



JUNE 1985

Biography

STING

In January of this year, Sting gave an "open invitation" to the American jazz community to come and play with him in a workshop he set up in New York. "When I put out the call, big names walked through the door, people I looked on as demi-gods. They wanted to play with me, to play my material. I was thrilled and excited."

By the end of the sessions, Sting had found the four musicians with whom he wanted to record and play live for the next year: Bradford Marsalis (horns); Darryl Jones (bass); Kenny Kirkland (keyboards); and Omar Hakim (drums). "I ended up with those guys because I thought they were the best players, and also because the way we were relating to each other seemed right. And I think that is confirmed by the fact that as a band, this is very much a cohesive force.

"My interest is to break down the rigid barriers between music types. There has to be cross-pollination, so I deliberately used musicians from a different genre on this record. What we ended up with is not a jazz record at all, nor is it easily classifiable as rock 'n' roll. It doesn't have a label because labels are destructive."

In March of '85, Sting and his new group, accompanied by backing singers Dollette McDonald and Janice Pendarvis, flew to Barbados. There, at Eddie Grant's studio, they recorded the ten songs of *The Dream Of The Blue Turtles*, with Sting producing the record, along with Pete Smith.

"The reason I've made a solo album," explains Sting, "is not because of frustration with The Police, or because I wanted to make a statement along the lines of 'Right, now I'm going to do it my way, on my own.' I was simply interested to see how different it can be, playing with another band. But The Police have not split up. We simply needed some time apart to work on our own individual projects. When we come back together, I'm sure that it will be better than ever.

"I've been lucky in the past in that I've always written music that by accident seemed to fit into what people wanted to hear. It does me good to excavate my feelings. I certainly don't have to dig very deep. I exist in a state of almost perpetual hysteria. I'm moved very easily by a chord progression or a painting. At its best, (pop) is subversive ... capable of subtle interpretations of relationships and problems. Instead of beating people over the head with an idea, I think it's better to get people comfortable...then you start beating them with the message. If we're going to save the world, we have to do it from the inside. Save yourself first, be happy, and then you can love the world.

"This record is more difficult than most I've been involved with. I'd like it to be a big hit. It would give me great pleasure if it was a massive seller — I'm not shy about saying that — although I wouldn't regard it as a failure if it wasn't."

FACT SHEET

1952 — Born Gordon Sumner to milkman Earnest Sumner and wife Audrey in the industrial town of Newcastle, England. One brother and two sisters followed.

Attends St. Cuthbert's Boys Grammar School as part of his Catholic upbringing — begins to play guitar at age 9. At 17, applies for seaman's card; signs with Princess Cruises as bass player with The Ronnie Pierson Trio.

Attends a teacher's training college and graduates in three years.

Teaches English and coaches soccer at St. Catherine's Convent School, Newcastle.

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Plays bass with groups Phoenix and Last Exit.

Meets Stewart Copeland while playing with Last Exit, moves to London and forms The Police with Copeland and Henri Padovani.

Padovani leaves the Police as Andy Summers joins, and they play their first engagement, August 18, 1977, at Rebecca's Club in Birmingham, England.

Records

Police Discography

- 1978 *Outlandos d'Amour* — Platinum
- 1979 *Regatta de Blanc* — Gold
- 1980 *Zenyatta Mondatta* — Platinum
- 1981 *Ghost In The Machine* — Platinum
- 1983 *Synchronicity* — Platinum

Additional Album Credits

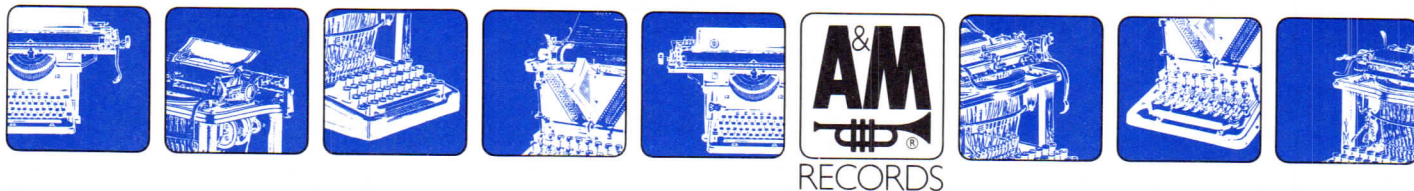
- 1982 *Brimstone And Treacle*, original soundtrack LP
- 1982 *Party, Party*, original soundtrack for which Sting records his only covers, "Tutti Frutti" and "Need Your Love So Bad"
- 1982 *Secret Policeman's Other Ball*, original soundtrack LP, Sting's performance is from an Amnesty International benefit concert
- 1984 "Do They Know It's Christmas" single with Sting as a member of Band Aid
- 1985 *No Jacket Required*, Phil Collins
- Brothers In Arms*, Dire Straits
- You're Under Arrest*, Miles Davis

Grammy Awards

- 1980 "Regatta de Blanc," Best Rock Instrumental Performance — The Police
- 1981 "Don't Stand So Close To Me," Best Rock Vocal Performance by a Duo or Group — The Police
- 1981 "Behind My Camel," Best Rock Instrumental Performance — The Police
- 1983 "Every Breath You Take," Best Pop Performance by a Duo or Group with Vocal — The Police
- 1983 "Synchronicity," Best Rock Performance by a Duo or Group with Vocal — The Police
- 1983 "Every Breath You Take," Song of the Year — Sting
- 1983 "Brimstone and Treacle," Best Rock Instrumental Performance — Sting

BMI Awards

- 1984 "Every Breath You Take," Song of the Year — Sting
- 1985 "Wrapped Around Your Finger" and "King of Pain," Most Performed Songs — Sting



Films

- 1979 "Ace Face" in Quadrophonia
- 1980 Radio On
- 1981 Artemis '81 for the BBC
- 1982 The Great Rock'n'Roll Swindle
- 1982 "Martin Taylor" in Brimstone and Treacle
- 1984 "Feyd Rautha" in Dune
- 1985 "Dr. Frankenstein," in The Bride, with Jennifer Beals
- 1985 "Mick," in Plenty, with Meryl Streep
- 1985 Bring on the Night

Additional Features

- 1982 Secret Policeman's Other Ball, film of the Amnesty International benefit
- 1983 Police Around the World, concert tour and documentary feature
- 1984 Synchronicity Concert, The Police