



\*U2\*

POP

Gene Weate & Staff  
The Edge - Guitar, Keyboards & Vocals  
Adam Clayton, Steve Nasser  
Larry Mullen, Drums, Percussion & Programming

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Live-In-Orchestra  
Steve McKeown, Guitar Tech  
Steve Morgan, Bass Guitar Tech  
Joe Broadwater, Programming, Keyboard  
and Guitar Tech  
John Paul Muldoon, Studio Tech  
and Live Monitoring

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John Friday, Consultant, PopMusic

John Louise Kelly, Album Production Manager  
Candice Nelson, Album Production Assistant  
Suzanne Deane, Studio Band Management Assistant

Recorded in Phoenix - Dublin, Michael Lane  
Recording Studios - Dublin, South Beach Studios -  
Miami and The Works - Dublin

Coloring by Restaurant, Steve, Norman Hansen,  
Joseph Hasting, Jeff The Chief, El Tono, Einar  
Mads, Dennis Leonard, John D'Ermo and  
The Orchestra from Michael Martin

**THANKS TO** Michael J. Kilgore, Jr., John-Louise  
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Bass, Suzanne Deane, Candice Nelson, Suzie  
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Sandra Long, Billy Bone McQueen, Judith  
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Sally Waters, George Auguste

**THANKS TO** Michael J. Kilgore, Jr., Yusef Bass,  
Shea Coltery, Kelly Aronoff

**THANKS TO** Gerard J. Kilgore, Jr., Brian Murphy  
and all at Ed Millarney & Co., Stephen Swanson,  
Jane Chapman, Steve Blackwell and Mary Brown,  
Suzie Smith and RRP, Marilyn Lowery, Marc  
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Pfeiffer, Mary Johnson, Mark Johnson, Liz Owen,  
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Libation and Liberation, De Niro, Very Reverend Jack  
Hendry, Dennis and Lindsay Sheehan, Paul  
Wasserman, Brian O'Neil, Luciano Pavesotti and  
Nicola's Management, Maggie Bernick, David Hill, Lisa  
Gull, Marjorie Gumburg, Suzanne Smith, Sher-  
rie, Peter Dardano, Tony available Germany at The  
44 Factory, Jonathan Gilbert, Tom Verbeke, Catherine  
Dennis, Jeff Pollock, Karen and Sue Gullity, Sharon

Marston, Carol and John Peckins, Stephen  
Mansel, Gene Rogers, Marisa Johnson, Joan Joseph,  
Joe Smith, SPS, Richard Ford, Roger Trilling, Steve  
Mansour, Barry Waters and the children, Ben Davis,  
Eric Newell, Peter Fitzgerald, Bob Al, Jordan, Lee,  
Thomas, Suzanne, Pat, Hugh, The Lady Ann and  
Karen Davis, Kelly and Mark, M. Durkin, The 3  
Studios, Egan Murphy, Lawrence Cox, J. Wilton &  
Kara, The Silencers, John, Suzanne, Cathy, Ben,  
Paul, Lindsay, M. and My Edge, Robie, Steve, Bob,  
Red O'Hairton, Maurice Linnane, Mike Smith,  
Marian Johnson, Christa O'Sullivan, Peter Evans,  
Mark Long, Roger Jones, Johnny Barba, Mark Murd,  
Ronny Angel, Christine Wilson, Steve Matthews, Martin  
Whit, J. B. P. and Wang Ho, Geoffrey, Bill and  
Sandra Woodruff, the Beatles, Cynthia Marlowe,  
John Baird, John Kennedy, Tom Buckley, Mike  
Williams, Ray MacDonald, Wm. McAuliffe, Harry  
Cordell, Peter Cooney, Susan, Father Ted, Steve  
Gallies, Bob, The King of Pop, Muldoon, David  
Morris, Bernadette Smith, Martin Head, Barry

Stahly, Willie-Barba, Fono Power, Peter Smith,  
Peter Kelly, Marianne Gerard, Nicole Swager,  
Lyranne Hartigan, Eamonn Heelan, Jane Ferguson,  
Colin MacLean, Barbara, Terrie, Ingrid Smith,  
Richard Jacobs, Patricia O'Brien, Susan White,  
Angela Dough  
A very special thank you to John-Louise Kelly - we  
love you!

Music ©

Lyrics: Stone and The Edge

Produced by Flood  
Additional Production by Heidi B. Stone (Johnny  
Recorded by Mark "Spide" Mark, Steve B,  
Alan Woodard  
Mixing: Mark "Spide" Stone, Heidi B. Stone (Johnny  
Engineering Assistant: Rob Kinross

All titles written by US and published by Polygram  
International (Music) Publishing (US), except Blue

Mountain Music Ltd (UK), Mother Music (US) and  
Topic Music Inc, Japan

Sample Clearance: Deborah Harris, Gardiner/ing in  
Mastered by Bruce Woodbury at Masterdisk, New York  
Digital Editing by Andy Van Der  
Floor Production and Supervision: David  
Creggie/Martin Productions Inc.  
Designed at A&A, Dublin by Shaughn McGrath  
and Steve Smith

Treatment by Shaughn McGrath

Cover photography by Annie Corbett  
Interior photography by Janet Corbett,  
Stephane Dedman and Anna Gruber  
Designers by Nelson Hooper

"POLYGRAM" art by Mike Williams and Mark Fisher

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Thanks to Yamaha Drums, Paiste, Pro-Mark, DR Strings, Aer Lingus, Rock-it Cargo, Aidan MacRory -Bodhrans

For information about Propaganda-U2 Magazine, please send a self-addressed envelope to:

(USA/Canada)  
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Nanuet, NY 10954  
USA

(Rest of World)  
Propaganda  
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London W7 1ZJ  
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for 14 years in December 1995

Remember Fehmi Tosun, "disappeared" in Turkey  
October 1995

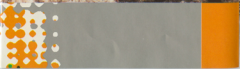
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Greenpeace Ireland  
44 Upper Mount St  
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Ireland - Nuclear Free Zone

Greenpeace International  
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Netherlands

Dedicated to Bill Graham 1951 - 1996



# [discothèque]

you can reach for you can't grab it  
you can't hold it coming in you can't bag it

you can push but you can't shove it  
it slides irregularly in regular constant contact it

you know you're always substituting  
you know what that is but you still want some  
you just can't get enough of that love disco stuff

you get confused you know it  
push you back but there's a L&D  
you don't always want it

LET GO LET'S GO... DISCO... DISCO...  
OO OH... LET GO... DISCO... DISCO...

looking for the...  
but you know you're somewhere else instead  
I want to be the song for the song that you hear in your head

LOVE

It's not a disk... it's not a turn it  
it's the way you feel... that's why... 'cause you can't want it

you know you're always substituting  
you know what that is but you still want some  
you'll just get... enough of that love disco stuff

LET GO LET'S GO... DISCO... DISCO...  
OO OH... LET GO... DISCO... DISCO...

looking for the...  
but you know you're somewhere else instead  
I want to be the song for the song that you hear in your head

LOVE

but you take what you can get  
you know what that is but  
oh you know there's something more  
but tonight, tonight, tonight

DISCO... DISCO...  
OO OH...  
DISCO... DISCO...

Produced by Peter  
Dinklage for the "Soul" Band and House of  
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Mixed by Mark...  
Additional mixing by...  
Mastered by...  
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courtesy of...



# [do you feel loved]

take these hands they're good for nothing  
you know these hands have never worked a day  
take these hands they're going nowhere  
you know these hands they don't want to stay  
you got my heart filled with songs  
you got my shoulders aching  
take me with you or take it off me  
you can't tear it up  
if you can't be the boss

DO YOU FEEL LOVED? DO YOU FEEL LOVED?

TAKE THE colours of my imagination  
TAKE THE world hanging on the air  
take this single of a conversation  
and turn it into your own prayer  
with my fingers as you wear them  
with my teeth as you wear mine  
and my tongue to tell you the sweetest lies

DO YOU FEEL LOVED? DO YOU FEEL LOVED?  
AND IT LOOKS LIKE YOU TALK BUT IT FEELS LIKE SILENCE

there's a holly jacking and shivering  
in the belly of a woman  
teeny rhythm coming over  
to stick together  
a married a woman  
stick together  
man and woman  
stick together

DO YOU FEEL LOVED?  
DO YOU FEEL LOVED?

AND IT LOOKS LIKE THE SUN  
BUT IT FEELS LIKE RAIN  
AND THERE'S HEAT IN THE SUN TO SEE US THROUGH THE RAIN

Produced by Steve Osborne and Flood  
Recorded by Mark "Spide" Stern, Steve B and Alan Moulder  
Assisted by Rob Kirwan  
Mixed by Mark "Spide" Stern and Steve Osborne  
Assisted by Richard Rainey and Conrad Workley  
Programming Ben Hillier  
Keyboards Steve Osborne  
Inspirations from Roland Fursy

# [mofo]

LOVER for the ones who were my soul  
LOVER in the places where no flowers grow  
LOVER for the 99 that 1000 shapes took

mother mother sucking milk and roll  
baby baby spoonfeed vomit in for the splash  
while babies sit back staring into the flesh  
LOVER for baby about under the flesh

mother mother suckin' milk and roll  
mother lovee sucking milk and roll

mother you'll still your own you know I've wanted for so long to hear you say to  
mother you left and made me someone  
now I'm still a child but no one tells me no

LOVER for a second that's gonna drive out the world  
LOVER for the father of my two little girls  
got the making got the money got my arms in someone's  
and looking for the love I had before the world was made

mother mother sucking milk and roll  
mother mother sugar daddy's milk and roll  
lovee lovee

why the mother  
there was brother  
mother the mother  
roll the father  
where the mother

Produced by Flood  
Recorded by Mark "Spide" Stern and Steve B  
Assisted by Rob Kirwan  
Mixed by Alan Moulder, Steve B, Steve Osborne, Mark "Spide" Stern  
Assisted by Rob Kirwan  
Keyboards Steve Osborne





[gone]



you get to feel so guilty get so much for so little  
that you find that feeling just won't go away  
you're looking at the movie like thing, or rights  
is there a missing link for you anyone

BECAUSE YOU CAN KEEP THIS PART OF YOURS  
I'LL BE UP WITH THE GUN  
AND I'M ALREADY GONE... AND I'M ALREADY GONE  
AND I'M ALREADY GONE

you want to get somewhere so badly  
you had to take yourself along the way  
you change a name but that's okay... it's necessary  
and what you leave behind you don't miss anyway

BECAUSE YOU CAN KEEP THIS PART OF YOURS  
I'LL BE UP WITH THE GUN  
AND I'M ALREADY GONE... AND I'M ALREADY GONE  
AND I'M ALREADY GONE

AND I'M ALREADY GONE  
I'LL BE UP WITH THE GUN  
AND I'M ALREADY GONE... AND I'M ALREADY GONE  
AND I'M ALREADY GONE

you're taking steps that make you feel okay  
that you get to like the way it feels  
you hurt yourself you hurt your love

then you discover...  
what you thought was freedom was just great  
goodbye... no emotional goodbye  
we'll be up with the gun  
and you will be looking on  
I'm not coming down  
I'm not coming down

Produced by Flood  
Recorded by Mark "Spike" Stent and Mike B  
Assisted by Tom Erbe  
Mixed by Steve Albini and Ben Miller  
Assisted by Richard Rainey  
Vox and Loops: Larry Muller  
Programming: Ben Miller







bought the moon in glowing orbits again  
feeling like rock again  
and the whole world must just breathe... into a figure of eight

I've been gone! (cause I know you don't want me to)  
do you really want me to be like you...  
it's like daylight that gets me through

we've been here before... but then you scrubbed at my hair  
the moon was naked and you'd love like a new year old  
who just wanted more

if you wear that velvet dress  
if you wear that velvet dress

bought the moon but almost its curtains  
it's a promise about me and also going to leave  
in morning

sunlight sunlight fills my room  
its dress and I'm there  
but nothing at all like the moon...

its dress... its struggle for things left to say  
I never believed in you anyway  
and I got my own hands to play...

but if you wear that velvet dress  
but if you wear that velvet dress

bought the moon in a moment  
light flickers from across the hall  
who'd catch the star when it falls...

if you wear that velvet dress

Produced by Fleet  
Recorded by Mark 'Spina' Good  
Assisted by Bob Kroman and David Marlowe  
Mixed by James D  
Assisted by Bob Corcoran  
Loops, Master & Data Larry Huber  
Hardware, Master by Chris

*[if you wear that velvet dress]*

POP

A close-up photograph of a man's face and neck, heavily tattooed with vibrant, multi-colored floral designs. The tattoos include large pink and orange roses, smaller red and yellow flowers, and green leaves. The man has a goatee and is looking slightly to the right. The background is a soft, out-of-focus blue and white pattern.

# [please]

we don't say "please" then we  
fall back to tell what you're thinking of  
if I understand you, the other seems dead  
you know I've found it hard to receive  
I know you're here I could never believe

Produced by Fred and Bruce B  
Recorded by Mark "Sugar" Stone and Alan Wheeler

Written by Mark Stone  
Arranged by Mark Stone  
Mixed by Mark Stone  
Mastered by Mark Stone

# [wake up dead man]



Jesus, Jesus help me  
I'm awake in this world  
and I feel like I'm dead  
and I feel like I'm dead  
and I feel like I'm dead  
and I feel like I'm dead  
and I feel like I'm dead  
and I feel like I'm dead

Produced by Rhett  
Recorded by Mark "Ogata" Good  
Mixed by Rob Kirwan  
Mastered by Rhett Kirwan  
Design: Phoebe B.  
Bookmarks: Markus G. White

Jesus, I'm waiting here now  
I know you're looking out for us  
but maybe your hands aren't there  
your hands, they made the world in seven  
days, it's in charge of heaven  
will you get it word to for me  
and I feel like I'm dead  
and I feel like I'm dead  
and I feel like I'm dead

Contains samples from "The Roots' New York"  
written by Michael Jackson, Minneapolis,  
published by Chess Music Co. (BMI) and performed by  
The Jackson 5. Also contains samples of "The Roots'  
New York" and "The Roots' New York" (BMI).

Jesus, your words they'll tell you what to do  
Jesus, your words they'll tell you what to do  
Jesus, your words they'll tell you what to do  
Jesus, your words they'll tell you what to do  
Jesus, your words they'll tell you what to do  
Jesus, your words they'll tell you what to do  
Jesus, your words they'll tell you what to do  
Jesus, your words they'll tell you what to do

Jesus, were you just around the corner?  
Did you think to try and warn me?  
Or were you working on something new?  
If there's an order in all of this, would  
it be like a sign, would it?  
Can you hear it just once more  
and I feel like I'm dead  
and I feel like I'm dead  
and I feel like I'm dead

POP