

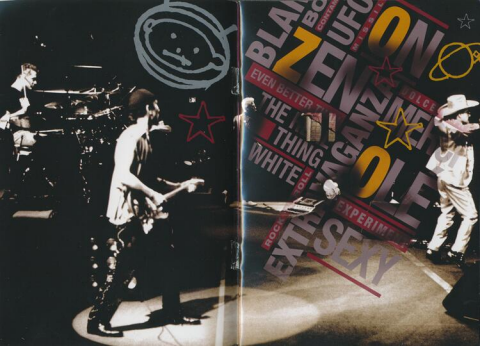
U2

ZOO

LIVE FROM

SYDNEY





BLANK ZEN UFO
EVEN BETTER
THE THING
WHITE
EXTRA SEXY
ROCK
GANGANZ
ME
O
LET
EXPERIMENT
DOLGE
MISSISSIPPI
BOB
COURTNEY
ON

AVERAGE FIELD OF VIEW FROM THE HUMAN EYE: 270%.

ZOO TV

PERCENTAGE OF PEOPLE WHO THINK CHIMP D.N.A. IS LESS THAN 1%

NUMBER OF HOURS IN HIS LIFETIME A MAN WILL SPEND SHAVING: 3,350.

SCIENTISTS ARE DANGEROUS: 45.
DIFFERENCE IN CONSCIOUSNESS BETWEEN HUMAN AND

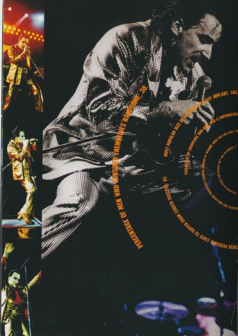
Zoo TV's ravishing opening sequence is still virtual *Viagra*. Everyone that experienced the event – and when this show came to town it truly was an event – will recall the moment its house lights shut off and the whole world went weird.

Random images flickered on easelwall, the spookiest stuff flashed by, bizarre slogans burned into your retina, words of warped wisdom and scenes fresh from the mind of a lunatic came at you like punches. This, you swiftly realized, wasn't going to be like anything you'd seen before. Everything you know is wrong, right?

Five minutes in and the singer still hadn't sung a note. But he had smoked a cigar and cavorted lasciviously across the stage – a husky lounge lizard in warm leatherette – and it was starting to make a sort of sense.

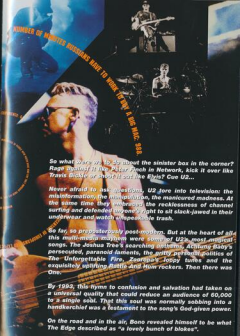
Television, you see, was a problem and it needed looking at. The remote control of reason had slipped down behind the sofa of sanity and the viewing public was paying the price. We were the *Walking Wounded* in the schedule wars, the victims of a messy TV OD.





NUMBER OF AWARDED ACADEMY AWARDS: 11

NUMBER OF AWARDED ACADEMY AWARDS: 11



NUMBER OF AWARDED ACADEMY AWARDS: 11

So what were you to do about the sinister box in the corner? Rage against it like *Minor Threat* in the Network, kick it over like Travis Dickie or shoot it out like *The Edge*? Cue U2...

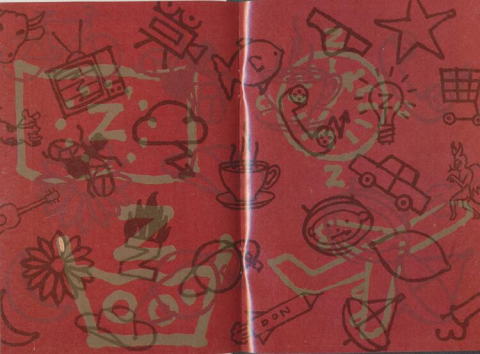
Never afraid to ask questions, U2 dove into television; the misinformation, the manipulation, the manicured madness. At the same time they embraced the recklessness of channel surfing and defended anyone's right to sit slack-jawed in their underwear and watch unspeakable trash.

So far so prepapaloopeely post-modern. But at the heart of all this multi-media mayhem were some of U2's most magical songs. The Joshua Tree's searching melodies, *Achtung Baby*'s persecuted, paranoid lamentations, the gritty political politics of *The Unforgettable Fire*, *Rattle and Hum*'s loopy tunes and the exquisitely soothing *Rattle and Hum* rockers. Then there was One.

By 1993, this hymn to confusion and salvation had taken on a universal quality that could reduce an audience of 80,000 to a single sob. That this sob was normally sobbing into a handkerchief was a testament to the song's God-given power.

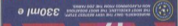
On the road and in the air, Bono revealed himself to be what *The Edge* described as "a lovely bunch of blobs".





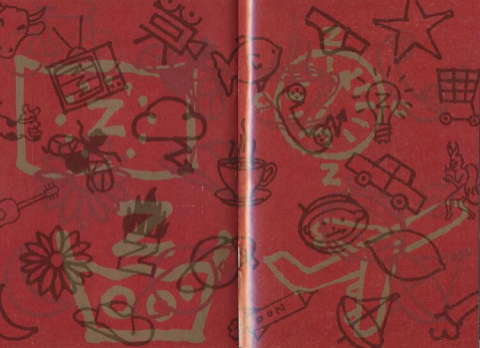


Zoo Cola the label to put on your favourite can.



330ml e







Eau de Zoo the label to put on your Parfum.





The vocalist revealed some characters he played onstage - *The Fly*, the *Mirror Ball* (and the anti-smack comedian) and the tragic hoarse-calling-in-lion, *Mr MacPhisto* - and regularly took them out for a drink after the show.

In keeping with the Zoo TV ethos, off-stage activities often proved to be as diverting as anything seen on it. The delicate scent of decadence hung in the air and the extraordinary soon became the everyday. As a reporter on the tour, I recall lethal Italian cars, exploding hotel-rooms, naked supermodels, inflatable igloos, unobtainable Polaroids, gallons of Guinness, possessed disco dancing and laughing with Larry Mullen and Adam Clayton until my tears ran down our legs. Now, thanks to this remarkable DVD, it's all come flooding back. Beautiful days, indeed.

Of course no-one can ever be sure they're making history of the time, but looking at this today you wonder if U2 hadn't been given the nod.

After 127 shows, transmission ended and the white dot receded for the last time. As shutdown approached, Bono then 33, was asked, "Where can you go after Zoo TV?"

His reply was succinct yet, in the years to come, proved particularly poignant.

"Homey" he said.

Adrian O'Connell 2006

TASTE TO THE ENEMY
OF THE ART
BYPASS



AROMA



ANIMALÉ



HOUSE OF EDG
DUBLIN • LONDON • PARIS • SYDNEY

In years to come, should a university course in Zoo TV become available, the Zoo TV bonus disc would serve as the perfect primer.

For not only is Zoo TV explained as well as anyone could at the time (1992), but we get to witness the genesis of what would become the fully formed, station-sating Zoo machine.

In one of three micro-docs presented here, The Edge takes us on a guided tour of the Zoo Station nerve centre, the city of blinking lights - and suggests that they have only scratched the surface of its capabilities. How right this prediction was.

As a stand-alone short, Trabandt is an enlightening study of the pre-unification vehicle of no-choice in East Germany. Highlights include U2's manager Paul McGuinness marvelling at the car's absorbent bodywork. (It's basically made of sawdust, cotton wool and some sort of resin - amazing!) and a wonderfully unfazed Larry Mullin getting his collar tiff by the Berlin constabulary.

There is a quartet of previously unseen live-takes, including a charming rendition of 'Tryin' To Throw Your Arms Around The World' (during which Bono snog(s)-smooches a selection of hormonally-maddened women). Desire, The Fly and Even Better Than The Real Thing point to where U2 and Zoo TV were heading sonically. That was to boldly go where no band had gone before.

Just before your credits fall you, there are the (optional) video confessional outtakes in which seemingly innocent Zoo TV audience members are encouraged to reveal all to the holy camcorder. The results are criminally uninhibited.

All that plus a chance to singalongsanmb.

Zoo TV: they really have thought of everything.

Adrian Dewey, 2006

VLCRO MISSILES BYPASS

Directed by
Produced by

David Mallet
Rod O'Keefe
Rocky Doherty
Paul McGuinness
Allen Bourton
Wills Williams
Robbie Adams
Tim Waddell
Dave Gardner
Bruce McKenna

Choreographer/Dancer

Malcolm Bealby

DVD Production Manager
DVD Project Director
DVD Project Manager

Tara Muller
Steve Matthews
Candice Sultani

DVD designed, authored and produced by Abbey Road Interactive

Stereo Sound Mix
S.I. Surround Sound Mix
Assisted by
Stereo and S.I. Mastering
Quality Control

Robbie Adams
Peter Cobble at Abbey Road Studios
Richard Lancaster
Anita Acosta at Bernie Greenman Mastering
Jagla Consultant and
Cheryl Epule at Parlat Productions Inc.

Sleeve/packaging design
Photography

FourTwoCreative, Bubble
Anton Corbijn, Stephen Sedano,
Andrew MacPherson, Jaja Graboyt,
Bill Karwinski, Bill Rubenstein, Peter Stone
Contributors photographs to Britton Filpatrick
Additional work from Jeffry for today

All titles written by UB and published by Universal Music Publishing International BV
except Star Records Music Ltd (UK), Warner Music (USA), record

"Requiem for the Dream" by Mark Ronson, BMJ Communications
"Smiling in Love" by Jay-Z, Jay-Z and Linkin Park, Roc-A-Fella, Warner Music
"Don't Stop Believin'" by Journey, Atlantic, Warner Music
"I Wanna Dance with Somebody (Who Loves Me)" by Sade, Warner Music
"Love Train" by The O'Jays, Atlantic, Warner Music
"I Wanna Dance with Somebody (Who Loves Me)" by Sade, Warner Music
"I Wanna Dance with Somebody (Who Loves Me)" by Sade, Warner Music
"I Wanna Dance with Somebody (Who Loves Me)" by Sade, Warner Music

"Requiem for the Dream" by Mark Ronson, BMJ Communications
"Smiling in Love" by Jay-Z, Jay-Z and Linkin Park, Roc-A-Fella, Warner Music
"Don't Stop Believin'" by Journey, Atlantic, Warner Music
"I Wanna Dance with Somebody (Who Loves Me)" by Sade, Warner Music
"Love Train" by The O'Jays, Atlantic, Warner Music
"I Wanna Dance with Somebody (Who Loves Me)" by Sade, Warner Music
"I Wanna Dance with Somebody (Who Loves Me)" by Sade, Warner Music
"I Wanna Dance with Somebody (Who Loves Me)" by Sade, Warner Music

FASTFOODHALLO VOULEZ

VOUS RESERVA DI SPERMA

SINGING WALKMAN HONE

UNIVERSAL

17044807



The Label on Your
Favourite Can