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NEW YORK

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For Immediate Release

**POSTWORKS NEW YORK COMPLETES FILMMAKER
TOM DICILLO'S FIRST DIGITAL INTERMEDIATE,
FOR AWARD-WINNING FEATURE FILM "DELIRIOUS"
Writer/Director's Sixth Feature – Winner of Best Screenplay and
Best Director Prizes at San Sebastian Film Festival –
Screening at 2007 Sundance Film Festival**

New York—(Jan. 16, 2007)—PostWorks, New York (www.pwny.com), the East Coast's most comprehensive digital motion picture and HD post-production facility, today detailed its supporting role in providing Digital Intermediate (DI) finishing services to filmmaker Tom DiCillo for his sixth feature film, "Delirious."

A production of Peace Arch Entertainment Group, the film was recently honored with three prizes in the elite *Competition* section of the 54th San Sebastian International Film Festival in Spain. Writer/director DiCillo received both the Silver Shell for Best Director and the Jury Prize for Best Screenplay, and the film also received the prestigious SIGNIS Award. An Official Selection of the 2007 Sundance Film Festival, "Delirious" will also screen as part of the 26th edition of the annual event in Park City, Utah, which kicks off on Thursday, Jan. 18.

DiCillo contributed a piece on the film's post-production workflow, which represents his first DI experience, to the current edition of *MovieMaker Magazine* – and he also provided PostWorks with exclusive, behind-the-scenes information on the process of making "Delirious." Among the revelations he offered was this: "After this project, I see the DI process as an amazing tool for helping to enhance the story." Indeed, he now lists DI as a new final step in the making of a film, following writing the script, shooting, editing, adding music and mixing – where each phase represents another opportunity to "rewrite" the film and bring it into its sharpest focus.

DiCillo began his full discussion on the project's post-production experience by confirming that he and director of photography Frank DeMarco were not originally planning to use a DI workflow. "It was a very ambitious film, since we had only 25 days to shoot, and that included shooting a full-length music video," he began. "The film has two distinct worlds: one is that of the lowlife paparazzi played by Steve Buscemi, and the other is the world of glamour and fame that he wants to break into. We needed to make the two worlds look different, which was hard to do with the time and budget that we had.

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Filmmaker Tom DiCillo Completes First Digital Intermediate at PostWorks Page Two of Three

“All of the paparazzi scenes were handheld, but not overtly moving, while the scenes of glamour and fame were always shot on a dolly and had more sophisticated lighting. I never wanted the film to settle into normalcy. Shooting color is one thing, but shooting color in a unique way is more complicated. We needed to manipulate, enhance or reduce color in certain areas to create that unique look. The film is a fairy tale, a myth. The DI gave us the ability to enhance that. I didn't know the power of what a DI could do until I spent a few days working with John Crowley.”

DI colorist John Crowley is an 18-year NYC colorist who has worked on countless features, television series and short-form projects. Among his credits are the official 2006 Sundance Film Festival selection “Old Joy,” as well as “Everything is Illuminated,” “June Bug,” “Fierce People,” the official 2006 Tribeca Film Festival selections “Word.Life” (aka “The Hip Hop Project”) and “East Broadway,” among others. Owing to the fact that DI workflows are still a relatively new innovation, Crowley is now accustomed to initiating filmmakers into the process. In the case of “Delirious,” the DI-to-film path involved 2K scanning of the 35mm camera negative and color-grading with the director in PostWorks’ DI Theater.

“We colored six reels in seven days, so we didn't have a lot of time,” DiCillo explained. “JC was able to push the contrast, but, through windows, was able to still keep light in the actors’ eyes. In some scenes, we shifted the color to black-and-white, while in others, he introduced subtle new colors. Watching him go into a frame and crystallize the ideal color was amazing. With all things considered on this project, I don’t think we would have had the luscious punch of color and contrast if we had done a traditional timing.”

Discussing other benefits of the film’s digital post-production workflow, which would have required numerous optical effects in a traditional photochemical approach, DiCillo also highlighted the contributions of PostWorks online editor George Bunce. “Once we knew we were doing a DI, it changed the way we edited,” he said. “I would push in on a close-up, which created a dramatic effect to the storyline. I slowed down some shots and did slight repositioning. George did an amazing job with that, and also in creating a number of pans and zooms that actually heighten the sense of spontaneity we captured while shooting. But all the stuff George and John did was inspired by what was already established by the film and its style. To me this is the power of the DI; to subtly enhance what is already there as opposed to adding something extraneous or superficial.”

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The supervising sound editor and re-recording mixer for the film was PostWorks' Patrick Donahue, whose recent feature credits include the Oscar-nominated, Sundance Audience and Special Jury Award-winning documentary "Murderball," the Tribeca Film Festival and International Documentary Association Award-winning "Favela Rising," and the recent theatrical releases "Absolute Wilson," "Romantico" and "Facing the Giants." Donahue worked closely with DiCillo in creating the sound design for "Delirious," including recording and editing all of the film's ADR, supervising dialogue, Foley and effects recording and editing, and ultimately spending two weeks on the final 5.1 mix.

"As with John and George, Pat and I had a tremendously creative experience," DiCillo continued. "It was just the two of us in the mixing studio for ten days. Pat's ear is tuned to both the technical and artistic nuances. At one point he and I took turns in the recording booth, spontaneously recording different sounds we felt added punch to the mix. His prize accomplishment was the creation of a sound effect for a 'hit' that combined thunder, a bass note, distortion, echo, and reverb. It was so superb I told him he should name it 'Pat's Hit' and market it."

As mentioned earlier, the overall experience has led to DiCillo embracing DI as a new final step in the making of a film. "I really feel that every stage is a key opportunity to rewrite the script, and that the DI process as an amazing tool for helping to perfect the story."

More information on "Delirious" is available at the website for Peace Arch Entertainment Group, online at www.peacearch.com.

About PostWorks, New York and Orbit Digital

Since its founding in 1995, PostWorks, New York has emerged as the region's most comprehensive digital motion picture and HD post-production facility, employing a world-class team of artists, engineers and producers to serve its clients. In 2006, PostWorks merged with Orbit Digital, a leading global provider of mobile post production systems and support services, to broaden its collaboration with the feature film and television communities from locations in Los Angeles, London and New York. Together, PostWorks and Orbit offer one complete source for every post-production requirement, including film processing, telecine/scanning, non-linear editorial and HD picture finishing, digital intermediate and film recording, as well as comprehensive sound services. The company's clients include Academy Award-winning filmmakers, cutting-edge independents and virtually every major film studio and broadcaster. For more information, please call 212-894-4000, or visit www.pwny.com.

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