

# *Delirious*

written and directed by Tom DiCillo

## **Starring**

Steve Buscemi

Michael Pitt

Alison Lohman

Gina Gershon

Elvis Costello

# ***Delirious***

## FILMMAKERS

Tom DiCillo	Writer and Director
Bob Salerno	Producer

## CAST

Steve Buscemi	<i>Les Galantine</i>
Michael Pitt	<i>Toby Grace</i>
Alison Lohman	<i>K'Harma Leeds</i>
Gina Gershon	<i>Dana</i>
Callie Thorne	<i>Gabi</i>
Kevin Corrigan	<i>Ricco</i>
Richard Short	<i>Jace Hipley</i>
Elvis Costello	<i>Elvis Costello</i>
David Wain	<i>Byron</i>
Nicole Viccius	<i>Robbyn</i>
Cingue Lee	<i>Corey</i>

## **DELIRIOUS**

### **Synopsis**

Small time celebrity photographer Les Galantine (Steve Buscemi) has a big mouth and big dreams, but he can't quite talk himself into the right parties to get that one great exclusive photo. He meets Toby (Michael Pitt), a homeless kid who is drawn to the bright lights of New York City and "hires" him as his assistant.

Les pays Toby nothing but room and board but the two are drawn to each other and become friends. Although Toby enjoys the glamour and excitement of Les' lifestyle he has dreams of his own; to become an actor. Luck intervenes for Toby when he accidentally meets K'Harma Leeds (Alison Lohman), a beautiful pop diva. As their unlikely love blossoms Toby finds himself torn between a chance to follow his dream and to fulfil his obligation to Les. This conflict deepens when Toby leaves Les and lands a part on a Reality Show, partly by sleeping with the show's casting director Dana (Gina Gershon).

As Toby's fortunes continue to rise, Les tries to reach out, while also maintaining a bitter resentment toward his former protégé...

## **DELIRIOUS**

### **Director's Statement**

As the world becomes more and more fascinated by fame and entertainment culture I find myself fascinated with that fascination. However, DELIRIOUS is not about celebrity or show business. I chose that arena as a backdrop for a story that was intended to reflect more on our emotional culture today.

I see a ferocious schizophrenia everywhere I look; a battle between those with value and those who are valueless. Most of the time this judgment comes from within which is why Fame is so powerful and addictive. It is the ultimate decree of value from the outside world. If the entire world deems you valuable then you must be; no matter what you feel about yourself.

This to me is where the real, heroic struggle takes place - determining for oneself what within you has value. Those who have no self-value are truly tragic and it is out of this emotional wasteland that the most desperate behavior originates.

That is why I chose a paparazzi as the center of my film. Paparazzi occupy the lowest rung of value in the Celebrity world, literally feeding off of them. They are usually perceived (and portrayed) as the epitome of worthlessness. But I found this identical schizophrenia raging within all the paparazzi I met with. All believed they were every bit as equal as the stars they were stalking and at the same time they were convinced the world's opinion of them was true—they were absolutely worthless. The more I saw of this schizophrenia the more I wanted to investigate it; to get inside the paparazzi in a way that had not been done before. And so Les Galantine was born, enabling me to use his soul's schizophrenia as a mirror for the world's.

I also believe there are some people born in this world that are truly innocent. These strange and blessed people somehow keep going, keep the light of hope and trust in their hearts despite the fiercest disappointments. I believe the world is drawn instinctively to these people, partly out of joy and partly out of a desperate longing to somehow consume their beauty and their power. I believe this is what underlies the endless, perpetual cycle of creation of our most beloved Stars. They are truly pop deities. And so Toby Grace was born, his divinity clearly visible beneath his homeless rags.

I wanted to see what would happen if I brought these two opposites together. They are like two sides of the same personality, a schizophrenic archetype; which is why the fairy tale or myth became the structural form for the film. Toby is the lost innocent, wandering through the dangerous

forest and Les is the twisted troll he encounters there. K'harma is the trapped, melancholy princess Toby is destined to save. Les initially helps Toby but his help comes with a price. Les' infatuation becomes familial and possessive and Toby eventually sees that he needs to break free in order to survive.

This idea of family and its rigid tentacles of guilt and obligation were of great interest to me. All the familial relationships in the film are damaged. Les, however, keeps going back to his parents for affirmation and keeps getting rejected. Ironically it is Toby, with an horrific home life of his own who helps Les understand the pointlessness of this cycle.

I was committed to shooting the film in New York City. Living right in the shadows cast by the glittering skyscrapers are the most desperate people. I wanted to capture both. I chose locations to emphasize this; Times Square at night, the subway, chic hotels, dirty, tenement apartments. The city becomes the forest; deep, impenetrable, both magnificent and terrifying at the same time.

Two films greatly inspired me; MIDNIGHT COWBOY and A HARD DAY'S NIGHT. I tried to find my own version of the tense, sweaty beauty in every frame of Midnight Cowboy. At the same time I tried to infuse the film with the bright, perpetual pulse of energy and wonder so pervasive in the Beatle's film. Both film's have elements of great humor although in Midnight Cowboy it comes directly out of the finely detailed desperation of its characters; again, a polarity that greatly interests me.

It was important for me to not make either Les or Toby into one-dimensional stereotypes. I took care to give them both elements of their characters that were troubling as well as appealing. Particularly with Toby, I wanted very much to suggest he was not entirely innocent. He does, after all, steal Les' lines. And, although admittedly a difficult decision, he does desert Les at the Awards Ceremony. He clearly uses Dana (Gina Gershon) to advance his career. No one is entirely innocent in this business.

But, Les is my hero. His desperation and wrenching inner struggles mirror our own. Toby disappears into the bright glow of stardom. Les remains in the muck, fighting on and on.

Tom DiCillo  
New York City  
September, 2006

## **DELIRIOUS**

### **Notes on the Production**

DAY ONE. November 13, 2005. NYC.

Shooting begins on DELIRIOUS at 4:30 in the morning. Director Tom DiCillo stands alone on the darkened street waiting for the sun to rise. He had written the script 4 years earlier. When asked what took so long to get from page to screen DiCillo finishes his 5th beer of the morning and breaks the bottle over this interviewer's skull.

Later, at the hospital as stitches are applied, DiCillo opens up a bit. "Financing an independent film is jumping overboard in the middle of the ocean. All you can do is keep swimming and hope you either strike land or see a boat before the sharks get you."

The boat in the case of DELIRIOUS came in the form of Peace Arch Entertainment. DiCillo and producer Bob Salerno presented John Flock with the project in 2004 and Peace Arch committed to funding the film. Three principal members of the cast were already in place.

"I wrote the part of Les for Steve Buscemi," says DiCillo. "I had worked with him before on LIVING IN OBLIVION and fell in love with him as a person and as an actor. I wanted to write a big part for him because I wanted to have an actor in my film that I couldn't wait to come in and work with every day." Apparently that particular pleasure is quite rare in this business. Further, DiCillo says it was Buscemi's unique ability to be both tragic and hilarious that made him irreplaceable for the role. "No matter how desperate Les becomes I wanted an actor who would always make you drawn to him, make you care for him."

Ironically, Buscemi's first reaction was hesitation. "Too much nudity," states the edgy indie actor. "There is actually no nudity in the film," chafes DiCillo, despite the director's best intentions. This is due primarily to extremely rigorous attention to detail by all the actors' lawyers.

After participating in a staged reading set up by DiCillo in 2003 Buscemi quickly came on board. "I have never fought harder for an actor," DiCillo confesses. "I think we were both in tears when Steve said he'd do it."

DiCillo faced a real challenge in casting Toby Grace, the homeless kid who becomes a star in the film. "I needed someone who had a natural quality of innocence and appeal," he says. "Those qualities are extremely difficult to act and audiences quickly disbelieve them when they ring false." He became excited about young actor Michael Pitt after seeing him in several films and meeting him in person. "I knew Michael was the guy as soon as I saw him. He has an authenticity about him, an inner history that reveals

itself through his eyes. Toby is not a joke. His life is not a joke. He comes from a very real place of struggle and disappointment.”

DiCillo arranged for a meeting with Buscemi and Pitt one frigid day in mid February. As he sat in a diner watching the two of them talk he was astonished to see his two lead characters spring into life before his eyes. “I felt like I was in a scene from the movie,” he states.

Despite his excitement at the chemistry of these two accomplished actors, funding for the film was not immediately forthcoming. Other “bankable” suggestions for Toby kept crawling in; from Frodo to Legolas to Demi Moore’s youthful husband. DiCillo held his ground and Pitt officially joined the cast.

Alison Lohman was DiCillo’s first choice for the part of K’harma, the troubled young pop diva that captures Toby’s heart in the film. He had been impressed with her work in *Big Fish* and particularly in *Matchstick Men*. “I wanted a young woman who was in some ways the female counterpart to Toby,” explains DiCillo. “K’harma has an innocence of her own that is real. It is a great part of what makes her a star. Unfortunately, the demands of her profession keep draining that innocence every day, distorting it, twisting it until it begins to disappear. When K’harma meets Toby she is on the verge of losing that innocence.”

Lohman read the script and instantly agreed to play the part. “K’harma’s a young pop starlet hounded by tabloids,” Lohman says. “But in spite of being used and abused, she hasn’t completely lost her vulnerability or her hope, which is why Toby has such a hold on her. His purity, his freedom, and his instinctive good-nature are a constant reminder to her that she’s trapped in this weird celebrity bubble. Plus, I get to sing and dance in a little pink bikini.”

DiCillo admits this detail interested him as well. “I was elated to learn that Alison had trained as a singer. I wrote the song K’harma sings, “Take Your Love and Shove It,” and I wanted Alison to use her own voice on it. She was amazing. She trained with our choreographer and practiced the song as well. Her very first day of shooting was the music video.”

Although only 40 seconds of the video are actually used in the finished film, DiCillo shot the entire song so he would have the most options in the editing room. DiCillo and DP Frankie DeMarco spent one whole precious day of a grueling 25-day shoot on the video alone. On her first day of shooting Lohman danced, sang, punched and was repeatedly drenched with water by DiCillo in a rare cameo performance. DiCillo again; “She never complained once. Her commitment to the part was complete and immediate.”

Producer Bob Salerno was thrilled to sign the three leads. "That was the great thing about John Flock at Peace Arch," Salerno says. "Once he saw we were serious about our choices and the kind of film we wanted to make he trusted us and basically left us alone."

The rest of the cast quickly fell into place. DiCillo favorite Kevin Corrigan agreed to play Ricco, Les' only other friend. DiCillo scored a major coup by securing Gina Gershon, his first choice for Dana, the sexually enlightened casting director who helps Toby get his first job. Callie Thorne and David Wain were hired to play K'harma's publicists Gabi and Byron. Newcomers Nicole Viccius and Cinque Lee were equally exciting additions to the cast.

An introduction by Buscemi led Elvis Costello to read the script and sign on as himself in a critical role. "He was great to work with," says DiCillo. "I've always been an admirer and I actually experienced some of the same stuttering nervousness when I first met him as Les does in the scene with Elvis." But DiCillo explains Costello was a real pro, joining the troupe with great zeal and enthusiasm. He also contributed one of DiCillo's favorite songs to the film's end credits.

British actor Richard Short is making his American film debut in DELIRIOUS as boyband pop star Jace Hipley, K'harma's duplicitous boyfriend. "Jace is not someone you'd want to take home to meet your parents," explains Short, "but I did really appreciate how hard he tries."

"It was not my original intention to make Jace British," confesses DiCillo. "But he was the only one who saw the importance of making Jace sympathetic. There has to be a reason K'harma was with him. He's not just a jerk." DiCillo opted to let Short use his own voice, going more for his natural appeal, and thus the British accent.

Short and Lohman were introduced by DiCillo on Short's first day of filming, just before a love scene. Both appreciate DiCillo's writing and directing. "For an actor, he's wonderful to work for," says Lohman. "He's very approachable and completely open to listening to new ideas," she says. Short agrees. "That's the beauty of working with Tom. He sees the possibilities that can occur when real people interact and he uses that spontaneity. During filming, his script became a living thing instead of an instruction manual."

The central relationship in the film is between Les and Toby. For Buscemi, the interactions between the two made DELIRIOUS an irresistible story. Les and Toby see the celebrity world from two very different perspectives. "I was very attracted to the relationship part of the story, these two strange characters Les and Toby," explains Buscemi. "They're nothing



alike, but somehow compliment each other, help each other—and then almost destroy each other.”

“I love working with Tom,” Buscemi says of DiCillo. “He’s one of the few truly independent filmmakers working today. It’s been a while since we’ve worked this closely together, and I’m enjoying every minute of it.”

In filming DELIRIOUS, Buscemi worked most intimately with Michael Pitt. “Michael has been a blast to work with. I think he’s one of the most talented actors around right now.” Pitt loved the DELIRIOUS script and accepted the role of Toby without reservation. “Tom has written a clever rags-to-riches story. It’s a love story that skewers showbiz in the process,” says Pitt. “DELIRIOUS is a film that you can laugh at on a lot of levels. Toby’s innocence and competence paired with Les’s goofy cynicism creates many funny moments.”

“I wanted to try something different with this film,” confesses DiCillo. “So many times in this process the medium itself stifles spontaneity.” Although the film was carefully scripted, many scenes were allowed to move off into uncharted territory. If one looks carefully at the scene with Les taking Toby home to meet his parents, it is clear Michael Pitt is laughing at Buscemi’s impromptu revelation about Chuck Sirloin’s sexuality.

DiCillo continues. “With actors like Steve and Michael I wanted to set up a style of shooting that would give them the freedom to move and improvise. I wanted the film to have a slightly documentary feel to it but not overtly so. Frankie DeMarco was instrumental in helping me find this style. We decided that all the scenes with Les and Toby would be hand-held. But, I still wanted the camera-work to have a moody elegance or beauty to support the film’s basic structure—that of a fractured, contemporary fairy tale.”

DiCillo explains that by this he never wanted anything simply ugly in the film’s look. He felt everything should be slightly exaggerated. It should have a strange beauty; all calculated to enhance the story and make it bigger than life.

“DeMarco did much of the operating himself,” DiCillo continues. He’s got an amazingly fluid and intuitive style. He knew exactly when to move, when to slip in for a close up.” DiCillo says many of the longer shots were so internally well-paced and structured they rarely needed to be edited. He says DeMarco came up with a visual design for the film that was equally fluid in the way it traversed the film’s two opposing worlds; from the lower east side grunge of Les’ apartment to the rich, glittering luxury of K’harma’s hotel.

"We worked blazingly fast," admits DeMarco. "25 days for a film as detailed as this was a real challenge. But you get into a rhythm and you just keep solving creative problems 50 times a second. And most of the time we were either right or extremely lucky."

DiCillo pops open another beer and lets out a sigh. In the pre-dawn light it is difficult to tell if he is tired, deeply moved or simply drunk. "We shot the entire opening sequence of the film in one day. It was critical to me that we get the shots of Toby on the subway. I ride the subway everyday and the moving train is one of the most basic elements of life in New York. Right before we were scheduled to shoot the subway went on strike. Then, at the last minute, right before we were going to have scrap the scene, the strike ended. DeMarco, Pitt and I snuck onto the train at midnight. Just the three of us. And we shot the whole scene until 4am. No one even looked at us twice."

LAST DAY OF SHOOTING. Dec. 15, 2005. NYC.

Due to scheduling the last 6 days of the film's shooting schedule are in Les' apartment. Every one of the scenes with Les and Toby are shot in script order, one after the other.

"I love shooting this way," says DiCillo. "Thanks to our location manager Keith Adams and the Production Designer Teresa Mastropierro, we found an apartment that is perfect to shoot in." Mastropierro: "Tom's visual sense for the film was very specific. He told me he wanted Les' apartment to have a sense of the absurd about it, yet still be rooted in the grime and decay of his social limitations."

Several stuffed animals adorn the walls. "The art department budget was so small," DiCillo reveals, "that I was given a page of stuffed animals and was told I could choose three. I chose a deer, a squirrel and a jackelope with antlers." The jackelope is a mythical creature from the American west; a disturbing cross between an antelope and a jackrabbit. DiCillo placed the jackelope on the sliding doors to Toby's "Private Room" (a tiny closet which Les has emptied out for him). When Pitt first saw the creature he thought it was real and wanted to know where he could get a real one.

2:30 am. The entire crew falls silent. It is the last shot of the film. The assistant peers intently into the lens and declares the "gate is good." Everyone breaks into applause. DiCillo embraces Buscemi first, then Pitt then DeMarco, Salerno and the rest of the crew. Pitt disappears and returns with bottles of champagne. He and DiCillo drink, leaning against the doors of Toby's closet, apparently oblivious to the jackelope sulking silently between them.

"The end of a film shoot is a very complicated emotional moment for me," DiCillo says. "I'm so happy and grateful that we made it, on time, on budget and that we got such wonderful material. But it also means that it's over. The fevered energy that went into the creation of this film is gone. This intensely connected group of people that has been your family for 2 months now splits apart—never to come together again in the same way."

Across the room Buscemi picks up a prop guitar and begins singing an impromptu ballad about Les and Toby,

"Oh, yes, he's my pride and joy.  
He's Toby Grace, my homeless boy."

## **DELIRIOUS**

### **Cast biographies**

#### **Steve Buscemi (*Les Galantine*)**

Steve Buscemi was born in Brooklyn, New York. He became interested in acting during his last year of high school. After graduating, he moved to Manhattan to study acting with John Strasberg. He began writing and performing original theatre pieces which led to his being cast in his first lead role in "Parting Glances" in 1986. Since then, he has performed memorable roles working with many of the top filmmakers in Hollywood, including Quentin Tarantino, Jerry Bruckheimer, and The Coen Brothers. A highly respected actor, he has appeared in dozens of films, including "Reservoir Dogs," "Mystery Train," "Barton Fink," "Desperado," "Pulp Fiction," "Fargo," "The Big Lebowski," "Ghost World," and "Romance and Cigarettes." He also appeared on "The Sopranos."

#### **Michael Pitt (*Toby Grace*)**

Michael Pitt moved to New York City from West Orange, New Jersey when he was 16. After attending the American Academy of Dramatic Arts he was cast as Henry in "Dawson's Creek" after someone from the series saw him in the play, "The Trestle at Pope Lick Creek" at New York Theatre Workshop. In addition to acting, Michael has been a model, appearing as one of the faces of Emporio Armani. He also plays guitar and sings in the band Pagoda.

#### **Alison Lohman (*K'Harma Leeds*)**

Alison Lohman is a native of Palm Springs, California. By age nine she had landed her first professional, theatrical role, playing Gretyl in "The Sound of Music" at Palm Desert's McCallum Theater. At 11, Alison won the Desert Theater League's award for "Most Outstanding Actress in a Musical" for the title role in "Annie" and by age 17 she had appeared in 12 different productions. An accomplished singer, she performed as a featured solo vocalist for Frank Sinatra, Bob Hope and the Desert Symphony. As a senior in high school, Alison was an awardee of the National Foundation of the Advancement of the Arts. The offer of a scholarship to NYU's Tisch School soon followed, but instead she moved to Los Angeles to pursue a career in film. She attended a session of the Royal Academy of Dramatic Arts in London. Her film credits include "White Oleander" and "Matchstick Men."

#### **Gina Gershon (*Dana*)**

Multitalented Gina Gershon grew up in California, the youngest of five children, and later moved to New York to study at New York University, where she received a Bachelor of Arts degree. She is a founding member of the New York based theatre group, Naked Angels. Gershon has appeared in numerous films, including "Bound," "Showgirls," "Palmetto"

and "Prey for Rock and Roll," for which she co-wrote songs, and roles in "Face/Off," "The Player," "Palmetto" and "Pretty in Pink." Her interest in music has led her to appear in music videos by Lenny Kravitz and The Cars.

### **Elvis Costello (himself)**

Elvis Costello has followed his musical curiosity in a career spanning more than 28 years. He is perhaps best known for his performances with The Attractions, The Imposters and for concert appearances with pianist, Steve Nieve. His recordings include 'This Year's Model', 'Imperial Bedroom', 'King of America', 'Blood and Chocolate', 'Spike', 'All This Useless Beauty', "When I Was Cruel", "North" and "The Delivery Man'. However, he has also entered into acclaimed collaborations with Burt Bacharach, The Brodsky Quartet, Paul McCartney, Swedish mezzo-soprano, Anne Sofie von Otter, guitarist, Bill Frisell, composer, Roy Nathanson, The Charles Mingus Orchestra and record producer and songwriter, T Bone Burnett.

During his career Costello has received several prestigious honours, including two Ivor Novello Awards for songwriting, a Dutch Edison Award with The Brodsky Quartet for The Juliet Letters, the Nordoff-Robbins Silver Clef Award, a BAFTA for the music written with Richard Harvey for Alan Bleasdale's television drama series, 'G.B.H.' and a Grammy for 'I Still Have That Other Girl' from his 1998 collaboration with Burt Bacharach, Painted From Memory. \_\_\_Elvis Costello and The Attractions were inducted into the Rock & Roll Hall of Fame in 2003. During the same year he was awarded ASCAP's prestigious Founder's Award. There have also been a number of Grammy nominations for his recent albums When I Was Cruel and The Delivery Man.

Costello has also appeared in numerous movies, sometimes as himself or a performer (Austin Powers, De-Lovely), and other times in a straight acting role (Prison Song, Straight To Hell).

## **DELIRIOUS**

### **Filmmaker Biographies**

#### **Tom DiCillo, writer and director**

Tom DiCillo wrote and directed his first feature **JOHNNY SUEDE** in 1991. The film starred Brad Pitt and Catherine Keener and won the Grand Prize at the 1992 Locarno International Film Festival.

DiCillo continued his collaboration with Keener by writing **LIVING IN OBLIVION** for her in 1995. The film also starred Steve Buscemi in his first pairing with the director. The film went on to win Best Screenplay at the Sundance Film Festival and Best Picture Awards at the Deauville, Stockholm and Valladolid Film Festivals.

DiCillo's next film **BOX OF MOONLIGHT** (1996) starred John Turturro, Sam Rockwell and again Ms. Keener. It premiered at the Venice Film Festival. **THE REAL BLONDE**, DiCillo's fourth feature, also written for Keener, starred Matthew Modine, Kathleen Turner and Darryl Hannah. It was Opening Night Film at the 1998 Sundance Film Festival.

His fifth feature, **DOUBLE WHAMMY**, starred Denis Leary, Elizabeth Hurley and Steve Buscemi and had its world premiere at the Sundance Film Festival in 2001. It was the Opening Night Film at the Deauville Film Festival and the Gijon Film Festival.

DiCillo has written for the theatre as well as two semi-fictional, non-fictional books about the making of Living In Oblivion and Box of Moonlight.

#### **Bob Salerno, producer**

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

In 1995, he began his association with The Shooting Gallery (TSG), 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 has produced several feature films, including the Academy Award-winning film SLING BLADE, DADDY AND THEM and ALL THE PRETTY HORSES, starring Matt Damon and Penélope Cruz. Mr. Salerno also produced the film WAKING UP IN RENO, directed by Jordan Brady, in which Thornton starred with Charlize Theron, Patrick Swayze and Natasha Richardson.

Among the other movies Mr. Salerno has 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. Mr. Salerno's early features as producer include Nell Cox's HUDSON RIVER BLUES, Steven Pearl's THE SUBSTITUE 2: SCHOOL'S OUT, starring Treat Williams, and Gary Winick's THE TIC CODE, starring Gregory Hines.

Mr. Salerno recently produced 3 films under his Artina Films banner: DELIRIOUS by Tom Dicillo starring Steve Buscemi and Alison Lohman is being released this summer 2007. CHAPTER 27, written and directed by Jarrett Schaeffer and starring Jared Leto and Lindsay Lohan being released Nov of 2007 both films premiered at the 2007 Sundance Film Festival.

Currently Salerno's Artina Films is in post production on WINGED CREATURES directed by Rowan Woods and starring Forest Whitaker, Kate Beckinsale, Guy Pearce, Dakota Fanning and Jennifer Hudson to be released through Sony.

### **Jennifer Levine, Executive Producer**

Jennifer Levine, President of Production and Literary Management at Untitled Entertainment (a top Hollywood entertainment management and production company with offices in Los Angeles and New York), divides her time between representing a diverse group of international writer, director and actor clients and shepherding a wide range of film and television projects as a producer. Her clients are currently working on film, theater and television projects for many of the industry's top companies including the major Hollywood studios, independent film companies and international production companies.

Her most recent feature project as a producer, Tom DiCillo's film DELIRIOUS, will be distributed in the US in August 2007 after a successful international festival run. In addition, Ms. Levine has been actively involved in mentoring new filmmakers in her role as a guest speaker at numerous film festivals and screenwriting competitions including; Sundance, AFI, Los Angeles Film Festival and the screenwriters lab at Film Independent and Fade-In Magazine.

Prior to her position at Untitled, a company she help start almost ten years ago, Ms. Levine held positions in both feature film development and production, including stints at 20<sup>th</sup> Century Fox Feature Film Division, Walt Disney Features and Kopelson Entertainment. In her various capacities, she has worked on numerous studio and independent films.

Ms. Levine also spent three years based in Milan, Italy acquiring film and television rights for Italian distributor, Compagnia Distribuzione Audiovisivi and participating in numerous international film markets and festivals. While in Italy, she also ran her own highly successful special events business and has been profiled in a wide range of Italian

publications. Before moving to Italy, Jennifer started her career on Wall Street, working with international investment funds for Chase Manhattan Bank.

Ms. Levine holds an M.F.A. from USC's Peter Stark Producing Program, where she was also a national finalist for the Sundance Producing Fellowship, winner of the Charles Ferguson Marketing Award and recipient of the Ray Stark Film Grant. She has an undergraduate degree in literature from Wesleyan University, was born in New York and raised in Los Angeles.

### **Frankie DeMarco, director of photography**

Frankie DeMarco has worked as a director of photography on over a dozen feature and documentary films. His most recent project is Warner Brothers' "Spring Breakdown," directed by Ryan Shiraki. Frankie's other recent projects include John Cameron Mitchell's controversial "Shortbus" and Tom DiCillo's "Delirious". "Beerfest," directed by Jay Chandrasekhar was released in August 2006. "Shortbus" opens in October 2006.

Frankie's cinematography on "Habit" and "Hedwig and the Angry Inch" was nominated for Independent Spirit Awards. The documentary "Theremin: An Electronic Odyssey" won the Sundance Filmmaker's Trophy Award. "Hedwig and the Angry Inch" won Best Director and the Audience Award at Sundance.

Throughout Frankie's career he has worked on documentaries, features, TV shows, commercials, industrials and music videos. He considers himself fortunate to be able to move freely among genres.

Frankie has a BA in Modern Languages and it was while studying in Europe that he got bitten by the film bug after working as a PA on a TV commercial in Italy. An avid environmentalist, Frankie drives a biodiesel-powered VW and has a solar-powered home.

### **Paul Zucker, editor**

Paul Zucker is a New York based film editor. In his short career he has worked with some of the most innovative directors working today, including Gus Van Sant (GERRY), Michel Gondry (ETERNAL SUNSHINE OF THE SPOTLESS MIND), and Harmony Korine (MISTER LONELY, currently in post production). Paul was an Additional Editor on JACK SMITH AND THE DESTRUCTION OF ATLANTIS, a documentary on the underground artist Jack Smith. He has collaborated with the artist Luis Gispert on two projects; STEREO MONGREL, which showed at the Whitney Museum in New York, and the recently completed SMOTHER, due to show at the Barbara Gladstone gallery fall of 2006. Additionally he has edited the independent features SHOOTING LIVIEN, and POINT&SHOOT. DELIRIOUS marks his first collaboration with director Tom DiCillo.



# DELIRIOUS

## Main Credits

Peace Arch Entertainment Presents
In Association With Thema Production
An Artina Films Production
A Film By Tom DiCillo
<b>"Delirious"</b>
Steve Buscemi Michael Pitt and Alison Lohman
Gina Gershon Kevin Corrigan Callie Thorne Nicole Vicius Ronald Guttman Jeff Branson Tom Aldredge Doris Belack David Wain
Casting By Beth Bowling Kim Miscia
Costume Designer Victoria Farrell
Music Supervisor Tracy McKnight
Composer Anton Sanko
Production Designer Teresa Mastropierro
Editor Paul Zucker
Director Of Photography Frank G. DeMarco
Co-Producers Jamie Zelermyer Kristi Lake
Executive Producers Jimmy de Brabant Michael Dounaev Kami Naghdi

Executive Producers Mark Balsam Gary Howsam Lewin Webb Barry Zemel
Executive Producers John Flock Jennifer Levine
Produced By Robert Salerno
Written and Directed By Tom DiCillo

# DELIRIOUS

## Back Credits

Les Galantine  
Toby Grace  
K'harma  
Dana  
Gabi  
Ricco  
Jace Hipley  
Elvis Costello  
Byron  
Tish  
Feldman  
Lois Galantine  
Carl Galantine  
Robyn  
Corey  
Blaine  
Demo  
Mitchell  
Megan  
Security Stud  
Vince The Limo Driver  
Muffy Morris  
Royce Ralston  
TV Soap Star  
Gretchen  
Goody Bag Attendant  
Nikki Blake  
Staci From Queens  
Security Guard  
Toby's Assistant-Joelle  
Chuck Sirloin  
Cheeks  
Swedish Nurse  
Dancer #1  
Dancer #2  
Dancer #3  
Phillip Bloch  
Twilight Club Bouncer/Stunt Player  
Silky  
Gazelle  
Dougie  
Hoagie

Steve Buscemi  
Michael Pitt  
Alison Lohman  
Gina Gershon  
Callie Thorne  
Kevin Corrigan  
Richard Short  
As Himself  
David Wain  
Mel Gorham  
Peter Appel  
Doris Belack  
Tom Aldredge  
Nicole Vicius  
Cinque Lee  
Kevin Phillips  
Rodrigo Lopresti  
Ronald Guttman  
Melissa Rauch  
Douglas Crosby  
Joseph D'Onofrio  
Lynn Cohen  
Dennis Parlato  
Jeff Branson  
Antoinette LaVecchia  
Rob Breckenridge  
Amy Hargreaves  
Juani Feliz  
Matt Grace  
Kristen Schall  
Jack Gwaltney  
Jerome Weinstein  
Kristina Klebe  
Katya Diaz  
Kyndra Reevey  
Sheryl Murakami  
As Himself  
UPTOWN Kevin Brown  
Tobias Truvillion  
Cordelia Reynolds  
Teddy Eck  
Billy Griffith

### CREW

Unit Production Manager  
First Assistant Director  
Second Assistant Director  
Production Supervisor  
Post Production Supervisor  
Script Supervisor

Robert Salerno  
Ivan Fonseca  
Stacey Beneville  
Bergen Swanson  
Miles H. Ferguson  
Rebecca Fulton

A Camera Operator  
Camera Operator  
A First Assistant Camera  
Second Assistant Camera  
Film Loader  
Stills Photographer  
Additional Stills Photographer  
Video Assist/24 Frame Playback  
Art Director  
Set Decorator  
Leadman  
Dressers

On Set Dresser  
Prop Master  
Assistant/Additional Prop Master  
Prop Assistant  
Art Department Coordinator  
Clearance & Product Placement  
Art Production Assistant  
Art Interns

Construction Coordinator  
Construction Grip  
Key Shop Craftsman  
Shop Craft  
Shop Craft  
Charge Scenic  
Charge Scenic  
Camera Scenic  
Scenic  
Gaffer  
Best Boy  
Genny Operator  
Set Electric  
Additional Electrics

Key Grip  
Best Boy  
Dolly Grips

Grips

Peter Hawkins  
Peter Reniers  
Doug Foote  
Lee Vickery  
Dana Turken  
Ann Joyce  
Jessica Miglio  
Max Frankston  
Mylene Santos  
Susan Ogu  
Tom Delillo  
Brad Klipp  
John Marsala  
Gregory Neumunz  
Thomas Rigney  
Steve Prestigiacomio  
Sally Bonython  
Morgan Sabia  
Alexis Weiss  
Eric Friedwald  
Alex Stapleton  
Brianna Zulauf  
Eric Johnson  
Amanecer Sierra  
Miriam Dominquez  
Margaret "Hudson" Meredith  
Tom Claydon  
Ben Taylor  
Richie Hebrank  
T.W. John House  
Robert Keller  
Martin Kirchoff  
Sean Robinson  
Julia Goldman  
Nicole Solis  
Benjamin Craig  
Kate Sterlin  
Paul McCarthy  
Avra Fox  
John Foster  
Ray Richards  
Jon Unjang  
Jess Fogel  
Christian Jara  
Liz Campbell  
Marcus Lehman  
Melissa Guimaraes  
Joe Paolini  
Luke Deikis  
Elizabeth Campbell  
Pedro Diaz  
Gregory Hurcomb  
Paul Yee  
Nick Haines-Stiles

Key Rigging Grip  
Rigging Grip  
Assistant Costume Designer  
Key Costumer  
1st Set Costumer  
Costumer  
Key Hair Stylist  
Additional Hair Stylists  
Key Make Up Artist  
Additional Make Up Artists  
Sound Mixer  
Additional Sound  
Boom Operators  
  
24-Frame Playback  
Location Manager  
Assistant Location Managers  
  
Scouts  
  
Location Assistants  
Unit Production Assistant  
Parking Coordinator  
Production Coordinator  
Assistant Production Coordinator  
Production Secretary Clearance & Product Placement  
Production Accountant  
Payroll Accountant  
Post Production Accountant  
Assistant Editors  
Additional Assistant Editor  
Post Production Coordinator  
Post Production Assistant  
Supervising Sound Editor  
Sound FX Editor  
ADR Supervisor  
Dialogue Editor  
Foley Supervisor  
Foley Artist  
Foley Engineer  
ADR Engineer  
Sound Re-Recording Mixer  
Post Production Sound Facility  
Main Titles & VFX Designed and  
Produced by  
Designers  
Title & VFX Producer  
Additional Graphic Work  
Assistant to Tom DiCillo

Paul Swan  
Mark Koenig  
Nicole Emmons  
Anwar Payne  
Walter Strafford  
Virginia Cook  
Jessica Chaney  
Jackie Freeman  
Rebecca Edmonston  
Scott Farley  
Jovan Vitagliano  
Stacey Panepinto  
Rachel Pagani  
Larry Loewinger  
Bill Cozy  
Bryant Musgrove  
Chris Fondulas  
Devon Donegan  
Keith Adams  
David Velasco  
Jeff Caron  
Ana Cuadra  
Erica Parise  
David Velasco  
Heath Mensher  
John Wu  
Chris Cloud  
Francisco Marcial  
Ana Pelaez  
Amyjoy Clark  
Kristen Dubberstein  
Derek Yip  
Michele A. Soddano  
Jason Block  
Ryan Murphy  
Anand Modi  
Kimberly K. Ferraro  
David Brand  
Patrick Donahue  
Jeff Rowe  
Ruth Hernandez  
Chad Birmingham  
Maddy Shirazi  
Jay Peck  
Ryan Collison  
Patrick Donahue  
Patrick Donahue  
Post Works, New York  
  
Red Scare Inc. (Need Logo)  
Michael Ventresco  
Jason King  
Mark Catalina  
Tara Anderson

Assistant to Robert Salerno  
Casting Assistant  
Office Production Assistants

Office Interns

Second Second Assistant Director  
Additional Second Second Assistant  
Director  
Key Set Production Assistant  
Set Production Assistants

Set Production Intern  
Background Casting

Transportation Captain  
Drivers

Caterers

Chefs

Assistant Chefs

Craft Service

Craft Service Assistants

Choreographer  
Technical Advisor

Alexandra Dorian  
Julie Schubert  
Anne Marie Dentici  
Philip Kral  
Ben Schaeffer  
Anab Abdill  
Valeria Maaud  
Diana Quiones Rivera  
Andrew Fiero

Aaron David Forste  
Ben Shababo  
Patrick Bevilacqua  
Jennifer Roberts  
Heather Verbeke  
Jennifer Scott  
Chris Vorhies  
Christina Kaelin  
Denise Violante  
Andrea Struble  
Joseph Mulica  
Matt Mainardi  
Natalie Wagner  
Rob Fortunato  
Sylvia Fay Casting  
Lee Genick  
Michael Fennimore  
Michael Papini  
Douville J. Janot  
Robert Foster  
Nicholas Chrysan  
Robert Donovan  
Donald Gundacker  
George Granier  
Anthony Ingrassellino  
Something's Cooking  
Coast to Coast  
Allan Stearns  
Peter Anders  
Henry Preril  
Gene Beneventano  
Rene Torres  
Gregory Quattroch  
Freddy Figueroa  
Jorge Diaz  
Eat Catering  
Danielle Wilson  
Jason Slaughter  
Othello Chappell  
Andrea Cobble  
Danielle Giordano  
Rhianon Visinsky  
Leticia Roman  
Steve Sands

Production Financing  
Completion Guaranty  
Production Legal

Labor Attorney  
Copyright/Title Report  
Insurance

Payroll Services Provided by  
Script Clearances

Canadian Imperial Bank of  
Commerce  
cineFinance  
Andrea Grefe  
Carolyn Stamegna  
Hilary Goldstein  
Rick Kopenhefer  
Thomson CompuMark  
Multimedia Risk  
Dr. Reiff & Associates  
Axium  
Clearance Domain, LLC

PEACE ARCH  
ENTERTAINMENT  
Trina Hickey  
Kate Harrison  
Judith Cogan-Andrews  
Barbara Sacks  
Carmelo Gallé  
Oliver Groom  
Jeff Muir  
Deanna Strong  
Jessica Watson

Digital Intermediate Services By  
Digital Intermediate Producer  
Scanning and Film Record

IQ Online Editorial  
Digital Intermediate Colorist  
Dailies Telecine  
Color By

Camera Equipment  
Grip & Lighting Equipment

Filmed on

Music Producer  
Orchestration by  
Score Recorded at  
Music Coordinator

Bass, Guitars, Metal Percussion  
Drums, Percussion  
Trumpet, Organ  
Assistant to Anton Sanko

Post Works, New York  
Matthew Reedy  
Jeff Huston  
Ricardo Guzman  
George Bunce  
John Crowley  
Creative Mega Playground  
Technicolor  
Technological Cinevideo  
Services, Inc.  
Eastern Effects

Eastman Kodak

Nathan Larson  
Anton Sanko  
Easter Island Productions, NYC  
Matt Havron  
Aram Goldberg  
Erik Sanko  
Frank Vilardi  
Gordon Minette  
Joel Thompson

Bohemian Like You  
Written by Courtney Taylor-Taylor  
Performed by The Dandy Warhols  
Published by Dandy Warhol Music (BMI)  
Courtesy of Capitol Records  
Under license from EMI Film & Television Music

Pressure Sensitive  
Written by A. Albano and F. Sargolini  
Performed by Ming+FS  
Published by Platinum Dogs Publishing (BMI)  
Courtesy of Madhattan Studios Music, Inc.

A Bit Of Bubbly  
Written By Tom Armbruster and Charlie Brissette  
Performed by Charlie Brissette  
Published by Engine Co. 30 Music Publishing (BMI)  
Courtesy of 5 Alarm Music

Come See Me Tonight  
Written and Performed by Thaddeus Hillary  
Published by Source In Sync Music / Engine Co. 35 (ASCAP)  
Courtesy of 5 Alarm Music

Cha's Cha Cha  
Written and Performed by Charlie Brissette  
Published by Engine Co. 30 Music Publishing (BMI)  
Courtesy of 5 Alarm Music

Hey Now Now  
Written and Performed by The Cloud Room  
Published by Butchered Chords Music (ASCAP) / Future Days  
Publishing (ASCAP) /  
Ghost Stare Music (BMI) / Keener Music (BMI)  
Courtesy of Gigantic Music

(Take Your Love And) Shove It  
Written and Performed by Tom DiCillo  
Vocals by Alison Lohman  
Published by Double Whammy Inc. (ASCAP)  
Produced by Nathan Larson

Borrow Your Eyes  
Written by Erik Sanko  
Performed by Skeleton Key  
Published by Flaming Scarecrow Music (BMI)

Pimp Dat  
Written by A. Albano, K. Bogan, G. Clomon, and F. Sargolini  
Performed by Northern League  
Vocal performance by Antoinette LaVecchia  
Published by Platinum Dogs Publishing (BMI)  
Produced by Ming+FS  
Courtesy of Madhattan Studios Music, Inc.

Ice Bone  
Written and Performed by Pete Thoms and Philip Smith  
Published by Focus Music / Cypress Creek Music (ASCAP)  
Courtesy of 5 Alarm Music



Don't Feed The Monkey  
Written by A. Albano and F. Sargolini  
Performed by Ming+FS  
Published by Platinum Dogs Publishing (BMI)  
Courtesy of Madhattan Studios Music, Inc.

Day Walk  
Written by A. Albano and F. Sargolini  
Performed by Ming+FS  
Published by Platinum Dogs Publishing (BMI)  
Courtesy of Madhattan Studios Music, Inc.

Instant K'harma  
Written and Performed by Tom DiCillo  
Published by Double Whammy Inc. (ASCAP)

Sofisticated  
Written by Robert Birch and Nicholas Hallam  
Performed by Stereo MCs  
Published by EMI Virgin Songs, Inc. (PRS)  
Courtesy of 4th & Broadway, Ltd. / Island Records, Ltd.  
Under license from Universal Music Enterprises

I'm Not Angry  
Written and Performed by Elvis Costello  
Published by BMG Songs, Inc. (ASCAP)  
Courtesy of Elvis Costello Music  
By arrangement with Warner Music Group Film & TV Licensing /  
Demon Music Group

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BROADCASTING  
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APPLE INC. , ASTEK WALLCOVERINGS, INC.

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