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In association with ECHO LAKE ENTERTAINMENT and BLUE LAKE MEDIA FUND
A MYTHOLOGY ENTERTAINMENT PRODUCTION in association with DIRTY FILMS

TRUTH

**A Film By
JAMES VANDERBILT**

Based on the book
Truth and Duty: The Press, The President, and The Privilege of Power by Mary Mapes

Official Selection
Toronto International Film Festival 2015

125 min

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Mary Mapes	Cate Blanchett
Dan Rather	Robert Redford
Mike Smith	Topher Grace
Lt. Colonel Roger Charles	Dennis Quaid
Lucy Scott	Elisabeth Moss
Andrew Heyward	Bruce Greenwood
Lt. Colonel Bill Burkett	Stacy Keach
Mark Wrolstad	John Benjamin Hickey
Lawrence Lanpher	Dermot Mulroney
Josh Howard	David Lyons
Betsy West	Rachael Blake
Dick Hibey	Andrew McFarlane
Mary Murphy	Natalie Saleeba
Nicki Burkett	Noni Hazlehurst
Robert Mapes	Connor Burke
Mike Missal	Felix Williamson
Dick Thornburgh	Helmut Bakaitis
Louis Boccardi	Lewis Fitz-Gerald
Ben Barnes	Philip Quast

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James Vanderbilt

BASED ON THE BOOK

Truth and Duty: The Press, The President, and The Privilege of Power by Mary Mapes

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SUMMARY SYNOPSIS

On the morning of September 9, 2004, veteran CBS News producer **MARY MAPES** (Cate Blanchett) believed she had every reason to feel proud of a broadcast journalism job well done. By the end of the day, Mapes, CBS News, and the venerable CBS News anchor **DAN RATHER** (Robert Redford) would be under harsh scrutiny.

The evening before, *60 Minutes II* had aired an investigative report, produced by Mapes and reported on-air by Rather, that purported to reveal new evidence proving that President George W. Bush had possibly shirked his duty during his service as a Texas Air National Guard pilot from 1968 to 1974. The piece asserted that George W. Bush had not only exploited family connections and political privilege to avoid the Vietnam War by joining the Texas Air National Guard, but he had failed for many months to fulfill his most basic Guard obligation—showing up on base.

Mapes and her team of researchers had scrambled under a tight deadline to pull together both on-air eyewitness testimony and newly-disclosed documents to make their case, and they felt confident that their story was solid. In the lead-up to the 2004 Bush v. Kerry presidential election, the “Bush-Guard” story could have had profound ramifications.

But within days after the story broke, George W. Bush’s military service record was no longer the focus of media and public scrutiny. Instead, it was *60 Minutes*, Mapes, and Rather who were under question: the documents supporting their investigation were denounced as forgeries, and the *60 Minutes* staff was accused of shoddy journalism or, perhaps worse, accused of being duped. Eventually, Mapes would lose her job and reputation. Dan Rather would step down prematurely as CBS News anchor.

How did attention end up focused on the journalists who questioned the official version of the story? How did the minutiae of document typefaces, line breaks, and superscripts become seemingly more important to the national discourse than the question of whether the President had failed to fulfill his military obligations?

Have journalistic integrity and independence been fundamentally altered in today’s newsrooms and boardrooms?

TRUTH is based on Mary Mapes’ memoir *Truth and Duty: The Press, the President, and the Privilege of Power* (2005, St. Martin’s Press).

DETAILED SYNOPSIS

Told from the perspective of the veteran journalist at the center of the controversy, *TRUTH* examines how a news report of national importance was fitted together piece by piece in the newsroom, only to be unraveled by a storm of accusation and criticism. *TRUTH* is based on the memoir *Truth and Duty: the Press, the President, and the Privilege of Power* by Mary Mapes.

June – September 2004

CBS News producer **MARY MAPES** (Cate Blanchett) is on a career roll in mid-2004 when she turns her focus to then-President Bush's service in the Texas Air National Guard. In April she had produced (and would later win a Peabody Award for) the *60 Minutes* segment that broke the Abu Ghraib story of torture at the military prison in Iraq.

Based in Dallas, where she lives with her supportive husband, **MARK WROLSTAD** (John Benjamin Hickey) and precocious seven-year-old son **ROBERT** (Connor Burke), Mapes moves easily from home to field to CBS News headquarters in New York. She's at the top of her game, finding and tracking down the stories she'll produce, managing the staffing, research, and editing. She has worked closely with veteran CBS anchor **DAN RATHER** (Robert Redford) for years, and the two share mutual respect and affection.

JOSH HOWARD (David Lyons) is the Executive Producer at *60 Minutes II*, the Wednesday evening edition of the longtime news hour. Howard and Senior Broadcast Producer **MARY MURPHY** (Natalie Saleeba) are intrigued when Mapes describes rumors about George W. Bush's National Guard service during the Vietnam War era, a story that other news organizations are also pursuing. The senior producers give her the green light to run down her leads.

The Mapes Team

She assembles her investigative team: **Lt. Col. ROGER CHARLES** (Dennis Quaid) is a straight-arrow military consultant who worked with Mapes on the Abu Ghraib story; **LUCY SCOTT** (Elisabeth Moss) is a journalism professor from Dallas and a tireless researcher; **MIKE SMITH** (Tophér Grace) is a Texas-based freelancer who has worked with Mapes and sends her the occasional tip. The team plows through their dogged "Bush-Guard" investigation, as it's nicknamed, against the looming backdrop of the Bush vs. Kerry Presidential elections, thick with heightened partisan acrimony.

The Bush-Guard Timeline

Poring through the official records of Bush's Guard duty (which the Mapes team suspects is incomplete and possibly altered) they piece together a timeline: from May 1968 to the spring of 1972, Bush performed well in the Guard, first at pilot training at Moody Air Force Base in Georgia, then in the 111th Fighter Intercept Squadron in Houston. But in 1972, Lt. Bush was suspended in writing for missing a routine physical. He had left his unit months earlier and had been granted reassignment to Alabama, where he was supposed to have been working on a Senate campaign being run by a friend of his father's. During the period May 1972 to May 1973, the team finds no record of Bush ever showing up at the Alabama Guard base—no paperwork, or eyewitness recollections to confirm his active duty. In September of 1973, Lt. Bush requested and was granted early discharge so he could attend Harvard Business School.

As the *60 Minutes* team sees it, Bush's record is not simply a matter of using family connections to avoid the Vietnam War draft, it's potentially a more serious dereliction of duty. Getting to the bottom of Bush's military service during his re-election campaign is timely.

Mapes believes she has a solid starting point: former Texas Lieutenant Governor **BEN BARNES** (Philip Quast), a colorful, larger-than-life politico, who allegedly has regaled friends and dinner guests for years with an off-the-record anecdote about how back in 1968, when Barnes was Speaker of the Texas House, he was asked to make a phone call or two to help young George W. Bush get into the Texas National Guard.

Mapes calls Ben Barnes to try to convince him to reveal his Bush-Guard nepotism story on camera for the record, but Barnes refuses—he'd be "run out of Austin on a rail." The team doggedly works through a long contact list of officers and commanders who might have some recollection of Bush's service, but each and every phone call meets the same brush-off: "No strings were pulled!"

The Killian Documents

Then, a major break for the Mapes team: never-before-seen documents are rumored to have surfaced, supposedly proving the Bush-Guard no-show story. Mapes assigns Smith to track down **BILL BURKETT** (Stacy Keach), a rancher and former Texas Army National Guard lieutenant colonel, who claims to be in possession of the documents. Mapes and Smith meet Burkett and his worried wife, **NICKI** (Noni Hazelhurst); Burkett is in ill health, and Nicki frets for their safety if word ever gets out that Bill is the source of the documents. But Mary convinces them that only a heavyweight broadcast news show of *60 Minutes*' stature has the credibility to tell their story, and she promises to protect their anonymity. They hand over the documents, which are copies, not originals; Burkett refuses to name his source.

The "Killian documents," as they become known, appear to be signed by **Lt. Col. Jerry B. Killian**, the now-deceased commanding officer of the 111th Fighter Intercept Squadron during G.W. Bush's time there; they seem to corroborate the story that Bush ceased fulfilling his Texas Air National Guard duties. Another document (that comes to *60 Minutes* from Burkett after their initial meeting) is titled "CYA" (as in Cover Your Ass) and seems to have been written by Killian for insertion in his own files as a statement of record that he was pressured by higher-ups to give Bush a favorable performance rating when he wasn't even on base. Together, the documents appear to offer compelling evidence that Bush was allowed to shirk his duty.

Four independent document examiners are asked to analyze the Killian memos for authenticity, but the documents are copies, so no examiner can authenticate them with certainty by determining the age of the paper or ink. Document analyst **MARCEL MATLEY** (Nicholas Hope) comes to New York to review the new documents in comparison to those already released by the White House. He believes the Killian signatures on some of the documents provided by Burkett to match Killian's signatures on some of the documents in the official record. He sees no problem with the construction or format of the documents. Mapes and her team are confident that they have done due diligence and the documents from Burkett are worthy of presentation to the public.

Countdown to the Broadcast

While Mapes and her team have been piecing together the story, Dan Rather has been updated and consulted along the way. He still wants more solid evidence before he'll consider taking the Bush-Guard story on the air.

Now, events begin to click with more urgency. Mike Smith locates a video clip of Texas Lt. Governor Ben Barnes at a Democratic fundraiser, amusing the crowd with his well-worn anecdote about getting George W. Bush his spot in the Texas Guard. Barnes, who didn't know his speech was being taped, concedes that he may as well come on camera and fess up.

The producers are faced with a tough choice: due to network scheduling, their available air dates are either weeks away—by which time somebody else may well have broken the Bush-Guard story—or a mere five days away. It's also important to them to avoid unduly influencing the November election with a last-minute “October surprise,” so they opt for the earlier date. Mapes believes she can bring it in under the wire, and the show is scheduled for September 8th.

As Mapes' memoir recounts, another major breakthrough happens just two days before the broadcast, when Mapes is finally able to get through on the phone to Major General Robert Hodges, who was Jerry Killian's immediate superior during the '72-'73 period documented in the Killian memos. With Roger Charles also listening on the phone, Mapes reads Hodges the content of the memos; as she recounts it, Hodges corroborates that they indeed represent Killian's feelings about George W. Bush at the time. The *60 Minutes* team believes that their case is airtight.

Air Time, September 8, 2004

The broadcast takes shape as Rather and Mapes tie the pieces together: it includes Rather's interviews with Marcel Matley, Ben Barnes, and **ROBERT STRONG** (Martin Sacks), a former Texas Air National Guard administrator who denounces the cronyism and corruption of the Vietnam-era Guard. The team is editing down to the last moments before air time, shaving off seconds, and much of the nuts-and-bolts authentication about the documents—important but undramatic—is cut for time.

The show that airs, however, is anything but undramatic. Rather guides the narrative from Barnes' remorseful confession that strings were indeed pulled, by him personally, to Strong's contempt for the Guard's corruption in that era, to the seemingly damning evidence of the Killian memos, making a case that George W. Bush did not fulfill his military duties.

The Blowback

The morning-after triumph and congratulations are short-lived. Within hours, the conservative blogosphere is declaring the documents forgeries and denouncing the *60 Minutes* report as liberal lies. Bloggers tear apart the physical evidence of the memos' formatting, typescripts, kerning, and spacing, claiming that they could not have been produced by '70s-era typewriters, and must have been whipped up on a computerized keyboard.

It's not long before the mainstream media are jumping on the story-about-the-story, opining about whether the *60 Minutes* reporting was malicious or merely slapdash. Lost in the din about keystrokes is the question of President George W. Bush's military service record.

While the CBS executives—Josh Howard, CBS senior vice-president **BETSY WEST** (Rachael Blake), CBS public relations chief **GIL SCHWARTZ** (Steve Bastoni) and CBS News president **ANDREW HEYWARD** (Bruce Greenwood)—monitor the situation with growing alarm, Mapes goes back over her trail to reconfirm every assertion in the story. Dan Rather, who has faced take-downs before and expects to come through this one unbowed, maintains his cool.

Mapes and Rather assemble a point-by-point rebuttal that airs on the CBS Evening News, using the footage of examiner Marcel Matley that was cut from the original piece and a new interview, in which Matley explains that the charges of forgery are based on copies of copies and faxes of faxes of the Killian documents—copies that could undergo subtle font and format changes at every step.

Mystery Sources

The CBS executives tell Mapes they need to speak privately with her anonymous document source. On a conference call with Andrew Heyward, Mapes, and Rather, Bill Burkett relates a tale about where he got the Killian documents—but it's a story that completely contradicts what he told Mapes. He lied to Mapes, he states, just to get her off his back. In his new version, anonymous whistleblowers contacted him to copy and disseminate the documents and then burn the originals.

The bizarre tale is a bombshell—but Rather calmly convinces Burkett to clear the air on camera, to set the record straight and be done with it. Burkett agrees, and submits to a difficult questioning on tape.

With CBS now in a defensive crouch, as Rather sympathetically informs Mapes, he has been told to go on the air and apologize for using the now-discredited documents. The Bush-Guard story is dead. CBS is appointing an independent panel to review the entire fiasco. Mapes later watches sadly as her friend and mentor Rather admits his own presumed failings on the air, a tragic coda to their years of tireless investigation and collaboration.

An Independent Investigation

Mapes hires her own attorney, **DICK HIBEY** (Andrew McFarlane), who will represent her before the panel convened by CBS and co-chaired by **RICHARD THORNBURGH** (Helmut Bakaitis), who was formerly U.S. Attorney General under President George H.W. Bush. The other co-chair, **LOU BOCCARDI** (Lewis Fitz-Gerald), is the former CEO of the Associated Press.

Attorney Hibey advises Mapes to cooperate in every way, to tell her side of the story in every detail, to avoid antagonizing the panel as much as possible. She answers questions, keeps her cool, and waits a month before the panel reconvenes after the November election.

In exile from CBS, awaiting her second appearance before the panel, at home in Dallas, Mapes hears more saddening news from her old friend Rather. He has agreed to step down as anchor of the CBS Evening News after George W. Bush's second inauguration. "Hold your head up," he tells her.

When Mapes appears before the reconvened panel, her lawyer thinks she has performed well—perhaps she might be able to hang onto her job after all. But the feisty, combative side of Mapes is unleashed, and she can't refrain from asking "Aren't you going to ask me about my politics?" With that question, Mapes implicitly accuses the panel of politicizing the investigation. She may well have sealed her own fate, but Mapes has spoken her own truth.

In January 2005, on the day the panel report is released, Mapes is terminated from CBS.

In his stirring final broadcast, Dan Rather invokes the public trust in journalism's quest for truth, and closes his farewell with his trademark "Courage."

Who's Who in TRUTH

The cast of characters referenced in TRUTH includes the following, described by Mary Mapes' memoir as they were during the film's 2004 timeframe:

The 60 Minutes II Staff

Dan Rather was associated with CBS News for four decades and was anchor of the CBS Evening News for 24 years, from 1981 to 2005.

Mary Mapes was a producer at CBS News and a close collaborator with Dan Rather for fifteen years. She won a Peabody Award in 2005 for producing the CBS News segment that broke the Abu Ghraib Iraq military prison abuse story.

Andrew Heyward was President of CBS News from 1996 to 2005.

Josh Howard was the executive producer of the *60 Minutes II* Wednesday edition of *60 Minutes*. Howard had a prior two-decade career at CBS.

Betsy West was senior vice president at CBS News from 1998-2005; she oversaw *60 Minutes* and *48 Hours*.

Mary Murphy was a senior broadcast producer at *60 Minutes II*.

Mapes' Investigative Team

Lt. Col. Roger Charles was a Marine Corps Vietnam veteran who worked with *60 Minutes* and *CBS News* as a military consultant and investigator. He was closely involved with breaking the Abu Ghraib story.

Mike Smith was a freelance journalist and researcher who had worked with Mapes and had been following the Bush-Guard story for years.

Lucy Scott was a journalism professor and freelance researcher who worked as an associate producer on the Bush-Guard story.

The Bush-Guard Story Contacts

Ben Barnes was Speaker of the Texas State House at the time of George W. Bush's entry into the Texas National Guard in 1968. Barnes was Lt. Governor of Texas from 1969-1973.

Bill Burkett was a Texas rancher and retired Lt. Colonel in the Texas Army National Guard. He was the source of the Killian documents.

Lt. Col. Jerry B. Killian, deceased at the time of the TRUTH story line, was George W. Bush's commanding officer in the 111th Fighter Interceptor Squad in Houston.

Maj. Gen. Robert Hodges was a former Texas Air National Guard commander who was Killian's immediate superior.

Robert Strong was a Texas Air National Guard administrator in Austin at the time of G.W. Bush's Guard service.

The Independent Panel

Richard Thornburgh co-chaired the panel. Thornburgh served as U.S. Attorney General under President George H.W. Bush from 1988 to 1991.

Lou Boccardi co-chaired the panel with Thornburgh. He was President and Chief Executive Officer of The Associated Press (AP) from 1985 until his retirement in 2003.

Richard Hibey was Mary Mapes' attorney during her appearance before the panel.

PRODUCTION NOTES

TRUTH is a classic newsroom drama, a suspenseful behind-the-scenes procedural, a multi-character study—and also something more: In the words of former CBS News anchor DAN RATHER, “This film is about what has happened to the reporting of news, how and why it's happened, and why you should care.”

For Writer-Director JAMES VANDERBILT, a fascination with journalism initially drew him to the project. “Movie making and journalism are different ways of telling a story. I grew up with *All the President's Men* and wrote and co-produced *Zodiac*, about the San Francisco Chronicle, and I've always been intrigued with what goes on in newsrooms. When a big story breaks on *60 Minutes*, how does that happen? How does the sausage get made?”

Back in 2005, Vanderbilt, who makes his directorial debut with TRUTH, came upon an advance excerpt in *Vanity Fair* of MARY MAPES' memoir Truth and Duty: the Press, the President, and the Privilege of Power. The memoir recounts, in blow-by-blow detail, Mapes' investigative work as producer of the controversial *60 Minutes II* piece on then-President George W. Bush's service in the Texas Air National Guard, and the subsequent firestorm of accusation that shredded the story's credibility and ultimately led to the firing of Mapes and the forced resignation of Rather.

“I was about as aware as anybody else of the CBS scandal, but when I read the piece, I saw I clearly didn't know a lot about what actually happened behind the scenes. Cinematically, I imagined being taken behind the curtain of what that world is like, and being able to experience it through the eyes of veteran journalists who flew so high and fell so far.”

Vanderbilt and his Mythology Entertainment partner, Producer BRAD FISCHER, acquired the rights to Mapes' memoir and began speaking to the then-disgraced former news producer about adapting it to the screen. Having previously worked together as producers of the fact-based David Fincher film, ZODIAC, the pair was familiar with the challenges of making a movie that delved into a traumatic period in the lives of real people/ “Mary was reticent at first,” recalls Vanderbilt, “But I asked if it would be OK to come down to Texas for a few days. We talked about everything but what had happened. We talked about our favorite movies, we talked about her history, my history, everything but the incident, and at the end she was comfortable enough to move forward.”

“I trusted Jamie not to turn it into something it wasn't,” says Mapes. “I liked his screenplay, and we went back and forth on details, but I honestly believed for all these many years that it probably was never going to happen.” Although Mapes no longer works in broadcast journalism, she has moved on with her career as a writer and consultant.

Nailing the details

For Vanderbilt and Fischer, accuracy was critical. “I knew Mary's book was a really good jumping off point in terms of her view of things,” says Vanderbilt, “But, especially in something that's contentious, there are going to be many sides to the story. I really wanted to do the homework as much as I could. I talked to a lot of people who were involved, not all of whom

were sympathetic to Mary's cause. I spoke to Dan and Mary, Mike Smith, Roger Charles, Josh Howard and a lot of people. I went back to the method of trying to double-source everything we put in the movie."

When asked about the accuracy of Vanderbilt's screenplay and TRUTH, Dan Rather asserts, "It's not just pretty accurate, it's astonishingly accurate."

Mapes recalls, "Dan said 'I think it is the best thing I've ever seen on the craft of journalism,' meaning: 'You go get this. I'll get this. You try to get this. We have to get this. What did you get?' How you take all those disparate pieces and you put it together into a puzzle where a picture forms and then you go out and tell people, 'Look at the picture.' At CBS, we had really good, smart, strong people working in so many different areas on pulling stories together, people who believed it was important."

Capturing the blur and intensity of a newsroom under deadline, says Vanderbilt, "was like a submarine movie—you've got this ragtag bunch of people in the sardine can together, and they're spouting their own specialized arcane language, but the movie doesn't stop to explain all that—you just go with it."

Linchpin casting

With the screenplay in solid shape, the Mythology partners took a shot at their dream casting for the central role of Mapes. "CATE BLANCHETT was at the very top of our list," says Fischer, "But we went to her at what one would assume would be the worst possible moment—just as she had won the Best Actress Oscar for *Blue Jasmine*. She was being offered everything under the sun, and here was Jamie, a first-time director. But we could make the case that if Cate responded to the script—as she did, strongly—she was responding to the vision that Jamie would bring to directing."

"I usually read scripts very slowly," recalls Blanchett, "but I read Jamie's TRUTH script in one sitting. Once you get on it's like a freight train, and I think that must have been the experience for the actual real-life protagonists in the story. I was gripped by it."

With Blanchett on board, the filmmakers knew precisely where to turn for their big-screen portrayal of a small-screen icon. "The big trick of casting this movie was Dan Rather," recalls Vanderbilt. "If you grew up in America hearing his voice, it's part of your history. When Dan walks into a room, he becomes the center of gravity. So we needed someone with that same gravitational pull. We needed a legend to play a legend."

As ROBERT REDFORD remembers it, "I thought, I've got to deliver the essence of the guy without doing a caricature. He's a very orderly, proper fellow; he has a dark underpinning that wants to dig in, and he doesn't mind if he unsettles things, but on the surface he is a very dignified, old-fashioned, polite guy." Redford and Rather had been acquaintances since working together on an environmental news story for *60 Minutes* in the 1970s. "A way of getting at the essence of Rather," says Redford, "was to develop the relationship between him and Mary Mapes, as played by Cate. Their loyalty was at the core of the film."

There can be few experiences in life quite like discovering that one will be played by the likes of Cate Blanchett or Robert Redford. Mary Mapes and Dan Rather were together on a conference call with Vanderbilt and Fischer when they heard the news. “Humbling,” says Rather. “Flabbergasted,” says Mapes. “We were speechless, and that never happens!”

Later, Rather recalls, “when I walked onto the set, I was floored at how closely Cate resembled Mary, not just her hair and clothes but her mannerisms, her walk, her vocal delivery.” Likewise, “it was unnerving to me how Redford captured these small things about Dan,” says Mapes. “The way he stands, the way he moves his head, the way his back looks with those ever-present suspenders. This real gravitas and vulnerability.”

Blanchett had done web research and studied interview videos of Mapes from her memoir book tour before meeting her in person. “I was horrified by the personal attacks against Mary. It was really the advent of the blogosphere, and to witness someone’s fall from grace via these so-called Internet reports was chilling. In the videos, she’s very armored up and defensive. Then to meet in person this vivacious, vital, positive, searingly intelligent woman with her incredible sense of humor—that was amazing. I hope I’ve found a small window in the freight train of the story to try to bring the real-life Mary’s vivacity into the piece.”

Blanchett also played a behind-the-scenes role in TRUTH that helped bring an added benefit: a crack Australian production team that delivered under tight constraints of time and money. Her DIRTY FILMS production company was instrumental in working with the New South Wales Film & Television Office.

No villains

TRUTH has a rich line-up of character roles and a stellar ensemble of heavy-hitting actors bringing them to life, including TOPHER GRACE, ELISABETH MOSS, and DENNIS QU Aid as the investigative researchers working with Mapes, STACY KEACH as an anxious informant, and a dream cast of allies and antagonists surrounding the central pair.

“I never wanted to treat any characters as villains,” explains Vanderbilt. “There’s a version of the movie we could have made about all these bad corporate guys who don’t care about journalism, but I don’t think that’s how the world works. Everybody is trying to do the best job they can in a crisis. We needed great actors who could play those nuances.”

Redford talks about the delicate business of real lives intersecting with screen lives: “I said ‘Look, Dan. I’m going to be playing you. This is tricky. Would you like to tell me anything? From your point of view, can you tell me what this was really about?’ And he said, ‘Yes, it was about loyalty. It was a tripod loyalty to my partner and producer, Mary Mapes, my boss, CBS, and myself. It was all equal. I was equally loyal to CBS, my boss, and equally loyal to my compatriot.’”

The church of CBS

Rather speaks of “the CBS ethos of loyalty—the institution standing behind our reporting from the Edward R. Murrow era to civil rights to Vietnam to Abu Ghraib, our whole long history and

tradition of questioning power. I loved what CBS News had stood for through more than half a century—and still do.”

“It was the church of CBS,” says Mapes. “I had joined the order. I really believed in the organization. I believed in journalism and the purity and importance of that kind of work. I believed that I had been lucky enough to get the best job in the world. To work with Dan was an incredible honor. Before he became a friend, someone I could tease mercilessly, I had admired him all of my adult life, and to work with him was just an incredible, as we say in Texas, blessing.”

Inspired by the “church of CBS” ethos, Vanderbilt and composer BRIAN TYLER aimed for an almost devotional quality in the music behind the key montage of Americans watching the *60 Minutes II* report on President George W. Bush’s Texas Air National Guard service.

“For the journalists,” says Vanderbilt, “This is their moment—we’ve done all this work, all the research, and now we press play and it goes out all over the country and people can watch and learn. It’s the moment we’ve been waiting for. I wanted that montage scene to feel different, because if this were any other movie, this would be the end of the movie—job well done, The End. But instead it’s the dividing line between building up and tearing down, before and after.”

Questioning power

Within that triumph-to-downfall arc, the unbroken bond of respect and affection between Mapes and Rather underlies TRUTH’s emotional trajectory. “It’s almost a father-daughter relationship,” says Vanderbilt.

“There’s very much an underpinning of truth to that,” says Mapes. “I do think Dan and I share a certain perspective about injustice. I grew up with an authority figure who was unfair and abusive, and so I had a mindset that it is possible for people to abuse their authority and to hurt underdogs. In any context I am much more interested in the stories of people who were not born at the top of the pile, who didn’t have all the advantages in the world. I was interested in exposing hypocrisies and inequity in our lives and society. Dan shares that ethic—as a journalist that’s what you are supposed to do. You are supposed to hold the powerful to account to the same standards the rest of us live by. We got slammed and cut adrift for that.”

Says Rather, “Our form of government is supposed to be for the people, by the people, of the people, and it only works if people know what is really going on. That is the mission of a journalist—to find out and report what those in power don’t want you to know, what they want to keep hidden. That’s only possible when journalists can operate within a system that supports independence and integrity.”

Vanderbilt muses, “We’ve gone from being a country where disagreement is okay to outrage when someone has a different point of view, people screaming at each other. This period in journalism, a decade ago, is fascinating—it’s right at that tipping point of discovering how the Internet works, how fast, how responsive. How forces can line up to divide us as a country. Doing the movie was never about proving Mapes and Rather were right or wrong about the

story. Just like *All The President's Men* isn't about Richard Nixon, this movie is not about George W. Bush."

As Dan Rather explains it, "I feel no need for validation or redemption. I am what my record is, a long one with pluses and minuses, ups and downs, and a lot in between. I have a passion for what I do professionally, always have, still do. But if our story can help even one journalist to stand up against interference and intimidation, if it can help even one viewer understand how important real news is, if it helps even one voter to elect those who will protect democracy and protect journalism from those who would poison it, it is worth it all."

QUOTES AND REFERENCES

You cannot have a constitutional republic based on the principles of freedom and democracy without truth in news, because an informed citizenry is imperative. Freedom and democracy get wiped out if truly independent—fiercely independent when necessary—journalism gets wiped out. And it didn't just get wiped out on the Bush National Guard story on my watch. It is getting wiped out every single night, right down the street in newsrooms both network and local in cities all across America now.

- Dan Rather, August 2015

“It's ironic that the blogs were actually wrong when they had their criticism,” Missal said in a speech back in March at Washington and Lee's law school. “We actually did find typewriters that did have the superscripts, did have proportional spacing, and on the fonts, given that these are copies, it's really hard to say,” Missal said. “But there were some typewriters that looked like they could have some similar fonts there, so the initial concerns didn't seem as though they would hold up.”

- Michael J. Missal, Esq., Lead Counsel to the Independent Review Panel for CBS, and principal author of the Jan. 5, 2005 Panel Report, quoted in an *NPR Morning Edition* piece, “Dan Rather Hopes to Tell His Bush Story in Court” Dec. 23, 2008
<http://www.npr.org/templates/story/story.php?storyId=98451972>

There has been comment upon my contribution to Democrats like Senator Kerry. Senator Kerry is a good man. I've known him for many years. But it happens that I vote for Viacom. Viacom is my life, and I do believe that a Republican administration is better for media companies than a Democratic one.

- Sumner Redstone, Chairman of Viacom, in a *Time* magazine interview, “10 Questions for Sumner Redstone” Sept. 26, 2004.
http://content.time.com/time/press_releases/article/0%2C8599%2C702106%2C00.html

Allison's account corroborates a Washington Post investigation in February that found no credible witnesses to the service in the Alabama National Guard that Bush maintains he performed, despite a lack of documentary evidence. Asked if she'd ever seen Bush in a uniform, Allison said: “Good lord, no. I had no idea that the National Guard was involved in his life in any way.”

- *Salon*, “George W. Bush's Missing Year” by Mary Jacoby, Sept. 2, 2004, quoting Linda Allison, widow of Jimmy Allison, Bush family confidant who employed G.W. Bush in the 1972 Winton Blount Alabama Senate campaign
<http://www.salon.com/2004/09/02/allison/>

More essential references:

“Truth or Consequences” by Joe Hagan, *Texas Monthly*, May 2012, an exhaustive review and investigation of George W. Bush’s Texas Air National Guard service and the *60 Minutes* controversy. <http://www.texasmonthly.com/politics/truth-or-consequences/>

“Maybe Dan Rather’s longshot lawsuit deserves a fair hearing” by Edward Wasserman, *Miami Herald* opinion piece, Nov. 24, 2008. <http://ewasserman.com/2008/11/24/maybe-dan-rather%E2%80%99s-longshot-lawsuit-deserves-a-fair-hearing/>

“The Flawed Report on Dan Rather” by James C. Goodale, *The New York Review of Books*, April 7, 2005, authoritative critique of the CBS Independent Panel Report. <http://www.nybooks.com/articles/archives/2005/apr/07/the-flawed-report-on-dan-rather/>

Perspective from Edward Wasserman and James Goodale

Edward Wasserman is the Dean of the University of California, Berkeley, Graduate School of Journalism.

From “Maybe Dan Rather’s longshot lawsuit deserves a fair hearing” by Edward Wasserman, an opinion piece first published in *The Miami Herald*, Nov. 24, 2008. At the time of writing, Wasserman was Knight professor of journalism ethics at Washington and Lee University.

Though sharply critical of the network's strident dismissal of critics, the panel never concluded the broadcast was wrong -- that Bush's military record wasn't marked by favoritism and dereliction. Nor did it ever say the disputed documents were bogus. Instead, the panel concluded the documents couldn't be proven genuine, and for a simple reason: They were photocopies. And experts are reluctant to vouch for the authenticity of any document when they can't inspect its paper and ink.

What's more, the panel said, the producers failed to ascertain precisely how the documents got to them -- the "chain of custody" -- and therefore weren't justified in using them. In an extraordinary passage, the panel scolded the producers for not knowing "the background, identity, credibility, motivations, biases and other relevant information about the sources of the documents."

The panel's conclusions had little to do with political bias -- its own or the network's -- and a great deal to do with the radically different worlds inhabited by lawyers (who constituted the panel) and journalists. A journalist would never retract a story because an evidentiary base is challengeable, but only if the story is wrong -- something the White House never alleged.

Edward Wasserman's 2015 perspective:

I really objected to the facile way, the indecent haste, with which the people in my business—the people who monitor media rights and wrongs—relegated Dan Rather to the ranks of the Jayson Blairs of the world. ‘Rathergate,’ as it became known, became another example of a journalistic felony, and I thought that really was an unthinking and facile and fundamentally incorrect conclusion to draw from this. I do think CBS *60 Minutes* did some things wrong with that story, but they don’t amount to anything like what we are talking about when we see plagiarism and fabrication.

What CBS ended up doing is recanting a story that was true. From an ethics perspective that may be the most egregious outcome. They recanted a story that in every critical regard was true.

James Goodale is a leading First Amendment lawyer. He is the former General Counsel and Vice Chairman of The New York Times and has represented the Times in all four of its cases that have reached the United States Supreme Court.

From “The Flawed Report on Dan Rather” by James C. Goodale, *The New York Review of Books*, April 7, 2005

Lost in the commotion over the authenticity of the documents is that the underlying facts of Rather’s 60 Minutes report are substantially true. Bush did not take the physical exam required of all pilots; his superiors gave him the benefit of any doubt; he did receive special treatment and Lieutenant Colonel Jerry Killian, Bush’s commanding officer, was unhappy with the loss of ANG’s investment in him when Bush informed Killian he was leaving for Alabama. Before the broadcast, Mary Mapes, the CBS producer of the program, confirmed the facts in the documents with retired Major General Bobby Hodges, who had been Killian’s superior in the ANG. Later Hodges told the panel he did not think the documents were authentic, but did not disagree that the facts were substantially correct.

Following the broadcast, Marian Carr Knox, who was Killian’s secretary at the time, confirmed the facts of the broadcast, saying, “There’s no doubt in my mind that [the] information is correct.” When the panel cross-examined Knox she seemed less certain of what she had told Rather but she did not contradict any of the broadcast. Since the broadcast, no one has come forward to say the program was untruthful.

James C. Goodale’s 2015 perspective:

The only issue I didn’t deal with [in the NYRB article] was whether the Republicans were out to get Dan with respect to any influence they could put on CBS. I think in retrospect that those who were out to get Dan were out to get him and they didn’t really care what the facts were.

It's very hard to prove but we do know that Rather was the Republican's nightmare and he was hated by Republicans. I would think that is in the atmosphere and is bound to influence the management of CBS. CBS has got to go to Washington to get approvals for its license and that sort of thing. It's part of the atmosphere, and I think that inferentially, implicitly, at the very least, the whole event seems to be a plot to get Dan. I think the prejudice is reflected by the way the report was received. When it came out on day one, everyone on the evening news said—that's it for Dan. They couldn't possibly have read the report, so there's enough evidence there to build a case that there was tremendous prejudice against Dan and because there was so much prejudice no one wanted to sit and fairly judge him.

ABOUT THE SUBJECTS

Mary Mapes

Mary Mapes has been an award-winning television news producer and reporter for twenty-five years, the last fifteen of them for CBS News, primarily for *CBS Evening News* with Dan Rather and *60 Minutes II*.

She began her career in Seattle when, just out of college, she was hired to work as an assistant to camera crews at KIRO-TV. Moving quickly into editing, writing and producing, she won numerous awards for her work.

Joining CBS News in 1989, she made her reputation as a hard-charging producer based in Dallas. Always covering a wide range of stories, from natural disasters to international wars, from the death penalty to politics, Mapes was best known for breaking big stories at high speed and getting interviews when others could not.

She was the first to interview Karla Faye Tucker on Texas death row,-an inmate whose case sharply challenged American perceptions of the kind of people facing execution.

Crime and punishment have long been a focus of Mapes' work, which has included investigations and in depth examinations of what criminal justice means in America.

In 1999, she was briefly jailed for refusing to turn over her notes and source names to a Texas prosecutor.

In 2004, her last year with CBS, in addition to the George W. Bush National Guard story, she broke the stories of the existence of Strom Thurmond's unacknowledged biracial daughter, Essie-Mae Washington-Williams, and the Abu Ghraib prison tortures, for which she won a Peabody Award in 2005. Her work has been recognized with Emmys, Gracies, Freedom of Speech awards and many others.

She lives in Dallas, Texas with her husband and son.

Dan Rather

With a famed and storied career that has spanned more than six decades, Dan Rather has been one of the world's best-known journalists for much of the last half century. He helped pioneer the very idea that television could be a place for news, and then kept that spirit of innovation alive by constantly pushing the boundaries of what video storytelling could accomplish. Along the way, his work ethic, nose for investigative reporting, and calmness and composure in moments of triumph and tragedy made him a respected voice that millions of people have trusted to make sense of a complicated world.

Rather's resume reads like a history book. He has interviewed every president since Eisenhower and personally covered almost every important dateline of the last 60 years. From his first big assignment at a local news station covering Hurricane Carla, to the recent wars in Iraq and Afghanistan, Rather was there reporting the news to America and the world. On the scene in Dallas, he was key in breaking the news of President John F. Kennedy's death, and uncovered key developments as a White House correspondent during the widespread criminal conspiracy known as Watergate. He was outside Martin Luther King Jr.'s jail cell in Birmingham and at the

anchor desk for countless hours on 9/11 and the days that followed. He reported from the Berlin Wall when it fell, spent a year covering the jungle combat zones of Vietnam, and was forced off the air at Tiananmen Square when the Chinese government's crackdown began. And yet Rather's range was such that in addition to covering world-changing events, he quickly gained a reputation as a gifted, versatile, and nuanced storyteller whose reports rung with empathy and even humor when warranted.

Rather got his start in print, then moved into radio and local television news, before joining CBS News in 1962. He quickly rose through the ranks, and in 1981 he assumed the position of anchor and managing editor of the *CBS Evening News*—a post he held for 24 years. His reporting was featured across the network. It helped turn *60 Minutes* into an institution, launched *48 Hours* as an innovative fly-on-the-wall news magazine program, and shaped countless specials and documentaries. Upon leaving CBS, Rather returned to the in-depth reporting he always loved by creating the Emmy Award winning primetime news magazine and documentary program, *Dan Rather Reports* on the cable network HDNet. Now, building upon that foundation, he is president and CEO of News and Guts, an independent production company he founded that specializes in high-quality non-fiction content across a range of traditional and digital distribution channels.

While Rather has won all of the most prestigious journalism awards (many times over) and has reported from the majority of nations on earth, he considers himself first and foremost a Texan. A proud native son of Wharton and Houston, and a graduate of what is now Sam Houston State University, Rather's unique Texas phrases have become a hallmark of his winsome and approachable style to reporting and storytelling.

ABOUT THE FILMMAKERS

James Vanderbilt (Writer/Director/Producer)

James Vanderbilt has been pushing words around a page professionally ever since he graduated from the University of Southern California's Filmic Writing Program. A native of Norwalk, Connecticut, he sold his first screenplay 48 hours before graduating. It was promptly not made. He has written and produced numerous films, including ZODIAC which was nominated for a Writer's Guild of America Award for Best Adapted Screenplay and a USC Scriptor Award, and WHITE HOUSE DOWN, which was not. His writing credits also include THE AMAZING SPIDERMAN films, THE RUNDOWN, THE LOSERS, and the upcoming INDEPENDENCE DAY: RESURGENCE. He is a founding member of Mythology Entertainment, a company dedicated to story-driven entertainment and content. He lives in Malibu, California, with his wife and children. TRUTH is his directorial debut.

Bradley J. Fischer (Producer)

Bradley J. Fischer began his career at Phoenix Pictures in 1998, rising through the ranks to Co-President of Production in 2007 and taking charge of the majority of the company's motion picture slate.

In 2012, Fischer formed Mythology Entertainment, a motion picture and television production company with partner James Vanderbilt (THE AMAZING SPIDERMAN, ZODIAC). WHITE HOUSE DOWN, directed by Roland Emmerich and starring Channing Tatum and Jamie Foxx, was the company's first project.

During his 13-year tenure at Phoenix Pictures, Fischer was instrumental in discovering, developing, packaging and producing many high-profile motion picture projects, producing a total of seven films over seven years. Among the films Fischer produced while at Phoenix was Martin Scorsese's SHUTTER ISLAND, based on the New York Times bestseller by Dennis Lehane, acclaimed author of Mystic River and Gone Baby Gone. After securing film rights to the book, Fischer sent it to screenwriter Laeta Kalogridis, with whom he developed the project. Scorsese and DiCaprio quickly signed on and the fully packaged project was set up on a production-commitment basis at Paramount Pictures shortly thereafter.

Following its world premiere gala screening at the Berlin International Film Festival, SHUTTER ISLAND debuted to a \$41 million opening weekend, which remains Scorsese's biggest opening to-date. It has since gone on to gross almost \$300 million worldwide.

Among Fischer's other credits is the critically acclaimed David Fincher film ZODIAC, which he produced. An Official Selection of the 2007 Cannes Film Festival, ZODIAC stars Jake Gyllenhaal, Mark Ruffalo and Robert Downey Jr. It was released by Paramount Pictures and Warner Bros. Pictures to massive worldwide critical acclaim, and was one of the best-reviewed films of 2007. In 2010, ZODIAC was named one of the 10 best films of the decade by Entertainment Weekly, Time Out New York, The Chicago Tribune and The New York Post, among many other critics and journalists around the world.

Fischer also executive produced *BLACK SWAN*, directed by Darren Aronofsky and starring Natalie Portman. The film was released by Fox Searchlight and received strong critical praise, going on to gross approximately \$330 million worldwide and receive five Academy Award® nominations, including Best Picture and winning Best Actress for star Natalie Portman.

Among the upcoming projects Fischer is producing are *THE OVERLOOK HOTEL* (a prequel to Stanley Kubrick's *THE SHINING*) with Warner Bros. and the Stanley Kubrick estate, with Mark Romanek directing; *THE UNPLEASANT PROFESSION OF JONATHAN HOAG*, which Alex Proyas will direct from his own adaptation of the Robert Heinlein novella, *THE BRIGANDS OF RATTLEBORGE* by S. Craig Zahler, *ALTERED CARBON* by Laeta Kalogridis and David H. Goodman, based on the seminal sci-fi noir novel by Richard Morgan; and the thriller *AMBULANCE* adapted by Chris Fedak, which Phillip Noyce is attached to direct.

Mythology's next releases include *TRUTH*, starring Cate Blanchett and Robert Redford, which Sony Classics will open on October 16; and the Suge Knight documentary *AMERICAN DREAM/AMERICAN NIGHTMARE*, directed by Antoine Fuqua, which Showtime premieres on September 26.

In 2006, Fischer was selected by the Hollywood Reporter for their 13th annual "Next Generation" special issue as one of Hollywood's top 35 executives under 35 years of age. In the Spring 2008 issue of Los Angeles Confidential magazine, Fischer was profiled as a "Power Producer" and recognized as "one of Hollywood's most promising producers of sophisticated, challenging films."

In addition to his work at Mythology Entertainment, Fischer serves on the board of directors of the Stella Adler Academy of Acting in Los Angeles.

Fischer graduated from Columbia University in 1998 with a BA in Film Studies and Psychology and is a native of New York. He resides in Los Angeles with his wife Karen, daughter Olivia and baby boy Leo.

William Sherak (Producer)

William Sherak serves as President of Stereo D, a 2D to 3D conversion company owned by Deluxe Entertainment Services Inc. In May, 2014, Sherak also became a partner in Mythology Entertainment, a film and television production company co-founded by producer Brad Fischer and writer/director James Vanderbilt. Mythology most recently produced the feature film *TRUTH* starring Robert Redford and Cate Blanchett in the drama based on the Mary Mapes book *Truth and Duty: The Press, The President, and the Privilege of Power*. Sherak serves as producer on the film, along with Fischer and Vanderbilt, who directs from his adapted screenplay.

Sherak founded Stereo D in 2009 and in 2011 Deluxe, the world's largest post-production services provider, bought the company. As part of financier Ronald O. Perelman's MacAndrews and Forbes, Stereo D under Sherak's leadership has seen impressive growth through the ability to create new technologies and build the business to meet the demands of an ever-changing 3D marketplace.

Sherak quickly established Stereo D as the industry leader in high-quality conversion and augmentation visual effects with their work on such films as AVATAR, THOR, TITANIC IN 3D, THE AVENGERS, STAR TREK: INTO DARKNESS, JURASSIC PARK 3D, PACIFIC RIM, and more recently GODZILLA, GUARDIANS OF THE GALAXY, and THE SPONGEBOB SQUAREPANTS MOVIE: SPONGE OUT OF WATER, AVENGERS: AGE OF ULTRON, JURASSIC WORLD, and EVEREST, among many others.

With facilities in Burbank, Toronto and India, Mr. Sherak oversees the development and production of all conversion services worldwide. He has guided the visual effects company from a mere 15 employees to an international staff of more than 1,500. Stereo D was one of the ten entertainment/media firms named on Fast Company magazine's list of Most Innovative Companies of 2013, and in 2014 was nominated by London's Financial Times for their prestigious Boldness in Business Award.

While Sherak has become a prominent figure in the world of post services, his background lies in feature development and production. He began his career in 1997 at Davis Entertainment where he quickly rose in ranks to Director of Development. Soon thereafter he cofounded his own production company called Blue Star Entertainment. In 2000, Blue Star signed an overall production deal with Revolution Studios. At the time, Sherak was only 25. While at Revolution, he produced such features as LITTLE BLACK BOOK, DARKNESS FALLS, and DADDY DAY CAMP. Sherak later mined the television and film when he packaged the hit FX series ANGER MANAGEMENT starring Charlie Sheen from the 2003 movie starring Jack Nicholson and Adam Sandler and produced ARE WE THERE YET? starring Terry Crews and Ice Cube. Both series received 100-episode orders. Additionally, Sherak found scripts dormant in the Revolution library and went on to produce the features, I HATE VALENTINE'S DAY and BANGKOK DANGEROUS.

Sherak continued his career in features with studio deals at Sony and Paramount Studios where he produced films such as ROLE MODELS and MIDDLE MEN.

Mr. Sherak is a member of the Producer's Guild of America, the International 3D Society, and is a member of the Fulfillment Fund Leadership Council.

Brett Ratner (Producer)

Brett Ratner is one of Hollywood's most successful filmmakers. His diverse films resonate with audiences worldwide and have grossed over \$2 billion at the global box office. Brett began his career directing music videos before making his feature directorial debut with MONEY TALKS, starring Charlie Sheen and Chris Tucker. He followed with the blockbuster RUSH HOUR and its successful sequels. Brett also directed THE FAMILY MAN, RED DRAGON, AFTER THE SUNSET, X-MEN: THE LAST STAND, TOWER HEIST and HERCULES.

Ratner has also enjoyed success as a producer. Prior to 2015's TRUTH, his recent films include the smash hit comedy HORRIBLE BOSSES and its sequel, and the re-imagined Snow White tale MIRROR MIRROR. He also served as an executive producer on BLACK MASS, starring Johnny Depp. Upcoming RatPac projects include I SAW THE LIGHT, starring Tom Hiddleston and Elizabeth Olsen; an as-yet-untitled Howard Hughes project, written and to be directed and produced by Warren Beatty; and the much-anticipated drama THE REVENANT, starring Leonardo DiCaprio.

His additional producing credits include the documentaries CATFISH, the Emmy-nominated WOODY ALLEN—A DOCUMENTARY, HELMUT BY JUNE, and I KNEW IT WAS YOU: REDISCOVERING JOHN CAZALE. He also executive produced the Golden Globe-nominated FOX series “Prison Break,” and is currently executive producing the television series “Rush Hour,” based on his hit films.

Brett, along with his business partner James Packer, formed RatPac Entertainment, a film finance production and media company, in 2013. RatPac has a first-look deal with Warner Bros. and joined with Dune Capital to co-finance over 75 films including GRAVITY, THE LEGO MOVIE, and AMERICAN SNIPER. Internationally, Warner Bros. and RatPac have formed a joint venture content fund with China’s Shanghai Media Group to finance local Chinese content. In partnership with New Regency, RatPac also finances the development and production of Brad Pitt’s Plan B Entertainment.

Doug Mankoff (Producer)

Doug Mankoff is a film and television producer and the Chief Executive Officer of Echo Lake Entertainment, which he founded in 1997. Today, Echo Lake Entertainment is comprised of Echo Lake Productions, an independent film and television production/financing company, and Echo Lake Management, a literary/talent management company. Echo Lake has financed and produced over 30 films, including the two most recent films of Spanish director Pedro Almodovar, Alexander Payne’s NEBRASKA (nominated for six 2014 Academy Awards, including Best Picture), and most recently writer James Vanderbilt’s directorial debut TRUTH with Robert Redford and Cate Blanchett. Among Echo Lake Management’s clients are John Carpenter, Deepa Mehta, Fred Schepisi, and Dakota and Elle Fanning.

Before founding Echo Lake, Mankoff worked for visionary film financier Michael Nesmith, managing his library of film and television properties. Mankoff received a B.A. in History from Duke University, attended the graduate film program at NYU, and received his MBA at Harvard.

Doug is a member of both the Academy of Motion Picture Arts and Sciences and the Producer’s Guild of America. He and his wife Marcia live in Los Angeles with their three children.

Andrew Spaulding (Producer)

Andrew Spaulding is a film producer and the President of Echo Lake Entertainment, comprised of Echo Lake Productions, an independent film and television production and financing company, and Echo Lake Management, a literary and talent management company. He has produced or executive produced a dozen feature films, including TRUTH directed by James Vanderbilt and starring Cate Blanchett and Robert Redford; Julian Fellowes’ adaptation of ROMEO AND JULIET; Deepa Mehta’s adaptation of MIDNIGHT’S CHILDREN; and THE JONESES starring Demi Moore and David Duchovny.

A native of Virginia, Andrew was the State’s Film Commissioner and served for two years on the personal staff of Virginia Governor Charles Robb. He is a graduate of the University of Virginia.

Mandy Walker, ASC, ACS (Director of Photography)

Even as a teenager, Mandy Walker, knew she wanted to be a cinematographer. Starting her film career as a runner at age eighteen, Mandy worked for the next seven years on documentaries, music videos and features—progressing from positions as clapper loader, focus puller and camera operator—before shooting her first film as director of photography at just twenty-five years of old.

Since then Mandy's skills have been in great demand by directors all over the world. She was made a member of the Cinematographers guild of the American Academy of Motion Picture Arts and Sciences in 2009, is an accredited member of the Australian Cinematographers Society, the American Society of Cinematographers, and is currently an Artist in Residence at UCLA film school. She has received international recognition and numerous awards for her beautiful Cinematography. In addition to 2015's TRUTH (Cate Blanchett, Robert Redford), feature credits include TRACKS (Mia Wasikowska, Adam Driver) for which she won Film Critics Society of Australia for best cinematography, was nominated for AACTA (Australian Academy Awards) and received a Gold ACS award (Australian Cinematographers Society); BAZ LUHRMANN'S AUSTRALIA (Nicole Kidman, Hugh Jackman), for which she won a Satellite Award, the Hollywood Cinematographer of the Year award, and the Women in Film, Kodak Vision Award in 2008; SHATTERED GLASS for director Billy Ray (Hayden Christensen, Peter Sarsgaard), which earned her a nomination for best Cinematography at the Independent Spirit Awards; LANTANA (Anthony La Paglia, Barbara Hershey, Geoffrey Rush), as well as PARKLANDS (Cate Blanchett), and LOVE SERENADE directed by Shirley Barrett (winner of Camera d'or at the Cannes Film Festival) and recently shooting JANE GOT A GUN (Natalie Portman, Joel Edgerton, Ewan McGregor) directed by Gavin O'Connor.

Walker's impressive portfolio of International TV commercials has garnered her numerous awards of excellence. These include her work on two of the glamorous Chanel No5 mini films, also starring Nicole Kidman, and then Gisele Bundchen, both directed by Baz Luhrmann. In 2006 she was named one of the Variety's "10 Cinematographers to Watch."

Walker has succeeded at making her own mark as a skilled professional with her quality body of work. She is widely regarded for her passion, and an understanding of how cinematography can capture and convey to an audience the most essential aspects of storytelling.

Richard Francis-Bruce, ACE (Editor)

Richard Francis-Bruce (born 10 December 1948 in Sydney, New South Wales) is an Australian film editor who has received several nominations for the Academy Award for Film Editing. Francis-Bruce aspired to be a cinematographer like his father, Jack Bruce, who worked for Hollywood players like Cecil B. De Mille and the Famous Lansky Players. Nonetheless, Richard's aspirations landed him an editing gig at the Australian Broadcasting Corporation (ABC) in Sydney, where he spent 15 years honing his craft.

Prior to his work on 2015's TRUTH for Director James Vanderbilt, Francis-Bruce has contributed to a roster of esteemed films.

Francis-Bruce collaborated with filmmaker George Miller on a plethora of films including MAD MAX: BEYOND THUNDERDOME (1985), THE WITCHES OF EASTWICK (1987), and LORENZO'S OIL (1992).

Francis-Bruce later earned Academy Award nominations for his work on Frank Darabont's *THE SHAWSHANK REDEMPTION* (1994), David Fincher's *SEVEN* (1995) and Wolfgang Petersen's *AIR FORCE ONE* (1997). Francis-Bruce was nominated for ACE Eddie Awards for *THE SHAWSHANK REDEMPTION*, *THE ROCK* (directed by Michael Bay - 1996), *AIR FORCE ONE*, and for *HARRY POTTER AND THE PHILOSOPHER'S STONE* (directed by Chris Columbus - 2001). In 1997, he was invited to become a member of the American Cinema Editors (ACE).

In 1996, Francis-Bruce visited Australia and spoke at a seminar at the Australian Film Television and Radio School entitled *Frame by Frame*. Francis-Bruce explained the importance of understanding internal rhythm and external rhythm as well as the choices he made in and between every shot throughout the film *SEVEN*.

Fiona Crombie (Production Designer)

Fiona designed Justin Kurzel's much anticipated *MACBETH*, which premiere's in official competition at the 2015 Cannes Film Festival starring Michael Fassbender and Marion Cotillard. Most recently Fiona designed James Vanderbilt's *TRUTH*, starring Cate Blanchett and Robert Redford which opens in October, 2015.

For her first feature film credit Fiona production and co-costume designed Justin Kurzel's debut feature *SNOWTOWN* which premiered at the Adelaide Film Festival in 2011 winning the Audience Award. The film also screened at the Critics' Week Cannes Film Festival 2011 where it was Awarded A Special Distinction of the President. Fiona went on to production design Tony Krawitz feature film *DEAD EUROPE* and Julius Avery's *SON OF A GUN* released in 2014.

For television, Fiona costume designed the telemovie *BEACONSFIELD* directed by Glendyn Ivin and Jane Campion's television series "Top of the Lake" produced by See Saw Films.

Fiona's short film credits include production designing Justin Kurzel's short film *BLUE TONGUE* which was selected for official competition at Cannes Critics Week in 2005. In a design collaboration with Alice Babidge, Fiona worked on Ben Briand's *APRICOT* which premiered at the 2010 Melbourne International Film Festival and also screened at the Moscow International Film Festival, both in 2010.

Previously Fiona was the Sydney Theatre Company Resident Designer in 2003 and 2004 and she has worked with many of the major theatre companies throughout Australia including Melbourne Theatre Company, Malthouse, Griffin and the Bell Shakespeare Company. Her set and costume design credits include "The Cherry Orchard" (STC), "Hamlet" (Bell) and "The Shape of Things" (STC) and as costume designer "The Three Sisters", "The City" and "Moving Target." Fiona designed the set for "The Great" (STC) and "Hedda Gabler" starring Cate Blanchett (STC - Sydney and New York).

Amanda Neale (Costume Designer)

Amanda Neale is one of New Zealand's most respected and established costume designers. She has been collaborating with New Zealand filmmaker Taika Waititi since *SCARIFIES* in 1998 and most recently on the comedy/horror movie *WHAT WE DO IN THE SHADOWS*. She has worked on movies for other notable New Zealand directors including Jane Campion, Peter

Jackson and Robert Sarkies. She has assisted costume designer Ngila Dickson and Michael Wilkinson.

She began her career working as a set costumer on large studio movies such as HERCULES, LORD OF THE RINGS and THE LAST SAMURAI. She moved into costume buying for films such as KING KONG and AVATAR. Amanda also worked as a costume designer for Steven Spielberg's 3D animated TINTIN and co-designed Jane Campion's award-winning television series "Top of the Lake."

After filming TRUTH with director James Vanderbilt, Amanda had the privilege of working on another film starring Robert Redford, Disney's new adaptation of PETE'S DRAGON directed by David Lowery.

Brian Tyler (Music)

Brian Tyler is a composer and conductor of over 70 films and recently won Film Composer of the Year at the 2014 Cue Awards. Prior to composing the music for director James Vanderbilt's 2015 TRUTH, Tyler composed blockbuster hits AVENGERS: AGE OF ULTRON, FURIOUS 7, IRON MAN 3 starring Robert Downey Jr. and Ben Kingsley, as well as THOR: THE DARK WORLD starring Chris Hemsworth, Natalie Portman, and Anthony Hopkins. He conducted the London Philharmonic at Abbey Road Studios for both films. He also scored EAGLE EYE for producer Steven Spielberg, and the box office hits FAST FIVE and FAST AND FURIOUS for director Justin Lin. He was nominated for a 2014 BAFTA Games Award and was inducted into the music branch of the Academy of Motion Picture Arts and Sciences in 2010.

Tyler began scoring features shortly after he received his master's degree from Harvard University, as well as a bachelor's degree from UCLA. He is a multi-instrumentalist and plays piano, guitar, drums, bass, cello, world percussion, synth programming, guitarviol, charango, and bouzouki, amongst others. He showcased many of those instruments for the 2013 retro heist film NOW YOU SEE ME, about a team of illusionists, starring Morgan Freeman, Jesse Eisenberg, Michael Caine, Woody Harrelson and Mark Ruffalo.

Tyler arranged and conducted the new film logo music for Universal Pictures and composed a theme for the 100 year anniversary of the studio, as well as composing the music for the Marvel Studios logo which now plays before of all of their films. He also scored THE EXPENDABLES films, and RAMBO directed by Sylvester Stallone; LAW ABIDING CITIZEN starring Jamie Foxx and Gerard Butler; the Keanu Reeves thriller CONSTANTINE, and the science-fiction film BATTLE LOS ANGELES. Tyler's score for Bill Paxton's FRAILTY won him a World Soundtrack Award in 2002, as well as The World Soundtrack Award as Best New Film Composer of the Year. He has received three Emmy Award nominations, ten BMI Music Awards, five ASCAP Music Awards, and recently won 12 Goldspirit Awards, including Composer of the Year.

After composing the score for THE HUNTED for Academy Award-winning director William Friedkin, Tyler composed the score for the turn-of-the-century drama THE GREATEST GAME EVER PLAYED starring Shia LaBeouf. His soundtrack for CHILDREN OF DUNE reached #4 on the Amazon.com album charts while FURIOUS 7, AVENGERS: AGE OF ULTRON, THOR: THE DARK WORLD, IRON MAN 3 and FAST FIVE all hit #1 on the iTunes soundtrack charts.

Recently, Tyler scored the Michael Bay-produced TEENAGE MUTANT NINJA TURTLES, the action-packed disaster thriller INTO THE STORM, and the epic adventure THE EXPENDABLES 3. Tyler also created the new theme music for the NFL (the first updated original since 1997) and in 2015 Tyler created a new groundbreaking musical theme for the 115th U.S. Open Championship on FOX Sports.

For television, he scores the series “Scorpion,” “Hawaii Five-0,” and “Sleepy Hollow,” for which he received an Emmy nomination for Outstanding Original Main Title Theme Music in 2014.

John Papsidera, CSA (Casting Director)

John Papsidera started his professional career as a trained actor, graduating from Florida State University with a BFA degree and attending post-Graduate studies at Circle in the Square in New York City.

Starting as a casting assistant at The Mark Taper Forum in Los Angeles, John moved into feature film casting and worked on such big budget action films as CLEAR AND PRESENT DANGER, THE NET, ANACONDA and CUTTHROAT ISLAND.

Starting in 1997, Papsidera embarked on forming his own casting company and over the past 17 years has been the Casting Director for over 100 films and television projects. Prior to his work on 2015’s TRUTH, his film credits include the original AUSTIN POWERS, BOILER ROOM, MEMENTO, BATMAN: BEGINS, THE LONGEST YARD, THE PRESTIGE, ENCHANTED, THE DARK KNIGHT, ZOMBIELAND, INCEPTION, THE GREY, THE DARK KNIGHT RISES, OZ: THE GREAT AND POWERFUL, GANGSTER SQUAD, MEN WOMEN AND CHILDREN, and INTERSTELLAR.

Television credits include, HBO's “If These Walls Could Talk,” “Live From Baghdad,” “Carnivale,” “Lackawanna Blues,” “Prison Break,” Showtime’s “Ray Donovan” and HBO’s upcoming show, “Westworld.” His achievements in the field of casting include 15 nominations and four prestigious Artios Awards for outstanding casting and four nominations and two Emmys for his work in television.

Papsidera formed his entertainment company, automatic sweat, in the fall of 2000. He opened with friend and Producer, Gavin Polone, a Hollywood restaurant, The Waffle in the Winter of 2007. An avid art collector, he owns and curates his own gallery, The Salon @ automatic sweat. John resides in Los Angeles, still casts feature films and television, is in the process of producing two films and is still looking forward to new horizons of opportunity.

Nikki Barett, CSA (Casting)

Nikki Barrett has been casting film and television for over 20 years. In addition to 2015’s TRUTH, her work includes acclaimed features such as FURY ROAD, THE BADADOOK, THE GREAT GATSBY, THE WATER DIVINER, SLOW WEST, MAO’S LAST DANCER, THE SAPPHIRES, SOMERSAULT, CANDY and THE RAILWAY MAN. Last year she was involved with THE LIGHT BETWEEN OCEANS, HOLDING THE MAN, THE DAUGHTER, Syfy series “Childhood’s End” and PIRATES OF THE CARIBBEAN 5. She is currently casting Mel Gibson’s feature, HACKSAW RIDGE. Nikki is a member of the CSA and CGA and on the board of the Griffin Theatre.

ABOUT THE CAST

Cate Blanchett (Mary Mapes)

Cate Blanchett served as the co-Artistic Director and co-CEO of Sydney Theatre Company, alongside Andrew Upton from 2008-2013. She is a graduate of the Australian National Institute of Dramatic Art and holds Honorary Doctorates of Letters from the University of New South Wales, the University of Sydney and Macquarie University.

Blanchett stars in James Vanderbilt's TRUTH as journalist and broadcast news producer Mary Mapes, who was at the center of the 2004 controversy involving the *60 Minutes II* investigation into then-President George W. Bush's military service. TRUTH premieres at the 2015 Toronto International Film Festival in September. Also launching in the Fall is Todd Haynes' CAROL, adapted from Patricia Highsmith's novel, The Price Of Salt. Blanchett plays a married housewife who falls into a complicated relationship with a store clerk, Rooney Mara.

Among her recent performances, Blanchett starred as Jasmine in Woody Allen's BLUE JASMINE, for which she won Best Actress at the Academy Awards® amongst other awards. Her portrayal of Jasmine also earned her the Best Actress award at the Screen Actors Guild (SAG), Golden Globe and BAFTA Awards.

In 2004, Blanchett won an Academy Award® for her portrayal of Katharine Hepburn in Martin Scorsese's Howard Hughes biopic THE AVIATOR, for which she also won BAFTA and Screen Actors Guild (SAG) Awards. In 2008, Blanchett was nominated for two Oscars®, as Best Actress for ELIZABETH: THE GOLDEN AGE and as Best Supporting Actress for I'M NOT THERE, making her only the fifth actor in Academy history to be nominated in both acting categories in the same year. Additionally, she received dual SAG and BAFTA Award nominations, for Best Actress and Best Supporting Actress respectively, for ELIZABETH: THE GOLDEN AGE and I'M NOT THERE. For the latter, she also won a Golden Globe Award, an Independent Spirit Award, several critics groups' awards, and the Volpi Cup for Best Actress at the 2007 Venice Film Festival.

She earned her first Oscar® nomination and won BAFTA, Golden Globe Award and London Film Critics Circle Awards for her portrayal of Queen Elizabeth I in Shekhar Kapur's ELIZABETH. She also received Oscar®, Golden Globe and SAG Award® nominations for her performance in NOTES ON A SCANDAL. Additionally, Blanchett has earned Golden Globe nominations for Best Actress for the title role in Joel Schumacher's VERONICA GUERIN and her work in Barry Levinson's BANDITS, and, earlier, another BAFTA Award nomination for her performance in Anthony Minghella's THE TALENTED MR. RIPLEY.

In February 2014, Blanchett appeared in THE MONUMENTS MEN, directed by George Clooney. Blanchett then appeared in Disney's CINDERELLA as the Wicked step-mother. She has also completed production on two untitled Terrence Malick films, THE VOYAGE OF TIME and KNIGHT OF CUPS, both of which have pending release dates.

Blanchett originated the role of Galadriel in Peter Jackson's THE LORD OF THE RINGS Trilogy and reprised her role in the recent THE HOBBIT: AN UNEXPECTED JOURNEY. Additional film credits include Joe Wright's HANNA; Ridley Scott's ROBIN HOOD; David Fincher's THE CURIOUS CASE OF BENJAMIN BUTTON; Steven Spielberg's blockbuster INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL; Steven Soderbergh's THE GOOD GERMAN; Alejandro González Iñárritu's BABEL; and Wes Anderson's THE LIFE AQUATIC WITH STEVE ZISSOU.

Among her other film credits are Jim Jarmusch's COFFEE AND CIGARETTES, earning an Independent Spirit Award nomination; Ron Howard's THE MISSING; Gillian Armstrong's CHARLOTTE GRAY; Lasse Hallström's THE SHIPPING NEWS; Rowan Woods' LITTLE FISH, for which she received best actress at the AFI in Australia; Mike Newell's PUSHING TIN; Oliver Parker's AN IDEAL HUSBAND; Sam Raimi's THE GIFT; Sally Potter's THE MAN WHO CRIED; Bruce Beresford's PARADISE ROAD; THANK GOD HE MET LIZZIE, for which she won both the Australian Academy of Cinema and Television Arts (AACTA) and the Sydney Film Critics' Awards for Best Supporting Actress; and Gillian Armstrong's OSCAR AND LUCINDA, for which she also earned an AFI nomination for Best Actress.

Blanchett has worked extensively on the stage in Australia and abroad. For the past five years, she has been the co-Artistic Director and co-CEO of Sydney Theatre Company (STC) alongside Andrew Upton. Blanchett's roles on stage include the title role in "Hedda Gabler" for which she won the Ibsen Centennial Award, Helpmann Award and the MO Award for Best Actress; Richard II in the celebrated STC production of "The Wars of The Roses"; Blanche Du Bois in Tennessee Williams' "A Streetcar Named Desire" which travelled to much acclaim from Sydney to Washington and New York (her performance was considered the 'performance of the year' by the New York Times) and for which she received the Helen Hayes Award for Outstanding Actress in a non-resident production; Yelena in Anton Chekhov's "Uncle Vanya", in a new adaptation by Andrew Upton, which toured to Washington in 2011 and New York in 2012 to great critical acclaim and for which she received the Helpmann Award for Best Female Actor in a Play and the Helen Hayes Award for Outstanding Actress in a non-resident production; and Lotte in Botho Strauss' "Gross und Klein" which toured extensively throughout Europe in 2012 and was part of the London Cultural Olympiad, and for which she received the Helpmann Award for Best Female Actor in a Play. Blanchett also toured to the Lincoln Centre festival in STC's production of Jean Genet's "The Maids", directed by Benedict Andrews and co-adapted by Andrew Upton and Benedict Andrews. Blanchett is currently performing at The Sydney Theatre Company as Anna Petrovna in Andrew Upton's "The Present" based on Chekhov's unfinished play, "Platonov."

Blanchett has been awarded the Centenary Medal for Service to Australian Society through Acting and in 2007 she was named one of TIME Magazine's 100 Most Influential People. In 2012, she was awarded the Chevalier de l'Ordre des arts et des lettres by the French Minister for Culture, in recognition of her significant contributions to the arts. She has also received a star on the Hollywood Walk of Fame.

In 2008, Blanchett co-Chaired the creative stream of the Prime Minister of Australia's National 2020 Summit. She is a patron of the Sydney Film Festival and an ambassador for the Australian Conservation Foundation and the Australian Film Institute.

In August 2015, it was announced that Blanchett is to be honored by New York City's Museum of Modern Art (MoMA) on November 17th 2015. In October 2015, she will also receive the *BFI* Fellowship Award in recognition to her outstanding to film and television.

Cate is a supporter of UNHCR, the UN Refugee Agency. Having undertaken a fact-finding mission to Lebanon to meet refugees and stateless people, she is committed to raising awareness on issues of forced displacement, and in particular on the scourge of statelessness which affects around 10 million people worldwide, denying them basic rights including access to education, healthcare and the ability to work and travel.

Blanchett resides in Sydney with her husband and their four children.

Robert Redford (Dan Rather)

Robert Redford is an ardent conservationist and environmentalist, a man who stands for social responsibility and political involvement, and an artist and businessman who is a staunch supporter of uncompromised creative expression.

Redford landed his first Broadway starring role in "Sunday in New York," followed by "Little Moon of Alban" and Neil Simon's "Barefoot in the Park," directed by Mike Nichols. His first movie role was in *WAR HUNT*. He reprised the role of Paul Bratter in the film version of *BAREFOOT IN THE PARK*, for which he received praise from critics and audiences. In 1969, Redford and Paul Newman teamed to star in *BUTCH CASSIDY AND THE SUNDANCE KID*. Directed by George Roy Hill, the film became an instant classic and firmly established Redford as one of the industry's top leading men. He, Newman and Hill later reunited for *THE STING*, which won seven Oscars®, including Best Picture, and brought Redford his Best Actor nomination.

He has since built a distinguished acting career, starring in such notable films as *JEREMIAH JOHNSON*, *THE WAY WE WERE*, *THE GREAT GATSBY*, *THREE DAYS OF THE CONDOR*, *THE GREAT WALDO PEPPER*, *BRUBAKER*, *A BRIDGE TOO FAR*, *THE NATURAL*, *OUT OF AFRICA*, *LEGAL EAGLES*, *SNEAKERS*, *INDECENT PROPOSAL* AND *UP CLOSE AND PERSONAL*, *SPY GAME*, *THE LAST CASTLE*, *THE CLEARING*, *AN UNFINISHED LIFE* and *ALL IS LOST*.

Currently, Redford can be seen in *A WALK IN THE WOODS*, a film he produced based on the Bill Bryson novel co-starring Nick Nolte.

In October, Redford will star as Dan Rather in Sony Pictures' Classics' *TRUTH*, directed by James Vanderbilt and also starring Cate Blanchett and Elizabeth Moss. The film chronicles the news story that irreversibly changed the life and legacy of legendary news anchor Dan Rather, and is based on the book *Truth and Duty* by Mary Mapes. Redford also recently wrapped Disney's *PETE'S DRAGON*, directed by David Lowery, co-starring Bryce Dallas Howard. The film is scheduled for release spring 2016.

Redford has starred in several films produced by his own Wildwood Enterprises, including *DOWNHILL RACER*, *THE CANDIDATE*, *THE ELECTRIC HORSEMAN* and *ALL THE PRESIDENT'S MEN*, which earned seven Oscar® nominations including Best Picture.

Redford won a Directors Guild of America Award, a Golden Globe Award and the Academy Award® for Best Director for his feature film directorial debut *ORDINARY PEOPLE*. He went on to direct and produce *THE MILAGRO BEANFIELD WAR* and *A RIVER RUNS*

THROUGH IT, for which he received a Best Director Golden Globe nomination; and earned dual Oscar® nominations for Best Picture and Best Director and a Golden Globe nomination for Best Director for QUIZ SHOW. He earned two Golden Globe nominations (Best Picture and Best Director) for THE HORSE WHISPERER. Other films as director and producer include THE LEGEND OF BAGGER VANCE, LIONS FOR LAMBS, THE CONSPIRATOR and THE COMPANY YOU KEEP.

A large part of Redford's life is his Sundance Institute, which he founded in 1981, and is dedicated to the support and development of emerging screenwriters and directors of vision, and to the national and international exhibition of new independent cinema. He has received the Screen Actors Guild's Lifetime Achievement Award, an Honorary Academy Award®, the Kennedy Center Honors, and the LEGION D'HONNEUR medal, France's highest recognition. Robert Redford has been a noted environmentalist and activist since the early 1970s and has served for almost 30 years as a Trustee of the Board of the Natural Resources Defense Council.

Elisabeth Moss (Lucy Scott)

Elisabeth Moss played the iconic role of Peggy Olson on the award-winning television series "Mad Men," which aired its final seven episodes earlier this year. In addition to the series' numerous honors, Moss has received six Emmy Award nominations, a Golden Globe nomination, and two Screen Actors Guild Award nominations for her performance on the show and has joined with the cast to win the Screen Actors Guild Award for Best Ensemble in a Drama Series three consecutive years. Moss's additional television credits include Jane Campion's highly-acclaimed miniseries "Top of the Lake," for which she received Golden Globe and Critics Choice TV Awards for Outstanding Lead Actress in a Movie or Miniseries as well as Emmy and SAG Award nominations in the same category, and Aaron Sorkin's critically-praised and award-winning drama, "The West Wing," on which she played 'Zoey Bartlett,' daughter to Martin Sheen's president.

On the big screen, Moss has completed production on six films: HIGH-RISE, a film directed by Ben Wheatley, also starring Tom Hiddleston, Sienna Miller and Jeremy Irons, which will premiere at the 2015 Toronto International Film Festival; the drama MEADOWLAND, directed by Reed Morano and starring Olivia Wilde and Luke Wilson, which made its world premiere at the Tribeca Film Festival; QUEEN OF EARTH, written and directed by Alex Ross Perry, which premiered to stellar reviews at the Berlin International Film Festival and will be released this October; TRUTH, a political drama in which she stars opposite Robert Redford and Cate Blanchett about the scandal that erupted after Dan Rather reported on 60 Minutes II that George W. Bush had gotten preferential treatment that put him in the National Guard to avoid the Vietnam War draft; THE SEAGULL, directed by Michael Mayer, also starring Corey Stoll, Annette Bening and Saoirse Ronan; and THE FREE WORLD, a drama from director Jason Lew about a former convict who becomes involved with a married woman with an abusive husband.

Moss's additional film credits include THE ONE I LOVE, in which she starred with Mark Duplass (Sundance Film Festival 2014); LISTEN UP PHILIP, directed by Alex Ross Perry and starring Jason Schwartzman (Sundance Film Festival 2014); Walter Salles's adaptation of the classic Jack Kerouac novel ON THE ROAD, GET HIM TO THE GREEK, THE MISSING, GIRL INTERRUPTED, MUMFORD, A THOUSAND ACRES, and VIRGIN, for which she was nominated for an Independent Spirit Award for Best Actress.

Earlier this year, Elisabeth Moss starred on Broadway in “The Heidi Chronicles,” a Broadway revival of Wendy Wasserstein’s Pulitzer and Tony Award-winning play, for which Moss’s performance as the title character earned her Tony, Drama League and Outer Critics Circle Award nominations. Moss’s additional theater credits include “The Children’s Hour” in London’s West End opposite Keira Knightley, the Broadway revival of David Mamet’s “Speed the Plow” opposite William H Macy and her New York theater debut at the Atlantic Theater Company in “Franny’s Way.”

Topher Grace (Mike Smith)

Topher Grace first caught the attention of audiences as one of the stars of the iconic television series, “That ‘70s Show,” before going on to make his mark on the big screen in numerous films. This October, Topher appears in the Sony Pictures Classics drama, TRUTH, opposite Robert Redford, Cate Blanchett, Dennis Quaid and Elisabeth Moss. The film tells the true story of a group of journalists—with Topher portraying rebellious researcher, ‘Mike Smith’—who are investigating then-President George W. Bush’s military service record. The film will have its world premiere at the 2015 Toronto International Film Festival.

Topher is currently in production starring alongside Brad Pitt in the upcoming Netflix black comedy, WAR MACHINE, in which he plays a civilian media adviser to Pitt’s four-star U.S. military general trying to win the war in Afghanistan. Based on Michael Hastings’ book, The Operators: The Wild and Terrifying Inside Story of America’s War in Afghanistan, and directed by David Michod, the film is scheduled to debut in 2016.

Topher has also made the move behind the camera and recently completed production as producer and star of the romantic musical comedy, ONE SHOT, directed by Isaac Rentz. The film features Anne Heche and Taye Diggs and follows a failed Broadway singer who now works as a production manager who must save opening night by wrangling his eccentric cast and crew. On screen he’s also wrapped on the supernatural thriller HOME, expected for release by Universal in 2016.

On the big screen, Topher won the National Board of Review award for Breakthrough Performance by an Actor, as well as a New York Film Critics award, for his roles in IN GOOD COMPANY and P.S. in 2004. As a member of the ensemble cast in Steven Soderbergh’s TRAFFIC, he also won a Screen Actors Guild Award in 2001.

Additional film credits include Christopher Nolan’s INTERSTELLAR; Gary Marshall’s ensemble, VALENTINE’S DAY opposite Anne Hathaway, Bradley Cooper, Jamie Foxx and others; Sam Raimi’s SPIDERMAN 3; Robert Luketic’s WIN A DATE WITH TAD HAMILTON; Mike Newell’s MONA LISA SMILE opposite Julia Roberts; and Soderbergh’s OCEAN’S ELEVEN and OCEAN’S TWELVE,” among many other memorable roles including, most recently, AMERICAN ULTRA opposite Jesse Eisenberg and Kristen Stewart.

On the small screen, along with “That ‘70s Show,” he has also appeared in Curtis Hanson’s Golden Globe winning TV film, “Too Big to Fail,” for HBO. He also appeared in “The Beauty Inside,” a 2012 social film developed by Intel and Toshiba. Directed by Drake Doremus and co-starring Mary Elizabeth Winstead, the film is broken up into six filmed episodes interspersed with interactive storytelling that all takes place on the main character's Facebook timeline.

Topher won a Daytime Emmy in the category of Outstanding New Approaches - Original Daytime Program or Series.

In 2014, Topher made his Off-Broadway debut in Paul Weitz' acclaimed "Lonely, I'm Not," opposite Olivia Thirlby, for Second Stage.

Topher grew up in Darien, Connecticut and currently resides in Los Angeles, California.

Dennis Quaid (Lt. Colonel Roger Charles)

Dennis Quaid is renowned for his distinct portrayals in both comedic and dramatic roles over the past forty years. He began to gain attention in the late 1970s for roles in such films as *BREAKING AWAY*, before gaining public and critical acclaim for this role in the 1983 release *THE RIGHT STUFF*. Other notable credits include *THE ROOKIE*, *THE DAY AFTER TOMORROW*, *TRAFFIC*, *VANTAGE POINT*, *FREQUENCY*, *THE PARENT TRAP* and *SOUL SURFER*. For his role in Todd Haynes' *FAR FROM HEAVEN* he won the New York Film Critics Circle Award for Best Supporting Actor, the Chicago Film Critics Association Award for Best Supporting Actor, the Online Film Critics Society Award for Best Supporting Actor and the Independent Spirit Award for Best Supporting Male. In 2010 he was nominated for numerous awards including a SAG Award®, an Emmy, and a Golden Globe for his portrayal of Bill Clinton in the TV Movie *A SPECIAL RELATIONSHIP*.

He will soon be seen in 2015's *TRUTH*, Jamie Vanderbilt's newsroom drama starring Cate Blanchett and Robert Redford, about the controversy surrounding the 2004 CBS 60 Minutes investigation of then-President George W. Bush's military service in the Texas Air National Guard. *TRUTH* premieres at the 2015 Toronto International Film Festival.

Stacy Keach (Lt. Colonel Bill Burkett)

Stacy Keach has managed the difficult task of maintaining a vibrant series of performances in top motion picture and television projects while continuing to add to his remarkable achievement on the stage, both classical and Broadway. His most recently filmed theatrical motion picture is *TRUTH*, teamed with Cate Blanchett and Robert Redford, which was filmed in Australia, and he is currently filming director Stephen Gaghan's *GOLD*, teamed with Matthew McConaughey, Toby Kebrell and Corey Stoll.

On television, he is one of the stars of NBC's highly-anticipated upcoming comedy series, "The Crowd," created by Suzanne Martin with James Burrows directing first episodes. Keach was an important part of Alexander Payne's Academy Award nominated big screen drama, *NEBRASKA*. Other recent performances include Frank Miller's and Robert Rodriguez' *SIN CITY: A DAME TO KILL FOR* and key roles in the soon to be released film adaptation of the Stephen King novel, *CELL* with John Cusack and Samuel L. Jackson. He also stars in Damian Chapa's true Holocaust drama, *FATHER RUPERT MAYA*.

Keach's spectacular leading role filmography involves such significant works as *THE HEART IS A LONELY HUNTER*, *END OF THE ROAD*, *THE NEW CENTURIONS*, *DOC*, *FAT CITY*, *LUTHER*, *THE LONG RIDERS*, *THE NINTH CONFIGURATION*, *UP IN SMOKE*,

NICE DREAMS, JUDGE ROY BEAN, ESCAPE FROM L.A., AMERICAN HISTORY X, IMBUED (for which he also composed the score), and THE BOURNE LEGACY.

Perhaps best known around the world for his portrayal of hard-boiled detective Mike Hammer, Keach is also known for his performance as Ken Titus in the Fox sitcom "Titus," Warden Henry Pope in the hit series "Prison Break" and Robert "Pops" Leary in the FX series "Lights Out." His frequent television guest appearances number among the many include "Mistral's Daughter," "The Blue and the Gray," "Jennifer Falls," "The Exes," "Two And A Half Men," "Hot In Cleveland," "Anger Management," "Brooklyn 99," "Enlisted," "Law And Order, Special Victims Unit," "NCIS: New Orleans," and guest voice on "The Simpsons" as Don Bookner and HK Duff.

He enjoys prominence as one of the chief voice actors in animated features: his starring character, Skipper, in Disney's PLANES and its sequel, PLANES, FIRE AND RESCUE were both noted boxoffice hits. Keach is currently starring in the second season of "Full Circle" on DirecTV and continues to be the voice of CNBC's "American Greed," now in its ninth season. His original song "Anything for Money" is featured on the show.

Keach has played to grand success in classic and contemporary theater's greatest roles, and he is considered a pre-eminent American interpreter of Shakespeare. His SRO run as King Lear at the Shakespeare Theatre Company in Washington, D.C., received the rave reviews, as did his recent performances there as Falstaff in both "Henry IV" Parts I and II. Keach has accepted three Helen Hayes Awards for leading actor. Most recently on Broadway, he and Stockard Channing took their critically acclaimed roles in the Jon Robin Baitz play, "Other Desert Cities" to the Booth Theater. Keach received an Outer Critics Circle nomination for his performance in the Lincoln Center presentation. He also won the 2011 Audie Award for best original work for the Mike Hammer radio novel "The Little Death," in which he reprises his role as Mike Hammer and also composed the musical score.

This life of acclaimed accomplishment in theatre, film, television and spoken-word recordings and the artist's dramatic personal story are the compelling subject of All in All: An Actor's Life On and Off the Stage, Keach's memoir published by Lyons Press, a division of Globe Pequot in late 2013. His award-winning memoir (it was the initial recipient of the Prism Literary Award, first book acknowledgment in the significant award program honoring motion picture, television and stage productions addressing addictive drug behavior) instantly became and continues to be a bestseller among devotees of great acting and the continuity of Shakespearean theatrical performance.

Keach began his professional career with the New York Shakespeare Festival in 1964, doubling as Marcellus and the Player King in "Hamlet," directed by Joseph Papp with Julie Harris as Ophelia. Keach rose to prominence in 1967 in the off-Broadway political satire "MacBird," for which he received the first of his three Obie awards. He played the title roles in "Henry V," "Hamlet" (three times), "Coriolanus," "Richard III," "Macbeth" and "King Lear" in Robert Falls' modern adaptation at Chicago's Goodman Theatre.

His performance honors include Best Actor Golden Globe Award, three Obies, three Vernon Rice Awards, two Drama Desk Awards, three Helen Hayes Awards, and the prestigious

Millineum Recognition Award, the Will Award, and has been nominated for Emmy and Tony Awards. Broadway credits include "Other Desert Cities," "Indians," "Deathtrap," "Solitary Confinement" and "The Kentucky Cycle." His extensive credits at the New York Shakespeare Festival include Falstaff in "Henry IV" Parts I and II, which he recently reprised in Washington, DC; and the title roles in "Richard III," "Coriolanus," "Henry V," "Macbeth," "Peer Gynt," "Hamlet," and "King Lear." Other theatre credits include "MacBird," "The Niggerlovers," "Steiglitz Loves O'Keefe," "Long Day's Journey into Night," "Frost/Nixon," "Sleuth," "Barnum," "Camelot," "The King and I," "Art" (West End), "Hughie" (West End), "Cyrano de Bergerac," and "Finishing the Picture." For LA Theatre Works, he has played Proctor in "The Crucible", Bottom in "A Midsummer Night's Dream", Brutus in "Julius Caesar", Willy Loman in "Death of A Salesman", the title roles in "Galileo" and "Uncle Vanya."

Keach was a Fulbright scholar to the London Academy of Music and Dramatic Art, attended the University of California at Berkeley and the Yale Drama School. He was recently appointed Heritage Professor by George Mason University, where he taught acting via Skype.

Keach has been married to actress, singer, Yoga instructor Malgosia for 29 years. They have two children, son Shannon, 26, a recent graduate from NYU and USC, who is commencing a career in public relations, and daughter Karolina, 24, graduating this year from Pepperdine University.

Bruce Greenwood (Andrew Heyward)

Bruce Greenwood is currently in production on the upcoming season of Ryan Murphy's "American Crime Story: The People vs. OJ Simpson" as District Attorney Gil Garcetti opposite an all star cast including John Travolta, Sarah Paulson David Schwimmer and Cuba Gooding Jr. He will soon be seen as CBS News President Andrew Heyward in TRUTH, Jamie Vanderbilt's newsroom drama starring Cate Blanchett and Robert Redford, about the controversy surrounding the 2004 CBS 60 Minutes investigation of then-President George W. Bush's military service in the Texas Air National Guard. TRUTH premieres at the 2015 Toronto International Film Festival.

In 2015 Bruce had a recurring role on the critically acclaimed TV drama "Mad Men" playing the love interest of Joan Harris (Christina Hendricks) in the show's final season. Bruce recently wrapped the sci-fi/thriller SPECTRAL and the drama FATHERS AND DAUGHTERS opposite Russell Crowe for Gabriele Muccino. He was most recently seen in Andrew Niccol's military drama-thriller GOOD KILL opposite Ethan Hawke. In 2014's ELEPHANT SONG Greenwood stars as a psychiatric hospital director alongside Xavier Dolan and Catherine Keener. The film, which premiered at the 2014 Toronto International Film Festival, garnered him a Canadian Screen Award nomination for Performance by an Actor in a Leading Role.

In 2014 he starred in ENDLESS LOVE, Universal's remake of the 1981 drama of the same name. Additionally he reprised his role as Captain Christopher Pike in the Paramount Pictures blockbuster STAR TREK INTO DARKNESS opposite Chris Pine, Zachary Quinto and Zoe Saldana for director J.J. Abrams.

He has acted in five films for acclaimed Canadian director Atom Egoyan, including the recently completed QUEEN OF THE NIGHT, DEVIL'S KNOT, EXOTICA, THE SWEET HEREAFTER, which earned the Jury Grand Prize at Cannes and swept the Genie Awards including Best Motion Picture and also earned him a Genie Award nomination for Best Actor, and ARARAT.

In 2012 he starred in the Oscar nominated drama FLIGHT opposite Denzel Washington for Paramount Pictures, directed by Robert Zemeckis. He was also seen in 2012 in A PLACE BEYOND THE PINES, written and directed by Derek Cianfrance and starred Ryan Gosling and Bradley Cooper.

Among Greenwood's recent films are DINNER FOR SCHMUCKS, MAO'S LAST DANCER, and NATIONAL TREASURE: BOOK OF SECRETS. In 2007, his dual role in the unconventional biopic of legendary singer/songwriter Bob Dylan I'M NOT THERE opposite Cate Blanchett and Richard Gere, for writer/director Todd Haynes, earned the Independent Spirit Awards inaugural Robert Altman Award.

He is well known for his outstanding portrayal of President John F. Kennedy negotiating the Cuban Missile Crisis and its fallout in the riveting drama THIRTEEN DAYS, which earned Greenwood a Golden Satellite Award for Best Supporting Actor.

In 2006 he appeared in the thriller DEJA VU for director Tony Scott; in 2005 he starred opposite Philip Seymour as Truman Capote's partner, writer Jack Dunphy, in CAPOTE. That performance earned him a Screen Actors Guild Nomination for Outstanding Performance by a Cast in a Motion Picture.

Among Greenwood's earlier films are I, ROBOT, BEING JULIA, DOUBLE JEOPARDY, MEEKS CUTOFF, BARNEY'S VERSION, DONOVAN'S ECHO, FIREHOUSE DOG, HOLLYWOOD HOMICIDE, THE WORLD'S FASTEST INDIAN, EIGHT BELOW, RULES OF ENGAGEMENT, RACING STRIPES, HERE ON EARTH, THE LOST SON, THICK AS THIEVES, DISTURBING BEHAVIOR, PASSENGER 57, and WILD ORCHID.

Greenwood also enjoys a diverse and successful career in television, including the ABC Horror/Drama series "The River," the Hallmark Hall of Fame holiday movie "A Dog Named Christmas," and the David Milch HBO series "John from Cincinnati," "St. Elsewhere," and the "Larry Sanders Show."

Bruce and his wife Susan divide their time between their homes in Los Angeles and Vancouver.

Dermot Mulroney (Larry Lanpher)

Since being discovered at Northwestern University by a Hollywood talent agent, Dermot Mulroney has acted in over 70 feature films.

He will soon be seen in 2015's TRUTH, Jamie Vanderbilt's newsroom drama starring Cate Blanchett and Robert Redford, about the controversy surrounding the 2004 CBS 60 Minutes investigation of then-President George W. Bush's military service in the Texas Air National Guard. TRUTH premieres at the 2015 Toronto International Film Festival.

He recently shared, with his fellow actors from John Wells' AUGUST: OSAGE COUNTY, a Screen Actors Guild Award nomination for Outstanding Performance by a Cast in a Motion Picture as well as the Hollywood Film Award for Ensemble of the Year.

Mr. Mulroney made his movie debut in 1987 in SUNSET, directed by Blake Edwards. Among his other early features were Christopher Cain's hit western YOUNG GUNS; HBO's telefilm LONG GONE, Norman Rene and Craig Lucas' LONGTIME COMPANION; and Marc Rocco's WHERE THE DAY TAKES YOU.

His many movies since have included Robert Altman's KANSAS CITY; Anjelica Huston's BASTARD OUT OF CAROLINA; John Badham's POINT OF NO RETURN; Peter Bogdanovich's THE THING CALLED LOVE, with River Phoenix; Jon Amiel's COPYCAT; P.J. Hogan's smash MY BEST FRIEND'S WEDDING, starring opposite Julia Roberts and Cameron Diaz; Alexander Payne's ABOUT SCHMIDT, alongside Jack Nicholson; the surprise hit THE WEDDING DATE with Debra Messing; David Fincher's ZODIAC; also Clint Eastwood's J. EDGAR.

Some of Mulroney's more recent popular films include: Joe Carnahan's THE GREY, alongside Liam Neeson; Park Chan Wook's STOKER, ; Calvin Reeder's psychedelic western THE RAMBLER; Joshua Michael Stern's JOBS and the award-winning AUGUST: OSAGE COUNTY for The Weinstein Company.

He will next be seen in projects as varied as: the 3rd installment of the blockbuster genre franchise - Leigh Whannell's INSIDIOUS: CHAPTER 3; a cameo in the 2015 Sundance Film Festival comedy hit THE D TRAIN, with Jack Black; and Dan Mazar's comedy DIRTY GRANDPA (working title) opposite Robert DeNiro and Zac Efron. Mr. Mulroney's television credits of late include season-long guest-starring arcs on Showtime's "Shameless" and HBO's "Enlightened," with Lara Dern. He also had a recurring role on "New Girl" opposite Zooey Deschanel.

A classically trained cellist who has been playing since he was seven years old, Mr. Mulroney frequently joins Michael Giacchino's scoring orchestra for such films as DAWN OF THE PLANET OF THE APES, the recent MISSION IMPOSSIBLE films, and the up-coming TOMORROWLAND, JURASSIC WORLD and Pixar's INSIDE OUT.