

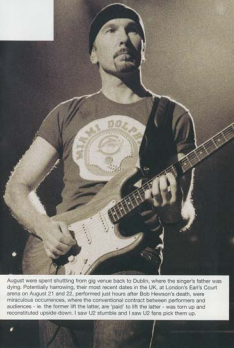


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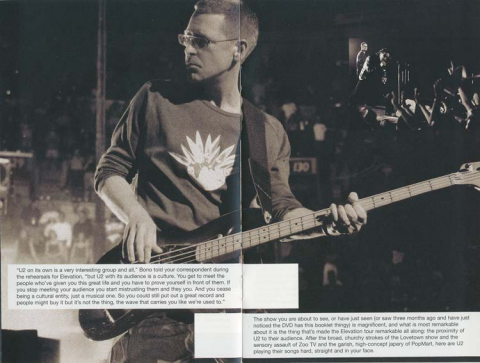


The British soccer coach Bill Shankly - a legend throughout the world as much for his finely tuned bon mots as for the quality of his teams - once said that football was not a matter of life and death, that it was more important than that. Many of us will have felt - at one point or another - rather the same way about music. That it is not a matter of life and death. That it's more important than that. Maybe, like me, you bore your musical allegiances like military insignia, carved onto school desks and sewn onto denim jackets.

Perhaps you had a fight with someone who said you were stupid for loving some ridiculous rock'n'roll band. You wouldn't be alone. Trouble is, we were wrong. And Bill Shankly - God bless him - was wrong. Music is not more important than that. The events of the year 2001, events that have stalked U2 around the world on their Elevation tour, brought that simple truth home harder than ever could have been imagined. Bono became a father again - to John Abraham. July and

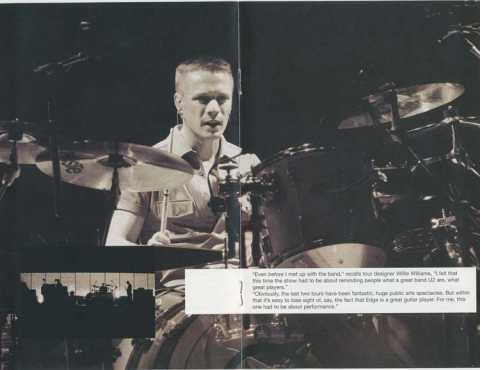


August was spent shutting from gig venue back to Dublin, where the singer's father was dying. Potentially harrowing, their most recent dates in the UK, at London's Earl's Court arena on August 21 and 22, performed just hours after Bob Hewson's death, were miraculous occurrences, where the conventional contract between performers and audiences - is, the former lift the latter, are 'paid' to lift the latter - was torn up and reconstituted upside-down. I saw U2 stumble and I saw U2 fans pick them up.



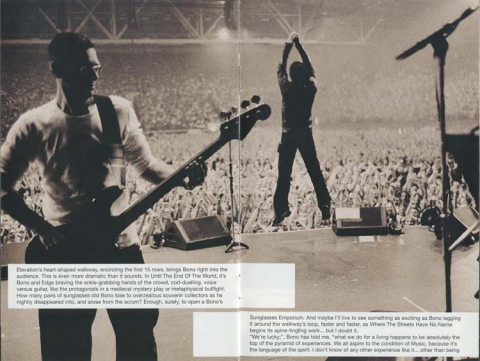
"U2 on its own is a very interesting group and all," Bono told your correspondent during the rehearsals for Elevation, "but U2 with its audience is a culture. You get to meet the people who've given you this great life and you have to prove yourself in front of them. If you stop meeting your audience you start mistrusting them and they you. And you cease being a cultural entity, just a musical one. So you could still put out a great record and people might buy it but it's not the thing, the wave that carries you like we're used to."

The show you are about to see, or have just seen (or saw three months ago and have just reread the DVD has this booklet thingy) is magnificent, and what is most remarkable about it is the thing that's made the Elevation tour remarkable all along: the proximity of U2 to their audience. After the broad, churchy strokes of the Lovetown show and the sensory assault of Zoo TV and the garish, high-concept japey of PopMart, here are U2 playing their songs hard, straight and in your face.



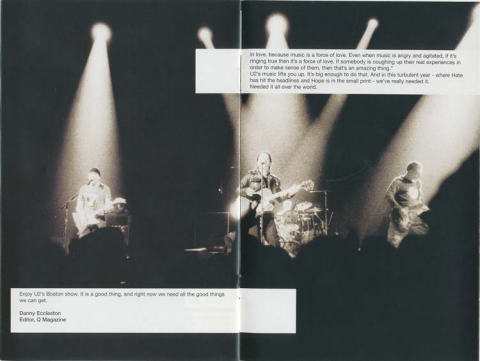
"Even before I met up with the band," recalls tour designer Willie Williams, "I felt that this time the show had to be about reminding people what a great band U2 are, what great players."

"Obviously, the last two tours have been fantastic, huge public arts spectacles. But within that it's easy to lose sight of, say, the fact that Edge is a great guitar player. For me, this one had to be about performance."



Elevation's heart-shaped walkway, encircling the first 15 rows, brings Bono right into the audience. This is even more dramatic than it sounds. In *Until The End Of The World*, it's Bono and Edge braving the ankle-grabbing hands of the crowd, cool-dueling, voice-versus-guitar, like the protagonists in a medieval mystery play or metaphysical bullfight. How many pairs of sunglasses did Bono lose to overzealous souvenir collectors as he nightly disappeared into, and arose from the scrum? Enough, surely, to open a Bono's


Sunglasses Emporium. And maybe I'll live to see something as exciting as Bono legging it around the walkway's loop, faster and faster, as *Where The Streets Have No Name* begins its spine-tingling work... but I doubt it. "We're lucky", Bono has told me, "what we do for a living happens to be absolutely the top of the pyramid of experiences. We all aspire to the condition of Music, because it's the language of the spirit. I don't know of any other experience like it... other than being



In love, because music is a force of love. Even when music is angry and agitated, if it's ringing true then it's a force of love. If somebody is coughing up their real experiences in order to make sense of them, then that's an amazing thing." U2's music lifts you up. It's big enough to do that. And in this turbulent year - where Hate has hit the headlines and Hope is in the small print - we've really needed it. Needed it all over the world.

Enjoy U2's Boston show. It is a good thing, and right now we need all the good things we can get.

Danny Eccleston
Editor, *G Magazine*



ELEVATION 2004 US LIVE FROM BOSTON
FILMED ON 6TH JUNE 2001 AT THE FLEETCENTER, BOSTON, MASSACHUSETTS

CONCERT FILM

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PRODUCED BY

HARRIS HAMILTON
NED O'HANLON

DVD ELEMENTS

DIRECTED BY
PRODUCED BY

SAUFEE LINNAME
NED O'HANLON

EXECUTIVE PRODUCER
ASSOCIATE PRODUCER
SUPERVISING PRODUCER
DIRECTOR OF PHOTOGRAPHY
PRODUCTION MANAGER
MUSIC PRODUCED BY
MIXED BY
EDITED BY

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SHEILA ROOPE
FRANK GARRIBANO
AL GURDON
MICHELE BESSEY
STEVE LILLYWHITE
JOHN HARRIS AND STEVE LILLYWHITE
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SOUND RECORDED WITH THE EFFANEL MUSIC LT MOBILE
MIXED AT PASCAL MUSIC, NEW YORK CITY

ENGINEERED BY JOHN HARRIS AND MAX FELDMAN

ADDITIONAL TRACKS

BEAUTIFUL DAY - RECORDED AND MIXED BY RICHARD RAMEY
ELEVATION - RECORDED BY JOE O'HEARLEY, DIRECTED BY JOFFE ROSEN
STUCK IN A MOMENT YOU CAN'T GET OUT OF - FILMED BY JOE EDWARDS AND JAMES MATHER
EDITED BY BRIAN MCGUE

SURROUND SOUND MASTERED AT ABBEY ROAD STUDIOS, LONDON BY PETER CORBIN
ASSISTED BY RICHARD LANCASTER

THANKS TO:

JAKE BERRY, STEVE BREDALE, ROCKO REEDY, SCOTT NICHOLS AND ALL US ELEVATION TOURING
PERSONNEL FOR HELPING TO MAKE FILMING THIS SHOW SO EASY
STEVE HOWARD, TREVOR BOWEN, CRAIG EVANS, FRANCES BRENNAN, ROCKET NETWORKS,
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