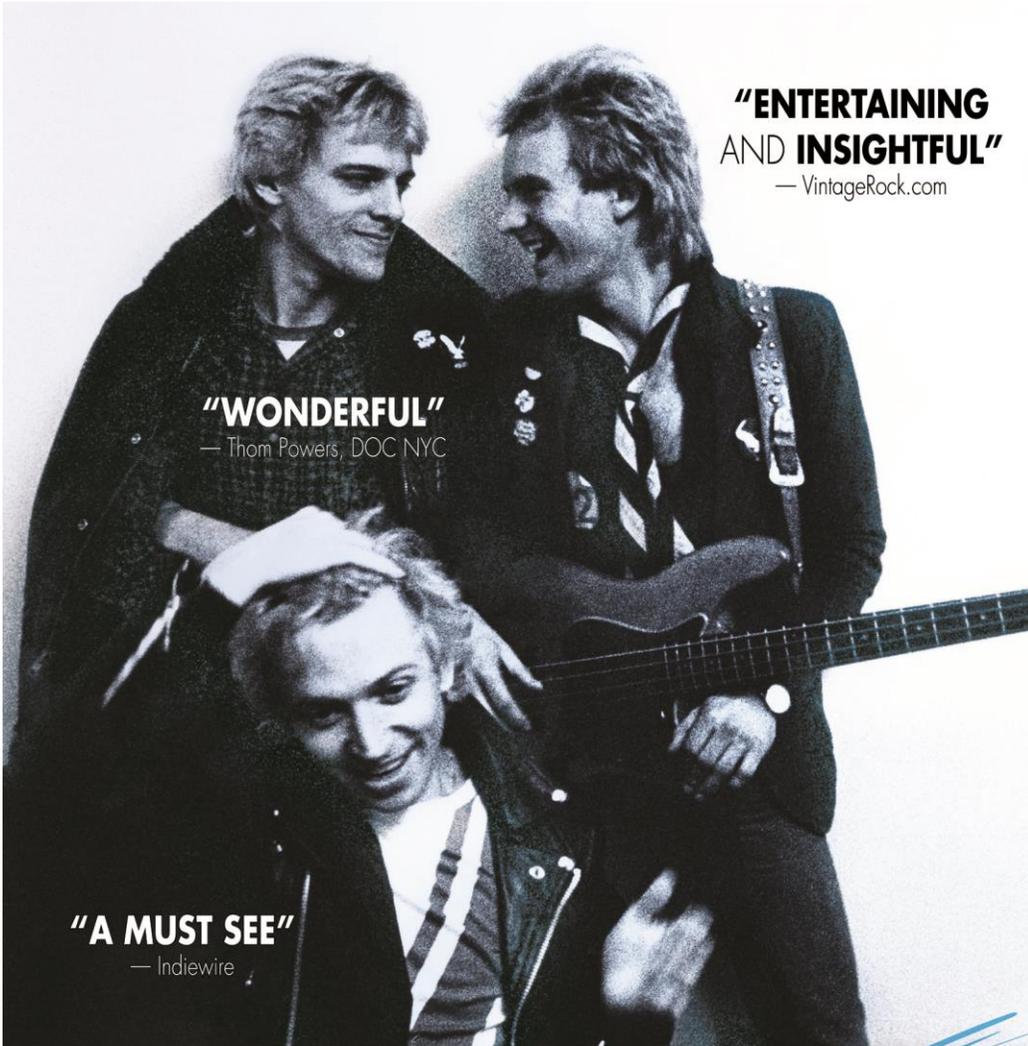




Presents

A Yari Film Group and Saturn/Public Road Production



**"ENTERTAINING
AND INSIGHTFUL"**

— VintageRock.com

"WONDERFUL"

— Thom Powers, DOC NYC

"A MUST SEE"

— Indiewire

Based on **One Train Later**, the acclaimed memoir by **Andy Summers**

CAN'T STAND LOSING YOU SURVIVING THE POLICE

CINEMA LIBRE STUDIO PRESENTS A YARI FILM GROUP AND SATURN/PUBLIC ROAD PRODUCTION AN ANDY GRIEVE FILM "CAN'T STAND LOSING YOU: SURVIVING THE POLICE"
FEATURING ANDY SUMMERS STING STEWART COPELAND ORIGINAL SCORE BY ANDY SUMMERS WRITTEN BY ANDY GRIEVE DIRECTOR OF PHOTOGRAPHY TOM HURWITZ, ASC EXECUTIVE PRODUCERS ANDY SUMMERS WILLIAM J. IMMERMAN
PRODUCED BY NICOLAS CAGE NORMAN GOLIGHTLY BOB YARI BASED ON HIS BOOK "ONE TRAIN LATER: A MEMOIR" WRITTEN BY ANDY SUMMERS REUNION CONCERT FOOTAGE DIRECTED BY LAUREN LAZIN DIRECTED BY ANDY GRIEVE

www.CantStandLosingYou.com

PRODUCTION NOTES

CAN'T STAND LOSING YOU: SURVIVING THE POLICE

Directed by Andy Grieve

Based on the best-selling memoir *One Train Later* by Andy Summers,
Grammy Award®-winning guitarist for The Police

HD/ 5.1 Surround Sound / 83 Minutes / Not Rated

Opening New York City **March 20, 2015** | Los Angeles **April 3, 2015**

NORTH AMERICAN DISTRIBUTOR CONTACT

Booking/Rights – Rich Castro

rcastr@cinemalibrestudio.com

Other PR – Beth Portello

bportello@cinemalibrestudio.com

Cinema Libre Studio | 120 S. Victory Blvd First Floor
Burbank CA 91502 | PH: 818.588.3033

INTERNATIONAL RIGHTS:

Yari Film Group

Bill Immerman PH: (310) 689-1450

PMK•BNC PRESS CONTACTS:

New York:

Omar Gonzales –

Omar.Gonzales@pmkbnc.com

Stephanie Friedman –

Stephanie.Friedman@pmkbnc.com

PH: 212-373-6100

Los Angeles:

Rebecca Fisher – Rebecca.Fisher@pmkbnc.com

Margaret Gordon –

Margaret.Gordon@pmkbnc.com

PH: 310-854-4800

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OFFICIAL SELECTIONS



FIRST TIME FEST – 2013



ACCOLADES

"This is a fun, sassy and poignant movie. Directed and cut - by the extraordinary Andy Grieve – 'Can't Stand Losing You' is a dream you want to remember after you wake up. And, like every good dream, the harder you try, the more you recall tough moments that lead to real insight. It's directed like good rock n' roll: with rhythm and power and a wink on the offbeat."

– Alex Gibney

"Wonderful...directed with a sure hand."

- Thom Powers, DOCNYC

"Frames the English musician's fascinating backstory with exclusive concert footage and behind-the-scenes access...If you're a fan of The Police (and really, who isn't?), then 'Can't Stand Losing You' is a must-see."

– Nigel M. Smith, Indiewire

"Entertaining and insightful"

– Ralph Greco, Jr. Vintage Rock

SHORT SYNOPSIS

Based on the memoir *One Train Later* by guitarist Andy Summers, **Can't Stand Losing You: Surviving the Police** tells of the rise of The Police. From chance encounters with Copeland and Sting, through the band's break up, Summers shares photos and memories as they prepare for their long-anticipated 2007 Reunion Tour.

LONG SYNOPSIS

Based on the acclaimed memoir *One Train Later* by rock guitarist Andy Summers, **Can't Stand Losing You: Surviving the Police** follows Summers' journey from his early days in the psychedelic '60s music scene, when he played with The Animals, to chance encounters with drummer Stewart Copeland and bassist Sting, which led to the formation of a punk trio, The Police.

During the band's phenomenal rise and its dissolution at the height of their popularity in the mid-80s, Summers captured history with his candid photographs.

Utilizing rare archival footage and insights from the guitarist's side of the stage, **Can't Stand Losing You: Surviving the Police** brings together past and present as the band members reunite, more than two decades later, for a global reunion tour in 2007.

DIRECTOR'S STATEMENT

I was brought into the project by someone whom I had worked with as an editor on a few films in the past. It was a bit of an unusual arrangement in that the film had been started by another director, Lauren Lazin, who directed the reunion concert portions. She had been editing with her team for a while but the producers and Andy Summers wanted to take the film in a new direction. So when I came on board, I went back to the drawing board by crafting a new script from the text of Andy's memoirs and directing the film in the edit room around this new script and the countless hours of archival material at my disposal.

The trickiest part was incorporating the reunion tour into the story since Andy's book starts and ends in the early 1980s when the band broke up. In the end I think we came up with a great way to balance past and present to really tell this story of an amazing musician and his crazy journey through rock and roll. Andy Summers has lived a life that has to be seen to be believed.

At the core of it, this film is about second chances. We all hope for them, we wonder in the back of our minds, we feel anxiety about the possibility of it manifesting, etc. In Andy's case, he gets to relive one of the highest points in his life, one that by any standards is surreal, and which was suddenly taken away some 30 years earlier....who doesn't want to have a second chance at that?

Before working on this project, I was not a huge fan of the band, which gave me some distance to craft a story for those people who didn't know everything about the band's history. In the process, I definitely found a new appreciation for their music. There really hasn't been a band like The Police before or since: the intricacy of sound these three guys were able to create together, merging genres and coming up with a totally new thing that really resonated with people. It is pure pop perfection in every way. If I had to choose a favorite song, I'd probably have to go with "So Lonely," ...or "Message in a Bottle," ...or...there are too many great songs to choose from to choose one!



-Andy Grieve

BACKGROUND

The Police, a British group, became globally popular in the late 1970s and are generally regarded as one of the first New Wave groups to achieve mainstream success, playing a style of rock that was influenced by punk, reggae, and jazz. The trio consisted of guitarist **Andy Summers**, drummer **Stewart Copeland**, and bassist/lead vocalist, Gordon Sumner aka **Sting**.

The band won a number of music awards throughout their career, including six Grammy Awards[®], two Brit Awards—winning Best British Group once, an MTV Video Music Award, and in 2003 were inducted into the Rock and Roll Hall of Fame. Four of their five studio albums appeared on Rolling Stone's list of the 500 Greatest Albums of All Time. The Police were included among both Rolling Stone's and VH1's lists of the "100 Greatest Artists of All Time." Their final studio album, *Synchronicity*, topped the American charts for 17 weeks and was number one in both the UK and the US, and sold over 8 million copies in the US alone. They have sold over 75 million records, making them one of the world's best-selling artists of all time.

Their best known songs include: *“Roxanne,” “Message in the Bottle,” “Every Breath You Take,” “So Lonely,” “Walking on the Moon,”* and of course, *“Can’t Stand Losing You.”*

On the strength of “Roxanne,” a Sting-penned paean to a prostitute, the Police were signed to A&M Records. Their manager, Stewart’s brother Miles Copeland, pursued a then-unusual strategy to build a fan base in America. In the fall of 1978, the Police toured cities and college markets by van, a grassroots outing that paid dividends when their records began catching on. They played small clubs including the famed CBCG’s in NYC. The same year, the band, desperate for money, was asked to do a commercial for Wrigley's Spearmint gum on the condition that they dye their hair blond. Although the commercial never aired, their bleached-blond hair became their trademark, contributing to their aura of New Wave hipness that appealed widely to a youthful audience. Their 1978 debut album, *Outlandos d’Amour*, reached number six in the UK, and their second album, *Reggatta de Blanc*, became the first of five consecutive UK number one albums.

With the advent of MTV, the band received significant exposure by taking part in the iconic [“I Want My MTV”](#) promotional blitz.

Their last studio album, *Synchronicity*, released in 1983, was number one in both the UK and the US, and sold over 8 million copies in the US alone. As the band played Shea Stadium in 1983, the beginning of their end was near. As Summers writes in *One Train Later*, “*...It’s over. Shea Stadium tonight; this is it. The soft dream voice confirms with a knife-edge what I already know.*”

Like a raft lashed together with anything at hand, we have managed to float this far without disintegrating. With strange chemistry and fragile nexus, we raised the flimsy sail of chance—and we still haven’t sunk. But this—the concert tonight—is the signifier of a final destination, the abandoning of the craft.”

After the *Synchronicity* tour ended, Sting went on tour as a solo artist. The Police officially disbanded in 1986 after years of media-fueled speculation and contention, with each member going on to develop solo careers. They reunited in early 2007 for a world tour that covered the globe and continued into August 2008. The success of the tour made them the world's highest-earning musicians in 2008 and the tour itself was the top 8 grossing tours of all time [according to Wikipedia](#).

More at: <https://rockhall.com/inductees/the-police/bio/#sthash.MldkeTci.dpuf>

ANDY SUMMERS BIOGRAPHY

"The Police were a new kind of power trio, and Andy Summers was the main reason. Quickly moving away from punk, he recast jazz chords and reggae rhythms as headlong rock & roll. Summers played as sparsely as possible, constructing clipped twitches or dubby washes of sound – leaving ample room for Sting and Stewart Copeland. 'His tone and style were just absolutely perfect – he left space around everything,' Rush's Alex Lifeson said. 'And he can handle anything from beautiful acoustic playing to jazz to hybrid kinds of stuff.'"

– [Rolling Stone's 100 Greatest Guitarists](#)

Andy Summers rose to fame in the early 1980's as the guitarist of the multi-million record selling rock band - The Police. The Police were the number one band of the time and dominated the music scene and the media in the 80s with several number one records. Summers' innovative guitar playing created a new paradigm for guitarists in this period and has been widely imitated ever since.



Prior to the Police, Summers played with various bands in the London scene, including The Animals, Soft Machine, Kevin Coyne, and Kevin Ayers.

After the band's dramatic exit from the music scene, Summers continued to develop his interest in photography as well as touring, recording as a solo artist, composing for films (including *2010*, *Down and Out in Beverly Hills*, *The Wild Life*, and *Weekend at Bernie's*), writing books, and exhibiting his photography.

Over the years Summers has collaborated with many fellow musicians including Robert Fripp, John Etheridge, Victor Biglione, Benjamin Verdery, and Roberto Menescal. In December 2004 he and Copeland joined Incubus in Los Angeles and performed *Roxanne* and *Message in a Bottle*. In March 2005, he made his debut at Carnegie Hall playing the premiere of *Dark Florescence*, a concerto written for him and Verdery by the composer Ian Marshall.

In 2006 his memoir *One Train Later* was released to great success and was voted the number one music book of the year in the UK by Mojo Magazine. The documentary film **Can't Stand Losing You: Surviving The Police** is based on the book and was produced by the Yari Film Group and is being released in North America by Cinema Libre Studio.

In 2007/8 The Police reunited for a fantastically successful world tour which was the third-highest grossing of all time at the time. Summers had been a photographer since the early days of The Police, and has published four books of his photographs, many of which are featured in the film **Can't Stand Losing You: Surviving The Police**. Exhibitions of his photos have taken place across the globe at the Leica gallery in Los Angeles, Paris/LA Photo Show, Kunst.Licht gallery in Shanghai, CCC gallery in Beijing and Photokina in Cologne Germany. Upcoming photography shows are scheduled for March in Sao Paulo in May and Rio de Janeiro in June with Globo newspaper.

ANDY SUMMERS BIOGRAPHY con't

Recent projects include: the album *Circus Hero* from his new band Circa Zero!, which was released in April 2014 and working on music for a contemporary ballet with the pre-eminent photographer Ralph Gibson.

Summers is in the Rock and Roll Hall of fame, the Guitar Player Hall of Fame, has the keys to New York City and has been awarded the *Chevalier De L'Ordre Des Arts et Des Lettres* by the government of France.

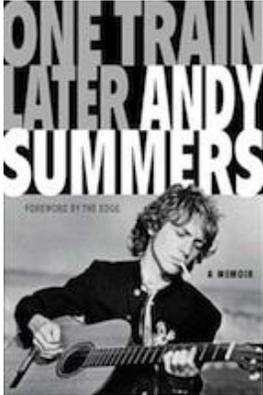
He lives in Los Angeles with his wife, Kate, and has three children, all of whom were able to finally see their father perform during the 2007/8 reunion tour.



A detailed musical bio can be found at: <http://andysummers.com/writing/bio/>. Some of Andy's photography can be found here: <http://andysummers.com/photography/>

ANDY SUMMERS' MEMOIR – ONE TRAIN LATER

Winner - Book of the Year in 2007 - in the UK's [*Mojo magazine*](#)



"A disarming, surprising literary memoir by the ex-Police guitarist . . . A rollicking you-are-there history of the 60s-80s rock era."--*Entertainment Weekly*

In this extraordinary memoir, world-renowned guitarist Andy Summers provides the revealing and passionate account of a life dedicated to music. From his first guitar at age thirteen and his early days on the English music scene to the ascendancy of his band, The Police, Summers recounts his relationships and encounters with the Big Roll Band, Jimi Hendrix, Eric Clapton, The Animals, John Belushi, and others, all the while proving himself a master of telling detail and dramatic anecdote.

Andy's account of his role as guitarist for The Police--a gig that was only confirmed by a chance encounter with drummer Stewart Copeland on a London train--has been long-awaited by music fans worldwide. The heights of fame that The Police achieved have rarely been duplicated, and the band's triumphs were rivaled only by the personal chaos that such success brought about, an insight never lost on Summers in the telling. Complete with never-before-published photos from Summers' personal collection, *One Train Later* is a constantly surprising and poignant memoir, and the work of a world-class musician and a first-class writer.

Excerpts”

“The facts: we had a number one album on the Billboard charts for four months without a break. We had the number one single in the United States for eight weeks. We are a phenomenon. We have countless number 1 records around the world...We are three. All this –and yet it seems like only a flickering five minutes ago that we were pushing a broken van back through the streets of London after a gig we played to no one. Tonight we play out the fantasy of millions.”

– Excerpt from *One Train Later* (Page 3)

“This time the studio feels more like a canvas for dirty fighting. The stakes have been raised. And instead of rejoicing in the unbelievable success we’ve created together, we lose sight of the big picture and go on in emotional disorder, each one of us battling for his own territory...There are arguments in the studio in which each one of us wants his instrument slightly louder than the others, wants his songs recorded, will not be less than anyone else. It is a combative process, with the poor engineer trying to arbitrate as three sets of hands fiddle with the faders.”

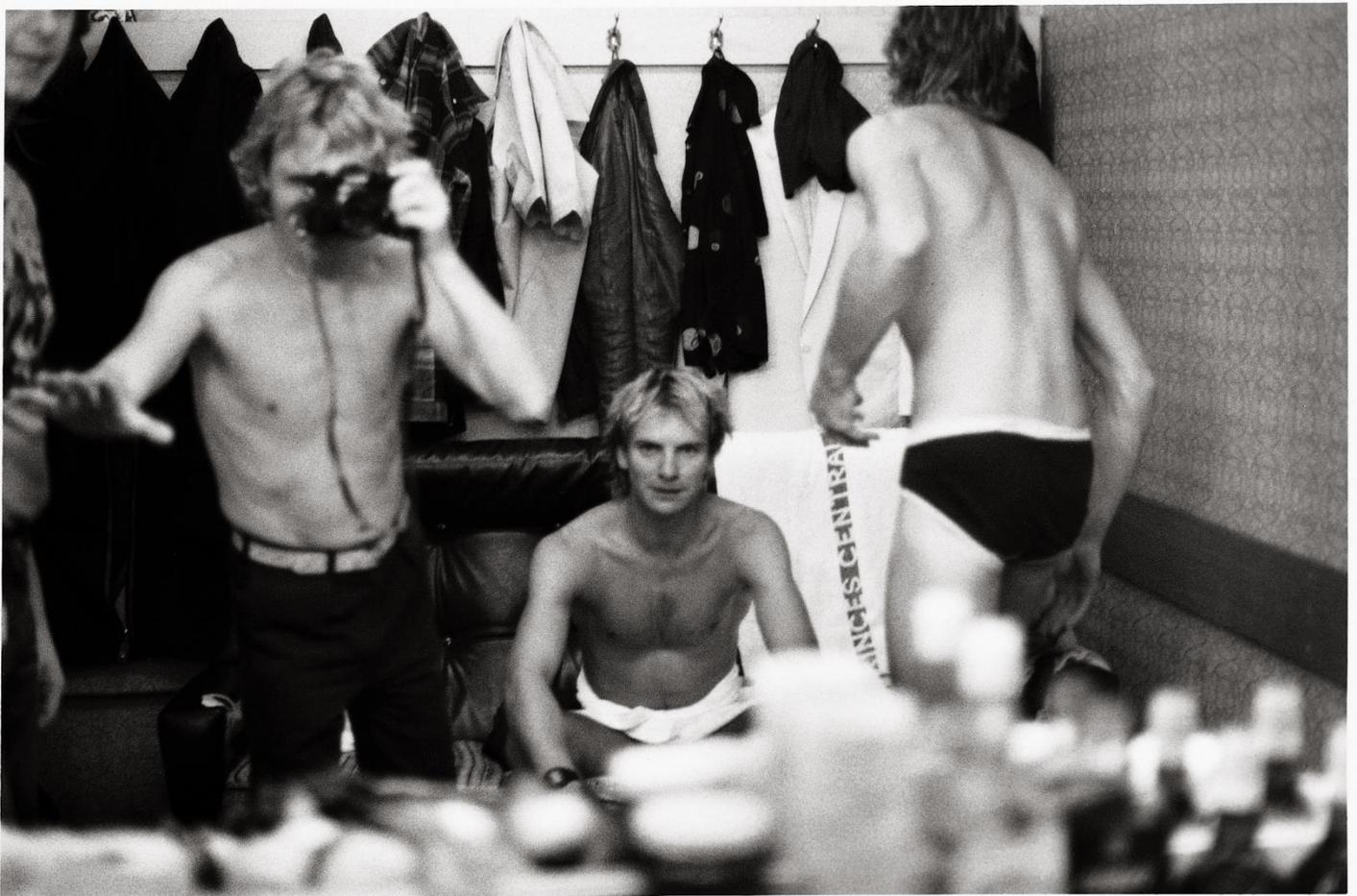
- Excerpt *One Train Later* (Page 296)

ANDY SUMMERS – ON PHOTOGRAPHY

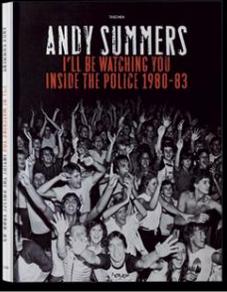
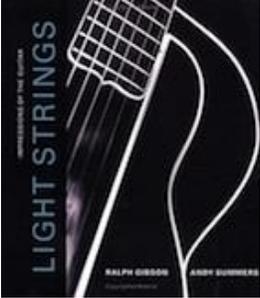
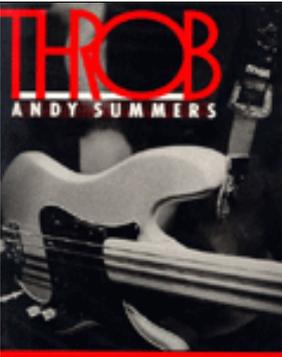
(Excerpted from a video interview February 2015)

Photography started to become very important to me while I was in The Police. I grew up with European art films. I think somehow this is where it came from, because pretty early on, and certainly within the first year of The Police, I had some pocket money and I realized I could get a really good camera, I thought, "I'll see whether I can do this photography thing." I hadn't had much experience with a camera at the time either.

There's some part of me that is definitely a photographer, and throughout pretty much the entire career of The Police, I was always photographing everything and studying it, taking pictures of the band and thinking about making realistic photographs. I was creating weird stuff--I was influenced by Man Ray and people like and-- the more intense it became with the band. On tour is you become an automaton who knows how to play 15 songs very well, that's it. There's not much more to you than that. This is what happens on the long tours and ours never ended. But I would be off away from the others, away from the band environment, doing photography and I was completely in control of that. So I think that was sort of a cathartic thing for me, which came with the photography. And of course, I also really enjoy it, and I love it, and I like looking at it, and studying it, and being immersed in it. And it's continued on ever since The Police, of course.



ANDY SUMMERS - ADDITIONAL BOOKS & PHOTOGRAPHY

	<p>DESIRER WALKS THE STREETS Nazraeli, 2009 Andy followed up <i>I'll Be Watching You</i> with another collection of photographs entitled <i>Desirer Walks the Streets</i>. This collection includes a wider range of photographs taken by Andy between 1983 and 2008. The shots capture his days as a traveling musician in global locations ranging from Bolivia to Tokyo. Photos from this collection and <i>I'll Be Watching You</i> have been featured in exhibitions around the world.</p>
	<p>I'LL BE WATCHING YOU: INSIDE THE POLICE 1980-83 Taschen, 2007 <i>I'll Be Watching You: Inside The Police 1980-83</i> is a collection of black-and-white photographs taken by Andy during the early 80s chronicles his experiences with The Police, delving into the personal, unexpected intricacies of the band. The poignant photos capture the band's experiences making music, enamoring audiences, and securing their place in rock and roll history.</p>
	<p>LIGHT STRINGS Chronicle Books, 2004 In 2004 Andy contributed a series of essays to a book entitled <i>Light Strings</i>. In <i>Light Strings: Impressions of the Guitar</i>, Andy united with infamous photographer Ralph Gibson. Their work together resulted in exhibits at the Hermes galleries of New York, Los Angeles, and Paris.</p>
	<p>THROB William Morrow & Company, 1983 Andy's first published book, <i>Throb</i>, is a collection of black-and-white photography that Andy took while on the road with The Police that was published in 1983. This rare treasure trove of early photos is currently out-of-print.</p>

All of Andy's work can be found here: <http://andysummers.com/writing/books/#sthash.l8GzFSUk.dpuf>

Q&A WITH ANDY SUMMERS – January 2015

Q: This movie is based on your book *One Train Later* and uses the photographs you personally took at the time, really “behind the scenes.” What made you initially decide to even write a book? What was the inspiration or decision-making process?

ANDY SUMMERS: It was interesting with the book because, probably like a lot of people, you get to a certain point in your life and you feel sort of loaded with a life. And I thought that mine had been extraordinary in many respects, because apart from the heights that I eventually ended up with The Police. I'd also had experienced being at the depths and I've had to scramble up again. And if you go back even farther, like everyone else, I started out in England with nothing and aspired and hoped one day be the guy I eventually became. But my story was interesting in the fact that I dropped out of the scene for five years. I went to live in Los Angeles, I went to college, basically starved for five years and then finally returned back to the U.K. And within a fairly short time, I was with Sting and Stewart, and the rest is history, of course.

And there were so many stories along the way. Touring around trying to do all these gigs and shows and all the rest of it. But there's also the inner journey of being a musician. The one thing that got me through it all was really my love for music, playing the guitar and really wanting to be good at it. That guided me.

Q: How did the film evolve from that?

ANDY SUMMERS: Well, I felt pretty good about having written a book, gotten it out there and winning an award and all the rest of it. I hadn't imagined in my wildest dreams that it could be a movie.

After *One Train Later*, I was working in England on a photography book with a book designer and we were talking about a film we both really liked, *The Kid Stays In The Picture*, which was about the famous movie producer Robert Evans. But the picture was made almost entirely of still shots with this very gnarly voice-over. The documentary was directed by Brett Morgen. And I just thought it was great and unusual and I liked the black and white photographs and how the story was told with these animated photographs.

I thought, “I think I can do that.” I had two books about my years with The Police and all this photography. And I was thinking I could do the same sort of thing. Then just by chance, I happened to meet someone in Los Angeles who is friends with Brett Morgen and who connected us. And then around the same time, I met Norman Golightly - he was Nicolas Cage's producing partner for many years and an enormous fan of The Police. We got together to discuss a possible collaboration and the conversation turned to making a documentary. Suddenly I had, from nowhere, this enthusiastic little team. We got together and through their connections in Hollywood, we literally sold the film the first afternoon. I was shocked. Because I've lived in Los Angeles for quite a while and most of the people I know are in the movie business and it takes years to get films made, most of them don't even get made, so it was quite thrilling to get to this phase so quickly.

But making movies is a long process, most of them can be a troubled saga and this one wasn't without its problems along the way. But it took quite a few years to get through the entire process which turned out to be good because in that time, The Police got back together and we went on tour. So were able to capture this very magical moment of one of the great bands getting back together.

Q&A WITH ANDY SUMMERS – January 2015 con't

Q: There was a 20-year gap from The Police playing their last gig in '86, to the reunion tour. It seems that your book came out in 2006, and received positive notoriety, in a very close prelude to that reunion. Do you think your book played any part in getting the boys back together?

ANDY SUMMERS: It's interesting to look at how we got back together. For a start, I think it's the elephant in the room that no one wanted to acknowledge. It was there like, "Come on, come on." But what happened was in 2006 there were a few little sort of seed events. One was -- all three of us turned up at the Sundance Film Festival in January 2006. Stewart had his film out (*Everyone Stares: The Police Inside and Out*). I went up to support Stewart in that. So I was at Sundance, Stewart was there. Sting's wife, Trudie Styler, had produced a film and Sting happened to be there. We all knew that we were there. Sundance is a very small place, packed with people. This particular night, the word got out to Sting, wherever he was, and Stewart and I were sitting in this little bar/restaurant place, in these big couches, and Sting came in. And we all sat together, and Sting put his arms around Stewart and I. And of course there was an incredible media rush and they took a great picture of us together. And I think this was really the seed moment. And that picture went right around the world in about 30 minutes flat.... "And they're back!" I mean, the press basically "pronounced" the tour as it were...it was phenomenal.

Q: So, the "chronicity" of you deciding to make this film, and the band getting back together. What was it like for you in those initial moments, days, and weeks, to get back together with the band after it fell apart because of interpersonal conflict?

It was an interesting moment to come back. I mean interesting [chuckles] as a euphemism. Interesting moment to come back to the reunion of The Police, because we were generally reckoned to be one of the great bands and had gotten off right at the pinnacle of our success, when most bands--we could name several bands here--that just go on forever and sort of drivel away finally. Obviously we could have gone on forever, but we didn't, we got off right at the peak.

And it being 20 years, coming back and putting it all back together, was a moment that was very emotional, political, fraught with probably a certain amount of definitely tension, and vulnerability. Were we going to be able to pull this off? The music's the easy part--of course we could play the music--I mean, let's face it, all three of us had never stopped playing, toured forever, of course we could play The Police music. And also, technologically, everything was incredible now, from even the 80s.

But when we finally got together and really started to tour, it was pretty tense. We went up to Vancouver to rehearse, just to play on the Grammys initially, that was the plan. We'll rehearse, or play on the Grammys - and then we'll announce the tour.

So we went to rehearse, we played a few other things, but we really, we just kept playing "Roxanne," which we didn't need to do, over and over and over. I think it was creating a new mind set. But it was definitely, I thought, very fragile. And I sort of felt, every night I went back to the hotel like "Got to hold this together. This could blow apart like that. "You know, it could be just gone, yeah. Very fragile."

Q&A WITH ANDY SUMMERS – January 2015 con't

Q: Whatever the tensions were from the old days were right back? It wasn't as if people had matured in the process? You just snapped back to 20 years before?

ANDY SUMMERS: You would think that three guys, now a little bit older, coming back together would be mature enough and all the rest of it to just go, "All right, it's just business, let's play our parts, let's all be cool." But it wasn't. It was all like we were all back in school together. And difficult, you know? It's sort of like the infantile egos came back, and I just didn't think we were going to make it. But we did. Somehow we managed to keep it together. It was an exercise in self-restraint because, I also believed that at the same time the three fragile egos were coming back together, the big business wheels were rolling. The machine was in place, the insurance was paid, you know about a hundred people were on the payroll. Within two days of being in it, it was too late to get out. There was no turning back really, and so we had to just kind of bite the bullet. The beginning was rough and then I think as the phenomenal success of the tour became very apparent, we sort of smoothed out.

Q: Your Favorite Police song to play, or hear, or both?

ANDY SUMMERS: My actual favorite song, "Message in a Bottle," because I love the guitar part. I like the whole structure of the song. It's a fantastic drum track from Stewart. It's probably, for me, our finest moment. It's absolute Police. I think that's when we proved to the world, "We're different and check this out." No contest from the record company on that one.

Q: In the book, you describe learning music at a very young age. What do you credit that to?

Where does music come from and why do some people just have a thing for--it's an abused word, but--talent. Because you know, actually it is. I think to really be a great musician, is inborn, innate. You can learn music to a certain extent, but if it's not an innate talent, you'll never get it, and if you don't have a feeling for time, you're also never going to be great. These are real hardcore things. You can have the feeling for time, phrasing. It's got to be an innate talent and if you got a great ear for harmony too. I think I was getting music at about five years old by singing things, I remember going to the movies and just loving certain melodies. For some reason Danny Kaye is coming to mind, which is weird. I must have been really young.

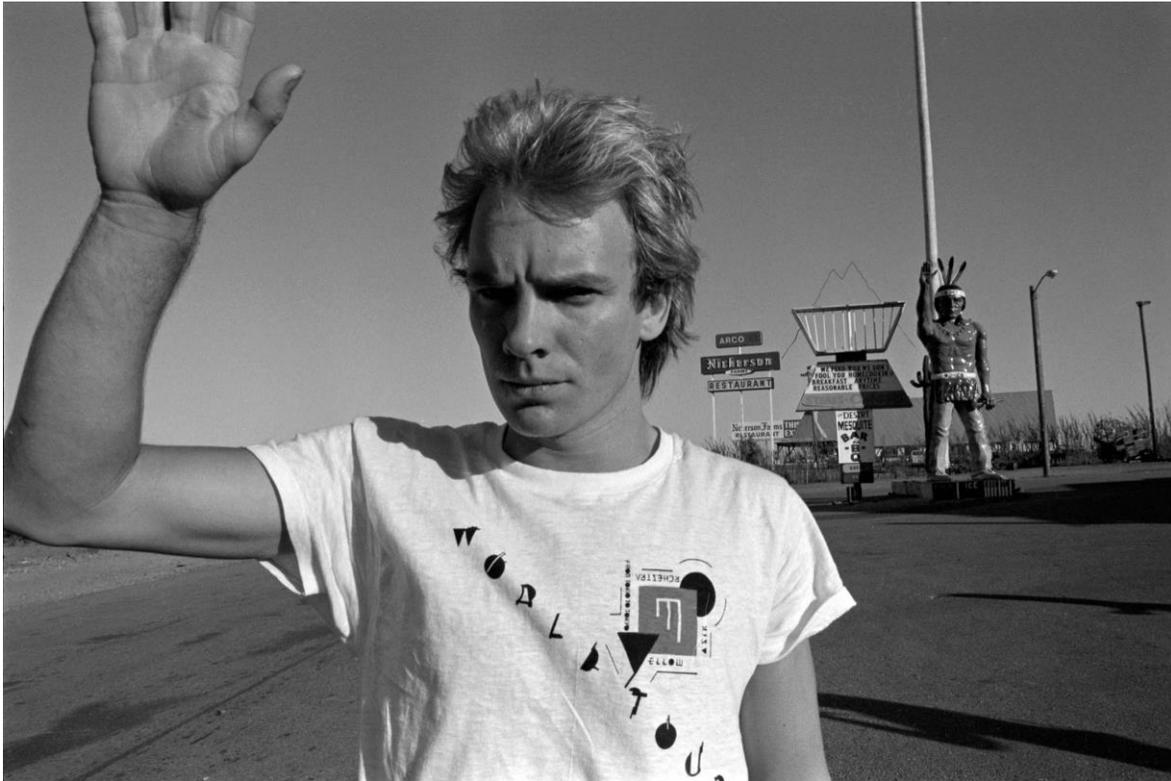
Then I started piano lessons at six, so it was there for me, one form or the other. At 12 I was given a guitar by my uncle. That was it; that was my world. I never even thought about anything else. I was obsessed with it. I just love to be playing the bloody guitar all the time. But I must have had something natural because I knew at 13, "I'm a guitarist." I knew it. "This is what I'm going to do."

Q: What can people expect from this movie? Other than the tour--which was a mammoth success--there hasn't been any new product from you or the greater entity. What are people going to get out of this?

Well one thing – it is new Police "product." Something that no one's seen before, and you might even hear something in this film that you've never heard from The Police before. It's coming at the story of the Police from a very different angle. You're going to hear a lot of great music. Great new concept footage of The Police that no one's ever seen, plus all the great backstage scenes. There's some, *Ohh* moments in there. It's intimate, I don't think people have seen this before. It's rock and roll but told from the inside of a band from the rhythm point of view.

FEATURED IN FILM

GORDON “STING” SUMNER – Lead Vocals, Bassist



**Sting at a truck stop.
Photo by Andy Summers**

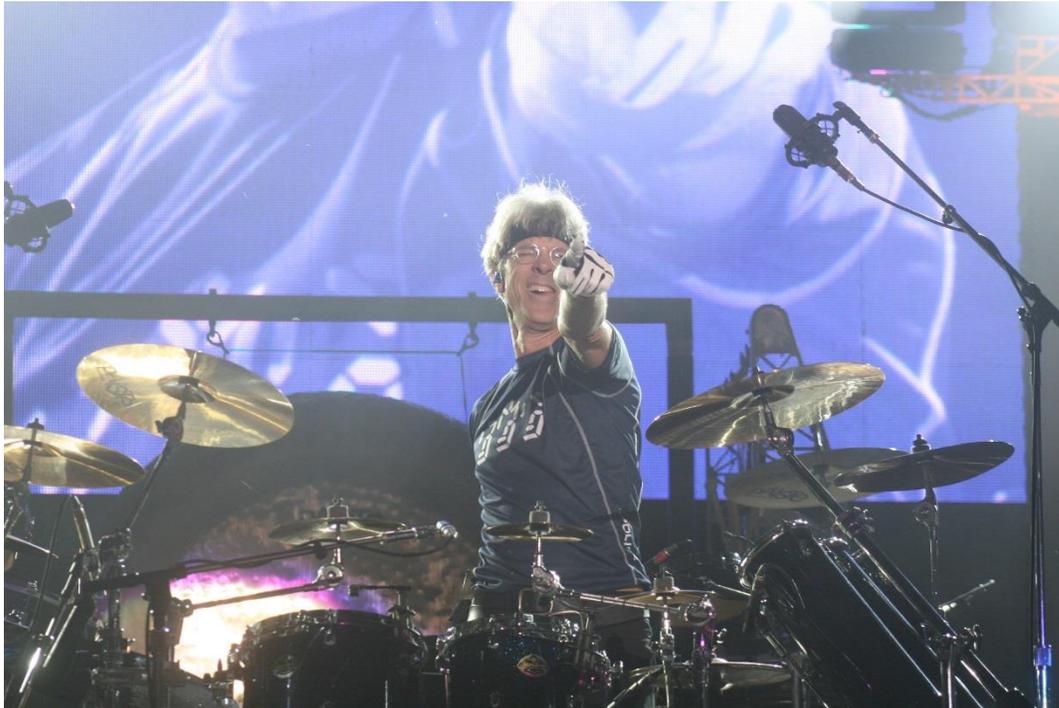
Gordon Sumner known on stage as Sting, is an English musician, singer-songwriter, multi-instrumentalist, activist, actor and philanthropist. He was principal songwriter, lead singer, and bassist for the New Wave rock band The Police from 1977 to 1983, before launching a solo career.

As a solo musician and a member of The Police, he received 16 Grammy Awards®, his first for best rock instrumental in 1980, three Brit Awards®, including Best British Male in 1994 and Outstanding Contribution in 2002, a Golden Globe® award, an Emmy Award®, and three Academy Award® nominations for Best Original Song. He’s been inducted into the Songwriters Hall of Fame and the Rock and Roll Hall of Fame as a member of The Police in 2003. The same year, Sting received a CBE from Elizabeth II at Buckingham Palace for services to music, and was made a Kennedy Center Honoree at the White House in 2014.

With The Police, Sting became one of the world's best-selling music artists. Official website: www.sting.com

FEATURED IN FILM

STEWART COPELAND - Drummer



Stewart Copeland - The Police Reunion Tour
Photo credit: Norman Golightly

Stewart Armstrong Copeland is an American musician, multi-instrumentalist and composer best known as the drummer for the band The Police and for his film music soundtracks. He has also written various pieces of music for ballet, opera and orchestra. He is known for his work on *Wall Street* (1987), *Pecker* (1998) and *Rumble Fish* (1983). In 2006, his documentary *Everyone Stares: The Police Inside and Out*, premiered at the Sundance Film Festival.

Official website: www.stewartcopeland.com

CREW

Andy Grieve – Director & Editor

Brooklyn-based filmmaker Andy Grieve makes his directorial debut with ***Can't Stand Losing You: Surviving The Police***. Already an established documentary film editor, his credits include Jason Kohn's ***Manda Bala (Send a Bullet)***, winner of the 2007 Sundance Grand Jury Prize for Best U.S. Documentary as well as the 2008 Cinema Eye award for Best Editing; Errol Morris's ***Standard Operating Procedure***, winner of the 2008 Berlin Film Festival Grand Jury Prize; and ***The Carter***, an behind the scenes look at rapper Lil' Wayne (2009 Sundance Film Festival).

In 2009, Andy won an Emmy for Outstanding Short Form Picture Editing for his work on a short film directed by Errol Morris for the "Stand Up To Cancer" prime time special. His editing on ESPN's 30 for 30: "June 17th", 1994, directed by Brett Morgen, earned him another Emmy nomination in 2010.

He's worked with Academy Award® winning documentarian Alex Gibney on ***We Steal Secrets: The Story of Wikileaks***, ***The Armstrong Lie*** and most recently the 2015 Sundance selected ***Going Clear: Scientology and the Prison of Belief***.

Lauren Lazin – Director of reunion concert footage

Lauren Lazin is an award-winning filmmaker with over twenty years of experience as an Executive Producer of well respected, highly rated, pop culture defining unscripted television. A former Senior Vice President of MTV News and Documentaries, she has spent the past several years Developing /Executive Producing/Showrunning high profile series and specials, and Directing/Producing award-winning documentary features.

Lauren is best known for ***Tupac: Resurrection*** (2003), ***TeenNick Halo Awards*** (2009) and ***I'm Still Here: Real Diaries of Young People Who Lived During the Holocaust*** (2005) and has been nominated for **11 EMMY Awards®**, and has also received an **Academy Award®** Nomination.

Norman Golightly – Producer



Norman Golightly, a graduate of the Wharton School at the University of Pennsylvania, held positions with Creative Artists Agency and Ben Stiller prior to partnering with Nicolas Cage. In his twelve year run as President of Cage's Saturn Films, Golightly produced over a dozen feature films and television projects including ***Lord of War***, ***Knowing***, and ***Ghost Rider***. He is completing work on his first nonfiction book, entitled *When I Do Good*, an account of his personal journey traversing the worlds of opulent Hollywood and poverty-stricken Africa, revealing his own life lessons supported by his research into the biology and psychology of altruism. [@NormanGolightly](https://twitter.com/NormanGolightly) on Twitter, www.KenyaSpareACamera.com

EXECUTIVE PRODUCERS

Yari Film Group



The Yari Film Group has firmly anchored itself as one of the premiere homes for independent films. They take pride in collaborating with filmmakers and bringing forth their creative visions. From seasoned veterans -- such as Lasse Hallström, Paul Haggis, and Sidney Lumet -- to first time writers and directors, and continue to seek out innovative stories and storytellers.



NORTH AMERICAN DISTRIBUTION COMPANY

Cinema Libre Studio is a leader in the production and distribution of award-winning, high concept narratives and social issue nonfiction films. Since 2003, the studio has released over 200 titles and remains at the forefront of the independent film movement, providing the expertise and relationships that filmmakers need to find their global audience across all platforms.

Headquartered in Burbank, CA, the team has worked on dozens of award-winning films, including the Sundance Audience Award-winning *Fuel*, *The End Of Poverty?* Rachid Bouchareb's *London River*, and Oliver Stone's *South of the Border*. The studio is currently developing John Perkins' best-selling memoir, *Confessions Of An Economic Hit Man*, into a major motion picture as well as *Angola 1, 2 & 3*, an independent narrative based on the lives of three unjustly incarcerated men confined to solitary in Louisiana's infamous state prison. www.cinematlibrestudio.com | www.facebook.com/cinematlibrestudio | @cinematlibre

**

LINKS TO DIGITAL ASSETS

TRAILER: <http://cinematlibrestudio.com/cant-stand-losing-you/trailer/>

TRAILER EMBED CODE:

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<div id="yekra-player" rel="374" name="YekraPlayer" sizing="auto" ><p><a href="https://www.yekra.com/">Yekra</a> Player</p><p>Yekra is a revolutionary new distribution network for feature films.</p><p><a href="http://www.yekra.com/can-t-stand-losing-you">Can't Stand Losing You</a></p><p>Based on the acclaimed memoir One Train Later by rock guitarist Andy Summers, Can't Stand Losing You follows Summers' journey from his early days in psychedelic '60s music scene, when he played with The Animals, to chance encounters with drummer Stewart Copeland and bassist Sting, which led to the formation of a punk trio, The Police.</p><p>During the band's phenomenal rise and its dissolution at the height of their popularity in the mid-80s, Summers captured history with his candid photographs.</p><p>Utilizing rare archival footage and insights from the guitarist's side of the stage, Can't Stand Losing You brings together past and present as the band members reunite, two decades later, for a global reunion tour in 2007.</p></div><script src="https://www.yekra.com/javascripts/embed.js"></script>
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CLIPS & TRAILER folder on Vimeo:

<https://vimeo.com/album/3025756>

CLIPS & TRAILER folder on YouTube:

<https://www.youtube.com/playlist?list=PLCOaARTyCSUIZ9yivivGlcVwJhp2rZFIE>

CAN'T STAND LOSING YOU

CREDITS

CINEMA LIBRE STUDIO presents a YARI FILM GROUP
and SATURN/PUBLIC ROAD production an ANDY GRIEVE film
"CAN'T STAND LOSING YOU: SURVIVING THE POLICE"
featuring ANDY SUMMERS STING STEWART COPELAND
original score by ANDY SUMMERS edited by ANDY GRIEVE
director of photography TOM HURWITZ, asc
executive producers ANDY SUMMERS WILLIAM J. IMMERMANN
produced by NICOLAS CAGE NORMAN GOLIGHTLY BOB YARI
based on his book "ONE TRAIN LATER: A MEMOIR" written by ANDY SUMMERS
reunion concert footage directed by LAUREN LAZIN directed by ANDY GRIEVE

Associate Producers

Jaimie Cohen
Joshua Wright
Nicholas Katzenbach

Archival Research and Clearances

Jessica Berman-Bogdan - Global ImageWorks, LLC

Music Licensing

Chris Robertson - Global ImageWorks, LLC

Additional Editing

David Beinstein

Assistant Editor

Veronica Rutledge
Benjamin Florencio

New York Crew

Road Manager - Phil Docherty
Sound Recordist - Joshua Isaac
Sound Recordist - Peter Miller
Assistant Camera - Joshua Wright
Production Assistant - Keith Overton
Production Assistant - Nicholas Katzenbach
Production Assistant - Chris Gavagan

U.K. Production Services provided by Live Nation Ltd.

London Crew

Road Manager - Phil Docherty
Location Production Executive - Mike Kaufman
Location Production Executive - Sarah Bayntun
Sound Recordist - Jerome McCann
Production Manager - Marisa Guagenti
Production Coordinator - Ella Turner
Production Coordinator - Helen Dulay
Camera Assistant - Marc Hill
Video - Hot Cam - Paul Taylor
Sound - Jerome McCann
Vehicle Rental - Express Rent a Car
Phone Hire - Adams Phones

Japanese Production Services provided by AOI Advertising Promotion Inc.- Tokyo Crew

Road Manager - Phil Docherty
Location Production Executive - Kay Ueda
Assistant Camera - Yutaka Suzuki
Coordinator - Hideaki Jimbo
Audio - Ryotaro Harada
Production Assistant - Sean Walker
Production Assistant - Adya Beasly

Post Production Supervisor

Adam Der Aris

Post Production Executive

Stuart Burkin

Post Production Manager

Jill Greenblatt

Post Production Accountant

Kelli Gillam

Post Production Administrator

Liz Antonelli

Post Production Assistant to Andy Grieve

Peter Wilkinson

Production Executive

Katy Garfield

Production Associates

Gillian Appleby
Jeremy Spang
Keith Overton

Transcriber

Roger Matthews

Executive Assistant to Norman Golightly

Kelly Amber Moore

Legal Services for Andy Summers

Gary S. Wishik

Production Legal Services

Law Offices of William J. Immerman

Yari Film Group

Chief Financial Officer - Dennis Brown
Executive Assistant to Bob Yari - Julie Milstead
Executive Assistant to Dennis Brown - Amelia Taggart
International Contracts - Amy Wyatt
Treasury Accountant - Cindy Brown
Senior Accountant – Christine Hesse
Operations Manager - LaDawn Scott
Accounting Associate - Raul Aguilar

Insurance Broker

Insurance services provided by Gallagher Entertainment,
A Division of Arthur J. Gallagher
Konrad Dowling
Theresa Balaszi
Rodney Isaac

Production Interns

Lindsey Agee
Stephanie Bartlett
Blanca Begert
Jovanna Billington
Kaylee Bird
Hugh Bridgers
Amina Cliette
Allie Daniels
Madeleine Feldman
Aieska Fernandes
Kat Hartman
Lindsey Ianna
Anne Koester
Kelly Jackson

Sasha Kalcheff
Shana Kent
Christyl Lee
Edel Malone
Alison Martin
Michael Mendez
Allison Moran
Amelia Mosley
Geoff Nemeth
Leila Nurse
Angel Perez
Sarah Pasternack
Kiara Pesante
Jordan Polan-Clarke

Meredith Pompeani
Samantha Rodriguez
Paul Rubin
Annie Scalici
Gina Smeraldi
Lexi Steigelman
Ashley Stephens
Amina Sutton
Jack Tarshis
Imani Taylor
Molly Yahr
Jennifer Zolchak

**Titles, Visual Effects, Motion Graphics
Edgeworx Studios, LLC.**

Executive Producer - Cassandra Del Viscio
Producer - Brian Reiss
Design and Animation - Dana Schechter
2D Animation - Edmund Earle, Jennifer Reminick

**Additional Offline and HD Conform
Edgeworx Studios, LLC.**

Editor - Trent Ermes

**Sound Post provided by
Gigantic Studios**

Executive Producer - Steven Tollen
Re-recording Mixer - Tom Paul
Supervising Sound Editor - Tom Paul
Dialogue Editor - Eric Milano

**Digital Intermediate Finishing Services
Goldcrest Post**

DI Colorist - John J. Dowdell III
DI Finishing Artist - Katie Hinsin
DI Supervisor - Tim Spitzer
DI Producer - Jean Lane
Video Technicians - Joseph Borges, John Lednak

Mother Divine Studio, Venice, CA
Score Engineer & Recorder - Dennis Smith

Footage Courtesy of:

A&M Records under license from Universal Music Enterprises
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Clips & Footage
CriticalPast
Frané Lessac
FremantleMedia
Globo Comunicações E Participações S.A.
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MUSIC

"Auld Lang Syne"

Traditional Song

Performed by The Police

"Can't Stand Losing You"

Written by Sting

Published by EMI Blackwood Music Inc. (BMI)

Performed by The Police

Courtesy of A&M Records under license from Universal Music Enterprises

"Secret Journey"

Written by Sting

Published by EMI Blackwood Music Inc. (BMI)

Performed by The Police

Courtesy of A&M Records under license from Universal Music Enterprises

"Murder By Numbers"

Written by Sting & Andy Summers

Published by EMI Blackwood Music Inc. (BMI)

Performed by The Police

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"Good Bounce"

Written By Andy Summers.

Published by Reve a Deux Music (BMI). Used with permission.

Performed by Andy Summers

"Chauffeur"

Written by Andy Stroud

Published by EMI Grove Park Music Inc. (BMI)

Performed by Zoot Money's Big Roll Band

From "Zoot! (Live At Klook's Cleek)"

Courtesy of Repertoire Records (www.repertoirerecords.com)

"World War Three"

Written by Andy Summers and George Money

Published by Reve A Deux Music (BMI). Administered by "A" Side Music LLC and Jamarnie Music (PRS). Administered by Bluewater Music Services Corp.

Performed by Dantalian's Chariot

Courtesy of Wooden Hill Records

"River Deep Mountain High"

Written by Jeff Barry, Ellie Greenwich and Phil Spector

Published by Universal - Songs of Polygram International, Inc. (BMI) and T/Q Music, Inc. administered by Bug Music (BMI), and

EMI Blackwood Music, Inc. (BMI)

Performed by The Animals

"Driven To Tears"

Written by Sting

Published by EMI Blackwood Music Inc. (BMI)

Performed by The Police

Courtesy of A&M Records under license from Universal Music Enterprises

"Bourrée"

Written By Johann Sebastian Bach
Performed by Andy Summers

"Dust My Loom"

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Performed by Andy Summers

"Tea Time For Belles"

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Performed by Andy Summers

"Be My Girl - Sally"

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Published by EMI Blackwood Music Inc. (BMI)
Performed by The Police
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"Visions Of The Night"

Written by Sting
Published by EMI Blackwood Music Inc. (BMI)
Performed by The Police
Courtesy of A&M Records under license from Universal Music Enterprises

"Next To You"

Written by Sting
Published by EMI Blackwood Music Inc. (BMI)
Performed by The Police
Courtesy of A&M Records under license from Universal Music Enterprises

"Roxanne"

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Published by EMI Blackwood Music Inc. (BMI)
Performed by The Police
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"Truth Hits Everybody"

Written by Sting
Published by EMI Blackwood Music Inc. (BMI)
Performed by The Police
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"Message In A Bottle"

Written by Sting
Published by EMI Blackwood Music Inc. (BMI)
Performed by The Police
Courtesy of A&M Records under license from Universal Music Enterprises

"So Lonely"

Written by Sting
Published by EMI Blackwood Music Inc. (BMI)
Performed by The Police
Courtesy of A&M Records under license from Universal Music Enterprises

"Regatta De Blanc"
Written by Sting, Stewart Armstrong Copeland & Andy Summers
Published by EMI Blackwood Music Inc. (BMI)
Performed by The Police
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"Sheep Shagger"
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Performed by Andy Summers

"White Boy Gets the Blues"
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Performed by Andy Summers

"Voices Inside My Head"
Written by Sting
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Performed by The Police
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"Procrastinator"
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Performed by Andy Summers

"Behind My Camel"
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Published by EMI Blackwood Music Inc. (BMI)
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"Every Breath You Take"
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"Cloud of Unknowing"
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Performed by Andy Summers

"Synchronicity II"
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"Hotel Oblivion"
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"Bring On The Night"
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Dietmar Clos
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Frank Pictures Gallery
The Hope and Anchor
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Dennis Smith
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Gary Wishik
Jeff Fuera
Jenny Fabian
Jerome Laperrousaz
John Parsley
Kathy Schenker
Kevin Coyne
Kim Turner
Mary Jane Marcasiano
Phil Docherty
Ralph Gibson
Robert Wyatt
Susan Schulman
Vic Garbarini
Watal Asanuma
William Francis
Zoot Money

Based on the book "One Train Later: A Memoir" written by
Andy Summers,

Thomas Dunne Books/St. Martins Press © 2006
For more information about Andy Summers go to
www.andysummers.com

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