

## RATTLE AND HUM

[In 1987] I was just sitting in my office when I got the call , and he said that they had a rock group that wanted to record in the old Sun studio. I'd never heard of them at that time. I didn't listen to the radio much. I have a Sirius radio show now.

I said, "You mean they got recording gear in there again?" "Yeah." "So, what they got?" "They've got an Akia eight-track." I said, "Well, I'm not sure you can afford me."  
[Laughs]

And he said, "Well, the group is U2," you know? "OK, fine." (I didn't know who they were) So, I said, "I'll think about it; I'll let you know." And I — the first person I saw in my office, I say, "Have you ever heard of a group called U2?" "Oh, yes! The biggest rock and roll group in the world." Said, "They want me to come to Memphis and play in the old Sun Studio." "Do it." And that was great. It was a lot of fun. And I had a great time with U2.

I brought along my longtime engineer Ferg [David Ferguson], and we warmed up by recording the Woody Guthrie song "Jesus Christ," [which appeared on 1988's "Folkways: A Vision Shared -- A Tribute to Woody Guthrie & Leadbelly.]

After cutting the one track with U2, we came back to Nashville. A month or two later, U2 wanted me to come back. They were filming the whole thing [for the 'Rattle and Hum' documentary]. This time they had a 24-track, and they were still wiring the place up. We also did 'Angel of Harlem' [about Billie Holiday] and 'When Love Comes to Town' [with B.B. King].



I did about three, three of the tracks there. I helped them with it. It was exactly the same thing. Really a deja vu kind of thing for me. It's 25 or 30 years later after I was there. The room hadn't changed, and I'm in there with a four-piece band. Now, I'd never had a drummer as loud as old Larry Mullen, but it worked.

I love U2. After they finished the record and the movie, Bono and Adam [bassist Clayton] were in Hollywood. They decided they would drive from California to New Orleans. They rented a car and came through Nashville. We hung out for four days. I have video footage of Bono in this room singing 'Folsom Prison Blues,' and I'm singing 'Silver-Haired Daddy of Mine.' He kept telling me to play him stuff he never heard. So I gave him a good dose of Tommy Dorsey and Spike Jones. The day they left, we led them out to the freeway to New Orleans. We stood there to wave goodbye, and as they passed by, Bono was mooning us.