

THE AGIT READER

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Depeche Mode: The Dark Progression Sexy Intellectual

Having my first exposure to Depeche Mode with “People Are People” as an adolescent was probably not the best introduction to the band. In later years filled with music suited to teenage rage, the band became poster boys for all that was fey, just another group of pretty boys wrapped in pseudo-goth garb.

As the years have passed, I have grown to have a greater appreciation of the band, though I still would never place their darkened synth-pop in the same echelon as such contemporaries as New Order and the Cure, even if they may seem similar on a surface level. Still, I have warmed to records like *Black Celebration* and *Music for the Masses* with time, and now I’m probably willing to say that Depeche Mode were at least innovators of a sort, even if such innovation was accompanied by a good deal of stylized panache.

Further illustrating the view of Depeche Mode as innovative art *Depeche Mode: The Dark Progression*. Tracing the band from i success while being led by Vincent Clarke (later of Yaz and Eras and commercial success in the late ’80s and early ’90s, the film (It never gets to singer Dave Gahan’s later drug problems, for it shows how they were among the first to bring electronics into tl footsteps of influences like Orchestral Maneuvers in the Dark, v of the movie’s most enjoyable commentary, and the Normal. Ar that was not only immensely popular (Depeche Mode played th support of *Music for the Masses* and brought thousands out for in a way that the music of the ephemeral new wave acts of the e never was.

Relying heavily on commentary from biographer Jonathan Mill Depeche Mode’s development from the lighter fare of the Clark compositions that would comprise its best work. It’s interesting commentators stress the importance of the addition of Alan Wil arrangements, his departure soon after the timeframe of the mc may have had an impact on the mediocre albums they made in interesting to hear from producer Gareth Jones, who worked or predecessors, *Some Great Reward* and *Construction Time Aga the band’s sound by using samples and running their synths thr mixing board.*

Being unauthorized by its subject matter, though, the one thing the band itself, though there is some interview footage from 200 such, Miller’s opinion, which is questionable at times, tends to c *Faith and Devotion* (from 1993) without getting to the band’s st wonder if the band is really as enduring as the film proposes. Bu

understanding of where Depeche Mode came from, one can dec
Stephen Slaybaugh

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