U2•BOY

Bono: Singer

Adam Clayton: Bass Player

The Edge: Guitar Player

Larry: Drummer

Producer: Steve Lillywhite
Manager: Paul McGuinness

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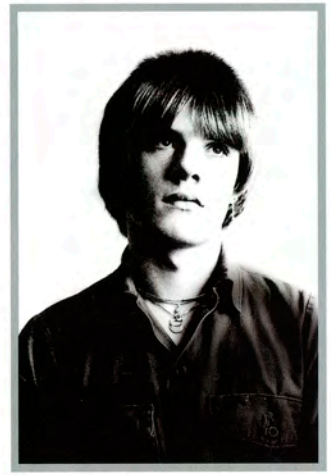


Larry: Drummer

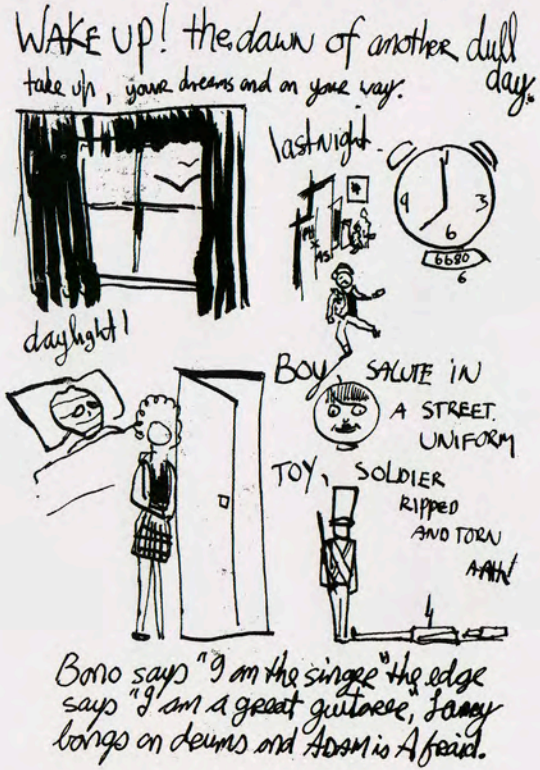


Illustration by Bono,
from a postcard included with "Another Day" single.

U2•BOY

PAUL MORLEY

AND THEN, WOULD YOU BELIEVE IT, THERE WAS U2, WHO HAD TO START SOMEWHERE, AND LEAVE BEHIND DRAMATIC RECORDED EVIDENCE THAT WHEN THEY FIRST MADE MUSIC THEY WOULD SOUND BOTH EXACTLY LIKE THE GROUP THEY WERE TO BECOME, AND A TANTALISING RUMOUR OF WHAT THEY WERE TO BECOME.

They were instantly in the process of finding themselves, busy being born, busy setting out on an adventure that could only have begun this way, with an opening song, pent up youthful energy scattering and splintering, an opening blast of intent, without a moment's hesitation, that sounds like a group ready for the moment, knowing their time has come, sure of the way forward, impatient to head out into the whirlwind, impatient to prove themselves in a hostile world, to become something, to tilt some balance that might or might not mean something.

I first saw them in front of a handful of people in a small club in West Hampstead, north London at the end of 1979. They were so raw and unknown, without a label and from so far away, that they were supporting an obscure group called the Soul Boys, who may only have existed so they could become a poignant part of this story. I didn't think, for all the battling, look-at-me leaping of the shining Bono, the deep concentration of Adam, the flesh and blood pounding of Larry and the explosive

wistfulness of The Edge, here is a group that are going to literally take on the world. I thought of them in the context of what I had been listening to the week I saw them – I thought, they sound like Subway Sect oddly bursting with a flourish out of Aladdin Sane, *they sound like an opinionated, romantically excessive pop music Public Image Limited.*

I liked them a lot – even as some of my New Musical Express *colleagues suspiciously sensed something that would turn out to be, in some ways, the group's natural Irish comfort with Americana, a respect for traditional sources and symbols and a susceptibility to fabulation – and a year later would give* Boy *a very favourable review in the* NME. *(This was in the innocent days before records were marked out of ten or given stars, but I think you could safely say U2's pure inflamed ambition didn't put me off but turned me on and I gave it the equivalent of eight, even nine, out of ten, and possibly four and half stars. Considering where* Boy *has led, the sequence it's a vital part of, I'd round that up now, to 10/10, to five stars.)*

At the time of Boy *U2 were not much more than boys themselves, with an excited, even relieved*

liking for punk, a few particularly Irish concerns and one or two pretty exotic if unfashionable secrets. They were young, earnestly enthusiastic teenage music fans who wanted to make a record so much, and then maybe another, and then maybe that would be it, and they would be forgotten by all but a few, who remembered the hopeful, pale and wonderfully grand U2 with a weakness for the sensational who sadly faded away into minor rock history, obsolete overnight like other keen, treasure hunting, sightseeing adventurers, groups like Penetration, The Scars and The Sound. This is one possible reality – a world where the fabulously troubled and assertive U2 debut Boy *was the end of something, and the group didn't end up merging into the grossly popular U2 that ended up gloriously merging with the giant, unstable myths and histories of their canonical rock heroes, their impish, assiduous singer an international marvel of charm with a lively civic concern. In the end, it was, more or less, their uncorrupted belief in what is, to some extent, magic that meant that* Boy *was the beginning of something. The magic in this part of the story is that everything they have gone on to do and be features the afterglow of* Boy, *an album teeming with wide awake wonder.*

U2 mixed something passionate, Irish and dashing, something a little starry eyed and roguish, with the austere, blazing British post-punk sound that had emerged in January 1978 once Johnny Rotten had formed Public Image Limited, Howard Devoto had formed Magazine and Warsaw had become Joy Division. U2 may have started out as a hearty mini showband gaily playing Peter Frampton, and then after punk covering the zonked pop maniacs Ramones, but The Edge got the hang of the guitarist he wanted to be by listening to the New York new wave sonic symbolists Television and the savagely articulate simplicity of early Siouxsie and the Banshees.

By 1978, once punk inspired guitarists who couldn't quite play or who could but didn't want to repeat traditional and therefore reactionary, oppressive riffs and licks started to experiment with their tone and sound, a whole different way of playing the guitar emerged. It was less Keith Richards and Pete Townshend and more the Phil Manzanera and Robert Fripp who would play on records featuring and/or starring the sensual theorist Brian Eno as he channelled the Velvet Underground through an Anglo-surrealistic fascination with chance, repetition and drone. It was the gaunt, primitive garage guitar of Lenny Kaye accompanying the divine, derelict New York visions of Patti Smith, it was the meticulous cryptic interference that made Can distant avant relations of the Velvets.

The questing, abstract post punk guitarists – Keith Levene of Public Image Limited, Bernard Sumner of Joy Division, John McGeoch of Magazine and Siouxsie and the Banshees, Andy Gill of Gang of Four, Martin Bramah of the Blue Orchids, Alan Rankine of the Associates, Will Sergeant of Echo and the Bunnymen – patched together their idea of a new iconoclastic rock guitar playing by following the route laid down from Can to Television, from the Velvets to the Banshees, from the Eno Roxy to the Eno Bowie. This was the introspective but ebullient, alienated but driving, freedom seeking guitar that The Edge took into U2, and then all over Boy, *and then, eventually, around the future of the world, a stinging, crystalline, scenic guitar that came from the blues via LaMonte Young, the Spiders from Mars, New York punk and Krautrock rather than Clapton, Jones and Page.*

Because of this guitar, and the way the producer of the Banshees and XTC, and now U2, Steve Lillywhite, put it top of the Boy *bill, up above Larry's dancing marching drums and Adam's gripping, adamant bass, even above the grave, categorical arrival of Bono, when the album came out it fitted into the literate post punk scheme of things as defined by Magazine, Joy Division, Public Image, Monochrome Set, the Associates and Gang of Four. U2 may have identified with the armed and pseudo-dangerous Clash, the*

splenetic and distinctly rebel Irish Stiff Little Fingers, the spectacularly anxious and insidious Joy Division and the naïve, impressionable kid punk Skids, and temporarily muzzled in the background there were always the gospels according to Bruce, Bob and Van – but Boy *was more than anything sonically and emotionally related to the swashbuckling, edge of reason extravagance of the Associates and their* Affectionate Punch *album.*

Just like the serenely magnificent Scottish Associates, and their lavish, unfettered singer Billy McKenzie, U2 had a soft spot for the epic, and a fondness for the ceremonial brilliance, the posing show business intelligence, of Bowie, and his addiction to fresh ideas, new methods and fresh new starts. There's Bowie in Boy *– the way certain sparkling, awestruck songs end with such melodramatic finality, the lurking, deadpan "Man Who Sold The World" bass, the lusty glam bam drums, the exultant soaring into the skies to make a point, or simply to make a moment, which is sometimes the point – and there's always been Bowie in the way U2 try so much never to be the same thing twice, even if it means dressing up, wearing masks, changing their mind, veering off course, joining the circus, starting again, making enemies, breaking hearts, losing the plot, questioning themselves, and in the end having to do the same thing twice on the way to starting again.*

The punk and post-punk groups who showed U2 the way rarely made more than two or three albums, often because they lacked the mean wonder-loving show business streak in U2 that meant they weren't afraid of the big stage, even the big stadium. U2 didn't stall or collapse when confronted with the risks, problems and compromises which come when you cease to be just passing through, to be just a little local success story, and start to deal seriously with the idea that you can be some kind of champion of the world, even if that world only exists in your own mind. A world you've been dreaming of since you were a boy.

Arcadia Ballroom, Cork, 1978

Boy *is about being boys, about believing in something, about growing up, about leaving behind what makes you feel safe, about facing up to dark uncertainty, about how to shape your own destiny as your body is changing shape, about being capable of violent emotions, about the laws of nature and the eternal order of things, and it's about playing the guitar, drums and bass in such a way it can actually change who you are and even the world around you. It's also a record where the singer is definitely a fanatical reader, and he's got a lot on his desperate human mind because of what he's read, some of which is fiction, some of which isn't, and some of which might be fiction but the word is it actually happened. He's got an idea that words might condemn us to hell as much as they light up the world.*

The reflective, indignant teenage Bono has a lot to say about what he's struggling to discover within himself, about enchantment, and love, and death, and sex, and violence, and neediness, and himself, and adolescent terror, and adult confusion, and the pressure of darkness that there is all around us, and the water that there is all around Ireland, and a freedom he knows it's important to fight for, but he's not yet sure how to put it all into words and songs – hence the need for The Edge's sobbing, plunging, crescendo-crazy guitar to finish off, or begin, or emphasise Bono's exhilarated and fragmented impressions. Bono would never leave behind such subjects and concerns, even if later he found the words, or some of the words, and a deeper focus, and stronger, more infectious melodies, and sweeter harmonies, and lovelier, stranger arrangements, and possibly even greater purpose, and occasionally the hint of an answer, or at least a better question. The Edge, and Larry and Adam, would never stop echoing or clarifying or inspiring Bono's resoundingly anti-cynical search for truth, meaning and the metaphysical way, however fantastic, stressful and/or unreasonable it would sometimes get, however much the group changed their angle of attack.

As U2 have changed, sometimes beyond recognition, they've stayed the same, and remarkably enough considering the company they now keep, the corridors they roam, the country they near enough rule, the air space they occupy, the awards they win, the sensibilities they outrage, and the actions and reactions they inspire, they've stayed the thoughtful, adventurous post-punk same – to the extent they can perform a song or two from the young Boy *nearly thirty years later and it still fits into whatever and wherever they've ended up. They're not so naïve anymore, they're not so ragged and unwrinkled, they're not so poor, they don't have to struggle for attention in quite the same way – but, and this is because they began with the* Boy *they began with, the* Boy *that set up their reality, they've never forgotten what they were feeling back when they were just beginning to be U2, when they were leaving themselves behind and making up their future, actually digging up the fresh earth they were going to stand on. Whenever they make a new record, whatever the circumstances, whether they're moving away from a cut and dried masterpiece or moving on from a whimsical experiment or a flight of fancy, or just recovering from distraction, confusion, exhaustion or hangover, they're making a new* Boy. *A new* Boy *for a new age, for a new U2, who never settle down, for whatever reason, because of* Boy.

Paul Morley
London, February 2008

I WILL FOLLOW

I was on the outside when you said
You needed me
I was looking at myself
I was blind, I could not see.

A boy tries hard to be a man
His mother takes him by the hand
If he stops to think, he starts to cry
Oh why?

If you walk away, walk away
I walk away, walk away
I will follow.
If you walk away, walk away
I walk away, walk away
I will follow.
I will follow.

I was on the inside
When they pulled the four walls down
I was looking through the window
I was lost, I am found.

If you walk away, walk away
I walk away, walk away
I will follow.

If you walk away, walk away
I walk away, walk away
I will follow.
I will follow.

Your eyes make a circle
I see you when I go in there
Your eyes, your eyes
Your eyes, your eyes.

If you walk away, walk away
I walk away, walk away
I will follow.
If you walk away, walk away
I walk away, walk away
I will follow.
I will follow.

Released as a single March 1981
Catalogue number: WIP 6656
Chart positions: NA

Tracklisting:
I Will Follow (Album version)
Boy-Girl (Live from London, September 22, 1980)

U2

·I WILL FOLLOW·

TWILIGHT

I look into his eyes
They're closed but I see something.
A teacher told me why
I laugh when old men cry.

My body grows and grows
It frightens me, you know
The old man tried to walk me home
I thought he should have known.

Twilight, lost my way
Twilight, can't find my way.

In the shadow, boy meets man
In the shadow, boy meets man
In the shadow, boy meets man
In the shadow, boy meets man.

I'm running in the rain
I'm caught in a late night play.
It's all, it's everything
I'm soaking through the skin.

Twilight, darkened day
Twilight, lost my way
Twilight, night and day
Twilight, can't find my way.
Can't find your way
Can't find my way
Can't find your way.

Twilight, darkened day
Twilight, lost my way
Twilight, night and day
Twilight, can't find my way.

In the shadow, boy meets man
In the shadow, boy meets man
In the shadow, boy meets man
In the shadow, boy meets man.

AN CAT DUBH

Say goodnight
She waits for me to turn out the light
Really still
She waits to break my will.

Woah-oh
Yes, and I know the truth about you.
She cat.

And in the daylight
A blackbird makes a violent sight
And when she is done
She sleeps beside the one

Woah-oh-oh
Yes, and I know the truth about you
She cat.

Yes, and I know the truth about you
She cat.

INTO THE HEART

Into the heart of a child
I stay awhile
I can go there.

Into the heart of a child
I can smile
I can go there.

Into the heart, into the heart of a child
I can go back
I can stay awhile.
I can look straight
Into the heart.

Into the heart.

OUT OF CONTROL

Monday morning
Eighteen years dawning
I said how long.
Say how long.

It was one dull morning
I woke the world with bawling
I was so sad
They were so glad.

I had the feeling it was out of control
I was of the opinion it was out of control.

Boys and girls to school
And girls they make children
Not like this one.

I had the feeling it was out of control
I was of the opinion it was out of control.

I was of the feeling it was out of control
I had the opinion it was out of control.

I fought fate
There's blood at the garden gate
The man said childhood
It's in his childhood

One day I'll die
The choice will not be mine
Will it be too late?
You can't fight fate.

I had the feeling it was out of control
I was of the opinion it was out of control.

STORIES FOR BOYS

There's a place I go
That takes me far away.
There's a T.V. show
And I can play.

Sometimes when a hero takes me
Sometimes I don't let go
Oh, oh, oh.

There's a picture book
With colour photographs
There's a comic strip
That makes me laugh

Sometimes when I am taken
Sometimes I don't let go.

Stories for boys
Stories for boys
Stories for boys
Stories for boys
Stories for boys.

There's a place I go
And it's a part of me
There's a radio
And I will go

Sometimes a hero takes me
Sometimes I don't let go.

Stories for boys
Stories for boys
Stories for boys
Stories for boys
Stories for boys.
Stories for boys.
Stories for boys.
Stories for boys.
Stories for boys.

THE OCEAN

A picture in grey
Dorian Gray
Just me by the sea.

And I felt like a star
I felt the world could go far
If they listened to what I said.
Just me, my ego by the sea.

It washes my feet
It washes my feet
Splashes the sole of my shoes.

A DAY WITHOUT ME

Started a landslide in my ego
Looked from the outside to the world I left behind.
I'm dreaming, you're awake
If I wasn't sleeping, what's at stake?

A day without me.

Whatever the feelings, I keep feeling
What are the feelings you left behind?

A day without me.

Started a landslide in my ego
Looked from the outside to the world I left behind.
In the world I left behind
They wipe their eyes and then let go
In the world I left behind
They shed a tear and on they go.

Released as a single July 1980
Catalogue number: WIP 6630
Chart positions: NA

Tracklisting:
A Day Without Me
Things To Make And Do (Instrumental)

ANOTHER TIME, ANOTHER PLACE

Bright morning lights
Wipe the sleep
From another day's eye.
Turn away from the wall
And there's nothing at all.
Being naked and afraid
In the open space of my bed.

I'll be with you now
I'll be with you now
I'll be with you now
We lie on a cloud, we lie.

Just as I am
I awoke with a tear on my tongue
I awoke with a feeling of never before
In my sleep, I discovered the one
But she was gone with the morning sun.

I'll be with you now
I'll be with you now
I'll be with you now
We lie on a cloud, we lie.

Another time, another place
We lie.
Another time, another place.
We lie.
Another time, another place
We lie.
Your time, your place.

Acklam Hall, London, 1980. Photo by Paul Slattery.

THE ELECTRIC CO.

Boy, stupid boy
Don't sit at the table
Until you're able to.

Toy, broken toy
You can shout and shout, 'til you're inside out
But if you don't know.
Electric Co.
If you don't know
Electric Co.

Red, running red
You play for real
But the toy can feel
Holding your head
You won't shout
You still beg
If you don't know
The Electric Co.

If you don't know.
Electric Co.
If you don't know
Electric Co.

SHADOWS AND TALL TREES

Back to the cold restless streets at night
Talk to myself about tomorrow night.
Walls of white protest
A gravestone in name
Who is it now?
It's always the same.

Who is it now? Who calls me inside?
Are the leaves on the trees just a living disguise?
I walk the street rain tragicomedy
I'll walk home again to the street melody.

But I know, oh no
But I know, oh no
But I know.

Shadows and tall trees
Shadows and tall trees
Shadows and tall trees
Shadows and tall trees.

Life through a window
A discoloured pain
Mrs Brown's washing is always the same
I walk the street rain tragicomedy
I'll walk home again to the street melody.

But I know, oh no
But I know, oh no
But I know.

Do you feel in me
Anything redeeming
Any worthwhile feeling?
This love is like a tightrope
Hanging from my ceiling?

But I know, oh no
But I know, oh no
But I know.

Shadows and tall trees
Shadows and tall trees
Shadows and tall trees
Shadows and tall trees.

Shadows, shadows, shadows.
Shadows, shadows, shadows.
Shadows and tall trees.

Shadows, shadows, shadows.
Shadows, shadows, shadows.
Shadows and tall trees.

RARE AND UNRELEASED TRACKS
The Edge

I WILL FOLLOW

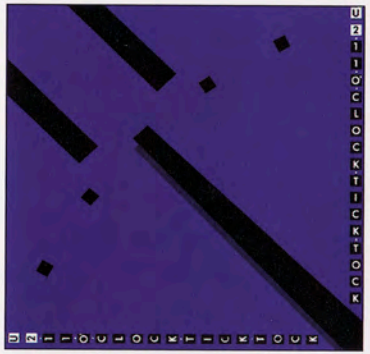
This is the first attempt at a final mix of "I Will Follow," executed by Steve Lillywhite and Paul Thomas in Windmill Lane Studios during the Boy *sessions. And as this is the first song we mixed, this is the first mix put to tape of any U2 album track.*

Steve asked us if he could get the first one down without the band being in the room, so we had no input into this balance.

It didn't sit well with us not being there, but we were callow 18 year olds and Steve a veteran of many great records, so we let him do it his way. It's a great mix, but it was too acoustic guitar-heavy for us.

Steve had another go at it, this time with the band in the room, and after the track had been rebalanced, Paul Thomas hit record on the quarter inch tape machine and the final mix of "I Will Follow" went down. We only ever committed two proper mixes of the song to tape. I guess quarter-inch tape was expensive in those days.

11 O'CLOCK TICK TOCK



Released as a single May 1980
Catalogue number: WIP 6601
Chart positions: NA

Tracklisting:
11 O'Clock Tick Tock
Touch

U2's first Island Records' 45. The sound of this record is classic Martin Hannett. He loved putting drums through a device called a Marshal Time Modulator, an awkward-to-use studio flange effect that he became the master of.

The studio was the original Windmill Lane. The trend of the day was recording studios without any room reverb or ambience. The playing room at Windmill Lane was designed to be totally dead, and you can hear it on the drums.

It wasn't until the Boy *sessions that we figured out that we had to pull the drum kit into the entrance hall, after the receptionist had gone home, to get a decent drum sound. With its three storey stairwell and stone and tiled surfaces, it was a great live room.*

Many bands came to Windmill Lane looking for that big U2 drum sound only to scratch their heads when they heard a drum sound more like Steely Dan coming back off tape.

TOUCH

"Touch" is from the same three day session. Both songs are effectively live performances, the only overdubs being vocals and one guitar track in each case – even that was a concession on Martin's behalf – who said he had never recorded a guitar overdub before. It was hard to believe even then.

SPEED OF LIFE AND SATURDAY NIGHT

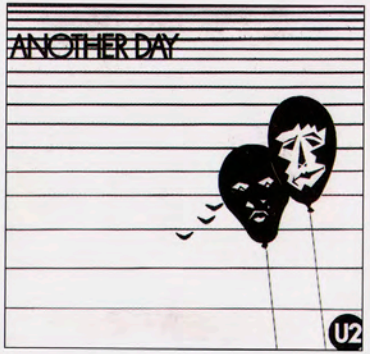
"Speed Of Life" and "Saturday Night" are both outtakes from the Steve Lillywhite–produced Boy *sessions – "Speed Of Life" was an early song that didn't make the cut and "Saturday Night" a very new song that we were still working on. It was later reworked and became the song "Fire." Listening back now I can't help feeling that we lost some of the power and directness of the original. It was a mix of the strange three-part guitar solo from "Saturday Night" that we used as a teaser at the very end of the* Boy *album, oddly quiet in this rough mix.*

THINGS TO MAKE AND DO

An instrumental from the early days, recorded during the Boy *sessions and released as a B-side on the "A Day Without Me" single. It was a moment in our club shows when Bono could catch his breath.*

Released as a single September 1979
Catalogue number: CBS 7951
Chart positions: NA

Tracklisting:
Out Of Control (Single Version)
Stories For Boys (Single Version)
Boy-Girl



Released as a single February 1980
Catalogue number: CBS 8306
Chart positions: NA

Tracklisting:
Another Day
Twilight (Single Version)

The CBS years. The recordings that became the U2 3 and "Another Day" A-side releases were commissioned by CBS, UK to help them decide whether they should sign the band or not. On this and other evidence they declined.

TWILIGHT DEMO – The Missing Tapes

This recording was the B-side of the CBS single "Another Day." We had to take this track from a vinyl record because the master tape is missing. If anyone knows the whereabouts of this 1/4 inch demo tape recorded at Eamonn Andrews' studio please call Principle Management.

BOY-GIRL AND 11 O'CLOCK TICK TOCK (Live)

Recorded in 1980 at the Marquee Club when it was in Wardour Street, SoHo, London. We did a string of shows at this famous venue and managed to connect with the London scene after a few shaky earlier gigs. This recording came straight from the show mixing desk.

CARTOON WORLD (Live)

Taken from an RTE 2FM live broadcast of the infamous U2 show at the National Boxing Stadium Dublin, Feb 26th, 1980. It was produced by Ian Wilson and that night U2 were introduced by our friend DJ Dave Fanning.

It was in the dressing room after this show that Bill (Nick) Stewart from Island Records offered us a record deal – the story behind this event is too long to tell on these pages but this night will never be forgotten by any member of U2.

BOY – BONUS CD

1. I WILL FOLLOW – Previously Unreleased Mix
From the 'Boy' sessions
Produced by Steve Lillywhite
Engineered by Paul Thomas
Assisted by Kevin Moloney

2. 11 O' CLOCK TICK TOCK (Single version)
1st Island Records' single (Released on CBS Records in Ireland)
Release date – May 1980
Produced by Martin Hannett
Mixed by Paul Thomas & Martin Hannett
Assisted by Kevin Moloney
Recorded & mixed at Windmill Lane Studios, Dublin

3. TOUCH (Single version)
B-side to "11 O' Clock Tick Tock"
Release date – May 1980
Produced by Martin Hannett
Mixed by Paul Thomas & Martin Hannett
Assisted by Kevin Moloney
Recorded & mixed at Windmill Lane Studios, Dublin

4. SPEED OF LIFE – Previously Unreleased Track
From the 'Boy' sessions
Produced by Steve Lillywhite
Mixed by Paul Thomas
Assisted by Kevin Moloney

5. SATURDAY NIGHT – Previously Unreleased Track
From the 'Boy' Sessions
Produced by Steve Lillywhite
Mixed by Paul Thomas
Assisted by Kevin Moloney

6. THINGS TO MAKE AND DO
B-side to "A Day Without Me"
Release Date – July 1980
Produced by Steve Lillywhite
Mixed by Paul Thomas

7. OUT OF CONTROL (Single version)
Featured on 'U2 3'
Release Date – August 1979
Produced by U2 and Chas de Whalley
Remixed by Robbie McGrath
Recorded at Windmill Lane Studios, Dublin

8. BOY-GIRL (Single version)
Featured on 'U2 3'
Release Date – August 1979
Produced by U2 and Chas de Whalley
Remixed by Robbie McGrath
Recorded at Windmill Lane Studios, Dublin

9. STORIES FOR BOYS (Single version)
Featured on 'U2 3'
Release Date – August 1979
Produced by U2 and Chas de Whalley
Remixed by Robbie McGrath
Recorded at Windmill Lane Studios, Dublin

10. ANOTHER DAY (Single version)
Release Date – January 1980
Produced by U2 and Chas De Whalley at CBS, London
Engineered by Walter Samuel
Mixed at CBS Studios, London

11. TWILIGHT (Single version)
B-side to "Another Day" Single
Release Date – January 1980

12. BOY-GIRL (Live at The Marquee, London)
Recorded live at The Marquee, London, September 22, 1980
B-side to "I Will Follow"
Recorded by Tim Painter

13. 11 O'CLOCK TICK TOCK (Live at The Marquee, London)
Previously Unreleased Version
Recorded live at The Marquee, London, September 22, 1980
Recorded by Tim Painter

14. CARTOON WORLD (Live at The National Stadium, Dublin)
Previously Unreleased Track
Recorded live at The National Stadium, Dublin, February 26, 1980
Recorded by Gerry Fitzgerald
Produced for RTE 2FM by Ian Wilson
Original sound recording RTE 1980

BOY ALBUM CREDITS

Original Credits

1. *I WILL FOLLOW*
2. *TWILIGHT*
3. *AN CAT DUBH*
4. *INTO THE HEART*
5. *OUT OF CONTROL*
6. *STORIES FOR BOYS*
7. *THE OCEAN*
8. *A DAY WITHOUT ME*
9. *ANOTHER TIME, ANOTHER PLACE*
10. *THE ELECTRIC CO.*
11. *SHADOWS AND TALL TREES*

Written by U2

Bono: Singer
The Edge: Guitar Player
Adam Clayton: Bass Player
Larry: Drummer

Producer: Steve Lillywhite
Manager: Paul McGuinness

Engineer: Paul Thomas
Assistant: Kevin Moloney

Sleeve Design/Layout: Bono, Rapid Exteriors
'Boy' Photographs: Hugo McGuinness
U2 Photographs: Phil Sheehy

Tour Manager: Tim Nicholson
Crew: John Kennedy, Pod, Amigo O'Herlihy

Studio: Windmill Lane, Dublin
Mastered At The Sound Clinic By John Dent

Agent Dublin: Dave Kavanagh, Road Runner
Agent London: Ian Wilson, Wasted Talent

2008 EDITION:

Re-mastering directed by The Edge

Album production managers:
Steve Matthews, Sally-Anne McKeown & Candida Bottaci

Research and archive analysis: Cheryl Engels, Partial Productions

Re-mastering produced by Cheryl Engels, Partial Productions
Re-mastering engineering by Arnie Acosta at Bernie Grundman Mastering
Mastering Assistance by Scott Sedillo
Technical Support by Thomas "Beno" May

U2 catalogue re-release co-ordinator: Nick Stewart & Associates

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For information on U2, write to:
U2 World Service
PO Box 1810, Dublin 1, Ireland
email: info@numb.ie

www.U2.com

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