

I was accosted late one night on Highgate Hill by a staggering drunk who grabbed me by the lapels and, after tranquilizing me with his foul breath, pointed to the moon which was swollen in its fullness and demanded of me threateningly, "How beautiful is the moon?... How beautiful is the moon?" he repeated. Thinking quickly and not wishing for an early toxic death, I fixed him with my eye and declaimed, "My mistress' eyes are nothing like the sun". Shakespeare is always useful I've found for calming down violent drunks if only because it gives them the impression that you're crazier than they are. "A good answer..." he said. "A good answer" as he set off on a tack for Kentish Town like a listing Galleon.

**"Sister Moon"** is a song for lunatics everywhere, for all of those whose sanity is dependent on the phases of the moon.

I wrote **"Englishman In New York"** for a friend of mine who moved from London to New York in his early seventies to a small rented apartment in the Bowery at a time in his life when most people have settled down forever. He once told me over dinner that he looked forward to receiving his naturalization papers so that he could commit a crime and not be deported. "What kind of crime?" I asked anxiously. "Oh, something glamorous, non-violent, with a dash of style" he replied. "Crime is so rarely glamorous these days".

#### **"They Dance Alone"**

On the Amnesty Tour of 1986 the musicians were introduced to former political prisoners, victims of torture and imprisonment without trial, from all over the world. These meetings had a strong affect on all of us. It's one thing to read about torture but to speak to a victim brings you a step closer to the reality that is so frighteningly pervasive. We were all deeply affected. Thousands of people have "disappeared" in Chile, victims of murder squads, security forces, the police, the army. Imprisonment without trial and torture are commonplace. The "Gueca" is a traditional Chilean courting dance. The "Gueca Solo" or the dance alone is performed publicly by the wives, daughters and mothers of the "disappeared". Often, they dance with photographs of their loved ones pinned to their clothes. It is a symbolic gesture of protest and grief in a country where democracy doesn't need to be 'defended' so much as exercised.

#### **"Rock Steady"**

A great uncle of mine who was a seafaring man once gave me the following advice "Never board a ship unless you know where it's going". Sometimes it's hard to tell the game shows from the TV evangelist.

#### **"We'll Be Together"**

"I shall meet you outside the railway station, you shall know me by the cut of my clothes and the smell of my cologne".

#### **"History Will Teach Us Nothing"**

I once asked my history teacher how we were expected to learn anything useful from his subject, when it seemed to me, to be nothing but a monotonous and sordid succession of robber baron scumbags devoid of any admirable human qualities.

I failed History.

The most palatable history of the world I ever read is only 120 pages long and part of Buckminster Fuller's book, "Critical Path". The robber baron scumbags are still there but some attempt is made to explain their pathology and why they're still around today.

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**"Fragile"**  
**"Be Still My Beating..."**  
**"Straight To My..."**  
**"Lazarus..."**

Why does tradition locate our emotional center at the heart and not somewhere in the brain? Why is the most common image in popular music the broken heart? I don't know... I do know that "Lazarus Heart" was a vivid nightmare that I wrote down and then fashioned into a song. A learned friend of mine informs me that it is the archetypal dream of the fisher king... can't I do anything original?

#### **"Secret Marriage"**

"Secret Marriage" was adapted from a melody by Hans



SIDE 1  
**THE LAZARUS HEART**  
**BE STILL MY BEATING HEART**  
**ENGLISHMAN IN NEW YORK**  
**THEY DANCE ALONE (GUECA SOLO)**  
**FRAGILE**  
**THE SECRET MARRIAGE**

SIDE 2  
**WE'LL BE TOGETHER**  
**HISTORY WILL TEACH US NOTHING**  
**STRAIGHT TO MY HEART**  
**ROCK STEADY**  
**SISTER MOON**  
**LITTLE WING**

Eisler. Eisler was a colleague of Bertolt Brecht, who like him, fled to America to escape the Nazis who hounded him for the rest of his life in various disguises.

#### **"Little Wing"**

I met Gil Evans one night in Ronnie Scott's club in London. He'd been a hero of mine since I was fifteen. He reminded me of one of those wise elders from Star Trek who are the only survivors of a planet after some holocaust, the sole guardians of all the knowledge of their race. I went backstage after the show to introduce myself and was amazed and flattered that he had ever heard of me. He told me he liked the bass line of "Walking on the Moon". I went home on cloud nine. I sang with his band a couple of years later in a little club in Greenwich Village called Sweet Basil. His fifteen piece band was crammed onto the tiny stage so that there was no room for me. So, I sang on the floor, squashed between two tables. One day I aspire to the stage. Anyway, we did three songs together. One by Tony Williams, called "There Comes a Time", and two songs by Jimi Hendrix that Gill has performed for years, "Little Wing" and "Up From the Skies".

"The Jimi Hendrix Experience" was one of the first bands I ever saw. I was fifteen and had just bought Jimi's first single "Hey Joe". He was appearing at the club Go-Go in Newcastle. I'd never seen or heard anything like it in my life and don't suppose I ever will.

**This album is dedicated to my mum and all those who loved her.**

**Manu Katché- Drums**  
**Kenny Kirkland- Keyboards**  
**Mino Cinelu- Percussion, Vocoder**  
**Branford Marsalis- Saxophone**  
**Andy Newmark- Additional Drums**  
**Gil Evans- and his orchestra on "Little Wing"**  
**Hiram Bullock-Guitar on "Little Wing"**  
**Kenwood Dennard- Drums on "Little Wing"**  
**Mark Egan- Bass on "Little Wing"**  
**Andy Summers- Guitar on "Lazarus Heart" and "Be Still My Beating Heart"**  
**Fareed Haque- Guitar on "They Dance Alone"**  
**Mark Knopfler- Guitar on "They Dance Alone"**  
**Eric Clapton- Guitar on "They Dance Alone"**  
**Ruben Blades- Spanish on "They Dance Alone"**  
**Ken Helman- Piano on "Secret Marriage"**  
**Dollette McDonald- Backing Vocals**  
**Janice Pendarvis- Backing Vocals**  
**Vesta Williams- Backing Vocals**  
**René Gayer- Backing Vocals**  
**Sting- Vocals, Bases, Guitar on "Fragile" and "History Will Teach Us Nothing"**

All songs written and arranged by Sting, except for "Little Wing"

Produced by Neil Dorfsman and Sting.  
Assistants- Ken Blair and Dave O'Donnell.  
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Mixed by Hugh Padgham and Neil Dorfsman  
Assistants- Bob Vogt and Mark McKenna  
Except "We'll Be Together"  
Produced by Bryan Loren and Sting  
Mixed by Paul McKenna  
Assistant- John Hegedes  
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