



Present
Sundance Award Winning Documentary
MATANGI / MAYA / M.I.A.



IN THEATERS STARTING SEPTEMBER 28, 2018

Sundance 2018 Film Festival & Berlinale 2018 International Film Festival

Featuring: Music Artist **M.I.A.** (Paper Planes, Bad Girls)

Directed by **Steve Loveridge**

RT: 95 Minutes **English** and **Tamil**

www.miadocumentary.com

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LOG LINE

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SYNOPSIS

Drawn from a cache of personal video recordings from the past 22 years, director Steve Loveridge's Sundance award winning MATANGI / MAYA / M.I.A. is a startlingly personal profile of the critically acclaimed artist, chronicling her remarkable journey from refugee immigrant to pop star.

She began as Matangi. Daughter of the founder of Sri Lanka's armed Tamil resistance, she hid from the government in the face of a vicious and bloody civil war. When her family fled to the UK, she became Maya, a precocious and creative immigrant teenager in London. Finally, the world met her as M.I.A. when she emerged on the global stage, having created a mashup, cut-and-paste identity that pulled from every corner of her journey along the way; a sonic sketchbook that blended Tamil politics, art school punk, hip-hop beats and the unwavering, ultra-confident voice of a burgeoning multicultural youth.

Never one to compromise on her vision, Maya kept her camera rolling throughout. MATANGI / MAYA / M.I.A. provides unparalleled, intimate access to the artist in her battles with the music industry and mainstream media as her success and fame explodes, becoming one of the most recognizable, outspoken and provocative voices in music today.

ABOUT THE PRODUCTION

Mathangi Arulpragasam (aka Maya to her friends, aka international superstar M.I.A. to most of the world) has been a huge force in music for decades, but despite her public presence and outspoken nature, she has been something of an enigma, guarded in her personal life. The new film MATANGI / MAYA / M.I.A., directed by Maya's trusted friend and former art school classmate Steve Loveridge, builds from a rich trove of never-before-seen video Maya shot over the course of her life, a raw and subjective record, as its primary source. It is an unprecedented window into the musician's innermost reflections on art, politics, and identity, and how vital the confluence of those things has been for her.

The fact that Maya gave Steve creative control over the project, in addition to her archives, speaks to the artistic connection that binds the pair, who met at St. Martin's College in the mid 90s while attending school for fine art with a focus on film and video.

They found each other as young students in part because they both felt like outsiders in the art world environment, though they had vastly different backgrounds. Steve grew up in Surrey, London, in what he describes as a relatively safe and stable childhood. Maya had fled the Sri Lankan Civil War with her family as a child, first to relocate to India, then to the UK, leaving behind a father with alleged ties to the Tamil Tigers, a controversial rebel group in a hugely complex and misunderstood conflict. She grew up an immigrant and a refugee on a housing estate in southwest London, an experience which would heavily influence her work as an artist.

Steve describes the friends as opposites in temperament as well. "Maya had seen too much of the world and found it too 'been there, done that,' found it quite mundane... I hadn't done anything nor experienced anything, and everyone seemed far more sophisticated than I was... and I was very shy." Steve remembers being dazzled by Maya's kinetic energy, her ability to turn everything into an adventure. "She was so good at being poor and having fun on no money and making everything into this exciting experience, like going to the supermarket was really interesting all of a sudden because we were looking for certain colors or certain shapes on packets of food, or because we'd go to the cool kid at the checkout instead of the one with the shortest queue."

"And she always had a camera with her."

Although Steve went on to work in animation, graphics, and illustration, and Maya moved towards music to express her creative and political ideas, the two continued to collaborate, with Steve working on Maya's albums even as her fame skyrocketed. MATANGI / MAYA / M.I.A. could not have been possible without this friendship and its origins in a shared love of film.

As her artistic voice was developing, Steve says Maya "...gravitated to pop music because that was what had fed her. Fine art was too elitist, and writing novels was too elitist, it was all sort of out of reach for her, that side of culture." In parallel to her interest in music, Maya's constant impulse to photograph, film, or otherwise document her experience and surroundings, resulted in a thorough chronicle of her daily life.

To the many who know Maya only as the pop star, fans and detractors alike, there are many intriguing moments to be found within her footage; her candid, direct-to-camera addresses; her frank discussion of growing up as an immigrant and poor in a sometimes hostile environment; her time in her early 20s traveling back to Sri Lanka to reconnect with her extended family and political heritage; her time on the road with Justine Frischman and her seminal Britpop band Elastica in the late 90s. The footage shows Maya thoughtful analysis of her experiences and identity—an identity that has been heavily dissected and scrutinized by the wider public.

In one moment culled from Maya's archival store, she and her siblings debate the effect their refugee status and father's absence have had on their upbringing. Maya proclaims proudly

that their experience has made them stronger and more interesting. This could be read as bravado, but if so, bravado with sincere emotional underpinnings.

It is through scenes like this that MATANGI / MAYA / M.I.A. upends a common accusation that Maya's identity is partly fabricated, or that she has exploited her past to give herself street cred and boost album sales. "People were immediately skeptical, and everything's always framed in the context of, 'oh this gives you cool points that your dad's a militant, or that you're an immigrant, or that you're a brown woman in the industry,'" says Loveridge. "People are cynical about how much that's feeding a kind of hipster authenticity." While the film is neither defensive nor indicting of Maya as an opinionated public figure, the film's coverage of her upbringing refutes any claim that her story has been misrepresented for her personal gain.

To the contrary, as Maya's story unfolds, what becomes evident is her consistent, and seemingly fearless, commitment to putting her authentic self into her work, whether or not it was a voice the industry and audience would embrace. Loveridge's film indicates that regardless of how wealthy or famous she became, finding that success by taking ownership over her multiple marginalized identities was neither easy nor safe. "M.I.A. can read sometimes as a project like this ball of chaos," says Steve, "but actually when you really step back from it, like the film does, I think there is a logic to it, and a sort of consistency in her vision, all the way through, from a long time before she became a musician, just a quest to represent and nail down her identity, and own the positives and negatives about who she was."

The film is extraordinary not just because of the existing source footage, but how that footage is blended into a completed work that takes us up to the present day. "Even though she was handing over kind of an archive," Steve said, "I saw it as my job to curate that archive and stitch it together into a coherent story."

Part of Steve's approach involves transitioning back and forth between older personal archival material, newer footage shot by Steve, red carpet interviews and TV appearances, and moments of live performance and music video—its juxtapositions sometimes comprising an organic explosion from intense personal reflection to percussive catharsis. It can feel as though the film of Maya's life has been cut to the emotional rhythm of her work, unified in its artistic vision as the artist has been in her career.

The film evades the conventions of the traditional music documentary, the flattering PR piece, or the tightly managed vision of artist-as-brand, because it tells a story that could not be made from collected outside sources alone. "Maya the pop star," says Steve, "is the least present in this film." Early on, in explaining his vision to Maya, he told her, "I'm not making a film about that, that exists already, that's your albums, that's your output and your work. It's out there in the world for people that wanna find it, and this is a film about *you*."

Though the film does follow Maya in the years after she became a well-known personality, it shows us what we *thought* we knew with fresh eyes. Steve speaks to his unique access and

refusal to oversimplify when it came to very public and widely discussed events like Maya's controversial actions at the 2012 Super Bowl, or the Lynn Hirschberg profile of M.I.A. for *The New York Times Magazine* that suggested her radical political stance was at odds with her newfound success (most infamously with a brutally withering line about a truffle fry).

"I saw the film as an opportunity to contextualize those well-known incidents in the middle of a twenty-year narrative," Steve explains. In focusing on Maya as a person the film has, of course, also helped illuminate M.I.A. the artist. What all the intimate and unflinching archival and newer material cumulatively reveal is an outspoken activist whose work has always sprung from a deeply rooted desire to speak against oppression and injustice. Maya's preoccupation with the immigrant experience isn't some bit of celebrity narcissism; it is the story of her life informing a wider consciousness.

Although many documentary portraits of musicians constructed out of archival exist, Steve took on the task of creating such a portrait of a still living person, someone controversial and complex who is rarely depicted with compassion or nuance in the media, with whom he has a close relationship. "I've been present for a lot of her journey, and a lot of the footage, a lot of the film I'm sort of, just out of frame." This left a lot to reconcile from the perspective of the director, who talked about how uncanny it was spending eight hours a day in the edit suite looking at 2007 Maya then having the living, breathing and much evolved Maya of 2017 ring him up to talk about art and big ideas, just as she always had.

For creative and personal reasons, Steve chose to have some emotional distance during the edit process rather than inviting Maya's collaboration, potentially creating a defensive or biased counter narrative to the media representation of Maya. "I had to approach it thinking of her as a subject and not a collaborator because I didn't want it to be too influenced by her own self-consciousness... it's a film made by a friend but I thought it was so important to be objective and to make sure that I lay things out there in a way that people were free to make their own mind up.

While Steve is very much the architect of this film, it was important to make it clear at every turn that he is not the owner of its subject's story; that sometimes traumatic, sometimes fabulous right rests solely with the artist herself. "I didn't want to explain Maya. It's very important that I wasn't putting words in her mouth and that I wasn't owning the story going, this is my telling of her journey."

"She's definitely an artist right down to her core."

ABOUT THE FILM TEAM

Cinereach is an independent film company dedicated to vital, artful filmmaking. As a philanthropic organization, Cinereach helps expand its films' creative potential by offering adaptive development, financing, production, and other support models that align with the unique vision of each supported filmmaker. Two Cinereach original productions recently premiered: Steve Lovridge's *MATANGI / MAYA / M.I.A.* (World Cinema Documentary Special Jury Award, Sundance 2018) and Jeremiah Zagar's *We the Animals* (NEXT Innovator Award, Sundance 2018). Previous original productions include Eliza Hittman's *Beach Rats*, Matt Wolf's *Teenage* and Benh Zeitlin's *Beasts of the Southern Wild*. Cinereach co-productions include Boots Riley's *Sorry to Bother You* and Viktor Jakovleski's *Brimstone & Glory*, and the company's grant-supported work includes *The Florida Project*, *Strong Island*, *Last Men in Aleppo*, *The Fits*, *I Am Not Your Negro*, *Cutie and the Boxer*, and *Citizenfour*. Participants in Cinereach's yearlong fellowships have included Young Jean Lee, Barry Jenkins, and Terence Nance among others, and Effie Brown, Anish Savjani, Karin Chien, Heather Rae, and Shrihari Sathe are among the recipients of Cinereach producing awards. Current not-for-profit collaborators include Sundance Institute, Court 13 Arts in New Orleans, and Miami's Borscht Corp. Cinereach.org

Hard Working Movies is an independent production company based in Brooklyn, NY. We produce stories that are bold, creative and entertaining, with a focus on high-profile documentary features and TV series. Working with a range of talented directors, our award-winning films have screened at all the top international film festivals, in theaters and on all platforms around the world. Titles include *Kiki*, *Captivated*, *The Trials Of Pamela Smart*, *I Am Another You*, *112 Weddings*, *The Edge Of Dreaming* and many others. www.hardworkingmovies.com

Doc Society brings people together to unleash the transformational power of documentary film. They stand in solidarity with filmmakers and work to unite them with new friends and allies, building new models globally. They aim to innovate, share and innovate again. www.docsocociety.org

ABOUT ABRAMORAMA

Abramorama is the preeminent global theatrical distribution and rights management partner for music films today and is recognized for the consistent high quality of its work on award winning feature films. An innovator in the focused, personalized form of film distribution and event cinema, Abramorama provides invaluable alternatives to filmmakers and content owners. An industry leader in marketing, promotion, and distribution, Abramorama continues to trail-blaze exciting new pathways for filmmakers to find their audience.

Over the course of more than 15 years, Abramorama has successfully distributed and marketed hundreds of films, including Ron Howard's Grammy Award®-winning *The Beatles*:

Eight Days A Week – The Touring Years; Amir Bar-Lev's *Long Strange Trip – The Untold Story of the Grateful Dead*; Tabbert Filler's *The Public Image Is Rotten*; David Leland's *Concert for George*; Danny Clinch and Pearl Jam's *Lets Play Two*; Paul Dugdale and Myles Desenberg's *Above & Beyond Acoustic - Giving Up The Day Job*; Corbett Redford and Green Day's *Turn It Around: The Story of East Bay Punk*; John Scheinfeld's *Chasing Trane – The John Coltrane Documentary*; Sam Pollard's *Two Trains Runnin'*; Brett Bern's *BANG! The Bert Berns Story*; Brett Morgen and National Geographic's seminal *Jane*; Charles Ferguson's *Time To Choose*; Asif Kapadia's *Senna*; Neil Young's *Greendale*; Cameron Crowe's *Pearl Jam Twenty*; Sacha Gervasi's *Anvil! The Story of Anvil*; Banksy's Academy Award® nominated *Exit Through the Gift Shop*; the surprise indie hit *Awake: The Life of Yogananda*; Laurie Anderson's astonishing New York Times critics' pick, *Heart of a Dog*; Showtime's National Board of Review Winner *Listen to Me Marlon*; and Draft House Releasing's 2016 Documentary Academy Award®-nominee and IDA Best Documentary Winner *The Look of Silence*. Abramorama is a founding partner of *The Seventh Art Stand* program, an act of cinematic solidarity against Islamophobia, that ran in more than 50 theaters across the United States in May of 2017. Abramorama recently launched its music-centric film fund focused on the global release of iconic music documentaries.

For more information visit www.abramorama.com

CREDITS

Directed & Produced by
Steve Loveridge

a Cinereach production

in association with
Hard Working Movies
and
Doc Society

Produced by
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Michael Raisler

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Tracy McKnight

Score by
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Consulting Editor

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Assistant Camera

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Feature One

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Arun Selvaratnam

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Lain Kienzle

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Joshua Rappaport

Post Production Consultant

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Tristan Rodman

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Alexa Zimmerman

Music Editor

Sara Stern

Sound Effects Editor

Allan Zaleski

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Sarah Streit

Sound Post Production

C5 Inc. NYC

Post Production Services

Final Frame

Digital Intermediate Colorist

Stewart Griffin

Digital Intermediate Online Editor

Ben Kiviat

Digital Intermediate Producer

Caitlin Tartaro

Digital Intermediate Manager

Charlie Rokosny

Digital Intermediate Technicolor Supervisor

Sandy Patch

Digital Intermediate Executive Producer

Will Cox

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Christopher Krik

Ana Gomez Bernaus

Anton Goddard

Paul Griswold

End Titles Created with

Endcrawl

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Head of Grants	Leah Giblin
Head of Communications	Reva Goldberg
Director, Filmmaker Support & Innovative Philanthropy	Caroline Kaplan
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Executive Coordinator	Maria Santos
Head of Partnerships & Creative Initiatives	Merrill Sterritt
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Creative Executive	Elliott Whitton

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Production Associate	Anoah Levine
Production Associate	Cameron Nicoll

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ADDITIONAL ARCHIVAL MATERIAL

ABC Radio National
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Dazed & Confused Magazine/Dazed Digital
Fox News
Funny or Die

Home Box Office
KROQ
PBS
Reading Festival
Slate
Something Awful
Team Coco
The New York Times
Tronc., Inc.
WTTW/PBS

SONGS

Space	<p>Written by Mathangi Arulpragasam & Chris Mercer</p> <p>Performed by M.I.A.</p> <p>Published by Universal Music – Z Tunes LLC o/b/o Universal Music Publishing Int. Ltd & WB Music Corp.</p> <p>Courtesy of XL Recordings Ltd /</p> <p>Courtesy of Interscope Records</p> <p>Under license from Universal Music Enterprises</p>
Fire Fire	<p>Written by Mathangi Arulpragasam & Ant Whiting</p> <p>Performed by M.I.A.</p> <p>Published by Universal Music - Z Tunes LLC o/b/o Imagem London Ltd. / Copyright Control</p> <p>Courtesy of XL Recordings Ltd /</p> <p>Courtesy of Interscope Records</p> <p>Under license from Universal Music Enterprises</p>
Stutter	<p>Written by Justine Frischmann</p> <p>Performed by Elastica</p> <p>Published by Sony / ATV Songs LLC</p> <p>Courtesy of Geffen Records</p> <p>Under license from Universal Music</p>

	Enterprises Courtesy of Deceptive Records
Connection	Written by Justine Frischmann Performed by Elastica Published by Sony/ATV Songs LLC
Mad Dog God Dam	Written by Justine Frischmann Performed by Elastica Published by Sony/ATV Songs LLC Courtesy of Atlantic Records By arrangement with Warner Music Group Film & TV Licensing Courtesy of Deceptive Records
Generator	Written by Justine Frischmann Performed by Elastica Published by Sony/ATV Songs LLC Courtesy of Atlantic Records By arrangement with Warner Music Group Film & TV Licensing Courtesy of Deceptive Records
20 Dollar	Written by Mathangi Arulpragasam, Dave Taylor, Frank Black, Gillian Lesley Gilbert, Peter Hook, Stephen Paul David Morris & Bernard Sumner Performed by M.I.A. Published by Songs of Universal, Inc. o/b/o Rice And Beans Music / Universal Music – Z Tunes LLC o/b/o Universal Music Publishing Int. Ltd / Sony/ATV Songs LLC Courtesy of XL Recordings Ltd / Courtesy of Interscope Records Under license from Universal Music Enterprises

Bird Flu	<p>Written by Mathangi Arulpragasam & Dave Taylor</p> <p>Performed by M.I.A.</p> <p>Published by Songs of Universal, Inc. o/b/o Rice And Beans Music / Universal Music – Z Tunes LLC o/b/o Universal Music Publishing Int. Ltd / Sony/ATV Songs LLC</p> <p>Courtesy of XL Recordings Ltd /</p> <p>Courtesy of Interscope Records</p> <p>Under license from Universal Music Enterprises</p>
Macho	<p>Performed by M.I.A.</p> <p>Courtesy of Interscope Records</p>
Hombre	<p>Written by Mathangi Arulpragasam & Richard X</p> <p>Performed by M.I.A.</p> <p>Published by Universal Music – Z Tunes LLC o/b/o Universal Music Publishing Int. Ltd / WB Music Corp.</p>
Galang	<p>Written by Mathangi Arulpragasam, Ross Orton, Justine Frischmann & Stephen Mackey</p> <p>Performed by M.I.A.</p> <p>Published by Universal Music – Z Tunes LLC o/b/o Universal Music Publishing Int. Ltd / Sony/ATV Songs LLC</p> <p>Courtesy of XL Recordings Ltd /</p> <p>Courtesy of Interscope Records</p> <p>Under license from Universal Music Enterprises</p>
Sunshowers	<p>Written by Mathangi Arulpragasam, Ross Orton, Stony Browder Jr., August Darnell & Stephen Mackey</p> <p>Performed by M.I.A.</p> <p>Published by Universal – Songs of PolyGram International, Inc. o/b/o Universal/Island Music Ltd. / Universal Music – Z Tunes LLC o/b/o Imagem London Ltd. / BMG</p>

	<p>Bumblebee o/b/o Raineyville Music Courtesy of XL Recordings Ltd / Courtesy of Interscope Records Under license from Universal Music Enterprises</p>
Pull Up the People	<p>Written by Mathangi Arulpragasam, Paul Byrne, & Dave Taylor Performed by M.I.A. Published by Universal Music – MGB Songs o/b/o Haripa Music / Universal – PolyGram Int. Publ. Inc. o/b/o of Hero Music Ltd. / Sony/ATV Songs LLC</p>
Paper Planes	<p>Written by Mathangi Arulpragasam, Thomas Pentz, Topper Headon, Mick Jones, Joe Strummer & Paul Gustave Simonon Performed by M.I.A. Published by Universal – PolyGram International Publishing, Inc. o/b/o Nineden Ltd. / Universal Music – Z Tunes LLC o/b/o Imagem London Ltd. / Songs Music Publishing Courtesy of XL Recordings Ltd / Courtesy of Interscope Records Under license from Universal Music Enterprises</p>
Hussel	<p>Written by Mathangi Arulpragasam, Thomas Pentz & Dave Taylor Performed by M.I.A. Published by Universal Music – Z Tunes LLC o/b/o Imagem London Ltd. / Sony/ATV Songs LLC / Songs Music Publishing Courtesy of XL Recordings Ltd / Courtesy of Interscope Records Under license from Universal Music Enterprises</p>

Boyz	<p>Written by Mathangi Arulpragasam & Dave Taylor</p> <p>Performed by M.I.A.</p> <p>Published by Universal Music – Z Tunes LLC o/b/o Imagem London Ltd. / Sony/ATV Songs LLC</p> <p>Courtesy of XL Recordings Ltd /</p> <p>Courtesy of Interscope Records</p> <p>Under license from Universal Music Enterprises</p>
Bamboo Banga	<p>Written by Mathangi Arulpragasam, Dave Taylor & Jonathan Richman</p> <p>Performed by M.I.A.</p> <p>Published by Universal Music – Z Tunes LLC o/b/o Imagem London Ltd. / Universal Music – MGB Songs o/b/o Haripa Music / Sony/ATV Songs LLC / Rockin' Leprechaun Music c/o Wixen Music Publishing, Inc.</p> <p>Administered by Modern Love Songs</p> <p>Courtesy of XL Recordings Ltd /</p> <p>Courtesy of Interscope Records</p> <p>Under license from Universal Music Enterprises</p>
Born Free	<p>Written by Mathangi Arulpragasam, Dave Taylor, John Hill, Martin Rev & Alan Bernowitz</p> <p>Performed by M.I.A.</p> <p>Published by Universal Music – Z Tunes LLC o/b/o Imagem London Ltd. / Sony/ATV Songs LLC, Revega Publishing Co. / WB Music Corp.</p> <p>Courtesy of XL Recordings Ltd /</p> <p>Courtesy of Interscope Records</p> <p>Under license from Universal Music Enterprises</p>

Bad Girls	<p>Written by Mathangi Arulpragasam, Marcella Araica & Floyd Nathaniel Hills Performed by M.I.A. Published by Imagem Sounds / Kobalt Songs Music Publishing o/b/o Yaslina Music Publishing / Reservoir Publishing Courtesy of Interscope Records</p>
The Message	<p>Written by Sugu Arulpragasam & Steve Loveridge Performed by Steve Loveridge Published by Universal Music – Z Tunes Llc. o/b/o Universal Music Publishing Int. Ltd. Courtesy of XL Recordings Ltd / Courtesy of Interscope Records Under license from Universal Music Enterprises</p>
Borders	<p>Written by Mathangi Arulpragasam, Levi Lennox Malundama & Amish Dilipkumar Patel Performed by M.I.A. Published by BMG Gold Songs o/b/o BMG Rights Management (UK) Ltd. Courtesy of XL Recordings Ltd / Courtesy of Interscope Records Under license from Universal Music Enterprises</p>
Reload	<p>Performed by M.I.A. Courtesy of Interscope Records</p>

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