

U2 WAR

PRODUCED BY STEVE LILLYWHITE
EXCEPT * PRODUCED BY
BILL WHELAN (MIXED BY STEVE)
ENGINEERED BY PAUL THOMAS
ASSISTED BY KEVIN KILLEN
U2 MANAGEMENT:
PAUL MCGUINNESS
RECORDED AT
WINDMILL LANE STUDIOS,
DUBLIN, IRELAND

MASTERED BY GORDON VICARY
AT THE TOWN HOUSE, LONDON

LARRY MULLEN JR PLAYS YAMAHA DRUMS



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U2 WAR

U2 WAR









U2|WAR

U2 EXPLODED FROM THE TRAPS WITH *BOY*, RELEASED IN 1980. PRODUCED BY STEVE LILLYWHITE, THE BAND'S DEBUT ALBUM WAS RICH IN SHIMMERING GUITARS, SOARING VOCALS AND PLAINTIVE MELODIES, AND POSITIVELY BURSTING WITH RAW ENERGY AND YOUTHFUL EXUBERANCE. IT HAD A SENSE OF MISSION ABOUT IT, SUCKING THE LISTENER INTO THE URGENT SEARCH FOR IDENTITY THAT WAS THE UNCONSCIOUS THEME OF THE RECORD.

THE GLORIOUS MOMENTUM OF THAT PULSATING FIRST ALBUM HAD ONLY PARTIALLY BEEN SUSTAINED ON *OCTOBER*, RELEASED IN 1981. AGAIN RECORDED WITH STEVE LILLYWHITE AT THE HELM, FOR A DOZEN DIFFERENT REASONS THE FOLLOW-UP WAS A FRAGMENTED ALBUM, RUSHED IN PARTS. THE ENDURING STRENGTHS OF CERTAIN INDIVIDUAL TRACKS NOTWITHSTANDING, IT HAD AN AURA OF UNFINISHED BUSINESS ABOUT IT. IT DIDN'T TAKE THE BAND FORWARD SIGNIFICANTLY IN COMMERCIAL TERMS EITHER, PUTTING ADDED PRESSURE ON THEM. GOING INTO THE STUDIO TO RECORD THEIR THIRD ALBUM, U2 KNEW THAT THEY HAD TO MAKE A GREAT RECORD.



AS THE HOURS TICKED DOWN TO WINDMILL TIME, it was impossible to escape an ominous sense that, all over the world, things had begun to unravel disastrously. The Soviet invasion of Afghanistan. The election of Ronald Reagan. The crushing of Lech Walesa's Solidarity movement in Poland. Margaret Thatcher in power in Britain. The Falklands War. US intervention in Lebanon. And closer to home, Northern Ireland in turmoil. Murder, violence, brutality and degradation in your face, every day. Hunger strikes in the Maze. Bitterness and division north and south. The death of Bobby Sands. Black flags. Coffins carried through the streets. Terrorism taken to a new extreme. IRA bombs in Chelsea, in Hyde Park and in Regent Street. The death toll mounting and no end to it in sight. How can a poor man stand such times and live?

Rock music, meanwhile, seemed to be heading up a cul-de-sac. Unemployment was soaring in the UK and Ireland. The response it seemed was for bread and circuses, in the form of the recently arrived New Romantic movement. Ephemeral pop ruled. Duran Duran. Spandau Ballet. Adam and the Ants. Culture Club. Some of the music may have been inspired but it was essentially narcissistic and couldn't have been more disconnected from the brutal realpolitik of what was happening on the world stage.

In contrast, *War* sounded a rallying cry against everything that was cynical, solipsistic and escapist. "It was a slap in the face," Bono said to *Hot Press* not long after the album was released. "We wanted an album that would separate us from our contemporaries." And it did: again produced by Steve Lillywhite after the band's search for a different producer had run aground, for the most part *War* was a loud, aggressive, deliberately in your face rock opus that aimed to tackle the demons that stalked the planet head-on.

It opens with a huge, pounding machine-gun snare drum sound courtesy of Larry Mullen, announcing a record of quite extraordinary seriousness. "*I can't believe the news today*," Bono sings, and with those dramatic opening lines we are plunged straight into the heart of darkness. By any standards, "Sunday Bloody Sunday" is a big song, both in sound and in sentiment. It draws on two incidents in which Irish civilians were butchered indiscriminately by Her Majesty's forces – the first in 1920 and the second in 1972

– and turns the emotional resonance of those outrageous acts of coercion into a plea for peace. "*I won't heed the battle call*," Bono insists, "*It puts my back up/ Puts my back up against the wall*." Implying us to wipe those tears away, and in doing so to renounce violence, the song ends with a reference to the Christian ideal of redemption, striking a profoundly optimistic note in spite of the trenches, dug within our hearts...

An extraordinary opening double whammy is completed by "Seconds." At a time when the Soviet Union was engaged in imperialist expansion and the US was consigning the lessons of Vietnam to the dustbin of history and embarking on its own dubious interventionist military adventures, even before the Chernobyl disaster, nuclear paranoia was an understandably ever-present state of mind and "Seconds" captured it. With a thrumming acoustic intro, Adam Clayton's staccato bass to the fore, and Edge on lead vocals, there is a well-nuanced pop feel to the track, but the theme is as far from radio fodder as you can get. "*USSR, GDR/ London, New York, Peking*," Edge free associates, before concluding, "*It's the puppets/ It's the puppets/ Who pull the strings*." Staring into the void, ironically this is U2's best pop moment to date, one that was way ahead of its time too in the use of a sample from the 1982 TV movie *Soldier Girls* where others might have stuck a screaming guitar solo.

"New Year's Day," the third track in, was another triumph. The opening piano riff is haunting, unforgettably so, and it sets things up beautifully for a song of love and longing, inspired first by Bono's partner Ali, to whom he had recently been married, and also by the deeply disturbing political events in Poland that had led to the internment of Lech Walesa, and his separation from his wife, Danuta. For an album that was fashioned in an anti-pop frame of mind, *War* was curiously strong on pop virtues and thus it was no real surprise that "New Year's Day" – with its memorable melody, abundant hooks, inventive guitar and impressive emotional heft – provided the band with their first UK top 10 hit and also saw them debut on the US *Billboard* Hot 100. The song went on to become one of their most played live tracks of all time, a tribute both to its innate power and to the immense importance it holds for U2 fans, as the band's crucial breakthrough single.

Not all of *War* scales the same heights. Under the influence of disco, there had been a shift in American rock towards funky, urban, rhythmic, African and Caribbean influenced music – in the work of Talking Heads on the one hand and U2's label mates Kid Creole and The Coconuts on the other. Some of that filtered onto *War*, in a spirit of Irish boys embracing a multi-cultural view of the world for the first time – but the shift of musical axis didn't always deliver the anticipated payload. "The Refugee," produced by Bill Whelan, with its tribal drumming and full-throated male chants, was a hugely impressive noise but it just didn't sound as if U2 were wearing their own clothes making it. Similarly with "Red Light," straining as it did for a sophisticated New York melting-pop groove, and "Like A Song..." – a verbal two-fingers to the self styled cognoscenti who had been attacking U2 as too worthy and sincere by far, which had a slightly strained, written-on-the-mike feel to it.

"Two Hearts Beat As One," the second single release, mined a funk groove to greater effect. Opening with a classic Bono couplet – "*I don't know, I don't know which side I'm on,*" he admits, "*I don't know my right from left, or my right from wrong*" – it's a love song, that boasts a powerful chorus and enough rhythmic propulsion to make it a live hit. But the album's other great successes are in more typical U2 mode. "Surrender" finds Edge looking forward to "Bullet The Blue Sky" and the *Rattle and Hum* era with an impressive slide part, on a song that sees Bono take a different stance as a lyricist, as he describes life through the eyes of Sadie, a street hustler who learns one of life's bitterest lessons the hard way: "*If I ever wanna live/ I gotta die to myself someday.*"

"Drowning Man" is one of the most underrated tracks on *War*. Replete with fiddle by Steve Wickham – who also featured on "Sunday Bloody Sunday" and "The Refugee" – it is an exceptionally beautiful, melodic piece of acoustic pop, in a key that brings out the best in Bono's voice. Haunting and dramatic by turn, it has some brilliant rhythmic flourishes and the instrumental interplay is deft. Edge described it once as "one of the most successful pieces of recording we've ever done" – and looking back over their first three albums he was right.

War ends with "40." Recorded in a matter of minutes when time was virtually up, and based on Psalm 40, it is a kind of hymn, breathtakingly beautiful in its simplicity. "*I will sing/ Sing a new song,*" Bono declares, before referring back to "Sunday Bloody Sunday" for the question with which *War* had opened: "*How long to sing this song?*" It was made for crowds to sing along to and they did, as the song became a staple of the band's live set.

Spiritual and healing, it was the perfect ending to an album that refused to shirk the hard questions. *War* was emotionally demanding, at times fraught and generally uncompromising – but it was clearly the work of a major band. That it delivered three or four key songs that resonate with the same power, the same intensity, the same truthfulness 25 years on is a measure of just how good it was – and is.

NIAL STOKES, MARCH 2008



SUNDAY BLOODY SUNDAY

I CAN'T BELIEVE THE NEWS TODAY
I CAN'T CLOSE MY EYES AND MAKE IT GO AWAY.
HOW LONG, HOW LONG MUST WE SING THIS SONG?
HOW LONG, HOW LONG?
'COS TONIGHT
WE CAN BE AS ONE, TONIGHT.

BROKEN BOTTLES UNDER CHILDREN'S FEET
BODIES STREWN ACROSS THE DEAD-END STREET.
BUT I WON'T HEED THE BATTLE CALL
IT PUTS MY BACK UP, PUTS MY BACK UP AGAINST THE WALL.

SUNDAY, BLOODY SUNDAY.
SUNDAY, BLOODY SUNDAY.
SUNDAY, BLOODY SUNDAY.
SUNDAY, BLOODY SUNDAY.
OH, LET'S GO.

AND THE BATTLE'S JUST BEGUN
THERE'S MANY LOST, BUT TELL ME WHO HAS WON?
THE TRENCHES DUG WITHIN OUR HEARTS
AND MOTHERS, CHILDREN, BROTHERS, SISTERS
TORN APART.

SUNDAY, BLOODY SUNDAY.
SUNDAY, BLOODY SUNDAY.

HOW LONG, HOW LONG MUST WE SING THIS SONG?
HOW LONG, HOW LONG?
'COS TONIGHT
WE CAN BE AS ONE, TONIGHT.
SUNDAY, BLOODY SUNDAY.
SUNDAY, BLOODY SUNDAY.

WIPE THE TEARS FROM YOUR EYES
WIPE YOUR TEARS AWAY.
I'LL WIPE YOUR TEARS AWAY.
I'LL WIPE YOUR TEARS AWAY.
I'LL WIPE YOUR BLOODSHOT EYES.
SUNDAY, BLOODY SUNDAY.
SUNDAY, BLOODY SUNDAY.

AND IT'S TRUE WE ARE IMMUNE
WHEN FACT IS FICTION AND TV REALITY.
AND TODAY THE MILLIONS CRY
WE EAT AND DRINK WHILE TOMORROW THEY DIE.

THE REAL BATTLE JUST BEGUN
TO CLAIM THE VICTORY JESUS WON
ON...

SUNDAY, BLOODY SUNDAY
SUNDAY, BLOODY SUNDAY.

*RELEASED AS A SINGLE IN GERMANY
AND HOLLAND, MARCH 1983
CATALOGUE NUMBER: 105 330
PRODUCED BY STEVE LILLYWHITE*

*TRACKLISTING:
SUNDAY BLOODY SUNDAY
ENDLESS DEEP*

U2

SUNDAY BLOODY SUNDAY
ENDLESS DEEP





SECONDS

TAKES A SECOND TO SAY GOODBYE, SAY GOODBYE
TAKES A SECOND TO SAY GOODBYE, SAY GOODBYE
OH, OH, OH, SAY BYE-BYE.

WHERE YOU GOING TO NOW?
LIGHTNING FLASHES ACROSS THE SKY
EAST TO WEST, DO AND DIE.

LIKE A THIEF IN THE NIGHT, SEE THE WORLD BY CANDLELIGHT.
FALL, RISE AND...
FALL, RISE AND...

IN AN APARTMENT ON TIMES SQUARE
YOU CAN ASSEMBLE THEM ANYWHERE.
HELD TO RANSOM, HELL TO PAY
A REVOLUTION EVERY DAY.

U.S.S.R., G.D.R., LONDON, NEW YORK, PEKING.
IT'S THE PUPPETS, IT'S THE PUPPETS PULL THE STRINGS.
FALL, RISE AND...
FALL, RISE AND...

SAY GOODBYE, SAY GOODBYE
SAY GOODBYE, SAY GOODBYE.

IT TAKES A SECOND TO SAY GOODBYE
SAY GOODBYE, OH, OH, OH.
PUSH THE BUTTON AND PULL THE PLUG
SAY GOODBYE, OH, OH, OH.

FALL, RISE AND...
FALL, RISE AND...

AND THEY'RE DOING THE ATOMIC BOMB
DO THEY KNOW WHERE THE DANCE COMES FROM?
YES THEY'RE DOING THE ATOMIC BOMB
THEY WANT YOU TO SING ALONG.

SAY GOODBYE, SAY GOODBYE
SAY GOODBYE, SAY GOODBYE.

EXCERPT FROM 'SOLDIER GIRLS' COURTESY OF CONTEMPORARY FILMS



NEW YEAR'S DAY

ALL IS QUIET ON NEW YEAR'S DAY.
A WORLD IN WHITE GETS UNDERWAY.
I WANT TO BE WITH YOU, BE WITH YOU NIGHT AND DAY.
NOTHING CHANGES ON NEW YEAR'S DAY.
ON NEW YEAR'S DAY.

I... WILL BE WITH YOU AGAIN.
I... WILL BE WITH YOU AGAIN.

UNDER A BLOOD-RED SKY
A CROWD HAS GATHERED IN BLACK AND WHITE
ARMS ENTWINED, THE CHOSEN FEW
THE NEWSPAPER SAYS, SAYS
SAY IT'S TRUE, IT'S TRUE...
AND WE CAN BREAK THROUGH
THOUGH TORN IN TWO
WE CAN BE ONE.

I... I WILL BEGIN AGAIN
I... I WILL BEGIN AGAIN.

OH, OH, OH, OH, OH, OH.
OH, MAYBE THE TIME IS RIGHT.
OH, MAYBE TONIGHT.
I WILL BE WITH YOU AGAIN.
I WILL BE WITH YOU AGAIN.

AND SO WE ARE TOLD THIS IS THE GOLDEN AGE
AND GOLD IS THE REASON FOR THE WARS WE WAGE
THOUGH I WANT TO BE WITH YOU
BE WITH YOU NIGHT AND DAY
NOTHING CHANGES
ON NEW YEAR'S DAY
ON NEW YEAR'S DAY
ON NEW YEAR'S DAY

RELEASED AS A SINGLE JANUARY 1983
CATALOGUE NUMBER: WIP 6848
PRODUCED BY STEVE LILLYWHITE

TRACKLISTING:
NEW YEAR'S DAY
TREASURE (WHATEVER HAPPENED TO PETE THE CHOP)



U2

NEW YEAR'S DAY
TREASURE (WHATEVER
HAPPENED TO
PETE THE CHOP)



LIKE A SONG...

LIKE A SONG I HAVE TO SING
I SING IT FOR YOU.
LIKE THE WORDS I HAVE TO BRING
I BRING IT FOR YOU.

AND IN LEATHER, LACE AND CHAINS WE STAKE OUR CLAIM.
REVOLUTION ONCE AGAIN
NO I WON'T, I WON'T WEAR IT ON MY SLEEVE.
I CAN SEE THROUGH THIS EXPRESSION AND YOU KNOW I DON'T BELIEVE.
TOO OLD TO BE TOLD, EXACTLY WHO ARE YOU?
TONIGHT, TOMORROW'S TOO LATE.

AND WE LOVE TO WEAR A BADGE, A UNIFORM
AND WE LOVE TO FLY A FLAG
BUT I WON'T LET OTHERS LIVE IN HELL
AS WE DIVIDE AGAINST EACH OTHER
AND WE FIGHT AMONGST OURSELVES
TOO SET IN OUR WAYS TO TRY TO REARRANGE
TOO RIGHT TO BE WRONG, IN THIS REBEL SONG
LET THE BELLS RING OUT
LET THE BELLS RING OUT
IS THERE NOTHING LEFT?
IS THERE, IS THERE NOTHING?
IS THERE NOTHING LEFT?
IS HONESTY WHAT YOU WANT?

A GENERATION WITHOUT NAME, RIPPED AND TORN
NOTHING TO LOSE, NOTHING TO GAIN
NOTHING AT ALL
AND IF YOU CAN'T HELP YOURSELF
WE'LL TAKE A LOOK AROUND YOU
WHEN OTHERS NEED YOUR TIME
YOU SAY IT'S TIME TO GO... IT'S YOUR TIME.
ANGRY WORDS WON'T STOP THE FIGHT
TWO WRONGS WON'T MAKE IT RIGHT.
A NEW HEART IS WHAT I NEED.
OH, GOD MAKE IT BLEED.
IS THERE NOTHING LEFT?





DROWNING MAN

TAKE MY HAND
YOU KNOW I'LL BE THERE
IF YOU CAN
I'LL CROSS THE SKY FOR YOUR LOVE.
FOR I HAVE PROMISED
FOR TO BE WITH YOU TONIGHT
AND FOR THE TIME THAT WILL COME.

TAKE MY HAND
YOU KNOW I'LL BE THERE
IF YOU CAN
I'LL CROSS THE SKY FOR YOUR LOVE.
AND I UNDERSTAND
THESE WINDS AND TIDES
THIS CHANGE OF TIMES
WON'T DRAG YOU AWAY.

HOLD ON, AND HOLD ON TIGHTLY.
HOLD ON, AND DON'T LET GO OF MY LOVE.
THE STORMS WILL PASS, IT WON'T BE LONG NOW.
THIS LOVE WILL LAST, THIS LOVE WILL LAST FOREVER.

AND TAKE MY HAND, YOU KNOW I'LL BE THERE.
IF YOU CAN I'LL CROSS THE SKY FOR YOUR LOVE.
GIVE YOU WHAT I HOLD DEAR.

HOLD ON, HOLD ON TIGHTLY.

HOLD ON, AND HOLD ON TIGHTLY.
RISE UP, RISE UP WITH WINGS LIKE EAGLES.
YOU RUN, YOU RUN.
YOU RUN AND NOT GROW WEARY.

HOLD ON, AND HOLD ON TIGHTLY.
HOLD ON, HOLD ON TIGHTLY
THIS LOVE, LASTS FOREVER.
NOW THIS LOVE LASTS FOREVER.



THE REFUGEE

WA, WAR SHE'S THE REFUGEE.
I SEE YOUR FACE, I SEE YOU STARING BACK AT ME.
WA, WAR SHE IS THE REFUGEE.
HER MAMA SAY ONE DAY SHE'S GONNA LIVE IN AMERICA.

IN THE MORNING SHE IS WAITING
WAITING FOR THE SHIP TO SAIL, SAIL AWAY.

WA, WAR HER PAPA GO TO WAR.
HE GONNA FIGHT BUT HE DON'T KNOW WHAT FOR.
WA, WAR HER PAPA GO TO WAR.
HER MAMA SAY ONE DAY HE'S GONNA COME BACK FROM FAR AWAY.

OH HELP ME
HOW CAN YOU HELP ME?

IN THE EVENING
SHE IS WAITING
WAITING FOR HER MAN TO COME
AND TAKE HER BY HER HAND
AND TAKE HER TO THIS PROMISED LAND.

WA, WAR SHE'S A PRETTY FACE
BUT AT THE WRONG TIME IN THE WRONG PLACE
WA, WAR SHE'S A PRETTY FACE
HER MAMA SAY ONE DAYS SHE'S GONNA LIVE IN AMERICA.
YEAH, AMERICA.

WA, WAR SHE IS A REFUGEE.
SHE COMING BACK, SHE COME AND KEEP YOU COMPANY.
WA, WAR SHE IS A REFUGEE.
HER MAMA SAY ONE DAY SHE'S GONNA LIVE IN AMERICA.



TWO HEARTS BEAT AS ONE

I DON'T KNOW, I DON'T KNOW WHICH SIDE I'M ON.
 I DON'T KNOW MY RIGHT FROM LEFT OR MY RIGHT FROM WRONG.
 THEY SAY I'M A FOOL, THEY SAY I'M NOTHING
 BUT IF I'M A FOOL FOR YOU OH, THAT'S SOMETHING.
 TWO HEARTS BEAT AS ONE.
 TWO HEARTS BEAT AS ONE.
 TWO HEARTS.

I CAN'T STOP TO DANCE
 HONEY, THIS IS MY LAST CHANCE
 I SAID, CAN'T STOP TO DANCE
 MAYBE THIS IS MY LAST CHANCE.
 TWO HEARTS BEAT AS ONE.
 TWO HEARTS BEAT AS ONE.
 TWO HEARTS.

BEAT ON BLACK, BEAT ON WHITE
 BEAT ON ANYTHING, DON'T GET IT RIGHT.
 BEAT ON YOU, BEAT ON ME, BEAT ON LOVE.

I DON'T KNOW
 HOW TO SAY WHAT'S GOT TO BE SAID
 I DON'T KNOW IF IT'S BLACK OR WHITE
 THERE'S OTHERS SEE IT RED
 I DON'T GET THE ANSWERS RIGHT
 I'LL LEAVE THAT TO YOU
 IS THIS LOVE OUT OF FASHION

OR IS IT THE TIME OF YEAR?
 ARE THESE WORDS DISTRACTION
 TO THE WORDS YOU WANNA HEAR?
 TWO HEARTS BEAT AS ONE.
 TWO HEARTS BEAT AS ONE.
 TWO HEARTS.

I TRY TO SPIT IT OUT
 TRY TO EXPLAIN.
 THE WAY I WANNA FEEL
 OH, YEAH, TWO HEARTS.

WELL I CAN'T STOP TO DANCE.
 MAYBE THIS IS MY LAST CHANCE.
 AND I SAID, I CAN'T STOP TO DANCE.
 MAYBE THIS IS MY LAST CHANCE.
 I SAID DON'T STOP TO DANCE
 MAYBE THIS IS MY LAST CHANCE.
 I SAID I CAN'T STOP TO DANCE.
 MAYBE THIS IS OUR LAST CHANCE.
 I SAID DON'T STOP TO DANCE.
 MAYBE THIS IS OUR LAST CHANCE.
 OH, OH!

RELEASED AS A SINGLE MARCH 1983
 CATALOGUE NUMBER: IS 109
 PRODUCED BY STEVE LILLYWHITE

TRACKLISTING:
 TWO HEARTS BEAT AS ONE
 ENDLESS DEEP



RED LIGHT

OH I TALK TO YOU, YOU WALK AWAY
 YOU'RE STILL ON THE DOWN BEAT
 YOU SAY YOU DON'T WANT MY HELP
 BUT YOU CAN'T ESCAPE IF YOU'RE RUNNING FROM YOURSELF
 I GIVE YOU MY LOVE
 I GIVE YOU MY LOVE
 GIVE YOU MY LOVE
 STILL YOU WALK AWAY
 WELL

IT'S YOUR OWN LATE SHOW AS YOU JUMP TO THE STREET BELOW
 BUT WHERE CAN YOU GO TO LEAVE YOURSELF BEHIND?
 ALONE IN THE SPOTLIGHT OF THIS, YOUR OWN TRAGEDY
 I GIVE YOU MY LOVE
 LOVE

I GIVE YOU MY LOVE
 GIVE YOU MY LOVE
 I GIVE YOU MY LOVE
 I GIVE YOU MY LOVE
 I GIVE YOU MY LOVE



SURRENDER

OH, THE CITY'S ALIGHT WITH LOVERS AND LIES
AND BRIGHT BLUE EYES.
OH, THE CITY IS BRIGHT, IT'S BRIGHTER THAN DAY TONIGHT.
(SURRENDER, SURRENDER)
(SURRENDER, SURRENDER)

SADIE SAID SHE COULDN'T WORK OUT WHAT IT WAS ALL ABOUT
AND SO SHE LET GO.
NOW SADIE'S ON THE STREET AND THE PEOPLE SHE MEETS YOU KNOW.

SHE TRIED TO BE A GOOD GIRL AND A GOOD WIFE
RAISE A GOOD FAMILY
LEAD A GOOD LIFE
IT'S NOT GOOD ENOUGH
SHE GOT HERSELF UP ON THE 48TH FLOOR
GOTTA FIND OUT
FIND OUT WHAT SHE'S LIVING FOR.

OH, THE CITY'S AFIRE
WITH A PASSIONATE FLAME THAT WILL MAKE ME THE SAME.
OH, THE CITY'S DESIRE TO TAKE ME FOR MORE AND MORE.
IT'S IN THE STREET GETTIN' UNDER MY FEET
IT'S IN THE AIR, IT'S EVERYWHERE I LOOK FOR YOU.
IT'S IN THE THINGS THAT I DO AND SAY
AND IF I WANNA LIVE I GOTTA DIE TO MYSELF SOMEDAY.



"40"

I WAITED PATIENTLY FOR THE LORD.
HE INCLINED AND HEARD MY CRY.
HE BROUGHT ME UP OUT OF THE PIT
OUT OF THE MIRY CLAY.

I WILL SING, SING A NEW SONG.
I WILL SING, SING A NEW SONG.
HOW LONG TO SING THIS SONG?
HOW LONG TO SING THIS SONG?
HOW LONG, HOW LONG, HOW LONG
HOW LONG TO SING THIS SONG?

YOU SET MY FEET UPON A ROCK
AND MADE MY FOOTSTEPS FIRM.
MANY WILL SEE, MANY WILL SEE AND HEAR.

I WILL SING, SING A NEW SONG.
I WILL SING, SING A NEW SONG
I WILL SING, SING A NEW SONG.
I WILL SING, SING A NEW SONG
HOW LONG TO SING THIS SONG?
HOW LONG TO SING THIS SONG?
HOW LONG TO SING THIS SONG?
HOW LONG TO SING THIS SONG?





RARE AND UNRELEASED TRACKS

THE EDGE

TREASURE (WHATEVER HAPPENED TO PETE THE CHOP)

This was a song that we used to play live even before we signed with Island Records.

Originally called simply "Pete the Chop" after a friend of our friend, Andrew Whiteway, named Pete the Chop. Andrew introduced us to Pete who immediately said he thought that we should write a song about him. We thought that this was so funny that we did.

Stylistically quite different to anything else on *Boy*, much to the annoyance of our label, it was passed over when we chose the songs to record for that album. Thereafter, at regular intervals, we would hear the same question from Island - "Whatever happened to Pete the Chop?" Why we added "Treasure" to the title I have no idea, perhaps it was to protect Pete the Chop from the resulting and potentially personally catastrophic media attention.

I THREW A BRICK THROUGH A WINDOW/A DAY WITHOUT ME/FIRE (LIVE)

U2, as a live band, started to develop some muscle during the summer of 1982. This came about as we made the transition from indoor venues to the outdoor festivals of Europe. As a junior act on the bill at one of these big outdoor events, going on in broad daylight, survival depended on getting a wave of energy going through the crowd and keeping it going. It was all quite gladiatorial, and we discovered that we were well suited to the challenge of a "show us what you've got" 30-minute set.

From 1982 we played three consecutive years at the twin Belgian festivals of Tourhout and Werchter. It became a measure of our progress to see how far up the bill we had moved from the previous year.

"Fire" and "I Threw A Brick Through A Window" were recorded on our first visit to Werchter in 1982. That day we were second on, after The Members and before the Steve Miller Band.

ENDLESS DEEP

Written in a hurry in St. Francis Xavier Hall, Dublin, where we were rehearsing for the next tour, hence the St. Francis Xavier production credit. Larry and I demoed the first version on a 4-track cassette recorder because Adam and Bono were out of town. When they got back we went into the studio and recorded the final version. It features Adam's first and only solo vocal on a U2 record.



TWO HEARTS BEAT AS ONE/ NEW YEAR'S DAY (FRANÇOIS KEVORKIAN REMIXES)

The underground NYC club scene of "The Paradise Garage" and "The Loft" fame was in full swing at this time. One of the great benefits of being signed to Island Records was the access through Chris Blackwell, and those well connected people who worked for him, to the cutting edge of the music subculture. It was because of them that we became exposed to a lot of very interesting stuff. "Paradise Garage" DJ and remix artist, François Kevorkian, came to us via Island.

At first the idea that someone would play a U2 record in a dance club was amazing to me, and until the *War* album, it was the last thing on our minds. I met with François in his NY apartment some time in 1982 and spent a "mind expanding" evening with him as he took me through some of the 12" records making an impact on the New York underground.

Working with François was our first exposure to a club scene that would later have a huge impact on music more generally. This was in the days before sampling and digital recording, so the scope to reconfigure a track over a dance beat was very limited. However, in his remixes you can hear where things were headed.

TWO HEARTS BEAT AS ONE (STEVE LILLYWHITE REMIX)

I think Steve saw us working with François Kevorkian as a personal throw down, and here is his response. I think it's safe to assume that this was the first dance remix that Steve ever produced. It's not half bad.

NEW YEAR'S DAY (FERRY CORSTEN REMIX)

It is very interesting to contrast the early remixes of "New Year's Day" with this much later Ferry Corsten remix – executed in 1999. The idea behind this is not hard to figure out. Island Records thought it would have been a cool remix doing the rounds of the clubs leading up to the new millennium. Unfortunately, we left it too late. It has never been officially released. It is a brilliant piece of work from Ferry – who has gone on record saying it might be his best ever remix.

THE EDGE, MARCH 2008





WAR BONUS ALBUM CREDITS

- 1. ENDLESS DEEP**
B-SIDE TO "SUNDAY BLOODY SUNDAY" 7" VINYL AND "TWO HEARTS BEAT AS ONE" UK 7" VINYL SINGLE AND DOUBLE PACK
RELEASED IN MARCH 1983 BY ISLAND RECORDS
CATALOGUE NUMBERS: 105 330, IS 109 AND ISD 109
ENGINEERED BY KEVIN MALONEY
PRODUCED BY U2/ST. FRANCIS XAVIER
RECORDED AND MIXED AT WINDMILL LANE STUDIOS, DUBLIN
- 2. ANGELS TOO TIED TO THE GROUND**
(PREVIOUSLY UNRELEASED)
FROM THE *WAR* ALBUM SESSIONS
ORIGINAL RECORDING PRODUCED BY STEVE LILLYWHITE
WINDMILL LANE STUDIOS, DUBLIN, 1982
ENGINEERED BY PAUL THOMAS
ADDITIONAL RECORDING MAY 2008
- 3. NEW YEAR'S DAY - 7" SINGLE EDIT**
FIRST SINGLE TO BE RELEASED FROM *WAR*
RELEASED ON 7" VINYL BY ISLAND RECORDS IN JANUARY 1983
ALSO FEATURED ON THE "NEW YEAR'S DAY" 7" VINYL DOUBLE PACK (UWIP 6848)
PRODUCED BY STEVE LILLYWHITE
RECORDED AT WINDMILL LANE STUDIOS, DUBLIN
- 4. NEW YEAR'S DAY (USA REMIX)**
FEATURED ON 12" VINYL IN FRANCE AND "TWO HEARTS BEAT AS ONE" UK 7" VINYL DOUBLE PACK AND 12" VINYL
RELEASED IN MARCH 1983 BY ISLAND RECORDS
CATALOGUE NUMBERS: 814 948-1, ISD 109 AND 12IS 109
REMIXED BY FRANÇOIS KEVORKIAN AT SIGMA SOUND, N.Y.C.
ENGINEERED BY JOHN POTOKER
PRODUCED BY STEVE LILLYWHITE
- 5. NEW YEAR'S DAY - FERRY CORSTEN - EXTENDED VOCAL MIX**
(PREVIOUSLY UNRELEASED)
PRODUCED BY STEVE LILLYWHITE
REMIXED BY FERRY CORSTEN FOR DANCE THERAPY B.V.
- 6. NEW YEAR'S DAY - FERRY CORSTEN - VOCAL RADIO MIX**
(PREVIOUSLY UNRELEASED)
PRODUCED BY STEVE LILLYWHITE
REMIXED BY FERRY CORSTEN FOR DANCE THERAPY B.V.
- 7. TWO HEARTS BEAT AS ONE (LONG MIX)**
A-SIDE TO 12" PROMOTIONAL VINYL
RELEASED IN THE USA IN MARCH 1983
CATALOGUE NUMBER: DMD 643
ENGINEERED BY MICHAEL HUTCHINSON & GLENN ROSENSTEIN
REMIXED BY FRANÇOIS KEVORKIAN AT SIGMA SOUND, N.Y.C.
PRODUCED BY STEVE LILLYWHITE
- 8. TWO HEARTS BEAT AS ONE (USA REMIX)**
RELEASED ON 7" VINYL DOUBLE PACK AND 12" VINYL
RELEASED IN MARCH 1983 BY ISLAND RECORDS
CATALOGUE NUMBERS: ISD 109 AND 12 IS 109
REMIXED BY FRANÇOIS KEVORKIAN AT SIGMA SOUND, N.Y.C.
ENGINEERED BY JOHN POTOKER
PRODUCED BY STEVE LILLYWHITE
- 9. TWO HEARTS BEAT AS ONE (CLUB VERSION)**
FEATURED ON 12" VINYL
RELEASED IN MARCH 1983 BY ISLAND RECORDS
CATALOGUE NUMBER: 12 IS 109
ENGINEERED BY PAUL THOMAS
ASSISTED BY KEVIN KILLEN
PRODUCED AND MIXED BY STEVE LILLYWHITE
MIXED AT WINDMILL LANE STUDIOS, DUBLIN
- 10. TREASURE (WHATEVER HAPPENED TO PETE THE CHOP)**
B-SIDE TO "NEW YEAR'S DAY" 7" AND 12" VINYL
RELEASED IN JANUARY 1983 BY ISLAND RECORDS
CATALOGUE NUMBERS: WIP 6848 AND 12WIP 6848
ENGINEERED BY PAUL THOMAS
PRODUCED BY STEVE LILLYWHITE
RECORDED AND MIXED AT WINDMILL LANE STUDIOS, DUBLIN

11. I THREW A BRICK THROUGH A WINDOW / A DAY WITHOUT ME
(LIVE FROM WERCHTER)
RECORDED LIVE FROM WERCHTER, BELGIUM, JULY 1982
FEATURED ON THE "NEW YEAR'S DAY" 7" VINYL DOUBLE PACK
AND 12" VINYL
RELEASED IN JANUARY 1983 BY ISLAND RECORDS
CATALOGUE NUMBERS: UWIP 6848 AND 12WIP 6848
MIXED BY STEVE LILLYWHITE
ASSISTED BY ANDY LYDEN
MIXED AT ISLAND STUDIOS, LONDON

12. FIRE (LIVE FROM WERCHTER)
RECORDED LIVE FROM WERCHTER, BELGIUM, JULY 1982
FEATURED ON THE "NEW YEAR'S DAY" 7" VINYL DOUBLE PACK
AND 12" VINYL
RELEASED IN JANUARY 1983 BY ISLAND RECORDS
CATALOGUE NUMBERS: UWIP 6848 AND 12WIP 6848
MIXED BY STEVE LILLYWHITE
ASSISTED BY ANDY LYDEN
MIXED AT ISLAND STUDIOS, LONDON

WAR ALBUM CREDITS

ORIGINAL CREDITS:

1. SUNDAY BLOODY SUNDAY
2. SECONDS
3. NEW YEAR'S DAY
4. LIKE A SONG...
5. DROWNING MAN
6. THE REFUGEE*
7. TWO HEARTS BEAT AS ONE
8. RED LIGHT
9. SURRENDER
10. "40"

BONO: VOCAL & GUITAR
THE EDGE: GUITARS, PIANO, LAP STEEL, VOCAL ("SECONDS")
ADAM CLAYTON: BASS
LARRY MULLEN JR: DRUMS & PERCUSSION
ELECTRIC VIOLIN: STEVE WICKHAM ("SUNDAY BLOODY SUNDAY,"
"DROWNING MAN")
TRUMPET: KENNY FRADLEY
BACKING VOCALS: CHERYL POIRIER WITH ADRIANA KAEGI, TARYN HAGEY
ALSO JESSICA FELTON ("SURRENDER," "RED LIGHT")

PRODUCED BY STEVE LILLYWHITE EXCEPT *
PRODUCED BY BILL WHELAN (MIXED BY STEVE)
ENGINEERED BY PAUL THOMAS, ASSISTED BY KEVIN KILLEN

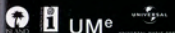
U2 MANAGEMENT: PAUL McGUINNESS

RECORDED AT WINDMILL LANE STUDIOS, DUBLIN, IRELAND

MASTERED BY GORDON VICARY AT THE TOWN HOUSE, LONDON

BOY PHOTOGRAPH: IAN FINLAY
BAND PHOTOGRAPH: ANTON CORBIJN
DESIGN RX

LARRY MULLEN JR PLAYS YAMAHA DRUMS



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

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PACKAGING DESIGN BY SHAUGHN McGRATH AT FOUR5ONE™ CREATIVE

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