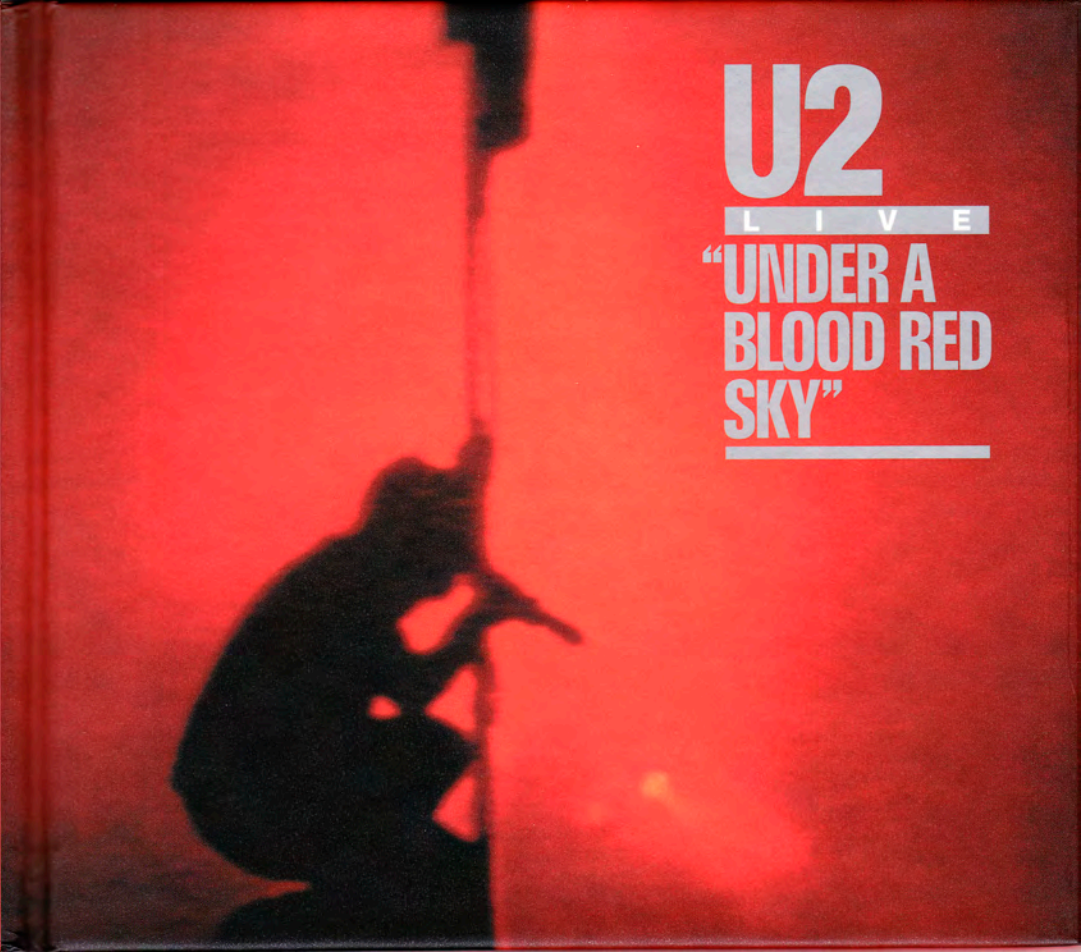




U2
L I V E
"UNDER A BLOOD RED SKY"

B0010951-02

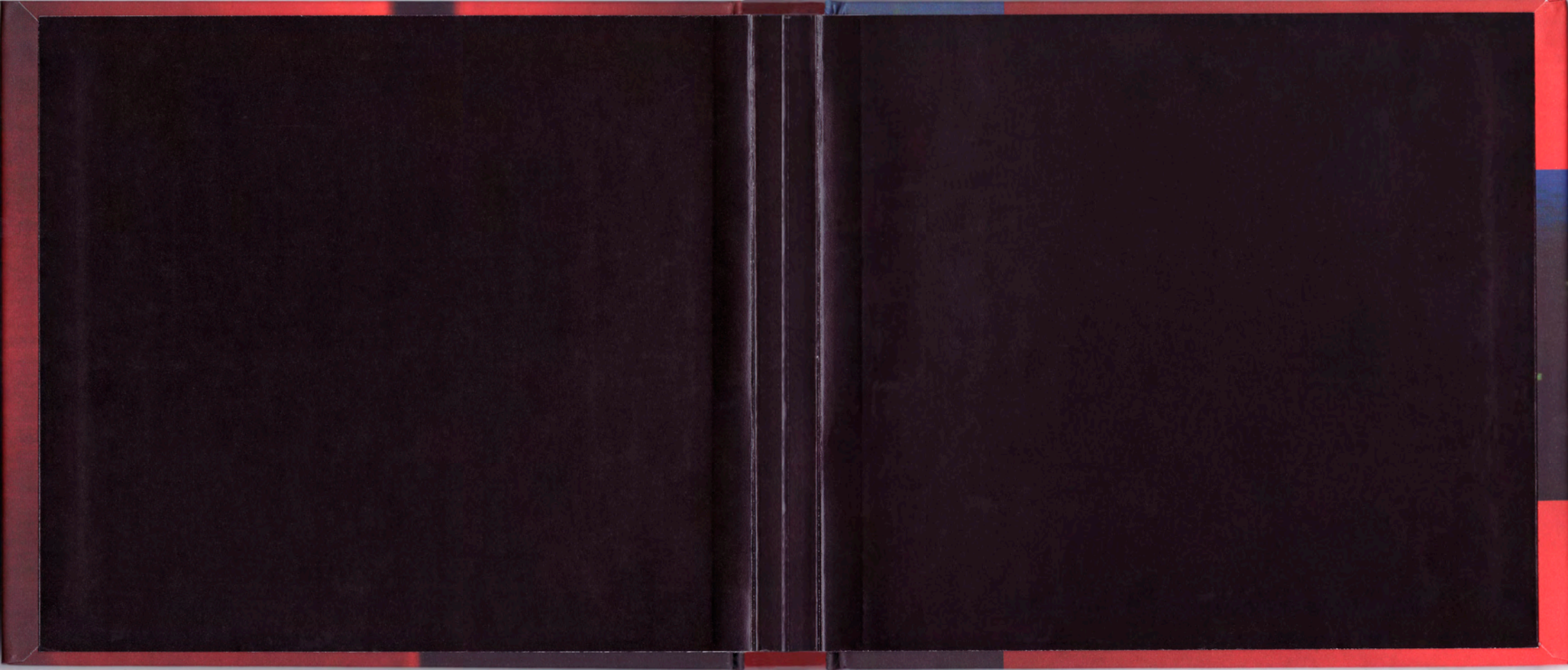


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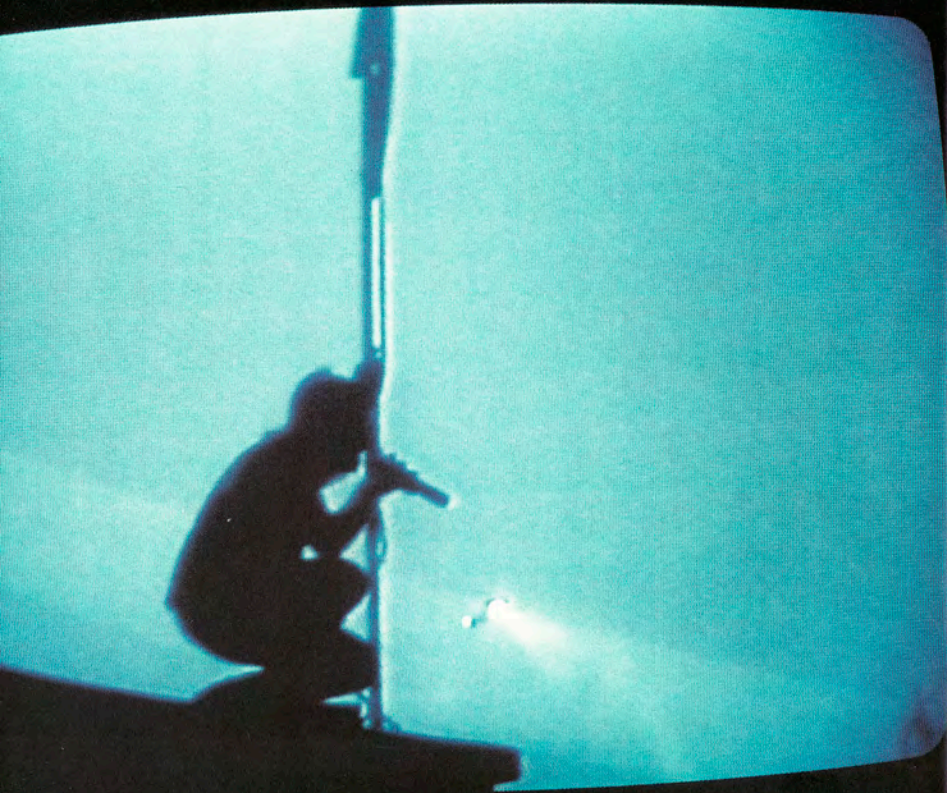
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U2

L I V E

“UNDER A
BLOOD RED
SKY”

“IN THE SHADOW, BOY MEETS MAN”: THAT LINE, FROM “TWILIGHT” ON U2’S 1980 DEBUT ALBUM, *BOY*, CAPTURES SO MUCH ABOUT THE MYSTERY AND INTENSITY OF U2’S EARLY YEARS. VIEWING THE SEVENTEEN PERFORMANCES ON *U2 LIVE AT RED ROCKS*, WHICH WAS FILMED ON JUNE 5, 1983, YOU CAN SEE A BAND STRAINING BEYOND EVERYTHING IT HAD PREVIOUSLY ACHIEVED TO PROPEL ITSELF TO A NEW, UNEXPLORED PLACE.

All in their early twenties, Bono, the Edge, Adam Clayton and Larry Mullen Jr, all look impossibly young and impossibly intent. And Bono’s hairdo – Robert Smith mullet-style? John Lydon goes country? – is just plain impossible, at least to adequately describe.

But even that hair, in its profusion of impulses and directions, is dramatic, and drama is the order of the day on this DVD. As the site for its first live-concert film – a groundbreaking event that *Rolling Stone* hailed as one of the “50 Moments That Changed Rock

& Roll" — U2 chose Red Rocks, a spectacular, naturally formed stone amphitheatre in the foothills of the Rocky Mountains, outside Denver, Colorado. It's the American West at its rawest and most sublime, a rock & roll Stonehenge.

In pedestrian terms, the weather failed to cooperate with the aims of this project — rather than gorgeous and sunny, the day turned cold, rainy and foggy. U2 scheduled an indoor show the following night in Boulder for fans who were unwilling to brave the elements — and as a bonus for those who were willing as well. But the band and manager Paul McGuinness refused to cancel Red Rocks. The concert's promoter, Barry Fey, did want to cancel the show, but he was on a plane at the time, and U2 had already gone on the radio to tell fans that their tickets would be good that night at Red Rocks or the next night indoors in Boulder or on both nights. (U2 paid for most of the Red Rocks production itself, a considerable economic stretch at that stage in the band's career.) About 4,400 people turned out in a venue that could hold somewhat more than twice that many. But every one of them was a believer.

In other words, it was a perfect U2 moment. As G. Brown wrote in his overnight review of the show for *The Denver Post*, "A lot of things had to go wrong for U2's show at Red Rocks Amphitheater ... to come off so right." The weather produced a setting as wildly evocative as can be imagined — more like the rugged west coast of Ireland than summertime Rocky Mountain high. Flames burned eerily on three rock formations surrounding the venue, looking simultaneously celestial and infernal. The helicopter that provided swirling overhead shots did so at the risk of its riders' lives. (The helicopter had earlier been trucked to another location because it had been refused permission to take off in Denver.)

Mist shrouds both the band and its audience ("In the shadow, boy meets man"), and the inclement conditions compel everyone to huddle closer and make the event mean something. If you didn't care, you wouldn't be there — and certainly you wouldn't have stayed. Such instants of test, of drawing the line on your commitment and then crossing it, are the entire emotional point of U2. The band rises to meet them with all the propulsion of

a rocket exiting the atmosphere. At the end of "A Day Without Me," Bono says, quietly, "I won't forget this evening. Don't forget this evening." Not a problem. The circumstances were ripe and the performances unforgettable. As Shakespeare wrote in *Henry V* about the Battle of Agincourt, "He that outlives this day, and comes safe home,/Will stand a tip-toe when this day is nam'd."

The Red Rocks show was part of U2's American tour in support of the band's third album, *War*, which had come out just over four months earlier. As its title would suggest, and as such songs as "Sunday Bloody Sunday" and "New Year's Day" attest, *War* was a far more aggressive album than either *Boy*, or *October* (1981). While the band had established a commercial foothold in the United States, the widely held view of its supporters was that U2 had to be seen live to be truly appreciated and understood — to be loved. And *War* was an album perfectly suited to that purpose.

In a sense, such thinking countered the prevailing wisdom in the music industry at the time. MTV, which launched in 1981, was

beginning to make its impact. Consequently, videos (and U2 would make some of the best and most evocative) were becoming a more instantaneous, if less visceral, means of introducing bands to new and younger audiences than the more time-consuming method of touring. Meanwhile, a fascination with the cool appeal of synthesizers, particularly in the UK, had made guitar bands seem somewhat quaint. Moreover, U2's determination to conquer America was also seen as naïve and old-fashioned. Hadn't the Beatles — not that they mattered either — done that already? And who cares anyway? The post-punk era's penchant for ironic detachment hardly suited U2.

Characteristically, however, the band traveled its own path regardless, and ended up combining the best of music television and live performance. Despite the nascent rise of MTV, music on television in the early Eighties was pretty much a disaster. The sound typically was terrible, and the smallness of the visual image inevitably diminished bands — especially bands who, like U2, aimed for an epic impact. The larger your conceptions, the smaller television made you look. However,



“IN THE SHADOW,
BOY MEETS MAN”



U2 had had excellent experiences with the UK music show, *The Tube*, and flew its director, Gavin Taylor, and producer, Malcolm Gerrie, to Denver, as well as two English camera men and an English vision mixer, to work with local producers Rick Wurpel and Doug Stewart. (The film would air on *The Tube* to great acclaim; MTV carried it in the US.)

It had been — and would always be — U2's way to roll the dice and take big risks, to hurl itself into the future, and then race to catch up with itself once new boundaries had been broken. While Bono would prove mind-bogglingly adept at talking himself into and out of rhetorical jams, U2 didn't seem

fully in control of its message at the time of *Red Rocks*. "This song is not a rebel song," Bono insists at the start of "Sunday Bloody Sunday," which takes its very title from an infamous 1972 attack on Irish protesters by the British army. It is explosive

imagery to attempt to contain within the confines of a song — the contemporary equivalent might be something like writing a song called "September 11, 2001." Certainly in the UK, no one lacked an opinion about what the band might be saying and where it stood. And the white flag Bono marches with during "Sunday Bloody Sunday" equally lends itself to a variety of interpretations, many of them contradictory, none of them comfortable.

But the vast majority of American fans were hardly conversant in the history of "the troubles," and U2, ultimately, was focused on the "terrible beauty" that William Butler Yeats suggested might emerge from such confrontations. What audiences learned from engaging with U2 in concert is that it is essential to care. One of the band's great strengths is its willingness to provoke, and no one could leave one of the band's shows without feeling energized, exercised and ready to tangle with the world to whatever end.

So *Red Rocks*, which was released in November of 1983, achieved what it set out to do — acquaint fans with the potent force of

U2 on stage. It did prove to be a moment that changed rock & roll, and, indeed, now every band follows the trail U2 blazed.

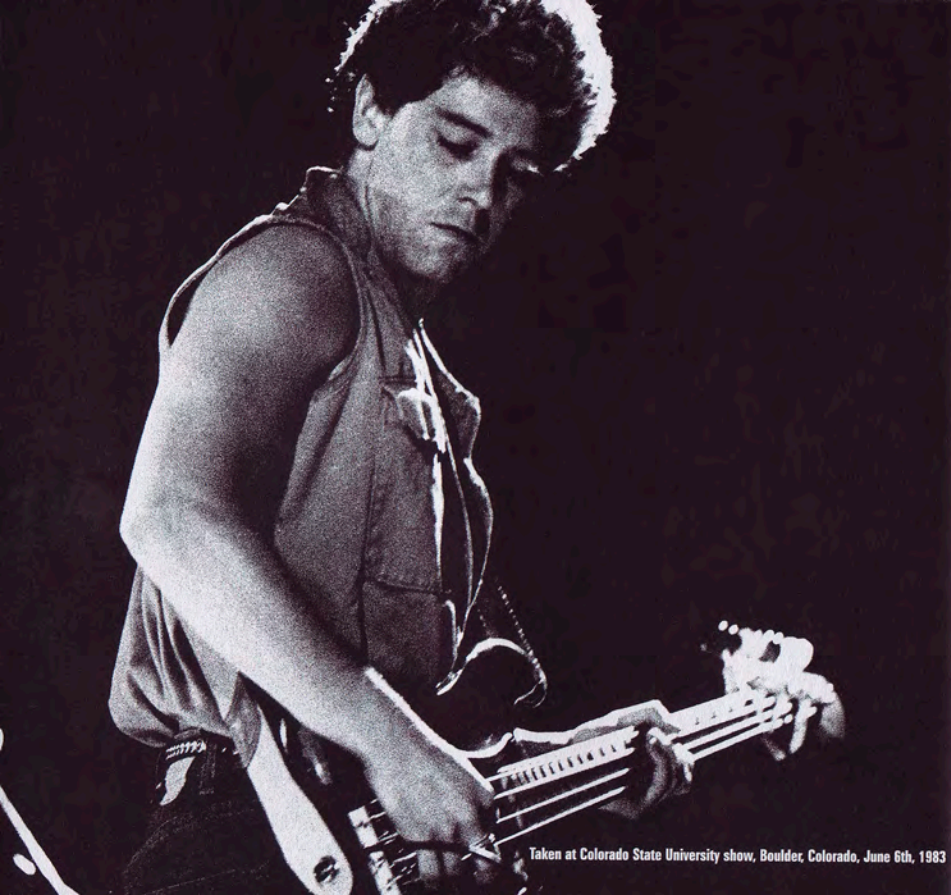
This re-mixed and re-graded version of *Live at Red Rocks* includes five songs ("Out of Control," "Twilight," "An Cat Dubh/Into the Heart," "Two Hearts Beat As One," "Cry/The Electric Co.") that did not appear on the original. (Unfortunately, a camera malfunction during "I Fall Down" has rendered that performance, which would have completed the entire set, unusable.) A live EP, *Under A Blood Red Sky*, was released simultaneously, and has been remastered. Though it is often associated with the *Red Rocks* show, only two of its songs ("Gloria," "Party Girl") date from that performance.

"Enough! or Too Much," William Blake declared in his "Proverbs of Hell," and that statement might well stand as U2's motto. In its setting, its intent and its fervor, this concert set goals for U2 that might have daunted any other young band. But in the shadow of their wild ambitions at *Red Rocks*, these four boys met, once again, the men of their future, and became who they would become.

Anthony De Curtis



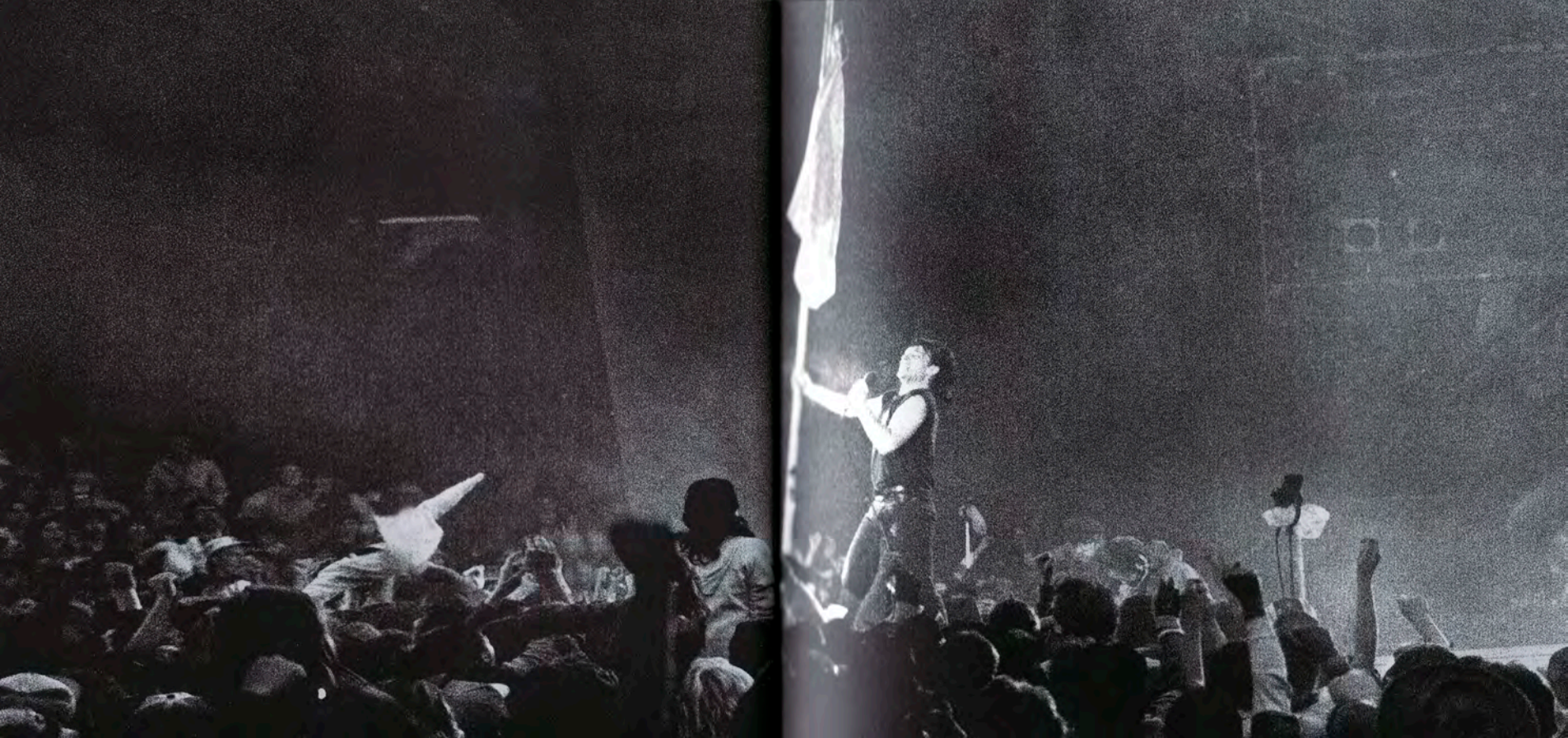




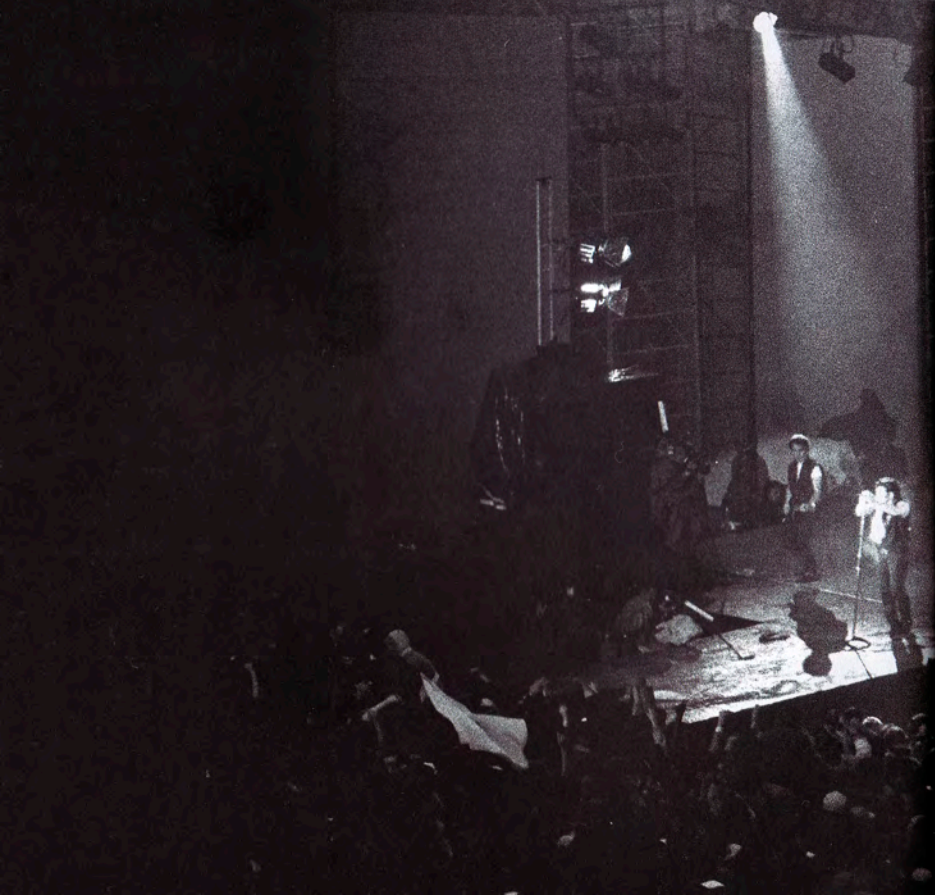
Taken at Colorado State University show, Boulder, Colorado, June 6th, 1983



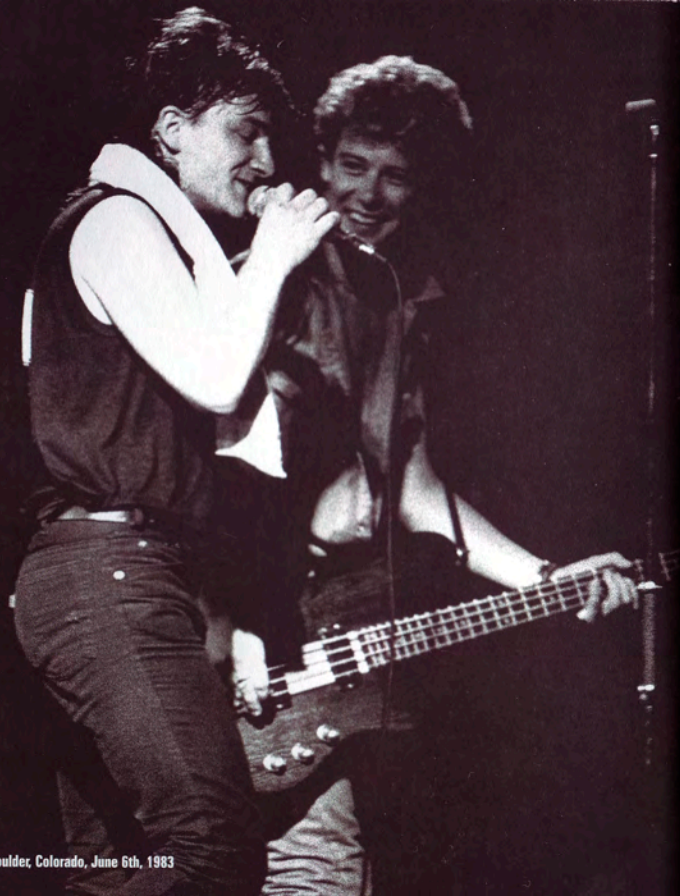












Taken at Colorado State University show, Boulder, Colorado, June 6th, 1983





**U2 LIVE
"UNDER A BLOOD RED SKY"**

1. GLORIA *
2. 11 O'CLOCK TICK TOCK ♦
3. I WILL FOLLOW •
4. PARTY GIRL *
5. SUNDAY BLOODY SUNDAY •
6. THE ELECTRIC CO. •
7. NEW YEAR'S DAY •
8. "40" •

Original credits

All Titles Composed by U2

Blue Mountain Music Ltd

- ♦ Location Recording Produced by DIR Broadcasting and Recorded on the Efnel Music Mobile, Boston, Mass., May 6th, 1983
- ★ Location Recording by Randy Ezratty and Gary Geller and Recorded on the Efnel Music Mobile Facility, Denver, Co., June 5th, 1983. Audio production by Steve Lillywhite.
- Location Recording courtesy of "Rockpalast 83," WDR Television, West Germany, August 20th, 1983

Mixed by Shelly Yakus at The Hit Factory, NYC
Assistant Engineering by Bobby Cohen
Mastered by Stephen Marcussen at Precision Lacquer, LA

Design by RX for The Creative Department Ltd, Dublin
Monitor Photography by Jacobus van Hespem. From
"Under A Blood Red Sky," a "U2 at Red Rocks Associates" Production

Produced by Jimmy Iovine

2008 Edition:

Re-Mastering Directed by The Edge

Album Production Managers: Steve Matthews and 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 and Associates

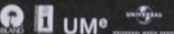
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DVD

**U2 LIVE AT RED ROCKS
"UNDER A BLOOD RED SKY"**

**OUT OF CONTROL
TWILIGHT
AN CAT DUBH/INTO THE HEART
SURRENDER
TWO HEARTS BEAT AS ONE
SECONDS
SUNDAY BLOODY SUNDAY
CRY/THE ELECTRIC CO.
OCTOBER
NEW YEAR'S DAY
I THREW A BRICK THROUGH A WINDOW
A DAY WITHOUT ME
GLORIA
PARTY GIRL
11 O'CLOCK TICK TOCK
I WILL FOLLOW
"40"**

Includes Director's Commentary

Original credits

Bono: Vocals
The Edge: Guitar and keyboards
Adam Clayton: Bass
Larry Mullen Jr: Drums

Filmed at Red Rocks Amphitheatre,
Denver, Colorado on 5th June 1983

Production Associate: Malcolm Gerrie
Director: Gavin Taylor
Producers: Rick Wurpel, Doug Stewart
Executive Producer for
U2 at Red Rocks Associates: Paul McGuinness

2008 Edition:

Producer: Ned O'Hanlon
Executive Producer: Paul McGuinness
Production Manager: Tara Mullen
Project Managers: Steve Matthews and Candida Bottaci

Director of Mixing and Mastering: The Edge

Stereo and 5.1 Surround Sound Mix by Carl Glanville
Assisted by Rob Macomber at XM Efnel Music Inc.
Mastering Produced by Cheryl Engels, Partial Productions
Mastering Engineering by Arnie Acosta at Bernie Grundman Mastering
Mastering Assistance by Scott Sedillo
Audio Consultant and Quality Control: Cheryl Engels, Partial Productions

Picture Re-Edit/Mastering: Windmill Lane Ltd, Dublin
DVD Authoring, Design And Compression: Abbey Road Interactive, London

Aspect: 4:3
Sound: PCM Stereo, Dolby Digital 5.1 Surround, DTS 5.1 Surround
Duration: 82 mins approx
Language: English
Subtitles (Director's Commentary only): English, French, German, Spanish,
Portuguese, Italian, Dutch
DVD: 1 x DVD 9

U2 Live at Red Rocks - Under a Blood Red Sky was originally filmed in 4:3 aspect ratio.
Your TV should be set to 4:3 for correct viewing.

This DVD will play in your PC/Mac DVD-ROM drive and provides website access information, desktop
wallpapers and screensavers.

All titles written by U2 and published by Universal Music Publishing B.V. except Blue Mountain Music Ltd (UK),
Mother Music (Ir), except:

"Theme From Harry's Game," written by Clannad (courtesy of RCA Records)

A Solo Too DVD production for Universal-Island Records Limited

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