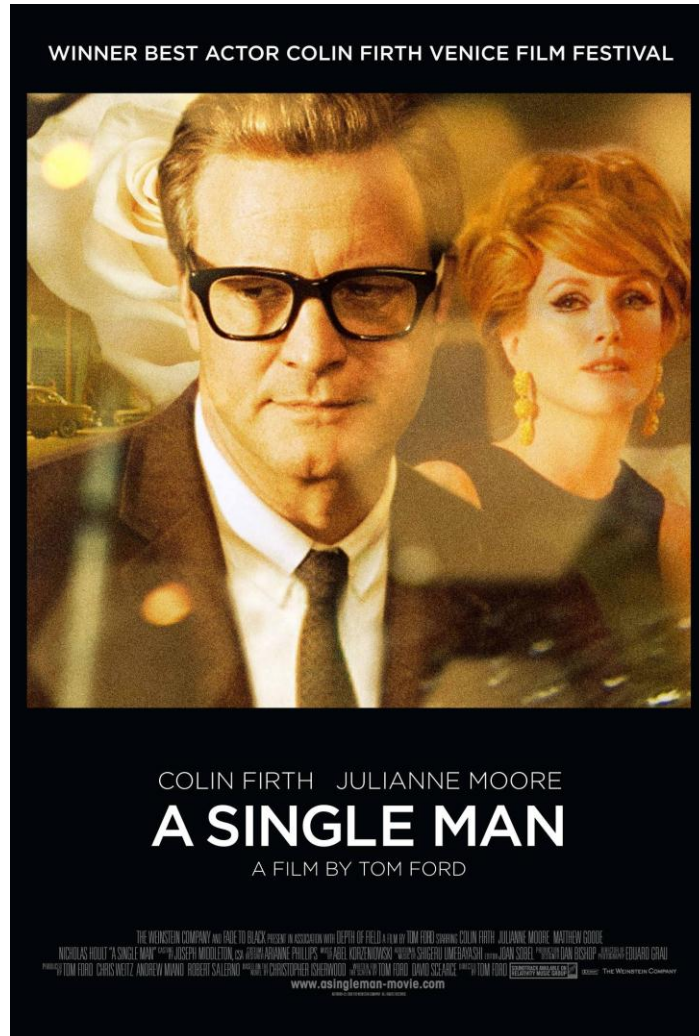




THE WEINSTEIN COMPANY

Presents



Preliminary Production Notes

99 minutes

Not Yet Rated by the MPAA

Opening December 11, 2009 and

December 25, 2009

**Press Contacts:**

NY: Sara Serlen  
646-862-3812

[sara.serlen@weinsteinco.com](mailto:sara.serlen@weinsteinco.com)

LA: Pantea Ghaderi  
323-208-3094

[pantea.ghaderi@weinsteinco.com](mailto:pantea.ghaderi@weinsteinco.com)

Regional: Erin Orr  
646-862-3810

[erin.orr@weinsteinco.com](mailto:erin.orr@weinsteinco.com)

## A SINGLE MAN

### SYNOPSIS

Set in Los Angeles in 1962, 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.

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 screen by Tom Ford. The screenplay was co-written by David Scaearce, 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 Korzeniowski [music] and Shigeru Umebayashi [additional music].

## A SINGLE MAN

### DIRECTOR'S STATEMENT

I first read the book “A Single Man” by Christopher Isherwood in the early 1980s 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 its 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

## A SINGLE MAN

### ABOUT THE PRODUCTION

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.

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 Hoult.

"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.”



## A SINGLE MAN

### ABOUT THE CAST

#### **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.

## A SINGLE MAN

### ABOUT THE FILMMAKERS

#### **TOM FORD [Director, Writer, Producer]**

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. Tom 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. Tom Ford's success in the fashion industry has been recognized by numerous awards including: five awards from the prestigious Council of Fashion Designers of America [CFDA], five VH-1/Vogue Fashion Awards and the Fashion Design Achievement Award at the Cooper Hewitt Design Museum's National Design Awards. In March 2007, Tom Ford was honored with the Vito Russo Award from GLAAD. Ford lives in London and Los Angeles.

#### **DAVID SCEARCE [Writer]**

David Scarce was born in Canada, but now divides his time between Vancouver and Los Angeles. Before screenwriting, he had a successful career as an attorney with the Justice Department and helped run Rest.Q Animal Sanctuary, with which he continues to be involved. Through A SINGLE MAN, which is David's first adapted script and his first film credit, he discovered how much he enjoyed the process of adaptation. He continues to adapt for the screen and is currently working on ONE FAT SUMMER, a 1970's coming of age story about an overweight teen.

#### **ANDREW MIANO [Producer]**

Andrew Miano most recently executive produced Paul Weitz's CIRQUE DU FREAK: THE VAMPIRE'S ASSISTANT starring John C. Reilly. Prior to that, Miano produced NICK & NORAH'S INFINITE PLAYLIST for Sony Pictures starring Michael Cera & Kat Dennings, which was directed by Peter Sollett, and executive produced THE GOLDEN COMPASS, starring Nicole Kidman and Daniel Craig, which Chris Weitz adapted and directed. Next he will serve as executive producer on the upcoming LITTLE FOCKERS, directed by Paul Weitz and starring Robert DeNiro, Barbra Streisand, Dustin Hoffman, Blythe Danner and Ben Stiller.

Miano partnered with Paul and Chris Weitz in 1999, at Depth of Field, their Los Angeles-based production company, where he produced AMERICAN DREAMZ, starring Hugh Grant, and executive produced the critically acclaimed film IN GOOD COMPANY, featuring Dennis Quaid and Scarlett Johansson, both of which were directed by Paul Weitz.

Depth of Field's diverse slate of upcoming projects includes the feature adaptation of Michael Moorcock's fantasy epic THE ELRIC SAGA for Universal Studios, and THE GAME, based on the book by best-selling author Neil Strauss, which Miano will produce. Miano also served as a producer on the WB television series OFF CENTRE.

Prior to joining the Weitz brothers, Miano worked for three years at the William Morris Agency.

**ROBERT SALERNO [Producer]**

Salerno previously produced the critically acclaimed film 21 GRAMS, directed by Alejandro González-Iñárritu and starring Sean Penn, Benicio Del Toro and Naomi Watts, which received numerous awards including 2 Oscar nominations and a 2004 Independent Spirit Award for Outstanding Filmmaking.

In 1995, Salerno began an association with The Shooting Gallery, the New York-based independent film production and distribution company, where he began his longtime partnership with actor/filmmaker Billy Bob Thornton. This creative alliance produced several feature films, including the Academy Award-winning SLING BLADE, DADDY AND THEM as well as ALL THE PRETTY HORSES, starring Matt Damon and Penélope Cruz. Salerno also produced WAKING UP IN RENO in which Thornton starred with Charlize Theron, Patrick Swayze and Natasha Richardson.

Among other films Salerno produced are CHINESE COFFEE, directed by and starring Al Pacino (adapted by Ira Lewis from his play of the same name), and Hype Williams's BELLY, starring DMX, Nas and Method Man. Salerno's early features as producer include HUDSON RIVER BLUES, THE SUBSTITUTE 2: SCHOOL'S OUT, starring Treat Williams and Gary Winick's THE TIC CODE, starring Gregory Hines.

He also recently produced under his Artina Films banner: DELIRIOUS by Tom Dicillo starring Steve Buscemi, Michael Pitt and Alison Lohman, and CHAPTER 27 starring Jared Leto and Lindsay Lohan—both premiered at the 2007 Sundance Film Festival; and WINGED CREATURES starring Forest Whitaker, Kate Beckinsale, Dakota Fanning and Jennifer Hudson.

Salerno is currently in post production on the Joel Schumacher directed film TWELVE based on the book by Nick McDonnell and starring Chace Crawford, Emma Roberts and 50 Cent to be released 2010.

**CHRIS WEITZ [Producer]**

Writer/Director Chris Weitz most recently helmed the much anticipated NEW MOON, based on the second novel in the best-selling TWILIGHT series, which is out in theaters November 20th, 2009.

Chris Weitz previously adapted, and directed, the Oscar-winning epic fantasy adventure THE GOLDEN COMPASS starring Oscar® winner Nicole Kidman (THE HOURS), newcomer Dakota Blue Richards, Sam Elliott (WE WERE SOLDIERS), Eva Green (CASINO ROYALE) and Daniel Craig (CASINO ROYALE). Based on Philip Pullman's best-selling and award-winning first novel in the "His Dark Materials" trilogy, THE GOLDEN COMPASS was released by New Line Cinema and has grossed over \$350 million worldwide.

Weitz previously co-directed, with his brother, Paul, the award-winning hit film ABOUT A BOY, adapting the screenplay from the Nick Hornby novel. The screenplay received an Academy Award nomination for Best Adapted Screenplay, as well as similar nominations from BAFTA, Writers Guild, Chicago Film Critics and Humanitas; the film was named one of AFI's Movies of the Year and was nominated for the Golden Globe award for Best Comedy, winning Best Studio Comedy Feature at the U.S. Comedy Arts Festival.

Weitz's first directorial collaboration with Paul was on AMERICAN PIE, the phenomenally successful first installment of the PIE franchise, which was followed by AMERICAN PIE 2 and the final installment, AMERICAN WEDDING, both of which he also executive produced.

Prior to their screenwriting work on ABOUT A BOY, the brothers collaborated on several screenplays, including ANTZ and MADELINE (adapting the popular children's book).

In 1999, Weitz and his brother formed Depth of Field, their Los Angeles-based production company through which he and Paul produced the critically acclaimed film, IN GOOD COMPANY, directed by Paul; the comedy AMERICAN DREAMZ, starring Hugh Grant and Dennis Quaid, also directed by Paul; and the hit romantic comedy, NICK & NORAH'S INFINITE PLAYLIST, starring Michael Cera and Kat Dennings. Depth of Field's diverse slate of upcoming projects includes THE GAME, based on Neil Strauss' dating tome which Dan Weiss will adapt and the feature adaptation of Michael Moorcock's fantasy epic "The Elric Saga."

Weitz also made his acting debut in the Sundance Film Festival hit CHUCK & BUCK.

### **EDUARD GRAU [Director of Photography]**

Born in Barcelona 28 years ago, A SINGLE MAN is Edu Grau's first US feature. Grau won the cinematography award twice at the Palm Springs Film Festival—for FRIENDS FOREVER and THE NATURAL ROUTE. The latter also won Best Short Prize at the 2006 Sundance Film Festival and was nominated for the Student Academy Awards in 2007. At 23, he shot his first feature, HONOR DE CAVALLERIA which premiered at the Cannes Film Festival in 2006. Later, he shot KICKS, which screened at Edinburgh and London Film Festivals 2009. Most recently, Grau filmed BURIED with Ryan Reynolds, which will be released early 2010.

### **ABEL KORZENIOWSKI [Music]**

Abel Korzeniowski previously composed music for films including: TICKLING LEO, BATTLE FOR TERRA, 30 DAYS OF NIGHT, PU-239 for HBO, TOMORROW'S WEATHER (which received the Golden Knight Award for Best Film Composer at the Golden Knight Film Festival, Russia), AN ANGEL IN CRACOW (which received the Jancio Wodnik Award for Best Film Music at the Prowincjonalia Film Festival, Poland) and BIG ANIMAL (which received the Golden Lion Award for Best Film Score at the 25th Annual Polish Film Festival).

Television credits include a new score for Fritz Lang's METROPOLIS and scores for Polish television programs TRUE DOGS, MARRIAGE and CHOICE. Korzeniowski also scored CONFESSIONS OF A GO-GO GIRL for Lifetime. Theater work includes productions of "Odyssey," "I Served the King of England," "The Tempest," "Villon," "Kafka," "Six Drama Personae," "The Merry Wives Of Windsor," "Antigone," "Faust" and "Macbeth."

In 2001, Korzeniowski was nominated for the Golden Duck for Best Film Composer by Poland's "Film Magazine."

### **JOAN SOBEL [Editor]**

From editing the Academy Award-winning Live Action Short, THE ACCOUNTANT, to editing the current Tom Ford masterpiece, A SINGLE MAN, Joan Sobel brings that philosophy of creating characters that audiences fall in love with or despise or are conflicted by in every genre that she works.

While other kids were out playing, Sobel spent her childhood drawing scenes and memorizing fine films. Her obsession with film editing began in New York, while studying illustration and fine art. There, Sobel became acquainted with the groundbreaking work of the masterful Dede Allen. Seeing the artistry that could come in the form of editing, Joan was hooked and switched mediums.

Joan Sobel began her editing career as assistant editor for Academy Award nominated documentarians Suzanne Bauman, (CUBA, 25 YEARS OF REVOLUTION) and Barbara Kopple (AMERICAN DREAM). In LA, she learned feature story telling as First Assistant Editor in the richly creative cutting rooms of Paul Thomas Anderson (BOOGIE NIGHTS) and Quentin Tarantino (KILL BILL, Vol. 1 and Vol. 2). A current go-to editor in the indie world, Joan's work includes the popular teen drama THE QUIET (Sony Pictures Classics), the Iraq war tome HARSH TIMES (MGM), and the working girl comedy SUBURBAN GIRL (based on "A Girls Guide to Hunting and Fishing") (Image). Joan also enjoys a collaborative relationship with Billy Bob Thornton, cutting his critically acclaimed Boxmasters' music videos. The current three (2008/2009 Vanguard Records) all reached the top 10 in rotations on the industry standard CVMC.

### **DAN BISHOP [Production Design]**

Production Designer Dan Bishop's preference for projects that explore the nature and character of people, their regional cultures and histories, and the environments they live in, has directed him towards numerous period projects for both film and television.

Past film projects include: LONE STAR, PASSION FISH and CITY OF HOPE for director John Sayles, KING OF CALIFORNIA for Mike Cahill, THUNDERHEART and BLINK for Michael Apted, PANIC for Henry Bromell, THE EDUCATION OF LITTLE TREE for Richard Friedenberg, GRIDLOCK'D for Vondie Curtis-Hall, and MYSTERY TRAIN for Jim Jarmusch.

His television projects include MAD MEN for AMC and BIG LOVE and CARNIVALE for HBO.

He studied theatrical set and lighting design at New York University.

### **ARIANNE PHILLIPS [Costume Design]**

Ariane Phillips is one of the most unique costume designers in the entertainment industry, a gifted visual artist who brings her exemplary eye to film, fashion and music. Known for her cutting edge designs, Phillips was recognized with a 2006 Oscar Nomination for Best Costume Design for WALK THE LINE.

Her career as a costume designer includes films such as; 3:10 TO YUMA starring Russell Crowe and Christian Bale; ONE HOUR PHOTO; THE PEOPLE VS. LARRY FLYNT; GIRL, INTERRUPTED, IDENTITY; HEDWIG AND THE ANGRY INCH; TANK GIRL and THE CROW. She is currently in production on WITCHITA a James Mangold film starring Tom Cruise and Cameron Diaz.

Phillips is also known for her work with Madonna, with whom she has been collaborating since 1997. Her collaboration with Madonna for the past 12 years includes such diverse projects as print for her album covers and magazine editorials; over twenty music videos; London's West End Theater production of "Up For Grabs;" the film SWEPT AWAY; and the Award winning costumes for the singer's past 4 world tours. The 2001 Drowned World tour, 2004 "Reinvention" tour, the 2006 "Confessions" Tour, and her latest 2008/2009 Sticky and Sweet tour.

In between film and music projects, Phillips also works as a freelance fashion editor/stylist, collaborating with photographers for such publications as Italian Vogue, Japanese Vogue, Russian Vogue, Harper's Bazaar, W, and Numero, to name a few.

**A SINGLE MAN**

**Credits**

THE WEINSTEIN COMPANY  
PRESENTS

IN ASSOCIATION WITH  
DEPTH OF FIELD

A FILM BY

TOM FORD

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 EDUARD GRAU  
Produced By TOM FORD  
CHRIS WEITZ  
ANDREW MIANO  
ROBERT SALERNO  
Based on the Novel By CHRISTOPHER ISHERWOOD  
Written for the Screen By TOM FORD  
DAVID SCEARCE  
Directed by TOM FORD

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

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

Production Supervisor	CRAIG 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 Painters	ALEXANDER PANOV

Painters	MIKE McCLENEGHAN ROBERT WILLIAMS CLIFF BERNS
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 IANNACCONI
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
	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	BOB WEBER
Assistant Post 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 HEEREN
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 Composer	ERIC HEAVENS
Digital Artist	PADRIAC CULHAM
Digital Artist Digital Artist	JEFF VARGA
Digital Artist	STEVE LLOYD
Digital Artist	JOHN EGLI
Digital Artist	CRAIG HILDITCH
Digital Artist	KENNETH BUSICK
Engine Room Controller	CYRENA VLADISH-ADDISON
Engine Room Coordinator	ENGINE ROOM COORDINATOR
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 Music Mixed at VINCENT CIRILLI  
Assistant Engineer JNH STUDIOS

“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