

















\* TRACK TO BE PLAYED  
@ +6% TAPE SPEED \*



**WINDMILL LANE**

015/612  
50476

WINDMILL LANE RECORDING STUDIOS  
WINDMILL LANE, COLLEGE HILL, MISSOURI 64501-1174

ARTIST <b>UZ</b>	CLIENT <b>NET LYR LTD</b>
PRODUCTION <b>COPY MASTER</b>	PRODUCER <b>DAN LANE</b>
ENGINEER <b>FRED</b>	ASST <b>SWAN</b>
DATE <b>16-10-91</b>	NOTES <b>2 COPIES FROM *MAYERS P. 100*</b>

TITLE	TAKE	TIME
1 "MYSTERIOUS WAYS"		
2		
3		
4		
5		
6		
7		

LINE UP TONES @ TOP 1, 2, 3, 4, 5, 6, 7. & 10 48KHZ, S.R. NOISE, FLUXOR  
30 minutes

30

AES

24 TK YES

MASTER

15 YES

NAB YES

STEREO

COPY YES

7 1/2

CCIR

MONO

DOLBY S.R.

# AMPEX

## GRAND MASTER

# 456

### hansa tonstudios

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Kulmbacher Str. 28 • D-90530 Bamberg  
Tel. 0931-280 83-11 • Telex: 810003 HAN T  
Telefax: 0931-28008-10  
STUDIO 1 STUDIO 2 STUDIO 3  
LABORATORY

DATE: 01.10.80

TITLE: FLOOD

VERSION: Swedish



U2

ONE (Revised 14 July 14 Melbourn)

~~SIX~~ MYSTERIOUS WAYS

CANDYMAN

Down All The Days

SR  NO  SPUR  COR/EC

15  24 SPUR  NAB

13  8 SPUR  NES









**Andrew Mueller**

*It was a good time to be an iconoclast. As the 1980s ebbed, Europe echoed with the joyous percussion of chisels upon concrete barriers, the thrilling riffage of cutters against the metal legs of hollow statues. It was, therefore, an uncertain interlude for avatars of oppressive begemons, a poor moment to be caught gazing solemnly into the middle distance at some mythical dawn invisible to those wretches bitberto buddled beseechingly at the foot of your plinth.*

A NOTABLY SOLEMN AND DOGMATIC ROCK 'N' ROLL BAND, SUPPOSEDLY INDISCERNIBLY FAMOUS THAT THEY HAD, A COUPLE OF YEARS BEFORE, RELEGATED MIKHAIL GORBACHEV TO A TOP-CORNER DROP-IN ON THE COVER OF TIME MAGAZINE, COULD HAVE BEEN FORGIVEN FOR WONDERING, NERVOUSLY, JUST HOW MUCH OF THE OLD ORDER MIGHT BE SWIFT AWAY BY THE SUDDEN RISING TIDE.

U2 had been born into a Year Zero - the warring Armageddon of punk, the Earth-shattering Beat that obliterated the dinosaurs in the late 1970s. A little over a decade of relentless global conquest later, U2 seemed fully aware that the view in their mirror was not easily distinguishable from the frontonculus. By December 1985, Bono was ready to let a Dublin crowd that U2 had to "dream it all up again." Bono, an hour's flight from where he was speaking, more or less the same thought had occurred to the peoples of Eastern Europe about an entire political structure. The clocks were being read, once more. U2, with nothing much left to give to anyone but themselves, but still only in their early thirties, saw an opportunity for reinvention - and/or for furnishing the emancipation of the former Soviet bloc, with a more nuanced soundtrack than that which had been provided by Scorpions and David Hasselhoff.

It is difficult to overstate how startling initial acquaintance with "Achtung Baby" was - especially to those who, like your correspondent and most of the then-colleagues in the fashionable music press, had long since written U2 off as pompous, proud bores (and who had, if we'd been paying attention at all, assumed that U2's decision to record at Hansa Studios in Berlin was still more of the narcissist-idiot genuflection to the rock establishment that had defined "Rattle & Hum"). The first single, "The Fly," was barely recognizable as U2 - a clattering, disconcertible, rockabilly that sounded something like The Fall attempting Leonard Cohen's "Everybody Knows". On the form U2 had previously demonstrated, you'd have expected them to emerge from the exuberant chaos of the reunified Berlin with something maniacally uplifting, equipped with a soaring I'd-like-to-teach-the-world-to-sing chorus. "It's no secret," jested "The Fly," "that a conscience can sometimes be a pest." This was far from the last surprise (in "Achtung Baby").

It should be conceded that it had never been wholly fair to characterize U2 - as your correspondent and his then-colleagues often had - as rapidly earnest purveyors of anodyne folk-song. The trio of ubiquitous hits from "The Joshua Tree" - "Where The Streets Have No Name", "I Still Haven't Found What I'm Looking For", "With Or Without You" - had been, after all, about someone who, respectively, didn't know where he was, didn't know what he wanted, and didn't know who he loved. Even by those formidable standards of evidential looseness, however, "Achting Baby" represented a plunge into folk-singing depths. One - the closest thing on "Achting Baby" to what might have been expected of a U2 song, could be heard as being addressed to a lover, a God, or an ideology, but it could not be heard as anything other than wounded and furious. "You gave me nothing, now it's all I got." Liberation, as the formerly Yugoslav portions of Eastern Europe would shortly discover, can be a curse as well as a blessing.

For all the sonic dazzle of the album and for all the clear inverted of the tour which followed it, "Achting Baby" was, at fractured heart, an album of intimate and quite astonishingly angry love songs - a multiple count indictment of Cupid as a capricious assassin, and a fierce self-examination of U2's previous advocacy of love as a redemptive communion akin to religious ecstasy. "Mysterious Ways" recast a familiar description of God's inexplicable manoeuvrings as the bafflement of an unrequited paramour, willing to do whatever is necessary if only he knew what it was. "Until The End Of The World" narrated the most famous betrayal of all - from the perspective, significantly, of Judas Iscariot - as a lovers' quarrel. "Love Is Blindness" was an almost fabulously grim grin, depicting love - and, along with it, loyalty and faith and fealty - as literally a disability. When this cold, cruel ballad closed the Zoo TV shows, the screens behind the stage would show jettied star maps - an evocation, conscious or not, of the Douglas Adams concert The Total Perspective Vortex, an implement of torture which punished its victims by demonstrating to them their high-complete insignificance.

Despite - or, perhaps, because of - the moment comic picked at throughout "Achting Baby", U2 sounded like they'd never had more fun in their lives. They were ready, as they declared over anaking industrial funk on the opening line of the album, for the laughing gas. In their new habitat, U2 appropriated new sounds, and new beats, apparently feeling as comfortable tooting the gleaming overt-garbs legacies of Kraftwerk. Can and head in Berlin as they had before, duty beats in Memphis.

The group's own heritage might have been an advantage here, beyond being in many respects a spiritual as well as a geographical stopping stone between Europe and America. It is certainly the case that the cities U2 have explicitly mentioned in song, before "Achting Baby" and after - New York, Miami, Belfast, Sarajevo, Paz - are places where different people, different ideas, have commingled, clashed and changed, changed utterly.

The fondness for a process that is not crucial in rock 'n' roll - indeed, the genre as a whole a fond of locating its genesis at the junction of U.S. Highways 40 and 61 in Mississippi, where a blues singer named Robert once solicited guitar lessons from a scarlet gentleman with horns and a hat. U2 arrived in late 20th-century Berlin seeking music and metaphor, and left with the beginnings of an album which seemed to surprise them as much as it did everyone else. It was a good time to be an observer - even, it turned out, for the core.

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[www.andrewmueller.com](http://www.andrewmueller.com)











*Achtung Baby is  
a blur of creation  
somewhere in my  
memory bank.*

WE WERE ALL EXCITED TO BE IN BERLIN FOLLOWING A CAMPAIGN FROM BONO, "THAT WE SHOULD NOW BE MAKING A 'EUROPEAN ROCK 'N' ROLL RECORD'... NO BETTER PLACE THAN HANSA STUDIOS WHERE ENO HAD WORKED WITH DAVID BOWIE BACK IN THE SEVENTIES... I LOVED THE BIG ORCHESTRAL ROOM AT HANSA, IT FELT LIKE A PERFORMANCE HALL AND NOT A STUDIO.

Larry had fished out a little Bonzo drum kit from the closet at Hansa, and we were all pretty excited about beats. Hip-hop was well under way and I can remember being excited about where rhythm had gotten to in the world, and where Larry could lead us to with his groove. I still reference 'So Cruel' as a strong conclusion to our rhythm appetite of the time.

Bono was on the with lyric and song ideas. His singing had reached a whole other level as if some spirit had entered his body pushing him into uncharted falsetto territory.

Ford thrummed of experimentation early mornings with Eno working on the song 'One', injecting a blues guitar riff doubted by Eno's overdriven synth... it runs through the beats and turns of this emotional song. Berlin-rock 'n' roll with Canadian blues injection. We carried each other until One became 'One'. A process of giving, really, we gave it our all and I suppose that's what a listener feels in the end. Bono's tug of war with love... Love is never simple to deal with, and I suppose this song is about acceptance and understanding. It was not the song that the uptempo Police put a chip on, but in the end passion and truth in lyric did well.

Even back in Dublin, we still had the German blood in us. The ghost of Marlene Dietrich hovering over the making of 'Love Is Blindness' and the very much alive Wim Wenders hovering over the making of 'Until The End Of The World'.

OK... now I just sat down and listened to the album... WOW! The guitar sounds are crazy, inventive! And what about the rhythm playing... like The Edge had played with James Brown in a past life... The bassist and is playing me! I gotta hand it to Larry and Adam for holding the string down while everything else goes crazy, breaking every rule. The rock 'n' roll discipline of the rhythm section gives form to it.

I felt a strong connection with Adam during these sessions... Adam was thinking of getting OFF the drink, and I was thinking of getting ON the drink. Adam was still operating with his snarly Ampex BVT sound... like a chemical compound pouring itself onto the burning rigids of an open hearth... ah yes... the days of endless toasting in the band room to the point of surrender... "I love the smell of napalm in the morning"

Many proud symphonic moments live on this album, like the drop moment two thirds into "Mysterious Ways" where The Edge lays down a funk rhythm and the orchestra descends, leaving Bono an open pasture for his melody.

This album was made on analog tape long before the advantage or disadvantage of electronic arrangement... decisions were irreversible, we took them seriously. Skills were high, everybody could play great, defenses were down and we had freedom within us... Flood was at the console, sonic innovation was at the forefront of every thought, Eric and I were at this point honorary members of the band, and our collaboration was pretty much unescapable... My little Green Gretsch guitar part added onto the intro of "One" lived on to make the final mix... my gift to The Edge inspired by Jimi Hendrix. As I listen to Achtung Baby, I am humbled by the complexity of Eric's prepared sounds, no way are these straight out of the box, they represent years of dedication to the unusual that only Eric understands. He is a master.

It's been said that the Berlin time was a time of search for U2, but I don't remember it being any different than any other U2 searching time. It was intense, but I've never known it to be any different than that with U2.

I see Achtung Baby as the third chapter of a trilogy...

Unforgettable Fire  
Joshua Tree  
Achtung Baby

We were doing our best.

© Jimmy Iovine

















*It could have all gone so perfectly wrong. From the moment I stepped off the plane in Berlin, where I was to be met by a driver (told by Dennis Sheehan to pick up the tallest guy on the plane, however unbeknownst to him there was an East-German basketball team on board), to the darkness and cold that greeted me there in December 1990 when I was looking to visually move away from 4 men in long dark coats that was the Joshua Tree.*

THE BAND WAS STILL RECORDING IN HANSA STUDIOS, SO I STARTED TAKING PHOTOS THERE. OVER THE NEXT FEW DAYS WE TOOK SOME TIME OUT OF THE STUDIO AND SHOT ON THE STREETS, NEAR THE WALL, ON A CHRISTMAS MARKET AND IN BARS, BUT WHATEVER WE TRIED, IT WAS DARK AND HEAVY LOOKING, NOT AT ALL WHAT WE WANTED.

I came up with the idea to use the Trabant - an East German car - as a playful prop and as a symbol of the big change that occurred when the Wall came down a year earlier. Overnight the car had gone from being a much-wanted status symbol to being a souvenir of the past. This gave us some different pictures. It was fun, certainly not pretentious and I often love translating Bond's bigger ideas into something easier to digest. Edge suggested the car should be painted, something that was done eventually and about months later, but it became clear that as the new music was so different and fresh, we needed to get more photos to match the change. We needed to go where we could get photographs without the big coats. U2 and I wanted to drive beyond the Joshua Tree, we wanted to see what was behind it. Luckily enough the Trabant became the new Joshua Tree, only to be overtaken by a lemon years later, but that's a different story.

In brief, after Berlin and over the first 5 months of 1991, we ended up shooting in and around Tangiers (Morocco), in Tenerife during the carnival, and in a photo studio in Dublin. And that was with the band. Without them I also shot the by now painted Trabant on locations in Berlin and Tenerife, as well as shooting bulls in meadows in Ireland. I used more film for this album than for any other project I've worked on. We had nudity, cross-dressing, masks, socks, walls and boxing beaches, serious fun and serious men, cars and animals in front of the camera. It was seemingly endless but it gave us an enormous amount of images. Mostly in colour as films had seen the stuff I had done for Depeche Mode's spaces around that period ("Enjoy the silence", "Diddy of us") with its rich and messy processed colour which I now applied to Achtung Baby. Perhaps that colour is the only element that looks a little dated as it was very much of its time, but it just seemed the right time to balance the black and white image they carried for so long.

The previous two studio album sleeves had been about landscapes on a square surface, now Bond was talking about the idea of using a grid

as a structure for the cover. I probably didn't want to fully comprehend what he meant because as a photographer you tend to think about one image on a cover. My way of thinking BIG. When the selection process began and I showed them my choices as prints, I figured there were many images that could carry the record on their own. And I still think that would have worked, by the way, but every time I showed a photograph in the hope that they would agree, Bone would shake his head. He thought it would only work as a whole, in a grid, showing as many different faces of the band as possible. I fought it but when Steve Averil had finished the design, I had to agree. This was strong and stood out in many ways from their old sleeves and from everyone else's. It's an explosion of sorts and that, I guess, summed up the record. The protestant boy in me had been struggling to find meaning in the light-hearted shots, in the use of colour, in the environments we worked in, in the clothes they wore, but the juxtaposition of all this was what gave it its depth.

I'd have never again spent so much time creating visuals for an album, it was that important to them, and 20 years ago I guess there was just more time to spend. Well spent, I'm inclined to say.

© Steve Corbridge















IF SONGS COULD EXUDE A SCENT, A CHARACTERISTIC AROMA THAT CONVEYS SOMETHING OF THE ENVIRONMENT AND ATMOSPHERE IN WHICH THEY WERE CREATED, THEN SEVERAL OF THE SONGS ON ACHTUNG BABY WOULD SMELL BURNT. WHEN PLAYING TRACKS LIKE ZOO STATION, THE FLY OR ONE, A PUNGENT SMELL WOULD MOMENTARILY TAKE OUR BREATH AWAY. A SMOKY MIX OF NOT-QUITE-BURNT BRIOULETTES IN OLD-FASHIONED COAL STOVES, EXHAUST GASES FROM THE TWO-STROKE ENGINES OF TRAMWAY CARS, AND CHEAP EAST EUROPEAN CIGARETTES.

That was how East Berlin once smelt in the winter, West Berlin, by contrast, smelt saturated and clean until the fall of the Wall. Then, after November '89, the air of East Berlin was permeated the atmosphere in the Western part of the city, because the border work up in smoke and the "Trabant" began chattering their way across from East to West in their thousands. The once-divided city became the first place to be reunited by smelt - a development not to everyone's taste.

It was the same air, you might say, the same stench that was wafting us U2's nozzles when they tried to record new songs at Berlin's Matrix Studios between October 1990 and January of 1991. The band was looking to be inspired by the transformation and spirit of optimism that filled the air at the time at the new centre of the newly-emerging united Germany.

When I heard about U2 for the first time, I instinctively wrote, like many of my colleagues, about David Bowie, Iggy Pop or Devoche Mole, all of whom had recorded unwittingly beautiful albums in Berlin in the past. But the comparison was misleading, since all of the above had come to divided Berlin in the '70s and '80s, the golden age of a city that stood on the frontline of those times. Back then, it was a hot-spot which possessed a magnetic attraction for artists, dropouts and anyone from West Germany wishing to avoid military service. But U2 touched down in a very different Berlin. It was no longer a place on the southern periphery of Western Europe. Now it was at the centre of a new Europe, one just beginning to define what it was to become. Berlin was an interface where previous stark contrasts were now sliding together into one whole. A kind of "transformer city" was emerging at that moment, a place which, like the gigantic robot car

We're  
one, but  
we're  
not the  
same.





is it getting better, or do you feel the same?  
 could there be more it takes in you, to have someone to blame?

one last, one life

we need in the night

one last, we got to share it

do leaves you ~~deals~~ easy if you don't care for it

did I disappoint you, leave a bad taste in your mouth

you act like you should had last

and you want me to go without

call it's too late, it's night

to bring the part out into the light

we are but we're not the same

we got to carry each other, carry each other

have you ever had love for someone

have you ever to know the depth

have you ever me to play games

to the lesson in your heart

do I did I ask too much? never thing about

you are or nothing, was it all I got

just one but we had the same

we heart each other, like us do it again

you say; love is a temple, love the higher love

love is a temple, love the higher love

you asked me to, and I was your shade we could

and I can't be holding on, to what you got of

what all you got is heart, <sup>and I'm the one who</sup> <sup>isn't open to me</sup>

one last, one blood

one last, you got to do what you should

one night love life, with each other

system, system

one speak to use not the same

we got to carry each other, carry each other

one night, one good

one world, you can't to make it blood





EVERYTHING  
ZOO TV  
IS WRONG



# A little more Larry in the click.

From issue 14 of PROSPECTOR in 1981.

TWO CITIES - BERLIN AND DUBLIN - WILL HAVE PLAYED A KEY ROLE IN THE MAKING OF U2'S NEW ALBUM WHEN IT HITS THE SHOPS THIS AUTUMN. LAST YEAR THE BAND MADE TWO LENGTHY VISITS TO 'HANGAR BY THE WALL' - AS THE STUDIO USED TO BE CALLED - WORKING 16 HOUR DAYS WITH DANIEL LAROS IN ITS FAMOUS STUDIO TWO.

Back in the seventies, David Bowie recorded the classic albums *Low* (1976) and *Heroes* (1977) here and was followed by more of rock's creative leaders, including Iggy Pop, David Byrne and Nick Cave and The Brnley Party. For many years in the shadow of the Berlin Wall, it's a short walk from the centre of East Berlin, and U2 arrived on one of the last flights in to the old West Germany, hanging out with some of their saints of others as the city celebrated Liberation Day and reunification. Although the Wall has now come down, the band stayed in what used to be East Berlin, renting a house that had formerly been East German Government property. It had been the home at various times to Eastern Bloc politicians, including former Soviet premier Leonid Brezhnev. Its big, sparse rooms, housing sound crew and band, felt like they were lagged even if they weren't - and if they weren't that they ought to be.

U2 got down to the serious business of making the new record after a few days filming the video for Cole Porter's *Night and Day*, their contribution to the *Red Hot and Blue* project. This was mostly shot in sub-zero temperatures on the balcony of the Berlin home of director Wim Wenders.

"When they arrived for their recording, they worked very hard," recalled Matthias Herrt, Studio Manager at Hangar which opened in 1972. "Studio Two has a unique sound, it is just right for them because it is such a big, live room. They have a special way to record, they always like to go a step further, they always try to develop. It's going to be a great record."

After the Berlin sessions, the band decamped to Dublin and it was here that *Prospector* spent a day in the studio watching the new LP take final shape.

Daniel Laros is sitting in a chair, notebook on his lap, sending strange hand-signals to Edge, who is playing a keyboard not three feet away. Adam and Larry are sitting comfortably in big easy chairs listening to

Edge as he plays, while Bono scribbles away maniacally at a thick yellow pad of paper. To an outsider, which your Propaganda correspondent is for the day, it seems remarkable that the music now being dreamed up and the words being scribbled onto paper in an old house on the Irish coast in late March 1991, will be on the lips of millions around the world within a year. Out of the huge bay windows which take up most of one side of the room, the Irish Sea shines green and blue, apparently oblivious to the momentous events in the house itself.

Early on a Wednesday afternoon, it is the start of another day's recording in the former bathroom of the house, where plastic chandeliers hang doddily above a vast mixing desk. U2 have installed their own studio here and Flood aka Mark Ellis who engineered on The Joshua Tree and produced the last Depeche Mode album is sitting at the desk surrounded by banks of flashing lights, sockets, tape machines and huge rolling spools of master tape. Next to him is Robbie Adams, the tape-op who assists him in the technical process of capturing the sound right. "It's a very over the top house we're in here," explains Bono, "hence the over the top atmosphere of some of the songs at the moment. We've got plastic chandeliers, flock wallpaper, fake fires... perfect for his record."

At the end of the room, a video camera hangs from the ceiling transmitting the scene in this more informal band recording studio to the formal band recording studio downstairs. That room, complete with vocal booths and drum kits - which looks much more like what you expect a recording studio to look like - can be seen on two television screens up here in the bathroom, the more informal recording environment. Sometimes they record down there, sometimes up here and sometimes, strangely enough, in both places at the same time with communication through the camera.

Downstairs, U2's veteran sound-man Joe O'Herry is wandering around anticipating how to solve technical problems with the sound that have not yet arisen. "It's extra difficult to make this place work technically," he explains, "because it's a house not a recording studio. Even things like catering smells wafting upstairs to the studio can tempt the bats out of work." For the new record the production is more "scaled-down", he explains, but the proximity of everything gives it a closeness, an intimacy.

"It's almost like being on stage, we're monitoring and working to a state of perfection and the majority of stuff is done in a live way, not in a clinical-studio kind of way."

Other members of the U2 crew, like Sam O'Sullivan and Des Broadbery, are also wandering around with sticks in their hands and problems on their minds. Then there's the odd cook of course: you've got to eat, even when you're making a million-dollar record. But that's about it. This is how a U2 record is made and these are the people who make it.

Today producer Denny Lavoie is feeling in good shape. "I'm feeling very optimistic," he explains with a grin on his face before the arrival of the band. The band has just hit on a new track - currently pouring beer out of the studio doors and all around the house from the play-back machine. Bono moaning over eerie keyboards with Larry on congas behind. The song ends but even the morning after the night before it sounds like a major new number.

"It doesn't have a title yet," explains the producer, "but it's got this great sort of down-on feel reminiscent of an early series American big ballad, a bit Everly Brothers with a very strict, tight rhythm section and some lush strings."

An hour later, with the band now settled in the bathroom considering the keyboard parts as Edge lays them down, the same song ends again but the keyboards run on longer. "It's a bit too church, that," Bono comments. Edge agrees and makes a mental note. Denny, who conducts the recording proceedings with a clear detachment, suggests that he had enjoyed another take of that same song from the previous night. "It seemed more demured."

"That's important, demured..." responds Bono, looking up again from his songwriting notes to which he has returned.

"As long as it's a good demured," adds Edge with a wink. They play the song again and make comments on how sections could be improved. On the wall hangs a huge chart in which the producer is noting the progression of various possible songs for the record. Against obscure sound titles like One, Mysterious Ways, Candy Man, Wild Horses, Acrobat, Fat Boy and Arms Around the World, come boxes with title-like track, melody, vocal, bass, drums and so on.

Bono beams wishes to explain about the song they are working on now, "This song didn't exist 24 hours ago. It just arrived from nowhere at 10 o'clock last night." (It is now called *So Cruel*).

These are the moments that U2 and their producer wait for in what can be a long and sometimes difficult process in the making of new songs. The singer's problem now is to get the lyric right for it, possibly by combining material from another song altogether, or by re-writing or starting from scratch. While the band plays on, he sings the words he does know and settles in a strange indolent blur, pretending words into existence where he doesn't yet have them. "We call the words Songstress," says Bono.

It is a song in birth, a song emerging into the light of day. Darryl gets Flood to play last night's version - Larry's leaving permission the most notable immediate element - and Edge tries a new keyboard line on top while Adam, now with an acoustic bass on his lap, re-arranges the part. The producer wants "a little more [Larry in the] click." In the studio a different language is used to conduct the proceedings: people talk, confidently about "repeating" a track from yesterday. Darryl says "the melody is fine now, let's try the nose of the chorus". Bono is asking if it's "six-eight".

Another attempt to play a complicated keyboard part ends in disaster with Edge confessing, "I'm trying to do too many things..." Bono consoles him by pointing out that he only has a limited number of fingers. Edge reveals that he hates keyboards but tries again and succeeds. Suddenly, as if by hidden signal, the entire band is playing, and the producer is as animated as he has been all afternoon, raising his arms like the conductor of an orchestra to indicate where Edge comes in on that keyboard part. He comes in, the song builds to a dramatic moment, all four fall out and it's a loss. And time for a break.

While the contours of the album were sculpted over nearly six weeks in Berlin, it is several months in hand in the remote house that will house it into shape. Each day, Flood the engineer and Darryl the producer arrive in the morning before the band to listen to playbacks of the previous day's work. They then decide what needs to be cleaned up or replayed. "So we can say when the band arrives, 'This is the best take and here's what's right about it and here's what's wrong!'" explains Linnex.

After a quick lunch with the band, there is usually a lot of a listening session. There is a rough outline of the week's recording schedule but it is flexible. "It will constantly shift depending on whether anything pops up like yesterday's track," says the producer. "If something comes through the door, it's like a gift and you run with it." Most days they work from two until midnight or later with a couple of shorter days, "otherwise we'd just get a little too close to it and get tired."

Later, after a late to eat, they return to work. Flood plays back the results of the first session's work today and Darryl breathes a visible sigh of relief. "That's one track finished with no mistakes." Edge wonders if, having heard the playback and comments, "Maxie Ben Hur" took the an epic. "And it does, 'Shall we do a mix?' asks the producer, hoping for a band affirmative which he gets. "Yes," says the singer, "then we'll put it away for a week and bring it out again and see what we think."

Now to work on another new piece. Flood plays back the song as it is to date and Edge suggests that "more resonance might be good, a piano perhaps..." Benter still, Bono can hear the piano part in his head and improves it vocally. The producer is taken with this and a discussion ensues about the practicality of obtaining a grand piano for the studio downstairs. "I've got one here," exclaims Flood, producing a small computer disk and promptly disappearing into a pile of wires somewhere in his mixing desk. Within seconds Edge has a grand piano within his original keyboard. As it turns out, the effort of getting the real thing would have been wasted as it is not the sound they want after all. Edge suggests an "upright piano" sound. Another disc goes in. Adam has reservations, wondering if the piano part "obscures some of the simplicity of the original recording". They listen to the whole song again. The part is taken and the piano part is trimmed down, scaled back. It sounds cleaner.

The rain is now pouring down in sheets outside the window, gulls hover over the dark sea and night is closing in. "You want a little stringing," asks the producer of Edge, characteristically absent and stand-offish, "or are you going to be alright?" "I'll try it without..." responds the guitarist. The recording continues.

Later still, after a break for supper, the band are back upstairs in the studio, all seated around Linnex who is playing guitar to a quieter acoustic track. Adam on acoustic bass, Edge on keys, Larry on

from-forms and Bone on acoustic guitar... it's an eerie feeling, like someone's living room, which it probably was once. The curtains are up and the plastic chandeliers are now slight. Small surprise that Bone describes the place as "very Twin Peaks".

Danny Lariss is pleased with the progress of the day's work: "It sounds like we're heading towards one song now which is a good idea..."

With Adam feeling the performance on clicking fingers, suddenly, from the chaos of words and noise and angst, there is a rhythm going and a song emerging and the four members of U2 are lost in the music.

Bono hands over his guitar to Edge and concentrates on the vocal and harmonica solo, extemporizing on the lyrics and remembering new lines without recourse to notes. The pace quickens, the band is picking up a storm. Bono suggests listening to it all the way through. He has a reservation about the harmonica break. "Is there a danger we're getting too much into East territory?" he asks. Danny agrees but says to persevere and see what emerges. The song, at present called *Bare Back*, has a haunting power. After the playback, the producer concludes that it is heading to the East/Bullet area<sup>1</sup> but adds that "this is not necessarily a bad thing."

Someone points out that it avoids the East similarly by not "having the single note at the front". Adam is concerned that the original simplicity is missing and the extra elements are "pulling it all back in the swamp!"

"Yes, but it's a nice part of the swamp," says Bono to general amusement. While Robbie finds the first version in which Bono was singing in Gaelic, Adam takes to a spot of yo-yoing. There's a bit of waiting around in the recording studio, a bit of it.

"Recording is like watching paint dry a lot of the time," comments Adam. Edge recalls Charlie Watts of The Rolling Stones who was asked what it was like to have spent 25 years in the band. "Five years playing and 20 years hanging around," he replied.

Bono, thinking about the question of whether this new number bears more than a passing resemblance to *Exit or Bullet* the Blue Sky, decides it probably is a direct descendant of *Exit* because "it's about a person in a very normal situation whose head is in a very strange place."

"We have fireworks going off in his head. I like the link to *Exit*, I like these like Raymond Carver kinds of stories, we should have a song about a

psychopath on every album." Regrettably, the particular Gaelic version turns out to sound a bit like "an Indian restaurant, very stinky one."

There is an absence of obvious magic in the recording studio as U2 create songs for their new record, certainly not as much magic as past hard work. There is magic, however, in the mundane magic of an in-progress. And while it is clear that these are definitely "songs at work", it feels like a struggle, one in which everybody is confident of a creative breakthrough every now and again. And those breakthrough moments of spontaneous creativity are the diamonds from which to hew another jewel of a song. Urged on by Adam to stick with a an Irish approach to the current new song, Larry goes down to the downstairs studio - now visible through the TV screens - to play it through on piano. Adam gets his martyrdom out. "It's got feel and it's got drama," says Adam. "Theatrically we ought to be hoping that it'll make the album."

Unfortunately though, it's eight minutes long which doesn't look well for its prospects. "Great, let's keep it," suggests Edge. "That's a quarter of a side."

Will it or won't it? The answer depends on the final shape of the album. Everyone is agreed that it needs some more editing.

"It's certainly not going to be our first song," says Edge.

Bono invites "Fred Flood" to do a mix and it's the end of a creative day's recording.

© 1994 *Bonnie Wine*











COOL, THE DEFINITIVE BIT COMPLIMENT, SLAMS UP JUST ABOUT EVERYTHING THAT ISN'T. THEY ARE POSITIVE WHERE COOL IS CYNICAL, INVOLVED WHERE IT IS DETACHED, OPEN WHERE IT IS FROWNY. THINKING ABOUT IT, IN FACT, COOL ISN'T A NOTION THAT YOU'D OFTEN WANT TO APPLY TO THE IRISH, A PEOPLE WHO EMBODY AND BRILLIANTLY SATIRISE, ELABORATE, HAGGLE AND GENERALLY MAKE SHORT STORIES VERY LONG, BUT WHO RARELY EXHIBIT THE APPETITE FOR CULTURISED DISDAIN - DELIBERATE NON-INVOLVEMENT - FOR WHICH THE COOL PRIDE THEMSELVES.

The Irish are storytellers, pattern-makers, great observers and happy fantasists and they remake their world by re-describing it - several times a day. Temperamentally, they aren't inclined to remain spectators to someone else's idea of how things are: they'll jump right in and make it up for themselves. 'Really', that old collocation of European thought, comes to seem much more reflexive and negotiable there: something to be continually re-negotiated, even at the cost of occasionally being tough with it completely. It is the reflexive involvement which makes them ferociously uncool: cool people stay 'round the edges and observe the mistakes and triumphs of uncool people - and then write about them.

# The Making Of Achtung Baby.

From *The Achtung Baby Songbook* in 1992.

So here I am, writing about this record with which I had a tangential involvement, and hopefully learn from the experience. I'd had asked Dan Snares and myself to produce the album with them, but I'd already made plans for much of the period. The role I thus ended up with was futuristic. I came in later and again for a week or a two, followed to what had been going on, and made comments and suggestions. I could point to something and say "This doesn't do much for me", and suggest how it could be done otherwise without being made aware that I was casually dismissing three weeks' work. On the other hand, I could come in and try to re-enthuse everyone about something that had, for whatever reasons, fallen out of favour. I can think of worse jobs than hearing something you like and then telling the people who made it why they ought to like it too. But the solid backbone of the producing work was down to Dan and (original) Flood, who stayed with it through months of ups and downs and habits and turns, and maintained their concentration and good humour. And, of course, the band members themselves, whose dogged optimism and good-natured perseverance infected everyone who works with them.





Work continues in this way until several vocal tracks are recorded. The picture becomes more detailed.

Later, Dan and Flood work through the tracks, "comping" a line-by-line best-of from that evening's work, and making a rough mix. Some lines to and studies the comp over the next few days, changes a word or a line or a verse, rephrases and re-sings, and the process takes place again. In this way, he begins to hone in on a performance, an attitude, a persona. He discovers who is singing the song, and what kind of world that person inhabits. Who and where.

In the meantime, someone will come in with an idea: rough mix he's just rediscovered which, for all its shortcomings, has something. What is it? Can we get it back without abandoning everything that's happened since? Can we get the best of both of them? When it fails, the outcome is dull, compromised, homogenized. When it succeeds, and a hybrid comes into being, there is a synergy of feelings and nuances that nobody ever foresaw. If that happens, it's news. There's a lot of that kind of news on the record. "So Close" is epic and intimate, passionate and cold. "Zoo Station", partly manic, industrially jaded. "Ultra Violet/Light My Way" has a helicopter-like melancholy. "Mysterious Ways" is heavy-bottomed and light-headed. To find a single adjective for any song proves difficult. It's an album of musical connoisseurs, of feelings that wouldn't hold together, but which are somehow credible.

And this is exactly what I've always liked about pop music: its ability to create gritty emotional landscapes and then invite you to come and dance in them.

© 2004 Bruce Lee









*Fans will argue forever about which U2 album is their best, but it's hard to deny that ACHTUNG BABY was the most important. Between 1980 and 1988 Bono, the Edge, Adam Clayton and Larry Mullen Jr. recorded six albums that built a worldwide following and left them, at the end of the decade, the biggest band of their generation and arguably the biggest rock act in the world.*

AT THEIR FINAL CONCERT OF THE DECADE, IN DUBLIN ON THE LAST NIGHT OF 1988, BONO TOLD THE CROWD THAT U2 WERE GOING TO "GO AWAY AND DREAM IT ALL UP AGAIN." NO ONE - LEAST OF ALL THE FOUR MEMBERS OF U2 - KNEW HOW TOUGH THAT WAS GOING TO BE. AT THE HEIGHT OF THEIR SUCCESS THEY FOUND THEMSELVES IN AN ODD POSITION.

Born in the cities, children of David Bowie, punk rock and Jay Dillen, U2 had zig-zagged through a lot of styles and influences on their early records before becoming superstars with THE JOYBU S, an album on which they began to explore American imagery and iconography. The documentary film and double album RATTLE AND HUM, made in the US during the JOYBU S tour, followed the band's exploration of roots music, of Bob Dylan and Johnny Cash. It was a shocker but passing interest. Anton Corbijn's photographs of the band in the California desert, stone-faced in Clint Eastwood hats, fixed a popular image of U2 as heartland rockers in the tradition of Neil Young, the Band and Creedence Clearwater Revival. It was a potent image. The public loved it. The trouble was that when U2 looked at that image, they did not see themselves.

As the nineties began, the four members of U2 went their separate ways for a while to decompress and try to figure out a way to get out of the corner into which success had painted them. U2's music was not commercial, it was existential. The four musicians had achieved at their ambitions. They were not the type of artists who were interested in repeating themselves and not the sort of people who would continue devoting their lives to work they did not believe in completely. U2 were at the center of a small, tight community of working friends in Dublin. Bono and Edge were married and Larry was in a permanent relationship. Through the eights, they had put aside a lot of their personal lives to devote themselves to U2.

On the first day of 1990 the four members of U2 were, financially, secure. Now the big questions came forward. Why continue to do that? Will personal concerns and family obligations still take a back seat to the music? Do all of us how count our blessings and get on with our lives - or is the band going to continue to be everyone's first priority?

"It's no secret that ambition bites the nails of success."

By the time all four members of U2 agreed that they wanted to try to carry on, Bono and Larry's relationship had survived but Edge's marriage had ended. The lyrics of *ADHUNG BABY* are full of images of the struggle between devotion and freedom, the comfort of home and lure of exploration. Fidelity and hypocrisy compete for airtime. "I must be an accident to talk like this and act like that." "There is a chance that comes to this house when no one can sleep." "You take me to enter and then you make me crawl."

When the band convened in the studio to begin the album that was to become *ADHUNG BABY* the general mood was, "This better be worth it." Bono had lobbied for a change of venue, to get the group out of their comfort zone and old habits. He suggested that they move with producer Daniel Lanois to the Hansa recording studio in Berlin, where both David Bowie and Iggy Pop had made groundbreaking albums in the seventies and – by the way – commented their ground. U2 collaborator Brian Eno had worked with Bowie in Germany. If THE JOYRUKA TRIBE and RATTLE & HUM had seen U2 winning out their American influences, the new album would find them leaning toward Europe.

Bowie once said that he settled in Berlin at the height of the Cold War because the divided city provided a metaphor for his split psyche. U2 landed in the city in the middle of a historic reconciliation. The Berlin Wall was coming down. Refugees from the communist east were flooding into the west. U2 flew into East Germany on the last flight to land before East Germany ceased to exist as a separate nation. It was an auspicious moment. Pressed up by the spirit of liberation, the band hurried out to take part in the celebration and accidentally joined a demonstration by east communists protesting reunification and the withdrawal of the Soviets.

It was perhaps a warning that big plans need careful execution.

Hansa Bubble might have been filled with history, but it was an out of date and uncomfortable facility in which to record. Bono and Edge had not written much new material that Larry and Adam felt was good enough to justify a change in direction for U2. It was time to talk about a whole new sound, but without the music. It was just talk. The group began their traditional system of jamming to come up with new song ideas, but they soon running into disagreements, musical and philosophical. If they came up with what sounded like a great U2 song, Bono or Edge would protest that it sounded too much like UB. Larry and Adam objected – "We ARE U2!" Daniel Lanois, himself a gifted musician and songwriter, argued against

self-censorship: Do what comes naturally, follow your best ideas, and hold off the thematic discussions until you have some songs to choose from.

Bono and Edge did not agree. They were intent on breaking the band's old habits. Tensions mounted. During their time off Edge had been listening to experimental and industrial music – Einstürzende Neubauten and New York Nois. Larry had been listening to Led Zeppelin and Jimi Hendrix. Four friends who had learned to play their instruments together, whose biggest musical influences had always been each other, found themselves struggling to communicate using different vocabularies. Things broke down to the point where a band meeting was called and Larry said that it was important to remember that U2 grew out of their friendship, and if the time had come when they had to choose between staying in U2 or remaining friends, the band would have to go.

Bono often says that smart musicians leave an opening for God to walk into the room. The band were trying to come up with a bridge section for one of the new songs. Edge began playing two different chord sequences, which he offered as options. Someone said, "Why don't you try playing those together?" Adam and Larry began playing along. Bono walked to the microphone and began to improvise lyrics based on the tensions in the room, the arguments between the band members, and the issues that had been pressing on their home lives. "We're one, but we're not the same, we get to carry each other." Out of the struggle in Berlin came U2's most universal song. It came out of the four of them lying down their arms and taking into collaboration. And it came spontaneously out of the air, as a gift.

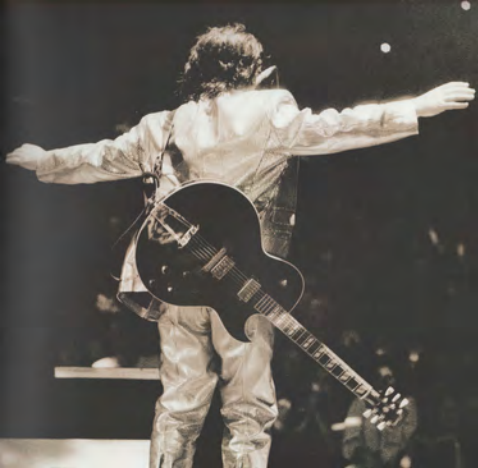
"One" was the promise that reunited U2. Everyone breathed a sigh of relief. Eno came through town to listen to the work that Lanois and the band had finished and assured them they were on the right track, there were good ideas accumulating. He made a couple of Eno suggestions to spend nights, such as changing a song called "You're the Best Thing" to "Even Better Than the Best Thing" – a Volkswagen reversal. U2, who had been recently postwar as some of authenticity had fun playing with irony and poking holes in their own austere image. "Give me one more chance to slide down the surface of things."

Germany crapt into the material. " Zoo Station" was an actual terminal in Berlin. The phrase "Achtung Baby," a quote from Mel Brooks.





























































**Send The Bird Off The Nest! (1-1)**

Shouldn't been you to build a white  
 -one down the hole, just passing time  
 Last time you that it was a hole to meet  
 My wife is close together as a hole and green  
 We got the hole, not in the hole, was  
 I'm really missing a good hole through you  
 You were talking about the end of the world

How the reality I needed your white  
 How they let through those days if you stay to them  
 You let me sit with those innocent eyes  
 And you know how the moment of judgment  
 In the garden took during the hole  
 Should you let me inside your heart  
 You were telling me it was the end of the world

In the dream, I was thinking my someone  
 And my someone they I'm used to being  
 In thinking me, going down on the  
 Nothing was the same  
 How do I hope and heart of the  
 I'm not out for the one I need to change  
 You, you will you'll get all the end of the world  
 I'm awake

Produced by	David Levine with Brian De Paul
Engineered by	Robbie Stein
Additional Engineering by	Michael Shrago
Mixing by	Michael Shrago
Mastered by	Frank and Steve Lieber
Assistant to the artist by	Debra Levine

**What's Gonna Make Your Mind Think? (1-1)**

You're thoughtful, like you're honest  
 You're thoughtful, you don't know what you want  
 And you left the heart empty as a heart of  
 The one left to heart

You're an accident waiting to happen  
 You're a piece of glass left there on a shelf  
 And you left me things,  
 I know you're not important to  
 Then you know the just out of center

What's gonna take your wife home?  
 What's gonna drive in your blue seat?  
 What's gonna take you with home?  
 What's gonna fall at the feet of heart?

And you white if you I needed the  
 And you white if you I needed the change  
 And you left to the hole I need you to  
 White, just see how do I think?

What's gonna take your wife home?  
 What's gonna drive in your blue seat?  
 What's gonna take you with home?  
 What's gonna fall at the feet of heart?

Oh, the dream I was  
 Oh, the dream I was for your wife seat  
 Took a drive in the city seat  
 To a place where the seat take your name  
 Under the hole, the hole laughing at you and me  
 I'm not out for the one I need to change  
 You, you will you'll get all the end of the world

Don't look around, don't turn around again  
 Don't look around, don't turn around again  
 Don't look around, don't turn around again  
 Don't look around, don't turn around again  
 Come on now here, don't you look back

What's gonna take your wife home?  
 What's gonna drive in your blue seat?  
 What's gonna take your wife home?  
 What's gonna take the dream of heart?  
 What's gonna take your wife home?  
 What's gonna take the dream of heart?  
 What's gonna take your wife home?  
 What's gonna take the dream of heart?

Produced by	David Levine, Don't know what Brian De Paul
Engineered by	Robbie Stein
Additional Engineering by	Michael Shrago
Mixing by	David Levine and Frank Shrago
Mastered by	Frank and Steve Lieber
Assistant to the artist by	Debra Levine

**Be (1-1)**

We crossed the line, with passion who want?  
 It doesn't matter to you, it matters to me  
 And he just want, but still feeling  
 It's just hanging on to what you go down, my love

I'm important to you  
 The important that the  
 I know you're important to me  
 I know you're important to me  
 The man who love you, you have the love  
 They look right through you like a ghost  
 They look for you, but you found it in the  
 Oh, love, you're not

Oh, love, you say it like there's no one  
 Oh, love, love, love, you're not

Important to a number two  
 It gets you every time  
 You just say "I'm not" to  
 Nothing to do

Because the one I need to change  
 Because the one I need to change  
 You just say "I'm not" to  
 And you know that the change

Oh, love, you say it like there's no one  
 Oh, love, love, love, you're not

Oh, love, you say it like there's no one  
 Oh, love, love, love, you're not  
 Oh, love, you say it like there's no one  
 Oh, love, love, love, you're not

Oh, love, you say it like there's no one  
 Oh, love, love, love, you're not  
 Oh, love, you say it like there's no one  
 Oh, love, love, love, you're not

Oh, love, you say it like there's no one  
 Oh, love, love, love, you're not  
 Oh, love, you say it like there's no one  
 Oh, love, love, love, you're not

Produced by	David Levine
Engineered by	Robbie Stein
Additional Engineering by	Michael Shrago
Mixing by	Michael Shrago
Mastered by	Frank and Steve Lieber
Assistant to the artist by	Debra Levine









**1. Basement Jaxx** (2001)

Produced by  
 Engineered by  
 Mixed by  
 Mastered by  
 Designed by  
 Second half of backing track recorded at sound track by Jon O'Hanley  
 Designing opening courtesy of The Advertising Week

**2. Bushyheadz** (2002)

Produced by  
 Engineered by  
 Mixed by  
 Assisted by  
 Creative Group by

**3. Muzly** (2002)

Produced by  
 Engineered by  
 Mixed by  
 Assisted by  
 Backing vocals by  
 Additional overdubs by  
 artwork courtesy by

**4. Lattimer** (2002)

Produced by  
 Engineered by  
 Mixed by  
 Assisted by  
 Backing vocals by  
 Contributions by  
 Design Strategic  
 and Designed by

**5. Winy (Pawpaw, Be Chaww)** (2002)

Produced by  
 Engineered by  
 Mixed by  
 Assisted by  
 Designed by  
 "Winy (Pawpaw, Be Chaww)" courtesy of Neal Neale, New Wonders  
 Mastering, GB, Electronic System

**6. Shady's Summer Play For Your Granddadda (2)** (2002)

Produced by  
 Engineered by  
 Mixed by  
 Assisted by  
 Design by  
 "Summer" taken from the album "Lord's Favorite Son" (Mushy)  
 Sample from the song "The City" (New) by MC 500 P. Inset appears courtesy of  
 Williams Productions.

**7. Some Days Are Better Than Others** (2002)

Produced by  
 Engineered by  
 Assisted by  
 Mixed by  
 Assisted by  
 Designed by

**8. The First Time** (2002)

Produced by  
 Engineered by  
 Mixed by  
 Assisted by  
 Photo and Videography by

**9. Dirty Day** (2002)

Produced by  
 Engineered by  
 Mixed by  
 Assisted by  
 "Y'all in the" credited to

**10. The Wonderbar** (opening Johnny Cash) (2002)

Produced by  
 Engineered by  
 Mixed by  
 Assisted by  
 Backing vocals by  
 Additional overdubs by

Original credits:

Beats	Charles D. Jordan
Pop Songs	Michael Penn, Contributions of Inset
Album Layout	Alan Goshall
Lyrics Writer	Thomas Perkinson & Buckley Taylor
Photo Videography	Madigan
Studio Live	
Use of Sampling	Mastering
Disc Bookkeeping	Programming, Richard D. Jordan, Michael
Power Distribution	Charles D. Jordan, Charles D. Jordan
Score of Culture	Frankie Jayson
Sound Mixing	Steve Jordan, Jim Morrison
Studio Design	Charles D. Jordan & Frank
Color "Use" of Music	Music Producers
Recording Studio	Music Production Manager
Artwork Layout	Music Production Manager

Also used in The Factory, Woodford Lane Studios and Woodford Studios, London  
 Additional Recording Facilities: Terry Grant & John Douglas  
 Audio Engineering: Linn

Four Producers & Engineer: Cheryl English/Park Productions

Mastering by Steve Acosta/MSD Mastering Studios, LA  
 Digital Editing by: Thomas/Williams/MSD Mastering Studios, LA

Some Day appears courtesy of Digital Day  
 Johnny Cash appears courtesy of The Electronic Recording

CD-Box 3 - 2008-2011/12

1. **Wight And Day Day** (New Remix) (2011)

It's all in "Day"  
 Produced by The Edge and Paul Barritt  
 Engineered by Youth  
 Master Production by Youth  
 Master Engineering by Steve Linnard and Daniel Larkin  
 Mixed by Woodford Lane Studios, Dublin

2. **Woken Warbler Than The Best Thing** (The Perfects Mix) (2010)

It's all in "Woken Warbler Than The Best Thing"  
 Produced by Steve Linnard, with Brian Eno and Daniel Larkin  
 Engineered by Youth, Arctic and Paul Barritt  
 Mixed by Paul Doherty and Steve Osborne

3. **Mysterious Ways** (New Phase Extended Club Mix) (2010)

It's all in "Mysterious Ways"  
 Produced by Daniel Larkin with Brian Eno  
 Engineered by Youth  
 Additional Engineering to Youth Arctic  
 Mixed by Wharfedale  
 Master and Additional Production by Woodford Day, Toner Day and Steve Linnard

4. **Linnard** (The Perfects Mix) (2010)

It's all in "Linnard"  
 Produced by Youth, Brian Eno and The Edge  
 Engineered by Youth and Arctic Arctic  
 Master and Additional Production by Paul Doherty and Steve Osborne

5. **Don't Help Putting in Linnard** (New Phase Remix) (2010)

It's all in "Don't Help Putting in Linnard"  
 Produced by Youth and Paul Barritt  
 Additional Engineered by Paul Barritt  
 All other instruments Youth  
 Master production by Ian Bryan and Paul Barritt

6. **Lady With The Spinning Head** (Extended Dance Mix) (2010)

It's all in "Lady With The Spinning Head"  
 Produced by Paul Barritt  
 Recorded by Ian Bryan  
 Mixed by Alan Wootton

7. **Woken Warbler Than The Best Thing** (194 Club Mix) (2010)

It's all in "Woken Warbler Than The Best Thing"  
 Produced by Steve Linnard, with Brian Eno and Daniel Larkin  
 Engineered by Youth, Arctic and Paul Barritt  
 Mixed by Youth

8. **Mysterious Ways** (Remix) (2010)

It's all in "Mysterious Ways"  
 Produced by Daniel Larkin with Brian Eno  
 Engineered by Youth  
 Additional Engineering to Youth Arctic  
 Mixed by Youth  
 Additional Production and Master by The Stone M's aka Liberator

9. **The Linnards Fly Mix** (2010)

It's all in "The Fly"  
 Produced by Daniel Larkin  
 Engineered by Youth  
 Additional Engineering to Youth Arctic  
 Mixed by Youth  
 Mastered by Wharfedale

10. **Mysterious Ways** (The Perfects Mix) (2010)

It's all in "Mysterious Ways"  
 Produced by Daniel Larkin with Brian Eno  
 Engineered by Youth  
 Additional Engineering to Youth Arctic  
 Mixed by Youth  
 Additional Production and Master by Paul Doherty and Steve Osborne

11. **Woke** (Apollis and Perini) (2010)

Practically Unreleased  
 Produced by Daniel Larkin with Brian Eno  
 Engineered by Youth  
 Additional Engineering to Youth Arctic  
 Mixed by Wharfedale  
 Additional Production and Master by Apollis and Perini Linnard

**CD-Box 1 - UNITED STATES****1. Mykharlovsk Wayz (Star Trek: Voyager) (2000)**

# rank in "Mykharlovsk Wayz"  
 Produced by Daniel Lerman with Brian Cox  
 Engineered by Pascal  
 Additional Engineering by Robbie Adams  
 Assisted by Shannon Steing  
 Additional Production and Mixing by Aprils 440

**2. Mykharlovsk Wayz (Star Trek: Voyager) (2000)**

# rank in "Mykharlovsk Wayz"  
 Produced by Daniel Lerman with Brian Cox  
 Engineered by Pascal  
 Additional Engineering by Robbie Adams  
 Assisted by Shannon Steing  
 Additional Production and Mixing by Aprils 440

**3. Mykharlovsk Wayz (Star Trek: Voyager) (2000)**

# rank in "Mykharlovsk Wayz (Star Trek: Voyager)"  
 Produced by Brian Cox and Paul Barnett  
 Assisted/Mixed by Paul Barnett  
 All other instruments Brian

**4. One (Aprils 440 Ambient Mix) (2000)**

Professionally remastered  
 Produced by Daniel Lerman with Brian Cox  
 Engineered by Pascal  
 Additional Engineering by Robbie Adams  
 Assisted by Shannon Steing  
 Additional Production and Mixing by Aprils 440 and Steve Lujinsky

**5. Lerman (Muzak's Request) (2000)**

# rank in "Lerman"  
 Produced by Pascal, Brian Cox and The Edge  
 Engineered by Pascal and Robbie Adams  
 Assisted by Mike Waples and Rob Kinross  
 Mastered and Additional Production by Paul Sabatone and Steve Sabatone

**6. Ruppel's (Commercial) (Remix) (2000)**

# rank in "Ruppel's (Commercial) (Remix)"  
 Produced by Paul Barnett and CD  
 Engineered by Neil Brown, Louise McCormack and Paul Barnett  
 Additional Recording by Brian Cox and Paul Barnett  
 Mixed by Paul Barnett and Terry Pasky for Steve Sabatone  
 Mastered by Steve Sabatone

**7. Brian Walker (Brian Walker) (2000)**

# rank in "Brian Walker (Brian Walker)"  
 Produced by Steve Lujinsky with Brian Cox and Daniel Lerman  
 Engineered by Robbie Adams and Paul Barnett  
 Assisted by Paul Sabatone and Steve Sabatone

**8. Walkin' (Steve Sabatone) (2000)**

# rank in "Walkin' (Steve Sabatone)"  
 Produced by "Walter" CD for Progressions  
 Engineered by Pascal, Brian Cox and Pascal  
 Assisted by Robbie Adams  
 Mixed by Mike Waples and Rob Kinross  
 Mastered by Rob D

**9. Mykharlovsk Wayz (Star Trek: Voyager) (2000)**

# rank in "Mykharlovsk Wayz"  
 Produced by Daniel Lerman with Brian Cox  
 Engineered by Pascal  
 Additional Engineering by Robbie Adams  
 Assisted by Shannon Steing  
 Additional Production and Mixing by Pascal, Brian Cox, Steve Lujinsky and Aprils 440

**10. Mykharlovsk Wayz (2000)**

# rank in "Mykharlovsk Wayz"  
 Produced by "Walter" CD for Progressions  
 Engineered by Pascal, Brian Cox and Pascal  
 Assisted by Robbie Adams  
 Mixed by Mike Waples and Rob Kinross  
 Mastered by The Star Association

**11. Brian Walker (Brian Walker) (2000)**

# rank in "Brian Walker (Brian Walker)"  
 Produced by Steve Lujinsky with Brian Cox and Daniel Lerman  
 Engineered by Robbie Adams and Paul Barnett  
 Assisted by Paul Barnett  
 Mastered by Aprils 440

CD and 1 8-8000 AND OTHER TRACKS

1. **Lady With The Spinning Head** (2:11)

Music by  
Produced by  
Recorded by  
Mixed by  
Mastered by  
Additional Producer and Recording by  
Mixed by  
Assisted by  
Recording by

"The  
Paul Barnett  
Ian Bryan  
Paul Barnett  
Lester McCurtain and Frank Coaling  
Paul Barnett  
OTI Studios, Dublin

2. **Make Your Mind Up** (2:02)

Music by  
Produced by  
Recorded by  
Additional Producer and Recording by  
Mixed by  
Assisted by  
Recording by

Anthony Raby  
Daniel Lavery with Brian Eno and Paul Barnett  
Ian Bryan and Paul Barnett  
David Goffey  
David Goffey  
Winton Tomlinson at Airlyn Studios, London  
David Lavery

3. **Ballroom** (2:25)

Music by  
Produced by  
Mixed by  
Engineered by  
Additional Recording Tracks by

"Ball Room" (aka "The Real Thing")  
Paul Barnett and UB  
Ian Bryan, Lester McCurtain and Paul Barnett  
Ian Bryan and Paul Barnett

4. **Even Better Than The Real Thing** (Single Version) (2:41)

Produced by  
Engineered by  
Mixed by  
Mastered by

Steve Lillywhite with Brian Eno and David Lavery  
Paul Barnett and Robin Adams  
Steve Lillywhite and Robin Adams  
Steve Lavery

5. **Substitute Of Love** (2:22)

Music by  
Produced by  
Engineered and Mixed by  
Mixed by  
Additional Recording Tracks  
Recorded by  
Mixed by

"The  
The Edge and Paul Barnett  
Paul Barnett  
Lester McCurtain  
Ian Bryan  
Paul Barnett and The Edge  
OTI Studios, Dublin

6. **Who's Gonna Be Your Wild Horse** (Single Version) (2:42)

Music by  
Produced by  
Engineered  
Produced by  
Engineered by  
Mixed by  
Mixed by  
Mastered by  
Mixed by

"Who's Gonna Be Your Wild Horse"  
UB  
Steve Lillywhite, Daniel Lavery and Brian Eno  
Robbie Murray, Paul Barnett and Ian Bryan  
Winston Thomas and Frank Coaling  
Winston Thomas  
The Edge and Paul Barnett  
Paul Barnett and The Edge  
Paul Barnett

7. **Wasteful And Full** (2:15)

Music by  
Produced by  
Recorded by  
Additional Producer and Recording by  
Mixed by  
Assisted by  
Engineered by  
Recording Tracks by

Anthony Raby  
Paul Barnett  
Ian Bryan  
David Goffey  
David Goffey  
Winton Tomlinson at Airlyn Studios, London  
Paul Barnett  
David Goffey

8. **Oh, Warren** (2:37)

Music by  
Produced by  
Recorded by  
Mixed by  
Mastered by  
Recording by

Anthony Raby  
Daniel Lavery with Brian Eno  
Paul Barnett  
Additional Production and Recording by  
David Goffey  
David Goffey  
Winton Tomlinson at Airlyn Studios, London  
Mark French and  
David Goffey

9. **Make Your Mind Up** (Instrumental) (2:02)

Music by  
Produced by  
Recorded by

Anthony Raby  
Lester McCurtain  
Paul Barnett

10. **Even All The Ways** (2:22)

Music by  
Produced by  
Recorded by

Anthony Raby  
David Lavery with Brian Eno  
Paul Barnett

11. **Paint It Black** (2:22)

Music by  
Produced by  
Mixed by  
Assisted by  
Recording by

"Who's Gonna Be Your Wild Horse"  
Paul Barnett and UB  
Ian Bryan  
Ian Bryan  
Paul Barnett

12. **Paranoid Man** (2:12)

Music by  
Produced by  
Engineered by  
Mixed by  
Recording Tracks by

"Who's Gonna Be Your Wild Horse"  
Paul Barnett and UB  
Paul Barnett  
Ian Bryan  
Mark White

13. **Also Recorded In The Past**

**Paul & Barbara Of 80's, Heaven** (2:26)

Music by  
Produced and Arranged by  
Mixed by  
Mixed by  
Programming by  
Special Thanks to  
From the ABC Foundation of "Checkmate Orange" recorded by New Sounds

"The Fly"  
Paul Barnett  
Ian Bryan  
Ian Bryan  
Mark White  
St. Albert Studios  
St. Albert Studios

14. **Where Did It All Go Wrong?** (2:22)

Music by  
Produced by  
Mixed by  
Engineered by

"Even Better Than The Real Thing"  
Paul Barnett and UB  
Paul Barnett and Ian Bryan  
Ian Bryan

15. **Everybody Loves A Winner** (2:15)

Music by  
Produced by  
Recorded by  
Mixed by

Anthony Raby  
UB  
Paul Barnett  
Mark French  
Mark White

16. **Even Better Than The Real Thing** (Full CD Single Version) (2:41)

Produced by  
Engineered by  
Mixed by  
Additional Production and Mastered by

Steve Lillywhite  
Steve Lillywhite with Brian Eno and David Lavery  
Paul Barnett and Robin Adams  
David Goffey and Mark Paul



**Western World**

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 Produced by **William Bradford Huie**  
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**1. The Fly**

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 Produced by **David**  
 Published by **David**  
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**2. Mysterious Ways**

Written by **David**, **David**  
 Produced by **David**  
 Published by **David**  
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 © 1961 (original copyright 1961) **David**

**3. How**

Written by **David**, **David**  
 Produced by **David**  
 Published by **David**  
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**4. Even Better Than The Real Thing**

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 Produced by **David**  
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**5. How Do You Feel**

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 Produced by **David**  
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**6. How Do You Feel**

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**15. How Do You Feel**

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**16. How Do You Feel**

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**17. How Do You Feel**

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**19. How Do You Feel**

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**20. How Do You Feel**

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**22. How Do You Feel**

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① Titel <del>Interpretation</del> (Reel 9) Maxima: ONE							
SPUR 1 RD	SPUR 2 Sn	SPUR 3 Bass 2	SPUR 4 Lead Cmx/1	SPUR 5 A1 2200 Cmx/1	SPUR 6 A2 2200 Cmx/1	SPUR 7 H111	SPUR 8 A3 2200 Cmx/1
SPUR 9 E-OH	SPUR 10 G →	SPUR 11 - Delays -	SPUR 12	SPUR 13 Bass 2200 Cmx/1	SPUR 14 Lead 2200 Cmx/1	SPUR 15 H111	SPUR 16 A3 2200 Cmx/1
SPUR 17 Hansa 4-107-4	SPUR 18 BASS	SPUR 19 A1 2200 Cmx/1	SPUR 20 A2 2200 Cmx/1	SPUR 21 A3 2200 Cmx/1	SPUR 22 S-03	SPUR 23 H111	SPUR 24 A3 2200 Cmx/1
SPUR 25	SPUR 26	SPUR 27	SPUR 28	SPUR 29	SPUR 30	SPUR 31	SPUR 32

Delay T11 AMS 480 ms + 0-750 Programmier. Wgen: 4 Kanal: 5/11  
T12 AMS 165 ms Programmier. Kanal: RD, Sn, A1/A2

Titel: _____							
SPUR 1	SPUR 2	SPUR 3	SPUR 4	SPUR 5	SPUR 6	SPUR 7	SPUR 8
SPUR 9	SPUR 10	SPUR 11	SPUR 12	SPUR 13	SPUR 14	SPUR 15	SPUR 16
SPUR 17	SPUR 18	SPUR 19	SPUR 20	SPUR 21	SPUR 22	SPUR 23	SPUR 24
SPUR 25	SPUR 26	SPUR 27	SPUR 28	SPUR 29	SPUR 30	SPUR 31	SPUR 32









