



FESTIVAL DE CANNES

OFFICIAL SELECTION

MEL GIBSON

JODIE FOSTER

THE BEAVER

A FILM BY JODIE FOSTER



SONNAT ENTERTAINMENT and PRODUCTION MEDIA - presents in association with WUNDERKIND and UFFICIALLY A PART OF - a production of ANTONIO MANGIACAPUTO in collaboration with JODIE FOSTER - MEL GIBSON - JODIE FOSTER - THE BEAVER - LE COMPLEXE DU CASTOR
ANTON MANGIACAPUTO - JENNY KATZ - JAMES MACE - NICKY MARPLETTI - TORINO - production in association with WUNDERKIND and UFFICIALLY A PART OF - in collaboration with SONNAT and UFFICIALLY A PART OF - production in association with PRODUCTION MEDIA and PRODUCTION
creative producers: JEFF SKOLL - MICHAEL M. MORGAN, ALI HANZOUELI - PAUL GREEN - JONATHAN PERE - production in association with WUNDERKIND and UFFICIALLY A PART OF - production in association with PRODUCTION MEDIA and PRODUCTION
© 2011 Sonnat Entertainment. All Rights Reserved.     



GRUPE M6

Summit Entertainment and Participant Media
Present
in Association with Imagination Abu Dhabi
An Anonymous Content Production

THE BEAVER

French title : LE COMPLEXE DU CASTOR

Starring

MEL GIBSON JODIE FOSTER
ANTON YELCHIN JENNIFER LAWRENCE,
CHERRY JONES

Written by

KYLE KILLEN

Directed by

JODIE FOSTER

Produced by

STEVE GOLIN KEITH REDMON ANN RUARK

Executive Producers

JEFF SKOLL
MOHAMMED MUBARAK AL MAZROUEI
PAUL GREEN JONATHAN KING

SUMMIT ENTERTAINMENT

1630 Stewart St. - Ste. 120 - Santa Monica, CA 90404

Tel: +1 310 309 8400 - Fax: +1 310 828 4132 - Website: <http://www.summit-ent.com>

SUMMIT INTERNATIONAL PUBLICITY CONTACTS:

JILL JONES: e: jjones@summit-ent.com - Tel: 310.309.8435

MELISSA MARTINEZ: e: mmartinez@summit-ent.com - Tel: 310.309.8436

ASMEETA NARAYAN: e: anarayan@summit-ent.com - Tel: 310.309.8453

SYNOPSIS

Two-time Academy Award® winner Jodie Foster directs and co-stars with two-time Academy Award® winner Mel Gibson in *The Beaver* - an emotional story about a man on a journey to re-discover his family and re-start his life.

Plagued by his own demons, Walter Black was once a successful toy executive and family man who now suffers from depression. No matter what he tries, Walter can't seem to get himself back on track...until a beaver hand puppet enters his life.

PRODUCTION NOTES

A FAMILY STORY

In her career as a director, Jodie Foster has developed a reputation for her adept ability to share universal themes of family and family dynamics through the specific experiences of the characters in her films. At the time that producer Steve Golin was searching for the perfect helmer for *THE BEAVER*, several major Hollywood directors were contacting him, eager to get involved. But the director that Golin was most interested in was Foster, as her two previous directorial efforts, *LITTLE MAN TATE* and *HOME FOR THE HOLIDAYS*, demonstrated that her skills behind the lens were exactly what this story needed.

"Jodie called about the project, she came in and we discussed it," Golin says. "She was very compelling, so passionate about the material. She showed an amazing affinity for the script. I was really impressed by her, intrigued by her grasp of the story and the possibility of her directing.

"I read the script for *THE BEAVER* and loved it, but there was another director involved at the time," says Foster. "Even though there was a lot of really interesting work to be done on the script, it was such a raw and beautiful first movie for a first time writer that I kept saying to everybody, 'listen, if anything happens, call me up.' And that's exactly what happened, where a hole opened up."

One aspect of the story that had particular resonance for the producer was the way it dealt with issues of family.

"At heart, despite all the strange twists and turns *THE BEAVER* is a family drama, the story of a father and son coming together, that tells in very direct terms how a fractured family finds a way to heal itself. It doesn't happen in the normal way it usually happens in films but in a deeply imaginative and original way."

"Jodie comes from a very strong acting and character background, and she had a terrific, insightful take on the characters and what they were going through. And she told me she was familiar with people who had suffered from depression

and how it affected their lives, and the lives of those around them.

"Previously on the movies I produced, the directors came out of a music video or commercial background with a visual bent on things. It was fascinating for me to hear what someone who took things from a character-related point of view, from an acting and emotional point of view, had to say about the material. After talking to Jodie I understood that this was the approach for the story, and that she was the person to direct the film."

THIS IS THE STORY OF WALTER BLACK

The idea for *Walter Black*, the chronically depressed toy executive who rediscovers life by speaking through a beaver hand puppet first took shape in the mind of award-winning screenwriter Kyle Killen.

Killen, raised in Texas but educated at the USC Film School in California, originally conceived of the tale of *Walter Black* and the beaver as a short story.

"It was something I decided to write when my wife became pregnant with twins and we moved back to Austin," Killen says. "But instead of becoming a short story it expanded into hundreds and hundreds of pages of prose, at which point it seemed wise to make it into novel. In the end though, I decided to write it as a screenplay."

There's no doubt that the story of *Walter Black* found its perfect expression as a screenplay. When Killen gave the finished script to his agent the result was praise from everyone who read it.

"This, despite the offbeat nature of the story," Killen says. "I was surprised. And delighted."

In Hollywood, *THE BEAVER* screenplay made the rounds, and word about its merits spread quickly. By the time it won first place on the 2008 Black List survey as one of the best un-produced screenplays of the year several companies had expressed interest in it.

But by now the script had landed on the desk of Steve Golin, founder of Propaganda Films who today heads Anonymous Content. Golin, well known for taking a chance on offbeat material, having produced *BEING JOHN MALKOVICH* and *ETERNAL SUNSHINE OF THE SPOTLESS MIND*, responded immediately to *THE BEAVER*. He decided to produce it.

"I was so taken with it, it's a fantastic screenplay," Golin says. "Granted it's a pretty outrageous concept, unique really, about a guy who has a break with reality and winds up relating to the world through a beaver hand puppet. But it's a concept that, oddly enough, works.

"Walter Black, the central character, is someone who has hit absolute rock bottom," Golin says. "He's gotten to a place where he has no coping mechanism left, and when everything else fails him, absolutely everything, he is saved by the beaver hand puppet."

Walter finds the beaver puppet in a dumpster outside a liquor store where he usually tanks up on booze and winds up wearing it on his left arm. Emerging from what had seemed like a terminal stupor, he begins speaking through the hand puppet, at first to himself, then to everyone else. Through the beaver, Walter begins to turn his life around. He reconnects with his family, and revives the fortunes of his ailing toy company. But it all comes at a price.

"Even with the central conceit being very much out there, so to speak, I was comfortable with it," says Golin. "I've had experience with this kind of material and I felt this screenplay would make a compelling film."

Having Foster on board as director was a big step in the film going forward. The next hurdle was to find the actor for Walter Black, an extraordinary, original, 'outside the box' character. Golin knew that it would take a star to play him, not just because of the depth and complexity of the role, which could be a tour de force for any actor, but for logistical reasons as well.

"These kinds of pictures that fall beyond the realm of conventional storytelling are very, very difficult to get going," Golin says. "They're difficult to get made even with stars but almost impossible without them. We needed a star for the role but we all felt confident that we would be able to get one because the material was unique, really strong.

"Almost immediately Jodie had the idea of giving the screenplay to Mel Gibson. She had a relationship with him dating from MAVERICK, the film they made together in 1994. They had been friends ever since."

Foster was very much aware of what a terrific actor Gibson is, and knew that he had a great comic sense.

"Walter Black and the beaver had to be somebody who could fully understand and communicate comedy and tragedy at the same time," says Foster. "I've been friends with Mel for over 15 years and we've had many, many long discussions about life and so it was a natural place to go."

"Jodie called me up and asked if I would help her out," says Gibson. "And of

course, I love her to death and I wanted to work with her again and I liked the material so off we went.”

“I thought it was a great idea but a long shot,” Golin says, ‘because Mel hadn’t done this kind of film before. But Jodie submitted the script, and two or three days later he told her he wanted to do it. And at first I thought he was kidding, it was just one of those things I didn’t think was possible.”

But it was. In fact, it was a perfect match.

Foster says, “He’s such a talented actor. I mean, I feel amazingly blessed to have somebody like that who really took on the character, brought so much to it and no muss, no fuss. You know, he came in and it was two takes he left. That’s who Mel is. I think probably the most light of foot actor I’ve ever worked with in some ways.”

“Gibson has this unusual ability to be really funny in a serious situation,’ Golin says, “and he has a tremendous amount of energy as an actor. I think that’s important because, despite its comic elements, the nature of the script is dramatic and dark. But I think the humor he brings is a perfect balance.”

With the director and star in place, Golin and his associate Keith Redmon moved forward and joined forces with New York producer Ann Ruark to make the film. Golin and Ruark previously produced Alejandro González Iñárritu’s award-winning BABEL.

Summit Entertainment, Participant Media and Imagenation Abu Dhabi also signed on to complete the financing, with Summit distributing. Things were moving along. It remained, however, for three important roles to be filled, the other members of the Black family -- Walter’s wife Meredith, their teenage son Porter, and the seven year-old Henry.

Because of her deep connection to the material Foster realized that she wanted to play the role of Meredith. She was, however, unsure of Mel’s reaction. So she went in person to his house to break the news and see if he was comfortable with it. Gibson was delighted.

“It’s always great,” he says. “I worked with her once before and I really dug it. She’s always in, she’s always on the phone, even if you don’t talk to her very often, she’s always there if you need a friend. So I was happy to work closely with her again.”

For the role of Porter, the Blacks’ super-smart 17 year-old son, Foster didn’t have far to look. She was convinced that Anton Yelchin was perfect for it. Porter is contemptuous of his father, and struggles with demons of his own as he plots a way to escape the family. He hoards money for a cross-country road trip

and for college by charging less-gifted fellow students a fee for writing their school papers. Not a typical teenage role.

"Anton is just such an amazing young actor and I think he brings two things working at the same time—one is incredible depth and the other is a real warmth and lightness and he has both things at the same time which is kind of hard to find with young actors," says Foster.

But Yelchin has acting chops. In 2009, he co-starred to much acclaim in two films, J.J. Abrams STAR TREK, and TERMINATOR SALVATION. The year before he received rave reviews for his performance in the title role of CHARLIE BARTLETT. Yelchin was cast.

The part of seven year-old Henry took longer to fill but eventually it was given to the talented Riley Thomas Stewart, a California native.

Cherry Jones, the extraordinary Emmy and Tony Award winner, was cast in the role of the Vice President of Walter's toy company, JerryCo, and recent Academy Award® nominee Jennifer Lawrence plays Norah, the high school cheerleader Porter becomes involved with when she asks him to write her valedictorian speech that she'll deliver at graduation.

"Jennifer Lawrence is amazing," Foster says. "I wish I could credit myself with inventing her, but I did see many scenes of WINTER'S BONE before I cast her and I said this woman is such an amazing actress and she has such depth on screen. We actually changed a lot of who the character was, from the way she was in the script, once Jennifer was cast based on what she brought to the role."

As the casting of the principals was finalized Foster, Golin and Ruark assembled the creative crew for the film, lining up an extraordinary assembly of film technicians. These included director of photography Hagen Bogdanski, production designer Mark Friedberg, costume designer Susan Lyall and editor Lynzee Klingman.

Bogdanski is noted for his work on the Academy Award® winning German film, THE LIVES OF OTHERS. Friedberg is one of today's foremost designers with credits that include several cutting-edge independent films (SYNECDOCHE, NEW YORK) as well as mainstream fare (RUNAWAY BRIDE).

Lyall and Klingman have both collaborated with Foster on the two previous films she directed, LITTLE MAN TATE and HOME FOR THE HOLIDAYS. Lyall in fact designed the clothes for many of the films in which Foster played a starring role.

A decision was made by the filmmakers to set up production in New York and shoot THE BEAVER in the area, as much as possible on real locations. Finding

the locations was crucial; Foster wanted sites that would reflect the characters identities and also speak to something about who they were inside.

The location team of Ryan Webb and Stephen Grivno began scouting within New York City's five boroughs, eventually spreading out into the city's northern suburbs in Westchester. They ended up in the town of Harrison where the environment and look of the houses matched Foster's vision.

One of Foster's requirements for the film was that the façade of the Black house should contain stone and wood - she wanted to stay away from red brick. Two houses were selected in Harrison to work as the one Black residence. The first was used primarily for exteriors, its garage area in particular; a second house neatly situated on a corner intersection and facing out onto a suburban landscape provided the front entrance, backyard pool and downstairs interiors.

A third, more modest residence in the area was chosen as the rental house to which Meredith and the boys retreat after abandoning Walter when he refuses to separate from the beaver.

Two other important locations were also found in Westchester, both in nearby White Plains. One, an office complex, formerly IBM's Westchester headquarters, served as offices of JerryCo, the toy company Walter has inherited; the other was White Plains High School where the unit shot over two successive weekends the scenes involving Porter, Norah, and several of Porter's classmates.

One last Westchester town was chosen for filming, Mamaroneck. Its main street, Boston Post Road, was the site of Walter's sidewalk jog with the beaver and the location of a toy store and a liquor store that figure in the story.

ABOUT PRODUCTION

Rehearsals with the cast were conducted in the days that led up to filming, and production got underway on THE BEAVER September 19, 2009 on location at White Plains High School. Several weeks of filming followed at the residences in Harrison, and in Mamaroneck.

Filming then shifted temporarily to Brooklyn where Foster shot Meredith and Walter's evening out at a fine restaurant in the borough's DUMBO neighborhood and, a day later, Porter's ride with Norah to a 'bad part of town' in the Brooklyn Navy Yard.

In Manhattan's Rockefeller Center, the unit filmed the important sequence of

Walter and the beaver's appearance on NBC-TV's The Today Show, with Matt Lauer participating as himself. Production then moved for several days to the Bronx, to the Grand Concourse's Andrew Friedman Home, a four story classical structure modeled on Rome's Palazzo della Cancelleria. Built as a retreat for the impoverished middle class during the Great Depression and now a community center, the Home's interiors served as the site of a psychiatric hospital in the film.

Returning to Harrison, the unit completed interior scenes in the Black house before moving to the office complex in White Plains for the JerryCo sequences. These scenes completed, the unit departed Westchester for a studio in Greenpoint Brooklyn to film on sets representing a hotel room and the Black's upstairs bedrooms.

Although locations contribute to a production's overall look, a film's visual style is ultimately realized by the director and the creative team: cinematographer, production designer, and costume designer. Foster discussed at length with her collaborators what she was after.

"Jodie and I agreed that the film should be photographed realistically and naturally, nothing surreal or impressionistic, but very down to earth," says director of photography Hagen Bogdanski. "We never wanted to present anything in fantasy terms. This is not a fairy tale but the emotional story of a man and his family, and we presented it in this straightforward way. Everything is real. There are no digital effects in any part of the film."

The sense of reality is also reflected in the work of production designer Mark Friedberg.

"On some level THE BEAVER is an archetypal story, there's the sense of a fable about it. It's set in no particular town or particular state but very much in suburbia and very much in a real place," says production designer Friedberg. "We wanted everything to be real."

But real didn't mean fussy or cluttered.

"Jodie led me to the choice of an austere palette for the film. It's the way she wanted to tell the story. She showed me photographs of walls without a lot of things on them. She didn't want busy spaces because emotionally the film goes to places where a lot is happening. Spaces that aren't busy leave room for the viewer to fill in, the way a poem does."

The spaces, however, are far from empty.

"I didn't place anything on the sets that Jodie didn't see," Friedberg says. "She's very particular about what's in frame, very careful about the world of

the characters. I think all the sets will feel like they belong to the world of the people in the film. Jodie's played a lot of characters, and the way she directs is through character in the space.

"Porter's room is a good example. Porter is literate, he reads novels, the Beats, and he's planning a trip cross-country. He also keeps a journal. And in some ways he's a typical teenager. There's a lot going on. But we didn't want to over art direct his room or his world.

"Jodie came up with this great idea that Porter keeps everything on Post-Its. We see them all over the place, everywhere. Ultimately Porter's world is a world of Post-Its."

Foster says, "The film is probably exactly the opposite, visually, of what you would think a movie about a guy who puts a puppet on his hand would look like. You know, shot with anamorphic lenses, with an incredibly elegant palate and incredibly elegant compositions, it's kind of formal, almost German. It's a portrait of an American family and as the film gets darker, there's a lot of negative space and emptiness that mirrors Walter's psychology."

Foster's conversations with costume designer Susan Lyall were also oriented to character and to place.

"Jodie was concerned that the film didn't depict suburbia in the usual way, that is, 'evil' suburbia, where people lead cookie cutter lives crushed by conformity and everything is bland, houses are similar, and everyone looks like everyone else," Lyall says.

Rather, Foster wanted what the characters wore to be individual and distinctive; it followed naturally that inspiration for costumes came from the very nature of the characters.

Lyall illustrates.

"Jodie and I invented a back story for Meredith in terms of her costumes. We decided that if Walter hadn't inherited the toy company from his uncle the family would have been living in New York City. So Meredith's clothes are tasteful, well made and stylish. She doesn't shop at the mall."

The beautiful deep aqua-blue cocktail dress Meredith wears on her night out with Walter is an example of that kind of sophistication, something that could be purchased at Saks Fifth Avenue or Bergdorf Goodman.

"And Meredith shops for Walter, so his clothes are also tasteful," Lyall says. "Masculine, but tasteful. Jodie didn't want Walter looking hip, or even slightly out of it, like an inventor or a scientist, but rather like a business executive who also dressed casually at home as a business executive would. "At JerryCo

Walter wears good business suits, but for the scenes in the house I took the cue from the way Mel dressed off-screen, seeing that he was comfortable in work boots, jeans and casual shirts. We put him in versions of that for Walter.

"Porter on the other hand never wears blue jeans. He's a blank, delving into other people's psyches so that he can write like them. He has a tight, close-cropped haircut, and he dresses in greys and beige, neutral colors, like he wants to disappear. He rules out colors, except for the time he goes out on a date with Norah. On that occasion, to make a statement perhaps, he wears a dark coat."

Careful thought went into the clothing for seven year-old Henry as well.

"Jodie and I are mothers of sons," Lyall says. "We know how quickly boys grow out of things. Suddenly pants don't fit, trousers legs are too short. So for everything that Henry wears, there's one piece of clothing that's just a little bit too small for him!"

THE BEAVER AND BLACK FAMILY DYNAMIC

The realistic look of THE BEAVER is also established and maintained in the way Foster worked with her actors. Reality, naturalism, spontaneity, real feeling was stressed. Which leads of course into a contemplation of exactly who and what the beaver is, and how he fits into the realistic structure of the film.

"Speaking personally I relate to the beaver very much in terms of ordinary life," says producer Golin. "There are times for instance when you're in the shower and you're worked up about something and you give yourself a pep talk, saying to yourself, 'You know you've got to get it together. You got to make more of an effort.'

"I think people tend to do that, create a kind of alter-ego, and what occurs in the film is an amplification of that phenomenon, that instinct in people made physically manifest by the beaver puppet."

Foster agrees, "I think there are many genuine examples in our culture over and over again where people will don a different personality, split themselves, in order to cope with an overwhelming situation. We see that in everyday life, that there are things you know you just can't face, so you find a way to cope."

Killen, whose conception of the beaver puppet was the impetus for him to write

the script, isn't exactly clear about where the inspiration came from. He initially believed it arrived unconsciously from someplace deep in his imagination. That is, until he gave the script to his mother.

"Her reaction was to say, 'I guess this is from the eighth grade when you adopted the voice of Kermit the Frog'," Killen says. "'You spoke like that for months and months, the voice became second nature to you. Until you stopped.'

"It explained a little because I wrote a screenplay in which Dad becomes a beaver. It feels familiar to me even though when you think about it, it's crazy."

Crazy or not, Golin was especially impressed by how completely Gibson embraced Killen's conception during filming.

"In creating the character of Walter and the voice of the beaver I think Mel was just very creative. In terms of voice and language he takes this to a very high plane.

"In Kyle's script when Walter speaks as the beaver it's in an English accent but Mel uses this dynamic, almost musical Cockney accent and it's kind of thrilling. Mel never ad-libs but he makes the beaver sound irreverent and a little more sarcastic than written, but still visionary. It adds to what the script does, which is to get everyone to buy into the conceit of the beaver. In terms of the movie this is in everyone's own interest."

"We always thought of the beaver as a blue collar guy," adds Foster. "He's charming because he's kind of gruff and he's got a masculine quality to him. He's all the things Walter isn't. Walter was a rich kid who grew up in the suburbs and has fragility to him that the beaver doesn't. So of course he picks a character that is 180 degrees different than he was...so that he could not have to be this person who was disappointing himself over and over again."

Golin elaborates.

"Meredith, Jodie's character, buys into Walter as the beaver because of how much she loves her younger son Henry and how worried she is about him. Henry's been in a shell, socially withdrawn. When the beaver comes along he comes alive and begs his mother to allow the beaver to remain part of their lives. It's plausible that a mother would do anything to see her child thrive.

"As for the people in the toy company, it's in their best interest financially and professionally to go along with the beaver's schemes."

"Porter, the teenage son is the only character who refuses to buy into the beaver, going so far as to tell his younger sibling the beaver isn't real. Porter's basically appalled by his father's behavior as most 17 year-olds would be. He's

desperately afraid of becoming like his father, craziness and all, and has no compassion for him, none whatsoever.”

Says Gibson, “like most teenagers, Porter is rebellious and doesn’t want to know his parents. Anton Yelchin does a great job. He’s a great actor. He really played it right. The agony of being a teenager with a father who he thinks is just a complete loser.”

“Porter’s main goal is to avoid being like Walter and, in general, to avoid having any sort of personality for fear that he will be just like him after all,” says Anton Yelchin. “In a way he’s trying to shut himself down. But of course he and his father are similar in ways that it kills Porter to acknowledge.

“I think the three male members of the Black family have many things in common. And each in his own way has beaver-like qualities, damming up certain parts of themselves and building walls against the outside, so the beaver as an identity for Walter kind of makes sense.”

Foster adds, “It’s easy to think of THE BEAVER as a story about a guy who puts a puppet on his hand but it’s also equally a tale of a son who is so like his father, but wishes he wasn’t.”

THE BEAVER AS A PHENOMENON

One of the most fascinating aspects of The Beaver is the puppet itself, and how it affects not just the characters but also the cast. Specifically Mel Gibson. Gibson gave his all in preparing for this aspect of the part. By the time production began, he had become completely adept at manipulating the beaver physically, able to endow the creature with a mesmerizing speaking voice and an electric personality. It was uncanny.

Gibson notes, “the dynamic of actually slipping a furry puppet on your hand and having it talk instead of you actually gives you a little bit of freedom and there a certain kind of strange, effortless magic in it. Because you’re relaxed enough to not worry about it so much, the puppet can achieve brilliance through you or you can achieve brilliance through the use of the puppet.”

Furthermore, Gibson proved a master at coordinating his hand movements to the beaver’s words, feelings and attitude. More and more it came to appear that the beaver was real.

“Mel got really into the puppeteering,” says Foster. “I kept saying ‘oh don’t

worry about the puppeteering, you know it doesn't have to be perfect.' But in the end Mel was really right because as time went on and Mel got better and better at lip syncing the puppet with his words, it really made a big difference because you do start forgetting that the beaver is not a real person."

But in the story it's through Walter (Gibson) of course that the beaver's magic works its effects most powerfully. In Kyle Killen's word, once Walter 'resets' his personality as the beaver he meets life on his terms and turns it to his advantage, transforming himself from a depressed loser into a dynamic, creative family-and-business-man.

"The beaver supplies a missing link," says Gibson. "He has a spokesperson, a buffer for what's clearly been going wrong for so long—a middle man who can be charming and express things that he perhaps can't."

Walter moves full steam ahead. The beaver's manic energy captivates his younger son, Henry, and turns him into a first class woodworker. It also affects Walter's wife Meredith who welcomes her revitalized but wacky husband back into her life since he now more nearly resembles the man she once knew.

(The older son, Porter, however remains unmoved by the change in his father and wants more than ever to stand apart from him, even repudiate him.)

The beaver also exerts a positive force in the workplace. He reverses the declining fortunes of JerryCo by retiring several tired lines of toys, and he introduces production on "The Beaver Mr. Woodchopper Kits," sales of which become a worldwide phenomenon. JerryCo production -- and profits -- reach new heights.

But by the time Walter and the beaver appear opposite Matt Lauer on the Today Show, the beaver has morphed into a less benign, more manipulative alter ego with disastrous results. And on the home front, Meredith determines to separate family from the beaver and his feverish schemes before any real damage is done. Soon enough, the craze for the Mr. Woodchopper Kits fades, as fads are liable to do, and the fortunes of JerryCo begin to decline.

The dramatic temperature of the story rises significantly here and it's reflected in the visual style of the film as well as the action. According to the director of photography, Hagen Bogdanski, the appearance of the beaver on the morning show marks the first time we see the beaver as an isolated image in the film.

"Before this we always see the beaver on Walter's hand, as part of Walter. We never see him alone but always connected to the family. Now we see him in a different way, in a less connected manner now that the phenomenon is less positive." Adds Gibson, "the trick, I think and the thing that Jodie pulled off

beautifully was to tread that fine line stylistically between not just making it some goofy thing about a guy with a hand puppet but making it have some kind of substance and looking at it in as real a way as possible.”

THE CAST AND FILMING

The atmosphere on the set of *THE BEAVER* throughout the filming was one of deliberate purpose and intense creativity, combined with a deep sense of excitement and conviviality.

Cherry Jones says, “It was delightful to work on *THE BEAVER* and that is because we had a superb director. Jodie is someone who has grown up in this business and she has the utmost respect for each and every person on the crew and every actor, and she shows it.

“I also felt that she was doing a marvelous job of directing, going for depth, never resorting to elbow nudges.

Golin adds, “Mel is just about the most down to earth actor I’ve ever worked with. He’s a really great filmmaker in his own right and he’s been so supportive of Jodie, and so collaborative.”

“I was so fascinated by Mel and Jodie, it’s been a fantastic learning experience for me, just being around them, watching and listening,” says Anton Yelchin. “It began immediately in the rehearsal period. Mel had so many interesting ideas about the character, he has such insight into Walter, and that was so important for me because Porter and Walter are so linked. They’re essentially struggling with the same issues and so I could feel my character grow just by listening to him and watching.

“And listening to Jodie is so enlightening. She understood so deeply how to balance the comic and tragic aspects of the story, and had so much insight into Porter. And because she’s such an extraordinary actress herself, she has such a grasp of what you need in every situation. She knows how to support you as you search and dig deep inside to come up with it yourself.”

Jennifer Lawrence who plays Norah echoes Yelchin’s words. She says she is awestruck by her director.

“I’ve said it over and over. I don’t think I’ve ever met a person I respect more than Jodie. First of all, she’s just about the smartest person I’ve ever come across but even more important for the film she knows how to talk to actors,

how to help them. "And technically I expect that she's a genius. She knows exactly what she wants with the camera, how it will cut and how to explain it clearly to the cast and to the crew. She's amazing."

One aspect of filming that gave everyone pleasure was to see Jodie wear two hats simultaneously, director and star, and how she juggled both when necessary.

"It's astonishing how much Jodie brought to the role of Meredith," Golin says. "On the page Meredith may just read as *The Wife*. But Jodie has given her much more weight and substance. And it's interesting to see her work as an actor and director simultaneously. She's so gifted, she makes it look easy. But I know it can't be. But that's the impression Jodie leaves."

After nine weeks of filming, production on *THE BEAVER* wrapped November 20, 2009 at Cinema World Studios in Brooklyn.

ABOUT THE CAST

JODIE FOSTER (DIRECTOR / MEREDITH)

Jodie Foster's performances as a rape survivor in THE ACCUSED and as Special Agent Clarice Starling in the Oscar®-winning thriller THE SILENCE OF THE LAMBS earned her two Academy Awards® for Best Actress and a reputation as one of the most critically acclaimed actresses of her generation.

For her role in THE SILENCE OF THE LAMBS, Foster was also awarded a Golden Globe Award, a BAFTA Award, a New York Film Critics Award and a Chicago Film Critics Award. Foster received her first Oscar® nomination and awards from the National Society of Film Critics and the Los Angeles Film Critics for her role in TAXI DRIVER. She also became the only American actress to win two separate awards in the same year from the British Academy of Film and Television Arts Best Supporting Actress and Best Newcomer honoring her performances in both TAXI DRIVER and BUGSY MALONE.

Most recently, audiences saw Jodie star in the Fox Walden film NIM'S ISLAND with Gerard Butler. Prior to that, Foster starred in THE BRAVE ONE for director Neil Jordan and for which she received a Golden Globe Award nomination for her performance.

In total, Foster has appeared in nearly 40 films, including the recent INSIDE MAN with Denzel Washington and Clive Owen; the box-office hit FLIGHTPLAN; Jean Pierre Jeunet's French language film, A VERY LONG ENGAGEMENT; David Fincher's box-office success, PANIC ROOM; ANNA AND THE KING for director Andy Tennant, CONTACT for director Robert Zemeckis; NELL opposite Liam Neeson; the comedy MAVERICK opposite Mel Gibson and James Garner and the romantic drama SOMMERSBY opposite Richard Gere.

Other select motion picture credits include Woody Allen's SHADOWS AND FOG; Mary Lambert's SIESTA opposite Ellen Barkin; STEALING HOME; FIVE CORNERS; as well as earlier films such as TOM SAWYER; Disney's FREAKY FRIDAY; Adrian Lyne's Foxes; Tony Richardson's THE HOTEL NEW HAMPSHIRE; and Claude Chabrol's THE BLOOD OF OTHERS, for which the multi-lingual Foster looped all of her own

dialogue in French. Foster began her career at age three, appearing as “The Coppertone Girl” in the television commercial. She then went on to become a regular on a number of television series, including “Mayberry RFD”, “The Courtship of Eddie’s Father”, “My Three Sons and Paper Moon”. She made her feature debut in *NAPOLEON AND SAMANTHA* when she was eight years old.

But it was her role in Martin Scorsese’s *ALICE DOESN’T LIVE HERE ANYMORE* (1975), which brought her to the audience’s eyes, and her powerful portrayal of a streetwise teenager in Scorsese’s *TAXI DRIVER* (1976) that won her widespread critical praise and international attention. Foster appeared in a total of four films in 1976, *BUGSY MALONE*, *ECHOES OF SUMMER*, *LITTLE GIRL WHO LIVES DOWN THE LANE* and *TAXI DRIVER*, all of which were presented at the Cannes Film Festival. Alan Parker’s *BUGSY MALONE* earned her an Italian Comedy Award.

In addition to her acting, Foster has always had a keen interest in the art of filmmaking. *THE BEAVER* is her third directorial credit. She made her motion picture directorial debut in 1991 with the highly acclaimed *LITTLE MAN TATE*, in which she also starred. In 1995, Foster directed her second film, *HOME FOR THE HOLIDAYS*, which she also produced. The film starred Holly Hunter, Anne Bancroft and Robert Downey Jr.

Foster founded Egg Pictures in 1992, and the company produced *Nell* (1994), for which Foster earned an Academy Award® nomination for Best Actress; *HOME FOR THE HOLIDAYS* (1995); the Showtime telefilm “The Baby Dance” (1998) which received a Peabody Award, four Emmy Award nominations and three Golden Globe Award nominations; as well as USA Films’ *WAKING THE DEAD*, directed by Keith Gordon starring Billy Crudup and Jennifer Connelly. In 1996, Egg presented the award-winning French film *HATE* in the United States. Egg Pictures most recently produced *THE DANGEROUS LIVES OF ALTAR BOYS* (2001).

Foster graduated with honors from Yale University in 1985, earning a B.A. in literature.

MEL GIBSON (WALTER / THE BEAVER)

Mel Gibson was born in upstate New York and moved with his family to Australia when he was 12 years old. Gibson attended the National Institute of Dramatic Arts at the University of New South Wales in Sydney. His stage appearances

include *Death of a Salesman*. Gibson was eventually brought to the attention of director George Miller who cast him in MAD MAX, the film that first brought him worldwide recognition. This was followed by the title role in TIM. Gibson's portrayal of a handicapped young man won him an Australian Film Institute Best Actor Award.

Gibson was further established as an international star by the two hit sequels to MAD MAX - THE ROAD WARRIOR and MAD MAX BEYOND THUNDERDOME--along with Peter Weir's GALLIPOLI, which brought Gibson a second Australian Best Actor Award. A few years later, Weir and Gibson again collaborated on THE YEAR OF LIVING DANGEROUSLY.

Gibson made his American film debut in THE RIVER. He also starred in the worldwide record breaking LETHAL WEAPON (1,2,3 and 4) franchise. Gibson's other films include THE BOUNTY, MRS. SOFFEL, TEQUILA SUNRISE, BIRD ON A WIRE, AIR AMERICA, and HAMLET, directed by Franco Zeffirelli, the first film to be produced by Gibson's production company Icon Productions. The role brought him the William Shakespeare Award from the Folger Theatre in Washington, DC. He also starred in the Icon produced FOREVER YOUNG and MAVERICK opposite THE BEAVER director and co-star Jodie Foster. Gibson made his directorial debut and starred in THE MAN WITHOUT A FACE, another Icon production.

In 1995, he produced, directed and starred in the critical and box office success BRAVEHEART, which was the recipient of five Academy Awards® including Best Picture and Best Director, after receiving a leading 10 nominations. Gibson received a Golden Globe Award for Best Director as well. Also, he received a Special Achievement in Filmmaking Award given by the National Board of Review and was honored as the 1996 NATO/ ShoWest Director of the Year, as well as being the recipient of the Best Director Award given by the Broadcast Film Critics Association.

In 1996, Gibson starred in RANSOM, directed by Ron Howard, receiving a Golden Globe nomination for Best Actor in a Motion Picture (Drama), as well as winning the People's Choice Award for Favorite Motion Picture Actor.

In August 1997, Gibson starred in the romantic-thriller CONSPIRACY THEORY, co-starring Julia Roberts and directed by Richard Donner, followed by the hard-edge thriller Payback, an Icon Production based on Donald F. Westlake's (writing as Richard Stark) novel The Hunter.

In 2000, Gibson starred in the emotionally charged adventure THE PATRIOT, as well as lending his voice as the all-American rooster named Rocky in the critically acclaimed DreamWorks SKG animated adventure comedy, CHICKEN RUN. That year he also starred opposite Helen Hunt in Nancy Meyers' romantic

comedy *WHAT WOMEN WANT*. In 2002, Gibson starred in *WE WERE SOLDIERS* and M. Night Shyamalan's thriller *SIGNS*, and in 2004, Gibson produced, co-wrote and directed *THE PASSION OF THE CHRIST* starring Jim Caviezel, Maia Morgenstern and Monica Bellucci, the highest grossing independent film in film history and nominated for three Academy Awards®.

In 2006, he directed the action thriller *APOCALYPTO*, which also earned three Academy Award® nominations. Gibson was most recently seen last year in Warner Bros *EDGE OF DARKNESS*.

ANTON YELCHIN (PORTER)

Anton Yelchin is one of Hollywood's fastest rising young actors. With his highly acclaimed performance in *CHARLIE BARTLETT* and his recent roles in summer 2009's blockbusters, *STAR TREK* and *TERMINATOR: SALVATION*, Yelchin is quickly becoming an audience favorite.

He most recently appeared in the film *New York, I Love You*, in which 12 filmmakers directed short films illustrating the universal theme of encountering love within the five boroughs of New York City. The all-star cast includes Ethan Hawke, Robin Wright Penn, Shia LaBeouf, Orlando Bloom, James Caan, Julie Christie, Andy Garcia and Natalie Portman.

As Kyle Reese in *TERMINATOR: SALVATION*, Yelchin co-starred opposite Christian Bale and Sam Worthington. He also had a major role as Pavel Chekhov alongside Chris Pine and Zachary Quinto in J.J. Abrahams' film *STAR TREK*, which chronicled the early days of James T. Kirk and his fellow USS Enterprise crew members. And Yelchin will soon be seen in *IN MEMOIRS OF A TEENAGE AMNESIAC* with Emma Roberts, which was shot on location in Tokyo, Japan.

Among his other credits, Yelchin co-starred opposite Susan Sarandon in *MIDDLE OF NOWHERE*, which premiered at the Toronto International Film Festival in 2008, and he played the title role in *CHARLIE BARTLETT* opposite Robert Downey Jr. and Kat Dennings. The witty dark comedy received much acclaim by both critics and audiences alike.

Yelchin's other film credits include *ALFA DOG* opposite Bruce Willis and Emile Hirsch, *HEARTS IN ATLANTIS*, for which he received a Young Artist Award, *FIERCE PEOPLE* with Donald SUTHERLAND, *HOUSE OF D* with Robin Williams, and *YOU AND I*. Yelchin also received the "Explosive Talent Award" at the 2002 Giffoni

Film Festival in Italy. On television, Yelchin starred opposite Hank Azaria on the critically acclaimed Showtime series "Huff" for two seasons. He also had guest-starring roles on "Criminal Minds" and "Law & Order: Criminal Intent". He currently resides in Los Angeles.

JENNIFER LAWRENCE (NORAH)

A natural talent, with a striking presence and undeniable energy, Jennifer Lawrence has become one of Hollywood's most promising young actresses. Most recently, Jennifer's performance in *WINTER'S BONE* garnered her "Best Actress" nominations from the 2011 SAG Awards, Golden Globe Awards, Independent Spirit Awards, and Critic's Choice Awards. Additionally, she was honored with the "Breakthrough Actress" award by the National Board of Review, the "Rising Star" award at the Palm Springs Film Festival, and the «New Hollywood Award» at the 2010 Hollywood Film Awards. The critically acclaimed film, directed by Debra Granik, was awarded the Sundance Film Festival's Grand Jury Prize and the Waldo Salt Screenwriting Award.

Jennifer recently completed production on Matthew Vaughn's *X-MEN: First Class* starring as Mystique. The prequel follows Charles Xavier and Erik Lensherr before they took the names Professor X and Magneto as two young men discovering their powers for the first time. The film will be released by Fox on June 3rd.

Jennifer will also be seen in Drake Doremus' *LIKE CRAZY* opposite Anton Yelchin and Felicity Jones, which premiered at the 2011 Sundance Film Festival. She also stars in Mark Tonderai's *House AT THE END OF THE STREET* opposite Elisabeth Shue and Max Thieriot. The film tells the story of a young girl who moves to a new town with her mother. Upon arriving, she discovers her abode is right across the street from one in which a double murder occurred.

Other film credits include a lead role in Guillermo Arriaga's directorial debut *THE BURNING PLAIN*, opposite Charlize Theron and Kim Basinger. The film premiered at the 65th Venice Film Festival where Jennifer won the Marcello Mastroianni Award for Best Young Actress or Actor. She also starred in Lori Petty's *POKER HOUSE* opposite Selma Blair and Bokeem Woodbine, for which she was awarded the prize of 'Outstanding Performance in the Narrative Competition' at the 2008 Los Angeles Film Festival. Additional film credits include Jason Freeland's *GARDEN PARTY* opposite Vinessa Shaw as well as roles in *DRILLBIT TAYLOR* and *WAVERLY HILLS*. On television, Jennifer co-starred on three seasons of the

TBS series "The Bill Engvall Show". Reigning from Louisville, Kentucky and a childhood of local theatre experience to her credit, Jennifer traveled to New York at age fourteen to explore a professional career in acting. She quickly caught the eye of casting directors and started acting in film and television during the summer of 2005 and hasn't looked back.

CHERRY JONES (THE VP)

Cherry Jones earned her first Tony Award nomination in 1994 for her performance in *Our country's good*. It was, however, her role as Catherine Sloper in the Lincoln Center revival of *The Heiress* that won her the Tony Award for Best Actress. Jones went on to star in Tennessee Williams' *The night of the iguana* and gave another Tony Award-nominated performance in Eugene O'Neill's *A Moon for the Misbegotte*.

In 2005, Jones nabbed her second Tony Award for her performance in John Patrick Shanley's *Doubt*. Her additional stage credits include Nora Ephron's *Imaginary Friends*, George Bernard Shaw's *Major Barbara*, *Faith Healer* and most recently, *Mrs. Warren's Profession*.

Jones recently appeared on screen in Mira Nair's *AMELIA*, and has been seen in numerous critically acclaimed films including Steven Soderbergh's *OCEAN'S TWELVE* and *ERIN BROKOVICH*, Robert Redford's *THE HORSE WHISPERER*, Wolfgang Petersen's *THE PERFECT STORM* and M. Night Shyamalan's *THE VILLAGE* and *SIGNS*.

Jones won a 2009 Emmy Award for her role as the President of the United States in the hit television show "24".

A native of Paris, Tennessee, Jones has been a proud member of Equity since 1978. She divides her time between Los Angeles and New York.

RILEY THOMAS STEWART (HENRY)

Ryley Thomas Stewart celebrated his seventh birthday at the start of filming of *THE BEAVER*.

Riley made his acting debut in the comedy *YOU DON'T MESS WITH ZOHAN*. He

appeared on the television series "Beverly Hills 90210" in the role of Sammy, and was also seen on the series "Criminal Minds". Riley's older sister is Kaylin Stewart. He lives with his family in northern California.

ABOUT FILMMAKERS

STEVE GOLIN (PRODUCER)

Steve Golin is the Founder and CEO of Anonymous Content, a development, production and management company. Over the past 20 years, he has developed a reputation for cultivating artistic freedom while maintaining commercial viability, working across feature films, television, commercials, music videos, and new media.

Golin is the producer of over 40 film and television projects, including *BABEL*, directed by Alejandro Gonzalez Inarritu, which was honored with multiple Golden Globe and Oscar nominations; and won the Golden Globe for Best Picture, and Best Director at the 2006 Cannes Film Festival. Other highlights include *BEING JOHN MALKOVICH* (1999) directed by Spike Jonze; and Michel Gondry's *ETERNAL SUNSHINE OF THE SPOTLESS MIND* (2004).

Recent credits include *44 Inch Chest*, the feature debut of acclaimed commercials director Malcolm Venville, which opened at the 2009 London Film Festival and stars Ray Winstone, John Hurt, Ian McShane, Tom Wilkinson, Stephen Dillane and Joanne Whalley; *2007'S RENDITION* was directed by Anonymous client Gavin Hood and starred Jake Gyllenhaal, Meryl Streep and Reese Witherspoon. Upcoming productions include the family movie *Everybody Loves Whales*, to be directed by Ken Kwapis, and *WHICH BRINGS ME TO YOU*, a romantic drama to be directed by Susanne Bier.

Golin's earlier producing credits include David Lynch's *WILD AT HEART* (1990); *TRUTH OR DARE* (1991) with Madonna; Jane Campion's *THE PORTRAIT OF A LADY* (1996); David Fincher's *THE GAME* (1997); and Neil LaBute's *YOUR FRIENDS AND NEIGHBORS* (1998) and *NURSE BETTY* (2000). He also produced such television series as *Beverly Hills 90210*, *The L Word* and David Lynch's *Twin Peaks*.

Golin co-founded his first company, Propaganda Films, in 1986. It became the largest music video and commercial production company in the world, earning more MTV Video and Palme d'Or awards than any other company. Golin helped launch the careers of David Fincher, Spike Jonze, Michael Bay, Antoine Fuqua,

Gore Verbinski, Alex Proyas, David Kellogg and Simon West among others. Steve Golin is a member of the Academy of Motion Picture Arts and Sciences and the Producers Guild of America. He attended New York University and American Film Institute.

KEITH REDMON (PRODUCER)

Keith Redmon began his career at the William Morris Agency working in the feature talent and literary departments. Currently a manager/producer at Anonymous Content, Keith has developed a client list that includes among others David Slade (THE TWILIGHT SAGA: ECLIPSE), John Hillcoat (THE ROAD) and Nicolas Winding Refn (DRIVE). Redmon most recently produced Rendition starring Reese Witherspoon and Meryl Streep and was directed by Academy Award Winner Gavin Hood.

ANN RUARK (PRODUCER)

Ann Ruark is a New York physical producer of films who feels she has been privileged to work with extremely talented directors.

Ruark has line produced Julie Taymor's FRIDA, John Waters's A DIRTY SHAME, Zach Braff's GARDEN STATE, Michel Gondry's BE KIND REWIND and Sam Mendes' REVOLUTIONARY ROAD.

Ruark also co-produced Jim Jarmusch's BROKEN FLOWERS, Alejandro Gonzalez Inarritu's BABEL (working with Steve Golin), Julian Schnabel's Lou Reed's Berlin and Inarritu's BIUTIFUL.

JEFF SKOLL (EXECUTIVE PRODUCER)

Jeff Skoll is the Founder and Chairman of Participant Media, the Skoll Foundation, and the Skoll Global Threats Fund. Jeff founded Participant Media

in 2004 with the belief that a story well told has the power to inspire and compel social change. In addition to entertaining audiences, Participant's films are accompanied by social action and advocacy campaigns to engage people on the issues addressed in the films. Jeff has served as Executive Producer on 27 films to date, which have collectively received a total of 4 Academy Awards® and 18 nominations. Participant's films include, among others, GOOD NIGHT, AND GOOD LUCK, North Country, SYRIANA, AN INCONVENIENT TRUTH, THE KITE RUNNER, CHARLIE WILSON'S WAR, THE VISITOR, THE INFORMANT!, THE SOLOIST, THE COVE, COUNTDOWN TO ZERO, Waiting for "SUPERMAN" and FOOD, INC. In 2008, Participant launched TakePart.com to create an on-line community for people to learn, inspire, connect and get involved in the very issues which shape our world.

JONATHAN KING (EXECUTIVE PRODUCER)

Jonathan King serves as Participant Media's Executive Vice President of Narrative Production, overseeing the development and production of Participant's slate of narrative feature films. Participant Media's output is driven by the idea that a good story well told can make a real difference in today's world. Some recent Participant releases include FAIR GAME, Waiting for «SUPERMAN», THE CRAZIES, FOOD, INC. and THE VISITOR. Prior to joining Participant, Jonathan worked as both a producer and an executive for companies including Focus Features, Laurence Mark Productions, and Miramax Films. Some of the movies he has worked on include DREAMGIRLS, THE LOOKOUT, FINDING FORRESTER, STUDIO 54, GUINEVERE, and JUDAS KISS. He started his film career in MGM/UA's New York office, scouting books, theater, and independent films.

KYLE KILLEN (SCREENPLAY)

Kyle Killen was educated at the USC School of Cinema-Television and received a BA in film production. He began his career writing short stories, several of which were published in various literary journals. His writing also appeared in Salon.com

Killen has written the teleplay Midland. His screenplay THE BEAVER is his first feature screenplay to be produced.

Killen lives in Austin, Texas.

HAGEN BOGDANSKI (DIRECTOR OF PHOTOGRAPHY)

Hagen Bogdanski was the director of photography of Florian Henckel von Donnersmarck's film THE LIVES OF OTHERS, 2007 Academy Award® winner for Best Foreign Film. Bogdanski also shot von Donnersmarck's 2003 film, THE CRUSADER.

Born in Berlin, Germany and educated in Berlin, Munich and San Francisco, Bogdanski began his career as a camera assistant on films in Germany. Rising quickly in the ranks, he was director of photography on the film MEIN LEIBER MANN, winning the Kodak Award for Best Cinematography 1996.

Bogdanski's German credits are numerous and include the films NACHTS IM PARK, DAS JAHR DER ERSTE KUSSE, and many others. In addition to three Kodak Awards for Cinematography, in 1999 he won the equivalent of the German Oscar for the German film DIE UNBERUHRBARE.

Among Bogdanski's recent credits are Angst, BLACKOUT JOURNEY, ANTIBODIES, CASE 39 with Renee Zellweger and YOUNG VICTORIA starring Emily Blunt.

MARK FRIEDBERG (PRODUCTION DESIGNER)

Mark Friedberg was originally a student of fine art. A Manhattan native, he married his passions for both film and painting by cutting his teeth as production designer on a series of influential low-budget movies that came about during the New York Indie Film movement of the early-90's.

Friedberg's previous work on small but noteworthy endeavors, such as Alexandre Rockwell's IN THE SOUP and Maggie Greenwald's THE BALLAD OF LITTLE JO earned him great attention leading to his collaboration with a variety of filmmakers ranging from industry stalwarts Garry Marshall (RUNAWAY BRIDE)

and Mel Brooks (THE PRODUCERS) to independent mavericks like Mira Nair (KAMA SUTRA: A TALE OF LOVE), Ang Lee (THE ICE STORM), Ed Harris (POLLOCK), Todd Haynes (FAR FROM HEAVEN), Jim Jarmusch (BROKEN FLOWERS), Wes Anderson (THE LIFE AQUATIC WITH STEVE ZISSOU AND THE DARJEELING LIMITED), Julie Taymor (ACROSS THE UNIVERSE), and Charlie Kaufman (SYNECDOCHE, NEW YORK).

Other recent projects include Julie Taymor's imagining of Shakespeare's The Tempest, shot on location in Hawaii; and MORNING GLORY, a comedy about the inner-workings of a TV morning show for director Roger Michell.

SUSAN LYALL (COSTUME DESIGNER)

Susan Lyall is collaborating with Jodie Foster for the fifth time having designed costumes for her on LITTLE MAN TATE, NELL, HOME FOR THE HOLIDAYS and FLIGHTPLAN. Ms. Lyall's most recent films include Jonathan Demme's 2008's RACHEL GETTING MARRIED, MOTHERHOOD, and 2010 releases REMEMBER ME and RED, both for Summit Entertainment

Lyall began her career as Assistant Costume Designer on John Sayles' EIGHT MEN OUT. She received sole credit as Costume Designer on Ms. Foster's film LITTLE MAN TATE. Her other credits from that period include EMPIRE RECORDS, Edward Burns' SHE'S THE ONE, David Mamet's THE SPANISH PRISONER, 200 CIGARETTES and MUSIC OF THE HEART.

Other credits include Mamet's STATE AND MAIN, THE MOTHMAN PROPHECIES, INVINCIBLE, and MUSIC AND LYRICS.

LYNZZE KLINGMAN (EDITOR)

has edited each of the films Jodie Foster has directed, LITTLE MAN TATE, HOME FOR THE HOLIDAYS and now THE BEAVER. Klingman also has along association with the director Milos Forman, having edited several of his features including ONE FLEW OVER THE CUCKOO'S NEST, HAIR and MAN IN THE MOON.

In a career than spans more than thirty years, Klingman has edited HEART AND

MINDS, YOU LIGHT UP MY LIFE, ALMOST SUMMER, GILDA LIVE, TRUE CONFESSIONS, MAXIE and THE WAR OF THE ROSES.

Other film credits include Robert Redford's A RIVER RUNS THROUGH IT, Danny DeVito's HOFFA and MATILDA, PICTURE BRIDE, HUSH, CITY OF ANGELS, LIVING OUT LOUD, Michael Mann's ALI, DUPLEX, DOWN IN THE VALLEY and THE LAKE HOUSE.

CAST

(In order of appearance)

WALTER BLACK	MEL GIBSON
VICE PRESIDENT	CHERRY JONES
MEREDITH BLACK	JODIE FOSTER
PORTER BLACK	ANTON YELCHIN
HENRY BLACK	RILEY THOMAS STEWART
JARED	ZACHARY BOOTH
NORAH	JENNIFER LAWRENCE
VOLUNTEER DAD	JEFFREY CORBETT
SKEPTICAL MAN	BAYLEN THOMAS
MAN	SAM BRESLIN WRIGHT
NORAH'S MOM	KELLY COFFIELD PARK
HECTOR	MICHAEL RIVERA
WAITER	KRIS ARNOLD
REPORTER	ELIZABETH KALEDIN
MATT LAUER	AS HIMSELF
JON STEWART	AS HIMSELF
TERRY GROSS	AS HERSELF
NURSES	FOLAKE OLOWOFOYEKU
PROSTHETIC TECHNICIAN	LORNA PRUCE
	BILL MASSOF
STUNT COORDINATOR	GEORGE AGUILAR
STUNT PERFORMER	JOHN CENATIEMPO
STUNT RIGGER	STEPHEN POPE
STUNT UTILITY	JUAN CARLOS ROBAINA
	THOMAS BARNHILL

CREW

CASTING BY	AVY KAUFMAN, C.S.A.
MUSIC BY	MARCELO ZARVOS
MUSIC SUPERVISOR	ALEXANDRA PATSAVAS
EDITOR	LYNZEE KLINGMAN, A.C.E.
COSTUME DESIGNER	SUSAN LYALL
PRODUCTION DESIGNER	MARK FRIEDBERG
DIRECTOR OF PHOTOGRAPHY	HAGEN BOGDANSKI
EXECUTIVE PRODUCERS	JEFF SKOLL MOHAMMED MUBARAK AL MAZROUEI PAUL GREEN JONATHAN KING
PRODUCED BY	STEVE GOLIN KEITH REDMON ANN RUARK
WRITTEN BY	KYLE KILLEN
DIRECTED BY	JODIE FOSTER
UNIT PRODUCTION MANAGER	ANN RUARK
FIRST ASSISTANT DIRECTOR	DOUGLAS TORRES
SECOND ASSISTANT DIRECTOR	FRANCISCO ORTIZ

DEPRESSION IS A FAMILY MATTER.
FIND RESOURCES FOR DEALING AND HEALING AT: TAKEPART.COM/THEBEAVER

ADDITIONAL EDITORS	TATIANA S. RIEGEL, A.C.E. MICHAEL HOFACRE
ASSOCIATE PRODUCER	DIANNE DREYER
ASSISTANT UNIT PRODUCTION MANAGER	GWEN BIALIC
FIRST ASSISTANT CAMERA	GLENN KAPLAN
SECOND ASSISTANT CAMERA	JULIAN DE LA CRUZ

CAMERA LOADER	ANDREW HAMILTON
STILL PHOTOGRAPHER	KEN REGAN
VIDEO ASSIST OPERATOR	VINCENT CAMUTO
SCRIPT SUPERVISOR	DIANNE DREYER
CAMERA PRODUCTION ASSISTANT	PATRICK BRACEY
POST PRODUCTION SUPERVISOR	LUCA BORGHESE
ASSISTANT EDITORS	JOSH SALZBERG
	JERED ZALMAN
	TARA FIDLER
SOUND MIXER	JIMMY SABAT
BOOM OPERATOR	MICHAEL SCHMIDT
CABLE PULLER	J.J. SABAT
GAFFER	STEVEN RAMSEY
BEST BOY	MICHAEL MAURER
GENERATOR OPERATOR	PAT COUSINS
SET LIGHTING TECHNICIANS	MIKE LEO
	ALFRED PADILLA
	DONALD SCHRECK
RIGGING GAFFER	CHARLES MEERE
BEST BOY RIGGING	MIKE MULLIN
RIGGING ELECTRICS	CASEY FORD
	RYAN WEBB
KEY GRIP	MATT BLADES
BEST BOY GRIP	BERNARD BRONGNIART
DOLLY GRIP	JOHN KRAUSE
GRIPS	TAYLOR DRAKE
	TIM FERRAER
	IAN PRATT
KEY RIGGING GRIP	TODD MACNICHOLL
BEST BOY RIGGING GRIP	KEVIN CALIFANO
RIGGING GRIPS	BALINT PINCZEHELYI
	THOMAS MCGRATH WOODS
LOCATION MANAGER	RYAN SMITH
ASSISTANT LOCATION MANAGER	STEPHEN GRIVNO
LOCATION COORDINATOR	ERIC KNAPP
LOCATION PRODUCTION ASSISTANTS	JESS MAGEE
	JAMES MCGUINNESS

PARKING COORDINATOR	KAREEM FAROOQ
ASSISTANT PARKING COORDINATOR	AYO RUFUS OGUNDELE
PROPERTY MASTER	ROBERT GOLDMAN
PROPERTY ASSISTANTS	KRIS MORAN
	RYAN WEBB
	JOEL WEAVER
ART DIRECTORS	ALEX DIGERLANDO
	KIM JENNINGS
ASSISTANT ART DIRECTOR	NIKKI BLACK
SET DECORATOR	REBECCA MEIS DEMARCO
ASSISTANT SET DECORATOR	SUSAN PERLMAN
LEADPERSON	JONATHAN HUGGINS
GRAPHIC DESIGNER	SARAH FRANK
MOTION GRAPHICS	MIGUEL HERNANDEZ
	KATRINA WHALEN
LEAD DRESSER	CARL FERRARA
ON SET DRESSER	THEO SENA
SET DRESSERS	NEIL DRISCOLL
	NICK FERRARA
	ISAAC GABAEFF
CHARGE SCENIC	DON NACE
SCENIC FOREPERSON	MARGARET RYAN
CAMERA SCENIC	WARREN JORGENSON
SCENICS	JENNIFER BUTURLA
	WILLIAM G. DEPAOLO
ART DEPARTMENT COORDINATOR	FRANK-JOSEPH FRELIER
ART RESEARCHER	BILL LOGAN
ART DEPARTMENT	
PRODUCTION ASSISTANTS	JESSIE PELLEGRINO
	ANASTASIA WHITE
	MAKI TAKENOUCHI
BEAVER PUPPET DESIGN	TONY GARDNER
BEAVER PUPPET MANUFACTURING	TIM HUIZING
	JACK SANTRY
	LILO TANVAO
	BRIAN BELTRAN
	AARON ROMERO

BEAVER PUPPET HANDLER	ANNEY MCKILLIGAN
PUPPETTING COACH	BILL BRYAN
WOODCHOPPER TOY MANUFACTURING	SUSAN PITOCCHI
ASSISTANT COSTUME DESIGNER	AMY RITCHINGS
WARDROBE SUPERVISOR	HARTSELL TAYLOR
KEY COSTUMER	TRENEE CLAYTON
COSTUME COORDINATOR	JESSICA DE LA CRUZ
COSTUMER	MICHAEL ADKINS
WARDROBE PRODUCTION ASSISTANT	CAITLIN DOUKAS
MAKEUP DEPARTMENT HEAD	LUANN CLAPPS
KEY MAKEUP ARTIST	NICKY PATTISON
HAIR DEPARTMENT HEAD	ANGEL DEANGELIS
KEY HAIR STYLIST	JOVAN VITAGLIANO
PRODUCTION COORDINATOR	DANIEL WAGNER
ASSISTANT PRODUCTION COORDINATOR	JOHN MERCHANT
PRODUCTION SECRETARY	DAVID BISSON
ASSISTANT TO MS. FOSTER	EMMA BAKSI
ASSISTANT TO MR. GOLIN	EMMELINE YANG
ASSISTANT TO MR. REDMON	LUKE RIVETT
ASSISTANT TO MS. RUARK	MORGAN NEWELL
ASSISTANT TO MR. GIBSON	NICK GUERRA
OFFICE PRODUCTION ASSISTANTS	MATTHEW THOMAS
	JEFF COSSABOOM
	PAMELA ROOK
	ETHAN WEINSTOCK
SECOND SECOND ASSISTANT DIRECTOR	MIRASHYAM BLAKESLEE
SET PRODUCTION ASSISTANTS	JUSTIN BISCHOFF
	JOSHUA FRIEDMAN
	VINCENT GIARRATANO
	KC MCMAHON
	PATRICK O' CONNOR
	ANNA BOSCO
PRODUCTION ACCOUNTANT	
POST PRODUCTION ACCOUNTANT	TREVANNA POST
	LIZ MODENA
FIRST ASSISTANT ACCOUNTANT	MATTHEW MONACO
SECOND ASSISTANT ACCOUNTANT	JENNIFER HALLMARK
PAYROLL ACCOUNTANT	PENNI SMITH

CLERK	MATTHEW BRANIN
CASTING ASSOCIATE	LEEBA ZAKHAROV
CASTING ASSISTANT	SCOTT ROSE
EXTRAS CASTING BY	GRANT WILFLEY CASTING, INC.
EXTRAS CASTING ASSOCIATE	ALLISON HALL
DIALECT COACH	TIM MONICH
UNIT PUBLICIST	LARRY KAPLAN
EPK PRODUCER	JOSH ORECK
CONSTRUCTION COORDINATOR	NICK MILLER
CO-CONSTRUCTION COORDINATOR	GORDON KRAUSE
SHOP FOREPERSON	DERRICK ALFORD
CONSTRUCTION KEY GRIP	JONATHAN GRAHAM
BEST BOY CONSTRUCTION GRIP	RICHARD DOWGIN
TOOL ROOM MANAGER	MELVIN NOPED
SHOP ELECTRIC	RICHARD DOLAN
SHOP PRODUCTION ASSISTANT	VANESSA FROST
GREENS COORDINATOR	WILL SHECK
GREENS FOREPERSON	ARLO HOFFMAN
GREENS	GORDON GERTSEN
	MICHAEL A. THOMPSON
SPECIAL EFFECTS COORDINATOR	TIM ROSSITER
TRANSPORTATION COORDINATOR	JIM BUCKMAN
TRANSPORTATION CO-COORDINATOR	PETER CONNORS
DRIVERS	LARRY ALAYON
	THOMAS D. BEAUTER
	DENNIS CURRY
	JOHN EDLER
	JOE FARINA
	LOUIS GUEVARA
	GREG JACOBS
	FRANKLIN METTS
	THOMAS J. MORESCO
	CARL RUSSELL
	JAMES SWEENEY

	BOB BARKER
	DAVID BUCKMAN
	EDWIN DIAZ
	EDWARD FANNING
	JOHN GIORDANO
	STEVEN GUGLIELMETTI
	ED KMIOTEK
	GREG MILLER
	JOE PAPROTA
	MIKE SCALICE
	GILBERT WILLIAMS
CATERING BY	GOURMET TO U
CHEF	ANTHONY TORRE
CRAFT SERVICES	EVA VEDOCK
	WILL SEPULVEDA
STUDIO TEACHER	ON LOCATION EDUCATION
	MISSY SIMS
PRODUCT PLACEMENT	WENDY COHEN
SCRIPT RESEARCH	CASSANDRA BARBOUR
IMAGENATION ABU DHABI	EDWARD BORGERDING
	STEFAN BRUNNER

ADDITIONAL PHOTOGRAPHY

PRODUCTION MANAGER	REBECCA RIVO
FIRST ASSISTANT DIRECTOR	JAMES E. SHERIDAN
SECOND ASSISTANT DIRECTOR	MIKKI ZISKA
DIRECTOR OF PHOTOGRAPHY	TERRY STACEY
PRODUCTION COORDINATOR	CHARLIE DIBE
ASSISTANT PRODUCTION COORDINATOR	KRISTINA LEE
CAMERA OPERATOR	OLIVER CARY
FIRST ASSISTANT CAMERA	CRAIG PRESSGROVE
OFFICE PRODUCTION ASSISTANTS	CHARLIE BIRNS
	GUS GUSTAFSON
GAFFER	KEN SHIBATA
BEST BOY ELECTRIC	JOHN COOTS

KEY GRIP	GARY MARTONE
BEST BOY	PEDRO HERNANDEZ
DOLLY GRIP	DAN DENITTO
GRIPS	ETHAN ROSENDUFT
	GEORGE ELIAS
	JAMES SALUZZI
LOCATION MANAGER	GUY EFRAT
LOCATION ASSISTANT	SARAH FOLLETT
LOCATION SCOUT	DAVID VELASCO
SET DECORATOR	CARRIE STEWART
LEADMAN	MIKE LEATHER
KEY SET DRESSER	STEPHEN PODRANG
SET DRESSERS	JOHN RAFFAELE
	ANTHONY BALDASARE
1ST ASSISTANT ACCOUNTANT	BRENDA YOO
ACCOUNTING CLERK	AINSLEY BARTHOLOMEW
CONSTRUCTION COORDINATOR	RAY REDDY
CONSTRUCTION PRODUCTION ASSISTANT	RACHELLE MCKNIGHT
SOUND MIXER	TOD MAITLAND
TRANSPORTATION CAPTAIN	DENNIS SALOMONE
SUPERVISING SOUND EDITOR	MICHAEL KIRCHBERGER
RE-RECORDING MIXERS	TOM JOHNSON
	LORA HIRSCHBERG
SOUND EFFECTS EDITOR	ROY WALDSPURGER
FOLEY EDITOR	JOHN NUTT
SOUND EDITORS	ROBERT SHOUP
	MARSHALL WINN
ADR EDITOR	MICHAEL SILVERS
ASSISTANT SOUND EDITOR	MATTHEW HARMAN
FOLEY ARTISTS	SEAN ENGLAND
	DENNIE THORPE
FOLEY MIXER	FRANK RINELLA
FOLEY RECORDISTS	CHRISTOPHER BARRON
	COREY TYLER

ADR MIXER TRAVIS MACKAY
ADR RECORDIST WADE BARNETT
ADR VOICE CASTING BARBARA HARRIS
BACKGROUND VOICES SAEMI NAKAMURA
ANDREANA WEINER
CATHERINE CAVADINI
PAIGE POLLACK
BARBARA ILEY
RUTH ZALDUONDO
NANCY TRUMAN
NOREEN REARSON
AARON FORS
JEREMY MAXWELL
JEFFREY TODD FISCHER
DANIEL MORA
DAVID RANDOLPH
JASON BROAD
DAAMEN KRALL
AMAD JACKSON

ASSISTANT RE-RECORDING MIXERS SCOTT R. LEWIS
TONY SERENO
DIGITAL TRANSFER MARCO ALICEA
JOHN COUNTRYMAN
RECORDISTS CLINT SMITH
CHRISTOPHER BARRON
ENGINEERING SERVICES DOUG FORD
HOWIE HAMMERMANN
DIGITAL EDITORIAL SERVICES DANNY CACCAVO
NOAH KATZ
DMITRI MAKAROV
VISUAL EFFECTS BY PHOSPHENE
VISUAL EFFECTS SUPERVISOR JOHN BAIR
VISUAL EFFECTS PRODUCERS VIVIAN CONNOLLY
CHRIS CONNOLLY
VISUAL EFFECTS ON-SET SUPERVISOR JAKE BRAVER

3D ARTISTS	CHRISTIAN LOWE VANCE MILLER NATHAN MEIER
COMPOSITORS	SCOTT WINSTON CONNIE CONRAD AARON RAFF THOMAS PANAYIOTOU DJUNA WAHLRAB BRIAN HAIMES SEGEI MARTIROSOV THOMAS LYNCH
DIGITAL INTERMEDIATE BY DIGITAL INTERMEDIATE COLORIST DIGITAL INTERMEDIATE SUPERVISING PRODUCER	DELUXE NEW YORK JOSEPH GAWLER DARRELL R. SMITH
DIGITAL INTERMEDIATE EDITOR	JONATHAN SANDEN
DIGITAL INTERMEDIATE ASSIST	JACK LEWARS
DIGITAL RESTORATION ARTIST	MOLLE DEBARTOLO
DAILIES COLORIST	ANTHONY RAFFAELE
MAIN AND END TITLES DESIGNED BY	DAN PERRI
SCORE PRODUCED BY	MARCELO ZARVOS
MUSIC CONSULTANTS	JIM BLACK GABE HILFER
ORCHESTRATIONS	MARK BAECHLE SONNY KOMPANEK PHILIP ROTHMAN
MUSIC RECORDED AND MIXED BY	RICHARD KING
MUSIC RECORDED AND MIXED AT	AVATAR AND MSR STUDIOS, NEW YORK
MUSIC EDITORS	ERICH STRATMANN E. GEDNEY WEBB JIM SCHULTZ
MUSIC PREPARATION	DOMINIK MACK

CONTRACTOR	ANTOINE SILVERMAN
ACCORDION SOLOS	WILLIAM SCHIMMEL
PIANO SOLOS	MARCELO ZARVOS
GUITAR SOLOS	JACK PETRUZZELLI

MUSIC

«KUNG FU» Underscore
Composed by James Helms

ENTRANCE OF THE GLADIATORS
Written by Julius Fucik

SUMMER IS THE CHAMPION
Written and performed by Laura Veirs
Courtesy of Raven Marching Band Records
By arrangement with Terrorbird Media

SWIM UNTIL YOU CAN'T SEE LAND
Written by Grant Hutchison, Scott Hutchison, David Kennedy
and Andy Monaghan
Performed by Frightened Rabbit
Courtesy of FatCat Records
By arrangement with Bank Robber Music

COCKTAIL LULLABY
Written and performed by Homer Greencastle
Courtesy of 5 Alarm Music

FROZEN
Written by Ben L. Braun and Ian David Mackintosh
Performed by Mackintosh Braun
Courtesy of Chop Shop Records/Atlantic Recording Corp.
By arrangement with Zync Music Group LLC

EXIT MUSIC (FOR A FILM)
Written by Thomas Edward Yorke, Jonathan Richard Guy Greenwood, Edward
John O'Brien, Colin Charles Greenwood and Philip James Selway
Performed by Radiohead - Courtesy of EMI Records Ltd.
Under license from EMI Film & Television Music

CAMERA CRANES AND DOLLIES
PROVIDED BY
GRIP AND LIGHTING EQUIPMENT
PROVIDED BY
STAGES PROVIDED BY

PANAVISION

ARRI/CSC
CINEMA WORLD
STEINER STUDIOS

PAYROLL SERVICES PROVIDED BY
COMPLETION BOND PROVIDED BY
INSURANCE PROVIDED BY

ENTERTAINMENT PARTNERS
INTERNATIONAL FILM GUARANTORS
DEWITT STERN GROUP

JOHN HAMBY
LIDA DAVIDIANS
GIOVANI LOPEZ
ROSENFELD, MEYER
& SUSSMAN, LLP
RON E. DOLECKI
PAUL KATZ & EYEZEAR MUSIC

LEGAL SERVICES PROVIDED BY

MUSIC CONSULTANT
MUSIC CLEARANCE
AND LEGAL SERVICES PROVIDED BY
MUSIC CONSULTING

CHRISTINE BERGREN
CHRISTINE BERGREN
LAUREN SHOTWELL
CLEARED BY ASHLEY
ASHLEY KRAVITZ

CLEARANCES PROVIDED BY

PRODUCTION FINANCING
PROVIDED BY

COMERICA ENTERTAINMENT GROUP
TODD STEINER

KUNG FU

LICENSED BY WARNER BROS. ENTERTAINMENT INC.
THE DAILY SHOW WITH JON STEWART © 2009 COURTESY OF COMEDY CENTRAL.
ALL RIGHTS RESERVED.

SEX PISTOLS CLIP COURTESY OF ITN SOURCE
PRODUCTION FACILITIES PROVIDED BY NBC UNIVERSAL INC. - NEW YORK

THE PRODUCERS WISH TO THANK

THE NEW YORK STATE GOVERNOR'S OFFICE FOR MOTION PICTURE
AND TELEVISION DEVELOPMENT

WESTCHESTER COUNTY FILM OFFICE AND THE COUNTY OF WESTCHESTER
HARRISON POLICE DEPARTMENT

JOSH BASKIN

SADIE JOSEPH

FRED TATE

AREA BEDDING

APPLE

VOLKSWAGEN

FOLKMAN'S PUPPETS

SCHYLLING TOYS

VEKOMA RIDES

TOYS-R-US

THIS IS A CARBON NEUTRAL PRODUCTION:
100% OF CARBON EMISSIONS OFFSET WITH

NATIVE ENERGY

IATSE

PANAVISION

COLOR BY DELUXE

DOLBY DIGITAL

KODAK

FUJIFILM

DTS

MPAA NO. 46281

MUST REMAIN ON SCREEN FOR TEN SECONDS

The events, characters and firms depicted in this photoplay are fictitious. Any similarity to actual persons, living or dead or to actual events or firms is purely coincidental.

Ownership of this motion picture is protected under the laws of the United States and all other countries throughout the world. All rights reserved. Any unauthorized duplication, distribution, or exhibition of this film or any part thereof (including soundtrack) is an infringement of the relevant copyright and will subject the infringer to severe civil and criminal penalties.

Ownership of this motion picture is protected by copyright and other applicable laws, and any unauthorized duplication, distribution or exhibition of this motion picture could result in criminal prosecution as well as civil liability.

© 2010 Summit Entertainment, LLC
All Rights Reserved.

Summit Entertainment

MPAA card

NOTES

NOTES



GROUPE M6

89, avenue Charles-de-Gaulle
92575 Neuilly-sur-Seine Cedex
Tél. : 01 41 92 66 66
Fax : 01 41 92 62 95