

Persmap

3 GOLDEN GLOBE NOMINATIONS
BEST ACTOR BEST SUPPORTING ACTRESS BEST ORIGINAL SCORE
WINNER BEST ACTOR COLIN FIRTH VENICE FILM FESTIVAL



COLIN FIRTH JULIANNE MOORE
A SINGLE MAN

A FILM BY TOM FORD

CINÉART AND FADE TO BLACK PRESENT IN ASSOCIATION WITH DEPTH OF FIELD AND IM GLOBAL A FILM BY TOM FORD STARRING COLIN FIRTH
JULIANNE MOORE MATTHEW GOODE NICHOLAS HOULT "A SINGLE MAN" CASTING BY JOSEPH MIDDLETON, CSA COSTUME DESIGNER ARIANNE PHILLIPS
MUSIC BY ABEL KORZENIOWSKI ADDITIONAL MUSIC BY SHIGERU UMEBAYASHI EDITOR JOAN SOBEL PRODUCTION DESIGNER DAN BISHOP DIRECTOR OF PHOTOGRAPHY EDUARD GRAU
PRODUCED BY TOM FORD CHRIS WEITZ ANDREW MIANO ROBERT SALERNO BASED ON THE NOVEL BY CHRISTOPHER ISHERWOOD 12
WRITTEN FOR THE SCREEN BY TOM FORD DAVID SCEARCE DIRECTED BY TOM FORD cinéart www.asingleman-movie.com
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A Single Man

Een film van Tom Ford

USA · 2009 · drama · 35mm · color · 99' · Dolby Digital · 2.35:1

In het Los Angeles van 1962 heeft George (Colin Firth), een Britse professor van 52 jaar, moeite zijn leven weer op de rails te krijgen na de dood van zijn partner (Matthew Goode). George leeft in het verleden zonder oog te hebben voor de toekomst. Bijgestaan door zijn beste vriendin Charley (Julianne Moore) probeert hij zich staande te houden. De 48 jarige Charley heeft echter haar eigen problemen met de toekomst en het verval van haar schoonheid. De jonge Kenny (Nicholas Hoult) is een student van George die worstelt met zijn identiteit. Hij bemerkt in George een gelijkgestemde en achtervolgt hem.

A Single Man is de verfilming van de roman 'A Single Man' van Christopher Isherwood en is het regiedebuut van mode icoon Tom Ford. Een romantisch verhaal over liefde, eenzaamheid en het belang van de kleine momenten in het leven.

Genomineerd voor 3 Golden Globes in de categorieën Beste Acteur voor Colin Firth, Beste Vrouwelijke Bijrol voor Julianne Moore, en Beste Muziek.

Film Festival Venetië 2009 – winnaar Queer Lion (Tom Ford) & Volpi Cup (Best Actor Colin Firth)
Santa Barbara Internationale Film Festival 2009 – winnaar Outstanding Performance Award (Colin Firth)

A Single Man zal op het Internationaal Film Festival te Rotterdam in première gaan.

Release datum: 4 februari 2010

Distributie: Cinéart

Meer informatie:

Publiciteit & Marketing: cinéart

Noor Pelsers & Janneke De Jong

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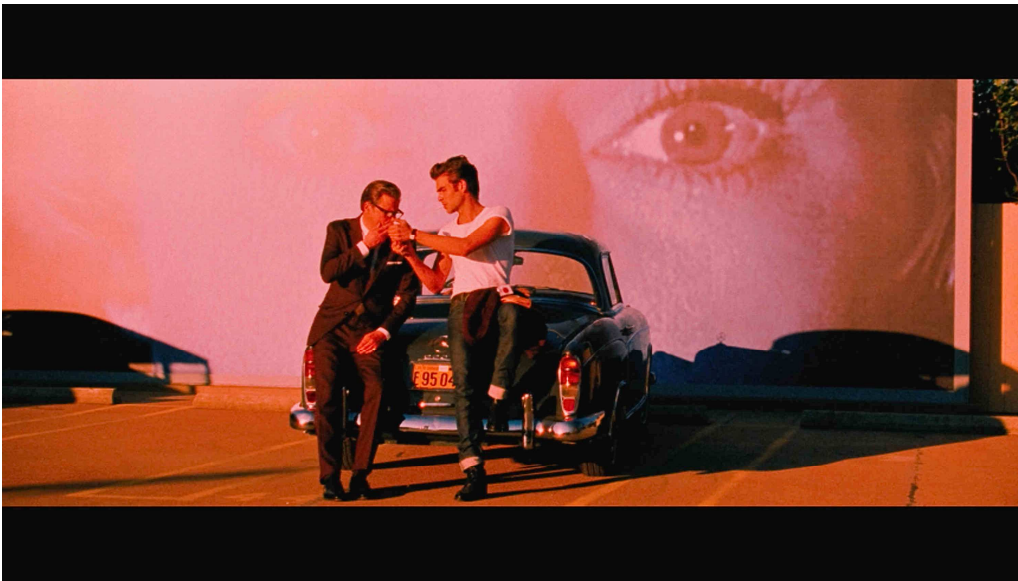
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Persmap en foto's staan op: www.cinéart.nl

Persrubriek inlog: cinéart / wachtwoord: film

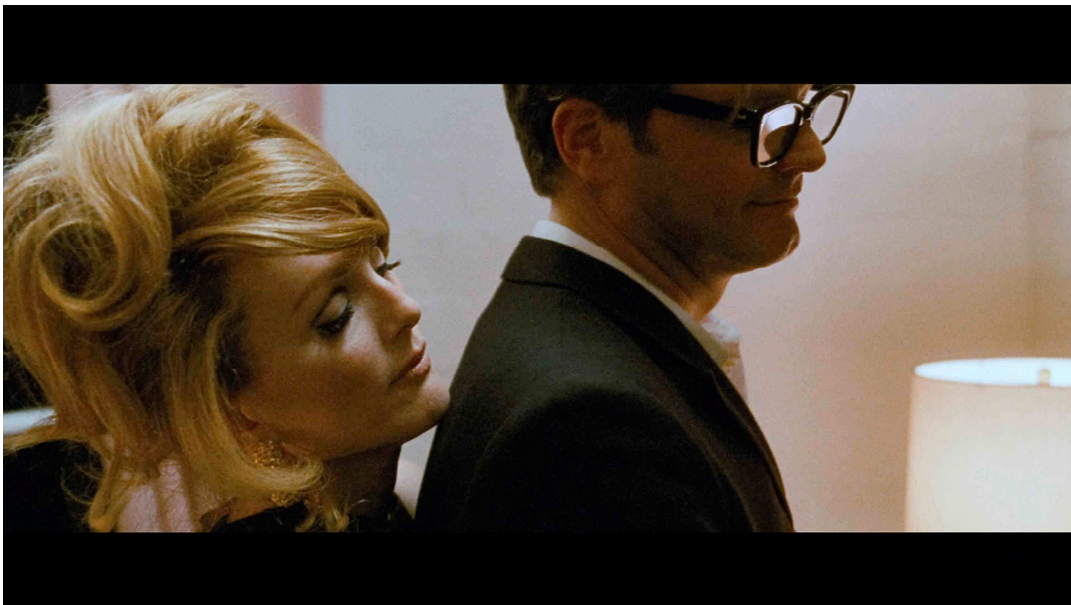
CAST

George	COLIN FIRTH
Charley	JULIANNE MOORE
Kenny	NICHOLAS HOULT
Jim	MATTHEW GOODE
Carlos	JON KORTAJARENA
Alva	PAULETTE LAMORI
Jennifer Strunk	RYAN SIMPKINS
Mrs. Strunk	GINNIFER GOODWIN
Mr. Strunk	TEDDY SEARS
Christopher Strunk	PAUL BUTLER
Tom Strunk	AARON SANDERS
Blonde Secretary	KERI LYNN PRATT
Other Secretary No. 1	JENNA GAVIGAN
Other Secretary No. 2	ALICIA CARR
Grant	LEE PACE
Myron	ADAM SHAPIRO
Maria	MARLENE MARTINEZ*
Young Boy	RIDGE CANIPE
Young Woman	ELISABETH HARNOIS
Bank Teller	ERIN DANIELS
Doris	NICOLE STEINWEDELL
Cashier	TRICIA MUNFORD
Stand Ins	JEREMIE ADKINS
	BRYAN MACRINA



CREW

Directed by	TOM FORD
Written for the screen by	TOM FORD DAVID SCEARCE
Based on the novel by	CHRISTOPHER ISHERWOOD
Produced by	TOM FORD CHRIS WEITZ ANDREW MIANO ROBERT SALERNO
Director of photography	EDUARD GRAU
Additional music by	SHIGERU UMEBAYASHI
Music by	ABEL KORZENIOWSKI
Editor	JOAN SOBEL
Production design	DAN BISHOP
Costum design	ARIANNE PHILLIPS
Casting	JOSEPH MIDDLETON, C.S.A.
Unit Production Manager	ROBERT SALERNO
First Assistant Director	RICHARD N. GRAVES
Second Assistant Director	ERIC SHERMAN
Co-Producer	JASON ALISHARAN
Creative Consultants	DON BACHARDY DAVID SCEARCE
Music Supervisor	JULIA MICHELS
Music Consultant	STEPHEN TRASK
In association with Artina Films	



DIRECTOR'S STATEMENT

I first read the book "A Single Man" by Christopher Isherwood in the early 1980's and was moved by the honesty and simplicity of the story. At that time, I was in my early twenties. Three years ago, after searching for the right project to develop as my first film it occurred to me that I often thought of this novel and it's protagonist, "George". I picked it up and read it again. Now in my late forties, the book resonated with me in an entirely different way. It is a deeply spiritual story, of one day in the life of a man who cannot see his future. It is a universal tale of coming to terms with the isolation that we all feel, and of the importance of living in the present and understanding that the small things in life are really the big things in life.

- Tom Ford

ABOUT THE DIRECTOR TOM FORD

Biography

Tom Ford was born in Austin, Texas on August 27, 1961. He was raised in Texas and Santa Fe, New Mexico. Ford attended New York University and Parsons School of Design where he studied art history and architecture. Ford is best known for his work as a fashion designer and is credited with reviving the fashion houses of Gucci and Yves Saint Laurent through influential collections and provocative advertising campaigns that turned Gucci Group into one of the largest and most profitable luxury fashion conglomerates in the world. Ford left Gucci Group in 2004 and founded his film production company, FADE TO BLACK, as well as his eponymous fashion company in 2005. Ford lives in London and Los Angeles.



CAST BIOGRAPHIES

COLIN FIRTH (*George*)



Colin Firth's range as an actor has been showcased in films as diverse as MAMMA MIA!, EASY VIRTUE, THEN SHE FOUND ME, WHERE THE TRUTH LIES, GIRL WITH A PEARL EARRING, and BRIDGET JONE'S DIARY. Firth will next be seen in DORIAN GRAY. Born into an academic family - his father is a history lecturer and his mother is a comparative religions lecturer – and with grandparents who were

Methodist missionaries, Firth spent his early childhood in Nigeria, returning to England at age five. He began studying acting at the Drama Centre in Chalk Farm, and had his first professional role in the West End production of ANOTHER COUNTRY. From this performance, he was chosen to play the character of "Judd" in the movie version. As his career blossomed, Firth went on to play a variety of character parts in both film and television. For his portrayal of "Robert Lawrence" in the 1989 TV production TUMBLEDOWN, he received the Royal Television Society Best Actor award and a BAFTA nomination. Firth also received a BAFTA nomination for "Mr. Darcy" in the 1995 hit telefilm version of PRIDE AND PREJUDICE.

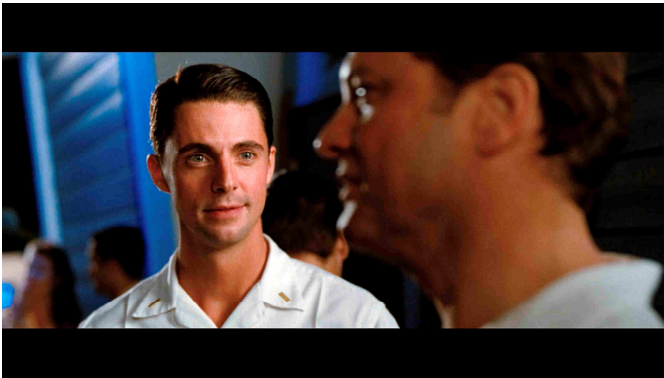
JULIANNE MOORE (*Charley*)

Julianne Moore, four-time Oscar nominee, and only the ninth person in Academy Award history to receive two acting Oscar nominations in the same year [FAR FROM HEAVEN and THE HOURS] has also garnered Best Actress awards from the National Board of Review, Los Angeles Film Critics, Broadcast Film Critics, and the Independent Spirit Awards. Coming up



are Lisa Cholodenko's THE KIDS ARE ALL RIGHT; SHELTER, co-starring with Jonathan Rhys Meyers; and Atom Egoyan's CHLOE, co-starring with Liam Neeson. Moore's other credits include SHORT CUTS, BLINDNESS, HANNIBAL, BOOGIE NIGHTS, and THE END OF THE AFFAIR. Moore is the recipient of a GLAAD Excellence in Media Award and was honored with a "Tribute to Independent Vision" at the Sundance Film Festival. Moore began her acting career off-Broadway, with performances in Caryl Churchill's SERIOUS MONEY and ICE CREAM/HOT FUDGE at the Public Theater; the Guthrie Theater's HAMLET, and participated in workshop productions of Strindberg's THE FATHER with Al Pacino and Wendy Wasserstein's AN AMERICAN DAUGHTER with Meryl Streep. Moore made her Broadway debut in 2006 in the Sam Mendes production of David Hare's THE VERTICAL HOUR.

MATTHEW GOODE (Jim)



Matthew Goode most recently starred in Zack Snyder's *WATCHMEN*; co-starred in Woody Allen's *MATCH POINT*; and portrayed protagonist Charles Ryder in Julian Jarrold's adaptation of Evelyn Waugh's *BRIDESHEAD REVISITED*. Goode is currently at work on Ricky Gervais' *CEMETERY JUNCTION*, co-starring with Ralph Fiennes, and just finished the romantic comedy, *LEAP YEAR*, starring opposite Amy Adams. Other credits include

THE LOOKOUT with Joseph Gordon-Levitt, *COPYING BEETHOVEN*, and *IMAGINE ME & YOU*.

Goode's television credits include the BBC telefilms *MY FAMILY AND OTHER ANIMALS* and *HE KNEW HE WAS RIGHT*; *MARPLE: A MURDER IS ANNOUNCED*; and *THE INSPECTOR LYNLEY MYSTERIES: A SUITABLE VENGEANCE*. Goode began acting at the University of Birmingham, and continued his studies in classical theater at London's Webber Douglas Academy of Dramatic Arts. His stage credits include the roles of Ariel in Shakespeare's *THE TEMPEST*, and Moon in Lorca's *BLOOD WEDDING* at the Mercury Theatre Company.

NICHOLAS HOULT (Kenny)

Since making his name in the 2002 blockbuster *ABOUT A BOY*, Nicholas Hoult has gone on to work in a variety of film and TV roles. His film highlights include *KIDULTHOOD*, Richard E. Grant's *WAH-WAH*, and *THE WEATHER MAN* with Nicholas Cage and Michael Caine. Hoult's television credits include: BBC's *WALLANDER*, *WAKING THE DEAD* and *SILENT WITNESS*; the hit series *SKINS* for Channel 4; *COMING DOWN THE MOUNTAIN*; and Paramount/Fox TV's *KEEN EDDIE*. In 2008 Nicholas made his London West End debut in the lead role of Barry in *NEW BOY* at the Trafalgar Studios to outstanding reviews. Hoult is currently filming the *CLASH OF THE TITANS*, alongside Ralph Fiennes and Liam Neeson.



PRODUCTION NOTES

It is 1962, and nuclear warfare looms imminently. Fear pervades the world. Societal values are represented in over-simplistic black and white terms, but the complexities of human relationships remain just as convoluted as they are today.

FADE TO BLACK, in association with *DEPTH OF FIELD* presents *A SINGLE MAN* starring COLIN FIRTH, JULIANNE MOORE, MATTHEW GOODE and NICHOLAS HOULT. Based on the 1964 novel of the same title by Christopher Isherwood, *A SINGLE MAN* was written, directed and produced for the

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screen by TOM FORD. The screenplay was co-written by DAVID SCEARCE, while CHRIS WEITZ, ANDREW MIANO and ROBERT SALERNO produced the film with FORD. Behind-the-camera talent includes Oscar nominee ARIANNE PHILLIPS, costume design, DAN BISHOP, production design, EDUARD GRAU, director of photography, JOAN SOBEL, editor, and ABEL KORZENIOWSKY and SHIGERU UMEBAYASHI, composers.

Set in Los Angeles almost 50 years ago, at the height of the Cuban missile crisis, A SINGLE MAN is the story of George Falconer, a 52 year old British college professor [COLIN FIRTH] who is struggling to find meaning to his life after the death of his long time partner, Jim [MATTHEW GOODE]. George dwells on the past and cannot see his future as we follow him through a single day, where a series of events and encounters, ultimately leads him to decide if there is a meaning to life after Jim. George is consoled by his closest friend, Charley [JULIANNE MOORE], a 48 year old beauty who is wrestling with her own questions about the future. A young student of George's, Kenny [NICHOLAS HOULT], who is coming to terms with his true nature, stalks George as he feels in him a kindred spirit.

A SINGLE MAN is a romantic tale of love interrupted, the isolation that is an inherent part of the human condition, and ultimately, the importance of the seemingly smaller moments in life. "I first read the book, A SINGLE MAN, in the early 1980s and was moved by the honesty and simplicity of the story," says Tom Ford, writer-director-producer of the film. "Three years ago, after searching for the right project to develop as my first film, it occurred to me that I often thought of this novel and its protagonist, 'George'."

"I picked it up and read it again and the book resonated with me in an entirely different way. It is a deeply spiritual story of one day in the life of a man who cannot see his future. It is a universal tale of coming to terms with the isolation that we all feel, and of the importance of living in the present and understanding that the small things in life are really the big things in life."

The gestation for Ford's directing debut has been years in the making. As both a student and obsessive fan of motion pictures, Ford was familiar with the types of films that stirred him emotionally. His work as a creative director of still photography, advertising campaigns and commercials in the fashion industry for the past 25 years helped Ford understand framing, lighting, and the importance of image in the telling of a story. Ford is quick to point out, however, that image and style can also kill a film if there is not a story or message that deserves to be told and challenges the viewer. For Ford the story is all: "We seem to have lost character driven films with dialogue, and these are ultimately the most rewarding films for me as a viewer and this is the type of film that I set out to make."

Ultimately for Ford, A SINGLE MAN was the right story at the right time. "I have always had a kind of intuition or inner voice that has served me well. Fashion is so much about intuition because you have to anticipate what people will want a year before they want it." When A SINGLE MAN kept nudging his psyche, his intuition told him that he had found the right property.

"I've been working on this project for quite a while. I worked on the screenplay off and on for almost two years and did many drafts. When you are imagining a scene while writing it, there are no problems. Actors speak their lines perfectly. The shot is beautiful. But, that is because you aren't working in reality," muses Ford.

Ford optioned both the Isherwood novel and a completed screenplay written by David Scarce, but realized quickly that neither would make the film that he wanted to make and set about creating his own plot points from scratch and writing a new screenplay on his own. His final screenplay differs considerably from both the book and the previous screenplay, but his primary goal was to maintain the essence of the story. He understood that the interior monologue style of Isherwood's novel would not work visually for the film, and so he invented a variety of personal encounters throughout George's day. Most significantly, he added a vital new angle to the story – George's planned suicide at the end of his day. "George has been living in the past, he cannot see his future and cannot shake a deep depression and so decides to end his life. Thinking that he is seeing things for the last time, he begins to view the world differently and finds himself for the first time in years living in the present and confronted with the beauty of the world. This is a timely subject, I believe, as it is now more important than ever for us to all appreciate the gifts that we have in our lives."

While the hero of the story is gay, Ford points out that the film transcends sexuality. "The movie is about loss and loneliness. It could be the same story if it was George's wife, instead of his partner, who had died. This is a love story and one man's search for meaning in his life. The theme is universal."

Ford put an autobiographical imprint on *A SINGLE MAN*. The suicide that George constructs in the film is a replica of a suicide in Ford's family. More importantly, Ford went through his own difficult juncture, like George, a few years ago. "There is much of me in my version of George. A kind of spiritual crisis at mid life comes to many people. I achieved much in the material world at a very early age: financial security, fame, professional success, more material possessions than I knew what to do with. I had a full personal life, a wonderful life partner of 23 years, two great dogs, and lots of friends but somehow lost my way a bit. As a fashion designer, one spends one's life living in the future designing collections several years ahead of when they will actually be in stores. Our culture encourages a belief that all of our problems can be solved with material things. I had completely neglected the spiritual side of my life." ' "

Ford then reawakened himself with a new interest in philosophical matters such as the Tao Te Ching and similar introspective works. "In re-reading the Isherwood book at this point in my life, I realized that it was a book written by the true self about the false self. Christopher Isherwood was a student of Vedanta and this is very evident in the novel. It is incredibly spiritual and very much about the struggle of living in the present. I think that people who know my work as a fashion designer will be surprised by this film. It is very personal and an expression of a side of my character that most people don't know."

After he was satisfied with his script, the project came together in a relatively short period of time in film terms. "Julianne was the first actor to say 'yes'," Ford recalls. "Colin's part was the hardest to cast because there are very few actors in the world with the right sensitivity to play the part of George."

Firth was originally busy with another film, and suddenly became available when the shooting schedule for *A SINGLE MAN* changed. Ford immediately flew to London and convinced Firth to take the part. Firth, a classically trained British theater actor, has been recognized for his work

with numerous award nominations from the Screen Actors Guild, Emmys and BAFTA. Ford says, "The incredible thing about Colin is his ability to telegraph what he's thinking through his eyes, almost without moving his face and certainly without saying a line." He adds that Firth's subtle acting skills worked perfectly for the restrained character of George.

"Julianne was amazing on the set," says Ford. "She would be talking away with Colin until we called 'action', and just immediately go into her British accent and her character. She did it so smoothly...but you never really know how an actor prepares in their head."

Academy Award nominated Moore portrays Charley, the Tanqueray-happy best friend to George.

"I constructed a new Charley than that of the book," explains Ford, "who is a conglomeration of my female friends and, actually, my grandmother. I also created a new back-story for George and Charley to illustrate the relationship that I have with several women in my life. Mr. Isherwood's Charley was less complex and certainly less attractive," comments Ford. "All three of our principal characters are going through a change of life. Charley is having a mid life crisis just as George is and she too cannot see her future."

Playing George's late partner, Jim, is Matthew Goode, best known for his roles in MATCHPOINT, BRIDESHEAD REVISITED, and in the sci-fi epic, WATCHMEN. The character of Jim represents all of the good things about America for George. He is straightforward, uncomplicated, honest and sure of himself. "Matthew was perfect for the part. He has a fresh quality and gave us exactly what we needed, but his acting style is entirely different than that of Colin or Julianne. He was much more off the cuff and loose, or at least seemed that way on set but whatever his internal process is, the end result is brilliant," says Ford.

Ford offers much praise for Nicholas Hoult, whose character Kenny is a student in George's class and who finds a kindred spirit in his professor. Kenny is also at a juncture in his life. He is in the process of becoming a man and coming to terms with his true nature. "Nicholas was absolutely great. He was only 18 when we were shooting. So serious and so professional which is a contrast to the wild English lad he is in real life. He's hysterically funny off camera." Hoult has been acting since he was a child, and co-starred in ABOUT A BOY with Hugh Grant and is well known as Tony on the British television drama SKINS.

"Kenny is a kind of angel," says Ford. "He rescues George both emotionally and literally." Even some of the smaller parts in the motion picture take on symbolic relevance. Ford describes Carlos, the hustler who George encounters and is played by JON KORTAJARENA, as a "human flower...at this point in our story George is stunned by the beauty he encounters and when he spots Carlos he is mesmerized. His attraction to him is not sexual: he simply wants to gaze at Carlos's absolute beauty. In the end he has a very human conversation with Carlos and then goes on his way."

GINNIFER GOODWIN portrays Mrs. Strunk, George's next-door neighbor. George, who is usually annoyed with her, sees her at the bank with his altered vision and perceives her in a new and refreshingly beautiful way. As a regular on the cable show, BIG LOVE, she was recently seen in the hit feature film, HE'S JUST NOT THAT INTO YOU. The part of Grant, a colleague of George's who embodies the fear that permeates American culture is played by Emmy nominee LEE PACE who is well known for his role on the American television series PUSHING DAISIES.

One of Ford's toughest challenges was a very abbreviated pre-production period. That added considerable pressure on production to find the right locations in the Los Angeles area. "We needed to find a completely deserted college that was correct for the period," explains Ford. The company found a small school across from the Norton Simon Museum in Pasadena. Even tougher was locating George's house because of Ford's cinematic requirements. "The fact that Colin's character is British...I wanted something that was modern, yet filled with a lot of wood...warmth and wood paneling seemed right for George."

"Also, I needed to find a house that I knew I could pull back from and get a beautiful architectural shot to show his entire world." More stress was on Ford and his costume designer, Arianne Phillips, during the short prep. "Arianne was amazing and a real support for me in many ways. She has a great eye that is not just limited to clothes. She is a brilliant costume designer and somehow managed to pull together absolutely perfect period costumes in no time and with little money," he points out. Ford manufactured the wardrobes in Milan for both Firth and Houlton.

"I didn't have a DP [Eduard Grau] until a few weeks before principal photography was set to begin. I had looked at so many reels of DP's and could just not find anyone who was available and seemed right. One day a DVD appeared on my desk with the name Eduard Grau on it. I popped it in my computer and I knew that I had found the right guy. Eduard came over the next day from London, we had lunch at Musso and Frank's and talked for a few hours and I hired him. I was not sorry. He has a great eye, great technical knowledge despite his young age [he is 28] and his European sensibility fit with my own. We worked very well together and I think that he is a real talent. We were also very lucky because we had a terrific and very experienced camera crew and a great gaffer, Jim Plannette," says Ford.

The look of the film was also important to Ford as he saw this as a way to help the audience understand the characters and especially to understand what George is feeling as he moves through his day. "The use of color plays an important part in the film. In the book we are inside George's head so we know what emotions he is feeling at any given time. I needed a way to help convey George's mood externally to the audience. At the beginning of the day, when George is at his lowest, our color is desaturated and our light is flat as George is so depressed that life for him is literally colorless. As George begins to experience moments of beauty during the day the color on our screen amps up to reflect George's heightened mood. This really begins to kick in when George encounters Jennifer Strunk in the bank. George, in his dark state of mind, usually thinks of this girl as an annoying and irritating child. When he encounters her in the bank he sees her finally for what she is: a lovely, fresh beautiful young girl and he has an engaging conversation with her. By the time we get to the evening, and the beauty of life is pulling at George he is living almost entirely in technicolor."

Ford shot the film in a brisk 21-day schedule, but was ultra-organized to deal with each day's work. Discarding some early storyboards, Ford, instead, made detailed shot lists of each camera angle for each scene.

The experience of his key actors as well as a concerted effort on the part of his crew helped the production move at the required quick pace. Ford jokes, "I was pushing the line producer which is the opposite of how it usually is."

"I believe that you need a team of people working with you who want this to be the most

important thing that they have ever done,” emphasizes Ford.

Obviously aware of how hard people work in the fashion industry, Ford gained new respect for film crews and the hours and effort that they put forth for weeks on end. He points out that even though “everything went very smoothly,” he still only averaged two to three hours of sleep per night during the shooting schedule.

Ford feels that his experience in the fashion world gave him a distinct advantage when it came time to direct.

“One of my greatest strengths as a director is that I’m used to working with a large group of people, trying to bring out their best while getting them to be as creative as they can possibly be while steering and guiding them through my vision,” notes Ford.

His biggest surprise as a first-time director was in the editing process. “I spent six months editing. If you had asked me at the beginning of the process how long it would take me I would have said half that time. I really didn’t understand how one can completely change the meaning of a scene or even the story in the way that one edits. I was lucky to work with Joan Sobel, a truly inspirational editor who became one of my closest collaborators.”

Ford finds editing like a “Rubik’s cube. I got inside the movie and turned it and twisted it in so many different directions that it really started to wear me out. Finally, I looked at the movie until everything seemed to be the only way it could be, the only way it was meant to be and the only way it should be.”

One of Ford’s passions about films has been his love of motion picture sound tracks. He had some early ideas about what to do with the music in *A SINGLE MAN*.

“Usually, when we see a movie about the 1960s, it is littered with popular tunes from that period which is a little bit hokey and not at all right for a movie that is very emotional and inside someone’s head,” he says.

“So I tried to envision what kind of music would be inside George’s head. I didn’t want to be limited to classical music that would have existed in the early 1960s, but I did want it to have a certain reference to classical music and to use a real classical orchestra.”

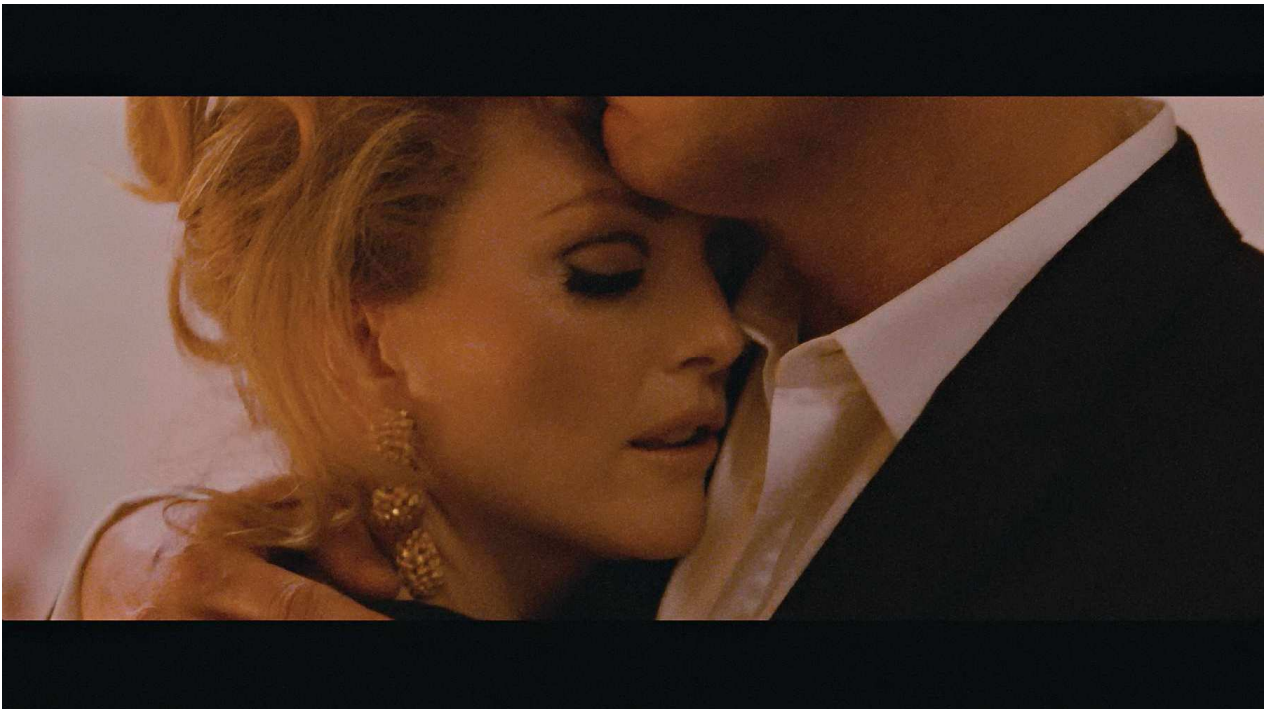
Ford’s first call for a composer was long distance to Japan. “I have always loved the composer Shigeru Umebayashi and Wong Kar Wai’s films, especially the theme song Ume did for *IN THE MOOD FOR LOVE*. It’s one of my favorite pieces of movie music.” Ford contacted Umebayashi who flew to Los Angeles from Tokyo and together, they watched the film numerous times. “He wrote three themes for the film which really captured George’s character and frame of mind.”

Being limited by both time and budget, Ford began an exhaustive search for a young composer to do the score. “I listened to everything that I could get my hands on, and I came across Abel Korzeniowski and his music really moved me. I think he is a great talent and I was lucky to find him at this stage of his career.”

Ford worked closely with Korzeniowski in capturing the proper mood for each scene, and found

this aspect of the film process particularly emotional when the orchestra was recording. "I always knew that I wanted a big, overblown real film score," says Ford. "I wanted a lush opening theme and I wanted the music to be proper, old fashioned film score music." "A lot of places in A SINGLE MAN, there was no dialogue. We are just watching George do things. So the sound or lack of it was especially important. Silence, for me, has also been a very important element. Some of the most arresting moments that you can have on film can be silent. You really pay attention," says Ford.

Ford was conscious of what kind of films move him as a moviegoer while working on the project. "A great movie haunts you," says Ford. "It's both entertaining and thought provoking. In that way, I hope that A SINGLE MAN makes you question things...think about things in a way that you haven't thought about before." He adds, "I am hopeful that it will show the audience that the small things in life are really the big things in life."



CREDITS

FADE TO BLACK
PRESENTS

IN ASSOCIATION WITH
DEPTH OF FIELD

A SINGLE MAN

STARRING
COLIN FIRTH
JULIANNE MOORE
MATTHEW GOODE
NICHOLAS HOULT

CASTING
JOSEPH MIDDLETON, C.S.A.

COSTUME DESIGN
ARIANNE PHILLIPS

PRODUCTION DESIGN
DAN BISHOP

EDITOR
JOAN SOBEL

MUSIC BY
ABEL KORZENIOWSKI

ADDITIONAL MUSIC BY
SHIGERU UMEBAYASHI

DIRECTOR OF PHOTOGRAPHY
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STEPHEN TRASK

IN ASSOCIATION WITH ARTINA FILMS

CAST

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Blonde Secretary KERI LYNN PRATT
Other Secretary No. 1 JENNA GAVIGAN
Other Secretary No. 2 ALICIA CARR
Grant LEE PACE

Myron ADAM SHAPIRO
Maria MARLENE MARTINEZ*
Young Boy RIDGE CANIPE
Young Woman ELISABETH HARNOIS
Bank Teller ERIN DANIELS
Doris NICOLE STEINWEDELL
Cashier TRICIA MUNFORD
Stand Ins JEREMIE ADKINS
BRYAN MACRINA

CREW

Production Supervisor: CRIAG AYERS
Camera Operator: CHRISTOPHER BLAUVELT
First Assistant Camera: JASON MCCORMICK
Second Assistant Camera: PAUL METCALF
First Assistant B Camera: STEPHEN MACDOUGALL
Second Assistant B Camera: JOHN GARRETT
Camera Loader: ERIC JENSCH
Steadicam Operator: CEDRIC MARTIN
Librahead Technician: CHUCK HARRINGTON
Underwater Camera Operator: TOM BOYD
Underwater First Assistant Camera: PETER LEE
Underwater Second Assistant Camera: TO LEE
Video Assist Operator: GREG MITCHELL

Script Supervisor: KAREN GOLDEN

Production Sound Mixer: LORI DOVI C.A.S.
Boom Operator: JEFF BLEHR
Utility Sound: LAURA RUSH, JOE EDDIE CASARES

Gaffer: JIM PLANNETTE
Best Boy Electric: MARTY CARRILLO
Rigging Electric: CLAUDIO RODRIGUEZ
Lighting Technicians: DOUGLAS L. YONKER, GEORGE CHAPPEL, TIM MOLINA, DANIEL J. OCHOA, RENE JIMENEZ, JASON H. FITCH, SCOTT WILLIMAN

Night Lighting Technicians: LLOYD CAMPBELL, MICHAEL J. BERGER

Key Grip Best: MANNY DURAN
Boy Grip: JASON ANDREW
Dolly Grip: MATT HOROCHOWSKI
Grips: ANDY CHOJNACKI, GREG FLORES, DAVID NEWBERT, ALEC SHEPHERD, AMBER MAAHS,
JOSEPH H. RUIZ

Production Coordinator: MARK CROSS
Assistant Production Coordinator: NICK RUFCA

Production Secretaries: HEATHER LONGERBEAM, CAROLINE STEPHENSON

Second Second Assistant Director: MATT RAWLS

Additional Second Assistant Director: BRIAN AVERY GALLIGAN

Key Set Production Assistant: JOSHUA WEVER

Set Production Assistants: LIAM WATERS, JESSAMYN LAND, CHRIS VARGAS, MIGUEL ARROYO,
CHRISTOPHER HALL

Office Production Assistants: TIM SHULER, SHANE MCGONNIGAL, RYAN MCGONNIGAL

Assistant to Tom Ford: ALEXANDRA ROSE NOURAFCHAN

Assistant to Chris Weitz: DAVID ROKER

Assistant to Andrew Miano: BRENDA VOGEL

Assistant to Robert Salerno: ANTONIO CAETANO SANTOS

Art Director: IAN PHILLIPS

Art Department Assistant: FLORENCIA MARTIN

Set Decorator: AMY WELLS

Leadman: KEITH F. SALE

Set Decoration Buyer: JILL ROLIE-DECEMBER

Additional Buyer: WENDY MURRAY

Set Dressers: WILLIAM KELLY, KEITH MCCARTHY-SMITH, MARK PALLATT, GEOFFREY NIGHTINGALE

On Set Dresser: JORDAN STEINBERG

Property Master: GAY PERELLO

Assistant Property Master: BRIAN SECCOMBE

Assistant Props: GRANT SAWYER, FRED ORTIZ

Props Production Assistant: LISA MAYOR

Set Painter: ALEXANDER PANOV, MIKE McCLENEGHAN

Painters: ROBERT WILLIAMS, CLIFF BERNIS

Construction Coordinator: LARS PETERSON

Lead Scenic: LEE STEVEN ROSS

Laborer Foreman: JOSE J. PERAZA

Greensmen: EDWARD GUERRERO, VINCENT DERY, DANNY REA, ADOLFO CASTANON, SEAN LEROY
WEST, RICORDO BOEZ, JAUDI NEGRI,
RICARDO BAEZ

Stand By Greensman: PILO SILVA

Costume Supervisor: JONNY PRAY

Assistant Costume Designer: CARIN RICHARDSON

Key Costumer: BOB IANNACCONE

Key Set Costumer: DAVID PAGE

Set Costumer: REIKO ANN ENDO PORTER

Costumer: LIZZ WOLF

Costume Production Assistant: CHRISTIAN SNELL

Seamstress: MAIDA C. PIRICH

Cutter/Fitter: WENDY POLUTANOVICH

Department Head Make-Up Artist: KATE BISCOE

Key Make-Up Artist: GIGI WILLIAMS

Make-Up Artist to Julianne Moore: ELAINE OFFERS

Department Head Hair Stylist: CYDNEY CORNELL

Key Hair Stylists: MARIE LARKIN, KRISTIN BERGE

Hair Stylists: LINDA ARNOLD, MICHAEL S. WARD

Hair Stylist to Julianne Moore: ALAN D'ANGERIO

Special Effects Coordinator: JOHN E. GRAY

Special Effects Office Coordinator: LORI BAILLIE

Special Effects Foreman: MORGAN GUYNES

Special Effects Technicians: DARRELL BURGESS, JARED BAKER

Snow Effects: ROLAND HATHAWAY, ARTHUR G. SCHLOSSER

Location Manager: JOHN JABALEY

Key Assistant Location Managers: TRISTAN DAOUSSIS, KENT MATSUOKA

Assistant Location Managers: MICHAEL GLASER, IVAN SIEBEL

Set Medic: ELIDA CERDA

Construction Medics: LARRY WELLS, ROBIN MICHELS

Transportation Captain: HARRY ZABOUNIAN

Transportation Co-Captain: JOHN DYBDAHL

Picture Vehicle Coordinator/

Transportation Co-Captain: WILLIAM SMALLWOOD

Drivers: JEFFREY HONICKY, WILLIAM COPE, ROBERT COPE, JASON MESSERSMITH, CODY

LIES, THOMAS J. POWERS, KIRK D. BARTON,

LEE JENNINGS, MARK DOBKOUSKY, DERIK PRITCHARD, MIKE BAIRD, MELISSA M. LAFON, WILLIAM P.

LAFON, CLARK FARRELL, MICHAEL HIGHFIELD,

JOSH M. HAUSER, JEREMIAH HAUSER, PAUL VLACHOS, RENE GUY, DAL FAZZONE, NOAM

AMRAM, JOE BAKER, BYRON CARTER, DAN CONTE,

JONATHAN CURTIN, MARK DOBKONSKY, RON DYER, KENNY LACROSS, MIGUEL NAVARRETE,

SERGIO L. OLVERA, MICHAEL PIERRE, EDWARD PORRAS JR. *

Casting by:MIDDLETON CASTING
Casting Associate:TINEKA BECKER
Extras Casting by:CENTRAL CASTING

Extras Casting Associates:WENDY TREESE, MARIANN LEE

Catering by:TONY'S CATERING, TONY KERUM

Assistant Cooks:SUBHASHAN WITHANAGE, DINESH FERNANDO, IVAN KERUM

Craft Service:HERNAN A. HERNANDEZ
Assistant Craft Service:H. ALEX HERNANDEZ, JORGE MENJIVAR

Studio Teachers:JACK STERN, JIM HARTZ

Dialect Coach:ELIZABETH HIMELSTEIN

Stunt Coordinator:PAT STATHAM
Stunts:JEFF DANOFF, RICK MARCUS, RIFE SIBLEY

Kenny Body Double:
SEAN TAYLOR

Marine Coordinator: MICHAEL NEIPRIS
Marine Crew:MIKE GEORGE, SHAUN LAIRD,JAKE T. HICKS,JAMES MITCHELL-CLYDE,KEVIN MILLS

Animal Trainers:STEVE M. SOLOMON/PAWS FOR EFFECT, GUIN DILL/PAWS FOR EFFECT

Production Accountant:MARY SUNSHINE
First Assistant Accountant:JENNIFER L. CLARK
Second Assistant Accountant: MICHAEL MILLER
Accounting Clerk: VIRGINIA KEEHNE
Post Production Accountant Assistant Post:BOB WEBER
Production Accountant: MEGHAN MOWERY

Public Relations: LISA SCHIEK, CORI GALPERN, WHITNEY BROMBERG HAWKINGS

POST PRODUCTION

Post Production Supervisor:TIM PEDEGANA
Post Production Coordinator:ZOË BOWER

First Assistant Editor: OFE YI

Music Editors:JULIE PEARCE, BRYAN LAWSON

Post Production Sound by: WILDFIRE POST

Sound Designer: LESLIE SHATZ
Supervising Sound Editor: ROBERT C. JACKSON
Sound Effects Editor: DAVID ESPARZA
Foley Editor: BRIAN DUNLOP
Assistant Sound Editor: CALLIE THURMAN
Re-recording Mixer: LESLIE SHATZ
Mix Recordist: GABE SERRANO
ADR Mixer: TRAVIS MACKAY
ADR Recordist: WADE BARNETT
Foley Artists: GORO KOYAMA, ANDY MALCOLM

Foley Mixers: DON WHITE, JACK HEERE

Digital Visual Effects by: ENGINE ROOM VISUAL ARTS

Visual Effects Supervisor: DAN SCHMIT
Visual Effects Exec. Producer: MICHAEL CAPLAN
Visual Effects Editor: DON OSBORNE
Senior Digital Compositor: ERIC HEAVENS
Digital Artist: PADRIAC CULHAM
Digital Artist: JEFF VARGA
Digital Artist: STEVE LLOYD
Digital Artist: JOHN EGLI
Digital Artist: CRAIG HILDITCH
Digital Artist: KENNETH BUSICK
Digital Artist: CYRENA VLADISH-ADDISON
Engine Room Controller: ENGINE ROOM COORDINATOR
Engine Room Coordinator: SHALENA OXLEY-BUTLER

Digital Intermediate by: COMPANY 3

Co3 Executive Producer: STEFAN SONNENFELD
DI Colorist: STEPHEN NAKAMURA
DI Producer: ANNIE JOHNSON
On-Line Editor: JAMES EBERLE
VP Feature Sales: JACKIE LEE
Digital Dirt Removal: SHERRY PRICE
DI Assists: DAN GOSLEE, JERIMIAH MOREY, J. CODY BAKER

Title Graphics by: INTRALINK CREATIVE

Still Photographer: MELISSA MOSELEY

Dollies/Cranes: CHAPMAN LEONARD, J L FISHER INC.

Grip and Electric Equipment provided by: TM MOTION PICTURE, LEONETTI

Night Lights provided by: BEEBEE
Water Tank provided by: MR. POOL

Film Processing by :FOTOKEM
Avid Support: RUNWAY
Production Insurance: DEWITT STERN GROUP INC.
Payroll: ENTERTAINMENT PARTNERS
Production Attorney: ULIE M. PHILIPS
Immigration: DORA M. KOMURA/GONZALES AND HARRIS SHERMAN KAPLAN

Labor Attorney: RICHARD KOPENHEFER/MCDERMOTT, WILL & EMER

Clearances Provided by: ACT ONE SCRIPT CLEARANCE

Wardrobe for Colin Firth provided by: TOM FORD MENSWEAR*

Score Produced by: ABEL KORZENIOWSKI & BRYAN ELLIOTT LAWSON
Composer's Assistant: MINA KORZENIOWSKA
Music Score Mixer: JOEL IWATAKI
Orchestra Contractors: SANDY DE CRESCENT AND PETER ROTTER
Music Copyists: JENNIFER HAMMOND, BOOKER WHITE

Conductor: MICHAEL NOWAK
Featured Violinists: ROGER WILKIE, DAVE WALTHER

Featured Cellist: ANDREW SHULMAN
Featured Pianist: RANDY KERBER

MUSIC RECORDED AT WARNER BROTHERS EASTWOOD SCORING STAGE

Warner Bros Stage Crew: RYAN ROBINSON, GREG DENNEN, JAMIE OLVERA, RICH WHEELER

Protocols Operator: VINCENT CIRILLI
Music Mixed at: JNH STUDIOS
Assistant Engineer: MATT WARD

“BAUDELAIRE”

Written and performed by Serge Gainsbourg
Courtesy of Mercury France
Under license from Universal Music Enterprises

“CYBER CAFÉ”

Written and performed by Norman Harris
Courtesy of Manhattan Production Music

“EVERYONE CAN SEE”

Written by Ken Morrison and Mark Reiman
Performed by Gail Pettis
Courtesy of Crucial Music Corporation

“‘EBBEN? NE ANDRO LONTANA’ FROM ‘LA WALLY’”

Written by Alfredo Catalani
Performed by Miriam Gauci
Courtesy of Naxos
By arrangement with Source/Q

“STORMY WEATHER”

Written by Harold Arlen and Ted Koehler
Performed by Etta James
Courtesy of Geffen Records
Under license from Universal Music Enterprises

“GREEN ONIONS”

Written by Steve Cropper, Al Jackson, Jr.,
Booker T. Jones and Lewis Steinberg
Performed by Booker T. & The MG’s
Courtesy of Atlantic Recording Corp.
By arrangement with Warner Music Group Film
& TV Licensing

“BLUE MOON”

Written by Richard Rodgers and Lorenz Hart
Performed by Jo Stafford
Courtesy of JSP Records

“MOON OVER MANHATTAN”

Composed by Robert Etoll
Courtesy of Megatrax Music

THE PRODUCERS WISH TO THANK

Chuck Shapiro
David Geffen
Stacey Snider
Steven R. Molen
Shelly Strong
Eric Eisner
Jaqui Getty
David Bamber
Alice Dark
Michael Clyne
Lynda Obst

Vasquez Rocks Natural Area

Judy Herwig
The City of Glendale
The Residents of Whiting Woods
Tony Hoffman
Peter Marshall
Estee Lauder Archives
California State Parks
Leo Carrillo State Park
California Film Commission
Jay Fiondella
Michael Anderson
Chez Jay
Kathy Ruff
The City of Santa Monica Film Office
Ariel Penn and Kristin Dewey
The City of Pasadena Film Office
Doug Braunstein
The Rose Bowl
Buster McCoy
Simon Perry
Harry Lumer
Wally Park
Park-N-Fly
Matt Tambor
Joan Aguado
The City of South Pasadena
King's Gunworks
Peter Ireland
Nature Trust of the Santa Monica Mountains
Donna Washington
Film LA
The City of Los Angeles

For Richard Buckley

American Humane Association monitored some of the animal action.
No animals were harmed in those scenes. (AHAD 01445)

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