



Presents

# DIVIDE AND CONQUER: THE STORY OF ROGER AILES

**A film by Alexis Bloom**

107 mins, USA, 2018

Language: English

## **Distribution**

Mongrel Media Inc  
1352 Dundas St. West  
Toronto, Ontario, Canada, M6J 1Y2  
Tel: 416-516-9775 Fax: 416-516-0651  
E-mail: [info@mongrelmedia.com](mailto:info@mongrelmedia.com)  
[www.mongrelmedia.com](http://www.mongrelmedia.com)

 @MongrelMedia

## **Publicity**

Bonne Smith  
Star PR  
Tel: 416-488-4436  
Twitter: @starpr2  
E-mail: [starpr@sympatico.ca](mailto:starpr@sympatico.ca)

 /MongrelMedia

## SYNOPSIS

This is a film that sheds light on the current moment in American political life by following the arc of Roger Ailes: long-time Republican svengali and controversial founder of Fox News.

By coaching an unrivaled stable of politicians over the course of fifty years, Ailes heavily influenced Republican politics, steering the conservative movement from Nixon, to the Tea Party, to Trump. Under his tutelage, anger and fear became the coin of the realm, both on the ballot and on national television. Diagnosed with hemophilia at an early age, it took someone intimate with fear to skillfully manipulate the fear of others.

With Rupert Murdoch behind him, Roger Ailes started Fox News and turned it into a money-making juggernaut, with profits exceeding those of all its rivals *combined*. He discarded notions of traditional journalism and turned prime time television into flame-throwing TV. Short skirts and low necklines mesmerized his audience and, as long as Fox made money, there was little oversight of his fiefdom. But the carnival house mirror Ailes put up to America reflected his own distorted personal life.

This is a story of serial cruelty, both on the public stage and in private life. Like a true Shakespearean figure, ambition and desire were Ailes' undoing. He was finally toppled when victims of his sexual harassment stepped forward. The accounts of these women—raw and infuriating—are the axis around which Ailes' story inexorably turns.

## **DIRECTOR'S STATEMENT**

By any measure, Roger Ailes was one of the most influential figures in American media and politics for a good fifty years. He was also a persistent enigma. He was a man who vigilantly controlled his own message, a man whose strong-armed tactics both inspired and cowed those who worked with him. He ran a tight ship, and very few people who worked at Fox News went on the record about their experience there. This struck me as the ultimate irony in a news organization.

What was it about Roger that propagated this code of silence? Was he a genius? Was he a gangster? We started making this film just after Roger was deposed by Rupert Murdoch. It felt like — for the first time — there was some possibility of illumination.

Roger was vocal about how his early years shaped him — his humble beginnings, the hemophilia that almost killed him as a child. But the way these factors played out were not within his control. As one of his school friends put it, “Roger lived with a ticking time bomb in him...and the opposite of death is desire. Above all, Roger desired mightily. The last time I saw him, there was still a yearning look in his eyes.”

Roger desired money, power, and women — but while he accrued money and power in a way that was unrivaled by any other news organization, his desire to control women was both cruel and self-sabotaging. I was motivated to understand why. Why would someone so calculating behave so recklessly with the women who worked for him? Time and again. Was it a product of his power — bankrolled by Rupert Murdoch, he could do anything he wanted? Or was it something he had carried from his early life? (As our film progressed, these questions could just as easily apply to Roger's protégé, Bill O'Reilly.)

The rhetoric of Fox News wasn't incidental to Roger's character — the two seemed to reflect and refract each other, and Fox News was Roger Ailes. So it seemed vital to understand the man in order to understand the message, to understand the spellbinding power of his greatest creation. Heat over light. Anger and fear. Packaged with a kind of hypersexualization that keeps viewers hypnotized.

Roger monetized and weaponized the news, and came to shape our political landscape in ways we were slow to recognize. The splintering of the Republican Party was born amongst rabble rousers on Fox News, and that celebration of rage continues to characterize conservative rhetoric in a way that's perpetually divisive. This film was an opportunity to examine Roger, but also a chance to examine a division in America we seem unable to bridge.

## **ABOUT THE FILMMAKERS**

### **Alexis Bloom (Director & Producer)**

Born in Johannesburg, South Africa, Alexis produced widely for the National Geographic Channel, and for BBC World in her early career. She has worked in America since 2001, and has produced extensively for PBS Frontline on both investigative pieces and international stories. Alexis was a producer on the Emmy Award-winning PBS show *Rx For Survival* (for long-form non-fiction) and was also a producer and director on the NOVA series *This Emotional Life*. In 2014, Alexis was the recipient of the Producer's Guild of America Award for *We Steal Secrets: The Story of WikiLeaks*. In 2017, Alexis was nominated for an Emmy for Outstanding Directing for Nonfiction Programming, and also for Exceptional Merit in Documentary Filmmaking, for *Bright Lights: Starring Carrie Fisher and Debbie Reynolds*, a documentary film made for HBO.

### **Will Cohen (Producer)**

Will Cohen is a New York-based documentary producer. He was longtime contributor to the PBS public affairs series FRONTLINE, including films about the wars in Iraq and Afghanistan, and *Firestone and the Warlord*, a joint investigation with ProPublica, which won a 2014 Robert F. Kennedy award, an IRE award for investigative reporting, and two Emmy awards. He was also shortlisted for a Peabody for *Chasing Heroin* (2016), a two-hour FRONTLINE special presentation about the American opioid epidemic. Most recently, he was a consulting producer on *Dirty Money*, an investigative series about financial crime and corruption, which premiered this year on Netflix.

### **Pax Wassermann (Editor)**

Pax Wassermann is an editor and producer with over twenty years in film and television. His recent work includes the 2017 Sheffield Grand Jury winner *City of Ghosts*, 2016 Academy Award nominee *Cartel Land*, as well as the Sundance premieres *Unlocking the Cage* and *Water and Power: A California Heist*. Other past documentaries include *Pussy Riot: A Punk Prayer*, *Devil's Playground*, *Knuckleball!*, *Elaine Stritch: Shoot Me*, the Sally Mann documentary *What Remains*, and *Which Way Home*, which was nominated for an Academy Award in 2009. His fiction work includes Peter Bogdanovich's *She's Funny That Way* and Noah Buschel's directorial debut *Bringing Rain*.

### **Alex Gibney (Executive Producer)**

Alex Gibney is an American documentary film director and producer. Gibney has been called "the most important documentarian of our time" by Esquire Magazine and "one of America's most successful and prolific documentary filmmakers" by The New York Times. His previous work includes *Taxi to the Dark Side*, winner of the 2007 Academy Award for Best Documentary Feature, the Emmy-award winning *Going Clear: Scientology and the Prison of Belief* (2015), *Enron: The Smartest Guys in the Room* (2005) which was nominated for an Academy Award; the Emmy Award-winning "Mea Maxima Culpa," which also won a Peabody Award; "Park Avenue, and Zero Days" (2016). His film *No Stone Unturned* premiered at the New York Film Festival in September of 2017; and HBO's *Rolling Stone: Stories from the Edge* (2017), co-directed by Blair Foster.

His Jigsaw Productions' TV series include: *The New Yorker Presents*, a series which brings to life the award-winning The New Yorker magazine: *Cooked*, a four part docu-series explored

through the lenses of the four natural elements – fire, water, air and earth, based on Michael Pollan’s book: *Death Row Stories*, a popular CNN series executive produced by Gibney and Robert Redford; *Edge of Eighteen*, a groundbreaking series for Al Jazeera America where Jigsaw mentored high school seniors as they filmed their lives on the brink of adulthood, and *Parched*, a four part investigative docu-series about the water crisis, which aired on Nat Geo in early 2017. *Dirty Money* – executive produced by Gibney – unveiled corruption and scandal in some of the most influential companies and industries, and premiered January of 2018 on Netflix, and *The Looming Tower* an Emmy nominated scripted series which premiered on Hulu in February 2018 executive produced by Alex Gibney, Dan Futterman, and Lawrence Wright, based on Wright’s book of the same name.

### **Molly Thompson (Executive Producer)**

Molly Thompson is the founder and head of A&E IndieFilms, the feature film production arm of A+E Networks. With nearly three decades in the film and television industry behind her, Thompson’s track record at A&E IndieFilms includes several guild awards, Emmy nominations and wins, and Sundance wins, as well as four Academy Award® nominations for Roger Ross Williams’ *Life*, *Animated*, Matthew Heineman’s *Cartel Land*, Henry Alex Rubin and Dana Adam Shapiro’s *Murderball*, and Heidi Ewing and Rachel Grady’s *Jesus Camp*. Other acclaimed A&E IndieFilms titles include the upcoming *Studio 54* from director Matt Tyrmauer; BAFTA-, PGA- and Peabody-nominated *City of Ghosts* from Oscar nominee and DGA Award winner Matthew Heineman; Amir Bar-Lev’s *My Kid Could Paint That* as well as his Emmy Award®-winning *The Tillman Story*; Alex Gibney’s 2011 PGA Award and DGA Award nominee *Client 9: The Rise and Fall of Eliot Spitzer*; and Bart Layton’s BAFTA Award-winning *The Imposter*.

### **Stacey Offman (Executive Producer)**

Stacey Offman joined Jigsaw in 2012 as the executive in charge of production, and development and works alongside Jigsaw founder, Alex Gibney. As Senior Vice-President, Offman oversees and develops the company’s dynamic slate of documentaries including the critically acclaimed HBO film *Robin Williams: Come Inside My Mind*, the insightful biopic of the actor’s life directed by Marina Zenovich, which premiered at Sundance; *China Hustle*, directed by Jed Rothstein, which unearthed a multi-billion dollar financial fraud; Emmy Nominated *City of Ghosts*, directed by Matthew Heineman; and *Zero Days*, a Peabody-Award winning Alex Gibney film investigating the story of the classified Stuxnet attack on Iran.

Offman also oversaw the launch of the company’s television branch, and the creation of a robust vertical of non-fiction episodic series, notably *Dirty Money*, an explosive series on Netflix, which unveils corruption and financial malfeasance in some of the most influential companies and industries; *The New Yorker Presents* for Amazon Studios produced in collaboration with Conde Nast Entertainment, *Cooked*, a Netflix series based on the Michael Pollan bestseller book; provocative short doc series *The 4%: Film’s Gender Problem* for Epix highlights absence of female directors in Hollywood, *Enhanced* for ESPN which looks inside the secret world of modern sports training, technology and recovery, *Rolling Stone*, an anniversary event mini-series for HBO directed by Alex Gibney and Blair Foster on the iconic magazine; *Death Row Stories*, a popular CNN true-crime series produced by Alex Gibney and Robert Redford; and Emmy nominated *Parched* for National Geographic, which zeroes into the world’s most vulnerable hot spots for water-related conflict.

For these productions, Offman collaborates with a diverse array of filmmakers, interweaving their talent with Jigsaw's extensive body of work. With each new documentary, Offman cultivates those relationships, putting together the teams that create award-winning films.

With over twenty years in the business, Offman has worked across both film and TV producing numerous high-profile documentaries and non-fiction series across major networks. Prior to joining Jigsaw, Offman was Morgan Spurlock's producing partner (*Where in the World is Osama Bin Laden*, *What Would Jesus Buy?* and *30 Days for F/X*). Previously, she served as supervising producer for Emmy-nominated *Borderline TV* and Head of Production & Development at Academy Award® nominated Paperny Entertainment.

**Dan Cogan (Executive Producer)**

Dan Cogan is an Academy Award®-winning producer and the Executive Director and Co-Founder of Impact Partners, a fund and advisory service for investors and philanthropists who seek to promote social change through film. Since its inception in 2007, Impact Partners has been involved in the financing of over 90 films. Cogan also co-founded Gamechanger Films in 2013. Cogan received his B.A. from Harvard University, Magna Cum Laude, and attended the Film Division at Columbia University's Graduate School of the Arts.

**CREDITS**

A&E IndieFilms

and Impact Partners present

A Jigsaw Production

In association with Baird Films

Directed by Alexis Bloom

**Divide and Conquer: The Story of Roger Ailes**

PRODUCED BY

Alexis Bloom

Will Cohen

EDITED BY

Pax Wassermann

EXECUTIVE PRODUCERS

Molly Thompson

Elaine Frontain Bryant

Robert Sharenow

EXECUTIVE PRODUCER

Alex Gibney

EXECUTIVE PRODUCER

Stacey Offman

EXECUTIVE PRODUCERS

Dan Cogan

Jenny Raskin

Regina K. Scully

Geralyn White Dreyfous

EXECUTIVE PRODUCER

Maiken Baird

ASSOCIATE PRODUCER

Charlotte Kaufman

ARCHIVAL RESEARCHER

Gabriela Alcalde

ASSOCIATE EDITOR

Jill Woodward

CINEMATOGRAPHY BY

Antonio Rossi  
Charlotte Kaufman

MUSIC BY

Will Bates

GRAPHICS BY

Anthony Rhoads

WORDS OF ROGER AILES

Peter Gerety

CONSULTANT

Felycia Sugarman

SUPERVISING PRODUCER

Erin Edeiken

ADDITIONAL CINEMATOGRAPHY

Joe Gabriel  
Ronan Killeen  
Sam Painter  
Marc Silver

SUPER 8 CINEMATOGRAPHY

Iris Ng

DRONE OPERATOR

Ryan Bronz

SOUND RECORDISTS

Brenda Ray  
David Hocs  
Michael Jones  
Greg Breazeale  
Jim Dineen  
Fiona McBain  
David Mitlyng

ASSISTANT CAMERA

Matthew Henderson  
Nancy Serna  
Justin Bellucci  
Will Castellucci  
Emilie Jackson



Billy Yates

GAFFERS

Tom Chaves  
Rome Peterson  
Chris Walters

KEY GRIPS

David Gettens  
Jonathan Stevens

TAP PERFORMANCE BY

Tony Waag

APPEARANCES BY

Babette Bombshell  
Catherine Corcoran  
John Reardon  
Anna Saunders  
Chris Thorn

PRODUCTION DESIGN

Sharon Lomofsky

CAR COORDINATOR

Norman Altizer

HAIR & MAKEUP

Cabiria Rosado

PRODUCTION ACCOUNTANT

Beth M. Schniebolk

ASSISTANT ACCOUNTANT

Rosemary Stevens

2ND ASSISTANT ACCOUNTANT

Makia Martin

ACCOUNTING CLERK

Nicholas R. Hartman

ARCHIVAL CONSULTANT

Rich Remsberg

ADDITIONAL ARCHIVAL RESEARCH

Gideon Kennedy

ADDITIONAL GRAPHICS

Chad Sikora

PRODUCTION ASSISTANTS

Leroy Barnes

Anne Marie Bogar

Chris Connors

Dominik Dedaj

Aaron Farr

Laure Gaussen

Andre Kaplan

Taylor Mooney

Nanna Olsson

DIGITAL INTERMEDIATE COLORIST

Will Cox

DIGITAL INTERMEDIATE ONLINE EDITOR

Drew Kilgore

DIGITAL INTERMEDIATE PRODUCER

Caitlin Tartaro

DIGITAL INTERMEDIATE MANAGER

Charlie Rokosny

DIGITAL INTERMEDIATE TECHNICAL SUPERVISOR

Sandy Patch

DIGITAL INTERMEDIATE EXECUTIVE PRODUCER

Will Cox

POST PRODUCTION SERVICES

Final Frame

SOUND EDITORIAL AND MIX SERVICES

Harbor Picture Company

SUPERVISING SOUND EDITOR / RE-RECORDING MIXER

Tony Volante

SOUND DESIGN

Dan Timmons

SOUND EDITOR

Jonathan Fuhrer

MIX TECHNICIAN

Mark Amicucci

CHIEF SOUND ENGINEER

Avi Laniado

SOUND ENGINEER

Joel Scheuneman

PRODUCER, SOUND POST

Kelsea Wigmore

SUPERVISING PRODUCER, SOUND POST

Tricia Schultz

POST FACILITY GENERAL MANAGER

Darrell R. Smith

POST-PRODUCTION SUPERVISOR

Stuart Macphee

MUSIC SUPERVISOR

John McCullough

Made with the generous support of Impact Partners and its following members:

Chicago Media Project, Compton Foundation, Barbara & Eric Dobkin, Natasha & David Dolby, Dorot Foundation, Embrey Family Foundation, The Fink Family Foundation, Pierre Hauser, Ann Kaplan & Robert Fippinger, The Lewis Foundation, Inc., Juliette Feeney-Timsit & Caroleen Feeney, Ann W. Lovell, Nion McEvoy & Leslie Berriman, Debra McLeod and Jay Sears Foundation, Gib & Susan Myers, Joan Platt & Hillary Margolis, Patty Quillin, Beth Sackler & Jeffrey N. Cohen, Marianna Sackler Frame, The Susan S. Shiva Foundation, Michael Steiner, Elizabeth King, Margo King & John Steiner, Katrina vanden Heuvel, Unseen Hand LLC, Wadsworth & Wadsworth, Lynda Weinman and Bruce Heavin, Jamie Wolf, for the Rosenthal Family Foundation

PRODUCTION COUNSEL

Jackie Eckhouse, Esq.

Jansen Thurmer, Esq.

Sloss Eckhouse LawCo LLP

E&O COUNSEL

F. Robert Stein, Esq.

Pryor Cashman LLP

MUSIC E&O COUNSEL

Robert W. Clarida, Esq.

Reitler Kailas & Rosenblatt LLC

PRODUCTION INSURANCE  
Aon/Albert G. Ruben Insurance Services, Inc.

**for Jigsaw Productions**

EXECUTIVE ASSISTANT TO ALEX GIBNEY  
Annamarie Fernandez

EXECUTIVE ASSISTANT TO STACEY OFFMAN  
Caroline Andryc  
Margaux Moores-Tanvier

OFFICE MANAGER  
Olivia Arokiasamy  
Sierra Robinson

**for A&E IndieFilms**

PRODUCTION MANAGER  
Christine Kecher

SPECIAL THANKS  
Griffin Dunne  
Fisher Stevens  
Pat & Lloyd Kaufman  
Jemima Khan  
Carmen Molly McMaster  
Diann Rohde, New York Junior League  
The Olympic Tower, New York  
Thunder Grill, Union Station, DC  
Hugo Berkeley  
Martin Smith  
Jeanne Christensen  
Douglas Wigdor  
James Arijeloye  
Jim Chaliz  
Eric Mittan  
Briana Stodden  
Jonathan Stromberg  
Chuck Gibney

ARCHIVE COURTESY OF  
ABC News Video Source  
Academic Film Archives of North America  
Terry Anzur  
Marc Asnin / Redux  
The Associated Press

A/V Geeks  
Brown Media Archives & Peabody Awards Collection, University of Georgia Libraries  
George Bush Presidential Library and Museum  
Marsha Callahan  
E. Jean Carroll  
Jake Chessum / Supervision  
CNBC  
CNN  
Lidia Curanaj  
Bo Dietl  
Diane Donati  
Christopher Dukas  
F.I.L.M. Archives  
Gerald R. Ford Presidential Library  
FramePool  
Angel Franco / The New York Times / Redux  
Matt Furman / Redux  
Getty Images  
Global Imageworks  
Roberta Harris  
Historic Films Archives  
Hoover Institution Archives  
John Carroll University, Northeast Ohio Broadcast Archives  
Bernie Katz  
Kinolibrary  
Jose Lambiet  
Michael Leshnov  
Wesley Mann / AUGUST  
MSNBC  
National Archives and Records Administration  
NBC  
The Richard Nixon Presidential Library and Museum  
Nigel Parry / CPi Syndication  
Sue Peehle  
Political Communication Center, University of Oklahoma  
Nick Poulis / Polaris Images  
The Phoenix Learning Group, Inc.  
Pond5  
Prelinger Archive  
Ronald Reagan Presidential Library  
Richard Shea  
David Shuster  
Shutterstock  
Splash News / Alamy Stock Photo  
Streamline Films, Inc.  
Felycia Sugarman  
Wazee Digital  
"Shiny Stockings"

Written by Frank Foster  
Performed by Count Basie  
Courtesy of the Verve Music Group  
Under license from Universal Music Enterprises

“Moonlight Sonata, 1st Mvt”  
Written by Ludwig Beethoven  
Courtesy of APM Music

“Funeral March of a Marionette”  
Written by Charles Gounod, Ron Ronsted  
Courtesy of APM Music

“Where Do We Go From Here?”  
Written by Charles Bradley, Thomas Brenneck, Adam Feeney, Daniel Foder, David Guy,  
Leon Michels & Homer Steinweiss  
Performed by Charles Bradley (feat. Menahan Street Band)  
Courtesy of Daptone Records

© 2018 A&E TELEVISION NETWORKS, LLC AND ERWIN FILMS, LLC