

# U2 OCTOBER

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VOCALS  
BONO  
GUITARS-PIANO  
THE EDGE  
BASS  
ADAM CLAYTON  
DRUMS  
LARRY  
PRODUCER  
STEVE LILLYWHITE  
STUDIO  
WINDMILL LANE DUBLIN  
JULY-AUGUST 81  
MANAGER  
PAUL MCGUINNESS

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Local man George and band, Grand Canal Dock, Dublin, 1981



# U2 OCTOBER

**THE SOUND OF A BAND IN CRISIS YET ON FIRE, OCTOBER IS U2'S FORGOTTEN GEM. A THUNDEROUS ROAR OF SPIRITUAL CONFUSION AND SCI-FI ROCK, IT IS THE ALBUM THAT ALMOST FINISHED THEM OFF BEFORE THEY BEGAN.**

U2'S EXTRAORDINARY 1980 DEBUT, *BOY*, INTRODUCED THEM AS SHINING LIGHTS OF A NEW WAVE OF POST PUNK GUITAR BANDS. IN 1983, THE RAW, ANTHEMIC *WAR* GAVE THEM THEIR FIRST HITS. IN BETWEEN CAME *OCTOBER*, AN ALBUM OF HALF-FINISHED SONGS AND DESPERATELY INARTICULATE LYRICS, ALMOST OVER-EMOTIONAL IN DELIVERY AND NAKEDLY RELIGIOUS IN THEME.

Even the awkwardly posed cover shot, a frozen moment of bad fashion in a watery wasteland (shot in the Dublin docklands, where U2 have been based ever since), suggested a group ill at ease with their identity, completely out of sync with the angular coolness of their UK contemporaries. And yet, as the needle settled into the groove, the sheer sonic force of the music exploding from the speakers proved so wild and strange and dramatic it maintained the band's career momentum almost despite themselves.

*October* may be U2's most U2 sounding record, the one in which

they fully realised their original sonic template. The Edge leads the charge, his guitars riffing, slashing, echoing, chiming, constantly multiplying into a widescreen, multi-tracked, six string orchestra. He introduces a deep, ringing piano tone, adding melodic counterpoint to all these criss-crossing electric notes, while the rhythm section of Larry Mullen Jr and Adam Clayton operate in a dynamic three-dimensional space, breaking down into mystically atmospheric quietness and suddenly raising up into a tsunami wall of sound. With Edge firing on all cylinders over Larry's jack hammer percussion and Adam's single-minded bass, the effect is breathtaking, a stirring, powerhouse modern rock of compelling originality. It's just a pity they barely have a proper song to hang all of this on.

Much of *October* is like separate yet interlocking pieces of instrumental music with vocal melodies added as an afterthought. Bono is in roaring form. His voice still has some way to go before it was to find its fullest

expression on 1987's *The Joshua Tree*, the album that established him as one of the greatest rock vocalists of all time, but it is blooming here, bursting out, punching against the wall of sound, finding its range and expression. The lyrics are another matter.

They say you get a lifetime to make your first album and only two weeks to make your second. This was never more true than in the case of U2 and *October*. *Boy* was fused in the white heat of U2's explosive rise as Irish local heroes, the songs assembled, disassembled, reassembled and fully road-tested before they were recorded. Then they took them to the world, a year of relentless touring gelling U2 into a potent live attraction. But when they returned to Dublin to start work on the follow-up in June 1981, they only had two new songs, the uncharacteristically acoustic flavoured, gently rolling "I Fall Down" (which they had been performing live) and the atmospheric

single "Fire" (recorded during a working holiday in the Bahamas in April). To compound problems, Bono's lyric notebook had been stolen backstage in Portland, Oregon in March. Despite a daunting lack of material, recording sessions in Windmill Studio with *Boy* producer, Steve Lillywhite, were booked to commence in July.

So U2 went back to school, rehearsing in their old music room in Mount Temple Comprehensive. Which is where *October* came together, in a rapid fire burst of creativity from a band hot off the road and playing with near telepathic communication. Bono is an essential part of that process, not just a singer but an instigator, conductor and provocateur, extemporising melodies and shaping songs with quasi-gibberish stream-of-conscious outpourings known to his fellow band members as Bongoese. Unfortunately, by the time U2 were due in the studio, this was about all he had. Throughout



Grand Canal Dock, Dublin, 1981



recording sessions, he was still furiously scribbling ideas. Steve Lillywhite would gently chide him, "Come on, I mean, how long's the song Bono? You can write enough words to fill three and a half minutes. That's not much, is it?"

To turn the screw another notch, U2 were in the midst of a profound spiritual crisis. Three members of the band (Bono, Edge and Larry) were committed Christians aligned to a maverick local charismatic movement known as Shalom. There was a perceived conflict between the demands of faith and rock and roll, and they were under pressure to decide where their allegiances lay. During recording sessions, Edge and Bono left the band (Larry, on the other hand, left Shalom). Briefly, U2 ceased to exist (and the history of rock might have been changed forever) but the crisis precipitated a reaffirmation of their belief in music as a positive force. It also somehow helped unlock Bono's muse.

The result is U2's most openly spiritual album, in which Bono wrestles with faith, doubt and devotion and does it all live on the microphone, calling out to the Lord like a preacher speaking in tongues, the Holy Spirit coursing through his veins. It was a high wire act, a white knuckle affair, a musical Rorschach test. There is little polish and finesse about the lyrics on *October* but they are extraordinarily alive and revealing, a genuine example of Van Morrison's much vaunted "inarticulate speech of the heart."

It was, they all subsequently agreed, no way to make a record, but some of the results are astonishing. "Gloria" the album's opener, is a rock hymn to the act of surrender. When it locks together in the final third, turning into a powerhouse Gregorian chant, its quality of joyous exultation defies any listener not to leap to their feet and punch the air. With little more than piano and slight, imagistic lyric, the icily elegant title track evokes a sense of worship that can survive in

the frozen wastelands of the end of the world. "Tomorrow" is a heart wrenching evocation of loss and grief, returning to the primal source of Bono's pain, the mystery that drives him, the death of his mother in 1974. This is what you get when you come to the studio with nothing but the will to express yourself in the moment: raw emotion. And with evocative use of Uilleann pipes, it roots U2 in an older musical tradition for the first time, hinting at adventures to come.

Those are highlights but even where the songs are less well formed, sketches like "Rejoice," "With A Shout" and "Is That All?," the drive and dynamism of the band and, in particular, the sheer invention of Edge's guitar work, is awesome to behold. *October* is a fantastic blast of a rock record, hard, shiny, modern and utterly unique. U2 had never sounded this single-minded and cohesive before, and, strangely, they never would again.

It is almost as if this particular sonic template made everything too easy, the style of the band covering a multitude of sins. For *War*, Edge would strip everything back and build from the bottom up. U2's ascent to becoming the biggest band in the world really starts there. *October*, its immediate predecessor, has come to be viewed almost as an aberration. But put it on the stereo now, turn up the volume, and you will hear something quite special: a celebration. This is the sound of a band full of energy and spirit and quite desperate passion, in full flight, expressing themselves with urgency, intensity, emotion, invention and everything that makes rock and roll worth believing in.

Neil McCormick  
February 2008





Band photo booth photography, 1980



## GLORIA

I TRY TO SING THIS SONG  
I, I TRY TO STAND UP  
BUT I CAN'T FIND MY FEET.  
I, I TRY TO SPEAK UP  
BUT ONLY IN YOU I'M COMPLETE.

GLORIA  
IN TE DOMINE  
GLORIA  
EXULTATE  
GLORIA  
GLORIA  
OH, LORD, LOOSEN MY LIPS.

I TRY TO SING THIS SONG  
I, I TRY TO GET IN  
BUT I CAN'T FIND THE DOOR  
THE DOOR IS OPEN  
YOU'RE STANDING THERE, YOU LET ME IN.

GLORIA  
IN TE DOMINE  
GLORIA  
EXULTATE  
OH, LORD, IF I HAD ANYTHING, ANYTHING AT ALL  
I'D GIVE IT TO YOU.

GLORIA  
IN TE DOMINE  
GLORIA  
GLORIA.



Released as a single October 1981  
Catalogue number: WIP 6733

**Tracklisting:**  
Gloria (Album Version)  
I Will Follow (Live from Boston, March 1981)



## I FALL DOWN

JULIE SAYS, JOHN I'M GETTING NOWHERE  
I WROTE THIS LETTER, HOPE TO GET SOMEPLACE SOON  
I WANT TO GET UP  
WHEN I WAKE UP  
WHEN I STAND UP  
I FALL DOWN.

JULIE WAKE UP, JULIE TELL THE STORY  
YOU WROTE THE LETTER, SAID YOU WERE GONNA  
GET THERE SOMEDAY  
TAKE A WALK IN THE SUN  
EVEN THE WIND AND THE RAIN  
ONE DAY YOU'LL NEVER LOOK BACK AGAIN  
I KNOW YOU FALL DOWN  
YOU'RE FALLING DOWN RIGHT NOW  
YOU FALL DOWN.

YOU'RE FALLING DOWN  
YOU FALL DOWN  
YOU FALL DOWN.

JULIE SAY SOMETHING, JULIE SAY YOU'RE SORRY  
YOU'RE GONNA GET BETTER, YOU BETTER NOT  
LEAVE ME HERE ANYWAY  
I WANT TO GET UP, WHEN YOU WAKE UP  
BUT WHEN I GET UP  
I FALL DOWN  
I'M FALLING DOWN  
I FALL DOWN  
I BROKE MYSELF.

I FALL, I FALL DOWN  
I'M FALLING DOWN  
I FALL DOWN...  
WHEN YOU FALL  
I FALL WITH YOU  
AND WHEN YOU'RE FALLING DOWN  
IS WHEN I HIT THE GROUND.  
I FALL WITH YOU  
I FALL DOWN.



## I THREW A BRICK THROUGH A WINDOW

I WAS TALKING, I WAS TALKING TO MYSELF  
SOMEBODY ELSE TALK, TALK, TALKING.  
I COULDN'T HEAR A WORD, A WORD HE SAID.

HE WAS MY BROTHER  
I SAID THERE WAS NO OTHER WAY OUT OF HERE  
BE MY BROTHER  
(BROTHER).  
GOT TO GET OUT, GOT TO GET OUT.

I WAS WALKING, I WAS WALKING INTO WALLS  
AND BACK AGAIN  
I JUST KEEP WALKING  
I WALK UP TO A WINDOW TO SEE MYSELF  
AND MY REFLECTION, WHEN I THOUGHT ABOUT IT  
MY DIRECTION, GOING NOWHERE, GOING NOWHERE.  
SO I THREW A BRICK THROUGH THE WINDOW

NO-ONE, NO-ONE IS BLINDER  
THAN HE WHO WILL NOT SEE.  
NO-ONE, NO-ONE IS BLINDER  
THAN ME.

I WAS TALKING, I WAS TALKING IN MY SLEEP  
I CAN'T STOP TALK, TALK, TALKING  
I'M TALKING TO YOU, IT'S UP TO YOU  
BE MY BROTHER, THERE IS NO OTHER WAY OUT OF HERE  
BE MY BROTHER  
GOT TO GET OUT, GOT TO GET OUT  
GOT TO GET OUT OF HERE.





## REJOICE

IT'S FALLING, IT'S FALLING  
AND OUTSIDE A BUILDING COMES TUMBLING DOWN.  
AND INSIDE A CHILD ON THE GROUND  
WANTS OUT OF HIS PLAYPEN.

AND WHAT ARE WE TO DO?  
WHAT IN THE WORLD ARE WE TO SAY?  
THERE'S NOTHING ELSE TO DO.  
HE SAYS HE'LL CHANGE THE WORLD SOME DAY  
I REJOICE.

THIS MORNING I FELL OUT OF BED  
WHEN I WOKE UP TO WHAT MY FATHER SAID  
IT WAS AMAZING, I CAN'T PRETEND OR LIE.

BUT WHAT AM I TO DO?  
JUST TELL ME WHAT AM I SUPPOSED TO SAY?  
I CAN'T CHANGE THE WORLD  
BUT I CAN CHANGE THE WORLD IN ME  
REJOICE.  
REJOICE.

AND WHAT AM I TO DO?  
JUST TELL ME WHAT AM I SUPPOSED TO SAY?  
I CAN'T CHANGE THE WORLD  
BUT I CAN CHANGE THE WORLD IN ME.

I REJOICE.

## FIRE

CALLING, CALLING THE SUN IS BURNING BLACK  
CALLING, CALLING, IT'S BEATING ON MY BACK  
WITH A FIRE  
WITH A FIRE.

CALLING, CALLING, THE MOON IS RUNNING RED  
CALLING, CALLING, IT'S PULLING ME INSTEAD  
WITH A FIRE, FIRE.

BUT THERE'S A FIRE INSIDE  
AND I'M FALLING OVER  
THERE'S A FIRE IN ME  
WHEN I CALL OUT  
YOU BUILT A FIRE, FIRE  
I'M GOING HOME.

CALLING, CALLING, THE STARS ARE FALLING DOWN  
CALLING, CALLING, THEY KNOCK ME TO THE GROUND  
WITH A FIRE, FIRE.

BUT THERE'S A FIRE INSIDE  
AND I'M FALLING OVER  
THERE'S A FIRE INSIDE  
WHEN I CALL OUT  
THERE'S A FIRE INSIDE  
WHEN I'M FALLING OVER  
YOU BUILT A FIRE, FIRE  
I'M GOING HOME.



Released as a single July 1981  
Catalogue number: WIP 6679

### Tracklisting:

Fire (Album Version)

J. Swallo

11 O'Clock Tick Tock / The Ocean  
(Live from Boston, March 1981)

Cry / The Electric Co.  
(Live from Boston, March 1981)



## TOMORROW

WON'T YOU COME BACK TOMORROW  
WON'T YOU COME BACK TOMORROW  
WON'T YOU COME BACK TOMORROW  
CAN I SLEEP TONIGHT?

OUTSIDE, SOMEBODY'S OUTSIDE  
SOMEBODY'S KNOCKING AT THE DOOR.  
THERE'S A BLACK CAR PARKED AT THE SIDE OF THE ROAD  
DON'T GO TO THE DOOR  
DON'T GO TO THE DOOR.

I'M GOING OUT.  
I'M GOING OUTSIDE MOTHER.  
I'M GOING OUT THERE.

WON'T YOU BE BACK TOMORROW,  
WON'T YOU BE BACK TOMORROW,  
WILL YOU BE BACK TOMORROW?  
CAN I SLEEP TONIGHT?

WHO BROKE THE WINDOW  
WHO BROKE DOWN THE DOOR?  
WHO TORE THE CURTAIN  
AND WHO WAS IT FOR?  
WHO HEALS THE WOUNDS  
WHO HEALS THE SCARS?  
OPEN THE DOOR, OPEN THE DOOR.

WON'T YOU COME BACK TOMORROW?  
WON'T YOU BE BACK TOMORROW?  
WILL YOU BE BACK TOMORROW?  
CAN I SLEEP TONIGHT?

'CAUSE I WANT YOU  
I, I WANT YOU  
I REALLY WANT YOU.  
I, I WANT, I, I  
WANT YOU TO BE BACK TOMORROW  
I WANT YOU TO BE BACK TOMORROW.  
WILL YOU BE BACK TOMORROW?  
CAN I SLEEP TONIGHT?

I WANT YOU TO BE BACK TOMORROW  
I WANT YOU TO BE BACK TOMORROW.  
WILL YOU BE BACK TOMORROW?  
OPEN UP, OPEN UP, TO THE LAMB OF GOD  
TO THE LOVE OF HE  
WHO MADE THE BLIND TO SEE.

HE'S COMING BACK  
HE'S COMING BACK  
O BELIEVE HIM.





## OCTOBER

OCTOBER AND THE TREES ARE STRIPPED BARE  
OF ALL THEY WEAR.  
WHAT DO I CARE?

OCTOBER AND KINGDOMS RISE  
AND KINGDOMS FALL  
BUT YOU GO ON  
AND ON.



## WITH A SHOUT (JERUSALEM)

OH, WHERE DO WE GO,  
WHERE DO WE GO FROM HERE?  
WHERE TO GO?  
TO THE SIDE OF A HILL  
BLOOD WAS SPILLED  
WHILE WE WERE STILL LOOKING AT EACH OTHER,  
BUT WE'RE GOING BACK THERE?

JERUSALEM  
JERUSALEM

SHOUT, SHOUT, WITH A SHOUT  
SHOUT IT OUT, SHOUT  
SHOUT IT OUT.

I WANT TO GO, TO THE FOOT OF MOUNT ZION  
TO THE FOOT OF HE WHO MADE ME SEE  
TO THE SIDE OF A HILL BLOOD WAS SPILLED  
WE WERE FILLED WITH A LOVE  
AND WE'RE GOING TO BE THERE AGAIN

JERUSALEM  
JERUSALEM

JERUSALEM  
JERUSALEM  
JERUSALEM  
JERUSALEM  
JERUSALEM

SHOUT, SHOUT, WITH A SHOUT  
SHOUT, WITH A SHOUT.





## STRANGER IN A STRANGE LAND

STRANGER, STRANGER IN A STRANGE LAND.  
HE LOOKED AT ME LIKE I WAS THE ONE WHO SHOULD RUN.

WE ASKED HIM TO SMILE FOR A PHOTOGRAPH  
WAITED A WHILE TO SEE IF WE COULD MAKE HIM LAUGH.

THE SOLDIER ASKED FOR A CIGARETTE  
HIS SMILING FACE I CAN'T FORGET.  
HE LOOKED AT ME ACROSS THE STREET  
BUT THAT'S A LONG WAY HERE.

OH, AND I WISH YOU WERE HERE.  
OH, AND I WISH YOU WERE HERE.

STRANGER, STRANGER IN A STRANGE LAND.  
HE LOOKED AT ME LIKE I WAS THE ONE WHO SHOULD RUN.

I WATCHED AS HE WATCHED US GET BACK ON THE BUS  
I WATCHED THE WAY IT WAS  
THE WAY IT WAS WHEN HE WAS WITH US  
AND I REALLY DON'T MIND SLEEPING ON THE FLOOR  
BUT I COULDN'T SLEEP AFTER WHAT I SAW  
I WROTE THIS LETTER TO TELL YOU THE WAY I FEEL.

OH I WISH YOU WERE HERE  
OH I WISH YOU WERE HERE  
TO SEE WHAT I COULD SEE  
TO HEAR  
AND I WISH YOU WERE HERE.





Shepperton Studio, London, 1980

## SCARLET

REJOICE  
REJOICE  
REJOICE

## IS THAT ALL?

OH TO SING THIS SONG MAKES ME ANGRY  
I'M NOT ANGRY WITH YOU.  
IS THAT ALL?  
IS THAT ALL?  
IS THAT ALL?

OH TO SING THIS SONG MAKES ME HAPPY  
I'M NOT HAPPY WITH YOU.  
OH TO SING THIS SONG MAKES ME DANCE.  
IS THAT ALL?  
IS THAT ALL?  
IS THAT ALL?

IS THAT ALL?  
IS THAT ALL?  
IS THAT ALL?  
IS THAT ALL YOU WANT FROM ME?



## RARE AND UNRELEASED TRACKS

The Edge

Within the space of a year we had released our first studio album *Boy*, toured around the known world playing numerous small gigs and doing radio and press interviews and made it home to start work on the fabled "difficult second record." We were spent and running a bit scared. The now famous missing lyrics, stolen from a dressing room in Portland, didn't help our sense of foreboding. We knew we were less than totally secure at Island Records having had a modest hit with "I Will Follow," and we knew that we had very few new songs of merit.

We did what we always do at times of crisis; we went into a huddle and partly out of necessity and partly out of an instinct to return to familiar surroundings we went back to where we started, to Mount Temple School, to try and write some material in the weeks running up to the first studio session.

In a small basement room, next to the boiler house of the old Victorian school building, we set up our gear and tried to craft a few musical ideas that we could

later develop into songs. Many of the parts and basic arrangement ideas for the October album came together here. These rehearsals were difficult and tense and I remember many arguments.

Although Steve Lillywhite had made it clear that he never worked with a band more than once we persuaded him to produce this album, so when we went into Windmill Studios we at least had a familiar face behind the mixing desk. Steve's unflinching optimism and can-do attitude became a hugely important resource.

It was obvious to everyone that we were driving with two wheels over the edge of the cliff, and it drew from us, and particularly Bono, a level of creativity that we had not seen before. Half-baked musical ideas that we started working on in the morning would be finished songs by the evening. Vocal melodies and sections of final lyric would be composed in real-time on the microphone. This was stream-of-consciousness songwriting.

Listening back now, I am amazed at where we got to with this approach, but out of this experience we learned techniques of writing that we still use today. This creative

fight for survival also became the overarching theme of the record. Faith versus fear, the desperate struggle to communicate against the odds.

If ever there was a record that revealed a band's confused and desperate inner dialogue it is *October*, and as a result it is both fascinating and quite embarrassing for all of us to listen to it.

The studio sessions produced very few out-takes and as a result the unreleased material from this period is mostly from live concert recordings.

The importance of London as a centre for our activities is reflected in these tracks. The series of shows we did at the Marquee Club in Wardour Street seemed to us at the time both a rite of passage and the beginning of a connection with the London subculture. Around this time we started showing the signs of exposure to the London fashion influence. Not a good thing it turned out.

I remember us arriving home "fresh in from London in the new London look." Unfortunately there are photographs.

**THE BBC RADIO ONE SESSION** gave us a chance to re-record songs that had settled into a more confident and convincing form. I think as performances they are even more successful than the album versions.

Going to the BBC studios was an unforgettable experience. Growing up in Dublin of Welsh parents it was through the BBC broadcasts of the 1970's that I kept some grasp of the culture that lay across the Irish Sea.

There was the distinct waft of the Ministry of Defence about these buildings. Fabricated in the post war era, with photographs of Spike Milligan and the Goons, Michael Parkinson and the Monty Python team around the corridors. It was quite surreal for us to be walking around those halls, drinking the same BBC tea from the same BBC cups as these great men and women. This was also one of the places in the world where modern recording techniques had been born. The engineers we worked with on these sessions were some of the best in the world.



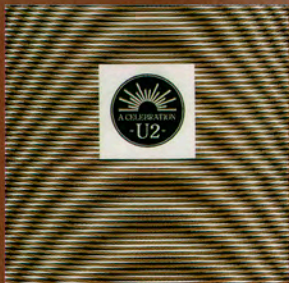
### THE BOSTON PARADISE THEATRE

show of March 6th 1981 was a great triumph for the band. It was our first show in the US outside of a club, and it was broadcast live on radio. It was a very highly regarded live recording, and we shamelessly exploited it as a source of B-sides, of which we always seemed to be short.

It seems to capture a sense of euphoria that we all experienced at the time. I think we invited the entire audience back to the hotel for a drink afterwards.

**PARTY GIRL** was a tune we wrote and recorded in about 40 minutes. We had no time left in the studio and we needed a B-side for our first single, so Steve suggested we all go in and lay down two takes of whatever we could come up with. I laid down the guitar chords first with Larry, Adam followed, and Bono got on mic and had a few goes at a vocal. The lyrics are mostly improvised. In spite of how it came together it became a live standard.

**A CELEBRATION** was our attempt at a stopgap single between *October* and the next record *War*. You can hear in it a foreshadowing of the more bare-knuckled sound and attitude of the latter album. It's a little fraught, and shows the signs of being put together in the middle of a touring cycle. It always took us a while after a tour to adjust our intensity level down to the one you need for studio work.



Released as a single March 1982  
Catalogue number: WIP 6770

**Tracklisting:**

A Celebration  
Trash, Trampoline and the Party Girl

**JOHNNY SWALLO** was a studio experiment. Again pressed for a B-side, we took the drums of another song and slowed them right down by playing the tape machine at half speed and started a new song over them. You can't sit down at a piano and write a piece like this. It could only have come out of playing around with sound in the studio.



Released as a single 1982  
Catalogue number: 104.525

**Tracklisting:**

I Will Follow (Live from Hatterem, May 14, 1982)  
Gloria (Studio Version)

**I WILL FOLLOW** from Hatterem is yet another B-side taken from a live broadcast, in this case from a Dutch station. It's a pretty good version. This is May 14th 1982, and we had been playing around Europe and the US and it's obviously paid off in terms of tightness and live poise.

**TOMORROW.** This re-recording by Adam and Bono with Donal Lunny, features Donal on bouzouki, bodhran and keyboards, and Sharon Shannon on accordion. It was done for a compilation of Irish music called *Common Ground*.



## OCTOBER – BONUS CD

LIVE IN CONCERT AT HAMMERSMITH PALAIS,  
DECEMBER 6TH, 1982

01. GLORIA
02. I FALL DOWN
03. I THREW A BRICK THROUGH A WINDOW
04. FIRE
05. OCTOBER

Tracks 1–5 recorded live in concert  
by BBC Radio at Hammersmith Palais, 1982  
Released by arrangement with BBC Music  
Produced by Pete Dauncey  
Engineered by Dave Mulkeen  
Recorded on December 6, 1982, first transmitted  
on BBC Radio 1 on January 8, 1983

BBC RADIO SESSION  
WITH RICHARD SKINNER, SEPTEMBER 3RD, 1981

06. WITH A SHOUT
07. SCARLET
08. I THREW A BRICK THROUGH A WINDOW

Tracks 6–8 recorded for BBC Radio 1's *Richard Skinner Show*  
at Maida Vale Studios  
Released by arrangement with BBC Music  
Produced by Dale Griffin  
Engineered by Mike Robinson & Mark Farrar  
Recorded on September 3, 1981,  
first transmitted by the BBC on September 8, 1981

## 09. A CELEBRATION

Non Album Single  
Released March 1982  
Catalogue number: WIP 6770  
Produced by Steve Lillywhite

## 10. J. SWALLO

Featured on "Fire" Double 7" Vinyl Pack  
Released July 1981  
Catalogue number: WIP 6679  
Produced by Steve Lillywhite  
Engineered by Paul Thomas

## 11. TRASH, TRAMPOLINE AND THE PARTY GIRL

B-side to "A Celebration"  
Released March 1982  
Catalogue number: WIP 6770  
Produced by Steve Lillywhite

## 12. I WILL FOLLOW

(Live at The Paradise Theatre, Boston)  
Recorded live at Boston's Paradise Theatre on March 6, 1981  
B-side to "Gloria" 7"  
Released October 1981  
Catalogue number: WIP 6733  
Engineered by Bob Demuth

## 13. THE OCEAN

(Live at The Paradise Theatre, Boston)  
Recorded live at Boston's Paradise Theatre on March 6, 1981  
Featured on "Fire" Double 7" Vinyl Pack  
Released July 1981  
Catalogue number: WIP 6679  
Engineered by Bob Demuth

## 14. THE CRY / ELECTRIC CO.

(Live at The Paradise Theatre, Boston)  
Recorded live at Boston's Paradise Theatre on March 6, 1981  
Featured on "Fire" Double 7" Vinyl Pack  
Released July 1981  
Catalogue number: WIP 6679  
Engineered by Bob Demuth

## 15. 11 O'CLOCK TICK TOCK

(Live at The Paradise Theatre, Boston)  
Recorded live at Boston's Paradise Theatre on March 6, 1981  
Featured on "Fire" Double 7" Vinyl Pack  
Released July 1981  
Catalogue number: WIP 6679  
Engineered by Bob Demuth

## 16. I WILL FOLLOW

(Live from Hatterm)  
Recorded live from Hatterm, Holland for *Veronica's Countdown*  
on May 14, 1982  
Released in the Netherlands and Germany only in 1982  
Catalogue number: 104.525  
Produced by Steve Lillywhite

## 17. TOMORROW

*Common Ground* Remix – (Bono & Adam Clayton)  
Included on the *Common Ground* compilation album  
Released in 1996  
Catalogue number: PRMTVCD1  
Arranged by Adam Clayton, Bono and Donal Lunny  
Performed by Bono, Adam Clayton, Donal Lunny, Sharon  
Shannon, Oisín Lunny, Stephen Daley & Nollaig Ní Chathasaigh  
Produced by Donal Lunny  
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## OCTOBER ALBUM CREDITS

### Original Credits

01. GLORIA
02. I FALL DOWN
03. I THREW A BRICK THROUGH  
A WINDOW
04. REJOICE
05. FIRE
06. TOMORROW
07. OCTOBER
08. WITH A SHOUT
09. STRANGER IN A STRANGE LAND
10. SCARLET
11. IS THAT ALL?

Vocals **Bono**  
Guitars-Piano **The Edge**  
Bass **Adam Clayton**  
Drums **Larry**

Producer: Steve Lillywhite  
Studio: Windmill Lane Dublin July–August 81  
Manager: Paul McGuinness

Engineer: Paul Thomas  
Assistant Engineer: Kevin Maloney  
Oilean Pipes & Bodhran: Vincent Kilduff  
Steeve Layout: Rapid Exteriors  
Photography: Ian Finlay

Crew:  
Tim, Joe The Hurley, Pod, Steve, Robbie,  
Chris, Jake & Billy

Agency London:  
Ian Wilson & Ian Flooks – Wasted Talent

Agency New York:  
Frank Barsalona & Barbara Skydel – Premier Talent

Mastered by Ian Cooper – Townhouse

All titles written by U2

## 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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Packaging design by Gary Kelly at Four5One Creative

Additional Photography: Adrian Boot & Hugo McGuinness

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UMe



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