

NATIONAL GEOGRAPHIC ENTERTAINMENT

präsentieren

A 3ALITY DIGITAL Production

U23D

ab 12. NOVEMBER im Kino

Ein Film von

CATHERINE OWENS und MARK PELLINGTON

mit

BONO, THE EDGE ADAM CLAYTON, LARRY MULLEN JR.

(Filmlänge 85 Min.)

im

Verleih

Praesens-Film AG

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Informationen zur Produktion

DER INHALT

„U2 3D“ ist der erste digitale Live-Performance-Film in 3D. Die Produktion bietet ein einmaliges Kinoerlebnis und versetzt die Zuschauer mitten in das Publikum eines Stadion-Konzerts - gespielt von einer der berühmtesten Bands der Welt. Durch die Verschmelzung von neuester, digitaler 3D-Technik und einem perfekten Surround-Sound mit dem Erlebnis eines Live-Konzerts von U2 entsteht ein unglaubliches Kinoevent – anders als alle 3D-Konzertfilme, die es je gab. Die Aufnahmen entstanden in Südamerika im letzten Teil der „Vertigo“ Tour. „U2 3D“ entführt die Zuschauer in eine neue Dimension des Filmmachens und nimmt sie mit auf eine außergewöhnliche Reise, die sie niemals vergessen werden!

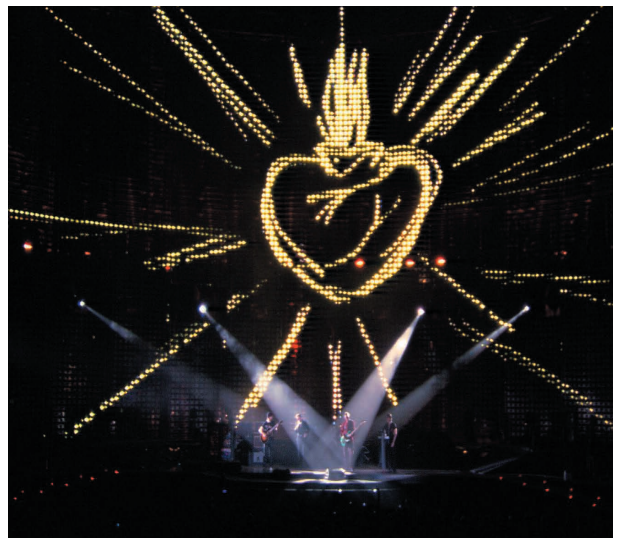
DIE PRODUKTION

Mehr als ein Viertel-Jahrhundert verschafften sich U2 nicht nur wegen ihrer musikalischen Fantasie Anerkennung, sondern auch mit ihrer Fähigkeit, Millionen von Fans mit neuen Technologien zu begeistern. Die Live-Shows der Band entführen das Publikum stets in einen außergewöhnlichen und emotionalen Wahrnehmungsraum – sei es durch den bahnbrechenden Einsatz von Videoleinwänden während der „ZooTV“ Tour 1992/93, mit Hilfe von LED-Displays bei der „PopMart“ Tour 1997/98 oder jüngst mittels perlenartigen, beleuchteten Video-Vorhängen über der Bühne bei der „Vertigo“ Tour 2005/06. Mit ihrer Offenheit für den Apple iPod als portables Musikgerät, haben U2 gezeigt, dass sie verstanden haben, welchen Einfluss neue Technologien haben und wie man mit ihrer Hilfe Botschaften sowohl offenkundig wie auch versteckt transportieren kann.

„U2 3D“ ist die erste digitale 3D-Produktion, die mit zahlreichen Kameras während eines Live-Events aufgezeichnet wurde. Der Film verdeutlicht, wie offen die Band für Technik ist. Für U2 ist die digitale 3D-Technik nicht nur ein Verfahren, das sich gerade entwickelt, sondern eine tatsächlich ausgereifte Technik. Es ist anzunehmen, dass es gerade U2 sind, die das Potenzial dazu haben, sowohl die Produktion wie auch das Erlebnis von Entertainment zu revolutionieren. Durch die Verknüpfung von digitalen Bildern in 3D und 5.1 Surround Sound mit dem einmaligen Erlebnis einer Live-Show werden die Zuschauer mit auf eine außergewöhnliche Kino-Reise genommen. Dieses Erlebnis ist einen Quantensprung von traditionellen Konzertfilmen entfernt und gibt dem Publikum das Gefühl, tatsächlich live bei einem U2-Konzert zu sein.

„Bono wollte bei der Arbeit an „U2 3D“ eine Art magischen Weg gehen“, sagt Regisseurin Catherine Owens. Er wollte das ohnehin ekstatische Gefühl eines Live-Konzerts von U2 noch verstärken. Der Film, der hauptsächlich unter Regie der irischen Künstlerin Owens und Mark Pellington stand, schafft es, die Beziehung der Bandmitglieder untereinander und zu ihren Fans einzufangen. Owens war bereits Regisseurin für die Aufnahmen der „ZooTV“, „PopMart“, „Elevation“ und „Vertigo“ Tour und hat die Produktion des Videos „Original of the Species“ betreut. Pellington war Regisseur beim U2-Video „one“ und bei dem Filmen „Arlington Road“ und „The Mothman Prophecies“.

„U2 3D“ wurde durch die Leidenschaft und die Erfahrung von 3ality Digital ermöglicht. 3ality Digital ist eine der größten Live-Action, Full-Service Produktionsfirmen der Welt, die sich auf die modernste 3D-Technik speziali-



siert hat. Das Projekt ist in erster Linie den Fähigkeiten von Sandy Climan (Geschäftsführerin von 3ality CEO), Michael Peyser ("Ruthless People", "SLC Punk"), Produktionsleiter David Modell und Produzent John Modell, den Produzenten Jon und Peter Shapiro ("Curious George", IMAX's "All Access", „Wetlands rock club“) und dem 3D- bzw. Digital-Produzenten Steve Schklair (Geschäftsführer von 3ality Digital Systems) zu verdanken.

Schklair hatte die Idee, eine der größten Bands der Welt während eines Konzerts zu filmen und dabei ein revolutionäres Kino-Medium zu nutzen. Er stellte sich dabei eine völlig andere Herangehensweise in 3D vor. Bei der Produktion wurden ein in die Kamera integriertes Motion-Control-System und Echtzeit-Bildverarbeitung eingesetzt. Darüberhinaus wurden die Mängel, die bei analog aufgenommenen 3D-Filmen Kopfschmerzen verursachen konnten, beseitigt. So wurde es möglich, das Event mit derselben Dynamik einzufangen, die sich auch bei der Live-Performance von U2 im Stadion entwickelt.

Schklair wusste, dass die Shapiro Brüder auf der Suche nach einem flexibleren und kostengünstigeren Weg waren, um Events wie Konzerte oder Sportereignisse auf die Großleinwand zu bringen. Die beiden waren der Meinung, dass die Bilder in 3D den Zuschauer noch mehr ins Geschehen einbeziehen würden, ähnlich wie in einer virtuellen Welt. Gemeinsam mit den ihnen gleichgesinnten Brüdern David und John Modell entwickelten sie das digitale, 3ality 3D-Kamera-System und prüften dieses bei einigen NFL Spielen, darunter auch der Super Bowl XXXVIII, auf Herz und Nieren. Nach diesen Tests waren sie davon überzeugt, dass ihre Lieblingsband U2 genau die richtigen sei, um Motiv des ersten digitalen Konzertfilms in 3D zu sein.

Peter Shapiro trat in Kontakt mit Catherine Owens und überzeugte sie, sich ein Bild von diesem futuristischen 3D-Medium zu machen, sie erkannte das Potenzial sofort. Schnell überzeugte sie auch die Band davon, sich diese neue Technologie zu Nutze zu machen. U2 waren von dem Konzept sofort begeistert!

Zunächst wurde ein Test bei einem frühen Konzert der "Vertigo" Tour aufgezeichnet. Daraufhin erhielt 3ality sofort das „Go“ von U2, sie weiter zu begleiten und Aufnahmen von der Band in Südamerika zu machen. „Bono war der Meinung, dass dieses Projekt nur in Südamerika stattfinden konnte. Hier hatte die Band acht Jahre lang nicht gastiert und es war klar, dass die Fans entsprechend begeistert sein würden“, erklärt Peter Shapiro.

Es entstand die größte Ansammlung von 3D-Kamera-Technik, die jemals für ein Projekt genutzt wurde. Das Produktionsteam von 3ality begleitete die U2-Karavane einen Monat lang. In dieser Zeit wurden zahlreiche Konzerte unter freiem Himmel aufgezeichnet: in Städten in vier verschiedenen Ländern, darunter Mexico City, Mexico; Sao Paulo, Brasilien; Santiago, Chile und Buenos Aires, Argentinien.

Über 100 Stunden digitales 3D-Material wurden aufgenommen und viele der größten Hits von U2 eingefangen. Darunter bahnbrechende U2-Songs wie "Pride (In the Name of Love)", "New Year's Day", "Sunday Bloody Sunday", "Miss Sarajevo", "Where the Streets Have No Name", "With or Without You", "Bullet the Blue Sky", "The Fly" und "One". Aber auch neuere Tracks wie "Beautiful Day", "Love and Peace or Else", "Vertigo", "Sometimes You Can't Make It On Your Own" und "Yahweh."

Als 3D-Produzent war Schklair klar, dass es eine der ersten Herausforderungen sein würde, „nahezu jede digitale Kamera und jeden Rekorder der Welt“ zusammenzubringen – er dachte dabei an nicht weniger als 18 Sony F950 CineAlta Digitalkameras und SR Aufnahmedecks (zwei Kameras je 3D-Anlage). All dies musste verkabelt werden und mit derselben Geschwindigkeit auf- und abgebaut werden, wie es der Tourplan der Band vorsah. Eine 140-köpfige Crew war nötig, um dies zu bewerkstelligen. Die Vorgehensweise war eher unorthodox – quasi vom Anfang bis zum Ende hin. Denn es gab zwar kein Drehbuch, aber eine klare Vorstellung darüber, welche Aufnahmen gemacht werden mussten, um eine großartige Geschichte erzählen zu können.

„Eines unserer Ziele war es auch, das Erlebnis der Fans nicht durch die Dreharbeiten zu stören“, erklärt John Modell. Daher wurde beim Konzert in Mexico City (Azteca Stadion) das Set so aufgebaut, dass ausschließlich



mittellange Szenen gedreht werden konnten. Einige Tage später in Sao Paulo (Morumbi Stadion) wurden mit zwei Kameras Aufnahmen aus mittlerer Distanz gemacht. Danach wurden in Santiago (Estadio Nacional), mit einer Overhead-Kamera die fliegenden Sticks von Drummer Larry Mullen und die Bewegungen um ihn herum eingefangen.

Nach fünf Drehtagen war noch immer nicht genug Material eingefangen, um ein solches Erlebnis zu kreieren, wie sich das alle vorgestellt hatten. „Ich hatte die Vision, dass der Film eine Art Liebesbrief der Fans an U2 sein sollte und dass wir im Idealfall die Kameras so auf der Bühne platzieren mussten, dass wir auch intimere Nahaufnahmen einfangen konnten“, sagt Jon Shapiro, „was wir brauchten, waren Aufnahmen ohne Publikum“. Bono und die Band erfüllten diesen Wunsch, indem sie zustimmten, zehn Songs nur für die Kameras zu performen. Das fand am Abend vor dem Konzert in Buenos Aires statt. „Es war eine unglaublich große Geste, wenn auch nicht eine überraschende“, meint Owens, „U2 verkörpern Leidenschaft, politisches Engagement und Liebe; außerdem verfügt die Band über eine Art kreative Großzügigkeit. Diese Großzügigkeit habe ich in der Zeit in der ich mit U2 gearbeitet habe, immer wieder zu spüren bekommen“.



Bei den Konzerten im März in Buenos Aires (River Plate Stadion) konzentrierte sich das Produktionsteam auf Szenen aus mittlerer und langer Entfernung und filmte die Performance auf der Bühne und die leidenschaftlichen Reaktionen von 80.000 Fans mit neun digitalen 3D-Kamera-Systemen. Regisseurin Catherine Owens lobt nicht nur das unglaubliche Geschick der Kameraleute und der Dutzenden von Technikern, die tonnenweise Equipment auf- und abbauten, sondern auch die Leitung der beiden preisgekrönten Kameramänner Tom Krueger (“Committed“, “Fatal Attraction“) und Peter Anderson (“T2 3D: Battle Across Time“, “Honey, I Shrunk the Audience“, “Shrek 4D“).

„Die Aufgabe mit U2 und der digitalen 3D-Technik an diesem Film zu arbeiten war sehr aufregend. Wenn Du mit U2 zusammenarbeitest, bewegst Du dich immer auf einem feinen Grad. Auf der einen Seite geht es darum, Kunst zu schaffen, auf der anderen um die Ehrlichkeit ihrer Auftritte“, beschreibt Owens, „die Band war in jeden Schritt involviert und diese Art Vereinbarung war für jeden, der an den Arbeiten beteiligt war, eine riesige Motivation. Ich habe das Gefühl, dass die Leidenschaft der Band für das Projekt und unser außergewöhnliches Team dazu beigetragen haben, ein feines und erlesenes Stück Filmgeschichte zu schreiben“.



Die Nachbearbeitung wurde von Oliver Wicki geleitet, der auch schon mit Owens an dem Video “Original of the Species” gearbeitet hatte. Weil es so schwer war, jedem Bandmitglied eine Möglichkeit zu verschaffen, einzelne Szenen in 3D zu sichten, wurde das Material zunächst in 2D bearbeitet. Die Bilder wurden zuerst geschnitten, dann Stück für Stück an den Musikproduzenten Carl Glanville weitergereicht und von ihm so vervollständigt, dass ein gleichmäßiger, eindringlicher 5.1 Surround Sound entstand. Das Team von 3ality Digital war damit das weltweit erste, welches eine Möglichkeit der Nachbearbeitung schuf, bei der die stereoskopischen Bilder und der Mehrkanal-Ton in eine neue dynamische Dimension umgewandelt wurden. Das Ziel war, die Zuschauer aus ihren Sitzen zu reißen und sie auf virtuelle Art und Weise Teil der Tourneen der größten Band der Welt werden zu lassen.

„“U2 3D“ ist nicht nur ein Konzertfilm, aber auch nicht nur eine Live-Show, bei der man in der ersten Reihe sitzt“, so beschreibt Sandy Climan den Film, „“U2 3D“ ist eine komplett neue Kino-Erfahrung“.

**MUSIC PRODUCED BY CARL GLANVILLE DIRECTOR OF 3-D PHOTOGRAPHY PETER
ANDERSON, ASC**

**DIRECTOR OF PHOTOGRAPHY TOM KRUEGER EDITED BY OLIVIER WICKI
3-D AND DIGITAL IMAGE PRODUCER STEVE SCHKLAIR DIGITAL 3-D BY 3ALITY
DIGITAL SYSTEMS**

CO-EXECUTIVE PRODUCER SCOTT MEDNICK

EXECUTIVE PRODUCERS SANDY CLIMAN MICHAEL PEYSER DAVID MODELL

**PRODUCED BY JON SHAPIRO PETER SHAPIRO JOHN MODELL CATHERINE
OWENS**

DIRECTED BY CATHERINE OWENS AND MARK PELLINGTON

OFFICIAL WEB SITE: www.U23Dmovie.com

Art is available at: http://ftp.nationalgeographic.com/pressroom/film_u23d/

Username: press

Password: press

U2 3D, a 3ality Digital Production, will be released worldwide
by National Geographic Entertainment. It will only be shown in cinemas
equipped with Digital 3-D or IMAX 3-D® projection systems.

PRODUCTION INFORMATION

SYNOPSIS

The first-ever live-action digital 3-D film, **U2 3D** is a unique cinematic experience that places viewers within the pulsing energy of a stadium concert given by the world's most popular band. Marrying innovative digital 3-D imagery and multi-channel surround sound with the excitement of a live U2 concert – shot in South America during the final leg of their “Vertigo” tour – it creates an immersive theatrical experience unlike any 3-D or concert film that has come before. Ushering in a new dimension of filmmaking, **U2 3D** takes viewers on an extraordinary journey they will never forget.

ABOUT THE PRODUCTION

For over a quarter-century, U2 has been recognized not only for their musical invention, but for their incomparable gift for reaching millions of fans through new technologies. Their live shows immerse concertgoers in exceptional and emotional multisensory experiences – whether through their groundbreaking use of video screens during the 1992-93 “ZooTV” tour, LED displays on their 1997-98 “PopMart” tour or, most recently, the use of dimensional, lighted-bead video curtains above the stage at their 2005-06 “Vertigo” tour. As with their embrace of the Apple iPod portable music device, U2 has always innately understood how to make the greatest impact, and to convey messages both overt and covert, through new technologies.

U2 3D, the first digital 3-D, multi-camera production of a live-action event reflects the band's longstanding embrace of technology, its recognition that digital 3-D isn't a developing platform – it's fully here – and its belief that **U2 3D** has the potential to revolutionize the way entertainment is produced and experienced. Marrying advanced digital 3-D imagery and 5.1 surround sound with the unique excitement of a live show, **U2 3D** takes viewers on an extraordinary cinematic journey, a quantum leap beyond traditional concert films, and gives audiences the palpable thrill of actually being at a U2 concert.

Says director Catherine Owens, “Bono wanted to go somewhere magical with the creation of **U2 3D**,” seeking to intensify the already ecstatic feelings evoked by U2's live concerts. The film, primarily directed by Irish artist Owens, and Mark Pellington, who co-directed the live shoot and provided invaluable creative support throughout post-production, sets out to capture the band's relationship with each other during their performance and the resonant response of their fans. Owens has been U2's visual content director on the “ZooTV,” “PopMart,” “Elevation” and “Vertigo” tours, and helmed the video “Original of the Species”; Pellington directed U2's “One” video and films “Arlington Road” and “The Mothman Prophecies.”

U2 3D Production notes/cont.

U2 3D came to life through the passion and production savvy of 3ality Digital, one of the world's leading live-action, full service production companies specializing in advanced 3-D technology. The project leveraged the collective skills of executive producers Sandy Climan (3ality CEO and entertainment industry veteran) and Michael Peyser ("Ruthless People," "SLC Punk"), executive producer David Modell and producer John Modell (former owners of the NFL world-champion Baltimore Ravens), producers Jon and Peter Shapiro ("Curious George," IMAX's "All Access," Wetlands rock club) and 3-D and digital image producer Steve Schklair (technology pioneer and CEO of 3ality Digital Systems).

The inspiration to shoot the biggest band in the world in concert using a revolutionary cinematic medium came after Schklair conceived a radically different approach to shooting in 3-D. By utilizing in-camera motion control and real-time image processing, and by eliminating the headache-causing imperfections that plagued 3-D movies made with analog film cameras over the past century, the 3ality digital process is able to capture an event as dynamic as a U2 stadium performance. Schklair knew that the Shapiro brothers, after shooting a multi-act 2-D concert film, were looking for a more flexible, portable and cost-effective way to shoot live events such as concerts and sports for the big screen; they felt that 3-D would completely enhance the audience's immersion into and connection with what they were experiencing on screen as if it were a virtual reality. Together with the like-minded Modell brothers, a well-known family of pioneers in football and media, they developed the 3ality Digital 3-D camera system and put it through its paces at a few NFL games including Super Bowl XXXVIII. It was footage from those tests that convinced these innovators to pitch U2, their favorite live band, to front the first-ever concert film in digital 3-D. Peter Shapiro connected with Catherine Owens and convinced her to see this futuristic 3-D medium; she immediately saw the potential and lobbied the band to take a chance on the new technology, which was very intriguing to them conceptually.

After shooting a single-camera test during an early "Vertigo" tour concert at the Anaheim Pond, 3ality ultimately received the thumbs-up from U2 to travel and shoot on the road with the band in South America, with Owens as director. "Bono felt that if we were going to do this right, we had to do it in South America, since the band's presence after an eight-year hiatus from the continent was certain to draw vibrant and enthusiastic crowds" explained Peter Shapiro.

With what became the largest collection of 3-D camera technology ever used on a single project, the 3ality Digital production crew joined up with U2's globe-trotting caravan for a month and shot the huge outdoor stadium shows (not seen in North America) at cities in four countries including Mexico City, Mexico; Sao Paulo, Brazil; Santiago, Chile; and Buenos Aires, Argentina. All told, over 100 hours of digital 3-D footage was shot, documenting a set list that includes such seminal U2 songs as "Pride (In the Name of Love)," "New Year's Day," "Sunday Bloody Sunday," "Miss Sarajevo," "Where the Streets Have No Name," "With or Without You," "Bullet the Blue Sky," "The Fly" and "One," as well as more recent tracks such as "Beautiful Day," "Love and Peace or Else," "Vertigo," "Sometimes You Can't Make It On Your Own" and "Yahweh. -more-

As 3-D producer, Schklair found that an early challenge was assembling “just about every digital camera and recorder in the world” – no less than 18 Sony F950 CineAlta digital cameras and SR recording decks (two cameras per 3-D rig). Tying this together with acres of fiber optic cable, the speed at which the equipment had to be set up and torn down to match the tour schedule required a crew that numbered as high as 140 persons at the Buenos Aires shoot, which was the largest shoot of the project and the stadium where the bulk of the material was captured. Working in “a very unorthodox way from beginning to end,” without storyboards, yet with a clear idea on how to get the shots needed to paint a great story, Catherine Owens was joined by co-director Mark Pellington on a few of the location shoots.

“We set out to honor the prime directive of shooting concerts – don’t disrupt the experience for the fans – so we worked to schedule each day strategically,” explains John Modell. On February 15-16 in Mexico City (Azteca Stadium), they set up exclusively for medium-length shots. Several days later, on February 20-21 in Sao Paulo, Brazil (Morumbi Stadium), two cameras were used to capture mid-distance shots. For U2’s February 26 concert in Santiago, Chile (Estadio Nacional), a single overhead camera caught the stick-flinging of drummer Larry Mullen and surrounding action.

After five days of shooting, however, what the production had was still not enough to create the experience that everyone envisioned. “I felt that this film should be a love letter to U2’s fans and that what we needed, ideally, was to set cameras onstage for intimate close-ups,” said Jon Shapiro. “What we needed was to shoot without an audience.” That need was fulfilled by Bono who, along with the entire band, agreed to perform 10 songs in a cameras-only show the night before two public concerts in Buenos Aires. “It was an incredibly generous gesture, but not surprising,” said Owens. “U2 is about passion, politics and love; in addition, there is an overriding aspect which is their creative generosity. It’s a generosity I’ve personally experienced for as long as I’ve worked with them.”

During the March 1-2 concerts in Buenos Aires, Argentina (River Plate Stadium), the production team set up unobtrusively for mid- to long-distance shots, capturing the performances onstage and the passionate reactions of 80,000 fans from nine digital 3-D camera systems. While crediting all of the incredibly talented cameramen and dozens of technicians who set up and tore down literally tons of equipment and acres of fiber-optic cables in two- and sometimes one-day periods, director Catherine Owens also offers kudos to the film’s two award-winning cinematographers: Tom Krueger (“Committed,” “Fatal Attraction”) and 3-D DP Peter Anderson (“T2 3-D: Battle Across Time,” “Honey, I Shrunk the Audience,” “Shrek 4-D”).

“The challenge of working with U2 and digital 3-D technology on this film has been very exciting. When collaborating with U2 you walk a fine line between making art and reflecting the honesty of their performance,” said Owens. “The band has been involved in each step of the process and having this kind of commitment from them has been very encouraging for everyone working on the film. Between their passion for the project and our extraordinary team, I feel that together we have carved out a delicate and exquisite piece of film history.”

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Post-production was led by editor Olivier Wicki, who had previously worked with Owens on the "Original of the Species" video. Sassoon Film Design also took animated sequences from the live show and recreated them for the movie's 3-D space. Given the impracticality of screening 3-D scenes for each of the band members, the decision was made to initially edit the project in 2-D, then conform the 3-D to match. The visuals were cut first, then handed over by section to music producer Carl Glanville, who has brought his skills to such feature films as "Gangs of New York" as well as previous U2 albums including the band's most recent hit, "How to Dismantle An Atomic Bomb." Glanville complemented the stereoscopic look of the project with equally immersive 5.1 surround sound. By necessity, the team at 3ality Digital created a world-first post-production facility delivering the stereoscopic images and multi-channel music in a new dynamic dimension. Their goal: to transport audiences from their seats to virtually become part of one of the band's greatest tours.

"What's exciting about seeing U2 live is that their concerts are totally engaging and take you on a powerful journey through the songs," commented executive producer Sandy Climan. "U2 3D is neither just a concert film nor a front-row seat at a live show, but a new cinematic experience that brings viewers into the pulsing energy of a stadium concert in an unexpectedly intimate and surprisingly realistic way."

U2 3D marks the most recent addition to a more than century-old technology legacy for National Geographic Entertainment, which is distributing the film worldwide. In 1888 it was publication and distribution of a monthly magazine. In 2008 it's the distribution of a movie that redefines both the cinematic and concert experiences. "Music is a powerful means of cultural expression," said David Beal, president of National Geographic Entertainment. "The impact of combining U2's music and performance with next-generation 3-D technology has resulted in a film that breaks boundaries and is an inspiring celebration of the world."

As the first-ever live-action film to be shot, produced and projected in the digital 3-D format, **U2 3D** will be exhibited in theaters around the world equipped with digital 3-D projection systems and will also be seen in giant screen IMAX 3D[®] cinemas, which are located in 38 countries.

SET LIST

VERTIGO
NEW YEAR'S DAY
BEAUTIFUL DAY
SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN
LOVE AND PEACE
SUNDAY BLOODY SUNDAY
BULLET THE BLUE SKY
MISS SARAJEVO
U.N. DECLARATION OF HUMAN RIGHTS
PRIDE (IN THE NAME OF LOVE)
WHERE THE STREETS HAVE NO NAME
ONE
THE FLY
WITH OR WITHOUT YOU
YAHWEH

ABOUT THE FILMMAKERS

Catherine Owens (Director) is an Irish artist living in New York. Her work originates from drawings and ideas that evolve through sculpture, photography, sound and video. Owens is known for her work as a director for visual content for U2's "ZooTV," "PopMart," "Elevation" and "Vertigo" tours, and more recently for her directorial work with U2 in their 2005 music video, "Original of the Species." She has also directed video content and animation for the Kronos Quartet and Chinese Pipa player Wu Man, whose Carnegie Hall debut last April featured a mesmerizing 20-minute animation created by Owens.

Mark Pellington (Director) a native of Baltimore, is internationally recognized as one of the world's premier music video directors, whose credits include Pearl Jam's "Jeremy" video, which earned him Best Director honors at the 1992 Billboard Video Music Awards and picked up four 1993 MTV Video Music Awards, including Best Director and Video of the Year. Pellington's feature film directing credits include his debut, "Going All the Way," starring Ben Affleck and Jeremy Davies, which bowed at the Sundance Film Festival; "Arlington Road," starring Jeff Bridges and Tim Robbins; "The Mothman Prophecies," starring Richard Gere, Laura Linney, Alan Bates and Debra Messing; and "Henry Poole is Here," starring Luke Wilson, Rahda Mitchell and Academy Award nominee Adriana Barraza. Pellington also directed the pilot episode of the CBS series "Cold Case" and helped to create the multi-screen image environment for U2's highly acclaimed "Zoo TV" tour.

Sanford R. Climan (Executive Producer) is president and chief executive officer of 3ality Digital LLC. In addition, he is also president of Entertainment Media Ventures, Inc. (EMV), an L.A.-based company active in media investment, advisory work and film/television production. Current advisory clients of EMV include Ford Motor Co., Harrah's Entertainment, Pure Video, SendMe Mobile, Beliefnet, One Key World and Imagination Entertainment. Climan served as co-executive producer on the CBS primetime series "Robbery Homicide Division" and as a producer of the feature film "The Aviator," directed by Martin Scorsese, for which he received BAFTA and Golden Globe Awards.

From 1986 to 1999 Climan was a member of the senior management team at Creative Artists Agency, building its corporate representation practice from its inception and representing a range of companies including Sony, Matsushita, Coca-Cola, Seagram and several regional Bells. As a talent agent he handled actors, directors, writers and producers such as Robert De Niro, Robert Redford, Kevin Costner, Danny DeVito and Michael Mann, as well as production companies including Jersey Films, Wildwood, Tribeca and Tig Productions. From 1995-97 Climan briefly left CAA to serve as executive vice president and president of worldwide business development at Universal Studios, where he oversaw corporate international strategy, strategy marketing and five studio operating divisions.

Prior to joining CAA, Climan held various executive positions in the entertainment industry, including: president of Lion's Gate Studios; president of Wescom Productions, a subsidiary of Chronicle Publishing; and vice president of production for The David Gerber Company, a major

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independent television company. He began his career at Metro-Goldwyn-Mayer, overseeing pay-television, international theatrical distribution and, later, working in feature film production.

Climan serves on the boards of the American Cinematheque, The Fulfillment Fund (an educational mentoring program in L.A.), UCLA School of Public Health, The James Redford Institute for Transplant Awareness, and the Chief Executive Leadership Institute of the Yale School of Management, among others. He is also an advisor on entertainment and media to the World Economic Forum and its annual gathering in Davos, Switzerland.

Tom Krueger (Director of Photography, ASC) is a long time member of the International Cinematographer's Guild, as well as The Director's Guild of America, and has written, shot, and directed a wide range of projects from feature films to short films, documentaries, music videos, and commercials.

As a cinematographer, Krueger has shot countless projects, including "Fishing With John," starring John Lurie, Dennis Hopper and Matt Dillon; "United States Of Poetry," directed by Mark Pellington; "Manny And Lo," starring Scarlett Johansson; and "Committed," starring Heather Graham, which won the Sundance Award for cinematography. Additionally, he has shot many documentaries and music videos for artists such as U2, David Bowie, Stevie Wonder, Bruce Springsteen, Bob Dylan, Lenny Kravitz, Public Enemy and many more. Krueger also wrote and directed "Fuzzy Logic," which was an official selection at the Sundance Film Festival as well as the Cannes Film Festival and won New York's Gen-Art Film Festival, and he is currently set to direct his first feature film this spring.

David Modell (Executive Producer) currently serves as chairman of 3ality Digital Holdings LLC, a company he helped found. Modell is also a veteran of 20-plus years in the National Football League, serving the Cleveland Browns and Baltimore Ravens in various administrative capacities, including as executive vice president and then chief operating officer for the Ravens. Modell was integrally involved in every aspect of the formation and management of the organization, from the selection of team colors, logos and uniforms to spearheading the selection process for the team's head coach. The 2000 Baltimore Ravens won Super Bowl XXXV.

John Modell (Producer) is co-founder of 3ality Digital Entertainment. Prior to founding 3ality Digital, Modell and his family were owners of the Baltimore Ravens of the National Football League. The Modells led the Ravens to Super Bowl XXXV, where their victory brought the 2000 NFL World Championship home to Baltimore. Modell headed the entertainment, broadcast and technology division of the Ravens, creating the groundbreaking multi-media technology and content for the team's in-stadium experience, which is acknowledged to have re-defined the way live sporting events are presented.

-more-

An alumnus of Cal Arts, Modell is also a musician, composer and music producer and served as the executive audio producer for **U2 3D**. Additionally, he is president of Modular Entertainment, a music and multi-media production company.

Michael Peyser (Executive Producer) is an accomplished producer of both major studio movies as well as cutting edge independent films, and has spent his career mastering the challenges of the film industry both as a producer and a studio executive.

Currently in production on the fantasy action film "Laundry Warrior," starring Geoffrey Rush, Kate Bosworth, Jang Dong-kun and Danny Huston, Peyser's extensive credits encompass a wide range of commercially and critically successful films, including: "Ruthless People," starring Bette Midler and Danny DeVito; "Big Business," starring Bette Midler and Lily Tomlin; "Hackers," starring Angelina Jolie; "Desperately Seeking Susan," starring Madonna; the children's classic, "Matilda," directed by Danny DeVito; "Imagining Argentina," starring Antonio Banderas and Emma Thompson under the direction of renowned British writer/director Christopher Hampton ("Dangerous Liaisons," "Atonement"); "The Distinguished Gentleman," starring Eddie Murphy; "Camp Nowhere," with Christopher Lloyd and "The Night We Never Met," with Matthew Broderick and Annabella Sciorra. He also launched the cult classic comedy "Haiku Tunnel," which premiered and was snapped up for distribution at the Sundance Film Festival

Additional production credits include Milos Forman's musical "Hair," the classic thriller "Marathon Man," and many great Woody Allen films including "Manhattan," "Stardust Memories," "The Purple Rose of Cairo," "Broadway Danny Rose," "Zelig" and "A Midsummer Night's Sex Comedy." Peyser also served as executive in charge of production on the hit comedy "Arthur," starring Dudley Moore, Liza Minelli and Sir John Gielgud in his Oscar-winning performance.

In addition to his producing credits, Peyser is a professor at USC's School of Cinematic Arts and was the founding senior vice president of Hollywood Pictures at Disney where he supervised creative development, production and a broad release schedule for an extensive slate of films

Jon Shapiro (Producer) has been involved in the conception, development and production of high-profile mainstream entertainment in virtually every professional format, including animation, digital 3-D, HDTV, 35mm & IMAX 15p/70mm film and 5.1 audio. Currently serving as chief executive officer of 3ality Digital Entertainment, Shapiro's previous credits include serving as producer of Universal Pictures' "Curious George," starring Will Ferrell and Drew Barrymore, and executive producer of the spin-off Emmy-nominated PBS TV series, now in its second season; producer of IMAX's "All Access: Front Row. Backstage. Live!" featuring Carlos Santana, Sting, Sheryl Crow, Dave Matthews, Mary J. Blige and others; executive producer of Warner Bros.' "Richie Rich," starring Macaulay Culkin; executive producer of "The Big Brass Ring," starring William Hurt, from a screenplay by Orson Welles; and producer of the Grammy-winning 11-hour DVD & CD series "Rendezvous in New York," featuring Chick Corea.

Peter Shapiro (Producer) has forged an eclectic career whose acclaimed, groundbreaking projects include the IMAX concert film "All Access," the Green Apple Festival (America's largest Earth Day event), the annual Jammys awards show and concert, the VH1 hip-hop documentary "And You Don't Stop" and his current efforts with 3ality Digital, of which he is a founding partner, to help digital 3-D become a significant component of the out-of-home and in-home entertainment experience.

After producing the Grateful Dead documentary "Tie-Died" in 1995, and directing the short film "American Road," which premiered at the 1997 Sundance Film Festival, Shapiro became the owner of the celebrated downtown New York music venue The Wetlands Preserve, which was hailed as a "landmark rock club" by *Rolling Stone* and hosted the first New York city performances by the likes of Pearl Jam, Rage Against the Machine, Oasis and Dave Matthews.

In 1999 Shapiro took his love for both film and music to another level, producing (with his brother, Jon) and serving as musical director, for the critically-acclaimed IMAX concert film "All Access," which featured performances by Santana, Dave Matthews Band, Al Green, Mary J. Blige, George Clinton, Sheryl Crow, Moby and Kid Rock. Dubbed an "exceptional concert film" by The New York Times, the film received two thumbs up from Ebert & Roeper.

Shapiro also lent his talents as executive producer of a concert series to singer Sheryl Crow, which led to a DVD and TV special; "Rendezvous In New York," a 10-DVD box set and album spotlighting jazz legend Chick Corea at the Blue Note in New York, which received the most Grammy nominations of any jazz album that year; "And You Don't Stop," the acclaimed, five-part hip-hop documentary for VH1; and "Live From Central Park SummerStage," a TV special on ABC's Tri-State affiliate, featuring performances by the Yeah Yeah Yeahs, Ben Folds, Devo and Guster.

In addition to developing several 3-D films in his capacity as a founding partner of 3ality Digital, Shapiro is also founder and executive producer of America's largest Earth Day event, the Green Apple Festival, which will take place in eight cities simultaneously on April 20, 2008; co-founder of the environmental consulting firm GreenOrder; a founding board member of Headcount, the largest event-based voter registration organization in America; and a co-owner of The Slipper Room, a popular performance venue in New York.

Steve Schklair (3D and Digital Image Producer) has been working at the front edge of new technologies for most of his career, and is the founding principal and chief executive officer of 3ality Digital Systems, which is the technology development and production arm of 3ality Digital. Currently focused on the development and production of new digital 3-D motion picture technologies and the real-time broadcast of 3-D programming, Schklair has been acknowledged as one of the world's leading experts in digital and live-action 3-D production and exhibition by an international list of clients, and is one of the primary catalysts behind the recent resurgence of 3-D in Hollywood films.

His recent credits include the world's first real-time live-action 3-D transmission to autostereo monitors (no glasses needed to see 3-D), first demonstrated at the 2005 IFA in Berlin; shooting with multiple 3-D camera systems at Super Bowl XXXVIII in Houston for the NFL and NFL Films; and working for and with numerous commercial clients such as Toyota, Texas Instruments, FIFA, NASCAR, and Sony.

Schklair previously served in various capacities at a number of media companies including as vice president of Digital Domain (the special effects studio responsible for films such as "Apollo 13," "The Fifth Element," "Titanic" and "Terminator 2:3D"); as a creative director for R/Greenberg Associates, and as executive producer for computer graphics and interactive media pioneer Robert Abel. During this time, he produced a number of industry-defining and award-winning projects, including Mattel's exceedingly successful Barbie Fashion Designer software title, and the Columbus Interactive Application which was chosen as a cornerstone of interactive media by the Library of Congress.

As one of the first pioneers to utilize high-definition cameras, Schklair co-produced and photographed the award-winning film "To Dream of Roses," which was produced in partnership with special effects wizard Douglas Trumbull for release at the 1990 Osaka World Expo. This project broke new ground through its innovative use of real-time motion control and compositing, and was also the first large format film released that originated in high resolution video.

Schklair has several patents pending and is a frequent speaker on new entertainment technologies. A member of the Advanced Technology Committee at the American Society of Cinematographers (ASC), he is an alumnus of the Masters program at the USC School of Cinema.

Olivier Wicki (Editor) was born in Geneva, Switzerland, where his flair for editing was realized shortly before coming to New York in 1991. Finding his feet as an editor at Bluerock, he has been leaving his creative mark since 1999.

Credited with an education in graphic design from *Geneva's Ecole des Arts Decoratif*, and possessing a finely honed eye for design, Wicki is able to be an Editor/Designer on any given job. An excellent example of his ease with these dual roles is his work on "Negative Forces," a short documentary revealing 24 hours in the New York subway system, produced by New York's The Attic. He also cut a graphics-heavy experimental film for MAC Cosmetics that landed in department stores nationwide. –

Wicki's expanse of high-profile work includes projects with directors Tony Kaye and Kevin Smith as well as for such clients as Hollywood Video and Panasonic. Wicki has offered a creative edge to projects for numerous companies including Garnier and L'Oreal, and worked on a number of notable PSA's including one for the Partnership for a Drug Free America. Music credits include videos for Wyclef Jean and The Bravery, as well as a television and Internet album teaser for the group Velvet Revolver. Wicki also edited U2's music video for "Original of the Species," which was nominated for an MTV Video Music Award for best editing in 2006.

About 3ality Digital

3ality Digital is one of the world's preeminent digital 3-D production and postproduction companies, rooted deeply in research, technology and production. 3ality Digital uses their advanced technologies in the development and production of feature films, alternative content (e.g., music, sports) and television. The company has brought together the leading minds in 3-D, production, content creation, development, and digital post-production to create a unique environment that is purpose built for uncompromising creativity, quality and ingenuity. 3ality is focused on every step of the process from creative inspiration through image-acquisition and exhibition and will continue developing and producing its own feature film opportunities, collaborating with major filmmakers and studios on upcoming projects, designing unique alternative-media experiences and building the technology of the future. For more information, visit www.3alitydigital.com.

About National Geographic Entertainment

National Geographic Entertainment (NGE) was established in 2007, combining into a single operating group National Geographic's Cinema Ventures, Feature Films, Kids Entertainment, Home Entertainment and Music & Radio business units. NGE is part of the newly established National Geographic Global Media (NGGM), also formed in 2007, bringing together all of National Geographic's editorial platforms in order to streamline collaboration and further support the Society's mission. Founded in 1888 to "increase and diffuse geographic knowledge," National Geographic works to inspire people to care about the planet. It reaches more than 300 million people worldwide each month through magazines, books, digital media, and television, radio, music and film. It funds more than 250 scientific research, exploration and conservation projects each year and supports an education program combating geography illiteracy. For more information, visit www.nationalgeographic.com.

#

National Geographic Entertainment

Presents

A 3ALITY DIGITAL PRODUCTION

U23D

EXECUTIVE PRODUCERS

SANDY CLIMAN, MICHAEL PEYSER AND DAVID MODELL

MUSIC PRODUCED BY

CARL GLANVILLE

DIRECTOR OF 3-D PHOTOGRAPHY

PETER ANDERSON, ASC

DIRECTOR OF PHOTOGRAPHY

TOM KRUEGER

EDITED BY

OLIVIER WICKI

3-D AND DIGITAL IMAGE PRODUCER

STEVE SCHKLAIR

PRODUCED BY

JON SHAPIRO AND PETER SHAPIRO, JOHN MODELL AND CATHERINE OWENS

DIRECTED BY

CATHERINE OWENS AND MARK PELLINGTON

END CREDITS

1.

Vocals, Guitar, Harmonica BONO

Guitar, Keyboards, Vocals THE EDGE

Bass Guitar, Keyboards ADAM CLAYTON

Drums, Keyboards LARRY MULLEN JR.

2

U2 Manager PAUL MCGUINNESS

3.

Co-Executive Producer SCOTT MEDNICK

4.

Supervising Producer TED KENNEY

5

Visual Effects Supervisor DAVID E. FRANKS

6.

U2 Show Design WILLIE WILLIAMS

U2 Show Director/Lighting Design BRUCE RAMUS

Film Lighting Consultant ALLEN BRANTON

7.

Music Mixed by CARL GLANVILLE

Recorded by ROBBIE ADAMS

DAVE SKAFF

8.

Music Co-Produced by ROBBIE ADAMS

Executive Audio Producer JOHN MODELL

9.

East Coast Editorial Producer CARYN MACLEAN

Second Editor JASON FREE

10.

Director of 3-D Camera and Post Engineering BERNIE BUTLER-SMITH

Chief Technology Officer for 3ality Digital HOWARD POSTLEY
Systems

11.

Visual Effects Producer CYNDI OCHS

Post Production Producer MARCI LEVINE

Editorial Post Supervisor LIANE SU

12.

Line Producer DOUG YELLIN

Production Management JOHN VIDAS

JENNIFER LYNN SIRECI

13.

Post Production Manager RICK BAUMGARTNER

Visual Effects Production Manager DAWN A. BROOKS

Additional Visual Effects Production Manager JANA SPOTTS

Visual Effects Coordinator ALEXANDRA GUNTER

Post Production Coordinator MILES HORST

14.

Stereoscopic Editorial Conform Supervisor DAVID E. FRANKS

Stereoscopic Conform Artists SHANE McALLEN

LARA RAMIREZ

1st Assistant Editor FULVIO VALSANGIACOMO

Additional 1st Assistant Editor TONY BACIGALUPI

Visual Effects Editor JEREMY BRADLEY

Assistant Visual Effects Editor LAURA WEISS

15.

Stereoscopic Depth Balancing Lead RAY HANNISIAN

Stereoscopic Software Development and
Depth Balancing BETTINA MARTIN

16.

Compositing Supervisor JASON M. HALVERSON

Compositors BUCKLEY COLLUM

SCOTT GASTELLU

MATT KELLY

BRAD MOYLAN

MARK ROBBEN

AARON SINGER

LEO H. VEZZALI, III

17.

Background Artists PATRICK L. ALMANZA

CARLOS LONG

RANDY MARTIN

Technical Operations Lead TROY MOORE

Technical Operations ROB RYAN ALBANO

JONATHAN BIRD

NICK BROWN

OSCAR A. RODRIGUEZ

Digital Projectionist FEDERICO ARAGON

Principle Management Ltd. (Dublin)

U2 Manager PAUL MCGUINNESS

Director, Principle Management STEVE MATTHEWS

TREVOR BOWEN

CANDIDA BOTTACI

SUSAN HUNTER

SHARON CALLALY

SHAN LUI

NADINE O'FLYNN

CECILIA MULLEN

SALLY-ANNE MCKEOWN

CILLIAN GUIDERA

EILEEN OSBORNE

MAIRE SMITH

AVRIL SLEVIN

CARMEL LEE

GERRY WATTERS

Principle Management Inc. (New York)

KERYN KAPLAN

MICHELLE LIEU

MISSY IREDELL

Modell Ventures

LOU PEREZ

KATHY WOLFF

SAM MILLER

Audio Post Production

Sound Editor CARL GLANVILLE
Additional Sound Editing ROBBIE ADAMS
Re-Recording at WARNER BROS.
Re-Recording Mixers CARL GLANVILLE
TIM LEBLANC
Additional Re-Recording SKIP LIEVSAY
Re-Recording Engineers KEVIN COLLIER
JOEL DOUGHERTY

Stereo Visual Effects Created By

Sassoon Film Design

President/Creative Director TIM SASSOON
Executive Producer CHRIS "CB" BROWN
VFX Supervisors JEREMY NICOLAIDES
JOHNATHAN BANTA
Compositors JASON JUE
SUZETTE BARNETT
RODRIGO ARMENDARIZ
COLIN FEIST
JOHN PIERCE
Digital Artists CHRIS WELLER
LUCAS DE LA TORRE
JENN BASTIAN
Coordinating Producer
Data Management CHRISTOPHER LIU
MARK VAN DER NAGEL

Bluerock

President ETHEL RUBINSTEIN

CEO JOHN PALESTRINI

Producer CARYN MACLEAN

Editor OLIVIER WICKI

Technical Support FARHAD DHABHAR

Spontaneous

Opening Titles and Intro Sequence JOHN LEAMY

Creative Director 2-D Special Effects

3-D Hardware And Software Development

3ality Digital Gmbh

MARTIN BECK

THOMAS LIPPERT

MATTHIAS LENZ

MARTIN BORCHERT

BETTINA MARTIN

KLAUS SCHWARZMÜLLER

BERND JAKISCH

XM Productions/Effanel Music

Senior Vice President RANDY EZRATTY

Director JANE MARVIN

Post Production Audio Technical Supervisor ROB MACOMBER

Post Production Audio Assistants JASON DALE

JEFF ROTHMAN

MICHAEL CRUZ

MAX FELDMAN

Edgeworx

Creative Director JOHN BAIR

Chief Engineer DINO SANACORY

Head of Production VIVIAN CONNOLLY

Assistant Editors NICK DAMIANO

PERRI B. FRANK

3-D Crew

Camera Operators PAUL BABIN

JOHN BROOKS

LEO NAPOLITANO

DJ ROLLER

MEHRAN SALAMATI

REED SMOOT, A.S.C.

JEFF ZACHARY

Fusion A Camera Operator VINCE PACE

First Assistant Camera PATRICK CAMPBELL

F. MAKO KOWAI
RICHARD MOSIER
DOMINIC NAPOLITANO
DEENA SHELDON
MANNING TILLMAN
GARY USHINO
Senior Video Engineer BARRY MINNERLY, VIRTUAL
IMAGE
Assistant Video Engineer KEITH MCGUIRE
I/O and Convergence Lead B. SEAN FAIRBURN
Focus and Convergence Pullers BRIAN GARBELLINI
BRIAN GIBSON
PAUL MALETICH
MELANIE TOAY
DAN VENTI
Steadicam Operators NORTON "RUSTY" GELLER
JEFF ZACHARY
Spydercam TODD "HAMMER" SEMMES
JOEL BILHARTZ
DAVIS MATTHEW
SCOTT PAIDER
BRENT SPONHAUR
RICH VOLP
Spydercam STAB C Tech PETER GRAF
ENG Camera Operator ROMEO TIRONE
ENG Camera Assistant DANIEL MARTIN
Location Sound TOM PAUL
Additional Recording Engineers GUSTAVO "PINCHON" DAL-
PONT

PEPE REVELES-GONZALES

3-D Tech Supervisor MELANIE TOAY
3-D Lens Technician GARY USHINO
3ality Team Supervisor STEVE SCHKLAIR
3ality Lead Engineer BERNIE BUTLER-SMITH
3-D Tech Assistant VICTOR SAGALOVSKY
Fusion Team Supervisor VINCE PACE
Fusion System Lead Tech FRANK "PACO" FISHER
Fusion System Tech MARK BURNETT
Fusion Lead Engineer RYAN SHERIDAN
HD Engineer NICK THEODORAKIS
HD Technician TONY JONES
Key Grip LES PERCY
Gaffers BRAD HAFER
DAVID OAKES

3-D Crew

Lighting Directors KEVIN LAWSON
FELIX PERALTA
Lighting Technicians JORGE DE ANGEL
RUSS KEITEL
MCCLAIN MOSS

DIEGO SAENZ

Hot Head Tech ADAM FRANCIS

Generator Tech LEE CUMMINGS

Tape Operator DAWN MARTIN

Clear Comm Engineer GLENN HAZLETT

Telecast Fiber Engineer EUGENE BAKER

Key Digital Utility PAUL GIBILISCO

Utility MARTIN BECK

MIKEY BERGSTROM

OMAR BUSTOS

TODD COGAN

NATHAN CRUM

JOEL KARAHADIAN

MASON MALONE

OLIVIER MANCEBO

JUSTIN PHELPS

HOWARD POSTLEY

Chief Financial Officer for 3ality Digital GARI ANN DOUGLASS

Production Accountant VICKI BERTHELOT ROCCO

Production Attorneys JOEL BEHR

STEVEN DRAPKIN

THOMAS GUIDA

PETER GRANT

TIMOTHY A. LLOYD

NIGEL MCNULTY

A. LYNNE PUCKETT

DAVID TORAYA

Executive for Entertainment Media Ventures MICHAEL LEWINSKY

EMV New Media Executive SOURIS HONG-PORRETTA

Associate Producer to Michael Peyser STACY RUPPEL
Office Production Supervisor VALERIE LINDBLOM
Unit Production Coordinators JENNIFER LYNN SIRECI
PILAR PEREZ
Office Manager TRACIE LAYMON
Assistant to Catherine Owens DANIELLE LAPLANTE
Assistant to Mark Pellington JOSEPH ARDERY
Executive Assistant to Sandy Climan ANNMARIE SAIRRINO
Assistant to Steven Schklair MIMI GOODWIN
KAROLL MUN
KENNY O'BRIEN
ELIZABETH THOMPSON
Assistant Production Coordinator TERESA MENDOZA
Office Production Assistants CHARLES KELLAN
ANTHONY SIMS
Post Production Assistants BRIAN BENBENEK
MANUEL HERNANDEZ
JESSICA LINICK
RUSSELL MAHE
Digital Projectionist ROBERT TURNER
Still Photographer C. TAYLOR CROTHERS

Local Mexico City, Santiago And Buenos Aires Production Services Provided By ACA Films

(double column begins here for international crew)

Executive Producer DAVID CHIPON
Production Manager ELDA BRAVO

Unit Manager/AD IVES VON GUTEN
Production Coordinator EUGENIA PERALTA

Mexico City Unit

Production Coordinator EDGAR SANCHEZ
Office Coordinator TONI JUAREZ
Key Grip RICARDO ARVIZU
Electrician IVAN HOE
Grip CHRISTIAN COS
Best Boy ALBERTO CAMACHO
Technocrane Operator ARMANDO RICO
Technocrane Assistant VICTOR MANDUJANO
Scorpio Head ANTONIO FLORES
Audio Support RICARDO MANTINI
AQUILES VERA
Transportation Coordinator ABRAHAM PINEDA
Drivers DEMETRIO CARRICHI
JOSE LUIS VERGARA

Santiago Unit

Production Coordinator INGRED BRAGEMANN
Key Grip FLAVIO NARANJO
Grips JORGE NARANJO

PAULA PEDREIRO

CRISTIAN RAMIREZ

Office Production Assistant PHILLIPE BEAUCHEMIN

Production Assistants IGNACIO CERUTI

DANIELA HUMLOVA

Runners HEINRICH NEISSKENWIRTH

CARLOS PEREZ

CHRISTIAN YAÑEZ

Stage Hands CRISTIAN ACUÑA

RAMON SARMIENTO

RAMIRO UGARTE

MAURICIO VERGARA

Drivers PABLO CERDA

IGNACIO GALLEGOS

LUIS INFANTAS

Buenos Aires Unit

Production Coordinator MANUEL FALLACE

Transportation Coordinator RAMIRO MAZZEO

Key Production Assistants VERONICA BORDON

DIEGO BOULET

FEDERICA BRIZZO

INES GIMENEZ

MARINA HAMBRA

SANTIAGO PEIDRO

FEDERICA PEÑA

SEBASTIAN SIRES

Production Assistants FEDERICO CARNEVALE

ALEJO CASTRO
ORIANA CASTRO
NAIARA COVENERA
PABLO FARIAS
XIMENA LLADO
MARIANO ROMERO
DANIEL RUTOLO
CESAR SODERO
Location Assistant MARCOS GRANDI
Runner DAMIAN DE ROSE
Production Accounting MARTIN DAIAN
Hostesses MARA LEHMAN
ARIELA NOVAS
Stage Hands S.O.S.
VTR Assistants DIEGO BOULLIET
ALEJO GILES
Audio Support JAVIER ANLLO
DIEGO KELLER
RICARDO PEGNOTTI
MACHE TELEFALCO
Technocrane Key Grips SEBASTIAN BEJARANO
RICARDO CONTE
Grips PABLO CAMPOLLETE
ALEJANDRO MANOCCHIO
GABRIEL QUEVEDO
SANTIGO RIBOTTA
MAXIMILLANO TOLOS
NICOLAS TROVATO
PABLO ZAK

BELTRAN ZUBERBUHIER

Dolly Grips EZEQUIEL BARRELLA

PABLO BEJARANO

Local Sao Paulo Production Services Provided By Ocean Films

Executive Producers CRISTIAN MARINI

JOAO RONI GARCIA

Production Manager ZAHRA STAUB

Sao Paulo Unit

Unit Manager (Stadium) MARCOS AQUINO

1st Camera Assistants JANICE D AVILA

FERNANDA RISCALL

HD Engineer ROBERTO MASSHARO

Key Grip CESAR COELHO

1st Assistant Grip DJALMA REIS

2nd Assistant Grip ANTONIO AUGUSTO FILHO

Technocrane Operator MARCOS MACAIMBRA

Technocrane Assistant PAOLO SANTOS

Production Assistants LUCIANA ALVES

OSMANIL DA SILVA

PHILIPPE DE ARAUJO

SEBASTIAN MARINI

Drivers ALVERTO ALVES

ARNON CALHEIROS

RENATO DA SILVA

OSMANIL DA SILVA

ADOLF DA SILVA RAMOS

LUIZ DOS SANTOS

ANTONIO DOS SANTOS

Melbourne Unit

Production Coordinator KATE MERRIN

Steadicam Operator NORTON "RUSTY" GELLER

Camera Assistant DAN MAXWELL

Focus Puller ANDREW JERRAM

Local Gaffer LES FRAZIER

Key Grip ROB HANSFORD

2nd Grip MICHAEL BESPALOV

Grip Assistant STEVE WELLS

Electric Assistant ADAM KERCHEVAL

Utilities ADAM BALABAN

MARK MORRIS

DOMINIC TRIPOTI

Production Assistants ROHAN JONES

BRETT O'MARA

CAMERON OLIVER

CHRISTIAN RATTRAY

MICHAEL SEDDON

GRANTLEY SMITH

BRETT TYLEY

ADAM VITOLINS

PIA WALTERS

Drivers ANTHONY BALMAIN

TANJA GEORGE

JEMMA TYLEY

U2 Tour Personnel

Manager	PAUL MCGUINNESS
Director, Principle Management	STEVE MATTHEWS
Show Designer	WILLIE WILLIAMS
Architect	MARK FISHER
Consultant to U2	GAVIN FRIDAY
Management Associates	SUSAN HUNTER
	SHAN LUI
Band Assistant	SUZANNE VARNEY
Assistant to Bono	CATRIONA GARDE
Tour Manager	DENNIS SHEEHAN
Tour Business Manager	BOB KOCH
Assistant to Tour Manager	BEN SCHWERIN
Band Advance and Travel Coordinator	BRET ALEXANDER
Style Consultant/Head of Wardrobe	SHARON BLANKSON
Press Coordinator	FRANCES MCCAHERON
Tour Production Director	JAKE BERRY
TNA Tour Director	CRAIG EVANS
Production Accountant	IAN JEFFERY
Stage Manager	ROCKO REEDY
Audio Director	JOE O'HERLIHY
Production Coordinators	WENDY OVERS
	DORI VENZA
Tour Ticketing Manager	CYNTHIA OKNAIAN
TNA Production Coordinator	ALISON LARKIN
Crew Chief and Drum Tech – Larry Mullen Jr.	SAM O'SULLIVAN
Guitar Tech – The Edge	DALLAS SCHOO
Programmer/Keyboards	TERRY LAWLESS

Bass Tech – Adam Clayton	STUART MORGAN
Tour Tech	COLM “RAB” MCALLISTER
Guitar Tech – Bono	PHILIP DOCHERTY
Tour Security Coordinator	SCOTT NICHOLS
Make-up	JAY MASKREY
Head Rigger	BART DURBIN
Head Carpenter	ALAN “WOODY” DOYLE
Power	JON BOSS
Audio Technician and Crew Chief	JOE RAVITCH
Monitors and Recording Engineer	ROBBIE ADAMS
Monitors	DAVE SKAFF
	NIALL SLEVIN
Lighting Director	BRUCE RAMUS
Lighting Crew Chief	GARRY CHAMBERLAIN
Lighting Tech	RUSSELL “BITS” LYONS
Touring Video Director	STEFAAN DESMEDT
Video Crew Chief	STEFAAN VANBESIEN
Head of Catering	SANDY HYLTON
Cat Power Crew Chief	JON “HUGO” BOSS
IT – Geek Squad	JOSH “JOSHIE” KAPELLEN
Merchandise	TOMMY WHITELAW
Site Coordinator – Blue Steel	TOBY FLEMING
Site Coordinator – Red Steel	ROBERT HALE
Blue Steel Crew Chief	JOHAN VAN ESPEN
Red Steel Crew Chief	PATRICK MARTENS

U2 Tour Projection And Screen Visuals

Concept and Direction	WILLIE WILLIAMS
-----------------------	-----------------

Producer SAM PATTINSON, ONEDOTZERO

Surveillance, webcam, control system, content
and programming by UNITED VISUAL ARTISTS, LONDON

MATT CLARK

CHRIS BIRD

ASH NEHRU

JOEL GETHIN LEWIS

Editing LUKE HALLS

DAMIAN HALE

Walking Figures by JULIAN OPIE

Assistant JAMES PIDCOCK

Digital Op Art by RUN WRAKE

Pixel panel content by ED HOLDSWORTH

JAMES MEDCRAFT

SHROOM STUDIOS

One Campaign text by MARTIN WROE

U2 Tour Screen Visuals

Screen Visuals Concept and Direction for the following
CATHERINE OWENS

DECLARATION OF HUMAN RIGHTS

Producer MARIA MANTON, SLINKY PICTURES

Narration MARICLAIRE FRABONI

BENG KAMSAARD

BRIAN F. O'BYRNE

Mastered by JOHN REYNOLDS

Thanks to DOMINIC AZOTO

SLOANE KLEVIN

JOHN LEAMY

JOE O'CONNELL

Fog Projection for Declaration Of Human Rights inspired by Tony Oursler's Influence
Machine

LOVE AND PEACE
B/W abstract animation NICK HOOKER

YAHWEH/COEXIST
Animation JUAN DELCAN

BULLET THE BLUE SKY

Green/Orange Surveillance Tank Maneuvers B. SEAN FAIRBURN
Film Footage

ORIGINAL OF THE SPECIES

Digital animation segment from the video ORIGINAL OF THE SPECIES

FLY TEXT

Director MARK PELLINGTON

Design JASON FREE

JUICY WANG

EVERYONE AUDIO

Narration BRIAN F. O'BYRNE

Sound JOHN REYNOLDS

Set List

VERTIGO
NEW YEAR'S DAY
BEAUTIFUL DAY

SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN
LOVE AND PEACE
SUNDAY BLOODY SUNDAY
BULLET THE BLUE SKY
MISS SARAJEVO
U.N. DECLARATION OF HUMAN RIGHTS
PRIDE (IN THE NAME OF LOVE)
WHERE THE STREETS HAVE NO NAME
ONE
THE FLY
WITH OR WITHOUT YOU
YAHWEH

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Line Producer AMY BAILEY

Custom Software Design IAN GODIN

Data Management VAHE HAYTAIAN

MARINO PASCUAL III

3-D Digital Intermediate Color Correction By

Technicolor Digital Intermediates

A Technicolor Company

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3-D Digital Intermediate Producer DENISE DE CUNZO

V.P. of Theatrical Production STEVE RUNDELL

V.P. of Color Imaging R&D JOSHUA PINES

Large Format Post Production By

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Post Production Manager JAMES MANKE

Post Production Coordinator MIYA KU

65mm Film Recording By FotoKem

Digital Producer RICO HERNANDEZ

Digital I/O Supervisor DAVID ROSENTHAL

Digital I/O Technicians PHIL HEALD

RICK LOPEZ

LES VARY

65/70mm Lab Manager JEFF HEACOCK

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Always Free

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