

JONATHAN
SCARFE

SHEA
WHIGHAM

ALANIS
MORISSETTE

KATHERYN
WINNICK

SCOTT
WILSON

FROM SCIENCE FICTION MASTER

PHILIP K. DICK

THE AUTHOR OF *MINORITY REPORT*, *BLADE RUNNER*, A *SCANNER DARKLY*

RADIO FREE ALBEMUTH

A MESSAGE OF HOPE FROM THE STARS

"ENGROSSING! WELL-PERFORMED.
DELIVERS SUSPENSE!"

- VARIETY

A DISCOVERY PRODUCTIONS RELEASE OPEN PICTURES / JOHN ALAN SIMON PRODUCTION JONATHAN SCARFE SHEA WHIGHAM
ALANIS MORISSETTE KATHERYN WINNICK AND SCOTT WILSON CASTING BY FERNE CASSEL, C.S.A. MUSIC BY ROBYN HITCHCOCK AND RALPH GRIERSON
EDITED BY PHILIP NORDEN PRODUCTION DESIGNER ALAN E. MURAKA DIRECTOR OF PHOTOGRAPHY PATRICE LUCIEN COCHET AND JON FELIX PRODUCED BY DALE ROSENBLUM STEPHEN NEMETH
ELIZABETH KARR JOHN ALAN SIMON BASED ON THE NOVEL BY PHILIP K. DICK WRITTEN FOR THE SCREENPLAY AND DIRECTED BY JOHN ALAN SIMON



RADIO FREE ALBEMUTH - Press Notes

SYNOPSIS:

Philip K. Dick's most prophetic and autobiographical novel was published after his death. Dick made himself one of the major characters in this story of an alternate past reality in which Richard F. Fremont, a Nixon-like President has managed to cling to power into a fifth term of office while hunting down a shadowy terrorist organization. Nick Brady, a record store clerk in Berkeley, begins to receive messages and visions from a mysterious and God-like source from the star system Albemuth, that he dubs VALIS – for Vast Active Living Intelligent System. When offered a high-paying music industry job, Nick, along with his wife Rachel and best friend, Philip K. Dick, a science fiction writer, move down to Los Angeles and find themselves drawn into an extraterrestrial plot to bring down Fremont's totalitarian regime with the subliminal power of music. Though fictional, the story was inspired by Philip K. Dick's own actual visionary experiences and possible contact with what he believed might be a higher extra-terrestrial intelligence.

FILMMAKERS:

Novelist, Radio Free Albemuth.....	Philip K. Dick
Director, Writer, Producer.....	John Alan Simon
Producer.....	Dale Rosenbloom
Producer.....	Stephen Nemeth
Producer.....	Elizabeth Karr
Cinematographers.....	Patrice Lucien Cochet
.....	Jon Felix
Casting Director	Ferne Cassel (CSA)
Editor.....	Philip Norden
Production Designer.....	Alan E. Muraoka
Composers.....	Robyn Hitchcock
.....	Ralph Grierson
Costume Designer.....	Jayme Bohn
Sound Design.....	Evan Frankfort

CAST:

Jonathan Scarfe.....	NICK BRADY
Shea Whigham.....	PHIL
Alanis Morissette.....	SILVIA
Katheryn Winnick.....	RACHEL BRADY
Scott Wilson.....	PRESIDENT FREMONT
Hanna Hall.....	VIVIAN KAPLAN
Rosemary Harris.....	VALIS/Light Angel (Voice)
Ashley Greene.....	RHONDA (Delivery Girl)
John Prosky.....	DR. GOLDFARB
John Tenney.....	FBI AGENT #1
Rich Sommer.....	FBI AGENT #2
Frank Collison.....	LEON (Prisoner)
Michael Rothhaar.....	HERB (Record Store Owner)
Joel McKinnon Miller.....	BERKELEY DETECTIVE
Will Rothhaar.....	TED POLLETT (FAP boy)
Julie Warner.....	NEWSCASTER #1
Bruce Hensel.....	NEWSCASTER #2
Carol Avery.....	JAN (Secretary)
Kelly Hare.....	FREMONT TOUR GUIDE
Hugh B. Holub	ORAL SURGEON
Richard Cox.....	DR. WEINBERG (Surgeon)
Licia Shearer.....	NURSE
Angela McEwan.....	MRS. ARAMCHEK
Kevin McCorkle.....	NEWS ANCHOR
Frank Collison.....	LEON (Prisoner)
Joseph D. Reitman.....	PRISONER # 1
The Good Listeners.....	ROCK BAND

ABOUT THE CAST:

Jonathan Scarfe (actor – NICK BRADY)

Jonathan Scarfe was conceived under the moon of Hamlet (his father and mother were acting in the play together when he was conceived), raised in New York, and now divides his time between Los Angeles and his island home off the coast of Vancouver where he lives with his wife and two children. Since turning professional at the age of sixteen he has worked on film, television and stage all over the world. He has worked on nearly forty movies and over one hundred thirty hours of episodic television including HELL ON WHEELS, PERCEPTION, RAISING THE BAR, GREY'S ANATOMY, ER, CSI: MIAMI, and NYPD BLUE. He has been nominated five times for the Canadian Emmy's and won once for his portrayal of abused NHL player Sheldon Kennedy. On Stage he has worked on Shakespeare, Stoppard, and Chekov among others. He and his wife, Suki Kaiser, wrote, produced, and directed an award winning Short Film about sexual abuse called SPEAK that is now part of the University curriculum for trauma nurses in Canada. Interesting trivia/synchronicity – Jonathan shares the same birthday, December 16, with Philip K. Dick and director John Alan Simon.

Shea Whigham (actor – PHILIP K. DICK)

Mr. Whigham is a series regular in the Emmy-winning HBO drama BOARDWALK EMPIRE, which has also received the SAG-AFTRA's ACTOR Award for 'Best Ensemble Cast' in a drama series. He plays Steve Buscemi's corrupt police chief brother, Elias 'Eli' Thompson. He can also be seen in the HBO series TRUE DETECTIVE.

Mr. Whigham won BEST ACTOR for his role in RADIO FREE ALBEMUTH at Sydney Fantastic Planet Film Festival.

Shea Whigham began in NY theatre as the co-founder and Artistic Director of the Rorshach Group, but quickly made a name for himself in independent films. Mr. Whigham starred in several independent films prior, but it was his stunning debut in Joel Schumacher's TIGERLAND opposite Colin Farrell that brought him to prominence. Many roles quickly followed: 'Tip' in David Gordon Green's ALL THE REAL GIRLS (Sundance), 'Russell' in the international film OUT OF THIS WORLD directed by Saamoto Junji; WRITSTCUTTERS (Sundance); TAKE SHELTER, directed by Jeff Nichols and most recently AMERICAN HUSTLE and SILVER LININGS PLAYBOOK, directed by David O. Russell. Coming up for Mr. Whigham is Terrence Malick's film, KNIGHT OF CUPS, currently in post-production.

Studio movies includes WOLF OF WALL STREET directed by Martin Scorsese; SAVAGES directed by Oliver Stone; FAST AND FURIOUS 6, directed by Justin Lin; Joel Schumacher's BAD COMPANY; THE LINCOLN LAWYER with Matthew McConaughey; MAN OF THE HOUSE with Tommy Lee Jones; LORDS OF DOGTOWN directed by Catherine Hardwicke and FIRST SNOW with Guy Pearce. When David G. Hartwell, Philip K. Dick's editor and friend saw Shea's performance as Phil in RADIO FREE ALBEMUTH at Lincoln Center Film Society Indie Night Series, he thought the resemblance was uncanny and that Shea perfectly captured the essence of Philip K. Dick in his performance. Hartwell thought that JONATHAN SCARFE also captured the essence of a young PKD in his performance of NICK, which is appropriate as PKD wrote both characters as two-sides of himself in RADIO FREE ALBEMUTH, his most auto-biographical novel.

Alanis Morissette (actor – SILVIA)

RADIO FREE ALBEMUTH is Ms. Morissette's first lead role in a feature film. It is fitting that her screen debut is portraying one of Philip K. Dick's iconic heroines, particularly as her first cameo role in a film was as God in Kevin Smith's DOGMA.

Nearly twenty years after the breakthrough debut of *Jagged Little Pill*, an album which earned four Grammys and spawned a dedicated worldwide fan base, Alanis Morissette remains not only an enduringly popular artist, but one whose success stems from a fierce commitment to authenticity and, to an equal extent, vulnerability. Born and raised in Ottawa, Canada, and Germany, Alanis Morissette played piano, wrote songs and discovered a love of words and dance at an early age. She continues to tour to sold out venues world-wide.

Ms. Morissette appeared in the Cole Porter biopic DE-LOVELY and performed the classic "Let's Do It (Let's Fall in Love)," also contributing the song "Wunderkind" to the soundtrack of THE CHRONICLES OF NARNIA: THE LION, THE WITCH, AND THE WARDROBE (earning a Golden Globe nomination for Best Original Song). Her songs have also populated such films as CITY OF ANGELS, JAY AND SILENT BOB STRIKE BACK, CLERKS II, THE BREAK-UP and THE DEVIL WEARS PRADA. On screen her other acting work includes roles on Showtime's WEEDS, HBO's SEX AND THE CITY and CURB YOUR ENTHUSIASM along with a three-episode arc on FX's NIP/TUCK. On stage, Morissette starred in THE VAGINA MONOLOGUES and in the off-Broadway play THE EXONERATED as death row inmate Sunny Jacobs.

Katheryn Winnick (actor – RACHEL BRADY)

As her impressively diverse list of credits attests, the beautiful Canadian-born Katheryn Winnick has always been drawn to the unconventional, showing range and depth with every role she plays. Winnick currently stars as the fearless shield maiden, 'Lagertha', wife and warrior of a great Viking leader in the popular History Channel television series "Vikings", with Golden Globe Winner, Gabriel Byrne and Travis Fimmel.

Other films include "Art of the Steal" opposite Kurt Russell and Matt Dillon; playing Charlie Sheen's ex in "A Glimpse Inside the Mind of Charles Swan III" (co starring Bill Murray, Patricia Arquette, and Jason Schwartzman); and alongside Al Pacino, Christopher Walken, and Alan Arkin in Lakeshore Entertainment's "Stand Up Guys"; ; a sexy turn opposite Jake Gyllenhaal and Anne Hathaway in Ed Zwick's "Love and Other Drugs"; a fun, physically demanding role as one of the eponymous assassins in the Ashton Kutcher, Katherine Heigl action-comedy, "Killers" (in which Winnick did all her own stunts); a recurring role as David Boreanaz's love interest on Fox's hit primetime TV series, "Bones"; and a subtly endearing performance in Sophie Barthes' "Cold Souls" (2009) alongside Academy Award-nominated co-stars Paul Giamatti, Emily Watson, and David Straithairn that resulted in a nod for 'Best Ensemble Cast' at that year's Independent Spirit Awards.

Winnick's talent extends beyond the acting realm as an accomplished martial artist. After receiving her first Black Belt at the age of thirteen, she went on to compete in the Canadian Nationals, opened a handful of highly-successful Tae Kwon Do schools in and around Toronto, and - as if all that was not enough - eventually trained to become a licensed bodyguard. She currently holds a third-degree Black Belt in Tae Kwon Do and a second-degree Black Belt in Karate. She resides in Los Angeles.

Scott Wilson (actor – PRESIDENT FREMONT)

Wilson achieved cult status in his role as Herschel Walker in the hugely successful AMC television series THE WALKING DEAD. He's thoroughly enjoying interaction with fans at Comic-Con and other genre conventions. He has appeared in many TV series, including a 9 episode arc in CSI.

Scott Wilson's 1967 motion picture debut was nothing less than spectacular as he appeared in two of the motion picture industry's most classic films, IN THE HEAT OF THE NIGHT for director Norman Jewison and IN COLD BLOOD, the adaptation of Truman Capote's classic, for director Richard Brooks, starring as killer Dick Hickock alongside partner Perry Smith (Robert Blake). In his nearly 40 year career, he has consistently achieved the highest industry and critical response.

Wilson continues to be in demand for key roles in major motion pictures. In 1997 he co-starred with Demi Moore in Touchstone's G.I. JANE and with Vince Vaughn, Joaquin Phoenix and Janeane Garofalo in CLAY PIGEON for Gramercy (both films made by Ridley Scott's company). Earlier, he starred in Dale Rosenbloom's SHILOH, praised by critics as a family film worthy of both children and adults and in 1999 he starred in the sequel, SHILOH II, SHILOH SEASON. In 2000 he co-starred with Ryan Phillippe and Benicio Del Toro in Christopher MacQuarrie's WAY OF THE GUN.

He has also had lead and supporting roles in more than 40 other films, including the Korean cult horror classic, THE HOST, THE GRISSOM GANG, LOLLY MADONNA, THE NEW CENTURIONS, THE NINTH CONFIGURATION (which brought him a Golden Globe nomination from the Hollywood Foreign Press Association and Film Festival Awards), ON THE LINE (which won him a Best Actor Award at the Cartagena Film Festival), A YEAR OF THE QUIET SUN (which won the Golden Lion at the Venice Film Festival), DEAD MAN WALKING, and THE GREAT GATSBY

(1974). Wilson's television movies include THE X-FILES ("Orison3"), THE JACK BULL, ELVIS AND THE COLONEL, JESSE, THE TRACKER, and THE TWILIGHT ZONE ("Quarantine").

Hanna Hall (actor – VIVIAN KAPLAN)

Hanna Hall was born and raised in a small mountain town in Colorado. At eight years of age she was discovered at an open call and cast as young Jenny in the Academy Award winning film FORREST GUMP. Hanna choose to maintain a low profile in Colorado for much of her childhood, selecting to work only in films that really inspired her, such as Sofia Coppola's directing debut VIRGIN SUICIDES and the highly acclaimed Oprah Winfrey production of AMY AND ISABELLE. After completing high school Hanna went on to study film production at the Vancouver film school. Since returning to Hollywood she has been involved on both sides of the camera, operating camera on a number projects and starring as Sophie Bloom in the feature NEAL CASSIDY and appearing as Judith Meyers in Rob Zombie's retelling of HALLOWEEN.

Other film roles include Paige in Zach Parker's award-winning indie Scalene; Becky in the edgy independent film HAPPINESS RUNS with Rutger Hauer, and AMERICAN COWSLIP with Faye Dunaway and Val Kilmer. Hanna's innocent looks are a perfect counterpoint to play the diabolical, ruthless, villainous role of Vivian Kaplan in RADIO FREE ALBEMUTH, based on the semi-autobiographical sci-fi novel by Phillip K. Dick. Hanna's goal to work in all aspects of film production, and to eventually form her own production company.

Frank Collison (actor- LEON)

Coming from a theatre family, Frank's first "role" was a six month old "theatre mascot" at a tent theatre in Granville, Ohio. He trailed along with his father who performed a one man play about Abraham Lincoln. Frank trained at the American Conservatory Theatre in San Francisco, earned his BA in theatre at San Francisco State University, helped establish a summer theatre company in the Sierra Nevadas then went on to earn an MFA in acting at UC San Diego. Appearing in over 150 productions, Frank has worked off Broadway and in regional theatres in Boston, Denver and California. His theatrical roles have ranged from "Puck" in Midsummer's Nights Dream to "Miss Havisham" in Great Expectations to "Merlin" in Camelot. In Los Angeles, Frank has acted in productions at the Bilingual Foundation of the Arts, Ensemble Studio Theatre, Los Angeles Theatre Company, The Rogue Machine and Pacific Resident Theatre where Frank is a founding member. PRT just celebrated its 26th year of award winning productions. Frank's recent theatre work includes "Elwood P. Dowd" in Harvey at The Highlands Playhouse in North Carolina.

Besides RADIO FREE ALBEMUTH, Frank's film work includes HITCHCOCK (with Anthony Hopkins), HESHER, THE VILLAGE, THE HAPPENING, THE WHOLE TEN YARDS, HOPE SPRINGS (with Colin Firth) , HIDALGO, SUSPECT ZERO, O BROTHER WHERE ART THOU?, THE MAJESTIC, MOBSTERS, THE LAST BOY SCOUT, BUDDY, ALIEN NATION, DIGGSTOWN, THE BLOB, MY SUMMER STORY and WILD AT HEART, which won the Golden Palm Award at Cannes. Frank recently wrapped filming the role of "Admiral Joseph Ironsides," a megalomaniacal pirate in the feature film, THE ADVENTURES OF MICKEY MATSON AND THE PIRATE'S CODE.]

Frank is best known to television audiences as “Horace Bing“, the bumbling telegraph operator, on CBS's Dr. Quinn, Medicine Woman. His extensive television appearances include guest-starring roles on Criminal Minds, Monk, HBO's Carnivale and Luck, J.O.N.A.S, My Name Is Earl, NYPD Blue, Star Trek, the Next Generation , Stargate Atlantis and Good Luck Charlie. Frank has also branched off into audio book and animation narration. He is currently voicing several series regular roles for Mr. Pickles a new animated show on the Cartoon Network.

ABOUT THE FILMAKERS:

John Alan Simon (Director, Writer, Producer)

Simon recently completed his directorial feature film debut – “Radio Free Albemuth” - which he adapted from the novel by renowned science fiction writer Philip K. Dick (“Blade Runner,” “A Scanner Darkly,” “Adjustment Bureau”).

Radio Free Albemuth was selected last June to screen at the prestigious Indie Night Series at Lincoln Center Film Society in New York curated by producers Christine Vachon and Ted Hope. From Variety: “Engrossing adaptation” “Well-performed.” “Consistently absorbing.” “Operates successfully as a study of enlightenment and a straight-ahead conspiracy thriller.”

Although Radio Free Albemuth is his feature film directing debut, John Alan Simon has been involved with the production, financing, sales, and marketing of many successful independent features including, THE WICKER MAN (starring Edward Woodward); THE HAUNTING OF JULIA (with Mia Farrow and Tom Conti); BASKET CASE and OUT OF THE BLUE (starring and directed by Dennis Hopper);

Simon developed and produced the Roger Donaldson-directed version of THE GETAWAY, starring Alec Baldwin, Kim Basinger, and Philip Seymour Hoffman for Largo Entertainment. The picture was theatrically released nationally by Universal Pictures.

On Simon's Discovery Production's upcoming schedule is the English-language film version of Jim Thompson's novel POP.1280 (from which Bertrand Tavernier's Academy Award nominated film, COUP DE TORCHON, was also adapted) with screenplay written by Simon. Next up for Simon as writer-director is his adaptation of Jim Thompson's classic noir, NOTHING MORE THAN MURDER.

In partnership with Rosenbloom Entertainment, Simon wrote the script and developed FLOW MY TEARS, THE POLICEMAN SAID based on Philip K. Dick's award-winning novel, for Paramount Pictures in conjunction with Tom Cruise/Paula Wagner Productions and Oliver Stone's Illusion Entertainment.

Prior to his entry in the film industry, Simon was a journalist and film critic as staff writer for the New Orleans Times Picayune and later editor-in-chief of New Orleans magazine. For the last several years, he has produced and moderated annual seminars for the American Film Market, on such topics as British filmmaking tax-incentives and new strategies for U.S. theatrical distribution. Also for the British Academy of Film & Television Arts, Los Angeles, he has moderated seminars and screening Q&A's with directors Danny Boyle, Darren Aronofsky, Julian Schnabel and evening-length programs with director Jason Reitman, actor-director Ben Affleck and director David O. Russell.

Simon graduated from Harvard College with honors in History and Literature and served as an editor of the Harvard Crimson. As a directing member of Classical Theatre Lab in Los Angeles, he directed its critically acclaimed productions of Oscar Wilde's "An Ideal Husband as Victorian noir" and Wilde's "A Woman of No Importance."

Simon was elected to the Board of Directors of the British Academy of Film & Television Arts, Los Angeles in 2009 and has served as co-chair of the Film Learning & Events Committee. He is also a member of the Writer's Guild of America-West. He has given workshops on filmmaking and screenwriting all over the world.

Dale 'Chip' Rosenbloom (Producer)

Writer-director-producer Dale (Chip) Rosenbloom, founder and owner of Open Pictures, is one of Hollywood's most active and innovative creative talents.

Rosenbloom's documentaries include RECKLESS INDIFFERENCE, the emotionally charged, Golden Satellite Award-winning picture about the accidental homicide of the innocent teenage son of a police officer at the home of a drug dealer, produced with Oscar-nominated/Emmy winning documentary filmmaker William Gazecki, and FIELDS OF FUEL (Sundance Audience Award 2008), a movie dealing with the urgent need for alternative energy. Utopia has produced LEARN THE GAME: THE BIG FOOTBALL GAME, the first video in a series of educational how-to-play sports films for the pre-teen set.

Other Open Pictures movies include GIRL IN THE PARK starring Sigourney Weaver, Kate Bosworth and Keri Russell, directed by Pulitzer Prize-winning David Auburn,

OPEN GRAVES starring Eliza Dushku and Mike Vogel, FAN-DEMANIUM, starring ten passionate soccer fans from all over the world, and ALICE UPSIDE DOWN, starring Alyson Stoner, Lucas Grabeel, Penny Marshall, and Luke Perry. He was Executive Producer on THE CALL with Halle Berry.

SHILOH, the first film in the Naylor trilogy, marked Rosenbloom's auspicious directorial debut, which he adapted and produced, and which earned him accolades from many of the nation's most highly respected critics. The movie went on to win the Genesis Award for Best Feature Film, top honors at the Chicago International Children's Film Festival, and several other awards. SHILOH II/SHILOH SEASON, adapted and produced by Rosenbloom, was nominated for the Humanitas Prize.

Stephen Nemeth (producer)

Stephen Nemeth formed and heads up Rhino Films, the independent film company that originated as a division of iconoclast record label Rhino Records.

Nemeth is a producer on C.O.G. and the THE SESSIONS. For Rhino, Nemeth produced FEAR AND LOATHING IN LAS VEGAS (Universal Pictures), WHY DO FOOLS FALL IN LOVE (Warner Bros.), SHRIEK IF YOU KNOW WHAT I DID LAST FRIDAY THE 13TH (Lion's Gate), and WHAT WE DO IS SECRET, about the life of The Germs' front man and the birth of LA's punk rock scene in the late '70s. Additionally, he served as Executive Producer on IVANS XTC (Artistic License) and the feature doc PICK UP THE MIC, a look at the burgeoning subculture of gay and lesbians in the hip hop scene which premiered at the 2005 Toronto International Film Festival.

Documentaries produced or exec-produced by Nemeth include FIELDS OF FUEL (Sundance Audience Award 2008), FLOW: FOR LOVE OF WATER, DOGTOWN AND Z-BOYS (winner of the 2001 Sundance Film Festival Audience Award and the Independent Spirit Award for Best Documentary; Sony Classics) and 9000 NEEDLES.

Elizabeth Karr (Producer)

Elizabeth brings a well-rounded background to producing as an actor, casting director, coach and theatre producer. Working SAG, AFTRA & AEA member for over 20 years in TV film and theatre. She has performed numerous roles on stage in New York/LA/regionally and been a Master Theatre Teaching Artist on the Los Angeles Music Center roster and LA's Best, as well as a private acting/audition coach. Elizabeth Karr's TV appearances include HOUSE, ER, VERONICA MARS, SLEEPER CELL, WEST WING.

Elizabeth's first foray into producing was in theatre – numerous critically-acclaimed plays in LA and New York, including A WOMAN OF NO IMPORTANCE and IDEAL HUSBAND AS VICTORIAN NOIR, both directed by John Alan Simon and UNCLE VANYA, directed by Bruce Katzman. She is a Founding producer of Classical Theatre Lab/West Hollywood's annual *FREE SHAKESPEARE IN THE PARKS* and secured its annual permanent financing.

RADIO FREE ALBEMUTH is Elizabeth's first feature film as a producer. It was a privilege and a responsibility to work alongside John Alan Simon in bringing a vision of Philip K. Dick's novel to the screen, that has been embraced by PKD's impassioned, scholar and fan base. For television, Elizabeth produced a

Disney Channel pilot, WEBGIRL, *aka* VIRTUALLY CASEY, based on her treatment, optioned by Suzanne De Passe Entertainment. Elizabeth has produced, cast and directed several short films and PSA's for AFI, Directors Workshop for Women and Women In Film.

Elizabeth is a leader in the Los Angeles Theatre community: Director/Producer/ Founder of Cedarburg Productions. Company member/Producer of Pacific Resident Theatre: former Company member and Board member of Classical Theatre Lab for fourteen years, Chairman of the Board for four. LA Theatre Ovation Award voter for ten years. A big believer in arts education, Elizabeth leaves time to work with kids as a Professional Theatre Teaching artist with LA's Best After School Arts Program (ASAP).

Elizabeth is partnering again with *RFA* Writer/Director John Alan Simon to produce NOTHING MORE THAN MURDER, adaptation of Jim Thompson's classic Noir novel.

<http://elizabethkarr.com/>

QUOTES:

"I could not have asked for a better mentor or role model on my first feature film than John Alan Simon. His incredible work ethic matches his substantial talent. He met challenges – and there were many on a film of this scale on an indie budget – head on." - Elizabeth Karr

Patrice Lucien Cochet (Director of Photography with Jon Felix)

Patrice Lucien Cochet was born in Paris, France. He is an AFI graduate and three times Sundance award-winning Cinematographer.

In addition to RADIO FREE ALBEMUTH, he has shot over 20 features. BETTER LUCK TOMORROW (with John Cho and Sung Kang), THE END OF LOVE (with Amanda Seyfried and Michael Cera) and THE GOOD LIFE (with Zooey Deschanel, Bill Paxton and Chris Klein) were in dramatic competition at Sundance Film Festival. EXPLICIT ILLS, with Rosario Dawson and Paul Dano, won a special jury award for Best Cinematography at SXSW. He also shoots scripted TV shows, Reality shows and commercials. He teaches at Sundance Director's Lab and Columbia College to assist directors in finding their personal visual approach to story telling.

Patrice is a local hire in Atlanta and Los Angeles.

Jon Felix (Director of Photography with Patrice Lucien Cochet)

Jon Felix was born in the UK and started his career, of over 35 years, as a film editor at the BBC. Later he went on to edit TV spots for commercials production companies. During this time Jon also started shooting and as a Director of Photography, Jon has now shot 8 feature length films, many TV shows, dozens of documentaries, and hundreds of commercials. In addition to more than 25 awards at festivals around the world, his work includes two films nominated for British Academy awards (BAFTA's). In 2002, Jon started working in the US (whilst maintaining a London office). Felix is an acknowledged expert in the field of digital cinematography, workflows and post-production, regularly contributes to professional publications, and is frequently invited to present seminars on digital cinematography and post-production.

Robyn Hitchcock (Composer)

Robyn Hitchcock is one of England's most enduring and prolific singer/songwriters. Hitchcock started his recording career with the Soft Boys, a punk-era band specializing in melodic pop merged with surreal lyrics. With a voice varying between John Lennon and Syd Barrett's, Robyn's core influences lie in English folk-rock.

Hitchcock's solo debut, 1981's *Black Snake Diamond Role* was followed by the psychedelia of *Groovy Decay* and the all-acoustic *I Often Dream of Trains* in 1984. However it wasn't until the 1996 release of *Moss Elixir* that Hitchcock returned to form and fully embraced his folk roots. In 1998 Robyn released the soundtrack to the Jonathan Demme directed concert film *Storefront Hitchcock* - in which Robyn starred as a solo performer. *Robyn Sings, Luxor, Spooked*, a Japanese compilation called *Obliteration Pie, Olé! Tarantula* and *Goodnight Oslo* with the Venus 3, his new band featuring Peter Buck, Scott McCaughey, and Bill Rieflin followed.

The 2007 documentary *Robyn Hitchcock: Sex, Food, Death and Insects* used a fly on the wall approach to track Robyn's recording and touring process with his band the Venus 3 while *I Often Dream of Trains in New York* captured a live concert performance of one of his seminal albums. Hitchcock also spent time scoring a number of films including Sebastian Gutierrez's *Women in Trouble* and *Elektra Luxx* and co-scoring John Alan Simon's *Radio Free Albemuth* based on the Philip K. Dick sci-fi novel and contributed

Robyn released *Propellor Time* in 2010, his album with the Venus 3 and his most recent album *Love From London* (2013) which received a four-star review in Rolling Stone as "delightful and incisive." He is currently in performance touring the world. For more info: <http://www.robynhitchcock.com/>

Ralph Grierson (Composer)

Versatile is the best word to describe Ralph Grierson. As a composer and instrumentalist, from piano to harpsichord to advanced computer synthesis, he has impressed and delighted audiences and listeners for years. His ability to compose and perform classical music, jazz, rock & roll and contemporary avant-garde electronic music put him at the musical forefront.

Born near Vancouver, British Columbia, Grierson began studying music at the age of five. While attending USC on a scholarship, he studied with John Crown and Ingolf Dahl and received both a bachelor's and a master's of music.

Grierson has performed with the Los Angeles Philharmonic, worked with conductors, composers and musicians like Michael Tilson Thomas, Pierre Boulez, Lukas Foss, Aaron Copland, Steve Reich, and Morton Subotnick; performed at Carnegie Recital Hall (NY), The Kitchen (NY), Monday Evening Concerts (LA), and at the Ojai Festival. He can be seen in Disney's *Fantasia 2000* of which Los Angeles Times music critic Mark Swed said "...I can't think of a soloist that I would rather hear play *Rhapsody in Blue*."

In addition to *RADIO FREE ALBEMUTH*, he has scored *HABITAT*, *TO FIND MY SON*, *HYSTERIA*, *RED EARTH WHITE EARTH* and various other projects. He has delved extensively into experimental electronic music, a forty-five minute/four movement video performance entitled *SOMETIMES...NOT ALWAYS* was performed live at the L.A. Theater Center. In 2008, he collaborated with Amia Dane on *HAVE MERCY*, an album of original music that ranged from jazz to folk to pop.

In addition, Ralph has had a brilliant career as a first-call studio musician with thousands of hours of studio session work to his credit, including playing keyboards on such film scores as John Williams' *E.T.* and *The Color Purple* (full film list at <http://musicandhealth.com/RGRecording.html>)

QUOTES:

"It was a pleasure to write the score for John Alan Simon's excellent adaptation of one of my favorite authors, Philip K. Dick."

"John Alan Simon's passion for the movie and for Philip K. Dick was contagious and inspiring. I learned a great deal about the collaborative process during the times we spent together and John was extremely supportive."

Ferne Cassel (Casting Director)

Ferne Cassel is an independent casting director whose credits include more than 50 films. She began her career working on such films as DIE HARD 1 and 2, COMING TO AMERICA, ANOTHER 48 HRS, RED HEAT, ROAD HOUSE and DICK TRACY. In 1990 she established her own company, Ferne Cassel Casting, and went on to cast a wide range of films; comedies include NATIONAL LAMPOON'S LOADED WEAPON, MAJOR LEAGUE 2, DOWN PERISCOPE, LOVE STINKS, KISSING A FOOL and ACE VENTURA; WHEN NATURE CALLS. Her many action films include LIVE WIRE, PREDATOR 2, BODY SNATCHERS, RICOCHET, DEMOLITION MAN and TAKEN starring Liam Neeson.

Besides RADIO FREE ALBEMUTH, Ferne has been involved in several independent features as well as live theater productions. Her keen eye for emerging talent is

evident in much of her work. She has also cast numerous award winning shorts and TV projects for HBO, Comedy Central, Showtime TNT, and Lifetime.

In 2004 Ferne was the recipient of the Artios Award presented by CSA (Casting Society of America) for Outstanding Achievement in Casting for MONSTER, in which Charlize Theron received an Academy Award.

Alan E. Muraoka (Production Designer)

Alan E. Muraoka has worked as a production designer and art director for film and television, corporate communication as well as a theatrical set designer for over 30 years. He has been honored with 2 Emmy nominations and 3 Art Directors' Guild Award nominations. In addition to RADIO FREE ALBEMUTH, Production Design credits include DIRTY GIRL by director Abe Sylvia starring June Temple, Milla Jovovich, Mary Steenburgen and William H. Macy; BAADASSSSS!, WEAPONS and EDMOND. Alan's art direction credits include LITTLE MISS SUNSHINE, ACE VENTURA – PET DETECTIVE, THE SPECIALIST, WASHINGTON SQUARE and LIBERTY HEIGHTS. Television series include NYPD BLUE and THE COMPANY. Upcoming films include THERE'S ALWAYS WOODSTOCK with Allison Miller, Jason Ritter and Katey Sagal, and SEX, DEATH AND BOWLING, with Selma Blair, Drea de Matteo and Adrian Grenier.

Alan began his career as an assistant set designer in New York for Broadway productions and the New York City Ballet. Alan now splits his time between Los Angeles and New York City, production designing for film and television while continuing to work as a theatrical scenic designer. Theatrical projects include Ned Rorem's opera OUR TOWN for Central City Opera, Philip Glass' opera FALL OF

THE HOUSE OF USHER for Chicago Opera Theater, the critically acclaimed production for Long Beach Opera of Ricky Ian Gordon's ORPHEUS AND EURIDICE, staged in an Olympic swimming pool. Also WHO'S AFRAID OF VIRGINIA WOOLF?, TRYING and VINCENT IN BRIXTON at the Old Globe Theatre in San Diego. In addition to designing, Alan has mentored young filmmakers and designers having guest spoken at Yale University, Marlboro College and University of Southern California.

John Alan Simon's Director's Statement

During the early seventies, parents and authority figures used to routinely warn kids that once they tried psychedelics like LSD there was no going back. The wiring of their brains would be permanently damaged and unpredictably altered.

Similar cautions should have been posted on the cover of Three Stigmata of Palmer Eldritch and Ubik. But I probably wouldn't have heeded those either.

Back then, reading PKD was still something of an underground experience. The lurid paperback original covers reinforced his books as prototypical guilty pleasures. But for a sci-fi reader weaned on Heinlein, Asimov, Sheckley and even Van Vogt, the works of PKD suddenly opened the floodgates to something disorienting, raw and more than a little bit dangerous to notions of everyday objective reality.

The movie Blade Runner was still a few years away and as Nick tells Phil in Radio Free Albemuth "your entire readership consists of druggies, misfits and freaks." That felt about right. It was a cold-sweat experience to bump up against the shifting realities and nightmarish visions of Dick's short stories and novels. Those who willingly and eagerly entered this sanity-challenging worm-hole time and time again felt like a select brotherhood. Roller coaster riders of literary altered consciousness.

Thirty-five years later, PKD has entered the mainstream of modern American literature. Magazine covers from The New Republic to Wired, hundreds of scholarly articles, and, even his own editions in the ultra-establishment Modern American Library. And of course, movies. Many movies. Probably more than any other science fiction writer ever. And with even more promised to come.

America keeps trying to make PKD safe and give him the good house-keeping seal of approval, but like the bizarre, transforming product UBIK in that novel, PKD keeps re-asserting his true subversive nature.

Like most PKD fans I always look forward with a mixture of dread and hope to each new adaptation that's announced. How is Hollywood going to mess it up this time? But that's a little unfair. All of the film adaptations so far have something to recommend them – even those that drift far from their source material - Blade Runner, which is a masterpiece in its own right, Minority Report, Total Recall, even Paycheck and Screamers and Impostor – and the very entertaining and seldom seen French film Barjo. But none with the possible exception of A Scanner Darkly, have captured what feels to me like the essence of PKD's paranoid, darkly humorous, playful and above all tender view of the human condition.

For my own personal taste, the closest to pure PKD the movies have come so far are two of Terry Gilliam's best films – Brazil and 12 Monkeys. Which of course weren't even based on PKD works at all, but clearly show his influence. As does The Matrix, Dark City, Eternal Sunshine of the Spotless Mind, and countless other films.

In the meantime, the Hollywood development mill most often simply grinds up the central premises of PKD's stories for conventional action-adventure movies – whether explicitly based on his works or simply owing such huge debts of influence to him as Vanilla Sky and the Matrix.

Within the confines of the science fiction pulp mill machinery of his day, PKD was intent on trying to squeeze out something uniquely timely and disturbing and personally, meaningful. And he was trying to push the limits of the form – or maybe on some level he was just plain bored with the conventions and rules of logic and science that strangled the style and substance of "normal" science fiction. Strange though it might sound, for me, the sensibility of Sideways or The Squid and the Whale or The Master come far closer to PKD than most of the movies actually taken from his work.

So that's the goal I set for myself with this film – to try to capture PKD's singular voice and world-view intact onto the screen, and, of course, still make a dramatic and reasonably entertaining film. The conventional wisdom may well be right. The audience for such a venture is likely a modest one – but this is the PKD movie I've wanted to see for a long time.

Among PKD's science fiction novels, Radio Free Albemuth uniquely lends itself to this purist approach . It also carried with it what I felt to be a special responsibility. RFA was his most autobiographical work and he placed himself as a character within its context. The central fictional aspect is that one of the most important events in PKD's real (and imaginative) life is given over to his best friend "Nick" – extraterrestrial contact with what PKD termed VALIS – for Vast Active Living Intelligent System.

For the last ten years or so of his life, PKD became obsessed with the messages he believed were coming to him from VALIS, presaging some kind of second coming and piercing what he believed to be the illusion of modernity. The Ancient Roman Empire was still alive and suppressing Christian individualism, PKD came to believe. Modern America was only the incarnation of its latest gloomy, totalitarian regime.

Published posthumously (and re- titled from "Valis-system A") after it was "discovered" by his literary executor, RFA is sometimes regarded as a trial run for one of PKD's acknowledged literary masterworks VALIS. But that's not quite correct in my own view - and based on my own first-hand research. The novel was submitted as finished to his publishers by Dick. Spent back with notes to de-emphasize the religious aspect, the author embarked on a new fictional interpretation of his visionary events and voices of February-March 1974. After that novel VALIS with a completely different story and characters was published to excellent critical acclaim, Dick gave the manuscript of "Valis-system A" to his friend and fellow writer Tim Powers. He had crossed out the original title and pencilled in "Radio Free Albemuth." He told Powers to hold onto it, it was important and valuable After Dick's death, Powers read what he had thought was simply a draft of VALIS and discovered a completely different, and eminently publishable novel - as Dick himself had originally thought.

The satellite known as VALIS appears in both novels, but the similarities end there. The world of VALIS is our own. The world of RFA is a strange alternate past reality. That concept has always fascinated me. The notion that a Richard Nixon like president might have burned the tapes and is still in office 15 years later, having clamped down on dissidents and now dedicated to the hunt for a shadowy terrorist organization. Sounds familiar, doesn't it? But Dick wasn't trying to predict the future; he was far more interested in a theme that runs throughout his work. The value and rights of the individual against the power of the state. It's a doomed quest, of course. PKD would have it no other way. For a writer who's become a Hollywood darling, happy Hollywood endings are few and far between in his stories.

Producing a period film with so many speaking parts and so many locations at an very modest budget was an ambitious undertaking. I was very fortunate that for the most part, the right people found their way to this project as both cast and crew. It was physically grueling for the most part. Six day weeks, most days more than 14 hours long. There was little time to think let alone watch dailies. Sundays were spent hunting down locations that had to be replaced due to the brush fires. For an admitted control freak who likes to plan everything out, it was an uncomfortable experience sometimes to arrive at a location for the first time only minutes before I had to start shooting there.

A few years ago, when I first started thinking seriously about directing, I asked Walter Hill for some advice. I was expecting some savvy tips about camera placement, dealing with temperamental actors, tough shooting conditions. What he offered was the following. "The hardest part about directing, is directing yourself. The rest of it is pretty easy" At the time, I wasn't sure what he meant. Now I think I understand. Just a different version of the Socratic injunction to "know thyself." The toughest part about making a movie is figuring out what you want; once you know what you want, getting it isn't so terribly hard. There's lots of people around to help. Most of the time on this movie, I was fortunate enough to know what I wanted. But some times I was surprised and given something so much better than what I had initially wanted, that it didn't matter.

One of the challenges in planning the film was how exactly to treat the character of Philip K. Dick. Clearly RFA is not an autobiography in any conventional sense of the term. Most of PKD's novels tend toward a kind of sardonic noir. So did RFA in its adaptation to screenplay form. The characters of Nick and Phil and Rachel reminded me of the doomed triangle of characters in the great film *Cutters' Way*, another story about sixties survivors who uncover a vast evil conspiracy beyond their ability to cope with.

The "Phil" of RFA although a science fiction writer is not the PKD of flesh and blood who inhabited our own reality. Anymore than Philip Marlow, however similar he might have been to his creator, was actually his author Raymond Chandler. "Phil" is an idealized version of the author himself. And to some degree that's how I chose to deal with the PKD character of the film. Too strict adherence to the facts of biography didn't seem to fit the framework of an alternate dystopian past universe. Anyway, on a more practical level, I didn't want my lead actor to have the burden of trying to re-create the real author.

Making a movie at any budget level is hard work. Making a movie as ambitious in scope as RFA at a relatively miniscule budget demands a great deal of everyone involved. I felt my job as director was try to lead as best I could by example and to try to convey the same sense of inspiration I felt in telling this story. Nearly everyone involved rose to the task, most especially the actors, all of whom worked for far less than their established salaries. And the producers, including myself, all of whom deferred their salaries. It was a labor of love for nearly everyone involved. And virtually everyone stepped up to the plate to help me make my first film as a director a better experience and I believe a better film than I ever imagined possible. The same love that I think motivated the best work by PKD and that he ultimately found redemptive despite the lack of commercial success and recognition in most of his own lifetime. Good work is its own reward. I enjoyed every minute of making this film. Even the frustrating and painful moments.

One advantage of working on a very low budget is the luxury of casting actors without the tyranny of pure economic consideration. No studio lists. No foreign sales company analysis of what star's big in Japan or Spain. Because we were working from a Philip K. Dick novel, I simply got to choose the best actors who were available and wanted to play in this particular sandbox with us. Talented and experienced actors without entourages. Actors who wouldn't gripe about minimal pay, long hours, small dressing rooms and the absence of the myriad other star perks. The casting process was enjoyable and deeply educational for me. Every actor who auditioned helped me refine my perception of the characters. The final principal cast - Jonathan Scarfe as Nick, Shea Whigham as Phil and Katheryn Winnick as Rachel were emotionally available, playful, collaborative and hard-working, all the qualities a director needs.

Early in the casting process, I met Alanis Morissette and after a few hours of stirring conversation, offered her the part of Silvia on the spot. She simply embodied my idea of who that character might be. A combination Joan-of-Arc and mellow musician slacker. Alanis brings her positive energy to every undertaking. Radio Free Albemuth, which she considers her dramatic film debut, is almost unthinkable to me without her presence. Along with my wife/casting director/co-producer Elizabeth Karr, she was a true muse to this production. If there is a VALIS orbiting our own little world, I've no doubt Alanis would be one of the chosen.

Many people worked very hard to bring this screenplay to life. I owe a huge debt of gratitude to my producing partners on the project, Dale Rosenbloom, Stephen Nemeth and Elizabeth Karr. Uniquely on movies I've worked on, none of the

producers took any fees out of the budget whatsoever. All gave generously of their time and care, over and over again.

The movie also owes a special thanks to the Philip K. Dick Trust , particularly his daughters Laura and Isa, and their then agent Russ Galen for entrusting us with such incredible material to build upon. Their leap of faith regarding our good intentions to honor the source novel, which touches so closely upon their father's life and beliefs, was matched only by their patience and generosity of spirit. Every fan of PKD, should take comfort in the knowledge that his literary legacy is in their hands.

Virtually everyone on our crew worked at far below their normal "quote". For the most part my department heads cheerfully tapped their inner creative resources instead of throwing money at problems. There are close to a 150 visual effects shots and I wanted them to be of the same caliber as the story and acting values of the movie. Our entire effects budget was less than an estimated one second of Avatar screen time. To turn that to an advantage, we created effects that have a retro or 'handmade' look that balances with the 1980's time period of the movie.

If every movie is a miracle, then RFA was particularly miraculous and even blessed, not a particularly easy thing for a life-long non-believer/ skeptic to admit. The cinematographers – Patrice Cochet and Jon Felix; Editor; Philip Norden; production designer, Alan E. Muraoka; Visual Consultant, Priscilla Elliot; Sound Designer, Evan Frankfurt; Make-up: Sharon Simon; Costume Designer, Jayme Bohn; special effects artists Angstrom Group – Ergin Kuke, Yas Koyama and Klaus Seitschek – and special effects artist Shawn Hunter – all gave tirelessly to help me excavate this movie from the deep recesses of my cortex and onto the screen - and have earned my everlasting appreciation.

I was given the creative freedom to make the movie I wanted to make – to channel the vision of PKD as best I could capture it. It was a rare opportunity, for which I will be forever grateful.