



**THE HYPE
AND THE
FEEDBACK**

A conference exploring the music,
work, and influence of U2

www.U2conference.com

PROGRAM

APRIL 25 – 27

2013

CLEVELAND

U2:
TRANS-
< 2013 >

IN COLLABORATION WITH THE



ROCK AND ROLL
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Hello, Hello!

Welcome to the U2 Conference 2013 in Cleveland, Ohio. I am glad some of our 2009 freshman class of U2 Conference attendees returned for our sophomore effort, and it is great to see so many new faces this weekend too. I still find it hard to believe the Rock and Roll Hall of Fame and Museum is collaborating with us, but as we are here in Cleveland and we are meeting in the Rock Hall for some sessions, it is sinking in that this is for real.

Our conference theme for this edition is U2: *TRANS-*. Although we have watched the band transition through its stages and styles, I think we all know intuitively that U2's music, work, and influence has crossed boundaries, bridged gaps, gone beyond perimeters, and brought about real change – in its listeners, the music industry, cultures, and whole nations – with a power and effectiveness unmatched by other bands in its time. We know and we feel this, and we have urges and reasons for talking all weekend long about U2 and transformation, transmission, translation, and transcendence, for starters. (I chose this edition's theme for these reasons, but here is a true story: In the early stages of developing the program we emphasized having sessions that would appeal not just to academics but to the wider base of U2 fans. As the ideas came in and I realized we had great academic and mainstream sessions in the works, I wondered what could be a common theme running through all the variety. I drew from my stack of Brian Eno's Oblique Strategies cards and received this advice: "Consider transitions." And so I did.)

The Rock and Roll Hall of Fame and Museum has been incredibly gracious and supportive. Cleveland has given me and the world a gift for enjoying and learning about the role rock and roll has played in our lives and in our cultures. Thank you to Jason Hanley, Lauren Onkey, Christie Lucco, Diana Borcz, John Goerke, and Andy Leach, all at the Rock Hall. Similarly, without the help of @U2, much of our 2013 program would not be as interesting as it is. Thanks to the entire @U2 staff, especially Matt McGee for his work and friendship. Planning the conference was a true team effort, and for making it easier and more fun than it should have been, I am indebted to Mary Cipriani, David Comay, Arlan Hess, Sherry Lawrence, Angela Pancella, and Ann Spinney. Thank you John Ballard, for your powers of listening and all the in-between years of inspiring conversation. Thanks go to David Butgereit for more than just any one act of friendship, and thank you Tim Frame for your orange, white, and black.

My wife Garilyn is the real reason for why there is a U2 Conference we can all attend and enjoy. Without her encouragement, patience, and days and months of sacrifice, my inspiration would have flagged long ago in the midst of stealing time away from my real labor of love: my family. Thank you Garilyn (and kids). I love you all.

Please be sure to thank all of our presenters, staff, and helpers this weekend, as I do, and thank you for coming to a U2 Conference. Our experience is richer because of your presence and participation.

Enjoy!

Scott Calhoun
Director

LOGOS & WEB DESIGN BY



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* Events Map on the back cover *

Friday, April 26

Time	Salon A	Salon B	Salon C	Salon D
7:30 a.m. 8:30 a.m.	Registration Desk Open in the Breakfast Area 7:30 - 8:30 a.m., then on the 2nd floor, 8:30 a.m.—1: 00 p.m. Breakfast for All Registrants IN THE CLUB ROOM on the 4th FLOOR of the Marriott Key Center Hotel			
8:45 a.m. 10:00 a.m.	Session 1A Academic Session Cannibals & Thieves: Transforming Sound & Sense	Session 1B Academic Session "Stateless":U2's Public & Private Spaces		Session 1C Mainstream @U2 Session Curating 'The Next Big Thing' - A Conversation with Jim Henke
10:00 a.m. 10:30 a.m.	Break Time: U2 Conference t-shirts will be on sale at the registration center. A full-service Starbucks is on the first floor, just outside the hotel's north lobby doors and in the lobby of the Key building. This Starbucks is open today, but will not be open on the weekend.			
10:30 a.m. 11:45 a.m.	Session 2A Academic Session We're One, But We're Not the Same: Individuality in (and Beyond) the Band	Session 2B Academic Session "Lift Me Up Out Of These Blues": Elevation In Two Musical Traditions		Session 2C Mainstream @U2 Session Transition: Marketing U2 in the 1990s--A Conversa- tion with Brian O'Neal
11:45 p.m. 1:00 p.m.	Lunch for All Registrants in East Foyer			
1:00 p.m. 3:00 p.m.	Friday Film Session: <i>Meet Me In The Sound</i> (83 minutes), with Director Natalie Baker and the African Well Fund in Salon D			
3:00 p.m. 4:00 p.m.	Open Time (U2 1978-1981, The Photography of Patrick Brocklebank, is on display in the Rock Hall's 3rd floor atrium. Posters and a catalogue of the exhibit are for sale in the Rock Hall's store.)			
4:00 p.m. 5:00 p.m.	Feature Presentation: Bill Carter "Transcending Borders: The Power of U2" in the Foster Theater at the Rock and Roll Hall of Fame and Museum			
5:00 p.m. 6:00 p.m.	Book Signing Event with Bill Carter outside the Foster Theater <i>Fools Rush In</i> and the DVD <i>Miss Sarajevo</i> for sale Sandwiches and Snacks Available for Purchase in the Museum Café			
6:00 p.m. 7:30 p.m.	Private Showing of <i>U23D</i> for All Registrants in the Foster Theater at the Rock and Roll Hall of Fame and Museum			
9:30 p.m. ???	Extra Event: Tribute band ONE performs at The Blind Pig Free Admission			

Saturday, April 27

Time	Salon A	Salon B	Salon C	Salon D
7:30 a.m. 8:30 a.m.	Registration Desk Open Breakfast for All Registrants in Salon E			
8:45 a.m. 10:00 a.m.	Session 3A Academic Session “It’s No Secret”: U2’s Process of Transformation & Representation	Session 3B Academic Session “Take This Soul and Make it Sing”: Constructing Community		Session 3C Mainstream @U2 Session U2’s Sound Explained for Non-Musicians: Featuring Unforgettable Fire
10:00 a.m. 10:30 a.m.	Break Time: The Marriott gift shop on the 1st floor sells Starbucks coffee and snacks.			
10:30 a.m. 11:45 a.m.	Session 4A Academic Session “Got to Stand Up and Take a Step”: U2 in Praxis	Session 4B Academic Session Showtime: When U2 Takes Us Higher	Session 4C Mainstream @U2 Session Stories for Boys & Girls	Session 4D Mainstream @U2 Session Transmission: U2 on the Radio Past, Present & Beyond: A Conversation with John Gorman
11:45 p.m. 1:00 p.m.	Lunch for All Registrants in Salon E			
1:00 p.m. 2:00 p.m.	Saturday Film Session: <i>Unforgettable Fire: The Story of a U2 Tribute Band</i> (53 minutes) with Director Michelle Regina Iacobelli and the Unforgettable Fire band in Salon D			
2:00 p.m. 4:00 p.m.	Open Time (U2 1978-1981, The Photography of Patrick Brocklebank, is on display in the Rock Hall’s 3rd floor atrium. Posters and a catalogue of the exhibit are for sale in the Rock Hall’s store.)			
4:00 p.m. 5:00 p.m.	Feature Presentation: Steve Averill “Translating Sound To Vision: The Art of U2” in the Foster Theater at the Rock and Roll Hall of Fame and Museum			
9:00 p.m. ???	Extra Event: U2 Conference After-Party Unforgettable Fire Performs at The Hard Rock Café A Benefit Show for The African Well Fund (\$10 admission with your conference badge)			

PROGRAM SCHEDULE

THURSDAY, APRIL 25, 2013

4:00 -- 5:00 p.m.: Registration table open at the Marriott Key Center hotel, 2nd floor registration booth.

6:00 p.m. -- ??: Welcome Night Gathering at Flannery's Pub, 323 E. Prospect Ave. Join us for a casual gathering at downtown Cleveland's landmark Irish pub, just a short walk from the Marriott Key Center hotel. We will have a registration table set in a private room from 6:00 – 8:00 p.m. where you can pick up your conference name badge. Flannery's will give you a 15% discount on your food and beverage bill when you show them your U2 Conference name badge. Starting at 7:00, Cleveland-based Irish folk-rock band Mary's Lane will play a show in the main restaurant. *Sláinte!*

FRIDAY, APRIL 26, 2013

Breakfast for Friday only is in The Club at Key Center room on the 4th floor. All other events from 8:30 a.m. – 3:00 p.m. are on the 2nd floor of the Marriott Key Center hotel.

7:30 – 8:30 a.m.: Deluxe continental breakfast for attendees in the 4th floor Club room. Our registration table will be setup in the Club room to pick up your badge and program.

8:30 – 1:00 p.m.: Registration booth open on the 2nd floor.

8:45 – 10:00 a.m.: SESSION 1

Salon A | Session 1A (Academic): Cannibals and Thieves: Transforming Sound and Sense

Chair: Christopher Endrinal

1. "From the Ground Up: A Post-Structuralist Account of U2's Transformation in the *Achtung Baby* Era." Veldon Coburn
2. "Transmogrification and Transfiguration in 'Another Time, Another Place' and 'Gloria.'" Paul Harris
3. "Transcending Rock, Translating Dance, and Transforming Pop: U2 and Electronic Dance Music Aesthetics in the 1990s." Ed Montano

Salon B | Session 1B (Academic): "Stateless": U2's Public and Private Spaces

Chair: Sam Lovato

1. "'I Go There With You': The Dimension of Place in U2's Studio Recordings, Videos, and Concert Sites." Joel Deichmann
2. "Moment of Surrender: Shared Creation in the U2 Live Experience." Matthew Hamilton
3. "U2's Transformation of the Daily Into the Sublime." Carol Burg

Salon D | Session 1C (Mainstream - Presented by @U2): "Curating 'The Next Big Thing' – A Conversation with Jim Henke"

Moderator: Tassoula Kokkoris

Cleveland native Jim Henke met U2 in 1981 on tour in England and wrote the first Rolling Stone magazine article about them, "U2 – Here Comes the 'Next Big Thing.'" As a writer and editor at *Rolling Stone* for 16 years, he continued covering the band in the 80s before he became a vice president and chief curator at the Rock and Roll Hall of Fame and Museum for 18 years. While at the Rock Hall, Henke worked with U2 to contribute to the museum's collection, and curated the 2003 major exhibition "In The Name of Love: Two Decades of U2." In this session, Henke will talk about curating the 2003 exhibition and show images from this collection. He will also talk from his unique perspective and share personal stories about U2's rise to international success and his work documenting it.

10:00 – 10:30 a.m.: Break time. U2 Conference t-shirts will be on sale at the registration center. A full-service Starbucks is on the first floor, just outside the hotel's north lobby doors and in the lobby of the Key building. This Starbucks is open today, but will not be open on the weekend.

10:30 – 11:45 a.m.: SESSION 2

Salon A | Session 2A (Academic): “We’re One, but We’re Not the Same”: Individuality In (and Beyond) the Band

Chair: Stephanie Heriger

1. “The Edge as a Trans-Media Character in the Films of Davis Guggenheim.” Fred Johnson
2. “I Just Keep the Bottom End Moving: Adam Clayton’s Minimalist Bass Aesthetic.” Brian Wright
3. “Bono & U2’s Transformation of Celebrity Social Activism Into Social Entrepreneurship and Social Justice.” Jennifer Schaefer

Salon B | Session 2B (Academic): “Lift Me Up Out Of These Blues”: Elevation In Two Musical Traditions

Chair: Ann Spinney

1. “From ‘Sunday Bloody Sunday’ to ‘Angel of Harlem’: Irishness, American Blackness, and U2’s Authentic Performativity.” Kimberly Mack
2. “Race and *Rattle and Hum* 25 Years On.” Lauren Onkey
3. “Tearing Down the Walls: U2 and the Irish Desire for Transcendence.” Arlan Hess

Salon D | Session 2C (Mainstream - Presented by @U2): "Transition: Marketing U2 in the 1990s - A Conversation with Brian O'Neal"

Moderator: Matt McGee

U2 reinvented itself in the 1990s, starting the decade with a new attitude, a new look, and new sounds. They went from a monochrome earnestness to the bright lights of Zoo TV, the vivid colors of Pop, and a decade-long mission to “f***-up the mainstream.” Brian O’Neal was along for the ride, creating promotional strategies for *Achtung Baby*, *Zooropa*, *Pop* and their respective tours, as well as side projects like *Passengers*, “The Theme From Mission: Impossible,” and more. We’ll talk to O’Neal about how he helped U2 transition and transform in the 1990s, and there’ll be plenty of time for audience Q&A too.

11:45 a.m. – 1:00 p.m.: Lunch buffet in the East Foyer, provided for attendees

1:00 – 3:00 p.m.: Screening of *Meet Me In The Sound* (83 minutes) in Salon D
Australian first-time filmmaker Natalie Baker explores the U2 fan community around the world and how music can have a positive influence across a diverse range of cultures and people. This premiere screening will also be a fundraising event for the African Well Fund. Donations accepted at the time of the screening. Both Natalie Baker and the African Well Fund directors will be present.

4:00 – 5:00 p.m.: Bill Carter, “Transcending Borders: The Power of U2,” in the Rock Hall’s Foster Theater

5:00 – 6:00 p.m.: Book and DVD sales and signing event with Bill Carter outside the Foster Theater

5:00 – 6:00 p.m.: The Rock Hall's Cafe on the third floor will be open selling snacks, sandwiches, salads, and beverages.

6:00 – 7:30 p.m.: *U23D* - Private Screening for U2 Conference Attendees in the Rock Hall's Foster Theater. (Free with conference registration.)

9:30 p.m. - ??: ONE performs at The Blind Pig. (Free admission.)

SATURDAY, APRIL 27, 2013

All items from 7:30 a.m. - 2:00 p.m. are on the 2nd floor of the Marriott Key Center hotel.

7:30 – 8:30 a.m.: Continental breakfast of muffins, pastries, fresh sliced fruit, coffee & tea, provided for attendees in Salon E.

8:45 – 10:00 a.m.: SESSION 3

Salon A | Session 3A (Academic): “It’s No Secret”: The Process of Representation

Chair: Carol Burg

1. “What You Don’t Have You Don’t Need It Now: How the World’s Most Iconic Band Got There Without a Logo.” Beth Nabi
2. “She Cats and The Fly on the Wall: Transforming the Boy/Girls from Dublin in U2’s *Achtung Baby*.” William R. Upchurch
3. “‘A Dangerous Idea That Almost Makes Sense’: Conceiving (*Achtung*) *Baby* When ‘Sensemaking’ Made Sense.” Chris Wales

Salon B | Session 3B (Academic): “Take This Soul and Make it Sing”: Constructing Community

Chair: Tim Neufeld

1. “Transgressing Theology: Locating Jesus in a ‘F***ed-Up World.’” Theodore Trost
2. “A Communion of Transcendence: U2 and The Eucharist.” Kristen Pungitore and James Menkhaus
3. “Have I Finally Found What I Was Looking For?: Charitably Reading U2 for Grace, Love, and Transcendence.” Christopher E. Garrett

Salon D | Session 3C (Mainstream - Presented by @U2): “U2’s Sound Explained for Non-Musicians: Featuring Unforgettable Fire.”

Moderator: Christopher Endrinal

Why does Edge change guitars after almost every song in concert? How has Adam and Larry’s playing changed over the years? How has Bono’s voice and singing changed over the years? If you’ve ever wondered how U2 gets its unmistakable sound, this is the session for you. The band members of Unforgettable Fire will demystify the U2 sound and, since actions speak louder than words, they will not only talk about U2’s sounds, but to also play examples for us, too. And be sure to hear them live in concert Saturday night at the Hard Rock Cafe Cleveland at the U2 Conference’s official after-program party.

10:00 – 10:30 a.m.: Break time. The Marriott gift shop on the first floor sells Starbucks coffee and snacks.

10:30 – 11:45 a.m.: SESSION 4

Salon A | Session 4A (Academic): “Got To Stand Up and Take a Step”: U2 in Praxis

Chair: William R. Upchurch

1. “More Than Shopping Our Way to a Cure? The (Perceived) Transgressive Nature of the RED Campaign and Its Affect on U2’s Ethos as Justice Advocates.” Laurie Ann Britt-Smith
2. “Headphone Devotionals (Bono’s Psalter): Praying the U2 Catalog.” Andrew Smith
3. “Rock Star Realpolitik: U2’s Transgression?” Stuart Krusell

Salon B | Session 4B (Academic): "Showtime: When U2 Takes Us Higher"

Chair: Brian Wright

1. "Out of the Transitory and Into the Transcendent: Finding Continued Relevancy for U2 and Its Fans." Brigitte Harmon-Porter and Brian Porter
2. "Power, Politics, and Rock Concerts: U2's 360 Tour as a Contemporary Spectacle." Michael Williams
3. "'Let Me In The Sound': The Role of One Liners in U2's Live Concert Experience." Steve Taylor

Salon C | Session 4C (Mainstream - Presented by @U2): "Stories for Boys & Girls"

Moderators: Angela Pancella and Tim Neufeld

U2 fandom is a very tribal experience. U2's music touches our hearts, stirs our souls and challenges our minds. These songs and this band have changed some of us, saved some of us and become part of the fabric of our life. In this session, listen to your fellow fans tell remarkable stories of U2's impact in their lives and join in what's sure to be a U2 fan tribal experience.

Salon D | Session 4D (Mainstream - Presented by @U2): "Transmission: U2 on the Radio Past, Present and Beyond – A Conversation with John Gorman"

Moderators: Matt McGee and Mary Cipriani

Cleveland radio legend John Gorman met U2 on the band's first tour of the U.S., and has followed them throughout his storied career in the radio industry, which included 13 years at FM powerhouse WMMS. He's seen how radio has handled U2 over the years, and how it handles U2 today. Join us for a conversation about U2 and the band's changing relationship with the radio industry.

11:45 a.m. – 1:00 p.m.: Lunch buffet in Salon E, provided for attendees

1:00 – 2:00 p.m.: Showing of *Unforgettable Fire: The Story of a U2 Tribute Band* (53 minutes). Salon D Director Michelle Regina Iacobelli and the band members of Unforgettable Fire will be present for this showing and for discussion after the film. This new documentary, completed in late 2012, is just beginning to make the rounds. Unforgettable Fire appeared in today's 8:45 a.m. session "U2's Sound Explained for Non-Musicians" and will play at the post-conference party tonight at 9:00 p.m. at the Hard Rock Cafe.

4:00 – 5:00 p.m.: Steve Averill, Senior Art Director, AMP Visual. "Translating Sound To Vision: The Art of U2 – A Conversation With Steve Averill," in the Rock Hall's Foster Theater

9:00 p.m. - ??: After-Party at the Hard Rock Cafe Cleveland Featuring Unforgettable Fire. \$10 cover charge with your U2 Conference badge.

SUNDAY, APRIL 28, 2013

9:00 – 10:00 a.m.: U2charist service at Trinity Cathedral, followed by a U2charist discussion with Rev. Kurt Wiesner. (Non-program optional event.)

Visit Patrick Brocklebank's exhibit in the Rock Hall's 3rd floor atrium, "U2 1978-1981." Brocklebank was U2's first photographer. Posters and catalogs of the exhibit are for sale in the Rock Hall's gift store.

Coming this fall from Dublin's Liberties press: *Where The Streets Have Two Names*

by Patrick Brocklebank. Featuring photos and stories about Dublin's bands in the 1970s, with many never-before-seen photos of U2.

FEATURED SPEAKERS

STEVE AVERILL, Senior Art Director, AMP Visual | While growing up, two things were of prime interest to Steve Averill: music and graphics, and from early on he sought ways to combine the two. The first real opportunity to bring them together came when he founded The Radiators From Space and designed their first single cover which was instrumental in getting the band a record deal. This, in turn, led to an approach from a young bass player named Adam Clayton seeking advice for his band, then known as The Hype. An early Averill suggestion was to change that name. His suggestion was U2. The band won a competition under that name and so stuck with it. The rest of their history since then is fairly well-known! // Averill began his career in the creative industry as a advertising art director. He eventually became the creative director of an upcoming agency before setting up a dedicated design consultancy that specialized in entertainment and music industry projects. During the 1980s and 90s, they worked with most of the best Irish-based acts, including The Dubliners, The Hothouse Flowers, Aslan and Clannad. // Some international clients with whom they worked have included Elvis Costello (when he was an Irish resident), Depeche Mode, and renowned photographers including Anton Corbijn, Jill Furmanovsky and Brian Griffen. There have also been a host of UK and Irish bands and solo artists since that time. // In the current incarnation as AMP Visual, Averill works with designers Shaughn McGrath and Gary Kelly for such international acts as The Script, Nashville-based artists Dierks Bentley, and The Mavericks — as well as continuing his long-term relationship with U2. // Averill, under his stage name of Steve Rapid, continues to perform with his Radiators from Space colleagues as The Trouble Pilgrims. The Radiators from Space last year released an acclaimed album *Sound City Beat* on the Chiswick label.

BILL CARTER | Bill Carter is the director of the award-winning documentary film *Miss Sarajevo*, a surreal and startling portrait of Sarajevo, the capital city of Bosnia, during the height of the city's siege, which includes personal accounts from his experiences delivering aid to the besieged city of Sarajevo during the Bosnian War. Bono was the film's executive producer and U2, along with Luciano Pavorotti, performed the theme song "Miss Sarajevo." In completely extraordinary circumstances, during the war Carter established a live satellite feed between the people of Sarajevo and many of the 1993 European concerts on U2's legendary ZooTV tour. For Sarajevans, this was an opportunity to speak to millions of young people about life under siege and destruction of Sarajevo, and helped to spur world action to end the conflict. Carter and Bono met in Italy in 2003 at a U2 concert during the war for an interview for Sarajevo television. *Miss Sarajevo* won the International Monitor Award, the Golden Hugo, and the Maverick Director Award (Newport Beach Film Festival). // Carter's first book, *Fools Rush In*, was about his experiences hand-delivering 1,200 tons of food during the Bosnian War and takes the reader on an emotional journey from Alaska to Sarajevo to the Southwest U.S. and back again. Bono described Carter's memoir as "Dante's Inferno for the MTV Generation. What a guide Bill Carter turns out to be to the hell of Sarajevo during the Bosnian War. Oddly, and inspiringly, he finds some heaven there." // Carter has since held more than 50 lectures at universities such as Harvard, New York University & Boston College – showing his film "Miss Sarajevo" and talking about the war in Bosnia. In 2009, he was given honorary citizenship to Sarajevo – an honor normally bestowed upon heads of state (he is the second journalist to receive the honor, after Christiane Amanpour). // Carter's second memoir, *Red Summer*, is the true story of his experience set net fishing in Egegik, Alaska on the shores of Bristol Bay over the course of four seasons. The book chronicles the extreme physical and mental exhaustion involved in harvesting wild salmon from the largest and most sustainable fish run in the world. The memoir follows the rugged sea captain Sharon Hart who is both revered and highly respected for her skill and experience in a profession mostly dominated by men. // Carter's third book *Boom Bust Boom* is a sweeping account of civilization's complete dependence on copper and what it means for people, nature, and our global economy. // In the past 15 years, he has traveled to more than 45 countries and has written for magazines including *Rolling Stone*, *Men's Journal*, *Gear* and *Spin* – and has directed short documentary films for Emmylou Harris and Calexico.

JOHN GORMAN | John Gorman, President of Gorman Media, met U2 on the band's first tour of the U.S., and has followed them throughout his storied career in the radio industry, which included 13 years at Cleveland's FM powerhouse WMMS. He's seen how radio has handled U2 over the years, and how it handles U2 today. // Gorman was born and raised in Boston. At 12 years of age he began operating a private radio station out of his family's attic. His father eventually pulled the plug on his broadcasts but

that didn't discourage Gorman. As a teenager he worked in the commercial radio industry as a programming assistant, music director, and talk show producer where he remained until his move to Cleveland in 1973. // His first book, *The Buzzard: Inside the Glory Days of WMMS & Cleveland Rock Radio – A Memoir*, which covers his 13 years at the Cleveland powerhouse station, is in its third printing. He has won numerous broadcasting and charitable awards, was inducted into the Ohio Radio-Television Broadcasting Hall of Fame in 2000, and received a Cleveland Icon Perseverance award from the Cleveland Entertainment Coalition in 2006. Gorman was awarded "The Radio Consultant of The Year" (1985) at the Annual Pop Music Convention. He was also named "Operations Director of The Year" by *Billboard* in 1995. Gorman was inducted into the Cleveland Association of Broadcasters' Hall of Fame in April, 2008. He is celebrating his 43rd year in the media and communications business.

JIM HENKE | A native of Cleveland, Ohio, Jim Henke was a writer and editor at *Rolling Stone* magazine for 16 years before being the vice president and chief curator at the Rock and Roll Hall of Fame and Museum for 18 years. At *Rolling Stone*, he served as Los Angeles bureau chief, music editor and managing editor. He met U2 in 1981 and wrote the first profile on U2 for American audiences, and then a cover story on U2 in the late 1980s. Also while at *Rolling Stone*, Henke co-edited *The Rolling Stone Illustrated History of Rock and Roll* and *The Rolling Stone Album Guide*. // While at the Rock Hall, Henke curated the 2003 major exhibition "In the Name of Love: Two Decades of U2." and numerous special exhibits for the museum, including "I Want to Take You Higher," an exhibit about the psychedelic era; "Roots, Rhymes and Rage: The Hip-Hop Story," the first major museum exhibit devoted to hip-hop; "Rock Style," a look at rock and roll fashion that was a joint venture with New York's Metropolitan Museum of Art, and "Lennon: His Life and Work," a major exhibit on the life and career of John Lennon. While at the Rock Hall, Henke edited two books, *I Want to Take You Higher* and *Lennon: His Life and Work*. He also wrote *The Rock Pack*, a three-dimensional book about the history of rock and roll, as well as three biographies: *Lennon Legend*, a biography of John Lennon that was published in the fall of 2003; *Bob Marley Legend*, a biography of Bob Marley that was published in 2006, and *The Jim Morrison Scrapbook*, which was released in fall 2007. // In 1988, Henke was asked by Amnesty International to write a book about the Human Rights Now concert tour. This tour featured Bruce Springsteen, Sting, Peter Gabriel and others and was organized to call attention to the International Declaration of Human Rights. The tour went around the world, with stops in India, Argentina, Brazil, the Ivory Coast, Zimbabwe, France, Italy, Japan, England, Costa Rica and America. Henke's book was published in December 1988. // Henke has also been the vice president of product development for Elektra Records. In 1992, Henke won the ASCAP-Deems Taylor Award for excellence in music journalism. He holds a Bachelor of Arts in journalism from Ohio Wesleyan University, where he has been honored with a Distinguished Alumni award.

BRIAN O'NEAL | Brian O'Neal has more than twenty years of experience in the public relations and media promotions industry, having worked for The Wasserman Group, Universal Music Group, and now Brian O'Neal Public Relations. As Vice-President and Co-Founder with Paul Wasserman of The Wasserman Group, he represented U2 for publicity campaigns in America in the 1990s as well as other musical icons including James Taylor, Bon Jovi, Keith Richards, John Lee Hooker, Depeche Mode, and Etta James. // Working alongside Wasserman, who had worked with U2 since their first U.S. campaign in the 1980s, O'Neal was the national publicist for *Achtung Baby* and the Zoo TV tour. He created publicity strategies for U2's mid-90s projects the *Zooropa* album, "The Theme from Mission: Impossible" single, the *Passengers* album, and U2's work with Greenpeace and other organizations. He also worked on U.S. campaigns to promote the *Pop* album while going on the road with the PopMart tour and on location for related music video shoots. O'Neal worked closely with the band, Paul McGuinness, and Island Records and has unique, first-hand insights into how U2 transformed its brand and its marketing strategies in the 1990s. // O'Neal's extensive background also includes strategy and execution of worldwide media and grassroots marketing campaigns for the music industry's first major broadband programming initiative in conjunction with Internet Service Providers, and he launched public relations campaigns for Yahoo! Entertainment, Yahoo! Movies, Yahoo! Music, Yahoo! Auctions, and Yahoo! Sports, while also playing an active role in the initial brand development of Yahoo! as it transitioned to its initial public offering as a publicly held company. // Now for Brian O'Neal Public Relations, based in Los Angeles, he specializes in developing and executing strategic marketing and press campaigns with integrated social media services for content creators, technology leaders, and stealth start-ups.

UNFORGETTABLE FIRE | Unforgettable Fire, or “UF,” is the longest running U2 tribute band in America, performing for over 18 years in some of the most prestigious venues and nightclubs around the country. Based in New York City, UF has earned a reputation among many as being one of the closest experiences to an actual live U2 concert. Highly respected in the tribute band community for their performance, the members of UF are also very dedicated fans of U2, and strive for complete authenticity while playing a very impressive array of U2’s material from the pre-*Boy* era to the most recent studio releases. UF is Craig Kiell, George Levesanos, Mick Normoyle, and Tony Russo. Experience UF, a U2 show like no other!

ACADEMIC PRESENTERS & CHAIRS | PRESENTATION SUMMARIES

Laurie A. Britt-Smith, Asst. Prof of English, University of Detroit Mercy | Dr. Britt-Smith directs the writing program and center at The University of Detroit Mercy. Her research focuses on the intersections of representations of spirituality and public critiques/performances of social justice rhetoric. LBrittsm@udmercy.edu || “More Than Shopping Our Way to a Cure? The (Perceived) Transgressive Nature of the RED Campaign and Its Affect on U2’s Ethos as Justice Advocates.” Although Bono reflects Brueggemann’s model of a prophet, he also breaks from it, utilizing a philosophy of “walking through” as exemplified by the RED campaign, an approach clashes the belief that justice can only be achieved by breaking completely with the status quo.

Carol A. Burg, Ph.D. (National Louis University, Tampa, FL) | Carol Burg is a former professional classical musician and music teacher. She is currently an adjunct professor of Educational Leadership at National Louis University (Tampa, FL). Contact her at cburg@nl.edu || “U2’s Transformation of the Daily Into the Sublime.” In this session I discuss how the concepts of The Sublime (Longinus, 1st century Greece) are evident in the works of U2, transforming modern-ordinary life experiences into the sublime.

Veldon Coburn, Doctoral Candidate (Queen’s University) | Veldon Coburn is a doctoral candidate in the Department of Political Studies at Queen’s University in Kingston, Ontario, Canada. veldon.w.r.coburn@queensu.ca || “From the Ground Up: A Post-Structuralist Account of U2’s Transformation in the *Achtung Baby!* Era.” This paper applies a Foucauldian post-structuralist perspective to the examination of the discursive transformation of U2 into the eventual form it would assume during the band’s *Achtung Baby!* period.

Joel I. Deichmann, Ph.D., Bentley University | Joel is Associate Professor of Geography in the Global Studies Department at Bentley University near Boston. He resides with his wife Karen and three teenage kids in Nashua, NH. || “I Go There With You”: The Dimension of Place in U2’s Studio Recordings, Videos, and Concert Sites.” Much of U2’s music often references “place” either explicitly or implicitly, featuring locations on six continents. This presentation assesses the geography of U2 lyrics, and begins a discussion about site selection for music videos and concerts.

Christopher Endrinal, Ph.D. | Dr. Endrinal earned his doctorate in music theory from the Florida State University College of Music. His dissertation, *Form and Style in the Music of U2*, is a music theoretical exploration of the sonic, musical, and formal attributes of the band’s unique sonic signature.

Christopher E. Garrett | Christopher E. Garrett is Associate Professor of English and Director of Faculty Development at the University of Southern Indiana. His scholarly interests include U2, C. S. Lewis, Dostoevsky, and John Bunyan. || “Have I Finally Found What I Was Looking For?: Charitably Reading U2 for Grace, Love, and Transcendence.” Utilizing scholarship by C. S. Lewis and Alan Jacobs, this paper offers a charitable reading of U2’s declarations and poetry, with a particular interest in the themes of grace, love, and transcendence.

Matthew Hamilton, Undergraduate Language, Literature, and Writing Student (Eastern Michigan University) | Matt's academic interest in U2 studies aligns with his interest in studying how cultural artifacts interact with communities of readers/viewers. mhamil12@emich.edu. || "Moment of Surrender: Shared Creation in the U2 Live Experience." This presentation will look at how a live performance setting allows a special sort of artistic bricolage during which U2 engages their audience in a re-imagining of classic songs and images. The paper will specifically elaborate on the U2360° performance of "Moment of Surrender."

Paul Harris, Visiting Assistant Professor of Musicology at the University of Puget Sound | Paul Harris specializes in postpunk music, particularly the compositional process of U2. || "Transmogrification and Transfiguration in 'Another Time, Another Place' and 'Gloria.'" Detailed analyses of two songs from *Boy* and *October* demonstrate U2's singular approach to song form and reveal traces of the songwriting and recording processes that persist throughout their career.

Stephanie Heriger, Education Programs Manager, Rock and Roll Hall of Fame and Museum | Stephanie Heriger holds a B.A. in Music from Dickinson College and an M.A. in Historical Musicology from the University of Michigan, where she was also a Ph.D. candidate. She has taught general humanities courses at Wayne State University and music history and appreciation classes as a graduate teaching assistant at the University of Michigan, and has presented nationally on arts-integrated pedagogy and various popular music topics.

Arlan Elizabeth Hess, Washington & Jefferson College, @U2.com | Arlan Hess received her MFA from Vermont College. She edits the online academic journal *Achtung! The U2 Studies Journal*, writes for @U2, and teaches Irish Literature at Washington & Jefferson College. ahess@washjeff.edu || "Tearing Down the Walls: U2 and the Irish Desire for Transcendence" will discuss the Irish fixation with rescue and redemption and place U2 within a complex tradition of cultural, historical and intellectual accomplishment characteristic of the 20C Irish experience.

Fred Johnson | Fred Johnson teaches American literature, writing, and media studies courses at Whitworth University in Spokane Washington. fjohnson@whitworth.edu || "The Edge as a Trans-Media Character in the Films of Davis Guggenheim" considers Davis Guggenheim's U2-related documentaries as part of U2's transmedia presence and looks at how a transmedia U2 might be seen to operate differently than the band that made *Achtung Baby*.

Sam Lovato is an Associate Professor at Colorado State University - Pueblo. His academic interests include FCC regulation and global communication. Lovato is the faculty advisor to CSU-Pueblo's award winning radio station Rev 89. sam.lovato@colostate-pueblo.edu

Stu Krusell, Associate Director for Corporate and International Relations, MIT Sloan | Stu Krusell has served across the world working on political, civil society and economic development and has been a U2 fan since his early '80s college radio days. skrusell@gmail.com. || "Rock Star Realpolitik: U2's Transgression?" What is realpolitik and what does it have to do with rock n' roll? How is U2 once again setting the trend rather than following it?

Kimberly Mack, Ph.D. student in English (UCLA) | Kimberly is a sixth year Ph.D. and a music journalist who writes for national and international publications, including *Music Connection*, *Relix*, *PopMatters*, and *Hot Press*. kmack123@ucla.edu. || "From 'Sunday Bloody Sunday' to 'Angel of Harlem': Irishness, American Blackness, and U2's Authentic Performativity." Bearing Judith Butler's concept of identity performativity in mind, this presentation will argue that U2's performance of American Blackness during the Joshua Tree tour was not a case of cultural appropriation, but was, instead, a necessary step in the band's musical development.

James Menkhaus | James Menkhaus is currently completing his doctoral work in Systematic Theology at Duquesne University and teaches part-time at John Carroll University. || "A Communion of

Transcendence: U2 and The Eucharist.” Through U2’s music, this paper will examine the Eucharist as a memorial, as a challenge for justice and as calling for unity.

Ed Montano | Dr. Ed Montano is a lecturer in Music Industry at RMIT University, Melbourne, and writes for the Australian dance music website www.inthemix.com.au. His research focuses on DJs, electronic dance music and club culture in Australia. ed.montano@rmit.edu.au || “Transcending Rock, Translating Dance, and Transforming Pop: U2 and Electronic Dance Music Aesthetics in the 1990s.” Drawing on a decade of ethnographic research into electronic dance music (EDM) culture, my paper interrogates to what extent U2 can be said to have incorporated overt EDM aesthetics into their music in the 1990s.

Beth Nabi, Assistant Professor of Graphic Design and Digital Media, University of North Florida, Jacksonville, FL || Beth Nabi spends her days professing publication design and graphic design history at the University of North Florida and her nights pondering U2 at bethandbono.com. bethandbono@gmail.com || “What You Don’t Have You Don’t Need It Now: How the World’s Most Iconic Band Got There Without a Logo.” This paper will examine how U2 has become an iconic band with no consistent icon or logo, but rather a history of transient visual identities that embody their eras and represent different emotional experiences for fans.

Tim Neufeld | Tim is an @U2 news writer and a professor at Fresno Pacific University (CA) in the biblical and religious studies department, where he teaches a course called "Theology, Culture and U2." Email: tim.neufeld@fresno.edu / Twitter: @timneufeld.

Lauren Onkey, Vice President of Education and Public Programs, Rock and Roll Hall of Fame and Museum | Lauren Onkey oversees educational programs for the Rock Hall’s pre-K, K-12, university and adult learners, and on site and through distance learning. She has published essays and book chapters on Van Morrison, Jimi Hendrix, U2, and Bruce Springsteen, and has presented numerous papers at national and international literature, cultural studies, and pedagogy conferences. She is the author of *Blackness and Transatlantic Irish Identity: Celtic Soul Brothers*, (Routledge, 2009). || “Race and *Rattle and Hum* 25 Years On.” This paper will explore the legacy of the film *Rattle and Hum*, U2’s engagement with race, and Irishness.

Brigitte-Hamon Porter, Professor of French and **Brian Porter**, Professor of Management | Brigitte and Brian are professors at Hope College in Michigan. Brian teaches the course “Vocation and Calling: The Music of U2.” Their youngest son was born May 10 – Bono’s birthday. hamon@hope.edu and porter@hope.edu || “Out of the Transitory and Into the Transcendent: Finding Continued Relevancy for U2 and Its Fans.” U2 morphed from being like us to mega rock stars with fame and fortune. Is U2 able to transcend the socio-economic gap separating band from fan and relate to listeners?

Kristen Pungitore | Kristen Pungitore is currently completing her M.A. in Theology and Religious Studies at John Carroll University. || “A Communion of Transcendence: U2 and The Eucharist.” Through U2’s music, this paper will examine the Eucharist as a memorial, as a challenge for justice and as calling for unity.

Jennifer Schaefer | A U2 devotee since the 80s, Jennifer has spent 20 years studying intercultural dynamics and anthropology. She lives with her family in Ghana working in literacy, translation, development, and advocacy. || “Bono & U2’s Transformation of Celebrity Social Activism Into Social Entrepreneurship and Social Justice.” Contrary to common misperception, Bono’s advocacy goes far beyond a call to more charity for the needy. Rather, he integrates justice, equality, and proven business-oriented solutions for positive social change.

Andrew William Smith, Instructor of English at Tennessee Tech and Editor at U2Interference.com | Andrew Smith teaches writing and American Literature at Tennessee Tech, edits at U2Interference.com, and stays busy as blogger, poet, DJ, preacher, and theologian, pursuing studies at Vanderbilt Divinity School. @teacheronradio || “Headphone Devotionals (Bono’s Psalter): Praying the U2 Catalog.” Turning

songs into prayers, this presentation unpacks Bono's relationship with Psalms and their influence on U2, their lyrics and music making headphone devotionals, a psalter for the postmodern audio altar.

Ann Morrison Spinney | Ann Spinney is an ethnomusicologist specializing in Native American, Irish American, and popular musics; particular interests are psychomusicology and ceremonialism. She is also a Lay Eucharistic Minister in the New Hampshire Episcopal Diocese and is at anuwit@me.com

Dr. Steve Taylor | Dr. Steve Taylor is Principal, Uniting College and Senior Lecturer, Flinders University, Australia. He writes widely in areas of theology and popular culture, including regularly at www.emergentkiwi.org.nz || "Let Me In The Sound: The Role of One-Liners in the Live Concert Experience of U2." This paper explores differences between studio and live performance, by cataloguing "one-liners" on U2. It will pay particular attention the creation of social memory, through referencing place and people.

Ted Trost, University of Alabama | Dr. Trost is chair of the Religious Studies Department at Alabama. He is the author, most recently, of "'Devil's on the Loose': Creedence Clearwater Revival and the Religious Imagination." || "Transgressing Theology: Location Jesus in a 'F****ed-Up World.'" Far from being a denigrated art form or lesser realm, the Popmart as celebrated on U2's POP album, is hallowed ground. To be extreme about it: God is Pop.

William R. Upchurch, Doctoral fellow (University of Pittsburgh) | William Upchurch studies the rhetorical nature of online communication and the significance of gender and sexuality in the digital age. wil.upchurch@gmail.com || "She Cats and The Fly on the Wall: Transforming the Boy/Girls from Dublin in U2's *Achtung Baby*" explores the significance of drag and gender bending in the performances and imagery during the *Achtung Baby/Zooropa/ZooTV* era to reveal the transgressive potential of gender and sexuality in identity formation.

Chris Wales | Dr. Chris Wales is a Welshman living in Norway at NLA University College as section leader for Communication Studies. His research focus is organization, communication and leadership. chris.wales@nla.no || "A Dangerous Idea That Almost Makes Sense': Conceiving (*Achtung Baby*) When 'Sensemaking' Made Sense." This paper explores accounts concerning the conception of *Achtung Baby*, a transition from crisis to elevation, drawing upon the concepts of "sensemaking" (Weick, 1979) and "sensegiving" (Gioia & Chittipeddi. 1991).

Michael Williams | Michael Williams's research interests are in the socio-cultural and political impacts of events. He is currently undertaking research for his PhD, focusing on U2's 360 tour as a contemporary spectacle. || "Power, Politics, and Rock Concerts: U2's 360 Tour as a Contemporary Spectacle." This presentation examines U2's 360 tour as a contemporary spectacle, draws extensively on Cultural Studies, and focuses on the complex relationship between band, spectators and the creation of a spectacle.

Brian F. Wright | Brian F. Wright is a graduate student and instructor at The University of Nevada, Reno. His master's thesis concerns the importance of the electric bass in rock music and features a chapter partially devoted to U2's Adam Clayton. || "I Just Keep the Bottom End Moving: Adam Clayton's Minimalist Bass Aesthetic." This presentation is a musicological analysis of U2's bassist Adam Clayton exploring Clayton's minimalist bass aesthetic and its importance for U2's music.



EXTRA EVENTS GUIDE 2013

THURSDAY, APRIL 25, 2013

*** Welcome Night Gathering at Flannery's Pub, 6:00 p.m. — ??**

Join us for a casual gathering at downtown Cleveland's landmark Irish pub, just a short walk from the Marriott Key Center hotel. We will have a registration table inside from 6:00 – 8:00 p.m. where you can pick up your conference name badge. Flannery's will give you a 15% discount on your food and beverage bill when you show them your U2 Conference name badge. The Cleveland based American Irish folk-rock band Mary's Lane will play their original music and the best traditional and modern sounds of Ireland and Scotland at Flannery's from 7:00 – 11:00 p.m.. *Sláinte!*



FRIDAY, APRIL 26, 2013

*** U2 Tribute Band ONE – A Celebration of U2 Plays Cleveland's The Blind Pig, 9:30 p.m. – ??**

Following the first day of the U2 Conference, U2 tribute band ONE – A Celebration of U2 is scheduled to play at the Blind Pig in Cleveland's historic Warehouse District. ONE will entertain conference attendees as well as the general public with a concert featuring U2's biggest hits, as well as some "B-sides" that are fan-favorites. Based in Canton, Ohio, ONE strives to be the ultimate U2 tribute band. The band has crafted a show that brings the music and spirit of their favorite band to U2 fans everywhere. Playing music from throughout U2's vast catalogue and incorporating an innovative video show, the members of ONE are dedicated to recreating the sights and sounds of a U2 concert. The show begins at 9:30 p.m. and there is no cover charge. The Blind Pig is at 1228 West 6th Street, a short walk from the Marriott Key Center hotel.



SATURDAY, APRIL 27, 2013

*** U2 Conference After-Party, Featuring Unforgettable Fire at the Hard Rock Cafe Cleveland and Benefiting the African Well Fund. 9:00 p.m. – ??**

The U2 conference's official after-party at the Hard Rock Cafe, featuring the legendary U2 tribute band Unforgettable Fire. We invite all conference attendees to head over to the Hard Rock Cafe for dinner and a show. (It's a short walk from the Marriott Key Center hotel.) Tickets are available for \$10 at the door with your U2 Conference badge, and \$2 of each sale goes directly to the African Well Fund. Show time is 9 p.m., and we encourage you to arrive early as the show will also be open to the public. You'll have the option of purchasing dinner and drinks from the full menu in the restaurant before the show and all evening.



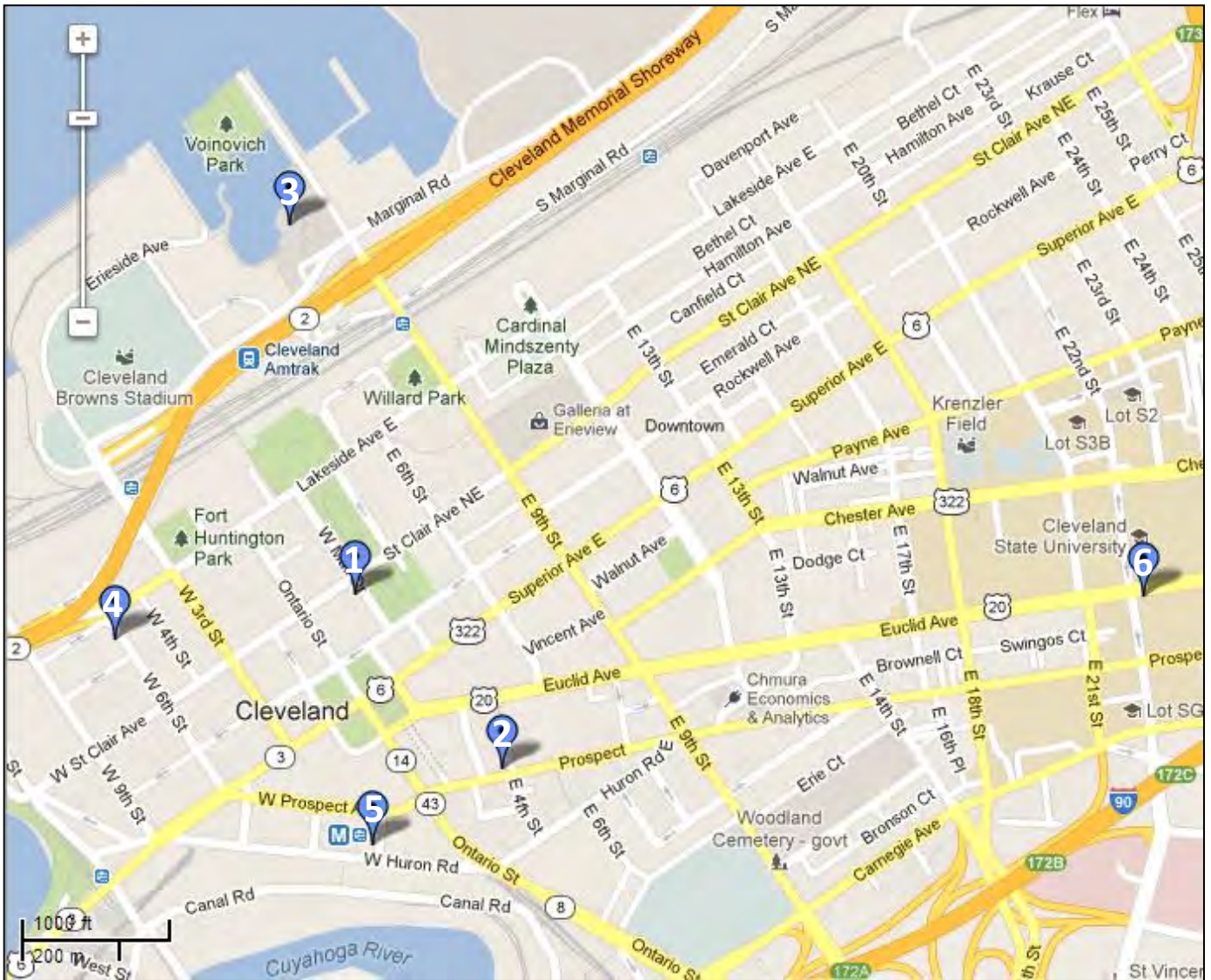
SUNDAY, APRIL 28, 2013

*** U2charist Service at Trinity Cathedral, 9:00 – 10:00 a.m.; U2charist Discussion with Rev. Kurt Wiesner, 10:10 – 11:00 p.m. 2230 Euclid Ave. in downtown Cleveland.**

A U2charist is an Episcopal service that features the music of the rock band U2 and a message about God's call to rally around the Millennium Development Goals (MDGs). The eight goals – which range from halving extreme poverty to halting the spread of HIV/AIDS and providing universal primary education, all by the target date of 2015 – form a blueprint agreed to by all the world's countries and all the world's leading development institutions.



The music in the service is replete with the message of global reconciliation, justice for the poor and the oppressed, and the importance of caring for your neighbor; particularly the most vulnerable and most in need. Led by the Global MDG ambassador, Bono, U2 is calling people worldwide to a deeper faith and engagement with God's mission. The U2charist seeks to be an extension of this ministry.



The U2 Conference 2013 | Cleveland, OH

1. The Marriott Key Center hotel – Conference HQ – 127 Public Square
2. Flannery's Pub – Thursday April 25. Welcome Gathering starting at 6:00 p.m. (Registration table from 6-8 p.m.) Mary's Lane starts playing at 7:00. – 323 Prospect Ave.
3. The Rock and Roll Hall of Fame and Museum - Friday & Saturday afternoon sessions, Friday evening *U23D*. 1100 Rock and Roll Boulevard
4. The Blind Pig – Friday night concert by ONE, 9:30 p.m. - ?? – 1228 W. 6th Street
5. The Hard Rock Café – Saturday night concert by Unforgettable Fire, benefitting the African Well Fund, 9:00 p.m. - ?? – 230 W. Huron Rd. (in the Tower City complex)
6. Trinity Cathedral – Sunday U2charist service, 9:00 – 10:00 a.m. – 2230 Euclid Ave.

**** Note:** Locations #2 – #5 are 5-10 minute walks from location #1 (the Marriott hotel). Location #6 is about a 15-20 minute walk. The Americab Taxi company has a stand at the Marriott hotel and is parked in front of the Marriott. A ride from the Marriott to the Rock Hall costs about \$6 per trip in one of their mini-vans, so a few people can share the cost. If you are a part of a bigger group wanting a taxi, it is recommended you call them in advance at 216-881-1111. You can also call them from the Rock Hall for a pickup to go back to the Marriott. Other taxi companies are usually parked in front of the Marriott at all times of the day too.