

Depeche Mode

Disc One: **101** A film by D. A. Pennebaker • Chris Hegedus • David Dawkins

Audio Options: 5.1 surround sound or PCM Stereo • Plus Commentary track by band members/filmmakers (Stereo)

MUTE FILM PRESENTS A PENNEBAKER HEGEDUS FILMS PRODUCTION "DEPECHE MODE 101"

FEATURING ANDY FLETCHER DAVID GAHAN MARTIN GORE ALAN WILDER

FILMED AND RECORDED BY DAVID DAWKINS JIM DESMOND NICK DOOB CHRIS HEGEDUS

D. A. PENNEBAKER JOEL DEMOTT JEFF KREINES EDITORS D. A. PENNEBAKER

DAVID DAWKINS CHRIS HEGEDUS ASSISTANT EDITOR EREZ LAUFER

EXECUTIVE PRODUCERS BRUCE KIRKLAND AND DANIEL MILLER PRODUCER FRAZER PENNEBAKER

DIRECTED BY DAVID DAWKINS CHRIS HEGEDUS D. A. PENNEBAKER



Disc Two: **Live At The Pasadena Rose Bowl June 18th 1988**

Master And Servant • Pimpf • Behind The Wheel • Strangelove • Blasphemous Rumours • Stripped Somebody • Black Celebration • Pleasure, Little Treasure • Just Can't Get Enough • Everything Counts Never Let Me Down Again

Audio Options: 5.1 surround sound or PCM Stereo

Exclusive interviews with Dave Gahan • Andy Fletcher • Martin Gore • Daniel Miller • Jonathan Kessler

Interviews with the fans Christopher Hardwick • Oliver Chesler • Jay Serken

Everything Counts Official promotional music video

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Official web sites: www.depechemode.com www.mute.com www.repriserecords.com



NTSC DVD • Regions 2-6 • Total running time over both discs 3hrs 38mins
approx NTSC • 0724349088597

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Depeche Mode 101



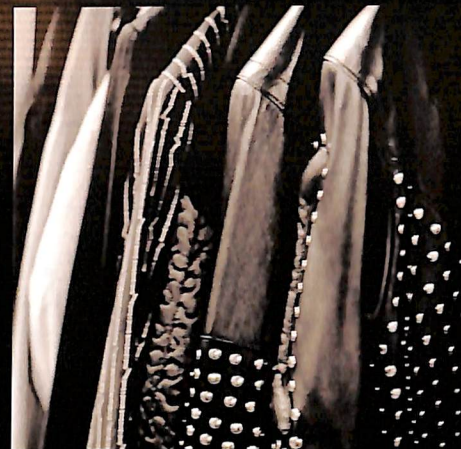
Depeche Mode 101

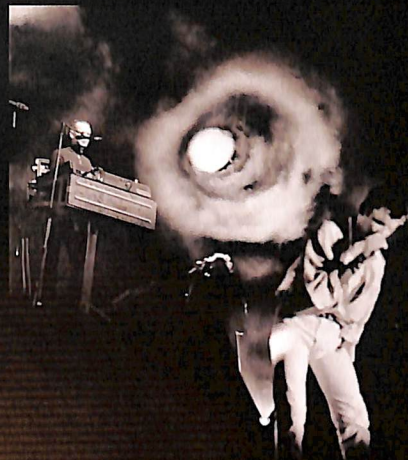
aA Film by D.A. Pennebaker, Chris Hegedus, David Dawkins

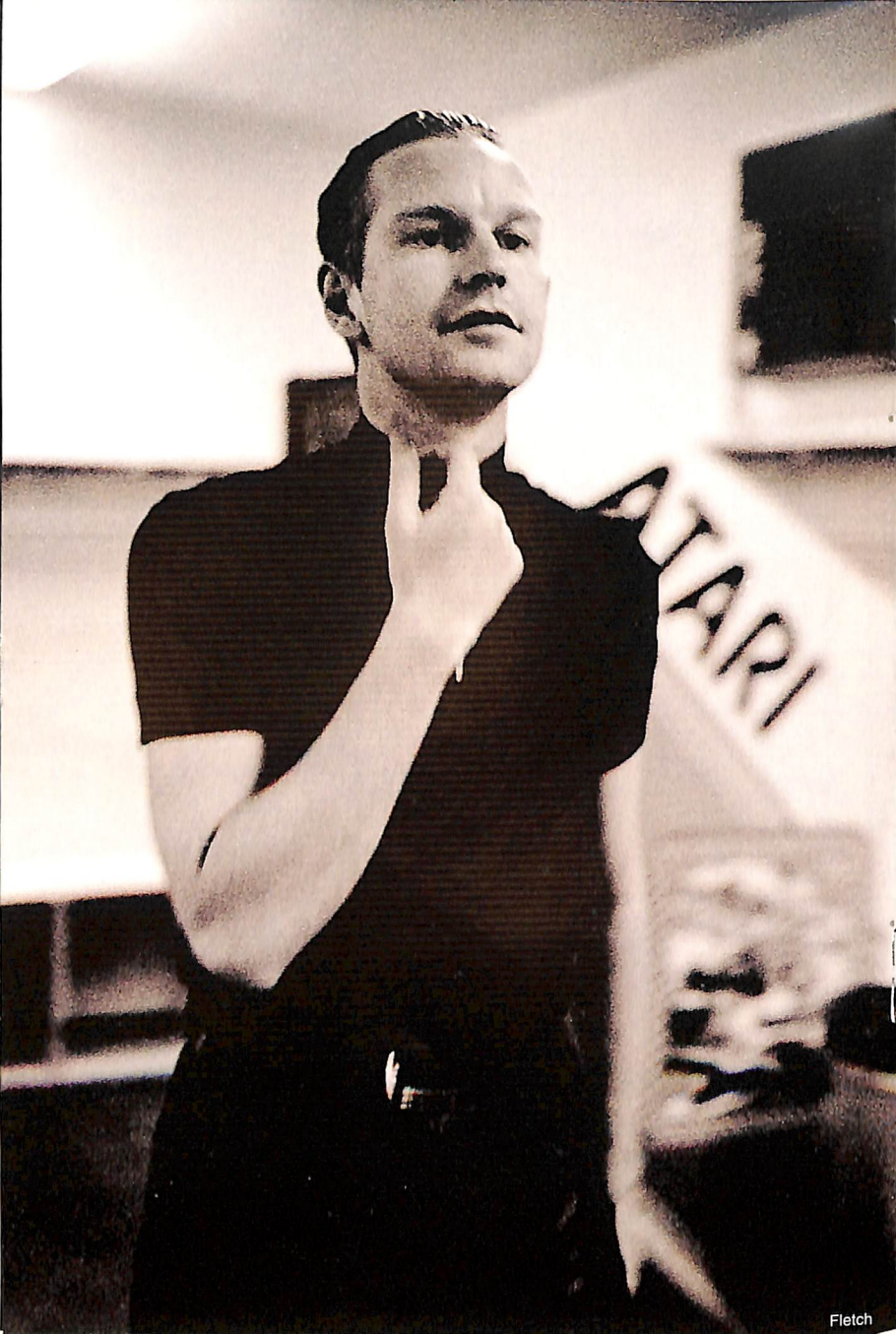
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Photo Mode by Anton Corbijn

Depeche Mode 101







Fletch



'101' - Après Mode



How we got to go on the road with Depeche Mode

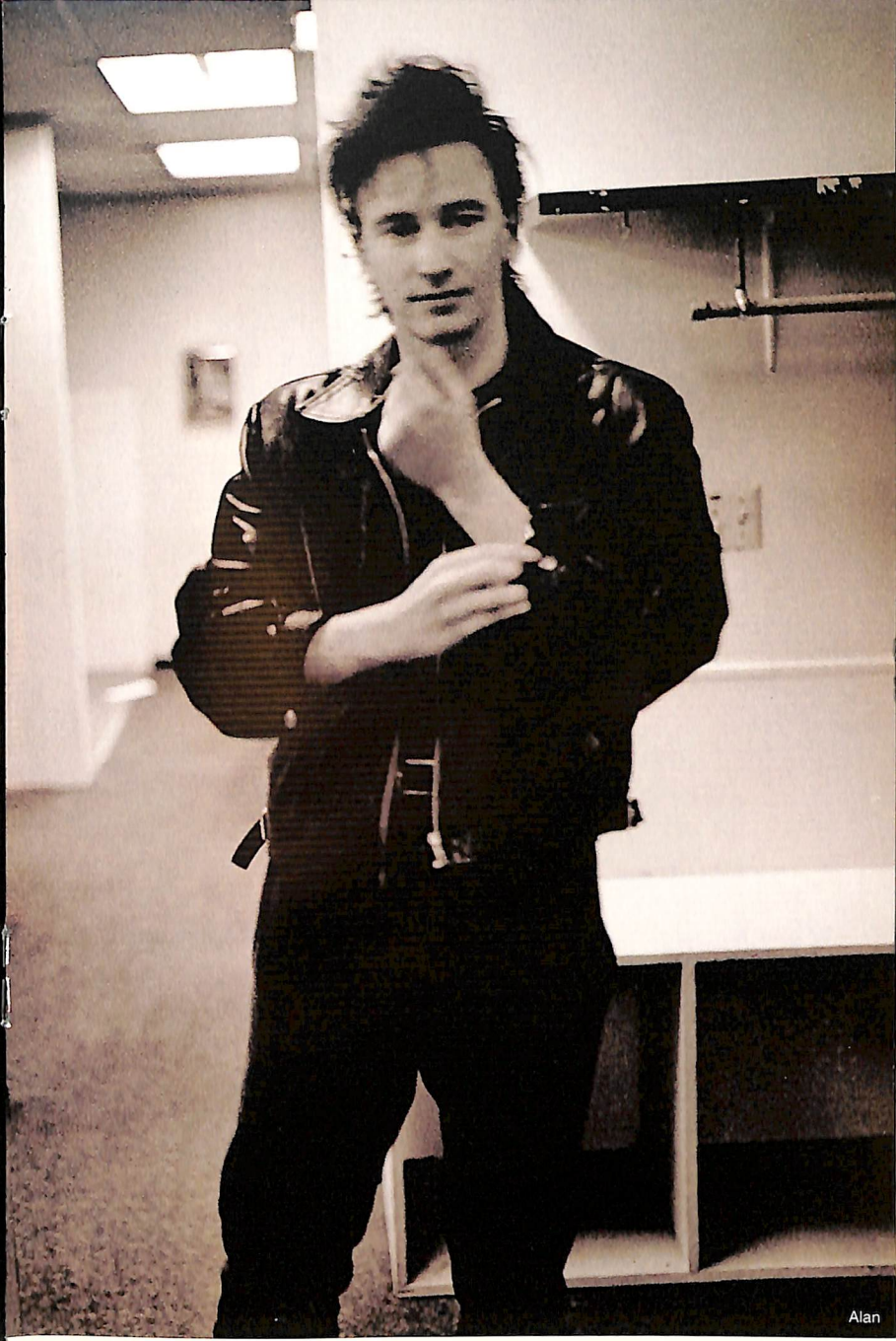
It's been fifteen years since we rolled across the country on tour with the band - Martin, David, Andy and Alan - in their classy green jet plane, followed by busloads of friends, fans, accomplices and two 40-foot semi's full of equipment. They were like a shipload of pirates looking for spoils. They'd pick a city where Warner Brothers had told them their records were selling, arrive at dawn, set up their stuff, and when the audience was half-crazy with expectation, Andy Franks, the band's road manager, would announce "Start the intro tape" . . . and the magic would begin. For two or three hours, forty or fifty thousand fans would sing and dance as they did for no one else. When it was over and everyone had gone home, the band and crew would pack up and roll out of town — a few hundred thousand dollars richer — and by daybreak only those who had seen the concert and bought a twenty-dollar tee shirt would know what had happened. Parents would ask, "Depeche Who?"

When Bruce Kirkland called us and asked if we'd like to make a film about Depeche Mode's U.S. tour, we looked at each other and said "Depeche Who?" But Bruce's enthusiasm for the band and their music, and his stories about their fans intrigued us, so we flew out to California to watch a concert. What we encountered was startling. Still in their twenties, the band's youth belied their years of experience. What we heard that night was as unusual off stage as it was on. Four consummate musicians were performing a unique sound — their own brand of pop music — not more variations of sixties or seventies rock and roll. They had thrown away drums and the guitars, and backed up by off-stage tape recordings, played synthesizers, creating haunting, pulsating songs written by Martin Gore and brought to life with incredible energy by David Gahan's signature alto voice. Depeche Mode came to see if they could pull off a tour of the U.S. and within weeks they had taken America by storm. And the audiences - not the typical rock band gathering - no cases of beer and an afternoon of Grateful Dead songs here. Rapt devotion, dressed mostly in black, with marvelous flourishes - garters holding up thigh high stockings, this audience seemed almost to have been conjured up especially for this band alone, and spent the rest of the year studying Druid ceremonial rites. Jane Spears, Depeche Mode's lighting designer, created an aurora borealis on stage for every song, playing the lights on a keyboard just like music on a piano. It was a big show, a fantastic show. So when this young band decided to risk all and take on the Rose Bowl for their final 101st concert, we knew we had a band after our own hearts, and better yet there might be a film.

With the paternal guiding hand of Mute Record's Daniel Miller, Frazer Pennebaker, back in New York functioning as our indispensable producer, and our friend and partner, David Dawkins as collaborator, we set out on tour. Shooting on sixteen millimeter, many of the concerts were filmed by just the three of us. Later, for the Rose Bowl and Pittsburgh (our rain date back-up), we brought along filmmaking pals, Jim Desmond and Nick Doob, who have shared many other musical adventures with us including "Monterey Pop" and Bowie's "Ziggy Stardust and the Spiders From Mars." One of the pleasures of shooting concert films is getting to hang out with friends in strange lands filming interesting and talented people.

A few weeks into the tour, the band's producers suggested a contest where fans would compete to win a trip by bus across the country and meet and hang out with the band for the final, Music for the Masses concert, at the Rose Bowl. Malibu Sue, a DJ for a local radio station, WDRE, announced the event, and instantly Depeche Mode fans showed up by the hundreds at a local dance club. When it was over, eight eager followers prepared for the bus ride of their lives. To film it, we sent our favorite filmmaking team, Jeff Kreines and Joel DeMott, along to live with them on the bus. It's been said that this was the first of the MTV style 'real world' stories. For the kids, and for the band and filmmakers, it was an unforgettable journey. Our time on the road with Depeche Mode still remains one of our favorite filmmaking reminiscences.

Just as gratifying have been our recent visits with the band and bus kids while making this DVD. Depeche Mode has gone through many changes: Alan has gone off on his own, Andy has started producing and has a new record label, and both Martin and David have released solo CD's — David writing his own songs and Martin covering other people's music - they have both completed successful concert tours. But the best part is that they have all stayed friends and continue to look forward to their next Depeche Mode collaboration. The bus crew are by now grown up and going about their own various lives. We were able to drop in on a few of them and reminisce. What seemed to be shared was the significance that this trip had for them, and how it will continue to affect them for the rest of their lives, whether or not they ever see or hear another Depeche Mode concert again. As for the effect of our film on their lives, well, as Martin put it, "The bus kids were the real celebrities" and in some ways they were.

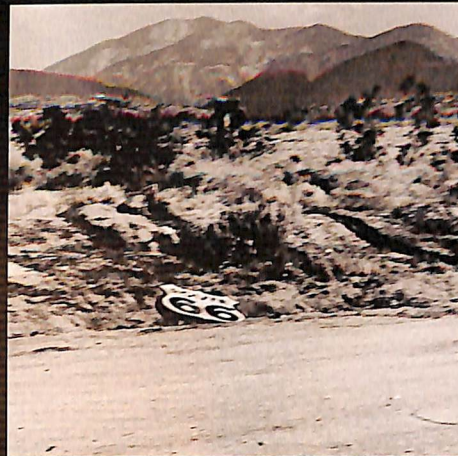




Martin



'Never Let Me Down Again'



In 1988 Depeche Mode was Andy Fletcher, Dave Gahan, Martin Gore, Alan Wilder. Concert recorded live at the Pasadena Rose Bowl, June 18th 1988 by Randy Ezratty for Effanell Music on the Westwood One Mobile, assisted by Mark Shane, John Harris and Billy Yodelman. Mixed at Swanyard Studio, London. Engineered by Alan Moulder. 5.1 engineering by Ebby Acquah at The Instrument, London in 2003, assisted by Anne Carruthers. Produced by Depeche Mode. All songs written by Martin L Gore. Published by EMI Music Publishing Ltd. Assigned by Grabbing Hands Music Ltd., except 'Just Can't Get Enough' written by Vince Clarke. Published by Musical Moments Ltd./Sony Music Publishing. Management: Jonathan Kessler for Baron Inc. Depeche Mode office: JD Fanger. Photography by Anton Corbijn. Cover by Anton Corbijn and Paul West at Peter Saville Associates. Authored and built by pa taylor and Technicolor. Project co-ordination by John Moule.

DVD Credits • Producer: Rebecca Marshall. Production Supervisor: Frazer Pennebaker. Sound Conform Engineer: Paul Furedi, Sony Music Studios. Rerecordist: Dominick Tavella, Sound One Studios. Audio Supervisor: Rocky Tortorella.

Additional Interviews • Camera: Nick Doob, Chris Hegedus, Rebecca Marshall, Ben Joiner and Nick Reeks. Editors: Chris Hegedus, Rebecca Marshall and D. A. Pennebaker. Production Assistant: Walker Lamond. Online Editor/Colorist: Will Cox. Final Frame.

Commentary Recording: Dave Gahan and Andy Fletcher, Gizmo Post, NYC. Martin Gore, Santa Barbara Sound Design. Commentary Editor: Chris Hegedus. Special Thanks: Michael Gatliff at Verlaïne, Vito Hughes at Magno Sound and Video.

