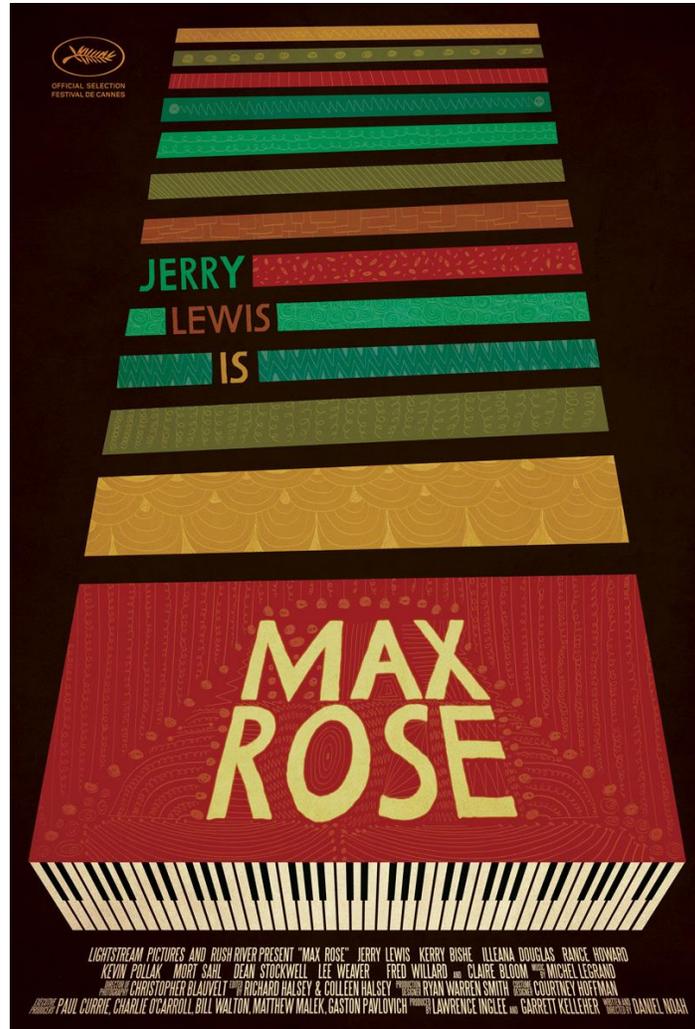


A Film by Daniel Noah



Official Cannes Screening:

Thursday, May 23rd at 7:30pm, Salle du 60e (60th Theater)

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About The Movie

Max Rose (JERRY LEWIS) has lived a very long life. He made his living as a professional pianist. Max had written and arranged one successful song early in his career, but he never quite hit the heights he set out to achieve. Still, he made a solid living and if you were to ask Max if he was satisfied with his life, the one thing he would point to was the love of his life, the woman he loved like no other...Eva Rose (CLAIRE BLOOM).

And then she was gone...

Although Max may have been prepared for this eventuality, what he couldn't have foreseen was the secret that Eva took with her. While going through her effects, Max had come across a beautiful antique compact, engraved with an intimate inscription, from a man pledging his love for Eva. A man that wasn't Max Rose.

Now the pain in his heart from losing his precious wife has been replaced by something else. Doubt. Was his marriage of over six decades a sham? Assuming the worst, Max turns into himself. He won't talk to his son Christopher (KEVIN POLLAK), and his beloved granddaughter Annie (KERRY BISHE') can offer no solace or answers to allay Max's despair.

As he tears apart the house, looking for clues to the identity of Eva's suitor, an accident forces Christopher and Annie to place Max into an assisted living facility. In his first few days there, he remains sullen and withdrawn. With the encouragement of three of the facility's residents (MORT SAHL, LEE WEAVER, RANCE HOWARD), Max embarks on an exploration of his own past, encountering a menagerie of characters from a bygone era. He will ultimately come face-to-face with the man (DEAN STOCKWELL) who gave Eva that compact those many years ago, and what he learns at that meeting will finally give him the answers that he so desperately needs to be at peace...

Lightstream Pictures presents *Max Rose*, starring the incomparable Jerry Lewis. Written and directed by Daniel Noah, the film co-stars Claire Bloom, Kevin Pollak, Kerry Bishé, Mort Sahl and Dean Stockwell. The film is produced by Lawrence Inglee and Garrett Kelleher. Christopher Blauvelt is the Director of Photography and Richard Halsey and Colleen Halsey the Editors. Michel Legrand has written the original score.

About The Production

As with many great screenplays, the inspiration for the story comes from a deeply personal place. Such was the case for Daniel Noah when he decided to write *Max Rose*. “Max is inspired by my grandfather, Robert Loewy,” he explains. “He was a jazz musician and arranger in Chicago, who had one hit, a song called ‘Jealous Heart.’ It didn’t happen for him, and he shifted all of his passion for living into his marriage. For me, growing up, I idolized this marriage, which lasted many decades and was epically and sweepingly romantic.”

When his grandmother passed away in 2001, Noah moved in with his grandfather to take care of him. “We had such an empathetic relationship, that when he experienced grief, I felt it very deeply as well. I thought about what a common story that is, to hear about couples who are together all of their lives, and when one dies, the other goes into a state of spiritual decline. I began to wonder what that story would be like told from the inside.”

In the process of writing the script, when discussing it with others, Noah did not receive a lot of encouragement. “I met with a lot of resistance about writing about older people. I was told that there was no market for that kind of film and that I shouldn’t waste my time.

One person who did not share that opinion was producer Lawrence Inglee. “I met Daniel at a social occasion,” recalls Inglee. “He told me about his script, and we spoke about both of us having friendships with people of different generations, so I had already experienced his sensitivity before I read it.” When the script was finished, Inglee’s response was instantaneous. “It was the most dignified representation of old age that I had ever seen in a script. A simple character story and a beautiful love story. I knew it would be a challenge to sell a film that focuses entirely on someone in their mid ‘80’s, but I wanted to do it immediately.”

Inglee’s sentiment was shared by producer Garrett Kelleher. “I was initially struck by this beautiful story of lifelong love, fidelity, and the God-given gift that is marriage.

Before he finished the screenplay, Daniel Noah had made the decision that he would also direct the film. “My background is as a writer,” he explains, “and when I finish a script, the first question I ask myself is do I want to direct it. If there’s the slightest opening for me to let it go, I always do. I have a belief that if you’re a director, and not 100% committed to the material, you shouldn’t be committed at all. With *Max*, I couldn’t conceive of anybody else

being able to do it justice because of the emotional data I had in my mind and body. I would never have allowed it to go somewhere else.”

The first step for director and producers would be to find the actor who would bring Max Rose to life. Daniel Noah had very specific ideas as to what he aspired in casting. “I always had it in my head that Max should be played by a terrific star from the golden era—someone we hadn’t heard from in a while. Some of the names that were being pitched to us were incredible actors, but they were working constantly and didn’t feel special enough to me to make the film with.”

As they compiled their wish lists, one name kept popping up to the top again and again. Jerry Lewis. “In many ways, *Max Rose* is a story about the past, and a different time in entertainment and show business and I wanted an actor who we would equate to that time,” says Noah.

The filmmakers made several attempts to contact the film legend to no avail. They were told that Lewis had retired, wasn’t reading scripts, wasn’t making films anymore, and faced their own doubts as to whether the octogenarian was in good enough physical condition to undertake such a project. Those doubts were erased when Lewis appeared at the 81st Academy Awards to accept the Jean Hersholt Humanitarian Award. “He looked absolutely fantastic,” recalls Noah, “and I remember thinking ‘this is the closest I’m ever going to get to Jerry Lewis.’”

Ultimately, Noah and Inglee were able to get a letter describing the project to Lewis. “We agonized over what to put in a short note to hopefully create a scenario where he would at least read it,” says Inglee. “One week later, I received a call and the voice on the other end said ‘Hello, this is Jerry Lewis. I would be happy to read your script.’”

Once they had gotten the screenplay to him, it didn’t take Lewis long to make his decision. “I got the script on a Monday at around 11 AM. At 4, I called Lawrence (Inglee) and I said ‘Let’s make this movie now!’ In my seventy years of being in this business, I’ve never been sent a better piece of material.” What was it that produced such an immediate reaction for the actor/filmmaker? “Everything,” he responds. “There wasn’t one specific thing that made me want to do it, but it’s such a wonderful script that you don’t know if you’ve enjoyed the last ten pages, or are looking forward to the next twenty. He wrote it with such charm and grace. There

wasn't a page in the script where I could say to Daniel 'Let's cut this. It doesn't belong in the movie.'”

“One of the things I loved about the script is that it values the elderly and makes a very strong statement that you don't throw elderly people away,” continues Lewis. “They have value, position, opinions and a point of view and they would like to live their lives like everyone else does. They just want to get through it at a time when they've had about enough. Max is 87 years old and he thinks he's had a great life, with a wonderful wife and children, but there are chinks in his armor, and the chinks are no different than those that any other man gets, with the addition that he's struggling with mortality. After he loses his wife, Max wants the world to leave him alone, and he'll leave it alone.”

“When Jerry Lewis wholeheartedly committed to the film, we, at Lightstream, had an obligation to make it happen,” states Kelleher.

Having secured Lewis to star in the film, the next step was to find the actors who would populate Max's world.

“The casting process in general was a process of discovery,” says Inglee. “It was more like the equivalent of turning on a light and then seeing what came to you. This script worked in that way. It attracted the cast.”

Indeed, it was a combination of the script and the opportunity to be a part of Jerry Lewis' return to the silver screen that brought the actors to the *Max Rose* production.

As sure as the filmmakers were that they wanted Lewis to play Max, they were as certain as to who they saw as his beloved wife, Eva. “Claire Bloom was someone Daniel wanted to work with from the first time he saw her onscreen as a child,” says Inglee. “It was a privilege to call and ask her to appear in the film. Claire brought a universe of experience, grace, elegance, intelligence and maturity to the role. It was a blessing to have her.”

“I was attracted by the fact it's a story of two aged people who loved each other very much,” says the actress. Old people are still able to love just as much as young people, if not even more passionately, because time is running out. I also found the idea of acting with Jerry Lewis most intriguing. He's a legend, and I have worked with a few of them. I found Jerry to be a wonderful colleague. He's a mensch.”

Just as Noah had his ideas for casting, so did Lewis when it came to the role of Max's son Christopher. “Jerry Lewis reached out from Mount Olympus a few years ago to say what a

fan he was, which seemed as surreal as any moment I've ever experienced," recalls actor/comedian Kevin Pollak. "He invited me to hang out and have lunch with him in Las Vegas, which of course, I did, and he told me he wanted me to play his son in a movie. When my agents called about the film, I said 'Is this the movie Jerry Lewis threatened me with two years ago?' I said 'yes' without even needing to read the script. Jerry Lewis is about as iconic a figure in both comedy and as a filmmaker as one can get, so any chance to work with him is an immediate yes."

When he did read the script, Pollak found it one that he would be proud to be a part of. "It's moving, disturbing, awkward and unfortunate," he says of the relationship between Christopher and Max. "It's a family dynamic that was painful at times to portray, and the experience between father and son in the script came close enough to mine, so that I didn't have to dig too deep."

Actress Kerry Bishé had very personal reasons for wanting to take on the role of Max's granddaughter Annie, starting with the script. "Despite my best efforts to keep it together and have a cool, objective perspective when I read it, I cried uncontrollably. There's something so relatable about stories about your grandparents and how much you love them and dealing with family loss, that made me excited to work on it, and especially the opportunity to meet and get to know Jerry in this really intimate way. The idea was enticing, but the reality was so much more complex and interesting and educational than I could possibly imagine."

She also reveals a special relationship of her own that made this particular role one she couldn't pass up. "My grandmother was an amazing lady, and I loved her very much. Her name is Grace and she was always true to that name. She passed away just after the new year. On the day we had her funeral, Daniel called to ask me if I would be in this movie. It was a very overwhelming time for a lot of reasons and the prospect of having to come to work every day and to deal with something that was actually going on in my life was really daunting. I never had something that was quite so analogous to the things that have been happening in my own life. It's been edifying on a personal and emotional level. This movie will always be a very personal document of this time in my life and I feel very lucky and grateful that I get to do some work I'm really proud of. For me, this is all about this woman that I so love and value and I'm going to miss forever."

When Max's family feels he is unable to live alone, they reluctantly move him to an assisted living facility. It is there that Max meets a group of men who help him regain the focus of what was good about his life. The production was fortunate enough to attract the talents of Rance Howard and Lee Weaver to portray two members of the group, but they were especially thrilled to bring back to the public fore, yet another legendary performer—Mort Sahl.

“Jack, the character I play, is the antithesis of Max,” explains Sahl. “He embraces his old age, and is going to wring every last drop out of it.” “Getting to know Mort has been such a privilege,” says director Noah. “You get the feeling that you're with a man whose brain contains all the secrets of the human race. He's a brilliant man whose brilliance is wrapped around incredible emotional sensitivity. For a man who's known for being such an immense intellect, he brings something very emotionally raw to his performance that will surprise a lot of people.” Adds Lawrence Inglee, “He's a romantic in his heart and a radical in his thinking. That's what motivated us to reach out to him.”

“One of the greatest fears was that this was a movie that would be depressing,” says Noah. “It's not by accident that our cast is populated by comedians. At times, it is very funny, and none of that humor does anything to undermine the very real emotional challenges the characters are going through.”

Another welcome surprise for the filmmakers was the participation of music giant Michel Legrand, a three time Oscar-winner, who agreed to not only write the score for the film, but the signature song that was Max's one hit, “Hurry Home.” “Having Michel Legrand as part of this film is very surreal,” offers Noah. “Music is a very big part of my life, and I've long worshipped Michel as being one of the great contemporary composers. To have him write music for *Max Rose* is a dream come true for me.”

Legrand had long been a friend of Jerry Lewis, but it was more than their friendship that compelled him to join the production. “So often, I am approached to do a score where the music is a secondary thing. I loved the script and in this movie, the music is an integral part of the story.”

About The Filming

Principal photography on *Max Rose* began on January 15th, 2013, and Jerry Lewis stepped in front of a movie camera for the first time in 18 years. For the actor, it was as if he had never been gone. Over the course of the entire shooting schedule, Lewis was in every scene in the film, and his energy and passion never wavered. Despite his decades of experience behind the camera, Lewis never interfered with Noah's process or direction. "I am in this movie as an actor," he states firmly. "The agreement I made with Daniel was that I would never go behind the camera. And that's the way we kept it. Was I tempted? You put a camera next to me and I salivate, but this was Daniel's movie."

"This was a chance for me to show the acting chops," he continues, "and I've been saving it up for sixty years. When I came here to do it, it was like an emotional explosion."

For the cast, there was a slight period of adjustment as they settled into their roles, and get past the larger-than-life persona they had grown up with as Jerry Lewis.

"Jerry Lewis exists as a texture deep in the DNA of popular culture. There is an interesting experience when you first meet him," says Kerry Bishé. "The first few days you're with JERRY LEWIS, with a capital J and a capital L, and there is a very palpable very real separate entity that is the brand and icon that is Jerry, and you can't help but interact with that when you first meet him. He is such a huge idea. After a while, inevitably you get to know him as a real person, who is fallible, human, charming, funny and very sweet."

"My brain just constantly screams 'OMG! That's Jerry Lewis!'" adds Kevin Pollak. "It's a constant reminder, but also a personal joy and thrill of being in this moment in my life."

The experience of acting with Lewis was the same for everyone, including Illeana Douglas, who portrays a therapist at the assisted living facility and Fred Willard, who portrays the family physician Dr. Clark. Says Douglas, "It's so exciting to be around someone as iconic as Jerry Lewis. People light up when I tell them I'm in a movie with him. He's always been a part of our lives. To be around him is to feel like you're smiling all the time." "When I was offered the part, all I needed to hear was Jerry Lewis and I said yes," says Willard. "I grew up and started out in comedy and Jerry Lewis was one of those people you knew of, but didn't really know if he actually existed. Jerry on the set is charming and vulnerable and interested in everyone and everything."

Lewis delighted in being with the crew, and within the first three days of filming knew every crewmember by name. While he steadfastly lived up to his promise to Daniel Noah to stay in front of the camera, he did insist on one thing for the set on a daily basis. As he did on his own films for many years, Lewis wanted an open set, meaning family and friends of the crew were welcome and encouraged to visit.

“I feel on this set like I did on the first one in 1947. It was then I began to get my lessons from my crew. They taught me everything I know in this business. They know I love them. This is absolutely the best crew I’ve ever worked with,” says Lewis. “We’re all there for the same thing, to make a special film. I love the crew because they love what I love.”

Writer/Director Noah contributed to the set demeanor as well. At the end of each day’s filming, one crewmember was selected to stand up and deliver the ‘joke of the day.’

Despite having but one small prior directorial effort to his credit, Daniel Noah received high praise from his veteran cast. “A neophyte director comes with a lot of baggage,” says Jerry Lewis. “I’ve seen Daniel do a job without any of that. And it’s a little more complicated when you’re the writer/director, and you’re at the mercy of your own work. You’re on the set and look at the script and think ‘why would I do that? What was I thinking?’ He had the spirit and the emotion and his desire to make this happen.”

“I find Daniel Noah to be annoyingly tall, off-putting and not so easy on the neck,” states Kevin Pollak. “But he is very insightful into the interaction of a dysfunctional family and the high stakes involved when the matriarch passes away at the beginning of the film. He’s also very open to the actors’ interpretation of the dialogue and changing it constantly, which is always helpful. By the time I get to take three, I feel myself acting. The freedom is not to change the context, but make the words your own, to keep the interaction flowing. Jerry is great at improvising, but more importantly, staying in the moment. When you have a director who trusts you to do that and not be so married to the exact words when a certain emotion is trying to be put forth, or in the case of this story, denied, has been a great joy.”

Indeed, Noah did encourage his cast to adlib when they felt the need. “I always want actors to be free with the dialogue. If there are any lines they don’t like and have ideas, I love them to contribute. To me, as long as the story is being told, the words are unimportant and the actors should feel free to speak in a way that feels organic to them. There’s a very loose feeling

in this film that comes from that. These are real human beings having real conversations with each other that don't sound scripted.”

“Daniel is just starting out, and I'm so impressed on a daily basis as to how he can maintain control in an environment that requires a lot of flexibility,” says Kerry Bishé. “His attitude that I find most helpful is that whatever is really happening, is happening. Whatever is going on, accept it. That's a beautiful challenge and something that makes for a spontaneous feeling in a movie, when you capture real vulnerability.”

“The actors were frequently encouraged to find their own words if they were available to them,” adds producer Inglee. “We wanted to capture the qualities of these magnificent actors who had gathered in service of this story. Things we might have missed if we found ourselves thinking only of the script. Daniel was attached to the soul of the script. Whatever path brought us to the emotion was the path he chose to take.”

While most seasoned directors might take pause in the prospect of directing such an accomplished cast led by one of the world's most foremost actor and filmmaker, Noah felt no such qualms. “It's not intimidating to direct Jerry at all. He's a great friend and collaborator, and like all great actors, he brings such personality to the game that just by putting a camera on him, you're already winning. He shares a goal with all of us, which is making this movie great and special and lasting.”

Max Rose was filmed entirely on location in Los Angeles. “It goes against conventional wisdom to shoot an independent film in L.A., but we knew it was vitally important because it is a story about show business in many ways,” says Noah.

The film features some iconic locations, but there was one which stood out as a highlight for the cast and crew. “We were lucky enough to shoot in Musso and Frank's, which is a terrific piece of Hollywood history,” says the director. “When it first opened its doors, it's where all the actors, writers, directors and producers hung out. Scripts were written there, deals were made on the pay phone. We got to put Jerry and Lee Weaver at the bar, sipping martinis in this unbelievable housing of history behind them. You could really feel the ghosts of all those great Hollywood characters in the room.”

At the end of their six-week shooting schedule, Noah reflected on the voyage from inception to wrap, and the once in a lifetime relationship he had forged with a legend. “One of the benefits of this film taking so long to put together is that it's given Jerry and I time to get to

know each other. At the beginning, I was a little bit in awe, but after a bit of time, he felt a little bit like my grandfather, spending many hours with him at his home, eating lox and bagels in our pajamas. But you never forget you're in the presence of greatness. I'll always be grateful to him for taking a chance on this film. He's taking a huge risk, allowing himself to be so vulnerable emotionally at a point in his career where he has absolutely nothing to prove, no reason to do this other than his believing in the message of the story. He has given me his trust from actor to director, and never once questioned any decision I made as a filmmaker. I'm very much a child of Jerry Lewis filmmaking, which is about the relationships and spiritual experiences you have on set."

Lawrence Inglee adds, "We're meeting Jerry at a very specific time in his life. He's done it all, and he's been with us as a partner in figuring out this whole journey in the years it took to do so. He was our friend and mentor, and father and grandfather, and frequently, our little boy. He was gushing with warmth and humanity and love, really truly wanting in this time of his life to show something he hadn't shown before. I don't know how someone can be at the same time, the quietest and the loudest, the funniest and the saddest, the most flamboyantly confident and most humble all at once."

For Lewis, *Max Rose* is the culmination of a career that has provided laughs, tears and joy for literally billions of people. It is the role he has waited his whole life to play, and had to live that life in order to play it. "If this is the last film I ever make, and I'm not promising that it is," he smiles, "I would be very proud."

Having undertaken an extraordinary journey, the filmmakers and cast hope that *Max Rose* will be a film experience that touches members of every generation.

"I think it's lovely for young people to see elderly people in love," offers Claire Bloom, "and I think older people will appreciate seeing themselves not portrayed as idiots, which they are in half the movies made, but perfectly normal people with normal desires."

"I don't really have a wishlist of what people should feel," says Kevin Pollak, "but if you don't feel something from this movie, if you don't take something away from it, then you're a cast member of *The Walking Dead*."

"I hope they'll feel good, a feeling of joy, and the sense of the value of everyday life," says Inglee. "Whatever life has the presence of love is a good life. I hope they feel compelled to hug their loved ones a little tighter."

Writer/director Daniel Noah believes at the end of the journey, the film that is *Max Rose* far outshines what he originally envisioned in the process from page to screen. “It’s an old-fashioned movie about things that anyone can relate to. It’s about family, marriage, parents, grandparents. A life that has love is not wasted. One of the most common American experiences is disappointment. We’re raised on the American dream being we can achieve anything we want to, but we don’t necessarily. Sometimes the most attainable dream is having people in your life that you love and who love you.

This is a movie that reminds us there is no greater success than love...”

About The Cast

In a recent Time Magazine poll that listed the “10 Most Recognizable Faces in the World,” **JERRY LEWIS** (Max Rose) came in fourth place, tied with the Pope. His contributions to the entertainment industry are legendary, having made his mark as an actor, writer, producer and director. His films have entertained billions around the globe, and they continue to attract and enchant new audiences and fans.

Lewis made his first appearance in front of a motion picture camera in 1949 with partner Dean Martin in *My Friend Irma*, and prior to *Max Rose*, made his last appearance in 1995’s *Funny Bones*. He has left his indelible mark in not only film, but in television, music, theatre, books, and technology. In the mid ’60’s Lewis invented and developed the video assist—a system in which the filmmaker could immediately review the on-set performances and technical aspects of their shots. It remains a standard of the industry to this day.

In his term of over six decades as the Chairman of the MDA and host of their annual telethon, Lewis raised over 2.6 billion dollars for the charitable organization. The full compliment of his worldwide honors and awards are far too numerous to list. To name but a few, he has been nominated for a Nobel Peace Prize, has been presented with the French Legion of Honor, and received the Jean Hersholt Humanitarian Award at the 2009 Academy Awards.

CLAIRE BLOOM (Eva Rose) made her London stage debut at the age of 16 in the play *The Lady’s Not For Burning*, which also featured a young Richard Burton, and starred John Gielgud. It was her second motion picture that would bring her to the attention of audiences worldwide, as she was chosen by director and star Charles Chaplin for the role of the suicidal ballerina in *Limelight*. As a result of her performance, the actress received many film offers, but chose to remain on the stage for the next couple of years, joining the prestigious Old Vic company.

When she did make the decision to return to film, Bloom found herself in a number of costume dramas, such as *Alexander the Great*, *The Brothers Karamazov*, *The Buccaneer*, *The Wonderful World of the Brothers Grimm*, Laurence Olivier’s film version of *Richard III*, *A Doll’s House*, *The Outrage* and the more contemporary *The Spy Who Came in From the Cold* and *Look Back in Anger*, both with Richard Burton.

She has since appeared in every genre, with notable performances in *The Chapman Report*, *Charly*, *The Illustrated Man*, *The Haunting*, *Clash of the Titans*, *Crimes and Misdemeanors*, *Mighty Aphrodite* and most recently, *The King's Speech*, among many others.

The actress has appeared on television for both British and American audiences. Bloom received the BAFTA Award for her portrayal of Joy Gresham, the wife of C.S. Lewis in *Shadowlands*. Other memorable performances include roles in *Backstairs at the White House*, *Brideshead Revisited* (an Emmy nomination), *Separate Tables*, the mini-series *Ellis Island*, *American Playhouse: The Ghost Writer* and an uncredited appearance on the BBC smash sci-fi series, *Doctor Who*. She has also been seen on *Law & Order: Criminal Intent*, and spent two years as a villainess on the daytime drama, *As the World Turns*.

KERRY BISHE (Annie Rose) can be seen as part of the ensemble cast of 2013's Academy-Award® winning Best Picture of the Year, *Argo*.

A graduate of Northwestern University, the actress made her Broadway debut as Clara, in the Roundabout Theatre's production of *Pygmalion* opposite Jefferson Mays and Claire Danes. Prior to that, Bishé starred in the one-woman show, *My Name Is Rachel Corrie*, directed by Alan Rickman.

On screen, Bishé has been seen in features such as *Sex in the City*, *Meskada*, *Nice Guy Johnny*, *Red State*, *Turkey Bowl*, *Newlyweds* and *The Fitzgerald Family Christmas*. Her television credits include a recurring role on the long-running sitcom *Scrubs* as well as appearances on series such as *Life On Mars* and *Royal Pains* and the television movies *Virtuality* and *Iceland*.

KEVIN POLLAK (Christopher Rose) has captured the attention of audiences worldwide with his range of both dramatic and comedic roles. He has appeared in over sixty films and has established himself as one of the few standup comedians to also have a successful dramatic film career. In addition to his acting talents, he has proven himself as a writer, producer, director and most recently, an award-winning talk show host.

Pollak began performing standup comedy at the age of ten, and was a touring professional by age 20. Shortly after his first HBO standup special, he made his motion picture debut for director Ron Howard in *Willow*. He followed with a dramatic turn in Barry

Levinson's *Avalon*. Since that time, Pollak has continued to stand out in numerous roles, equally at home in comedy or drama. His film credits include *A Few Good Men*, *Grumpy Old Men* (and its sequel, *Grumpier Old Men*), *The Usual Suspects*, Martin Scorsese's *Casino*, *Cop Out*, *Middle Men*, *The Big Year*, *The Whole Nine Yards* and *Red State*, to name but a few.

On television, Pollak has starred in three of his own stand-up comedy specials, as well as countless guest appearances on a plethora of sitcoms and dramas. He also directed the comedy web series *Vamped Out*, which debuted online in 2010.

In November of 2012, Pollak released his first book, *How I Slept My Way to the Middle: Secrets and Stories From Stage, Screen and Interwebs*.

In the late '50's and early '60's, **MORT SAHL** (Jack) rose to prominence as the premiere comic/political satirist of the times. He was the first entertainer ever featured on the cover of Time Magazine, the first performer to produce a comedy album (which now resides in the Library of Congress), and was the first non-musician ever to win a Grammy. He has inspired countless comedians over the decades. Their pairing in *Max Rose* is not the first time that Sahl has performed with Jerry Lewis. In 1963, Sahl appeared in two episodes of Jerry's comedy variety show.

Max Rose boasts an impressive supporting cast, featuring such talents as **FRED WILLARD** (*Waiting For Guffman*, *Best In Show*, *A Mighty Wind*), **DEAN STOCKWELL** (*Blue Velvet*, *To Live and Die in L.A.*, *Quantum Leap*), **ILLEANA DOUGLAS** (*Easy to Assemble*, *Ghost World*, *To Die For*), **LEE WEAVER** (*Donnie Darko*, *The 40 Year Old Virgin*, *O Brother Where Art Thou?*) and **RANCE HOWARD** (*Nebraska*, *Huff*, *Angels and Demons*).

About The Filmmakers

DANIEL NOAH (director/screenwriter) grew up in a family of musicians several blocks from Chicago's Wrigley Field, raised in part by his grandfather, a well-known jazz arranger. Daniel co-wrote the screenplay *Believers* (2007) for director Daniel Myrick (*Blair Witch Project*) and *McCanick* for Bleiburg Entertainment. Daniel is a founder of the production company SpectreVision, with partners Elijah Wood and Josh C. Waller, producing elevated films in the genre arena, including *Toad Road*, *A Girl Walks Home Alone At Night* and *Cooties*. He is co-director of "Nightmare City", a citywide, multidisciplinary arts festival held annually in Los Angeles.

In November of 2011, **LAWRENCE INGLEE** (Producer) was named by Variety as one of the "10 Producers to Watch." A passion for storytelling fuels Lawrence's career from early days at Ron Howard's and Brian Grazer's Imagine Entertainment through his rise from Creative Executive to Co-President of the Mark Gordon Company where he was instrumental in developing tent-pole movies such as *The Day After Tomorrow*. It was during his tenure as President of Lightstream Pictures that the producer first began the development of *Max Rose*. Inglee has also produced *The Messenger*, starring Ben Foster, Woody Harrelson and Samantha Morton, which was nominated for two Oscars, and re-teamed with *The Messenger* director Oren Moverman and Harrelson for the critically acclaimed *Rampart*. Inglee currently serves as the President of Production for Mosaic Films.

GARRETT KELLEHER (Producer) is an Irish entrepreneur who has worked in property development both in the United States and Europe for over 25 years, and is acknowledged as one of Ireland's most innovative property magnates. Kelleher first became involved in the motion picture industry in a financial capacity on *The Passion of the Christ*. Kelleher has served as a Non-Executive Chairman of Lightstream Pictures for the past several years. He was the Executive Producer on the features *Dollhouse* and *Rampart*.

Kelleher is also the owner and Chairman of the Irish football club St. Patrick's Athletic FC.

CHRISTOPHER BLAUVELT (Cinematographer) began his career as a camera assistant and operator on a number of box-office favorites such as *Lethal Weapon 3* and *4*, *Speed*, *Geronimo: An American Legend*, *The Game*, *Gone in Sixty Seconds*, *The Patriot*, *Zodiac*, *I'm Still Here* and *Where the Wild Things Are*, among many others. His credits as a Cinematographer include *Nobody Walks*, *The Fourth Dimension*, *The Bling Rong*, *The Disappearance of Eleanor Rigby: His (and Hers)* and *Night Moves*.

RYAN WARREN SMITH (Production Designer) began his career as an on-set dresser working alongside high profile directors such as Sean Penn and Gus Van Sant. His first film as a production designer was Kelly Reichardt's *Wendy and Lucy*, starring Michelle Williams. Since that time, Smith has designed the features *Some Days are Better Than Others*, *The Wait*, *The Motel Life* and the 2012 Sundance entry *For Ellen*.

RICHARD HALSEY (Editor) was awarded the Academy Award® for his editing of the 1976 Best Picture, *Rocky*. His credits encompass a combination of classic films and audience favorites. They include *Pat Garrett & Billy the Kid*, *Harry and Tonto*, *W.W. and the Dixie Dancekings*, *Next Stop, Greenwich Village*, *Fire Sale*, *Thank God It's Friday*, *American Gigolo*, *Tribute*, *That Championship Season*, *Moscow on the Hudson*, *Down and Out in Beverly Hills*, *Dragnet*, *Article 99*, *Sister Act*, *So I Married An Axe Murderer*, *The Net* and *Edward Scissorhands*, among many others.

COLLEEN HALSEY (Editor) has co-edited many films with her husband Richard, their first team effort being *Down and Out in Beverly Hills*. She also served as co-editor with him on films such as *Edward Scissorhands*, *Article 99*, *Sister Act* and *So I Married An Axe Murderer*, among others. Colleen also worked in animation editing for the Disney Studio, and has edited numerous films for the Hallmark Network and Lifetime.

MICHEL LEGRAND (Composer) has scored over 200 film and television projects. He is a three time Academy Award®-winner, having taken the Oscars for his scores of the films *Summer of '42* and *Yentl*, and for the original song, "The Windmills of Your Mind" from the original 1968 version of *The Thomas Crown Affair*.

It was at the age of 22 when the Paris native released his first album, *I Love Paris*, which became one of the best-selling instrumental albums, selling over eight million copies. In the late '50's and '60's, Legrand was at the forefront of the French New Wave. He scored seven films for Jean-Luc Goddard, and ten films with Jacques Demy. In 1963 Legrand composed the score for *The Umbrellas of Cherbourg*, the first film musical that was entirely sung. He received three Oscar nominations for the film.

Over the years, Legrand has conducted orchestras worldwide, and has recorded more than one hundred albums with international music stars the likes of Frank Sinatra, Ella Fitzgerald, Lena Horne, Barbra Streisand, Sarah Vaughan, Aretha Franklin, Ray Charles, Diana Ross and Shirley Bassey, among many others.

A small sampling of Legrand's film and television work includes such credits as *Le Mans*, *The Go-Between*, *Castle Keep*, *Lady Sings the Blues*, *A Doll's House* (which starred Claire Bloom), *Portnoy's Complaint*, *The Three (and Four) Musketeers*, *F for Fake*, *Atlantic City*, *Never Say Never Again*, *Prêt-à-Porter* and *Slapstick of Another Kind*, starring his longtime friend, Jerry Lewis.

ALAN and **MARILYN BERGMAN** (Songwriters) shared in the Academy Award with Michel Legrand for "The Windmills of Your Mind" and the score for *Yentl*. They also won an Oscar for the lyrics to the classic standard "The Way We Were." In all, the Bergmans have been nominated for sixteen Academy Awards, and have won both Golden Globes and Grammys for their acclaimed work as well. They have written countless standards of American songs for some of the all time great musical artists. They were inducted into the Songwriters' Hall of Fame in 1980.

For *Max Rose*, the Bergmans have written the lyrics to what was Max's one hit in his musical career—"Hurry Home."

A student of Costume Design at NYU's Tisch School of the Arts, **COURTNEY HOFFMAN** (Costume Designer) first served as a trainee on *The Chronicles of Narnia: Prince Caspian*. She continued her on-set training within the costume department on films such as *To the Wonder*, *Magic Mike*, *Water For Elephants*, *Snow White and the Huntsman* and *Django Unchained*. Her first full length feature as a costume designer was the 1870's western *Dead*

Man's Burden, which was followed by writer/director Gia Coppola's *Palo Alto*, starring James Franco.

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