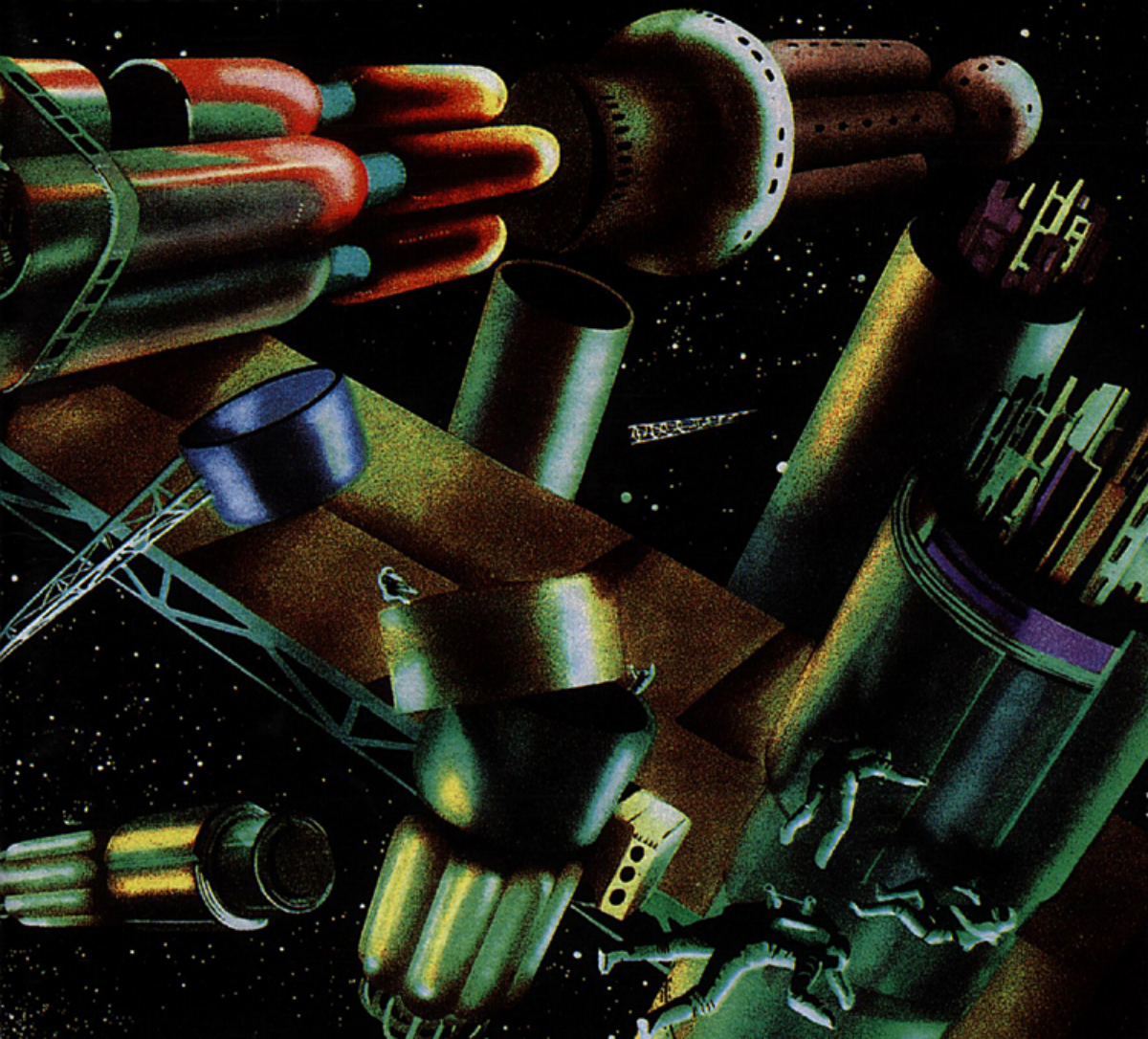


PASSENGERS: ORIGINAL SOUNDTRACKS 1



The films:

"United Colours of Plutonium" exists in that underexplored territory between horror and comedy. It centres round a frazzled advertising executive (Damo Ujiwara) who falls asleep on the Bullet Train. In his dreams the spirits of the people he has exploited throughout his career return to haunt him. He awakens gratefully, only to discover that the 'dream' continues in a succession of Felliniesque phantasmagoria. Kobayashi's bizarre use of colour, superfast editing and extreme camera angles, coupled with a hilariously deadpan performance by Toshio Takemitsu as the inspector who discovers a whole family of ghosts travelling without valid tickets, remains without peer.

Von Heineken's third feature, "Slag" is an extension of the gritty, photo-realistic style he developed in "Alcazara" (1984) and "Breaking Glass" (1986). Dieter, a young car mechanic (Karl Popper) unable to attract the attention of the cashier Nela (Cátarena Hofenens) arranges an elaborate hold-up at which he will play the hero by seeing off the 'gangsters' and thus saving Nela. Things start to go badly wrong when the robbers realise that the till really is full of cash, abandon their agreement with Dieter and try to escape with the money, whereupon the escapade develops into a confused shootout during which Nela shoots a security guard in the foot and is subsequently arrested. Racked by guilt for having implicated her, Dieter sets out to secure her release by fair means or foul, seducing the Chief Warden of the woman's prison (Jutta Minait) in the process.

"Beyond The Clouds" (Michelangelo Antonioni/Wim Wenders) is about meetings. Meetings startling or awaited, dreaded or craved by each of us, the audience, in secret. A film director with a pocket camera casts his eye around the towns of France and Italy. His inner quest inspires him with four beautiful love stories. In the first story, a young man is so captivated by a young woman that he cannot bring himself to sacrifice his desire for the sake of pleasure. The second explores the film director's fascination with a young woman who admits to him, 'I killed my father'. The third is set in Paris, where couples fall apart and two break-ups bring a man and a woman together. The sublimation of love is the theme of the last story. Can the same heart love both God and men?

"Always Forever Now" has made a startling impact. The remaining four members of F cell, a team of female body-sculptors, are out to avenge the vicious murder of one of their group. Their encounters with the Tong lowlife in the back alleys of Hong Kong reach a climax in a dazzlingly choreographed fight score. The near-nudity and graphic camerawork have led to the film being banned or heavily cut in many countries. An unusual combination of eroticism and allegory, the star role falls to Vanda Davis, whose Zenlike rationality and pronounced muscularity form the psycho-physical axis around which the movie is constructed. The cast includes four of America's top female bodybuilders - Davis, Tanya McLoad, Kiley Sue LaLonne and Dorothy Chang - and Pi Hoo Sun as the evil Tong leader. It is director John Leng Qi's first film - finished on his 22nd birthday.

Lurlene Clewman's "An Ordinary Day" confirms her reputation as a subtle subverter of film styles. Maria (Petra Bliss) and Dennis (Ron Hethaas) have recently moved into a new apartment on the top floor of a Houston skyscraper. Maria

starts to notice that her complexion is improving, that she is feeling younger by the day, but that she is becoming forgetful about simple things. She forgets telephone numbers, new acquaintances, how to operate the kitchen. Meanwhile, Dennis turns up at the job he left three years ago, and goes to his old desk to start work. And yet despite everything, their love for each other grows - until they feel like newly-weds again. Gradually it dawns on the couple that they have moved into a time machine, and that they are becoming inescapably younger. Clewman's clever spoof on time travel sci-fi poses serious questions about our relationship with memory and youth.

Bill Carter's award winning documentary "Miss Sarajevo" chronicles one of the more bizarre events of the war in former Yugoslavia - when several artists mounted an elaborate beauty contest under mortar fire. The camera follows the organizers through the tunnels and cellars of the city, giving a unique insight into life during a modern war, where civilians are the targets. The film captures the dark humour of the besieged Sarajevoans, their stubborn refusal to be demoralised, and suggests that surrealism and dadaism are the appropriate responses to fanaticism.

Rita Takashina is a Japanese American performance artist active in Japan. Her best-known work "Ito Okashi" is based on Sei Shonagon's list of 'beautiful things' in the tenth century classic "The Pillow Book". Takashina's performance, which she describes as a 'meditation on mortality' involves building a construction from some of those things ("The face of a child drawn on a melon, duck eggs, a baby sparrow that comes hopping up when one imitates the squeak of a mouse..."), and then turning them to dust with a sandblasting tool.

"Ghost In The Shell" was an animation feature directed by Mamoru Oshii in 1995. It was adapted from Masamune Shiro's graphic novel where an internationally notorious computer criminal surfaces in Japan. Codenamed "The Puppet Master" for his ability to manipulate people's minds, this unique and mysterious 'super-hacker' is suspected of a multitude of offences including stock market manipulation, illegal data gathering, political manoeuvring, terrorist acts and infringement of cybernetic ethics. Section 9, Japan's elite secret service is called in to capture this elusive criminal, but only to discover that the elaborate web of evidence leads back to Japan's own Ministry of Foreign Affairs and a computer virus secretly created by them as the ultimate tool in political and commercial espionage.

Giannicola's last film "Gibigiane" is also his most tautly argued. At just over ninety minutes long it is certainly not the huge canvas he used so devastatingly in "Mirages" (1984, 4 hrs, 20 mins) or "Il Vento" (1987, 5 hrs, 9 mins), but is in its comparatively modest way just as satisfying. Its title is the word used in Venice for the quixotic shards of light reflected onto walls from canals, and features only those images in a series of 10 minute sequences which are leaved over one another by means of slow dissolves. The film opens at real speed, but each sequence is about 15% slower than the one preceding it, so that the last ten minute section is less than one eighth real speed. The original film was silent, but a lengthy section from it with this music was used as the title sequence to an Italian TV detective series ("Il Pendolo") set in Venice.

After finishing 'Popcorn', his first film, in 1978, Jeff Koons continued his emerging exploration of pop iconography with the now legendary "Elvis Ate America" - a four minute work using a fragment of super 8 footage shot by the teenage Koons at one of Presley's Las Vegas 'Rhinestone' concerts in the early seventies. The final edit of the film was destroyed by fire but Koons is considering remaking it.

"Hypnotize (Love me 'til Dawn)". An influential and vindictive tabloid journalist (Pila Morgan) is being driven back to London from another successful 'scoop'. Evans, the chauffeur (Tony Corbin) is now to her, and, in the face of a snowstorm, seems rather too willing to allow the vehicle to become immobilized on a remote moorland road. During the night they spend together, a vortex of apprehension, lust and finally terror draws the film to its inexorable conclusion as the real identity of Evans gradually dawns. Using the austere language of British Structuralist cinema and a screen that is kept almost black throughout the film, Sedgley generates a tension that is both erotic and deeply menacing.

Mamat's "The Swan" won the Golden Crown at the Budapest Film Festival, but never achieved a full release in the West. The slow and haunting pace of the film centres round the extraordinarily dreamlike performance of newcomer Anna Tokjaji. Her coming of age, her romance with the ambitious apparatchik Oscar (Emmanuel Radetski), and the slow decline of their relationship stand as metaphors for the metamorphosis of rural society in Hungary under the collective farm regime.

Vuijker's playful jaunt in the Kalahari Desert "Let's Go Native" became one of the last films to fall foul of the Apartheid laws in South Africa. It centres round a group of white holidaymakers whose jeep breaks down in the desert and who, with the amused help of some Bushmen nomads, gradually find themselves 'going native'. Innovative camerawork by Chris Maconell reveals the stark beauty of the Kalahari, but the touching romantic scene between the teenage boy (Barry Boedders) and the Bushmen girl (Clicky/Kang) - from which this music is taken - proved too close to the bone for the censor's office.

Ben O'Rian and C. S. J. Bofop

Passengers ...

BRIAN ENO: strategies, sequences, synthesizer, treatments, mixing, chorus voices. Vocal on "A Different Kind Of Blue"

BONO: vocal, guitar. Piano on "Beach Sequence"

ADAM CLAYTON: bass. Narration on "Your Blue Room"

THE EDGE: guitars, chorus voices. Vocal on "Corpse (These Chains Are Way Too Long)", organ on "Your Blue Room"

LARRY MULLEN JNR: drums, percussion. Rhythm sequence on "One Minute Warning", rhythm synthesizer on "United Colours"

LUCIANO PAVAROTTI: tenor voice on "Miss Sarajevo"

HOLI: vocals/co-writer on "Ito Okashi". Voice on "One Minute Warning"

HOWIE B: mixing, treatments, scratching. Call vocal/rhythm track/co-writer on "Elvis Ate America"

CRAIG ARMSTRONG: string arrangement on "Miss Sarajevo"

PAUL BARRETT: string arrangement on "Always Forever Now"

DES BROADBERY: sequencer on "Always Forever Now"

DAVID HERBERT: saxophone on "United Colours" and "Corpse (These Chains Are Way Too Long)"

HOLGER ZSCHENDERLEIN: additional synthesizer on "One Minute Warning"

All tracks engineered by Danton Supple
except "Elvis Ate America" engineered by Howie B.
Project assistant - Rob Kirwan

Assistant on original recording sessions - Lee Phillips
Assistant at Metropolis - Ruadhri Cushman
Assistant to Howie B - Fiach Cooling
Editing - Brian Eno & Rob Kirwan

Studio Crew: Dennis Sheehan, Des Broadbery, Sam O'Sullivan, Fraser McAllister,
Dallas Schoo, Stuart Morgan, Rob Kirwan, Rab McAllister
Studio Co-ordinator: David Herbert
Recorded & mixed at Westside Studios (London) and Hanover, Dublin

Post production and supervision: Cheryl Engels/Partial Productions Inc.
Mastering: Arnie Acosta
Digital Editing: Stewart Whitmore

Thanks to Robbie Adams, Marius De Vries, Nick Angel, Gavin Friday, Candice Hanson, Osmond J. Kilkenny III

Holi appears courtesy of Resurgence and Funhouse Inc., Japan.
Howie B is published by Sony Music.

Luciano Pavarotti appears courtesy of The Decca Recording Company Limited.
Italian translation on "Miss Sarajevo" by Anna Mazzarotto

Paul McGuinness: Manager of U2
Anne- Louise Kelly: Album production manager
Assisted by Candida Bottaci

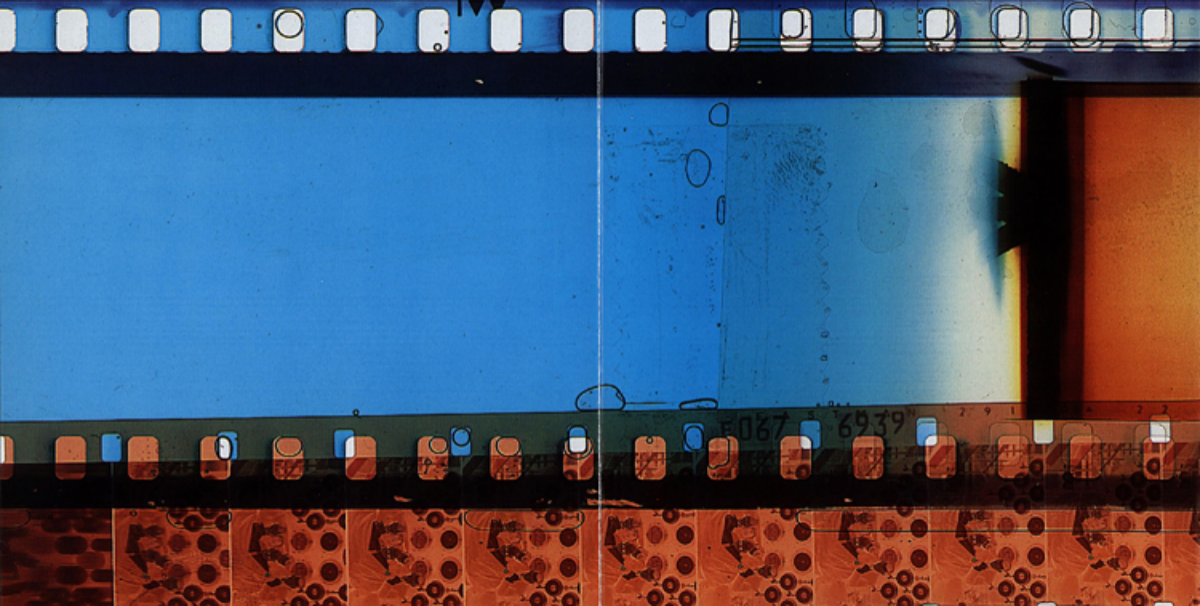
Brian Eno's company is Opal Ltd, London.
Thank you to Anthea Norman-Taylor and James Topham

Front cover illustration: Theodor Rotrekl c/o Aura•Pont, Prague
Apple Mapping: Rob Crane
Cutting Floor: Richard Baker
Sleeve & concept by Brian Eno & Cally

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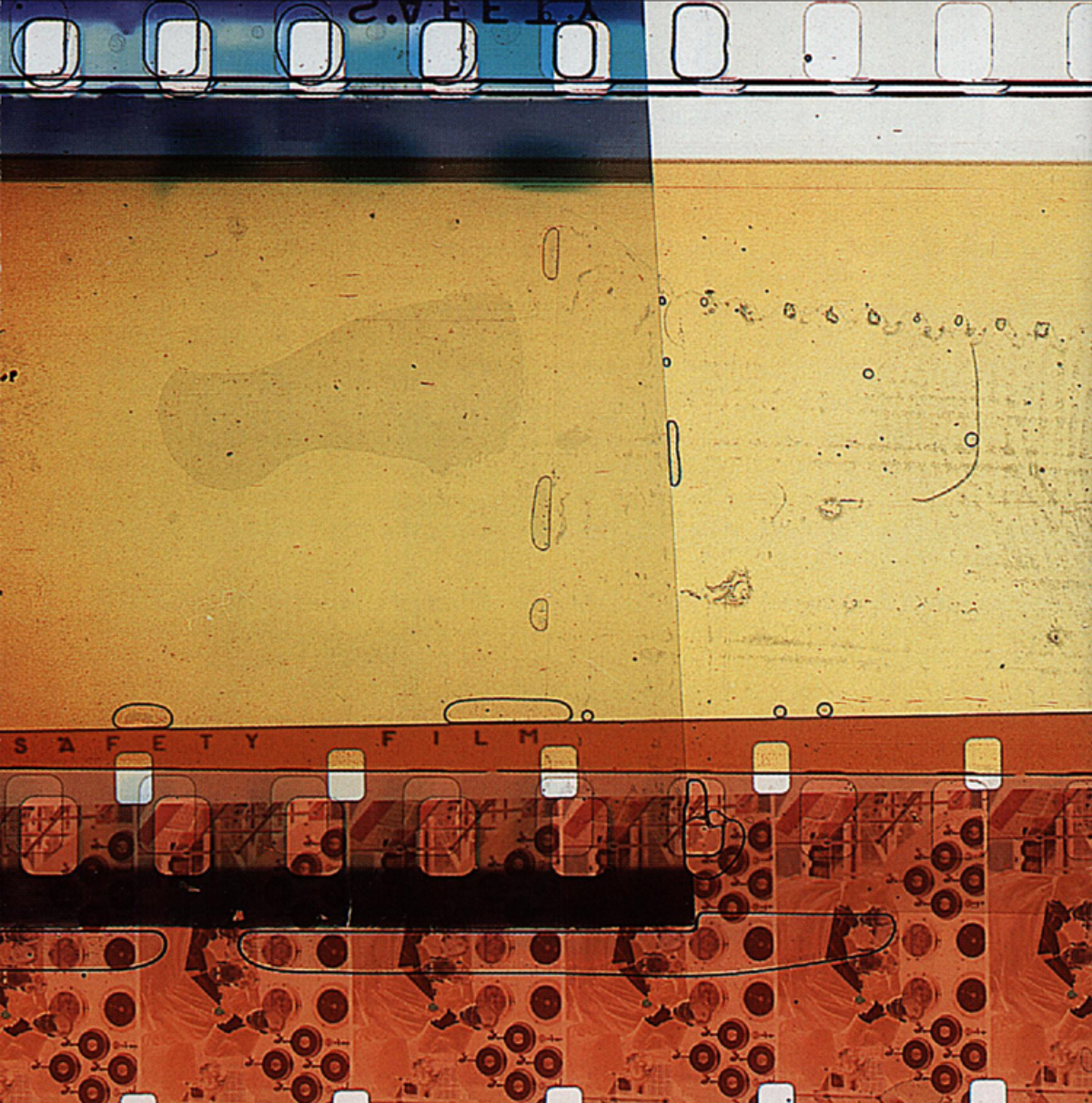
All tracks published by Blue Mountain Music (UK), Mother Music (Rep. Of Ireland), Taiyo Music Uni. (Japan)
and PolyGram International Music Publishing B.V. (R.O.W.) and Opal Music, except in North America by Upala Music Inc./BMI.



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