

THE depeche MODE FAN CLUB

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UK discography. Also thanks to Danny Zerbib, Katherine Davis,
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BONG, P.O. Box 1281, London, N1 9UX.

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

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

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

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

The music industry had experienced the Punk eruption throughout the mid to late '70s, and in these few years, rock's new rogues excited the status quo with a fervour equal to that of Elvis' provocative hips in the 1950s. Extremes in every manner characterised the period, from the "Punk" appearance, to the "Punk" technique, to the

"Punk" philosophy. These unconventional rockers knocked down the barriers of conformity, and thus surged a flow of new bands driven by the conviction of making music for enjoyment and expression, rather than fortune or fame - a further challenge to the system. The Punk revolt led to a number

Learning To Speak And Spell

of fresh music genres, including the New Wave/Romantic movement in which Depeche Mode was so often (mis)placed.

Rock music, however, was truly revolutionised with the popularisation of the synthesizer. First invented in the late 1920s, the musical adaptation of the synthesizer wasn't fully examined until the mid-60s. Dr. Robert Moog, an American electronics engineer, was the first to attach a keyboard to a synthesizer and, by 1971, a portable instrument christened the Mini-Moog was a commercial success among the leading rock bands of the day.

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

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

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

The "right man" proved to be Dave Gahan, also from Basildon. Vince, Fletch and Martin first spotted their new vocalist in a local scout-hut jam session with another band. In a strong cover of the David Bowie number "Heroes", Dave so charmed the members of *Composition Of Sound* that he was immediately invited to join the band. Later, Dave would argue, "They only asked me to join because Vince thought I looked good. Bastard!"

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

For a band with a modernised image, an innovative sound, and a new member, a name change seemed only appropriate. During one afternoon rehearsal in Vince's garage ("We just used to practice at Vince's place on headphones - and Vince's mum didn't even like the tapping noise the synthesizer keys made."), Dave took a liking to the title of the French fashion magazine, Depeche Mode, which he had been reading in college, and the band immediately assumed this new identity. So the legacy began... Depeche Mode's first gig as a synth-pop quartet was held at Fletch and Martin's old school in May, 1980.

Thanks to the interest of DJ Rusty Egan, Depeche Mode began headlining the Saturday night electronic showcase at the club Crocs (named for the live crocodile housed in a dance floor pool), in Rayleigh. Vince and Dave had been proudly hand-delivering the band's demo tape to dozens of club owners and record companies, but Terry Murphy of Canning Town's Bridgehouse was the only other promoter to recognise their ingenuity with a booking, apart from one Rastafarian who placed the unusual request for Depeche Mode to tour Nigeria with him, decked out in "Dr. Who" outfits. The band, needless to say, graciously but firmly declined.

It was at one of their Crocs shows that they were approached by Stevo, of Some Bizarre, who persuaded them to record a track for his Some Bizarre compilation, due out in February 1981, and it was Daniel Miller who eventually produced "Photographic", which appeared on this album.

In 1978, Daniel Miller had produced his own single, an unprecedented minimalist pop song, "TVOD/Warm Leatherette", under the pseudonym of The Normal. But in order to do so, the ex-disco DJ had first built a home studio around a TEAC four-track tape machine and had begun recording synthesised music on his own label, Mute. Under this new label, Miller pressed 500 copies of his new single before signing the distribution rights over to Rough Trade - an awesome accomplishment for such a small operation. Miller had obviously hit on something big, and with the following success of the illusory Silicon Teens and signing of such bands as Fad Gadget and Deutsch Amerikanische Freundschaft, Miller's Mute Records began to corner the market on the hottest of alternative music trends.

Ironically, the next celebrated Mute act was to be Depeche Mode. In December 1980, after Miller witnessed a live performance of this fresh-faced melodic quartet, supporting Fad Gadget at the Bridgehouse, Depeche Mode had themselves a record deal. Although Dave was quick to point out, "We still haven't signed any formal contract with Mute", Miller was sincere with his 50/50 profit-sharing arrangement, and devoted his attention to the vision that Depeche Mode could someday be the "ultimate electronic pop band". Miller's new outlook was just what Depeche Mode needed to set the wheels in motion, and the events that were to come would only reassure him that there was a future for Depeche Mode.

Shortly before Christmas, the roller coaster ride began. Depeche Mode were led back into the studio by Miller, in order to begin work on their first single, "Dreaming Of Me". The single was released in February 1981, on a 7" format only. Although it only reached number 57, it was a good start, and according to Miller, who produced the single, it began a long-term crossover trend for Indie releases into mainstream radio. Critics compared the song to Ultravox for its "predictable and well-crafted" style, and to OMD for its "sweetly unassuming slice of electronic whimsy". To the critics, it was fluffy, palatable cake, and they ate it up, uttering compliments about ingenuity and technique.

The Some Bizarre album was eventually released in March, and although the anthology was considered "the watershed techno-pop album", introducing such promising acts as Soft Cell, The The and Blancmange, Depeche Mode would later have mixed feelings about their involvement with the stylised Futurist scene, already seeing their career as something more long term.

In the succeeding months, their time was taken up promoting their new single with nightly gigs. With catchy tunes like, "Price Of Love" (an Everly Brothers cover), "Reason Man", "Tomorrow's Dance", and "Television Set", Depeche Mode were irresistible on the dance floor, becoming an instant nightclub hit.

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

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

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

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

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

"OK, we're Futurists", Dave would later surrender to Sounds magazine. "We've always been Futurists. For me, Futurists were an extension of punk rock. We never had anything to do with the New Romantics. They all looked the same. But call us what you like. Ultra pop. Futurist. Disco. Anything, as long as it's not New Romantic."

Rightly enough, Dave's definition was the clearest to

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

On December 12, 1981, Vince Clarke - the main songwriter and drive behind the band - announced he really was leaving. "Breaking the news was terrible", Vince recalls. "They were expecting it in some ways. I'd been going through a gloomy phase, but I had to go round to their houses and tell them. I knew they knew, but it was still horrible. It wasn't amicable because there was a lot of bad feelings on both parts and it was about a year before it finally died down."

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

The fans kept on though, refusing to accept the setback as an end. Some hopefuls, trying to allay fear, said Vince would still be writing and recording for the band. A lie. But in truth, he did offer one song he had written, "Only You". The

band turned it down, but whether they were too proud to take it or the song was too different for their tastes is something best left to question.

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

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

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

Mending A Broken Frame

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

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

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

Towards the end of February, Depeche Mode played a secret gig at the Bridgehouse as a special thank you to Terry Murphy. He was the only one to give them a booking in the early days of their career. The place was packed wall to wall with little space to breath but the four encores made the event worth while. According to Paul Colbert of Melody Maker, "...it was packed up to the rotary towels in the toilets. Heaving bodies, flashing feet, and that was just the bar staff." After the show, Terry tried to pay the band nearly £1 000, but they refused to take it. Instead, they donated the money to the renovation of the pub.

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

Unlike "Speak And Spell", "A Broken Frame" was criticised in many reviews for being too moody and depressing. Steve Sutherland of Melody Maker observed, "The lyrics have matured from wide-eyed fun to wide-eyed frustration." To Steve's surprise, the "wide-eyed frustration" only made Depeche Mode more popular than before. Steve also found it necessary to criticise Depeche Mode's new musical direction by remarking, "A Broken Frame" sounds sadly naked, rudely deprived of the formula's novelty. "Admittedly, they were a wobbly table without the fourth leg of Vince, but they still deserved credit for retaining some stability."

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



At the start of 1983, with the onset of a growing environmental concern and an increasingly tense cold war between the US and USSR, "Get The Balance Right" seemed, in some people's interpretation, the ideal song for the time, voicing the need to equalise the scales of power. The song was released in January, and charted at No. 13 in the UK, but despite the song's popularity the band felt rushed with it. It had been five months since any new material was released, too long for the fresh, young Depeche Mode. There was a sense of urgency not to fade from the public eye. The overall effect tendered a final product that fell short of the band's expectations. "I hate it and I wrote it", Martin explained. "This was the only time we had to turn out a single whether we wanted to or not."

With "Get The Balance Right" moving bodies on the dance floors the World over, the band commenced on a Spring tour of North America and the Far East. It was the most extensive tour outside of Europe to date, and the fans flocked to shows to express their gratitude. While in Hong Kong, the band experienced their growing popularity first hand. Before arriving at the airport they sent a scout ahead to make sure the coast was clear. After getting the "everything's cool" signal they moved out, but lying in waiting were 500 screaming fans, the band were subsequently shaken up quite a bit. It was the first time anything of this magnitude had happened and it clearly exhibited Depeche Mode's ever-increasing popularity.

After a few months' rest to counteract the effects of touring, the band went at it again. "Everything Counts" made a debut on July 11th, 1983, finding a ready market of grabbing hands to buy it up. The song had its heyday on the UK Charts,

Getting The Balance Right

getting as high as No. 6. It reflected the growing egocentric and competitive nature of capitalism. An impressed Mark Cooper wrote, "This is their strongest melody in a long while and a compelling picture of business Britain."

"Construction Time Again", released in August, was a representation of the band's lasting influence. With the virtually unlimited uses found in newly available boards like the Synclavier and Emulator 1, the album had a more potent and refined sound. Many objects had been sampled for the album.

Depeche Mode's third studio album was also the first full-length endeavour to include the expertise of Alan Wilder. Alan not only added his musical talents to "Construction Time Again" but also took his first stab at song writing for Depeche Mode. Album tracks "The Landscape Is Changing" and "Two Minute Warning" and "Fools" the B-side of the "Love, In Itself" single, were the product of Alan's ever increasing contribution to Depeche Mode. The songs gave new dimension to the band's growing catalogue of music.

"I like the fresh naivet' of the sampling and the grainy sample sounds of the Emulator 1", reflects Alan. Sampling was slowly being accepted by the music industry as a legitimate way to make music. The growing popularity of electronic bands and artists, such as Yazoo, New Order and Howard Jones clearly showed that the music had a ready audience and it wasn't just a passing fad. DM were leading the way in this explosive form of expression.

"I think we all like the idea. When we actually made the album we did go on

a sound hunting expedition”, Andy commented to Melody Maker. “We went down Brick Lane and just hit everything and then recorded it and took it back to the studio and put it into a keyboard. That’s how we made the track “Pipeline”. We were smashing corrugated iron and old cars. The vocals were recorded in a railway arch in Shoreditch...” The sampling was done mostly in the East End of London because of the area’s close proximity to the recording studio. The Garden Studios provided the perfect atmosphere for the initial recording, but it only offered a 24-track mixing board. So for the final mixing the band relocated. “We had used so many channels on the recording that we couldn’t possibly have mixed the record at the studio we recorded it”, explained Dave. “Plus, we wanted to sample a different atmosphere. If you work in just one place it can get quite boring.”

Hansa Studios in Berlin, Germany with its 56 channel mixing board (the only one like it in the World at the time) seemed an ideal location for the album’s final mixing. With so much sampling on the record, the studios in Germany offered the band a cornucopia of choices in deciding how the final product would sound. Berlin and its surrounding countryside also provided the perfect location for the first video shoot, and as Dave would later explain, the “Everything Counts” video was the first in which they were truly happy.

The next single “Love, In Itself”, while straying slightly from the direct approach to political and environmental concerns, retained these qualities while adding an emotional fringe. The song made a record store appearance on September 19th, 1983, and although destined to become a chart buster, it climbed no higher than No. 21. But even with the nominal success of “Love, In Itself” the band found a ready following of devoted fans popping up all over Europe. The album made a powerful impression on the public, especially in the UK where it sold enough copies to go Gold. “It was the first step in the right direction”, explains Martin. “I agree with Martin, and also there were a lot of fresh ideas”, adds Alan.

With the songs of “Construction Time Again” still fresh in the minds of fans the band started an album tour of the UK. They wrapped it up in early October with three nights at the Hammersmith Odeon in London. Then, with little more than enough time to catch a breath, the band commenced a tour of the globe. This leg catered to the growing number of fans in Europe, North America and the Far East, thirsting for a live performance, and the messages of the album sparked a fascination in fans the World over.

“We’re not trying to change anything”, explained Martin. “I don’t think our music’s going to change anything at all, we’re just trying to make people think a little bit.”



It wasn't that long after "Construction Time Again" that Depeche Mode were at it again. Martin, working alone in his rented Berlin flat, immersed himself in writing love songs for the next album. This did not come as a surprise to the other members, though. "Martin's in love again, see?" Fletch informed Melody Maker in an attempt to explain why the new songs did not wear the same political and environmental guise as the last album. He had taken a particular liking to the new material. "The point is to see something important and to write about it honestly, even if it's only important to yourself. Some people tend to think that love songs shouldn't be treated seriously, that it's only if you're writing about social problems that a song becomes serious."

As if to contradict that point, "People Are People" was released in March 1984, as the next single. Although it was arguably the weakest track on their forthcoming album, the song barrelled its way to No. 4 on the British charts with little hesitation. In spite of (because of?) the song's political and social implications, "People Are People" also succeeded in holding the No. 1 spot in Germany for three weeks and punctured a hole into the US Top 40, peaking at No. 13. Incorporating the use of the Synclavier, a machine which enabled the band to sample many different sounds and combine them together, this song contained samples of everything from acoustic bass drums to an airline hostess going through a pre take-off drill, and Peter Martin from Smash Hits was clever enough to suggest, "It tends to induce movement in bodies that normally wouldn't be seen dead on a dance floor."

The success of "People Are People" was followed by a concert on June 2nd, where they shared the bill with Elton John, to a crowd of 50 000 in Ludwigshafen. The single, "Master And Servant" was released in August, and climbed to No. 9 in the UK bringing with it nothing but trouble. "It's song about domination and exploitation and we use the sexual angle to get that across", Martin explained, at the same time trying to defend the song against accusations of indecency and obscenity. Interestingly enough, the sound of a snapping bull whip at the song's intro was nothing more than Daniel Miller hissing and spitting into a mic. The band had to settle for this archaic alternative when attempts to sample a real whip deemed hopeless.

"Some Great Reward" hit stores immediately afterwards, and the band found themselves genuinely satisfied with the end results. "We spent days doing just one or two sounds or rhythms this time - we went over the top really and it cost us a few bob, but it's paid off because this is the first album we're all really proud of. Not that we don't like the others, it's just that this one is so much better in terms of sound quality."

Dave commented to Melody Maker: "I'm very pleased with the vocal sound on this one - it's a lot to do with having confidence and a lot to do with being comfortable with the engineer (Gareth Jones - DM's engineer since "Everything Counts", who also co-produced Some Great Reward with the band and Daniel Miller). Also, I took a couple of lessons with Tona deBrett, scales and things, and although I didn't see much application to singing pop songs, I wanted to learn more about breathing control."

Their next single, "Blasphemous Rumours", a controversial and thought-provoking track, received mixed reviews and more attention than it deserved. After promoting the song by singing it on Top Of The Pops, the band received dozens of complaint letters, and were told they could never perform that song on T.O.T.P. again. "Religion seems to be a very touchy subject", Martin commented. "You can sing about sex and nearly get away with it, but religion seems to stir people more. It wasn't really intended to have that sort of effect." Because of the apparent controversy surrounding "Blasphemous Rumours", (Melody Maker described the song as "a prime candidate for some official censor"), the band released it as a double A-side together with "Somebody", a love ballad featuring Martin on vocals and Alan playing accompanying piano. Perhaps it was the empathy the

Story of Old

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single invoked, or the growing awareness of Ethiopia's famine problem that spurred the song up the charts, but whatever the case, "Blasphemous Rumours" crept up to No. 16.

"Some Great Reward" was a smooth and calibrated album. As a "together" album, it was clearly their best work to date, but Andy imparted, "We've still got a long way to go before people will be proud to have Depeche Mode albums in their collection." Maybe so, but probably not as far as one may think: the album clinched a No. 5 spot on the British charts. Journalist Penny Kiley commented, "The packaging of the LP, 'Some Great Reward' is an opposition of work and romance, real life and illusion. On stage, the package extends that opposition with the same quasi-industrial background and, out in front, pop stars."

Riding on the success of their new album, Depeche Mode embarked on a three month tour of the UK and Europe, the Some Great Reward Tour, filming a sold-out show in Hamburg for a future video, and finishing just before Christmas 1984.

In March 1985, they embarked on a five week stint in America, finally carving out a place for themselves in the US Charts. They became so popular in fact, that Sire records released a compilation LP entitled "People Are People", which featured various past singles and B-sides, re-introducing Depeche Mode to North America.

This was followed, in July, by a month of touring in Europe, but this time including some large festivals, with bands

like U2 and the newly reformed Clash, as well as their own shows in Budapest and Warsaw, Depeche Mode's first time in the "East". In fact, it was on his 24th birthday, July 23rd, that Martin stood, with the rest of the band, on the stage of the Volan Open Air Football Stadium in Budapest, Hungary and listened as thousands of fans sang "Happy Birthday" to him. It was also on this final leg that Depeche Mode played their largest venue to date. Accompanying The Stranglers, The Cure, The Clash, Nina Hagen, Talk Talk, and the headlining Culture Club, DM played to 80,000 people in Athens, Greece.

It was during this period that these "out in front pop stars" strayed from their "teeny wimp" image, dubbed by the media, and had taken to wearing leather and bondage gear. The critics began calling it Depeche Mode's kinky phase, and referred to it as the "Southend Boys Bondage Look". This didn't bother the band though, their new image was as much a part of their history as the music they made. Besides, Depeche Mode does mean fast fashion...

Melody Maker summed up this album by saying, "It used to be okay to slag off this bunch because of their lack of soul, their supposed synthetic appeal, their reluctance to really pack a punch. "Some Great Reward" just trashes such bad old talk into the ground and demands that you now sit up and take notice of what is happening here, right under your nose." The band added later on, "We hope that everybody will see it as our best yet, but journalists can be unpredictable. Than again, so can we..."





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During 1985, two new songs were recorded and released, which had no trouble finding their way into the charts.

The first, "Shake The Disease", greeted music stores with minimal hype on April 29, 1985. The single, independent without an LP to call home, climbed to a modest No. 18 in Britain.

On September 16th, 1985 fans were kept happy with another single, "It's Called A Heart". This song, also released without a lot of hype, also managed to climb to No. 18. A month later saw the release of the compilation LP "The Singles 81-85". Appropriately titled "Catching Up With Depeche Mode" in the States, the album covered all the singles from "Dreaming Of Me" to "It's Called A Heart", with the US track listing differing slightly due to the release of the "People Are People" compilation album the previous year. Following the compilation release, Martin was interviewed by New Musical Express (NME), revealing, "I see our songs as love and sex against The Boredom Of Life."

Looking back, 1985 was a very tense year. Though new material was released, DM were not in good spirits following their tour. They were uncertain and confused about what they wanted to do. As Dave later said, "If we were ever going to split up the band, it was at the end of 1985. We were really in a state of turmoil. Constant arguing. Very intense. We weren't really sure where to go after "Some Great Reward" so we decided to slow things down. But it left us with too much time on our hands. So we spent most of our time arguing. Sometimes, it seems incredible that we came out of that period with the band and our sanity intact."

Incredible? Perhaps, but that's a word people have used to describe Depeche Mode for years, and as the new year rang in, it was apparent the band had made the right choice. "When we start a new album, we might spend the first few days doing nothing but sampling", Alan told Keyboard magazine. "We'll hire a drum kit and all kinds of weird percussion things, and sample them in different rooms and different environments. Later we'll refer back to our library of sounds and find something that suits the song we're working on."

After three months of extensive recording at Westside Studios in West Kensington, London, then moving operations to the Hansa Studio in Berlin, where Gareth Jones' and Daniel Miller's production helped smooth the mixes, "Stripped" was released on February 10th, 1986, and went to No. 15, giving the listening audience only a taste of what was to come. With sampling being a significant ingredient, it seemed only proper that the click-clacking intro which sounded much like a train in motion was actually a sampled motorcycle engine slowed to an ominous tempo. It was a perfect effect coupled with the chillingly profound lyrics. "The one thing I might point out is on 'It Doesn't Matter Too'", Alan explained when asked about sampling. "There are a lot of choir samples on that. It would have been very easy to take just one sample and play it back polyphonically. But instead, we took a different sample for each choir note, so

each note is slightly out from the others. It gives it a very realistic feel. We spent a long time getting that to work, so that it sounded human. That goes for all the stuff we do, not just that one track."

"Black Celebration", translated incorrectly in French as Black Mass, saw the March 17th as its official introduction into a "black" society. It was heavier, darker and harder than anything in the band's past. It was perhaps, the most realistic portrayal of life to date, and ironically, the sleeve symbols indicated not bleakness but freedom. The freedom of independence and of self-destruction, all the more reason for celebration, a "Black Celebration", as was put so keenly. "To celebrate the fact/That we've seen the back/Of another black day." "People will say our music sounds pessimistic", Alan commented to Billboard. "We don't think of ourselves as pessimistic people, just realistic people."

"Black Celebration" was very realistic indeed, spanning a wide variation of topics from major international issues to courtship to true love to boredom. The title track contained a very appropriate sample in essence of this album. What sounded like a distorted jumble of backwards Russian in the song's intro was in fact Daniel Miller doing his best impression of Winston Churchill. He stated simply, "A brief period of rejoicing."

The months following went something like this: On March 29th, Depeche Mode launched another World tour, this one slated for nearly six months.

Starting at the Oxford Apollo, the band travelled the globe and wrapped things up at The Valby Stadium in Copenhagen on August 16th. In a review of their Wembley Arena show in April, John Peel wrote, "If we are to have bands filling the World's stadiums, then let them be like Depeche Mode."

The next single was "A Question Of Lust", which tackled one of life's more immediate and obvious curiosities. Released on April 14, 1986, Steve Sutherland of Melody Maker said the song was gorgeous, "An Almond-esque torch vocal mounting a simple electronic code worthy of The Human League." "It's when Depeche are being unconsciously throwaway that they attain the sublime." The "gorgeous" song charted at No. 28 in the UK. Then came "A Question Of Time", which seemed to echo Martin's obsession with innocence. Released on August 11, 1986, it made its way to No. 17, making an impact on dance floors everywhere.

In many ways, the three singles released from "Black Celebration" marked a turning point for Depeche Mode. They sounded self-assured enough to take risks and succeed. For the first time others were beginning to sense that Depeche Mode were preparing themselves for the big push forward. They had proven that they could craft music of throbbing power even when they forgot themselves. "Our songs from 'Black Celebration' capture the idea", said Martin. "Make the most of what you have, find consolation wherever you can. I don't expect people to change their way of living. That's just human nature. Music won't change anyone's opinion about anything. People just seek out songs that express the opinion they already hold."

A Brief Period of Rejoicing

Having taken a few months break following their Black Celebration Tour, which ended in August 1986, Depeche Mode returned to the recording studios late that year to begin work on their next album titled "Music For The Masses". Recording began at Studio Guillaume Tell, Paris and finishing up at Konk, London. "Strangelove" was the result of extensive work with David Bascombe producing and engineering at Puk Studios, in Denmark.

"Strangelove", released to the public ear on April 13, 1987, went to No. 16, confirming that Depeche Mode were once again asserting their role as one of the giants of Modern Rock. The first single became an immediate favourite, yet it was only a taste of what was to come. The track hinted at the celebration of masochism, a theme that is all too familiar for songwriter, Martin Gore. With the vocals of David

Spreading The News Around The World

Gahan, it portrayed a marvellous marriage of voice and material.

Several months later on September 28, we saw the highly anticipated release of "Music For The Masses", which immediately went platinum World-wide and continued to mount in sales as Depeche Mode made preparations to launch another World tour that would be even more extensive than the previous. The album took the band to new heights with its meaningful lyrics and pounding rhythms. Never before had the group's material been so consistent and focused. It spoke of pain and salvation, love and despair, the familiar theme of Martin's lyrics, yet even further defined. Sometimes there would seem to be a hazy line between whether the group questioned faith or inspired it. "I'm a firm believer and a warm receiver/And I've made my decision/This is religion/There's no doubt/I'm one of the devout". The album reached No. 10 on the UK charts and definitely appealed to the masses as sales climbed past the 3 million mark.

The second single, "Never Let Me Down Again" greeted music stores late that summer (August 24) and reached a modest No. 22. David Hiltbrand of Rolling Stone commented, "This is the band's most lifelike effort to date, and a compelling dance number". Compelling it was, as Martin described, "We're flying high/We're watching the World pass us by/Never want to come down/Never want to put my feet back down on the ground."

Beginning their World tour in Madrid, Spain, the group travelled the globe selling out stadiums and concert halls wherever they stopped. The Music For The Masses Tour brought the foursome together on stage to deliver their passion and soul. Every stage introduction began with "Pimpf", a highly atmospheric, classically orchestrated instrumental track from the album.

While the tour was underway, the next single "Behind The Wheel" was released on December 28, 1987 and was added to the list of top 20 hits. The track was undeniably alluring as it became a dance favourite when combined with their remake of Robert Troup Jr.'s classic "Route 66". The three singles from "Music For The Masses" then went on to appear in every major top 100 radio countdown list of 1988. Quite a remarkable achievement considering they had some of their older tracks already on the lists! The band had proven once again that they could craft music of throbbing power and deliver it with powerful emotions.

As Depeche Mode returned to Los Angeles for their last stop at the Pasadena Rose Bowl Stadium on June 18, 1988. The historical event was recorded and filmed for the later to be released movie and

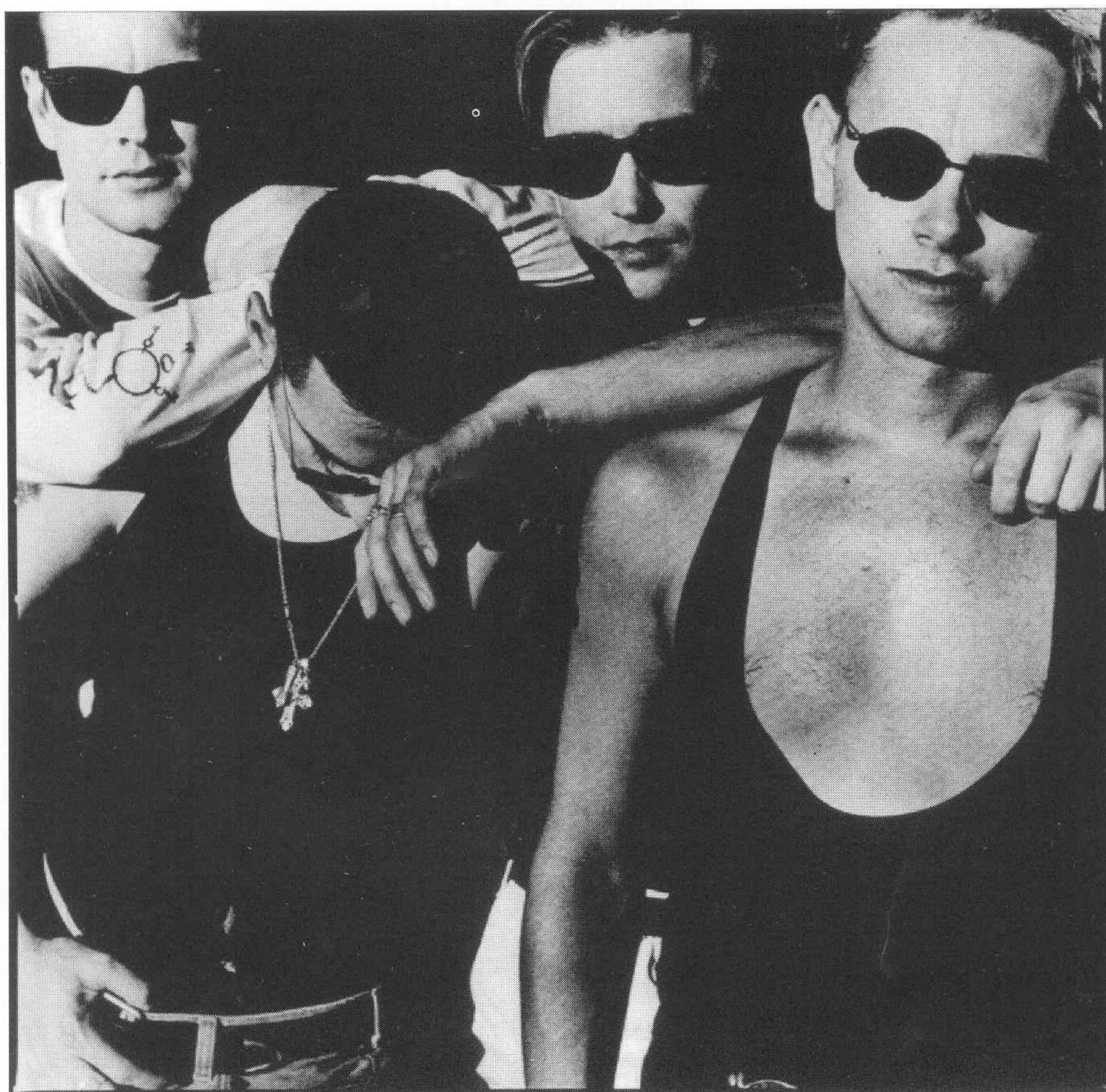


live album, bearing the name "Depeche Mode 101", appropriately titled for the 101st show performed on the tour.

On May 16 1988, just a month before the tour ended, Mute Records released yet another track from the "Music For The Masses" album, but only in certain European countries, and not in the UK. "Little 15" became a popular piece among the band's ballads. Martin's powerful lyrics pierce the soul with heartfelt emotion. "You could drive her away/To a happier place/To a happier day/That exists in your mind/And in your smile/She could escape there/Just for a while, Little 15".

A live single of the encore favourite "Everything Counts" kept fans happy even after the tour was over. It was released the following year on February 13, and contained some live tracks from the Pasadena Rose Bowl performance as well as new remixes of "Everything Counts" and "Strangelove".

Just when everyone thought that they had heard and seen everything, the double compilation album "101" was released on March 13 which showcased the group's entire performance at the Rose Bowl. This would be the first time that a complete live concert of the group would be commercially available through their record company. The 20-track compilation featured two hours of Depeche Mode at their finest. Another highlight coming after the tour was the ope-



ning of the film "101", which opened at theatres all over the World in March 1989. The film, directed by rockumentarist D.A. Pennebaker, featured eight teenage fans, who, after winning a radio contest, followed Depeche Mode on a tour bus during the band's North America tour. The contest, held by the Long Island, N.Y. radio station WDRE, was devised by Pennebaker and the band as an idea to explore the elements of pop culture and as a means for less concentration on performance footage of the group. The fans trailed the group on tour across the United States, all the way up to the waiting audience of nearly 80,000 greeting the band at the start of their last show in Pasadena, California.

There would be no material released by the band for quite some time following "101", but Alan and Martin were busy working on side projects of their own. Alan finished a solo project under the name of Recoil and released his "Hydrology and 1+2" tracks at the end of 1988. Meanwhile, Martin began work on his solo e.p. that was eventually released in 1989 titled, "Counterfeit".

The Music For The Masses era definitely broke open wider doors for Depeche Mode and further established them as leading pioneers of Modern Rock. The album, the singles, the

tour - all of which led to their appeal to the masses. Depeche Mode spoke - The World listened.

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Reach Out And Touch Faith

"Let me take you on a trip/Around the World and back/And you won't have to move/You just sit still..." That's exactly what Depeche Mode did as they took the World on a very pleasant trip and showed them the 'World in their eyes'. It was August of 1989 when an English paper ran an ad that simply stated, "Your own Personal Jesus" and gave a telephone number. Callers were treated to the sound of the new single from Depeche Mode, a band that for the last decade has continually grown in stature with legions of fans which now number in the millions throughout the World. "Personal Jesus" was an ingenious piece of work which went on to become one of the best selling 12-inch discs in American history, selling over a million copies and easily becoming the best-selling single in the Warner Brothers catalogue. It certainly looks as if Depeche Mode have found a little personal 'Jesus' of their own. The trip continues as the World eagerly awaited the next album.

Following the release of "Music For The Masses", Depeche Mode had little time to rest. The tour had ended in June of 1988 and it was but a few months after that when the band found themselves back in the recording studios, mixing the "101" album. Martin Gore released his solo e.p. "Counterfeit", and began concentrating on new material for the next Depeche Mode album. For their new LP, the band enlisted the help of a new producer, Mark "Flood" Ellis and legendary mixer, Francois Kevorkian. Work began in Milan, Italy at Logic Studios, then shifted to Axis in New York, London's Church and Master Rock Studios, and ended at Puk Studios in Denmark. What resulted was the emergence of a new LP marvellously titled "Violator", which was immediately embraced by the music industry and to this date has sold well over 6 and 1/2 million copies throughout the World.

On March 20, 1990, Depeche Mode appeared for a promotional autograph signing at the music store The Warehouse in West Los Angeles and what transpired was beyond anyone's imagination. Over 10,000 fans besieged the store to catch a glimpse of the modern rock giants and were simply too much for the security staff to handle. Fearing a riot, the band was promptly dispatched back to their hotel by order of the L.A. Police Dept. which sent in over 130 officers to disperse the crowd. "It was pretty scary," Dave Gahan recalls. "It was an out of control situation."

On every TV station was the headline caption - English rock band Depeche Mode stopped the traffic at Beverly and La Cienega today. Although the band was forced to depart early, the fans were later treated to a special cassette release of

"Something To Do" (metal mix), which was given free to its L.A. area supporters via a KROQ radio give-away.

The signing was intended to launch the new LP "Violator", and launch it did. The album arrived exactly a decade after the band signed with Mute Records, and quickly rocketed to platinum in several European countries including their homeland of England just months after its release in March. In France, Canada, and the U.S., "Violator" went double-platinum. What was perceived to be a landmark year for the band turned out to be near World domination.

"Violator" was a monster hit and climbed to No. 2 in Britain and No. 7 in the United States. The U.S. stood in shock as the momentum of the new LP boosted "Personal Jesus" back into the charts six months after its initial release, peaking at No. 1 on many alternative radio stations. MTV had long since adopted the song's stunning video, directed by Anton Corbijn, and featured excerpts from his second compilation of Depeche Mode videos; "Strange Too-Another Violation".

The second single from the new LP "Enjoy The Silence", was another million seller, and was released on February 5, 1990. The track has remained one of the band's strongest to date and went on to win the coveted British Single of the Year Award of 1990, voted by listeners of BBC Radio 1. The track's alluring chorus is evidence that the piece hit home with the fans. "All I ever wanted/All I ever needed is here in my arms/Words are very unnecessary/They can only do harm."

The third single from Violator "Policy Of Truth", reunited Martin Gore with his religious tones as seen in the track's lyrics. "You'll see your problems multiplied/If you continually decide/To faithfully pursue/The policy of truth..." Although the single didn't do as well in sales as the first two singles, it has become a strong underground number with clubbers.

The final single "World In My Eyes", was released on September 17, 1990 and sailed into the music charts landing at No. 17. "I'll take you to the highest mountain/To the depths of the deepest sea/We won't need a map believe me/Now let my body do the moving/And let my hands do the soothing/Let me show you the World in my eyes." The B-sides of the single - "Happiest Girl" and "Sea Of Sin" again proved popular in the clubs.

There was nothing that prepared the World for what was to come - Depeche Mode's new tour in support of "Violator". This was to be Depeche Mode's longest and most successful tour yet. World Violation, as it was called, would take the band on a year long trip over five continents and reach over 1,200,000 people.

Tickets were sold in record times as box offices opened. In New York, 42,000 tickets were sold within four hours. Dallas' 24,000 seat Starplex Amphitheatre sold out immediately as did the World Music Theater in Tinley Park, Chicago. In Los Angeles, where the now-traditional tour closer was to take place, 48,000 tickets for the last tour performance at Dodgers Stadium were sold within one hour of going on sale, two months in advance of the show. Within 72 hours, a second night was added and that sold out even faster.

World Violation saw Depeche Mode's first ever visit to Australia, although, sadly, the show in Melbourne had to be cancelled, after Dave badly strained his vocal chords during the show in Sydney. In ten years, this was the first time a show had ever been cancelled for health reasons. The tour continued in Japan, before the final European stretch, which culminated in three shows at Wembley Arena, and three at Birmingham's NEC.

The success of Violator, and the tour, was undoubtedly a huge step up in what had been the band's steady rise in popularity, and not only won over a vast number of new fans, but also earned them the respect of the entire industry.

The band had decided that they should take a year off following the Violator project, and no-one could say they hadn't earned it.

However, in December 1991, the soundtrack album of the Wim Wenders' film "Until The End Of The World", was released, featuring a beautiful ballad titled "Death's Door", by Depeche Mode. This was the only recording the band produced in that year. The song was also featured on a special flexi-disc, which was available from the official Fan Club, as a give-away at the time.

in Depeche Mode's Room

"I feel you/Your sun it shines/I feel you/Within my mind/You take me there/You take me where/The kingdom comes/You take me to/And lead me through Babylon/This is the morning of our love/It's just the dawning of our love."

New driving voice, new powerful lyrics, new harmonious chords and rhythms - that's what the World witnessed when Depeche Mode's single "I Feel You" arrived on February 15, 1993 and went straight into the upper reaches of the music charts, in over a dozen countries World-wide, and reaching No. 1 in six countries including Italy, Spain and Austria. The music video was even nominated by MTV's annual Music Awards for the Alternative Video Of The Year. Was this the same Depeche Mode that had brought us the six and a half million selling LP "Violator", the 1990 British single of the year, "Enjoy The Silence", and the best selling single ("Personal Jesus") in the history of the Warner Bros. catalogue?

Depeche Mode were back and in their best form yet. Adding "I Feel You" to their list of hit singles. It was an impressive start that would launch their newest studio LP "Songs Of

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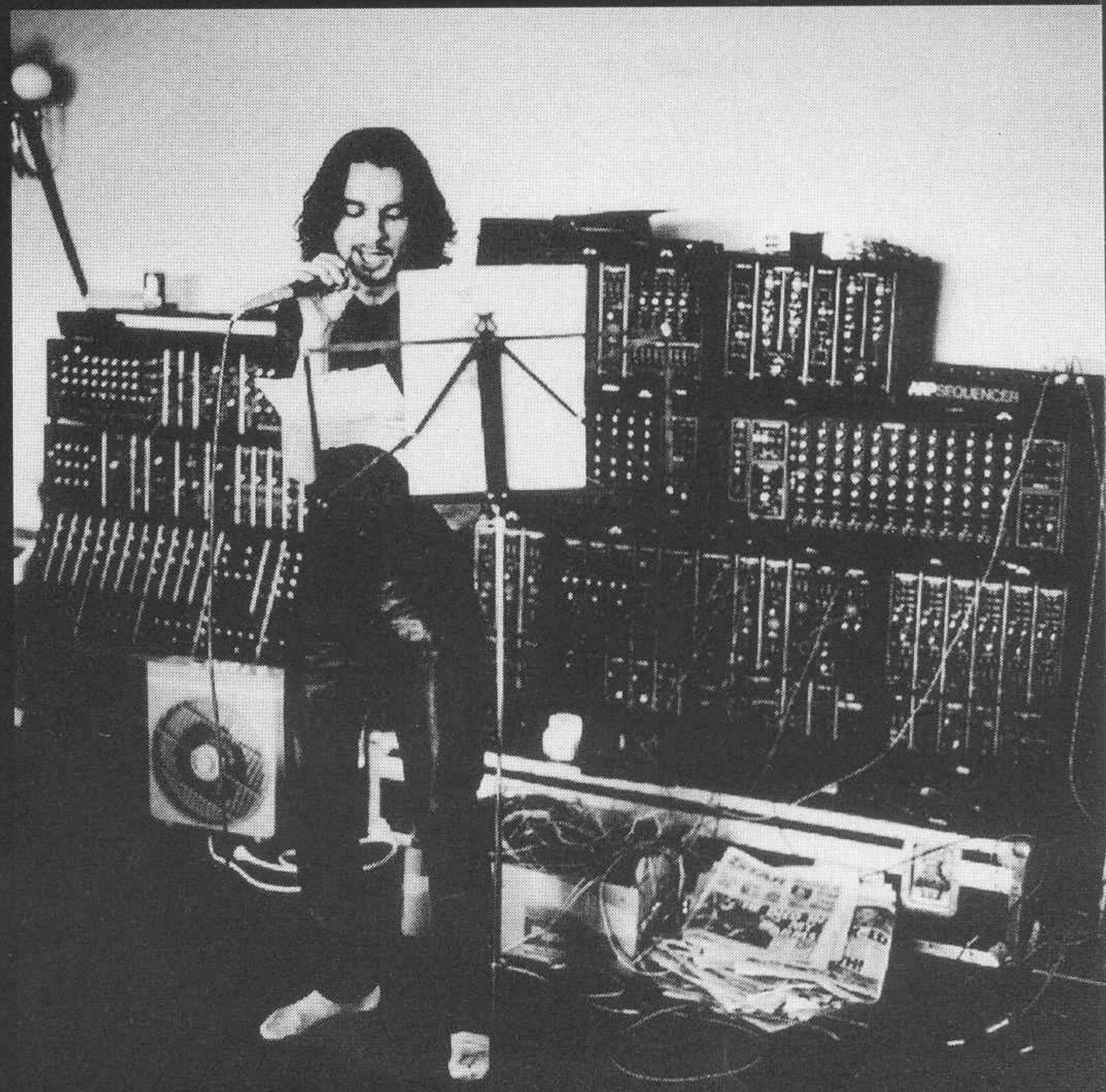
Faith And Devotion" after its release on March 22, 1993 straight to the top of the music industry. The new album debuted at No. 1 on both the American and British charts and went on to dominate album charts everywhere. It was a remarkable achievement for an album to obtain such a distinguished double.

But first, let's take a step back to 1992 during the recording of "Songs Of Faith And Devotion" to see how the band had come up with this new album. Dave Gahan, who, since "Violator", had developed an even stronger and more powerful voice, was now sporting shoulder length hair, new tattoos, and a goatee. He had experienced some dramatic personal changes since the last album, and some of these changes were apparent in the new recording sessions. Having gone through a divorce and remarriage, David hinted at the idea that he had gone through a spiritual rebirth. He states: "I was going through a lot of things at the time. You know, with my divorce and all, and leaving my son Jack behind. Then I went off to another country and got married. All these things tend to have an effect on you."

As a songwriter, Martin Gore, was back with a wide assortment of new themes. When asked why he came up with the particular lyrics and sounds for "Songs Of Faith And Devotion", he replied: "Right now there's a lot of dance techno music out there. I think everyone expected us to come up with a hard dance album, but there's so much of it out there right now that the songs are really getting lost. I think I subconsciously tried to rebel against that."

Although "Violator" had been such an overwhelming success, there was a need to try out a different approach for the new album. A new environment was needed that would differ from the recording studios used previously, and which would serve as a work place for the new LP. Such an environment was set up in a privately rented villa in Madrid, Spain. It seemed an ideal choice, and Depeche Mode were reunited in February 1992 to begin work on "Songs Of Faith And Devotion". However, the band admits that the first few weeks were a bit of a disaster and there was a certain amount of conflict. "It's just that after 10 or so albums, your standards go up and you try harder to get things right," Martin explains. A lot of the turmoil centred around Dave and he confesses: "It was hard for them to even want to be in the same room with me sometimes. There were a lot of arguments."

Despite this, the band soon settled into the new project, and there is no question that a lot of good work was achieved in Spain. Dave explains the atmosphere of the villa, and how it helped his singing during the recording sessions. Speaking about the recording of his vocals for "Condemnation", he said "There was something about the echoey tiles that made the feel just right. I came out of the studio and into the control room and everyone - Flood and everyone just looked at me and it felt really good. Something was just really right about it. I think we captured something special there." It was clear that Dave, in singing this gospel like number, felt that he had given one of his best performances yet.



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Songs For The Faithful And Devoted



With the global release of "Songs Of Faith And Devotion", Dave's best vocal performances yet could be heard all over the World. Songs like "Walking In My Shoes" and "Rush" immediately became the favourites among their fans, and with tracks like "Judas" and "One Caress" sung by Martin, the band continued to prove that they could craft music of any style. Once again, they had proved that they could reach new heights with each successive album. As "Violator" had been a dramatic change from "Music For The Masses", so was "Songs Of Faith And Devotion" from "Violator". This was especially evident in the way in which they used more guitar, and even in the use of an orchestra on "One Caress". Depeche Mode had never used outside musicians on any previous recordings.

Just prior to the release of "Songs Of Faith And Devotion", on March 12, 1993, the band appeared at a listening party at the club 'Ministry of Sound' in London, to launch the new album, meet fans and to take part in an interview that was broadcast World-wide by satellite.

Within a week of its release, "Songs Of Faith And Devotion" had reached number one in several countries including the U.K., U.S.A., Italy, Germany and France, and was in the top ten in many more.

With that momentum, the band set out on its boldest World tour yet. An extensive 14 month tour was planned which would take them across the globe twice, playing to a total of over 2 million devotees.

The first half of the tour was simply called the Devotional Tour, and played to audiences throughout Europe and North America. The next leg, called The Exotic Tour, began in early 1994, and took the band to far off places like South Africa, Singapore, Australia, Hong Kong, Manila and South America. Returning to the United States in May, the final leg was just called USA '94.

The second single from the album, "Walking In My Shoes" was released on April 26 1993, less than a month before the tour commenced. "I'm not looking for a clearer conscience/Peace of mind after what I've been through/And before we talk of any repentance/Try walking in my shoes/Try walking in my shoes/You'll stumble in my footsteps/Keep the same appointments I kept/If you try walking in my shoes".

The tour started on May 19th in Lille, France and continued throughout Europe, culminating in a sold-out show at The Crystal Palace Sports Arena, to 35,000 fans, before heading for North America, in September, where the band played over 50 performances in less than 3 months. The grand finale to this leg was a sold out five night stint at the Los Angeles Forum.

"Condemnation", released on 13th September, was the

third single from the album and included a version of the haunting ballad "Death's Door". The CD also featured remixes of "Rush", which had become a real favourite in their concert performances and the single made it to No. 9 in the UK Chart.

A live video, directed by Anton Corbijn, was shot during shows in Lieven, Barcelona and Budapest. This video captures Depeche Mode at their finest during the Devotional Tour, and was released in December 1993, as the band finished the North American leg in Mexico City, before returning to England for shows in Birmingham, Manchester, Sheffield and London.

It would only be a few weeks before the band would be off again. This time to South Africa playing seven nights in Johannesburg, two in Cape Town and two in Durban, then on to Singapore, Australia, Hong Kong, Manila, Hawaii and South America.

During this time, Fletch had decided that he needed to take some time out from the tour, to be at home with his family, when his second child was born. It was decided that Daryl Bamonte was the best man to stand in for him, so after extensive rehearsals in Hawaii, Daryl played keyboards for the remainder of the tour.

Much of the new excitement on the tour stemmed from the expanded roles of Martin on guitar and Alan on the drums. This gave new direction to some of their old classics such as "A Question Of Time", which was the encore track on the USA '94 shows. The Devotional Tour also spawned the release of a live version of "Songs Of Faith And Devotion" which consisted of the same tracks as the studio album, in the same order, recorded during the first leg of the Tour.

"In Your Room", the fourth single, was released on 10th January 1994, and the SOFAD era ended with the final concert performance on July 8 in Indianapolis, USA. After 14 months of extensive touring, the band were ready for a break.

So we reach the end of another chapter in a remarkable story, and eagerly await something new from this unique band.

At the end of May 1995, Alan Wilder announced his departure from Depeche Mode, which came as a great shock to everyone. However the remaining band members decided not to seek a replacement, and are currently recording material for a new album, working with producer Tim Simenon.



Singles

Title/Catalogue No.	UK Release	UK Chart
Dreaming Of Me	20th Feb 1981	57
Mute13 - Dreaming Of Me/Ice Machine CDMute13 - Dreaming Of Me/Ice Machine		
New Life	13th Jun 1981	11
Mute14 - New Life/Shout 12Mute14 - New Life <i>Re-mix</i> /Shout <i>Rio Mix</i> CDMute14 - New Life <i>Re-mix</i> /Shout/Shout <i>Rio Mix</i>		
Just Can't Get Enough	7th Sep 1981	8
Mute16 - Just Can't Get Enough/Any Second Now 12Mute16 - Just Can't Get Enough <i>Schizo Mix</i> /Any Second Now <i>Altered</i> CDMute16 - Just Can't Get Enough/ Any Second Now/Just Can't Get Enough <i>Schizo Mix</i> /Any Second Now <i>Altered</i>		
See You	29th Jan 1982	6
Mute18 - See You/Now, This Is Fun 12Mute18 - See You <i>Extended Version</i> /Now, This Is Fun <i>Extended Version</i> CDMute18 - See You <i>Extended Version</i> /Now, This Is Fun/Now, This Is Fun <i>Extended Version</i>		
The Meaning Of Love	26th Apr 1982	12
Mute22 - The Meaning Of Love/Oberkorn (It's A Small Town) 12Mute22 - The Meaning Of Love <i>Fairly Odd Mix</i> /Oberkorn (It's A Small Town) <i>Development Mix</i> CDMute22 - The Meaning Of Love/Oberkorn (It's A Small Town)/The Meaning Of Love <i>Fairly Odd Mix</i> /Oberkorn (It's A Small Town) <i>Development Mix</i>		
Leave In Silence	16th Aug 1982	18
Bong1 - Leave In Silence/Excerpt From: My Secret Garden 12Bong1 - Leave In Silence <i>Longer</i> /Further Excerpts From: My Secret Garden/Leave In Silence <i>Quieter</i> CDBong1 - Leave In Silence/Excerpt From: My Secret Garden/Leave In Silence <i>Longer</i> /Further Excerpts From: My Secret Garden/Leave In Silence <i>Quieter</i>		

Title/Catalogue No.	UK Release	UK Chart
Get The Balance Right!	31st Jan 1983	13
Bong2 - Get The Balance Right!/The Great Outdoors! 12Bong2 - Get The Balance Right! <i>Combination Mix</i> /The Great Outdoors!/Tora! Tora! Tora! <i>Live</i> L12Bong2 - Get The Balance Right!/My Secret Garden <i>Live</i> /See You <i>Live</i> /Satellite <i>Live</i> /Tora! Tora! Tora! <i>Live</i> CDBong2 - Get The Balance Right!/The Great Outdoors!/Get The Balance Right! <i>Combination Mix</i> /Tora! Tora! Tora! <i>Live</i>		
Everything Counts	11th Jul 1983	6
Bong3 - Everything Counts/Work Hard 12Bong3 - Everything Counts <i>In Larger Amounts</i> /Work Hard <i>East End Remix</i> L12Bong3 - Everything Counts/New Life <i>Live</i> /Boys Say Go! <i>Live</i> /Nothing To Fear <i>Live</i> /The Meaning Of Love <i>Live</i> CDBong3 - Everything Counts/Work Hard/Everything Counts <i>In Larger Amounts</i> /Work Hard <i>East End Remix</i>		
Love In Itself	19th Sep 1983	21
Bong4 - Love In Itself.2/Fools 12Bong4 - Love In Itself.3/Fools Bigger/Love In Itself.4 L12Bong4 - Love In Itself.2/Just Can't Get Enough <i>Live</i> /A Photograph Of You <i>Live</i> /Shout <i>Live</i> /Photographic <i>Live</i> CDBong4 - Love In Itself.2/Fools/Love In Itself.3/Fools Bigger/Love In Itself.4		
People Are People	12th Mar 1984	4
Bong5 - People Are People/In Your Memory 12Bong5 - People Are People <i>Different Mix</i> /In Your Memory <i>Slik Mix</i> L12Bong5 - People Are People <i>On-USound Remix</i> /People Are People/In Your Memory CDBong5 - People Are People/In Your Memory/People Are People <i>Different Mix</i> /In Your Memory <i>Slik Mix</i>		
Master And Servant	20th Aug 1984	9
Bong6 - Master And Servant/(Set Me Free) Remotivate Me 12Bong6 - Master And Servant <i>Slavery Whip Mix</i> /(Set Me Free) Remotivate Me <i>Release Mix</i> /Master And Servant <i>Voxless</i>		

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L12Bong6 -
 Master And Servant *An ON-USound Science Fiction Dance Hall Classic Mix/Are People People/(Set Me Free) Remotivate Me*
CDBong6 -
 Master And Servant/(Set Me Free) Remotivate Me/Master And Servant *Slavery Whip Mix/(Set Me Free) Remotivate Me Release Mix/Master And Servant Voxless*

Blasphemous Rumours/Somebody 29th Oct 1984 16

Bong7 -
 Blasphemous Rumours/Somebody *Remix*
Bong7e -
 Blasphemous Rumours/Told You So *Live/Semebody Remix/Everything Counts Live*
12Bong7 -
 Blasphemous Rumours/Somebody *Live/Two Minute Warning Live/Ice Machine Live/Everything Counts Live*
CDBong7 -
 Blasphemous Rumours/Told You So *Live/Somebody Remix/Everything Counts Live*

Shake The Disease 29th Apr 1985 18

Bong8 -
 Shake The Disease/Flexible
12Bong8 -
 Shake The Disease *Remixed Extended Version/Flexible Remixed Extended Version*
L12Bong8 -
 Shake The Disease *Edit The Shake/Master And Servant Live/Flexible Pre-deportation Mix/Something To Do Metal Mix*
CDBong8 -
 Shake The Disease/Flexible/Shake The Disease *Remixed Extended Version/Flexible Remixed Extended Version/Shake The Disease Edit The Shake/Something To Do Metal Mix*

It's Called A Heart 16th Sep 1985 18

Bong9 -
 It's Called A Heart/Fly On The Windscreen
12Bong9 -
 It's Called A Heart *Extended/Fly On The Windscreen Extended*
D12Bong9 -
 It's Called A Heart *Extended/Fly On The Windscreen Extended/It's Called A Heart Slow Mix/Fly On The Windscreen Death Mix*
CDBong9 -
 It's Called A Heart/Fly On The Windscreen/It's Called A Heart *Extended/Fly On The Windscreen Extended/Fly On The Windscreen Death Mix*

Stripped 10th Feb 1986 15

Bong10 -
 Stipped/But Not Tonight
12Bong10 -
 Stripped *Highland Mix/But Not Tonight Extended Remix/Breathing In Fumes/Fly On The Windscreen Quiet Mix/Black Day*
CDBong10 -
 Stipped/But Not Tonight/Stripped *Highland Mix/But Not Tonight Extended Remix/Breathing In Fumes/Fly On The Windscreen Quiet Mix/Black Day*

A Question Of Lust 14th Apr 1986 28

Bong11 -
 A Question Of Lust/Christmas Island
12Bong11 -
 A Question Of Lust/Christmas Island *Extended/People Are People*

Live/It Doesn't Matter Two Instrumental/A Question Of Lust Minimal
CDBong11 -
 A Question Of Lust/Christmas Island/Christmas Island *Extended/People Are People Live/It Doesn't Matter Two Instrumental/A Question Of Lust Minimal*
CBong11 -
 A Question Of Lust *Flood Remix/Christmas Island/If You Want Live/Shame Live/Blasphemous Rumours Live*

A Question Of Time 11th Aug 1986 17

Bong12 -
 A Question Of Time *Remix/Black Celebration Live*
12Bong12 -
 A Question Of Time *Extended Remix/Black Celebration Live/Something To Do Live/Stripped Live*
L12Bong12 -
 A Question Of Time *New Town Mix-Live Remix/Black Celebration Black Tulip Mix/More Than A Party Live*
CDBong12 -
 A Question Of Time *Remix/Black Celebration Live/Something To Do Live/Stripped Live/More Than A Party Live/A Question Of Time Extended Remix/Black Celebration Black Tulip Mix/A Question Of Time New Town Mix-Live Remix*

Strangelove 13th Apr 1987 16

Bong13 -
 Strangelove/Pimpf
12Bong13 -
 Strangelove *Maxi Mix/Fpmip/Strangelove Midi Mix*
L12Bong13 -
 Strangelove *Blind Mix/Pimpf/Strangelove Pain Mix/Agent Orange*
CDBong13 -
 Strangelove *Maxi Mix/Pimpf/Strangelove Midi Mix/Agent Orange/Strangelove LP Mix*
CDBong13 -
 Strangelove/Pimpf/Strangelove *Maxi Mix/Agent Orange/Strangelove Blind Mix/Fpmip/ Strangelove Pain Mix/Strangelove Midi Mix*

Never Let Me Down Again 24th Aug 1987 22

Bong14 -
 Never Let Me Down Again/Pleasure, Little Treasure
12Bong14 -
 Never Let Me Down Again *Split Mix/Pleasure, Little Treasure Glitter Mix/Never Let Me Down Again Aggro Mix*
L12Bong14 -
 Never Let Me Down Again *Tsangarides Mix/Pleasure, Little Treasure Join Mix/To Have And To Hold Spanish Taster*
CDBong14 -
 Never Let Me Down Again *Split Mix/Pleasure, Little Treasure Join Mix/To Have And To Hold Spanish Taster/Never Let Me Down Again Aggro Mix*
CDBong14 -
 Never Let Me Down Again/Pleasure, Little Treasure/Never Let Me Down Again *Split Mix/Pleasure, Little Treasure Glitter Mix/Never Let Me Down Again Aggro Mix/Never Let Me Down Again Tsangarides Mix/Pleasure, Little Treasure Join Mix/To Have And To Hold Spanish Taster*
CBong14 -
 Never Let Me Down Again *Split Mix/Pleasure, Little Treasure Glitter Mix/Never Let Me Down Again Aggro Mix*

Behind The Wheel 28th Dec 1987 21

Bong15 -
 Behind The Wheel *Remix/Route 66*



12Bong15 -
Behind The Wheel *Shep Pettibone Remix/Route 66 Beatmasters Mix*

L12Bong15 -
Behind The Wheel *Beatmasters Mix/Route 66 Casualty Mix*

CDBong15 -
Behind The Wheel *Remix/Route 66/Behind The Wheel Shep Pettibone Remix/Behind The Wheel LP Mix*

CDBong15 -
Behind The Wheel *Remix/Route 66/Behind The Wheel Shep Pettibone Remix/Route 66 Beatmasters Mix/Behind The Wheel Beatmasters Mix/Route 66 Casualty Mix/Behind The Wheel LP Mix*

CBong15 -
Behind The Wheel *Shep Pettibone Remix/Route 66 Beatmasters Mix/Behind The Wheel LP Mix*

Everything Counts (Live) **13th Feb 1989** **22**

Bong16 -
Everything Counts *Live/Nothing Live*

10Bong16 -
Everything Counts *Absolut Mix/Everything Counts 1983 12" Mix/Nothing US 7" Mix/ Everything Counts Reprise*

12Bong16 -
Everything Counts *Live/Nothing Live/Sacred Live/ A Question Of Lust Live*

L12Bong16 -
Everything Counts *Tim Simenon & Mark Saunders Remix/Nothing Justin Strauss Remix/Strangelove Tim Simenon & Mark Saunders Remix*

CDBong16 -
Everything Counts *Live/Nothing Live/Sacred Live/ A Question Of Lust Live*

CDBong16 -
Everything Counts *Live/Nothing Live/Sacred Live/ A Question Of Lust Live/Everything Counts Tim Simenon & Mark Saunders Remix/Strangelove Tim Simenon & Mark Saunders Remix/Everything Counts Absolut Mix*

LCDBong16 -
Everything Counts *Tim Simenon & Mark Saunders Remix/Nothing Justin Strauss Remix/Strangelove Tim Simenon & Mark Saunders Remix*

Personal Jesus **29th Aug 1989** **13**

Bong17 -
Personal Jesus/*Dangerous*

GBong17 -
Personal Jesus/*Dangerous Hazchemix Edit/Personal Jesus Acoustic*

12Bong17 -
Personal Jesus *Holier Than Thou Approach/Dangerous Sensual Mix/Personal Jesus Acoustic*

L12Bong17 -
Personal Jesus *Pump Mix/Personal Jesus Telephone Stomp Mix/Dangerous Hazchemix*

CBONG17-
Personal Jesus/*Dangerous*

CDBong17 -
Personal Jesus *Holier Than Thou Approach/Dangerous Sensual Mix/Personal Jesus Acoustic*

LCDBong17 -
Personal Jesus *Pump Mix/Personal Jesus Telephone Stomp Mix/Dangerous Hazchemix*

Enjoy The Silence **5th Feb 1990** **6**

Bong18 -
Enjoy The Silence/*Memphisto*

12Bong18 -
Enjoy The Silence *7" Version/Enjoy The Silence Hands And Feet Mix/Enjoy The Silence Ecstatic Dub/Sibeling*

L12Bong18 -
Enjoy The Silence *Bass Line/Enjoy The Silence Harmonium/Enjoy The Silence Ricki Tik Tik Mix/Memphisto*

XL12Bong 18 -
Enjoy The Silence *The Quad:Final Mix*

CDBong18 -
Enjoy The Silence *7" Version/Enjoy The Silence Hands And Feet Mix/Enjoy The Silence Ecstatic Dub/Sibeling*

LCDBong18 -
Enjoy The Silence *Bass Line/Enjoy The Silence Harmonium/Enjoy The Silence Ricki Tik Tik Mix/Memphisto*

XLCD Bong18 -
Enjoy The Silence *The Quad:Final Mix*

CBong18 -
Enjoy The Silence/*Memphisto*

Policy Of Truth **7th May 1990** **16**

Bong19 -
Policy Of Truth/*Kaleid*

12Bong19 -
Policy Of Truth *Beat Box/Policy Of Truth Capitol Mix/Kaleid When Worlds Mix*

L12Bong19 -
Policy Of Truth *Trancentral Mix/Kaleid Remix/Policy Of Truth Pavlov's Dub*

CDBong19 -
Policy Of Truth *Beat Box/Policy Of Truth Capitol Mix/Kaleid Remix*

LCDBong19 -
Policy Of Truth *Trancentral Mix/Kaleid When Worlds Mix/Policy Of Truth Pavlov's Dub/Policy Of Truth 7" Version/Kaleid 7" Version*

CBong19 -
Policy Of Truth/*Kaleid*

World In My Eyes **17th Sep 1990** **17**

Bong20 -
World In My Eyes *7" Version/Happiest Girl Jack Mix/Sea Of Sin Tonal Mix*

12Bong20 -
World In My Eyes *Oil Tank Mix/Happiest Girl Kiss-A-Mix/Sea Of Sin Sensoria*

L12Bong20 -
World In My Eyes *Dub In My Eyes/World In My Eyes Mode To Joy/Happiest Girl The Pulsating Orbital Mix*

CDBong20 -
World In My Eyes *7" Version/World In My Eyes Oil Tank Mix/Happiest Girl Kiss-A-Mix/Sea Of Sin Tonal Mix*

LCDBong20 -
World In My Eyes *Dub In My Eyes/World In My Eyes Mode To Joy/Happiest Girl The Pulsating Orbital Vocal Mix/Sea Of Sin Sensoria/World In My Eyes Mayhem Mode/Happiest Girl Jack Mix*

CBong20 -
World In My Eyes *7" Version/Happiest Girl Jack Mix/Sea Of Sin Tonal Mix*

I Feel You **15th Feb 1993** **8**

Bong21 -
I Feel You/*One Caress*

12Bong21 -
I Feel You *Throb Mix/I Feel You Seven Inch Mix/I Feel You Babylon Mix/One Caress*

L12Bong21 -
I Feel You *Life's Too Short Mix/I Feel You Swamp Mix/I Feel You Renegade Soundwave Afghan Surgery Mix/I Feel You Helmet At The Helm Mix*

CDBong21 -

I Feel You *Seven Inch Mix*/One Caress/I Feel You *Throb Mix*/I Feel You *Babylon Mix*

LCDBong21 -

I Feel You *Life's Too Short Mix*/I Feel You *Swamp Mix*/I Feel You *Renegade Soundwave Afghan Surgery Mix*/I Feel You *Helmet At The Helm Mix*

CBong21 -

I Feel You/One Caress

Walking In My Shoes **26th Apr 1993** **14**

12Bong22 -

Walking In My Shoes *Grungy Gonads Mix*/Walking In My Shoes *Seven Inch Mix*/My Joy *Seven Inch Mix*/My Joy *Slow Slide Mix*

L12Bong22 -

Walking In My Shoes *Extended Twelve Inch Mix*/Walking In My Shoes *Random Carpet Mix*/Walking In My Shoes *Anandamidic Mix*/Walking In My Shoes *Ambient Whale Mix*

CDBong22 -

Walking In My Shoes *Seven Inch Mix*/Walking In My Shoes *Grungy Gonads Mix*/My Joy *Seven Inch Mix*/My Joy *Slow Slide Mix*

LCDBong22 -

Walking In My Shoes *Extended Twelve Inch Mix*/Walking In My Shoes *Random Carpet Mix*/Walking In My Shoes *Anandamidic Mix*/Walking In My Shoes *Ambient Whale Mix*

CBong22 -

Walking In My Shoes/My Joy

Condemnation **13th Sep 1993** **9**

12Bong23 -

Condemnation *Paris Mix*/Death's Door *Jazz Mix*/Rush *Spiritual Guidance Mix*/Rush *Amylnitrate Mix - Instrumental*/Rush *Wild Planet Mix - Vocal*

L12Bong23 -

Condemnation *Live*/Personal Jesus *Live*/Enjoy The Silence *Live*/Halo *Live*

CDBong23 -

Condemnation *Paris Mix*/Death's Door *Jazz Mix*/Rush *Spiritual Guidance Mix*/Rush *Amylnitrate Mix - Instrumental*

LCDBong23 -

Condemnation *Live*/Personal Jesus *Live*/Enjoy The Silence *Live*/Halo *Live*

CBong23 -

Condemnation *Paris Mix*/Death's Door *Jazz Mix*

In Your Room **10th Jan 1994** **8**

12Bong24 -

In Your Room *Zephyr Mix*/In Your Room *Apex Mix*/In Your Room *The Jeep Rock Mix*/Higher Love *Adrenaline Mix*/In Your Room *Extended Zephyr Mix*

L12Bong24 -

In Your Room *Live*/Policy Of Truth *Live*/World In My Eyes *Live*/Fly On The Windscreen *Live*/Never Let Me Down Again *Live*/Death's Door *Live*

CDBong24 -

In Your Room *Zephyr Mix*/In Your Room *Extended Zephyr Mix*/Never Let Me Down Again *Live*/Death's Door *Live*

LCDBong24 -

In Your Room *Live*/Policy Of Truth *Live*/World In My Eyes *Live*/Fly On The Windscreen *Live*

XLCD Bong24 -

In Your Room *The Jeep Rock Mix*/In Your Room *Apex Mix*/Higher Love *Adrenaline Mix*

CBong24 -

In Your Room *Zephyr Mix*/Higher Love *Adrenaline Mix*

DMBX 1

25th Nov 1991

Singles 1-6

Dreaming Of Me/Ice Machine/New Life *Re-mix*/Shout/Shout *Rio Mix*/Just Can't Get Enough/Any Second Now/Just Can't Get Enough *Schizo Mix*/Any Second Now *Altered*/See You *Extended Version*/Now, This Is Fun/Now, This Is Fun *Extended Version*/The Meaning Of Love/Oberkorn (It's A Small Town)/The Meaning Of Love *Fairly Odd Mix*/Oberkorn (It's A Small Town) *Development Mix*/Leave In Silence/Excerpt From: My Secret Garden/Leave In Silence *Longer*/Further Excerpts From: My Secret Garden/Leave In Silence *Quieter*

DMBX 2

25th Nov 1991

Singles 7-12

Get The Balance Right!/The Great Outdoors!/Get The Balance Right! *Combination Mix*/Tora! Tora! Tora! *Live*/Everything Counts/Work Hard/Everything Counts *In Larger Amounts*/Work Hard *East End Remix*/Love In Itself.2/Fools/Love In Itself.3/Fools Bigger/Love In Itself.4/People Are People/In Your Memory/People Are People *Different Mix*/In Your Memory *Slik Mix*/Master And Servant/(Set Me Free) Remotivate Me/Master And Servant *Slavery Whip Mix*/(Set Me Free) Remotivate Me *Release Mix*/Master And Servant *Voxless*/Blasphemous Rumours/Told You So *Live*/Somebody *Remix*/Everything Counts *Live*

DMBX 3

25th Nov 1991

Singles 13-18

Shake The Disease/Flexible/Shake The Disease *Remixed Extended Version*/Flexible *Remixed Extended Version*/Shake The Disease *Edit The Shake*/Something To Do *Metal Mix*/It's Called A Heart/Fly On The Windscreen/It's Called A Heart *Extended*/Fly On The Windscreen *Extended*/Fly On The Windscreen *Death Mix*/Stripped/But Not Tonight/Stripped *Highland Mix*/But Not Tonight *Extended Remix*/Breathing In Fumes/Fly On The Windscreen *Quiet Mix*/Black Day/A Question Of Lust/Christmas Island/Christmas Island *Extended*/People Are People *Live*/It Doesn't Matter Two *Instrumental*/A Question Of Lust *Minimal*/A Question Of Time *Remix*/Black Celebration *Live*/Something To Do *Live*/Stripped *Live*/More Than A Party *Live*/A Question Of Time *Extended Remix*/Black Celebration *Black Tulip Mix*/A Question Of Time *New Town Mix-Live Remix*/Little 15/Stjarna/Sonata No.14 in Cm (Moonlight Sonata)



Albums

DEPECHE MODE
SPEAK & SPELL



Title/Catalogue No.

UK Release

UK Chart

Speak & Spell

5th Oct 1981

10

Stumm5 -

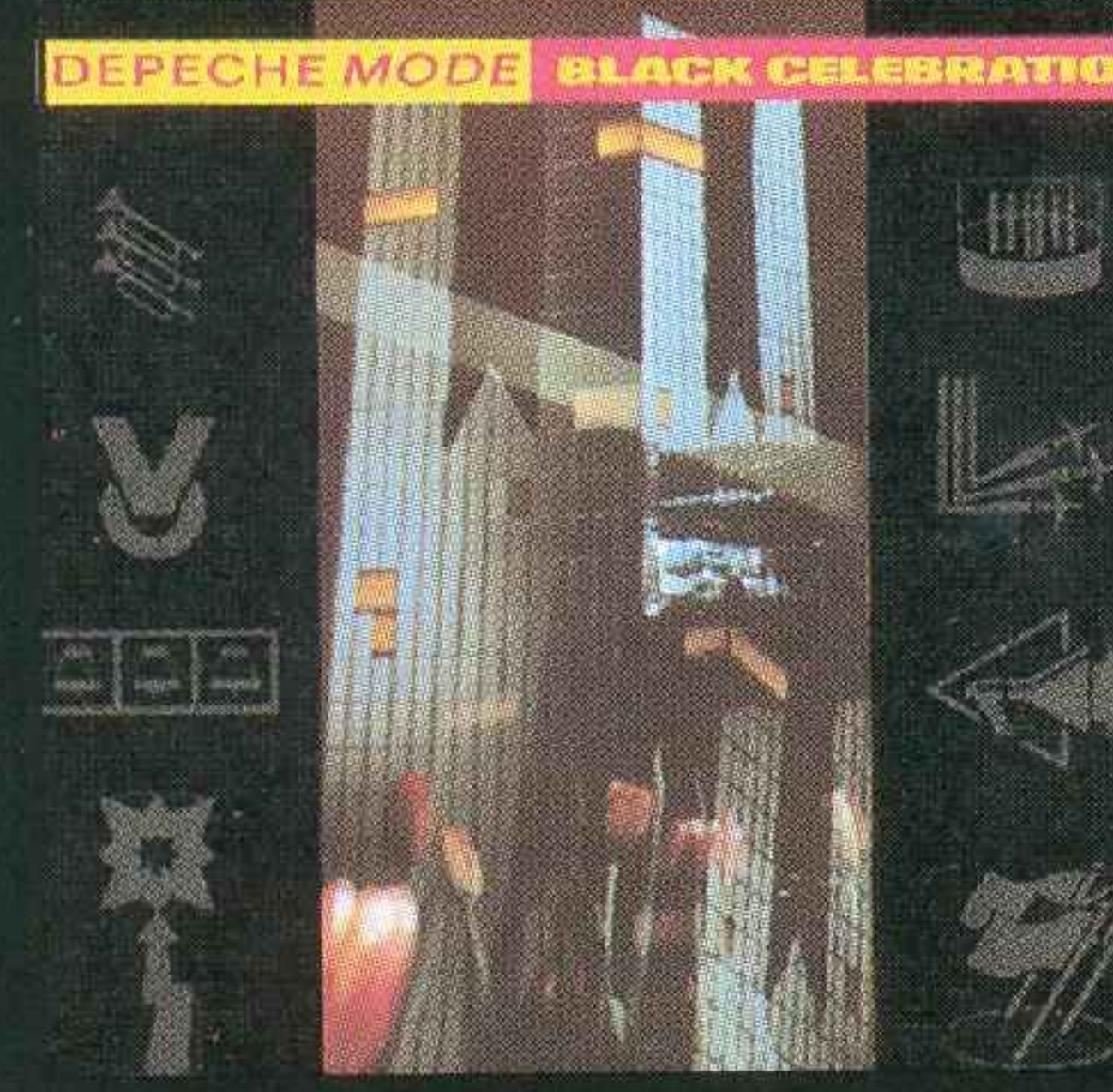
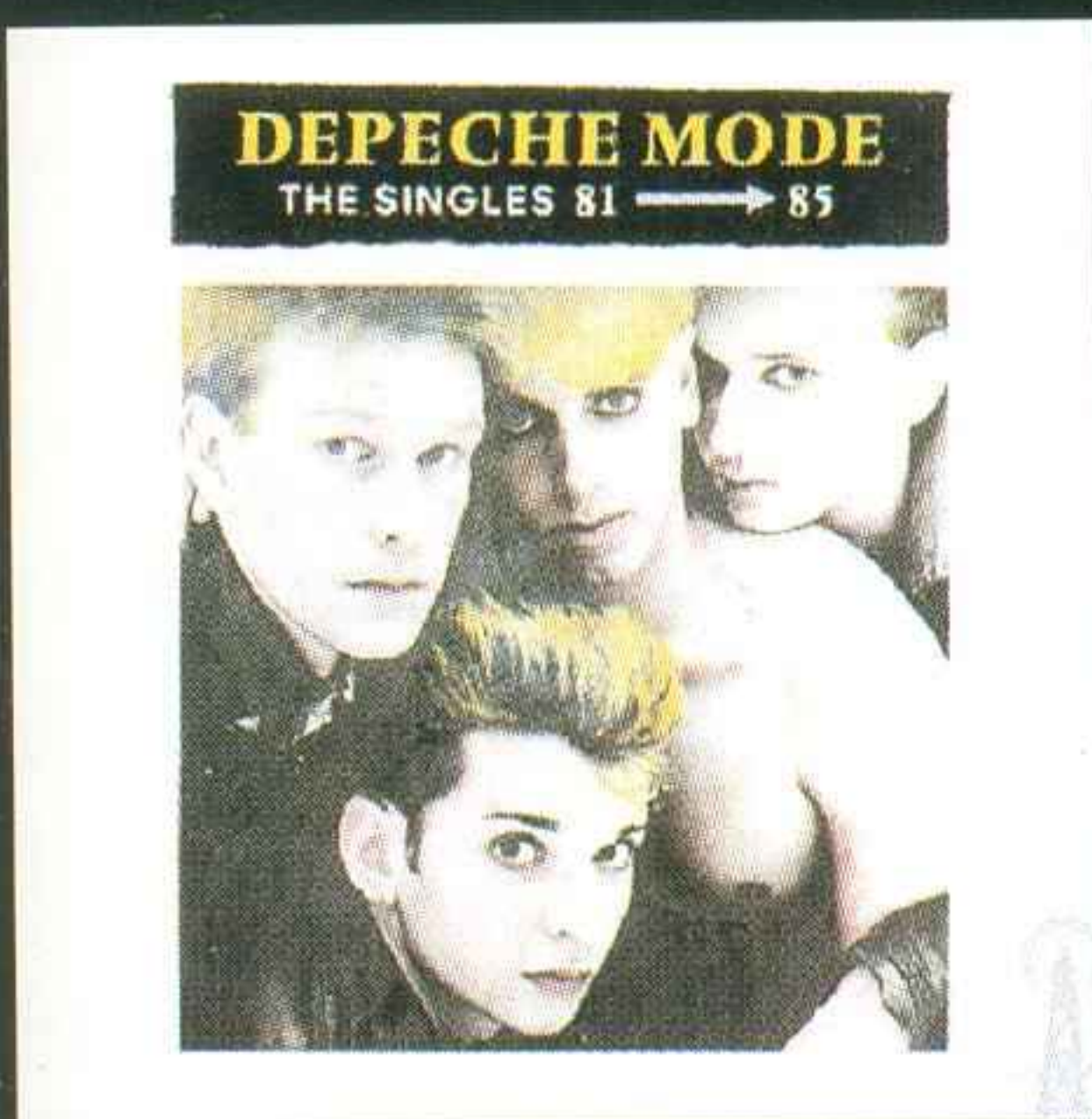
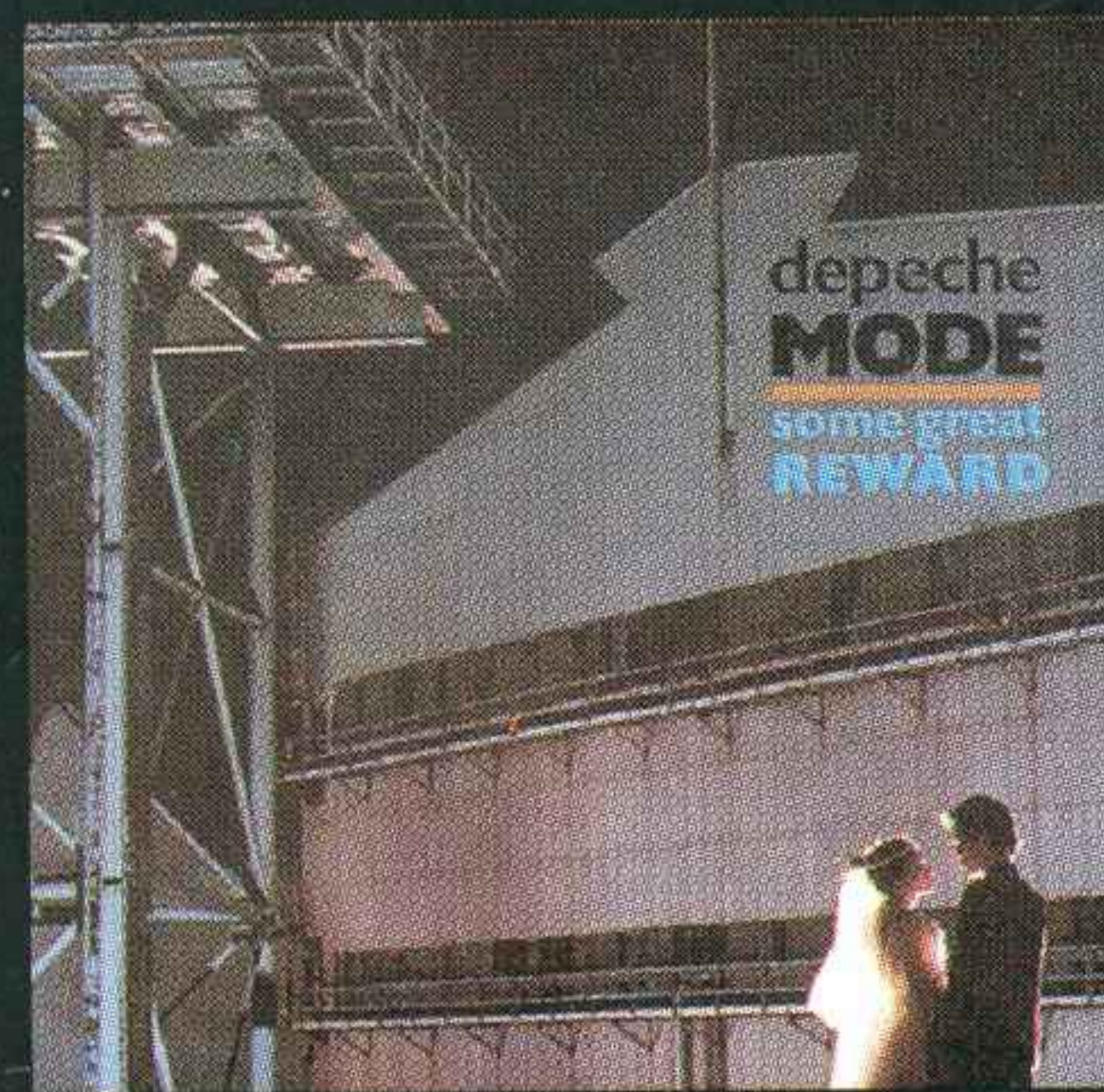
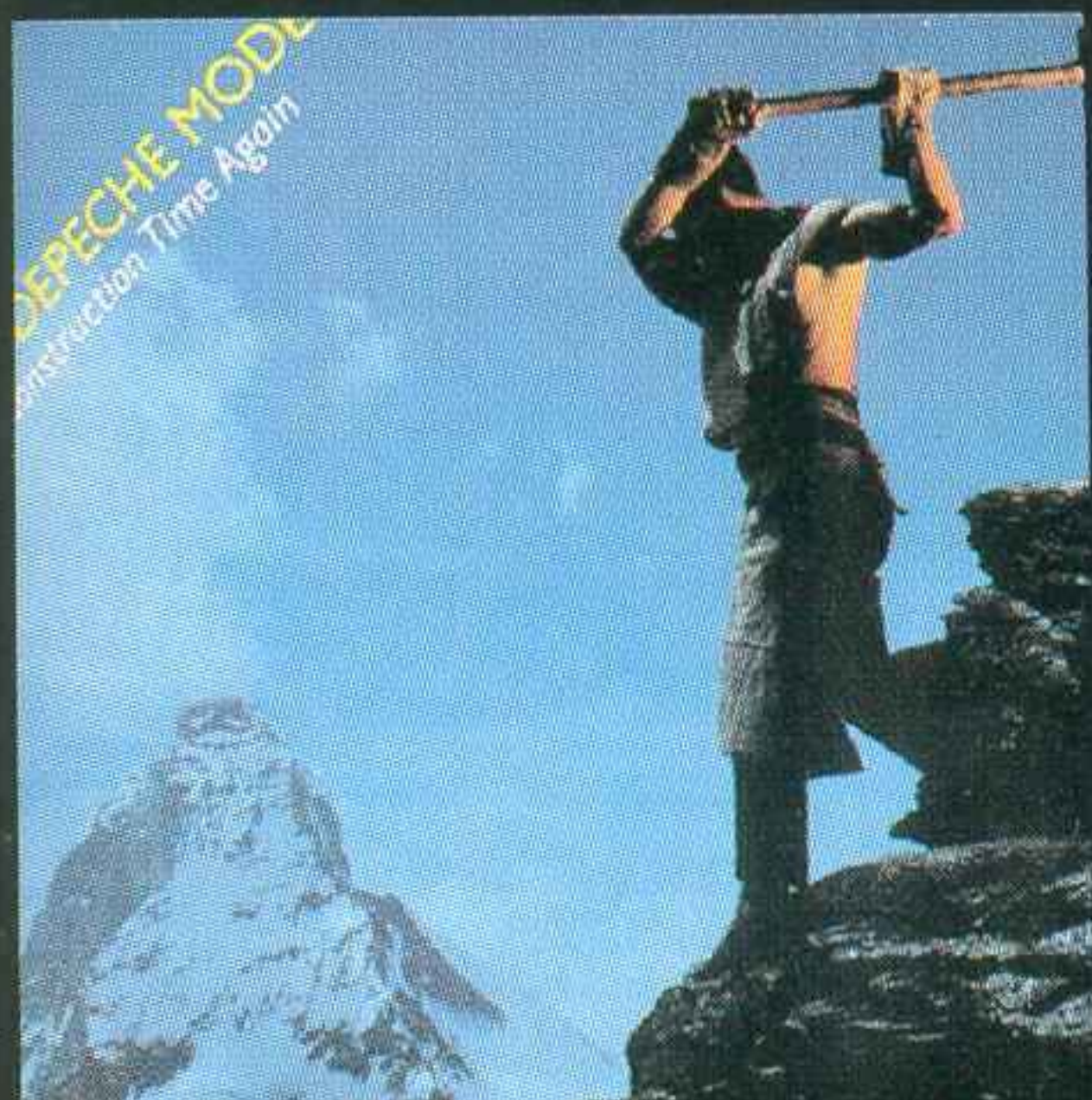
New Life/I Sometimes Wish I Was Dead/Puppets/Boys Say Go!/Nodisco/What's Your Name?/Photographic/Tora! Tora! Tora!/Big Muff/Any Second Now *Voices/Just Can't Get Enough*

CStumm5 -

New Life/I Sometimes Wish I Was Dead/Puppets/Boys Say Go!/Nodisco/What's Your Name?/Photographic/Tora! Tora! Tora!/Big Muff/Any Second Now *Voices/Just Can't Get Enough*

CDStumm5 -

New Life/I Sometimes Wish I Was Dead/Puppets/Boys Say Go!/Nodisco/What's Your Name?/Photographic/Tora! Tora! Tora!/Big Muff/Any Second Now *Voices/Just Can't Get Enough/Dreaming Of Me/Ice Machine/Shout/Any Second Now/Just Can't Get Enough Schizo Mix*



A Broken Frame

27th Sep 1982

8

Stumm9 -

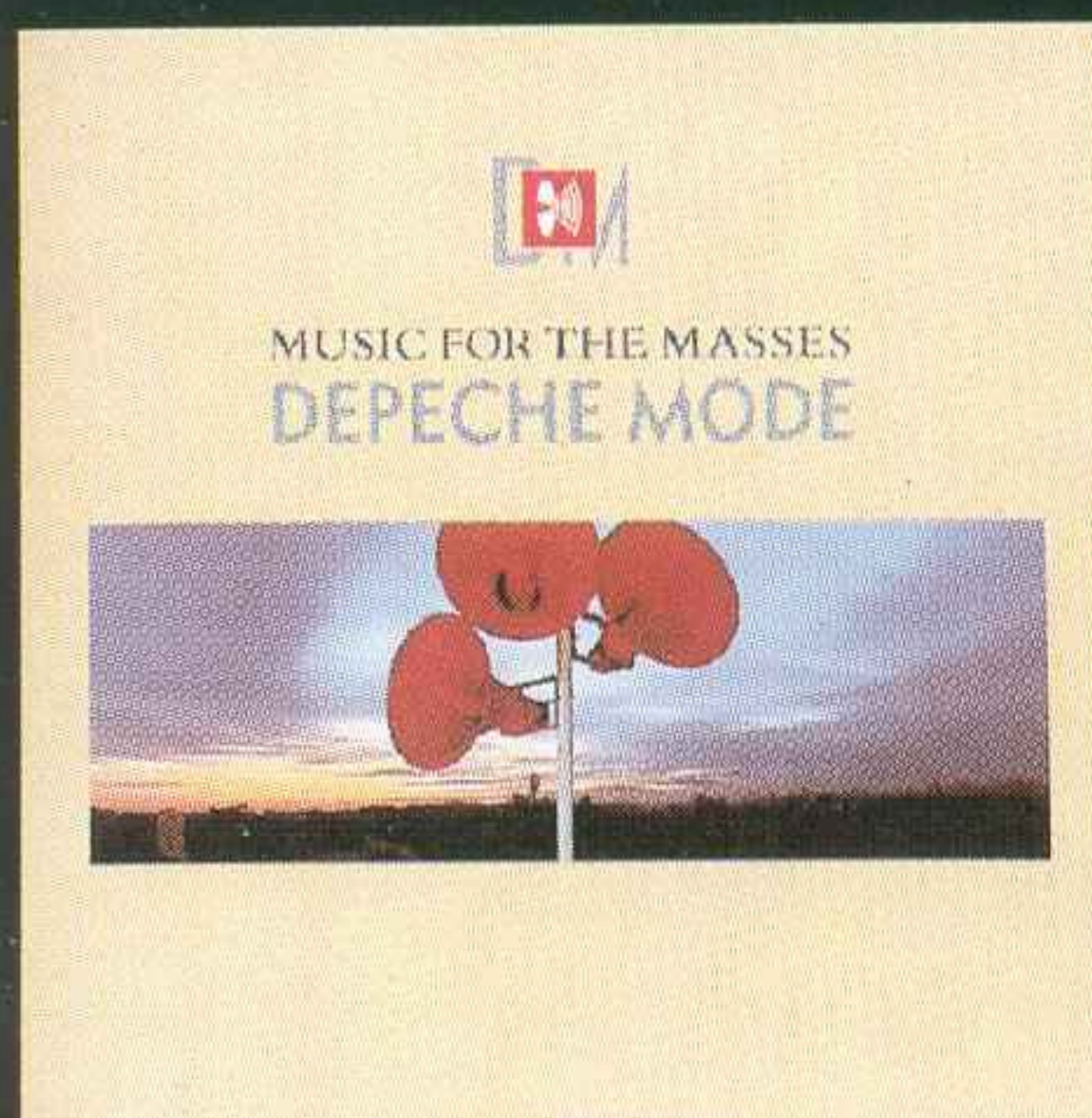
Leave In Silence/My Secret Garden/Monument/Nothing To Fear/See You/Satellite/The Meaning Of Love/A Photograph Of You/Shouldn't Have Done That/The Sun & The Rainfall

CStumm9 -

Leave In Silence/My Secret Garden/Monument/Nothing To Fear/See You/Satellite/The Meaning Of Love/A Photograph Of You/Shouldn't Have Done That/The Sun & The Rainfall

CDStumm9 -

Leave In Silence/My Secret Garden/Monument/Nothing To Fear/See You/Satellite/The Meaning Of Love/A Photograph Of You/Shouldn't Have Done That/The Sun & The Rainfall



Construction Time Again

22nd Aug 1983

6

Stumm13 -

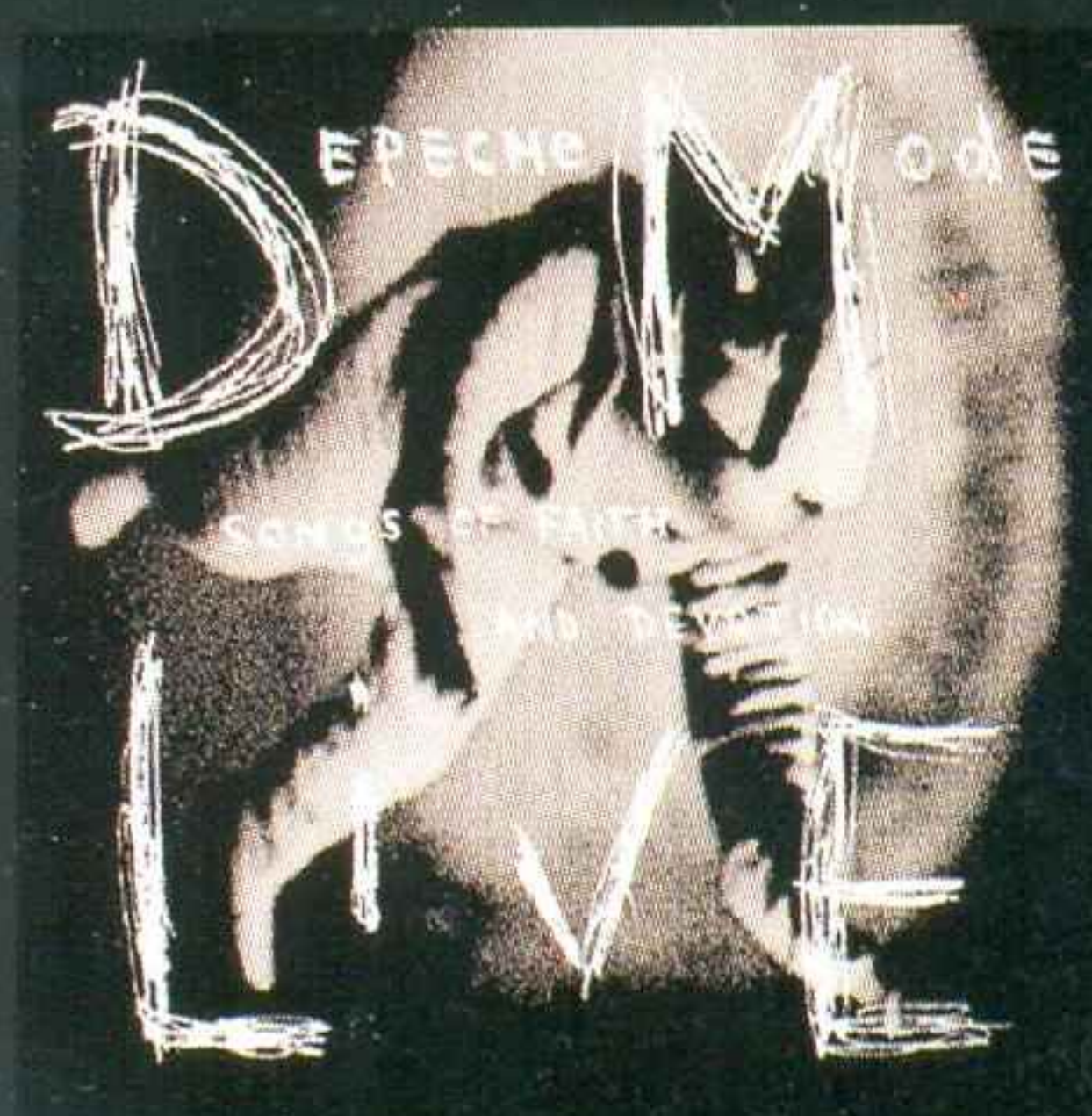
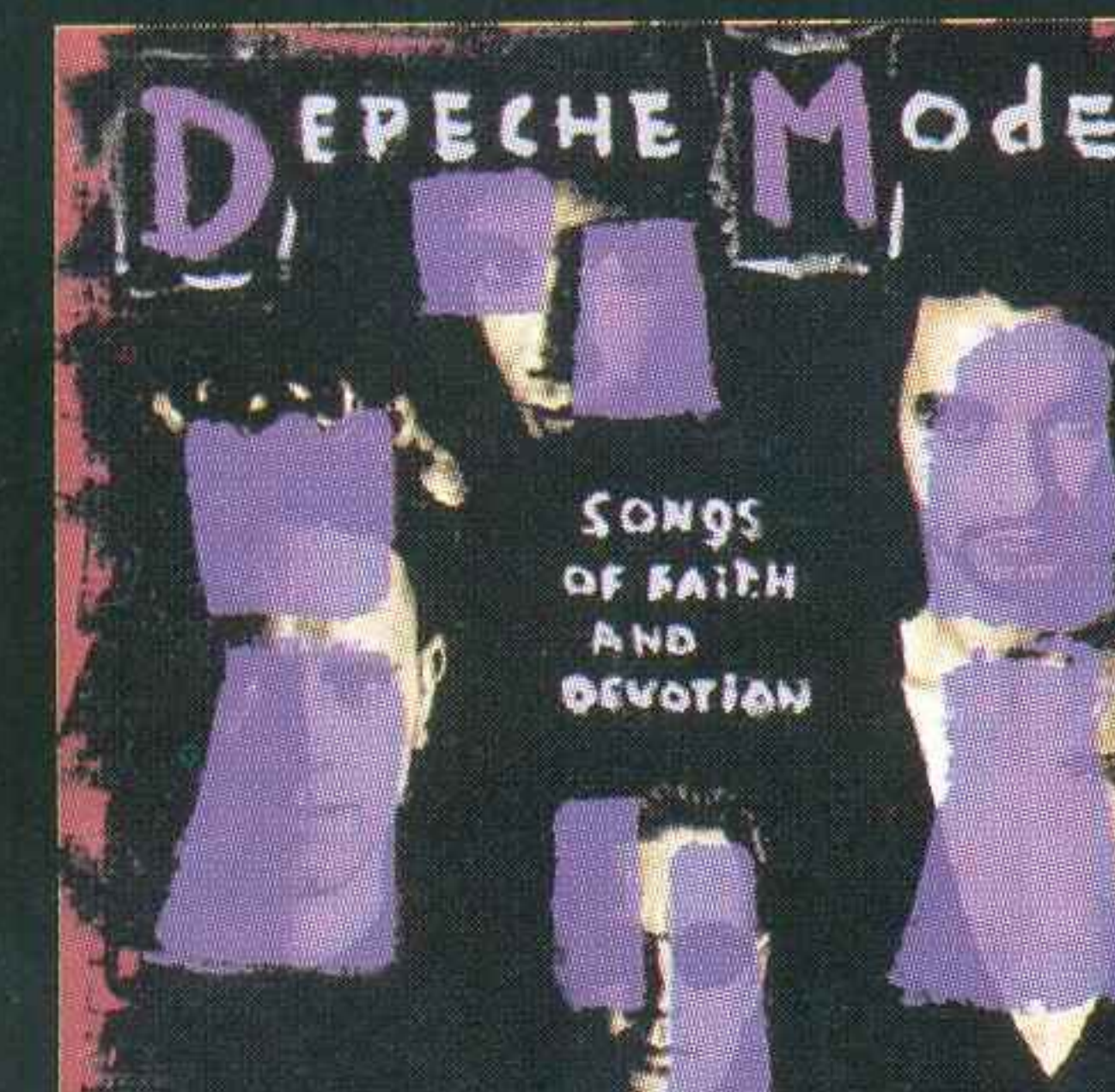
Love, In Itself/More Than A Party/Pipeline/Everything Counts/Two Minute Warning/Shame/The Landscape Is Changing/Told You So/And Then.../Everything Counts *Reprise*

CStumm13 -

Love, In Itself/More Than A Party/Pipeline/Everything Counts/Two Minute Warning/Shame/The Landscape Is Changing/Told You So/And Then.../Everything Counts *Reprise*

CDStumm13 -

Love, In Itself/More Than A Party/Pipeline/Everything Counts/Two Minute Warning/Shame/The Landscape Is Changing/Told You So/And Then.../Everything Counts *Reprise*



Some Great Reward **24th Sep 1984** **5**

Stumm19 -

Something To Do/Lie To Me/People Are People/It Doesn't Matter/Stories Of Old/Somebody/Master And Servant/If You Want/Blasphemous Rumours

CStumm19 -

Something To Do/Lie To Me/People Are People/It Doesn't Matter/Stories Of Old/Somebody/Master And Servant/If You Want/Blasphemous Rumours

CDStumm19 -

Something To Do/Lie To Me/People Are People/It Doesn't Matter/Stories Of Old/Somebody/Master And Servant/If You Want/Blasphemous Rumours

The Singles 81-85 **15th Oct 1985** **6**

Mutel1 -

Dreaming Of Me/New Life/Just Can't Get Enough/See You/Leave In Silence/Get The Balance Right/Everything Counts/Love In Itself/People Are People/Master And Servant/Blasphemous Rumours/Shake The Disease/It's Called A Heart

CMutel1 -

Dreaming Of Me/New Life/Just Can't Get Enough/See You/The Meaning Of Love/Leave In Silence/Get The Balance Right/Everything Counts/Love In Itself/People Are People/Master And Servant/Blasphemous Rumours/Somebody/Shake The Disease/It's Called A Heart

CDMutel1 -

Dreaming Of Me/New Life/Just Can't Get Enough/See You/The Meaning Of Love/Leave In Silence/Get The Balance Right/Everything Counts/Love In Itself/People Are People/Master And Servant/Blasphemous Rumours/Somebody/Shake The Disease/It's Called A Heart

MDMutel1 -

Dreaming Of Me/New Life/Just Can't Get Enough/See You/The Meaning Of Love/Leave In Silence/Get The Balance Right/Everything Counts/Love In Itself/People Are People/Master And Servant/Blasphemous Rumours/Somebody/Shake The Disease/It's Called A Heart

Black Celebration **17th Mar 1986** **3**

Stumm26 -

Black Celebration/Fly On The Windscreen *Final*/A Question Of Lust/Sometimes/It Doesn't Matter Two/A Question Of Time/Stripped/Here Is The House/World Full Of Nothing/Dressed In Black/New Dress

CStumm26 -

Black Celebration/Fly On The Windscreen *Final*/A Question

Of Lust/Sometimes/It Doesn't Matter Two/A Question Of Time/Stripped/Here Is The House/World Full Of Nothing/Dressed In Black/New Dress

CDStumm26 -

Black Celebration/Fly On The Windscreen *Final*/A Question Of Lust/Sometimes/It Doesn't Matter Two/A Question Of Time/Stripped/Here Is The House/World Full Of Nothing/Dressed In Black/New Dress/Breathing In Fumes/But Not Tonight *Extended Remix*/Black Day

Music For The Masses **28th Sep 1987** **10**

Stumm47 -

Never Let Me Down Again/The Things You Said/Strangelove/Sacred/Little 15/Behind The Wheel/I Want You Now/To Have And To Hold/Nothing/Pimpf/Mission Impossible

Stumm47 - Clear Vinyl

Never Let Me Down Again/The Things You Said/Strangelove/Sacred/Little 15/Behind The Wheel/I Want You Now/To Have And To Hold/Nothing/Pimpf/Mission Impossible

CStumm47 -

Never Let Me Down Again/The Things You Said/Strangelove/Sacred/Little 15/Behind The Wheel/I Want You Now/To Have And To Hold/Nothing/Pimpf/Mission Impossible/Agent Orange/Never Let Me Down Again *Aggro Mix*/To Have And To Hold *Spanish Taster*/Pleasure, Little Treasure *Glitter Mix*

CStumm47 - Double Album Cassette

Never Let Me Down Again/The Things You Said/Strangelove/Sacred/Little 15/Behind The Wheel/I Want You Now/To Have And To Hold/Nothing/Pimpf/Mission Impossible/Black Celebration/Fly On The Windscreen *Final*/A Question Of Lust/Sometimes/It Doesn't Matter Two/A Question Of Time/Stripped/Here Is The House/World Full Of Nothing/Dressed In Black/New Dress

CDStumm47 -

Never Let Me Down Again/The Things You Said/Strangelove/Sacred/Little 15/Behind The Wheel/I Want You Now/To Have And To Hold/Nothing/Pimpf/Mission Impossible/Agent Orange/Never Let Me Down Again *Aggro Mix*/To Have And To Hold *Spanish Taster*/Pleasure, Little Treasure *Glitter Mix*

101 **13th Mar 1989** **7**

Stumm101 - Wraparound Sleeve

Pimpf/Behind The Wheel/Strangelove/Something To Do/Blasphemous Rumours/Stripped/Somebody/Things You Said/Black Celebration/Shake The Disease/Pleasure Little

Treasure/People Are People/A Question Of Time/Never Let Me Down Again/Master And Servant/Just Can't Get Enough/Everything Counts

Stumm101 -

Pimpf/Behind The Wheel/Strangelove/Something To Do/Blasphemous Rumours/Stripped/Somebody/Things You Said/Black Celebration/Shake The

Disease/Pleasure Little Treasure/People Are People/A Question Of Time/Never Let Me Down Again/Master And Servant/Just Can't Get Enough/Everything Counts

CStumm101 -

Pimpf/Behind The Wheel/Strangelove/Sacred/Something To Do/Blasphemous Rumours/Stripped/Somebody/Things You Said/Black Celebration/Shake The

Disease/Nothing/Pleasure Little Treasure/People Are People/A Question Of Time/Never Let Me Down Again/A Question Of Lust/Master And Servant/Just Can't Get Enough/Everything Counts

CDStumm101 - Wraparound Sleeve

Pimpf/Behind The Wheel/Strangelove/Sacred/Something To Do/Blasphemous Rumours/Stripped/Somebody/Things You Said/Black Celebration/Shake The

Disease/Nothing/Pleasure Little Treasure/People Are People/A Question Of Time/Never Let Me Down Again/A Question Of Lust/Master And Servant/Just Can't Get Enough/Everything Counts

CDStumm101 -

Pimpf/Behind The Wheel/Strangelove/Sacred/Something To Do/Blasphemous Rumours/Stripped/Somebody/Things You Said/Black Celebration/Shake The

Disease/Nothing/Pleasure Little Treasure/People Are People/A Question Of Time/Never Let Me Down Again/A Question Of Lust/Master And Servant/Just Can't Get Enough/Everything Counts

Violator

19th Mar 1990 2

Stumm64 -

World In My Eyes/Sweetest Perfection/Personal Jesus/Halo/Waiting For The Night/Enjoy The Silence/Crucifix/Policy Of Truth/Blue Dress/Interlude No.3/Clean

CStumm64 -

World In My Eyes/Sweetest Perfection/Personal Jesus/Halo/Waiting For The Night/Enjoy The Silence/Crucifix/Policy Of Truth/Blue Dress/Interlude No.3/Clean

CDStumm64 -

World In My Eyes/Sweetest Perfection/Personal Jesus/Halo/Waiting For The Night/Enjoy The

Silence/Crucifix/Policy Of Truth/Blue Dress/Interlude No.3/Clean

MDStumm64 -

World In My Eyes/Sweetest Perfection/Personal Jesus/Halo/Waiting For The Night/Enjoy The Silence/Crucifix/Policy Of Truth/Blue Dress/Interlude No.3/Clean

DCCStumm64 -

World In My Eyes/Sweetest Perfection/Personal Jesus/Halo/Waiting For The Night/Enjoy The Silence/Crucifix/Policy Of Truth/Blue Dress/Interlude No.3/Clean

Songs Of Faith & Devotion 22nd Mar 1993 1

Stumm106 -

I Feel You/Walking In My Shoes/Condemnation/Mercy In You/Judas/In Your Room/Get Right With Me/Rush/One Caress/Higher Love

CStumm106 -

I Feel You/Walking In My Shoes/Condemnation/Mercy In You/Judas/In Your Room/Get Right With Me/Rush/One Caress/Higher Love

CDStumm106 -

I Feel You/Walking In My Shoes/Condemnation/Mercy In You/Judas/In Your Room/Get Right With Me/Rush/One Caress/Higher Love

MDStumm106 -

I Feel You/Walking In My Shoes/Condemnation/Mercy In You/Judas/In Your Room/Get Right With Me/Rush/One Caress/Higher Love

DCCStumm106 -

I Feel You/Walking In My Shoes/Condemnation/Mercy In You/Judas/In Your Room/Get Right With Me/Rush/One Caress/Higher Love

Songs Of Faith & Devotion Live 6th Dec 1993 46

LStumm106 -

I Feel You/Walking In My Shoes/Condemnation/Mercy In You/Judas/In Your Room/Get Right With Me/Rush/One Caress/Higher Love

LCStumm106 -

I Feel You/Walking In My Shoes/Condemnation/Mercy In You/Judas/In Your Room/Get Right With Me/Rush/One Caress/Higher Love

LCDStumm106 -

I Feel You/Walking In My Shoes/Condemnation/Mercy In You/Judas/In Your Room/Get Right With Me/Rush/One Caress/Higher Love



DM