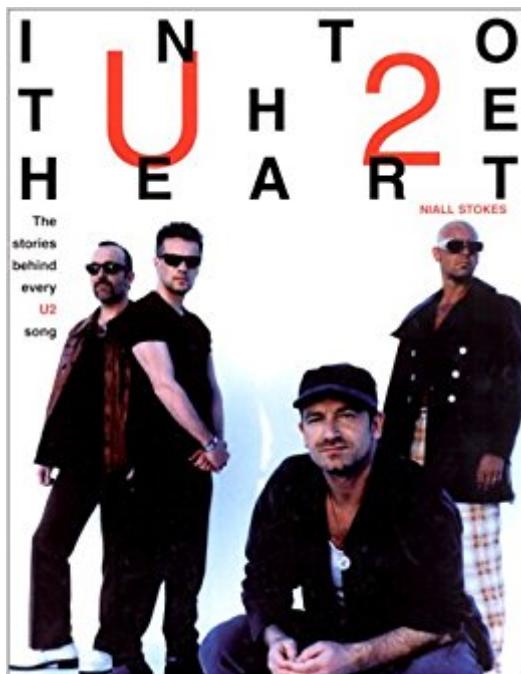


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# Into The Heart: The Stories Behind Every U2 Song



## **Synopsis**

Into the Heart examines the behind-the-scenes influences that shaped U2's internationally popular and critically acclaimed music. Included are original and revealing interviews with band members and the key people close to U2. The band's rich cultural and social context is fully explored, providing a colorful backdrop to the songs. Into the Heart traces U2's meteoric rise from the early days of their career with Boy, their first album, to the spanning success of The Joshua Tree, Rattle and Hum, Achtung Baby, and Pop. U2 is a group that has become a world-class rock & roll band; a band that continues to invent themselves and is not afraid to take chances with their craft; as well as make a unique impact in the world of music with their raw, emotional energy. This edition includes over 100 black and white and color photos, provides a complete chronology and discography, and covers the band's newest CD, All That You Can't Leave Behind. --This text refers to an out of print or unavailable edition of this title.

## **Book Information**

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Average Customer Review: 4.4 out of 5 stars [See all reviews](#) (28 customer reviews)

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## **Customer Reviews**

It's a scene familiar to any aficionado of musical bio-pics: at some point, one of the characters in the film will say something that incorporates a song title or a bit of the lyrics of the artist in question, as a kind of wink to the audience (examples: the "stu sutcliffe" character in BACKBEAT telling his doctor he's been working "eight days a week," Benny's music teacher in THE BENNY GOODMAN STORY crying out "don't be that way!", etc.). There are two responses to this sort of winking-- 1) You think it's hokey and squirm in your seat or 2) You think it's cute and feel pleasure at getting the joke. If you fall into category two, you will probably enjoy INTO THE HEART, which is full of such passages

(Bono is said to be "ready for what's next," the band is "even better than the real thing," etc.). If, like me, you fall into the first category, you'll probably see the book as a missed opportunity. This is a wonderful idea for a book, and it starts off promisingly, with an introduction full of amusing anecdotes and thoughtful contextualization (you have to respect a writer who sees connections between the band's music and the work of paul austere, for instance). But as Stokes moves from album to album, song to song, a sense of disappointment slowly descends-- he seems caught between seeing the tunes as mere pop ephemera (there's a constant resistance to interpretation) and wanting to place the band in a tradition of great irish artists (wilde is one touchstone mentioned).

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