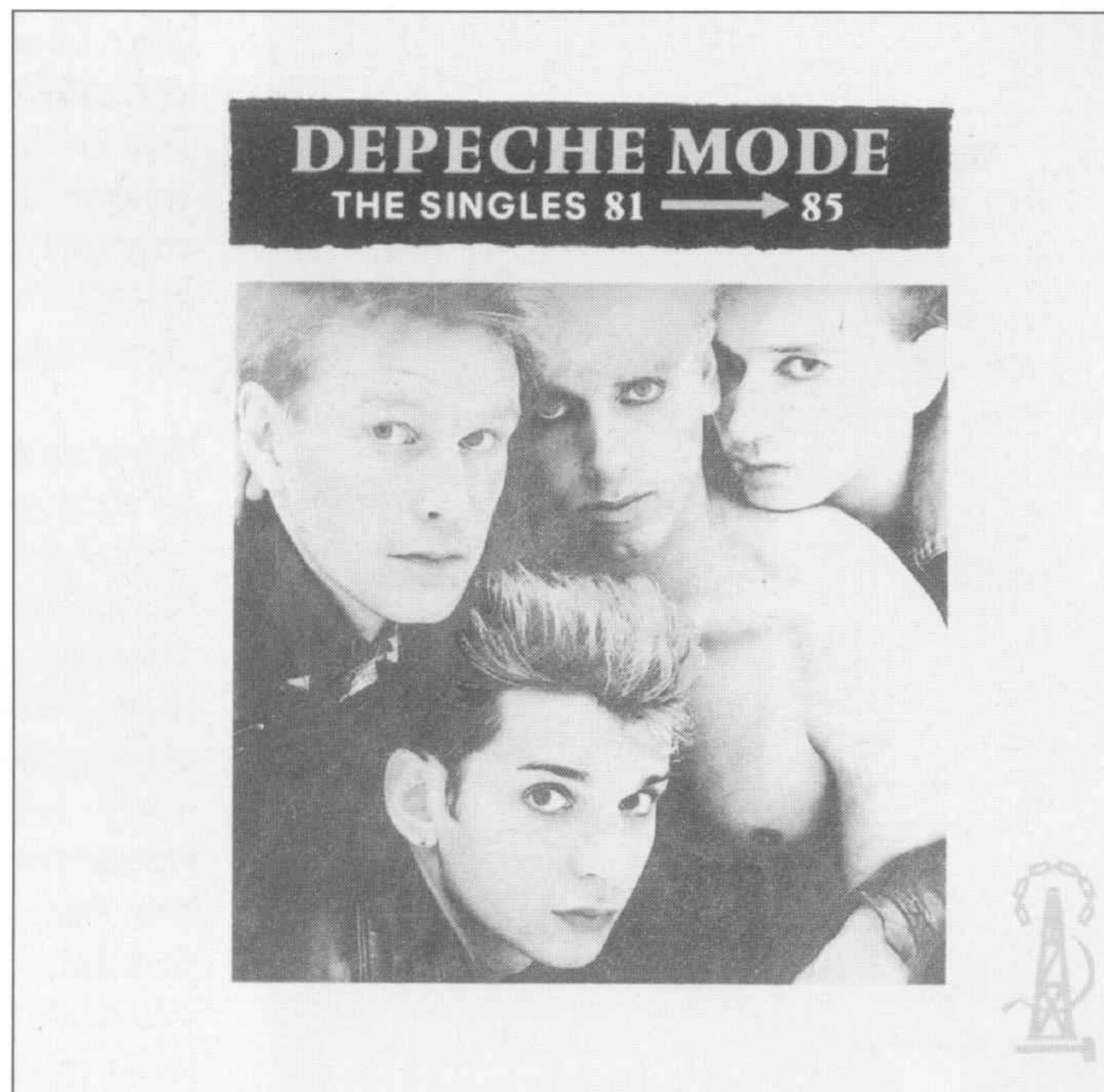
discovery. Experimenting with new instruments sampling new noises and utilizing the whole gamut of avant-synth practices from found voices to metal-banging, they came up with a series of dense and druggy soundscapes across which journeyed darkly-shifting melodies and increasingly radical lyrics. Often they degenerated into painfully sincere sentiment ("People Are People"...), but at other times, such as "Master And Servant", they hit home with explicit and disturbing analogies between S/M sex and capitalism. But as we all know, pretty lightweight. And as long as David Gahan's big masked eyes and Martin Gore's cheeky rouged nipples continue to adorn album covers, they'll be dismissed as teenybop fodder. This complete collection of the boys' singles including the latest, "It's Called A Heart", provides convincing evidence that such a charge is nonsense.

Frank Owen, Melody Maker
(Oct 19, 1985)

The boys from Basildon. I really enjoyed looking at the colour photos of DM at the Bridgehouse and Southend Tech. Real Essex pictures like my sisters take. Also bravely provided are various critics' reactions to the singles. Not that they're all bad, one 'Sounds' reviewer found "Dreaming Of Me", (the first single), "Deep meaningful, heavy and arty". The things some people put in their Horlicks. Pop fodder for the most part. How the hell did that get in the charts? But that's what the charts are like. The early thin sound can lose its tinsel glitter at times, and those wicked backing vocals. I liked most of the post "People Are People" stuff, and Martin Gore is showing definite signs of development in his songwriting. While "New Life" and "Just Can't Get Enough" remain as tunefully listenable as ever.

TNT
(Dec 12, 1985)

SINGLES 81 - 85



15. 10. 1985

Scan by Maudy

Although we didn't know it at the time, the B-side of "It's Called A Heart", "Fly On The Windscreen" was to be the 1st taste of the 1986 album "Black Celebration". A dark theme indeed, "Fly On The Windscreen" reunited Martin's favourite themes of love, sex and redemption. The extended and 'death' mixes, beginning with the refrain 'touch me' and samples of global conflicts, suggested the competition between desire and the fear of AIDS, prevalent at the time. The 'Death' mix also saw extensive use of media samples to augment the sound. This use of other audio material was later used by bands such as 'Big Audio Dynamite' and falsely credited to them as the pioneers of the technique. Justice, I ask you! February '86 saw the release of "Stripped", an industrial masterpiece. DM seemed almost to deliberately incite reaction by utilising the latest musical technology to produce a song enticing people back to a life of technology - free simplicity. The irony wasn't missed. After two relatively weak singles in 1985, "Stripped" shouted loud and clear, "We're back, so watch it!" "Black Celebration" as a whole explored all of Martin's favourites: lust, love, lust, religion, lust...and more....lust with greater depth than had been attempted on preceding albums. Musically there was more experimentation with different styles of rhythm and melody. The minimalism of "Something To Do" from "Some Great Reward" was refined leading to the understated but musically complex "It Doesn't Matter Too" and to the dance hall favourite "A Question Of Time". Each song taking a simple musical refrain and building on it to produce featured complexity.

The title track "Black Celebration" and the rewritten version "Black Day" (Daniel Miller & Alan Wilder) summed up the entire album: the need for love, caring and warmth in a world that often could seem cold, desolate and barren. During this period, Depeche Mode were often accused of being depressing. However, this view ignored the message behind the songs. Yes, the world can be a complete bitch with much to concern. However, despite whatever life throws at you there is always hope for love, lust and trust.

David Stevenson, Norwich, England
(Sep 3, 1996)

"Let's have a black celebration/Black celebration/Tonight/To celebrate the fact/That we've seen the back/Of another black day". These lines mark the beginning of Depeche Mode's fifth album "Black Celebration", their darkest and most impressive one up to now. Without any exaggeration it can be seen as ingenious considering both its lyrics and music. In contrary to its predecessors, especially the first both albums "Speak And Spell" and "A Broken Frame", without exception every song on "Black Celebration" gives you the certainty that you are a witness of a milestone in music-history and it may even amaze you that a human mind is able to create such a godlike work of art. Considering its texts it may make

you feel sad and desperate: "Death is everywhere/There a lambs for the slaughter/Waiting to die/And I can sense/The hours slipping by". But although it gives a straightforward, almost brutal description of the 'world we live in and life in general', it won't let you alone with your fears and depression. It takes you apart and gives you consolation and hope with songs like "Here Is The House" and "A Question Of Lust". The voices of Dave Gahan and Martin Gore perfectly support the moody atmosphere of the album and give a very special note to every single song. Whereas Martin's gentle voice is just cut out for songs like the piano-based "Sometimes", Dave's singing varies between devoted fascination like in "Dressed In Black" and uncompromising severity like in "Fly On The Windscreen - Final" or the bombastic "Stripped". As soon as you put on this

masterpiece it will take you by the hand an embrace you with its darkness and consolation. This album was definitely a turning-point in Depeche Mode's career and gave an outlook of their sound in the future to come.

Helge Bewernitz
Münster, Germany
(September 1996)

Depeche Mode are one of those bands whose music shouldn't be given the 'gut reaction' treatment. Following last year's "Some Great Reward", this LP sees Martin Gore following much the same lines. He will persist in asking the kind of questions that there really are no answers to. Musically there is a riot of atmosphere which should ensure many a Depeche fan will be dipping into this one over and over again. Best tracks, aside from the single "Stripped" are "Here Is The House" and "World Full Of Nothing".

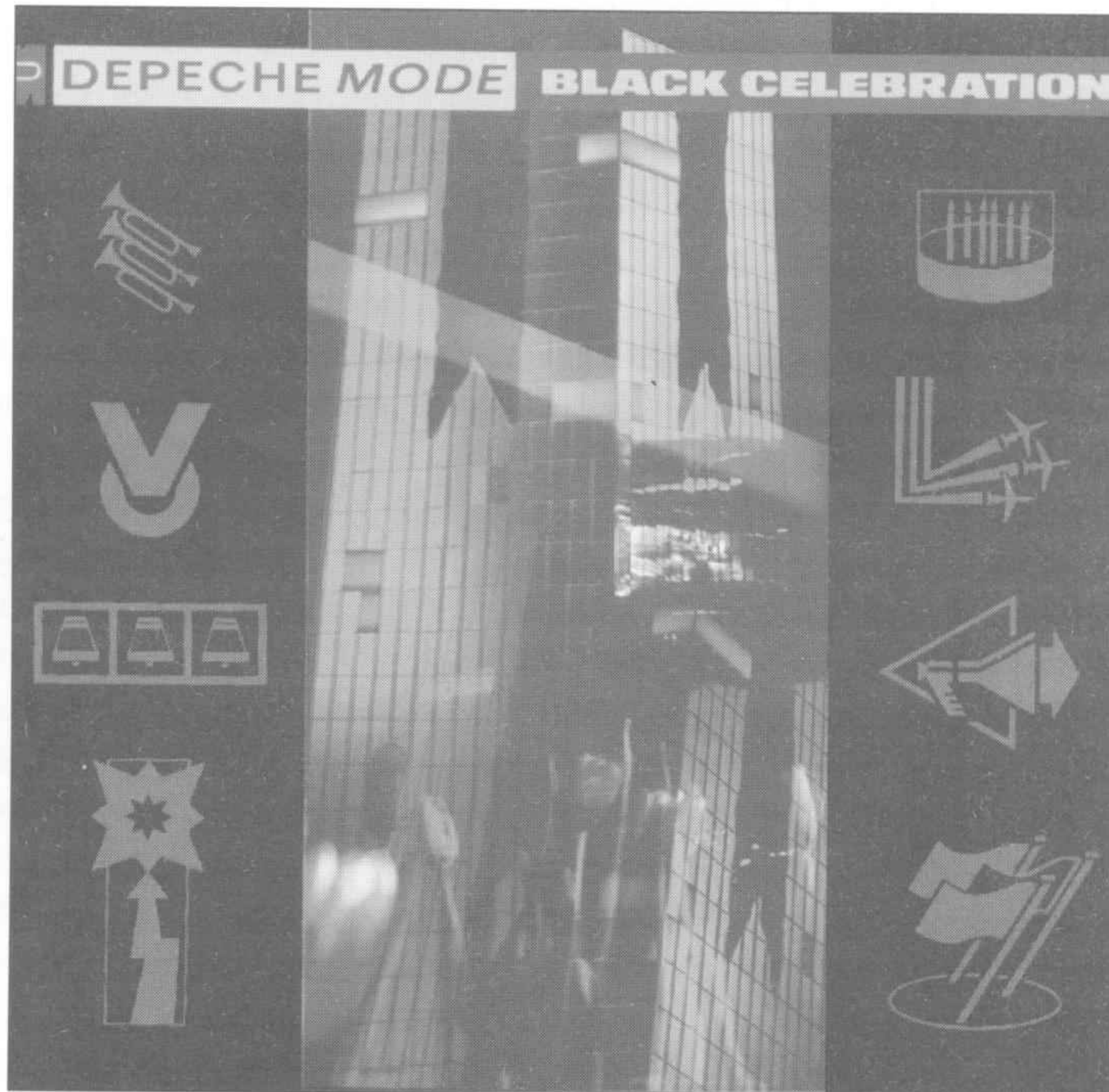
No 1, England
(March 22, 1986)

Here are some things to admire about Depeche Mode: (1) their self sufficiency. (2) their refusal to follow anything but their own fashion. (3) their refusal to be anything but themselves. (4) their unswerving ability to come up with great, fresh melodies. "Black Celebration" is a comfy progression for the Deps, but it contains no huge surprises. It keeps to the rules they set for themselves in terms of quality, value for money, tunefulness and experimentation. It kicks off with three killer tracks -

"Black Celebration", "Fly On The Windscreen" and "A Question Of Lust", the latter being a prize crystal-clear, soaring Mart-on-vocals special. But it really is like putting all your cards on the table before the game's finished. Of the raunchier numbers, "A Question Of Time" stands out, as does the single "Stripped" and the moody "Dressed In Black". "New Dress", although it pumps and throbs, has rather excruciating lyrics, ditto "Sometimes", one of the rather too many sweet little ballads. Although the melodies are gorgeous, Martin seems preoccupied with sounding like the gawky school choirboy. Mr. Gore is again lyrically concerned with tenderness, sweetness, closeness with another, and putting his heart on his sleeve. That's fine, balanced against Depeche's more exciting, sinister side. Beware the girly swot notebook with the arrow through the heart, boys, and you'll rool OK. Strength through wimpery!

Betty Page, Record Mirror
(March 15, 1986)

BLACK CELEBRATION



17. 3. 1986

dm/live

Freely provided by DM Live
dmlive.wiki



Pressed In Black

Dear Bong,

I am writing to thank you sincerely for Bong 29! It is my first Bong ever because I subscribed only a short time ago. The reviews in the magazine are nice and I agree with most of them. I will surely subscribe again next year!

Vladimiro Ferrara
Aversa, Italy

Dear Bong,

I have just received my Bong 29. It's excellent and highly informative! I would like to wish Dave Gahan, Depeche Mode and Bong good luck, and all the best in their work for years to come!

Farid Jamal
Dusseldorf, Germany

Dear Bong,

Thanks for the last edition of Bong. A complement to the layout. Those Anton Corbijn pictures (first release) are superb! It's good to hear and see they are OK. Keep those new pictures coming!

It was nice you mentioned the existence of the CD "Trancemode Express". It's not an obscure CD I think! I have this CD at home and it's for sale in Holland in the (few existing) 'Plato' record shops. There was a CD released in the same collection called 'Trance Work Express Vol. I' which is a tribute to Kraftwerk. It features the covers of the DJs paying a tribute to the 'godfathers' of electronic music. It all sounds very good indeed (Robert Miles-like type of versions) with the ambient atmosphere... It's worth listening!

Paul van den Bosch
Wassenaar, Holland

Dear Bong,

Thank you very very much for Bong 29. It was like heaven on earth for me as I got it after four months of waiting! It is really fantastic, especially the new photos of Andrew, Martin and

Dave. How can we thank you?

I've heard that Depeche Mode won't go on tour with their new album because they all have a family now. Is it true? Can you help me? I hope it's only a rumour!

Andrea Hellnes
Germany

Editor's note: There haven't been any plans made yet regarding the tour as it is still very early days. Let's just wait for the album first...and the rest will follow.

Dear Bong,

Following Giacomo Solazzo's letter in Bong 29, I thought I would write and shed some light on a few of the 'unknown' tracks on "The Real Rare Tracks" bootleg CD.

The songs in question are: "If I Ever Change" (real title "If I Ever"), "I Confess" (real title "Pretty In Pity"), "Russian Radio", "Tell You So" (real title "Give Me Your Hand"), "Discovery" (real title "All Roads Lead To You"), "Save Me Tonight", "Tell Me Why", "Seasons" (real title "Rain") and "The Flight" (real title "I Don't Know Why"). These songs are all by an American synth band called Red Flag, and are taken from their 1989 album "Naive Art". The only reason I think they could be mistaken for Depeche Mode is their 'synth pop' style, and the slight similarity between the voice of Red Flag's vocalist Mark Reynolds and Martin Gore. (Mark Reynolds also has a bleach-blond 'Martin style' haircut on the album cover!!!)

Incidentally, some of the unknown tracks featured on another bootleg, "Martin L. Gore Studio Tapes" are rumoured to be solo tracks by the aforementioned Mark Reynolds.

Antony Mew
Newbury, England

Dear Bong,

I am writing in reply to Kimberly Prior's letter printed in Bong

27. A bootleg often has 'promotion only' or 'limited edition' written on the cover, but the truth is that as long as it is a bootleg neither means anything. There is no way of controlling whether it is truly a limited edition or not, and it doesn't make much sense to make promotional copies of bootleg. A good example is the CD bootleg "The Special 10th Strike" which on the cover claims to be a limited edition of only 500 copies, all individually numbered. After having seen quite a lot of them in Copenhagen, I noticed that they were all 'individually numbered' as '085'. The bootleg you mentioned, "A Matter Of Taste", is out under many different names (i.e. "Crepuscule", "Somebody's New Dress"...). It should be worth what you paid because of the good sound. I paid approximately £20 for the same bootleg! I don't know how much the picture disc interview is worth exactly, but in Copenhagen you can get various picture discs with interviews on them and the prices range from £5 to £20 per disc.

Peter Philipson
Farum, Denmark

Dear Bong,

I have just been to the cinema where I saw a trailer for a film by Robert Lepage called "The Confessionnal" and the music that accompanies this trailer throughout is none other than "Waiting For The Night" by Depeche Mode!

I haven't seen the film itself so I don't know if the song is used in it. It would seem odd if it was because this film is set in 1952 and 1989 but it was certainly effective in the trailer.

Carsten Doig
Greenock, Great Britain

Editor's note: If you want to find out more details on this, please see 'Everything Counts' in Bong 25 where we wrote about the film and soundtrack featuring "Waiting For The Night" and "Policy Of Truth".



Dear Bong,

Some issues back you asked what bands we would like to see supporting Depeche Mode on their next tour... I think Frontline Assembly from Canada or Cat Rapes Dog from Sweden would be very great supports! Many DM fans in Germany are listening to these bands and their shows are great too. The bands always have so much fun on stage that it feels like a great party!

Arne Wojciechowski
Neubrandenburg, Germany

Editor's note: Thank you for your opinion. Does everyone agree with this choice?

Dear Bong,

I just felt I needed to drop a line, and share an experience I just recently had. Recently, I visited a club that happened to be playing retro-80's 'new wave' music (for me-heaven). While at the club, I met several 'interesting' Depeche Mode fans. Having been a huge fan for 11 years, I figured we'd hit it off, and started talking with them (but played dumb about knowing anything about Depeche Mode to see how they would react to me).

It was interesting to note the smug superiority they seemed to feel towards me because I seemed not to be in to 'all thing Mode'. I asked them what 'all things Mode' meant.

They said that it required that you wear nothing but Depeche Mode gear (which they did), listen to nothing but Depeche Mode, do not fraternise with non-fans, 'worship' the 'Mode-ness', and generally shun anything non-Mode related. I told them that in doing so they closed themselves off from a lot of wonderful experiences and people (some who actually don't like Depeche Mode). This last comment seemed to cause an uproar. They felt that anyone who didn't like Depeche Mode was not worth knowing, and wondered out loud why they were wasting their time with me. Still playing coy, I asked what it was about

Depeche Mode
that inspired
such
passionate

worship. They said it was the music, the spirituality, the 'sacredness of Martin's lyrics'. I told them that they could glimpse spirituality in a flower or the eyes of a baby or lovers' embrace; that Mozart has written some of the most sublime music 200 years prior to Depeche Mode; and that Poe or Camus or even the brothers Grimm committed wonderful ideas to paper. They responded by saying that I wouldn't be worthy of calling myself a Depeche Mode fan (to which I tried, in vain to, hold back a laugh) and left. I never told them that I've been a huge fan since they were probably in diapers.

I just feel that if some Depeche Mode fanatics (or any other type of fanatic) took even a little of the wonderful (and sometimes scary) passion and commitment they felt towards Depeche Mode (or anything else), and applied it towards making this world a better place, we'd all be the richer for it. Bring a smile to a lonely person's lips, tell a child that they are beautiful and very special, make a positive impact on someone's life. There will come a time when Depeche Mode will be no more, and what will you have to show for your allegiance but faded and torn posters, tattered T-shirts, dusty records, and old memories....did you remember to live life, or did it pass you by? Let Depeche Mode be the soundtrack to, and not the director of your life.

Raf Boy
Los Angeles, USA

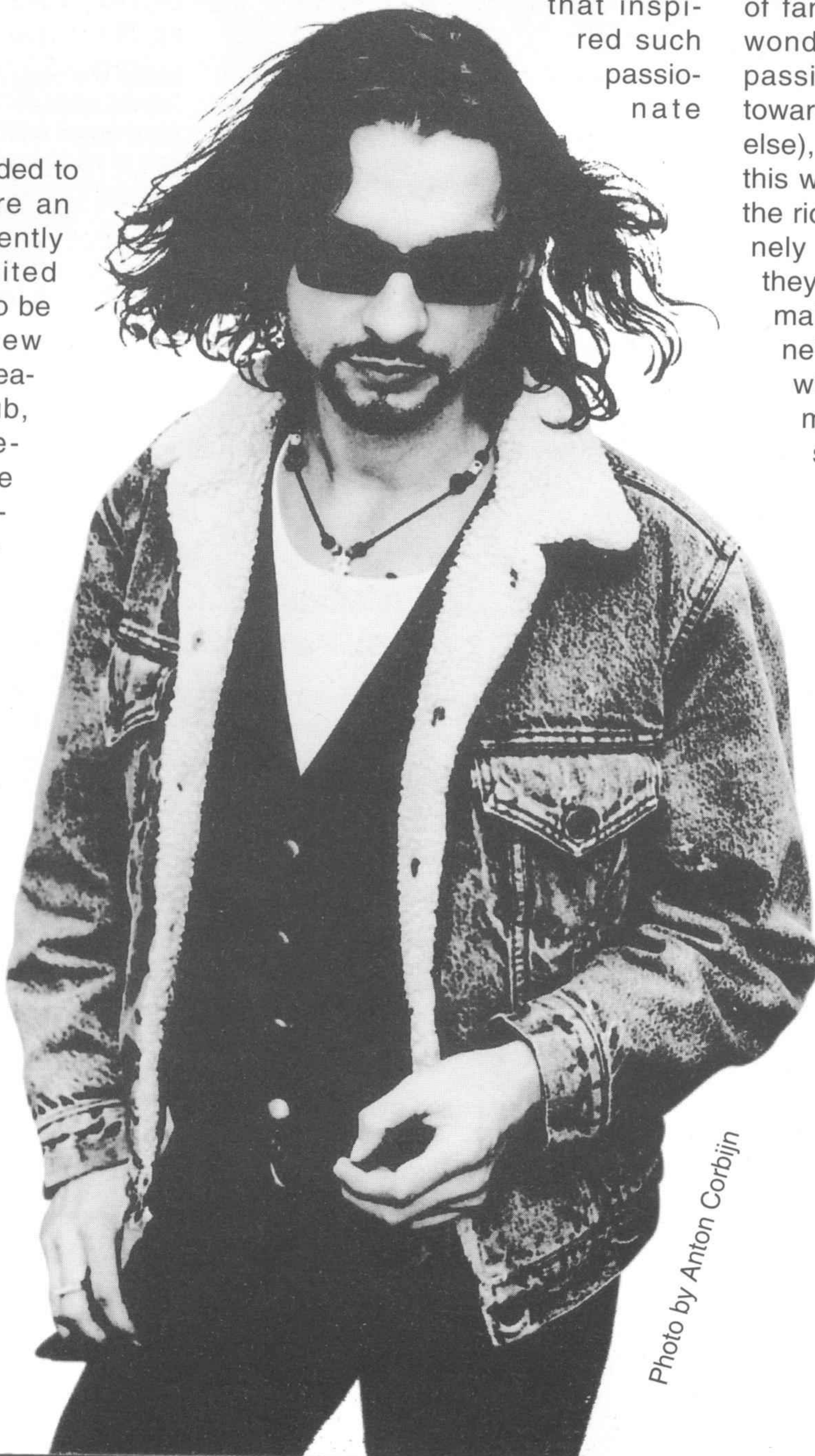


Photo by Anton Corbijn

dm/live

Freely provided by DM Live
dmlive.wiki



Satellite

'Mode Evolution' would like to thank everyone that attended our Depeche Mode Parties in August (Piboro) and September (Birmingham). The nights can only be described as excellent and what I should express a real tribute to the band, who over the years have given us so much to be grateful for. All we can do on our behalf, our fan club is to continue holding functions in respect to in my opinion the best group in the world by far.

I would also like to wish Martin, David and Andy all the luck in the world on the release of their eagerly awaited album and the future which can only get better!

I would also like to point out to other fellow devotees that we have a number of events in the 'Pipeline'.

Thanks also to the DM Fan Club and Bong...and that's all there is.

The addresses below are printed for your information only. These fan clubs are unofficial and therefore 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**

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

**DM Devotees
A.D. 1154
Vilnius 1
2001
Lithuania**

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

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

**Mode Evolution
3 Marne Avenue
Walton
Peterborough
PE4 6AJ
England**

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

**DM Club
Linda Andreasson
Norrskensq. 21
37151 Karlskrona
Sweden**

**DMF
Apartado de Correos
42064
Madrid 28080
Spain**

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

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

devotee MODE
42, Rue Armand Carrel
62970 Courcelles-Les-
Lens
France

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

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

Rush
Crabethstraat 15
2801 AL Gouda
The Netherlands

**workHard
apdo. correos 12.283
46020 Valencia
Spain**



Freely provided by DM Live
dmlive.wiki

Pen Pals

Vladimiro Ferrara
Via Giotto No. 18 (Parco Argo)
81031 Aversa (CE)
Italy

Hello! I'm 17 years old and I would like to correspond with DM fans from all over the planet. All letters will be answered. I hope to hear from you soon!

Christopher Davies
6 Archdale Street, King's Lynn
Norfolk PE30 1QY
England

Here is a plea, from my heart to you. Male 26, a true lifetime devotee. I would love to make friends with devotee's from Europe and Scandinavia. Interests include females, philosophy, sport, sci-fi, trading etc. Let us share the world in our eyes together, so open yourself for me and some great reward will be coming your way!

Manuel Cruz Batista y Jose Antonio Iago
C/ Sopranis No. 21 1' Derecha
c.p: 11006 Cádiz
Spain

Wanted: DM fans from all over the world to exchange anything on Depeche Mode. We are two Spanish boys and if you want to write to us don't hesitate and do it! We promise to answer all letters. You can write to us in English or Spanish.

Roman Rakhmayev
Sovjetsky PR-T 18-59
141250 Ivanteevka
Moskovskaya obl.
Russia

Hi Depeche Fans! I'm a 19 year old boy and Depeche Mode are my life. Please write to me in English or German. I will

answer all letters. I promise! It's just a Question Of Time!

Nina Romain
33 Tui St
Pt Chev
Auckland
New Zealand

I'm Nina and my life is a mixture of all things Strange and DeMented. English Modete (25), now living in New Zealand and determined to create a local fan club here. I also live for rollerblading, weird films and Death's Door remixes. I'll answer everybody's letters, so let's get our kicks on the DM thing - please write from all over the world and join me on Route 66!

Steve Belding
3 Rosewarwe Gardens
Tehidy Road
Camborne
Cornwall TR14 8TH
England

Hi Depechees! Well I'm an older Depeche fan (35) following 'the boys' since 1980. Any females 22+ care to write to me? Especially from USA and England. Will reply to all letters. Ciao!

Zhenya Boyarkin
Studioni PR, 30-38
129224 Moscow
Russia

Hi! I've been devoted fan for six years. I'm trying to be in contact with as many fans as I possibly can. Also I'd like to swap any material about DM (articles, LPs, CDs, tapes etc.). I have never seen Depeche Mode in concert so try to describe it for me! Apart from DM I listen to Rage Against The Machine, Front 242 and U2.

Jo Ann Blewett
6225 Feral Street
Agoura Hills
Ca 91301-1756
USA

Hi there! I am 27 yrs young and a total Depeche Mode fan. I would love to correspond with any Depeche Mode (plus) fans from all over the world. Somebody who just can't get enough of Depeche Mode, or if you want to talk about the meaning of love and life in general. Drop me a line!

Daniel Byrne
153 Belgard Hts
Tallaght
Dublin 24
Republic of Ireland

Hi! I'm a 23 year old long time Depeche Mode fan. Other musical interests include Morrissey and The Smiths. I would like a DM pen pal from anywhere in the world but especially from the UK and Ireland.

Svetlana Gorodova
154-1-27
Warshavskoye Shosse
Moscow, 113405
Russia

Hello! I'm 18 years old and I look for DM fans in any part of the world. Depeche Mode help me to survive all life's difficulties. Especially, I would like to write to people who have met the Band members and would like to describe their impressions. But I also promise to reply to everyone who wants to write to me. I am interested in music in general, love life and English related things. I believe I find some good friends soon!

Contacts

David Gahan look-a-like & singer/songwriter wants to form a Depeche Mode cover band. Would like minded musicians with total commitment and enthusiasm to form this group. I also have my own demos and backing tracks which I have been working on. Please, send demos and photo, male and female may apply. Stephen Stewart, 130 Sounderland Rd, Pinkneys Green, Maidenhead, Berkshire SL6 5HL, England.

To H.L. - please get in contact with me asap. Stephen Stewart, 130 Sounderland Rd, Pinkneys Green, Maidenhead, Berkshire SL6 5HL, England.

Many devotional greetings to Katja! Your higher love, Dirk. Stay depeched!

I would like to greet the strangest girl I ever met. Yes, I mean you Masha! I hope we'll see you soon again. There's nothing impossible, believe me. Your Andy.

Hello friends and pen pals! Hope you got my postcard because I had changed my home in May'96! Please, use my new address now! Here it is: Arne Wojciechowski, Cölpiner Strasse 15, 17034 Neubrandenburg, Germany.

Hi Jeannine! I hope you are fine and not 'dead'. You wished to play "I Want You

Now" on the radio and we played it! I'm waiting for your reply! A. from N.

Many 'Depecheige' regards to Karen, Simone (Halo), Nicole, Susen and Andy from Michael from Staupitz. Hope we see each other in Depeche Mode year 1997.

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".



— Bootlegs & DJ Mixes —

Trancemode Express 1.01
A Trance Tribute To Depeche Mode
Review by Antony Mew
Newbury, England

Briefly mentioned in the 'Everything Counts' section of Bong 29, this US-released CD in its eye-catching purple and blue sleeve, features cover versions of 11 different songs by Depeche Mode, radically reworked as high-speed, adrenaline-pumping trance dance versions.

Although the mere thought of this might be enough to make some people want to steer clear of such a CD, they would be foolish to dismiss it out-of-hand. Several of the songs do retain the atmosphere of the originals, and as such make them a worthwhile addition to any DM fan's rarities collection.

Here is a track-by-track listing of the CD, with comments on what to expect!

1. "Intro (Strangelove)" by ???
A Far East - inspired introduction, with a sitar playing the opening chords of "Strangelove"!!
2. "Behind The Wheel" by Kirk
With the original already being a very danceable number, this band didn't have to do very much extra to make it a great opening track.
3. "Nothing To Fear" by Executor
Very much a 90's dancefloor update of the original instrumental, but still contains most of the melodic elements of this track from "A Broken Frame".
4. "Oberkorn" by Delta Signal
Well, four tracks in and we come across our first oddity. Exactly where any reference to the B-side of "See You" appears, apart from in the title, is a mystery. A fairly uninspiring track.
5. "Little 15" by Audio Science
Keeping the piano melody from the 1988 release, this track moves along swiftly but doesn't hold the attention much after the first minute.
6. "Get The Balance Right" by The Scaras
This is more like it - finally some vocals (male lead vocals, female backing vocals)! As the original version of this song was supposedly a big inspiration for the House sound of the mid-1980s, it seems only fair that a trance act should return the favour in 1992.

7. "Flexible" by Reverse Pulse
Although this track also features vocals, it is only the first line of the song's chorus repeated over and over. Another track that doesn't have much in common with the original, but its 'body music' style might appeal to fans of bands like Front 242 or Front Line Assembly.

8. "The Things You Said" by Ultravision
It's interesting to see how a song that is usually slow and mournful can be interpreted for the dancefloor. With this track, the transition is carried out surprisingly well, managing to capture some of the deep synth sounds of the original.

9. "Fools" by Interfaith
My personal favourite on the CD and a version that I'm sure Alan would have approved of. The vocals aren't bad, even though the woman singing the chorus does sound as if she's whispering. Still, I wouldn't mind hearing this being played at the convention.

10. "Strangelove" by Audio Science
After an ambient introduction, this track has the unique feature of using a banjo sound to play the main melody! "Cotton-Eye Joe", anyone??

11. "Pimpf" by Axis_01
The opening piano sounds hauntingly familiar...but then along comes a crash of distorted synthesizer, and "Pimpf" is never the same again! I can't make up my mind if this version ruins the original or not!

12. "Master And Servant" by Latex Empire
After acid synth sounds and high-energy basslines, comes hard techno! This one isn't bad to dance to, but more of it could have been adapted from the original.

All in all then, a slightly mixed bag, with some shining stars amongst the rest. This CD may not be every Depeche Mode fan's idea of heaven, but if you're ever having any DM parties and want something different to blast from your hi-fi, then this could just be it!!

This CD, on the Hypnotic/Cleopatra label (catalogue no. CLEO 9662-2), is available in the UK/Europe via Esprit Mail order on +44(01474) 815010, price £15.99UK.

Get The Message Right

Format: LP

Origin: Duck Records, Milan, Italy

Since around 1992 I've got a record called "Get The Message Right" featuring the following tracks: "If I Ever Change", "I Confess", "Russian Radio", "Discovery", "1,2,3", "Save Me Tonight", "Tell Me Why", "Seasons", "The Flight", "If I Ever Change" (dance), "Tell You So". And I am wondering...is this Depeche Mode? Is it Dave singing? It sometimes sure sounds like him, but other times it doesn't. The record has a poor sound quality. The tracks sound very much like Depeche Mode with "Strangelove" and even "Master And Servant" type of arrangements. Some songs are in fact really really good. I bought it for probably £14 and when I listened to it for the first time I thought it was a studio demo of the forthcoming album, which was quite possible as all the tracks have a dance feeling, not at all like "SOFAD". So is this or is this not DEPECHE MODE??? Help needed!!!

Paul van den Bosch
Wassenaar, Holland

Editor's note: It seems that this is the same CD we mentioned in "Pressed In Black" of Bong 29 but under yet another title. You can also find some more details in this issue's "Pressed In Black". Hope it helps.

Higher Love

Format: 2CD

Origin: Italy

This double CD is very interesting, and although there are many other bootlegs from the Devotional Tour, this one may be considered as one of the best. It was recorded during the two shows at Bercy, Paris on 29-30 June 1993. The cool thing is that this bootleg contains the whole set, all 22 songs! Martin's solos include: "A Question Of Lust", "Death's Door", "Judas" and "One Caress" performed with a live string quartet. The sound is very good but not the best one. The sleeve is excellent, featuring Dave's photo taken during the concert and there are also some photographs inside the booklet. Higher Love is really worth of buying, especially if you don't want to buy too many bootlegs from the Devotional Tour and want to listen to and enjoy the whole song-



Scan by Maudy

set. The running time is 117 min. and it should sell between \$25 and \$45.

Dennis Fedorov
Moscow, Russia

Depeche Mode - Spening My Time

Format: CD

Origin: Italy

This single CD is on the Make Me Smile record label and is a concert from the 1984 tour. The quality is absolutely brilliant and the recording is taken from the mixing desk. It was recorded live in London, but unfortunately is not the full concert. The tracks include: "Something To Do", "Puppets", "If You Want", "Leave In Silence", "People Are People", "Somebody", "Ice Machine", "Lie To Me", "Master and Servant", "Photographic", "Everything Counts", "See You". This has to be one of my favourite live bootlegs and well worth the £10 I paid for it. I would rate this CD 10/10. Don't miss the opportunity to buy it if you see it.

Black Celebration - Limited Remix Edition

Format: CD

Origin: England

This CD appears to be one of a family with the "Some Great Reward" and "Violator" 'remix' editions mentioned in the 'Bootleg' section of Bong 29. The cover is the familiar "Black Celebration" cover on a white background. The disc is a picture disc, describing itself as an AAD recording. The tracklisting is as follows: "Question Of Lust" (Wall City Mix), "Stripped" (Razormaid Mix), "Question Of Time" (Class-X-Mix), "Question Of Lust" (Margouleff US Radio Mix), "Here Is The House" (Martin Gore Vocals Mix), "But Not Tonight" (Margouleff Mix), "Violence" and "I Feel No Guilt" (bonus tracks). On the down side: the CD freezes at the start of track one, and track 4 is wrongly listed, actually being a "Behind The Wheel" (Remix). Other remixes are largely uninspiring. However, the sound quality is good, and the CD is interesting if only for the archaic-sounding, minimal "Here Is The House" demo. This CD cost me £15, so judge for yourself!!!

James Binning
London, England

Devotional Jump - Frankfurt 21/7/93

Format: CD

Origin: Germany

The tracklisting of this bootleg goes like this: "Higher Love", "Policy Of Truth", "Halo", "Stripped", "Condemnation", "Judas", "I Feel You", "Never Let Me Down

Again", "Rush", "In Your Room", "Personal Jesus", "Enjoy The Silence", "Everything Counts". I think this is a bootleg of an original CD because the sound quality is amazing for a bootleg. There's over 70 minutes of music and it is well worth the 24.90DM (almost £10) I paid for it. The cover of this CD shows Dave after he jumped into the crowd. If you see it buy it!

Markus Bings
Geitenkirchen, Germany

The Remixes - Vol. 2

Format: CD

Origin: Unknown

In Bong 29, Peter Philipsen wrote about "The Remixes - Vol. 1". Well Peter, there is also a Volume 2 of that disc. It cost me approx. \$24. The CD contains 9 tracks that are as follows: "Somebody" (The Lonely Mix), "It's Called A Heart" (Slow Mix), "I Feel You" (Arienne Remix), "Halo" (Dark Tone Remix), "Enjoy The Si-

the very slow and unusual Gareth Jones version. I feel this "Megamix" is better than the megamix on the Vol. 1 disc. It has a good underlying dance beat with smooth transitions into each song. I feel this disc is worth the money, especially if you already have Vol. 1.

Chris Bain
Whitehouse, TX, USA

Depeche Mode - Violator

Format: LP

Origin: Russia

This is not an official release. It must be a bootleg as the record doesn't contain an inlay cover. Although, the front cover art work is the same as the official version on the back side features all the lyrics apart from "Blue Dress". The order of the songs is different on the cover as well as on the record itself when you play it. What more... "Blue Dress" and "Interlude No. 3" are totally missing!

Arne Wojciechowski
Neubrandenburg, Germany

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.



lence" (The Quad: Final Mix), "I Want You Now" (Number 5 Mix), "Leave In Silence" (Jingle Jangle Mix), "Master And Servant" (On U-Sound Science-Fiction Dance Hall Classic) and "Mode Megamix". I love what has been done with the "Halo" Mix, which also appears on Strike 10. The "Master And Servant" and "Leave In Silence" mixes also appear on Strikes 5 and 9. The "It's Called A Heart" Mix is



Martin and Dave at the Strongroom Studios, London, March 1996
Photos by JD Fanger

Classified

For sale: Recoil CD - 1+2, Hydrology (Double CD), back issues of Bong 5, 6 + 7 and winter 88/89, autumn 88 and lyrics booklet 1989, also 1986 + 1987 calendars. Anyone interested in 20+ complete magazines from 1986-1990 featuring DM? (including NME, Smash Hits etc.) Plus loads of cuttings etc. Make me a silly offer please! Russell Mingay, 45 Alburgh Close, Bedford, MK42 0HG, England.

Desperatly looking for DM Tour programme from 1993 and the metal dog tag with cut out shape. Also looking for Bong 1-13 and following video clips: But Not Tonight, Strangelove 88, A Question Of Lust, Dangerous, Recoil's Faith Healer. I have a big list of DM goods to swap. Send me your offers to: Svanur Jónsson, Máshólar 6, 111 Reykjavík, Iceland.

I am searching for the serious fans from all around the world to swap Depeche Mode's 7" official releases. I am also very interested in live material! Please contact me on the following address: Jean Marie Chmielewski, Residence Le Sevegné, Bat c, 2 rue de Sevegné, 06110 Le Cannet, France.

Depeche Mode full UK Mute catalogue for sale (over 90 items) including 7", 12", limited 12", XLimited 12", cas-singles, LP's etc. Will only sell as full collection! Offers and/or full list can be made to this address (with s.a.e.): Liam Brook, 192 Newsome Road, Newsome, Huddersfield, West Yorkshire HO4 6N3.

For sale: Various synth music CDs from the 80's including Erasure, PSB, OMD, Duran Duran, Yazoo etc. Please send sae for details to: Nick Betts, 3 Knightley Close, Cubbington, Leamington Spa, Warwickshire CV32 7LB, England.

For sale: Four original DM lithographs numbered 145/650 etc. marked "Songs Of Faith And Devotion" and several Depeche Mode 45 singles. Please send your offers to: Richard

Hallifax, Box 18, S-51095 Dalstorp, Sweden.

Hello! Fellow Depeche Mode fans! Can you help me? I am desperately looking to collect but cannot find, in the usual conventional way, the following Depeche Mode items: 12" Enjoy The Silence with embossed black rose on one side and rare mix on other. Is it featured anywhere on CD? If so what's the catalogue number?; Everything Counts (Live) CD - cat. n. LCD Bong 16; World In My Eyes CD's - XLCD Bong 20 and LCD Bong 20. If the tracks that were originally on these are featured on any other CD (import etc.) could you advise me of the catalogue numbers? Failing that dare I ask if any one's prepared to sell them to me. If they have them of course. If you can help in any way or by putting me in touch with others that may be able, I would be most grateful. Waiting for your reply on: Terry Freeman, Flat 11, 42 West Hill Road, Ryde, I.O.W., PO33 1LN, England.

On sale: A collection of 800 Depeche Mode records from all over the world. For list write to: Steven Guillot, 41, rue Liandier, 13008 Marseille, France.

For sale: DM videos - Some Great Videos, Depeche Mode 101, The World We Live In And Live In Hamburg, Strange, Strange Too, Devotional and the book of photographs "Strangers". Any offers considered. Will sell all or separately. S.J. Leach, 34 Viscount Court, Eaton Socon, St. Neots, Huntingdon, Cambridgeshire PE19 3DH, England.

Desperately seeking for: Back issues of Bong 1-13 and 15, the official 1995 DM calendar with Anton Corbijn's photos, Blasphemous Rumours (German CD - INT 826.839), Shake The Disease (German CD - INT 826.829), It's Called A Heart (German CD - INT 826.832) and US 12,, (20402-0), Behind The Whell (US CD 20858-2), Strangelove (US CD 27777-2, 21022-2 and PRO-CD 3213), Policy Of Truth

(UK CD LCDBONG 19), World In My Eyes (UK CD LCDBONG 20), Summer Tour'94 (US promo 7-trk sampler PRO-CD 6950E), People Are People (L12BONG5 or INT 126.821), Master And Servant (L12BONG6 or INT 126.826), Master And Servant (US 12" 20283-0), But Not Tonight (US 12,, 20578-0, A Question Of Lust (German 12" - INT 126.844) and Personal Jesus (GBONG17). The offers covering most of the above mentioned items would be preferred. Please write to: Roman Axenenko, 2A Laimdotas Str, Riga LV-1006, Latvia or e-mail me on: s91maksj@ave-ne.eef.rtu.lv.

I am looking for the Smashing Pumpkins maxi-CD Rocket that features DM's Never Let Me Down Again and all tour programmes from 1981. Write to: Jesus Pena Parrado, Cardinal Herrera Oria No. 309 3D, 28035 Madrid, Spain.

Wanted: Reviews of Depeche Mode singles, albums, videos, books and concerts. Let's swap copies! You send me your list and I will send you mine. Niels Kolling, Silkeborgvej 74, 2.TH., 8000 Arhus L., Denmark.

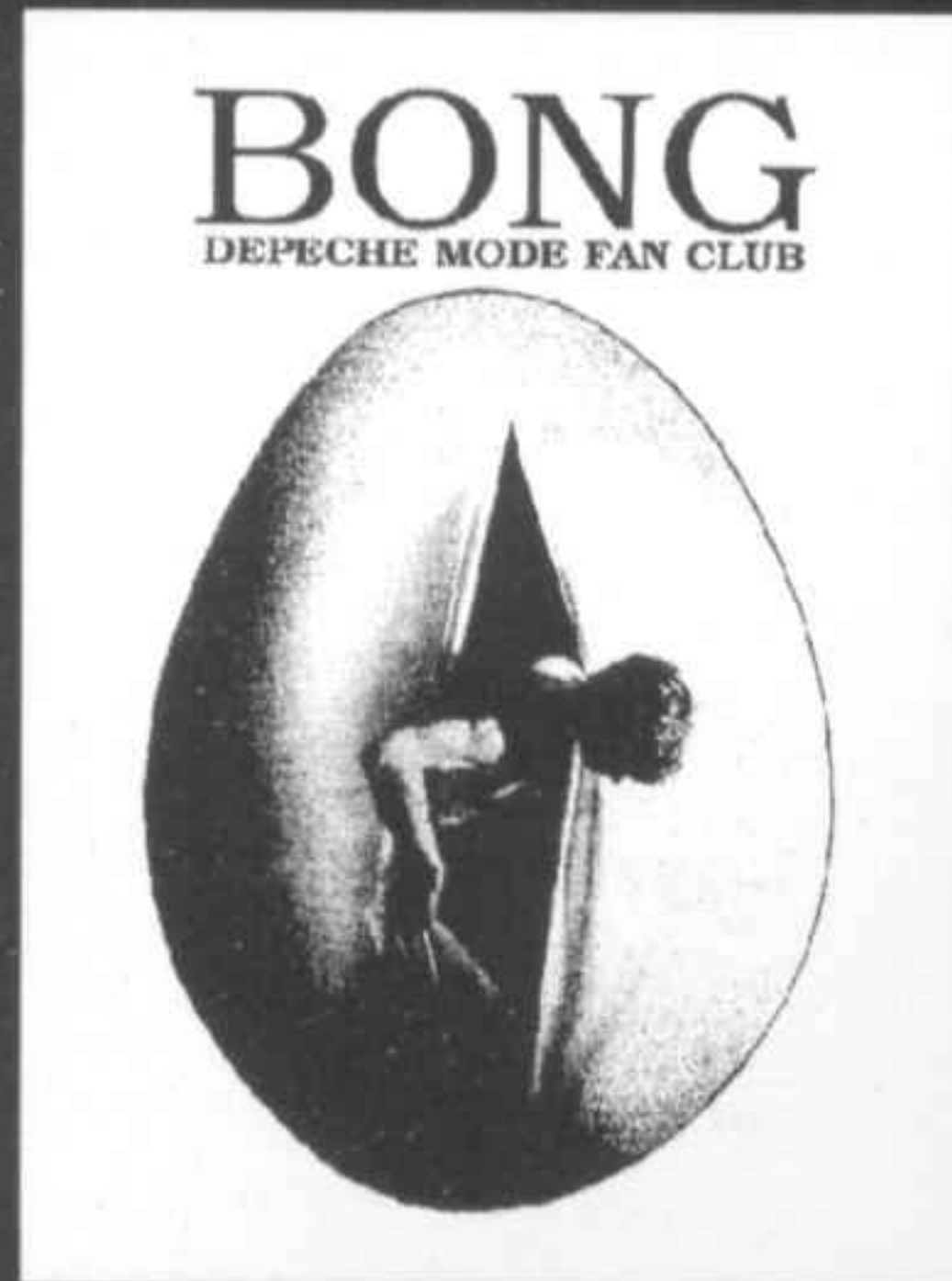
I have a collection of tapes and records and am looking for contacts to swap. Send your list and offers to: Igor Hrenov, Korovinskoe sh, 14-1-132, Moscow 127486, Russia.

I am selling all my DM collection of records, bootlegs, CDs, videos, posters, reviews etc. Please write to: Aloma Ponzoni, Rua Prudente de Moraes, 579 apt. 302 (Ipanema), 22420.041 - Rio De Janeiro, Brazil.

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 14



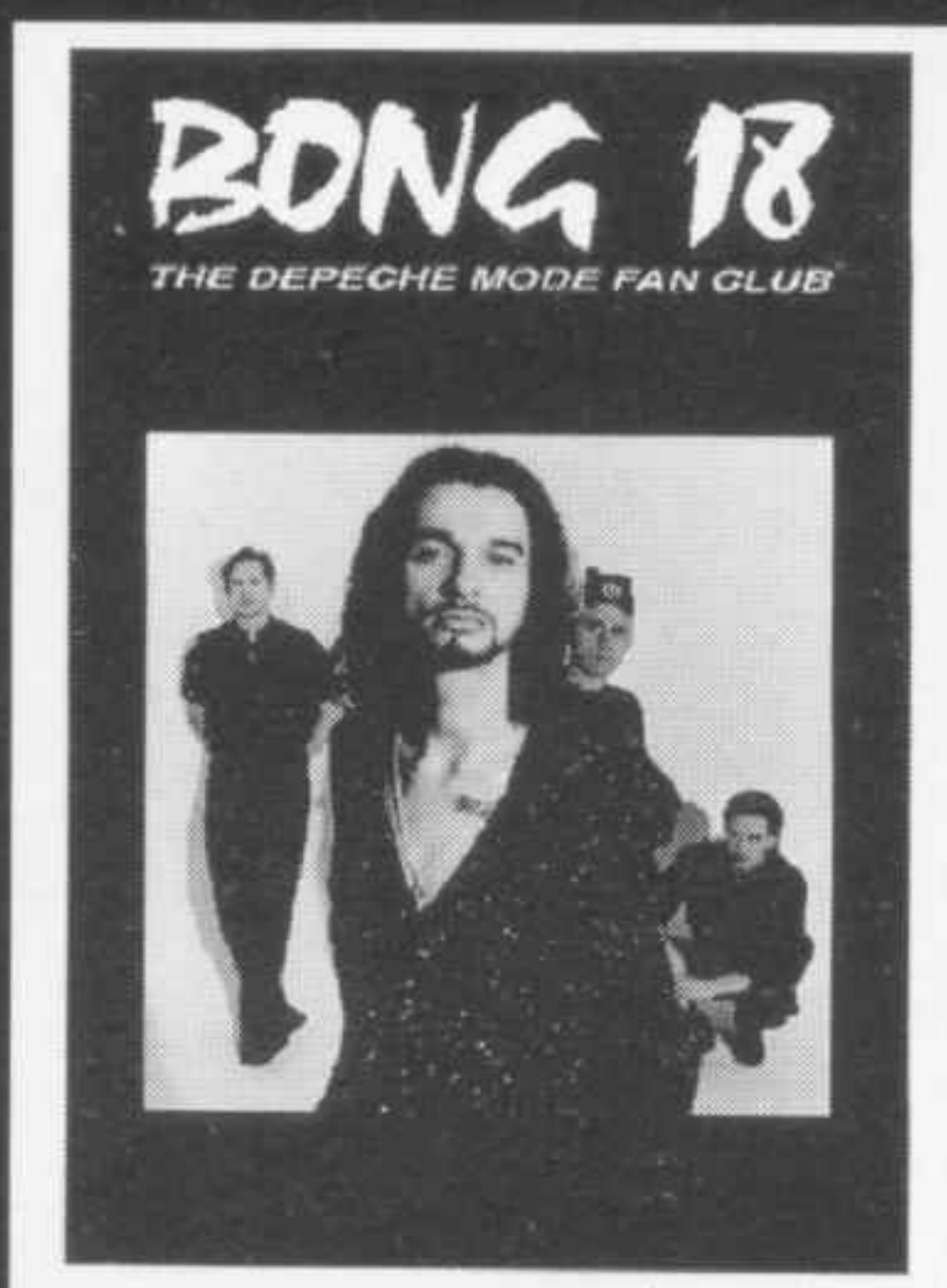
A4, b/w

BONG 16



A4, b/w

BONG 18



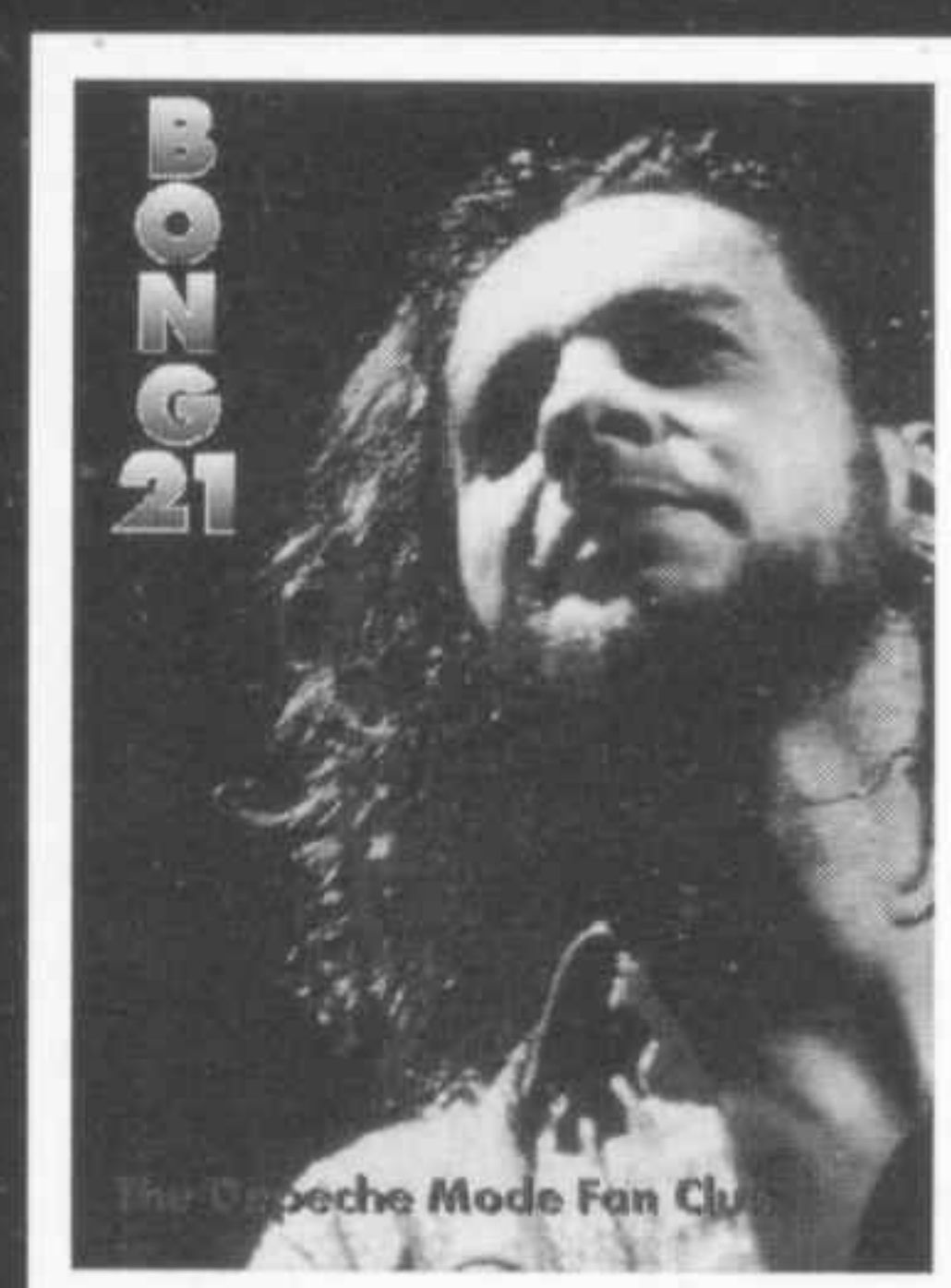
A4, b/w

BONG 20



A4, colour

BONG 21



A4, colour

BONG 22



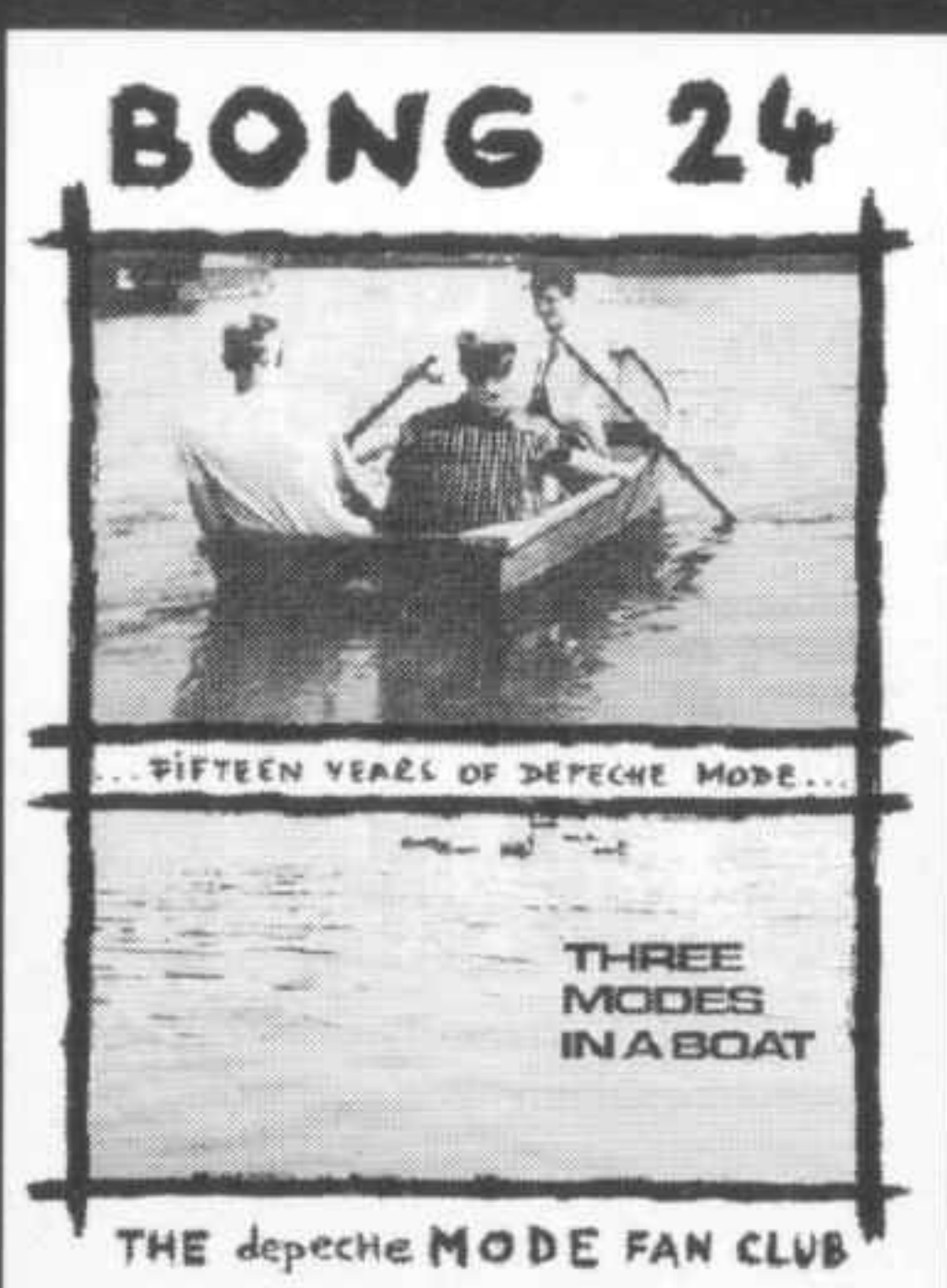
A4, colour

BONG 23



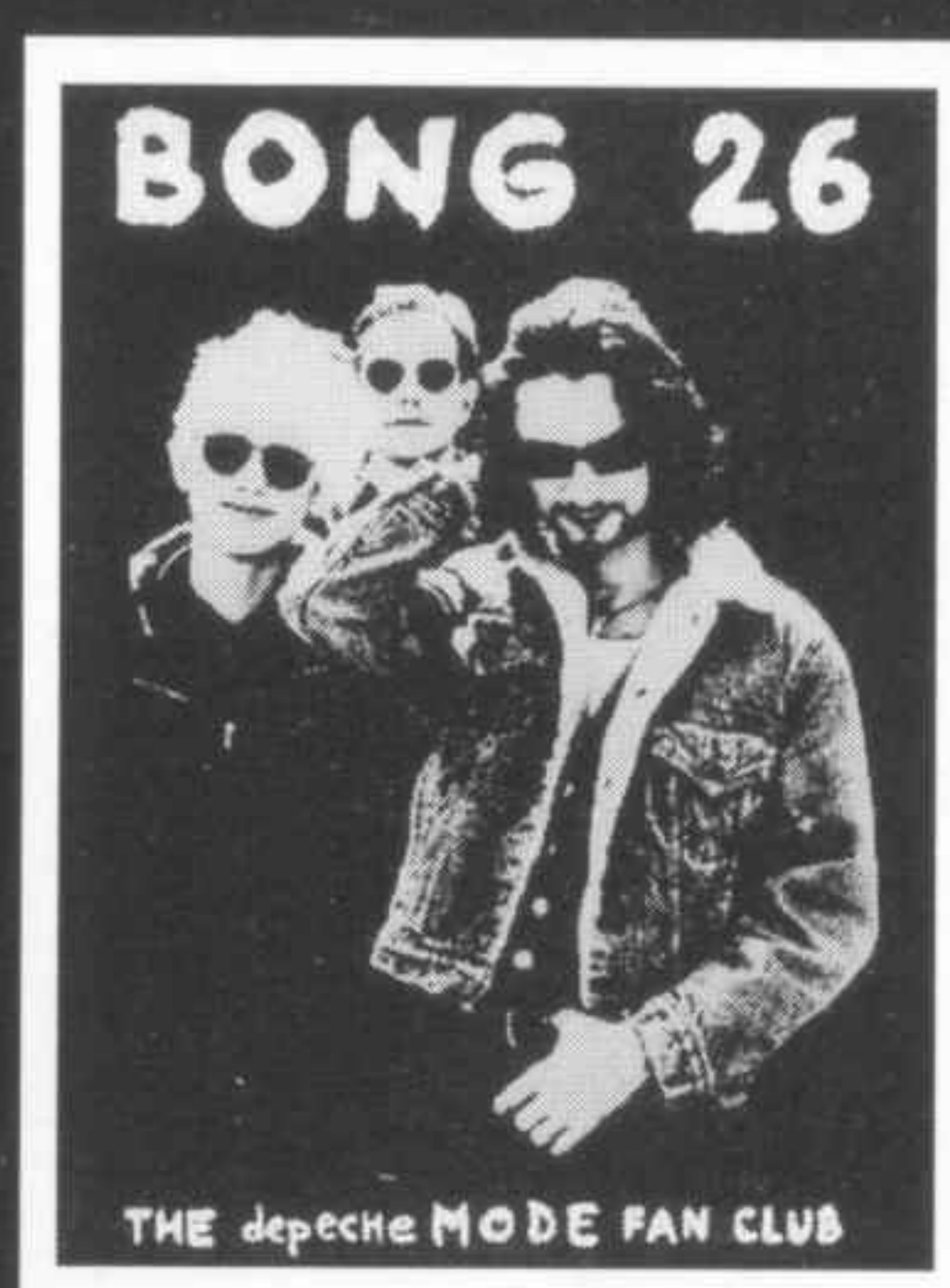
A4, colour

BONG 24



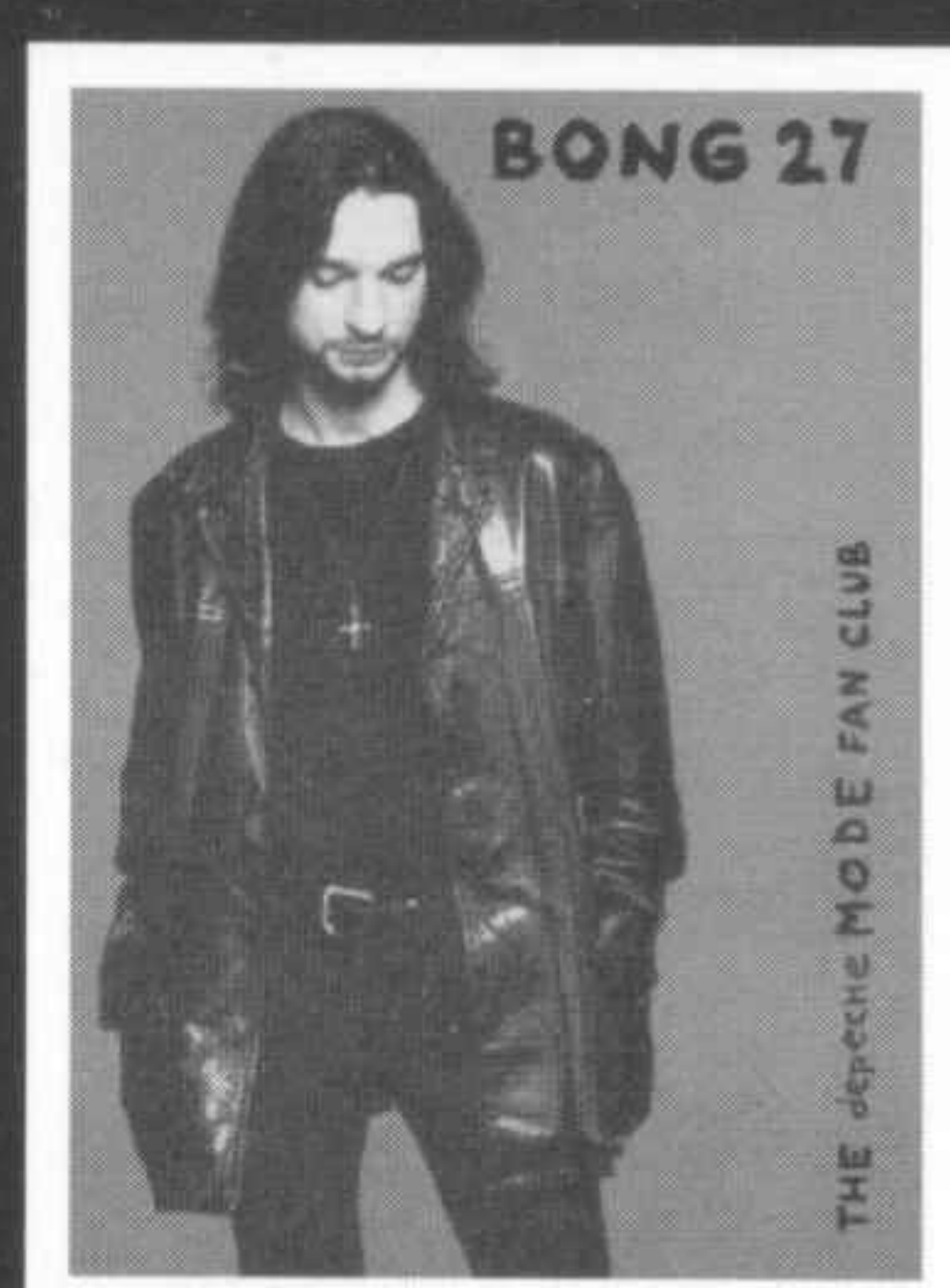
A4, colour

BONG 26



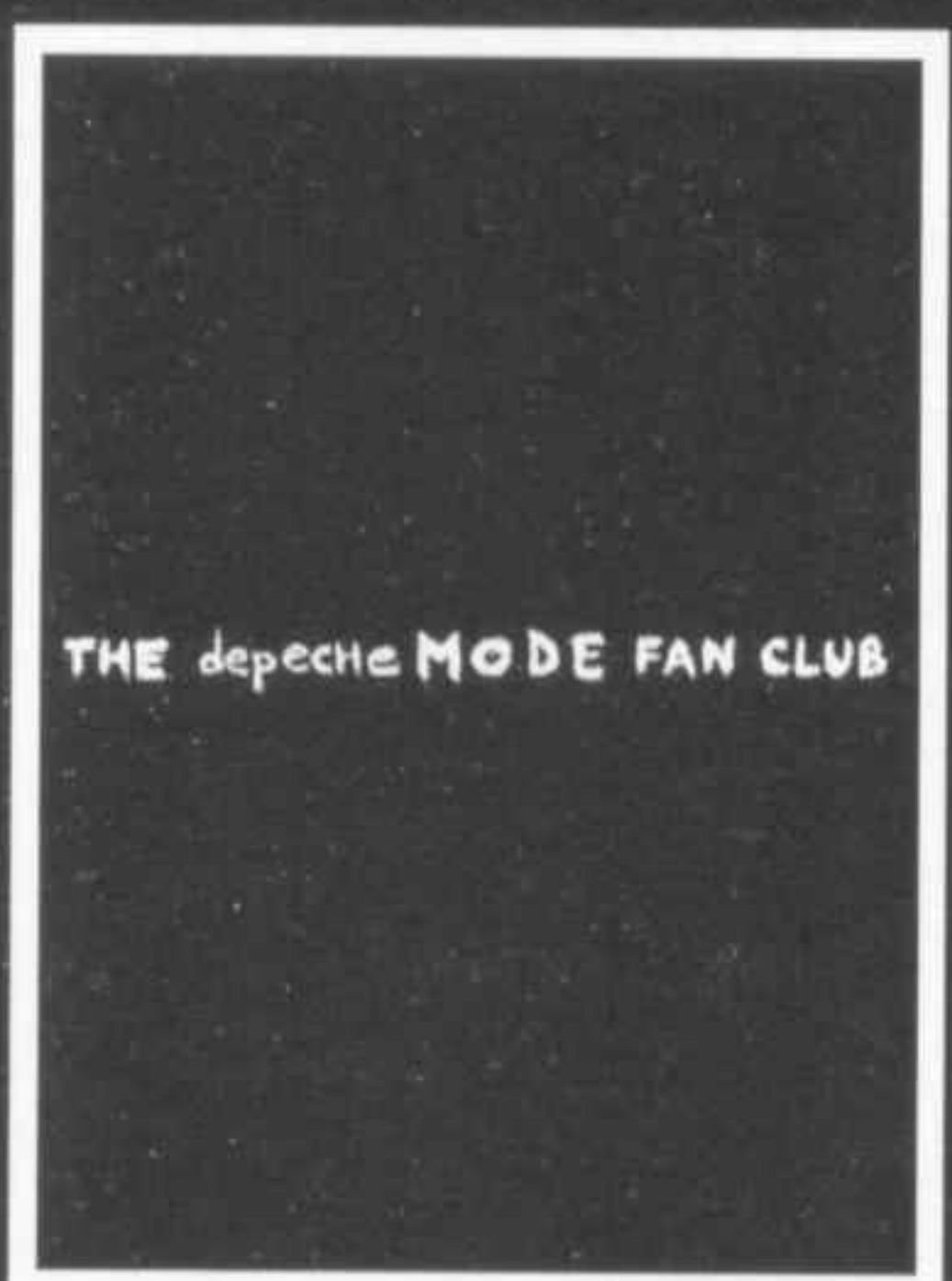
A4, colour

BONG 27



A4, colour

BONG 28



A4, colour

BONG 29



A4, colour

THE depeche MODE FAN CLUB



BONG 1995
(white on black)

BONG 1994
(purple on grey)

BONG CAP
(white on black)

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

Name: _____

Address: _____

Country: _____

Item	Quantity	Price UK	Price Europe	Price O/SEAS	Total
Bong 14		£ 1.25	£ 2.00	£ 2.50	
Bong 16		£ 1.25	£ 2.00	£ 2.50	
Bong 18		£ 1.25	£ 2.00	£ 2.50	
Bong 20		£ 1.25	£ 2.00	£ 2.50	
Bong 21		£ 1.25	£ 2.00	£ 2.50	
Bong 22		£ 1.25	£ 2.00	£ 2.50	
Bong 23		£ 1.25	£ 2.00	£ 2.50	
Bong 24		£ 1.25	£ 2.00	£ 2.50	
Bong 26		£ 1.25	£ 2.00	£ 2.50	
Bong 27		£ 1.25	£ 2.00	£ 2.50	
Bong 28		£ 1.25	£ 2.00	£ 2.50	
Bong 29		£ 1.25	£ 2.00	£ 2.50	
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	

Prices include post & packing. Freely provided by DM Live
Total
dmlive.wiki



The Depeche Mode Fan Club

PO Box 1281
London
N1 9UX
England

or:

PO Box 491161
Los Angeles
California, 90049
U.S.A.

Please feel free to write to us with any comments or suggestions,
enclosing a self-addressed envelope for a reply

or e-mail us at: [<dm_fan_club@mutelibtech.com>](mailto:dm_fan_club@mutelibtech.com)

dm/live

Freely provided by DM Live
dmlive.wiki