

BEDAZZLED

Meet Elliot Richards, a well-meaning but socially inept technical-support advisor who is in love with Alison Gardner, a female co-worker. Unfortunately she barely knows he's alive. Desperate to gain Alison's affections, Elliot strikes a deal with the Devil – a lusty, drop-dead gorgeous woman with, as he'll soon discover, a wicked sense of humor. In exchange for Elliot's soul, the temptress will grant him seven wishes.

To start, Elliot asks to be rich, powerful and married to Alison. When he awakens the next morning, he discovers he's all that and more – as a Colombian drug lord. No problem, he thinks, because he's got six more wishes. How about becoming the most emotionally sensitive man in the world? Sure, only Elliot ends up a sniveling, driveling fool. A 7' 6" basketball superstar? Elliot breaks all NBA records, but unfortunately his "equipment" doesn't measure up.

Elliot is learning the hard way to be careful what he wishes for. Because the Devil, always a step ahead of him, is dishing up hilariously subversive versions of Elliot's desires, turning each of his new lives into a living hell.

BEDAZZLED stars Brendan Fraser as Elliot Richards, a hapless young man consumed by unrequited love and desperate to change his life. Elizabeth Hurley plays the Devil, who slyly promises to do just that – for a price. Frances O'Connor plays Alison Gardner, the object of Elliot's affections.

BEDAZZLED, from Twentieth Century Fox and Regency Enterprises, is directed by Harold Ramis, who has helmed some of the most successful comedies in movie history, most recently "Analyze This." The screenplay is by Larry Gelbart and Harold Ramis & Peter Tolan. The film is produced by Trevor Albert & Harold Ramis, who are partnered in Ocean Pictures. Neil Machlis is the executive producer.

What if you could be anyone that you wanted? What if your every wish came true? Director Harold Ramis had those very questions in mind when he began thinking about creating a new version of the 1967 film comedy "Bedazzled."

Ramis and his partner, producer Trevor Albert, both were fans of the original “Bedazzled,” a take-off on the Faust-Mephistopheles legend starring Peter Cook and Dudley Moore, and directed by Stanley Donen. However, Ramis and Albert both recognized that the story needed updating. “We loved what Stanley, Peter and Dudley did,” says Albert. “But it was made over 30 years ago, and a lot of culture have passed since then.”

Using the original film as a point of departure, Ramis and Albert wanted to make their version edgier and more audacious, while retaining the original legend’s timeless themes. People will always be seduced by temptation, even if the temptations themselves change.

When Ramis began writing the script, with Larry Gelbart and Peter Tolan, he tried to catalogue what he thought most Americans would wish for. He decided that most would want to be rich, powerful, famous, brilliant or athletic. However, Ramis was really looking to make a more important point. “We spend our lives wishing for those things, which we think will make us happy, successful, and attractive to other people,” he says. “And they really don’t. I wanted to say that you don’t get there by wishing.”

Take Elliot Richards – who wants desperately to be popular and win the love of the woman of his dreams. “Elliot is really a delayed adolescent,” Ramis point out. “He’s like a big puppy dog. He thinks that if he was rich and powerful, or tall and athletic, or brilliant, then women would go for him. And Elliot discovers, as we do in life, that the things we wish for are not necessarily the things that will make us happy.”

The role of Elliot required an uncommonly versatile actor, as the character undergoes several dramatic transformations, each requiring a different performance. Ramis was more than pleased with his choice. “Brendan Fraser has the soul of a misfit in the body of a hero,” he explains. “He is handsome, and has tremendous physical strength and energy, yet he can also be really goofy, completely self-effacing and humble.” Trevor Albert was equally impressed. “Brendan is such an accomplished actor that he makes the characters he inhabits totally believable,” he says. “He brings humor to each of the different Elliots he plays in the film, and really makes them his own.”

While Elliot’s “alter-egos” are outrageous, Brendan Fraser points out that the character is based in reality. “We all know someone like Elliot,” Fraser claims. “He is a social misfit who is friendly and benign, but hasn’t figured out how to communicate with

people in a way that isn't overbearing. So he finds it really difficult to refuse the Devil when she offers to change his mundane existence into a life – or lives – filled with adventure, intrigue and derring-do – everything he craves.”

The Devil gives him all of these things, but at the same time she makes sure that his new lives go hopelessly awry. While myth, literature, films and theater have long portrayed the Devil as a male (or at least having masculine traits), Harold Ramis had something else in mind. Or, his wife did: “Actually, she came up with the idea of making the Devil a woman,” he recalls. “We were talking one night about who should play the Devil. I was naming different actors and finally she asked, ‘Why can't the Devil be a woman?’ The idea has a lot of emotional and psychological resonance. After all, most men are bedeviled by women. And with women achieving real power in our society, I thought why not a female Devil?”

Ramis also wanted to avoid traditional notions of good and evil – and the easy stereotyping that can result. “Our Devil is not a villain,” he insists. “She’s more naughty than evil. I also wanted her to be beautiful, really sophisticated and much more worldly than Elliot.”

To cast the temptress, Ramis had the enviable task of making up a list of what he calls every “devastating” woman in Hollywood. “Elizabeth Hurley was way at the top of the list,” says Ramis. “And when she came in to meet with us, she had just the right kind of comic spirit. Elizabeth is very sophisticated, sexual and powerful, and she has a wonderful joie de vivre. I always thought Elizabeth and Brendan would be great together, because he's so innocent and pure in a certain way, and Elizabeth seems so worldly.” Trevor Albert adds, “Elizabeth has an energy and an air about her that are captivating, powerful and commanding.”

Hurley embraced the character’s mischievous nature. “I loved that she’s really playful,” Hurley admits. “Although she tries to frighten Elliot at times, she’s more interested in charming and beguiling him into giving up his freedom. The Devil enjoys influencing Elliot’s decisions about his wishes, knowing full well that none of them will work out. She lives to ruin them.”

The Devil arrives in Elliot’s life in response to his whispered plea, “Dear God I would give anything to have that woman [Alison] in my life.” Australian actress Frances

O'Connor plays the third member of the BEDAZZLED triangle. Prior to being cast in BEDAZZLED, O'Connor impressed critics and audiences with her starring role as a strong-willed 19th century woman in the feature "Mansfield Park." However, Ramis and Albert had not yet seen the film – and didn't realize she was Australian. "Frances was a huge discovery for us," comments Ramis. "She read for the part, and did a beautiful job. She even fooled us into thinking she was an American. And when I saw 'Mansfield Park', I was totally sold on her."

Alison, like Elliot, undergoes several physical changes. She appears as a different idealized love object in each of Elliot's wishes, including: a Latina spitfire and wife to a drug lord; a spacy, tattoo-wearing free spirit; a sexually aggressive sports reporter, and a Grace Kelly-like sophisticate. O'Connor enjoyed all the different Alisons. "I think the characters that are the most extreme and far removed from one's own personality and looks, are the most fun to play," she offers. "Each of my transformations is different, and I appreciated them in different ways."

Alison isn't the only person at Elliot's workplace who figures into his wishes. A quartet of colleagues – played by Orlando Jones, Paul Adelstein, Miriam Shore and Toby Huss – who alternately ignore and taunt Elliot at work, also turn up as different people in each of Elliot's different worlds. A beloved cinema classic inspired, in part, this element of BEDAZZLED: "I was thinking of 'The Wizard of Oz,'" Ramis explains, "in that all the people Dorothy knows on the farm turn up as the characters in her Oz fantasy. The co-workers also give the film an additional theatrical conceit – and provide a wink to the audience."

ABOUT THE PRODUCTION ...

Harold Ramis and fellow writers Peter Tolan and Larry Gelbart let their imaginations run wild to create Elliot's wishes and fantasy worlds. Ramis relied on a talented team of artists to bring these ideas to cinematic life. Production designer Rick Heinrichs (who won an Academy Award® for his work on "Sleepy Hollow" while BEDAZZLED was in production) and director of photography Bill Pope ("The Matrix") made invaluable contributions to the film's visual style. "Rick and Bill came up with some amazing looks

for each of Elliot's wishes," says Ramis. "I think BEDAZZLED is the best-looking film I've ever made. I really felt covered on the visual side."

With the Devil as a principal figure in the story, it is not surprising that one of Heinrichs' mandates was to design various permutations of Hell. Elliot's software company office, with its low ceilings and claustrophobic, beehive-like cubicles, is its own kind of Hades, as is the drug lord's South American jungle estate – which Heinrichs created in an arboretum in Arcadia, California.

The Devil's disco, the DV8, is Heinrichs' most elaborate vision of the Underworld. He engineered the cavernous, two-story set to hold 400 extras. Heinrichs built another set, the Devil's office, 10 feet up above ground to enable the filmmakers to crash an organ through its floor. He adorned the Devil's office set with Hieronymous Bosch paintings and file cabinets fashioned from morgue cadaver cabinets.

Costume designer Deena Appel, whose previously designed the way-out outfits for *Austin Powers: International Man of Mystery* and its blockbuster sequel, also played a key role in creating the film's look. Appel immediately impressed Ramis with her creativity and enthusiasm. "I knew Deena was wildly imaginative from her work on the 'Austin Powers' films, but she knocked us out with her ideas for BEDAZZLED," says Ramis. "For our first meeting, she came in with an elaborate book of tear sheets – images that she associated with the film. Her ideas were dazzling."

Appel relished the film's design challenges. "It was like making seven different movies at one time," she points out. Appel even personally dressed many of the DV8 extras, with a combination of futuristic, trendy and retro looks.

Appel worked closely with Elizabeth Hurley to design the Devil's intimidating and titillating garb. "I decided that I wanted to look like a cross between Cruella de Ville and a softcore porn star," says Hurley, who was involved in choosing every piece of clothing for the Devil.

Hurley and Appel went with a decadent look, using furs, sequins, studs and snakeskin. Every costume fit like a second skin, and Hurley never wore a heel that was less than 5 inches. And of course the color red was an integral part of all of the Devil's outfits. Hurley's favorite designers made important crimson-hued contributions. "Versace made me two unbelievably sexy, red dresses and some fabulous red snakeskin boots," she states.

“Fendi made the kinkiest red coat imaginable, and Sonia Rykiel created a gorgeous red feather jacket and some killer patent studded sandals.”

But there’s more to the Devil than haute couture. In her continuing efforts to confuse Elliot, she dresses as a nurse, cop, meter maid, and schoolteacher. “One of the Devil’s powers is demonstrating how much control she has,” observes Appel. “And what woman wouldn’t want to be able to flash from one situation to the next and have the perfect outfit to go with it?”

While the Devil’s wardrobe helps define her, Elliot’s various looks depended more on physical transformations. Makeup artist Ben Nye, Jr., hair stylist Robert Hollowell, and prosthetics expert Matthew Mungle, working closely with Brendan Fraser, created the looks of the different Elliots.

The giant basketball-playing Elliot was perhaps the most challenging. Nye and Mungle built an enormous head to make the scale larger. Then, Hollowell fashioned two jumbo-sized hairpieces, one of which was used for a gag involving the character’s non-stop and torrential sweating. The three artists changed the shape of Fraser’s ears, and added a bald cap and forehead that would blend seamlessly into his skin tones. “The basketball star was a very difficult character to put together,” Hollowell remarks. “Probably the only thing that was real was Brendan’s tongue.”

Mungle, Nye and Hollowell also completely altered Fraser’s looks for the Colombian drug lord, giving him a large, hooked nose, dark hair, formidable sideburns and a mustache. Hollowell provided another version of Elliot – the ultra-sensitive man – with an unusual reddish hair color, while Nye added freckles to enhance the look.

This work, impressive as it was, only served to help Fraser complete his character. “Brendan’s portrayals of the different Elliots is really what makes them come to life,” says Mungle, “because he is an amazing artist and actor.” Adds Harold Ramis: “I really looked forward to working with the different Elliots. Brendan applied his dexterity and physical skills to each of them, and it was masterful.”

The skills of Fraser, Hurley, O’Connor, Ramis and the rest of the BEDAZZLED team help remind us that there’s probably a little bit of Elliot – and the Devil – in each of us. “Dante said that heaven and hell are right here on Earth,” Ramis concludes. “And we make the choice in the way we live.”

ABOUT THE CAST ...

BRENDAN FRASER (Elliot Richards), a versatile young actor with a unique talent for tapping into the humane and often lighthearted nature of his characters, cemented his reputation as a major film presence in Stephen Sommers' smash hit action/horror adventure, "The Mummy." An ambitious retooling of the 1932 horror classic, the new version starred Fraser as an American serving in the French Foreign Legion who becomes involved with an English archaeological expedition -- and the ancient secrets they unleash. The film also starred Rachel Weisz and John Hannah.

Fraser is currently at work on the sequel to this 1999 hit. "The Mummy Returns" reteams director Stephen Sommers and co-stars Rachel Weisz and John Hannah.

Fraser was most recently seen as the title character in Hugh Wilson's live action version of Jay Ward's classic 1960's cartoon, "Dudley Do-Right." Co-starring with Sarah Jessica Parker and Alfred Molina, the story followed the adventures of the bumbling Canadian Mountie who "always gets his man" - the villainous Snidely Whiplash.

The actor continues to build an impressive array of credits with a series of upcoming projects. He recently completed work on the supernatural adventure "Monkeybone" a blend of live action and animation. Directed by Henry Selick, Fraser plays an illustrator with a hit animated television show who, after winding up in a coma, must join forces with one of his creations to outwit the character Death and escape the purgatory, a.k.a. DownTown. Twentieth Century Fox releases the film in 2001.

In January 2001, Fraser will begin work on "The Quiet American," based on Graham Greene's 1955 Vietnam-based thriller. Phillip Noyce will direct the film, which also stars Michael Caine. The film is set to shoot in Australia and Vietnam. Later in 2001, Fraser will begin rehearsals in London for the role of 'Brick' in a West End production of Tennessee Williams' "Cat On A Hot Tin Roof." Tony® Award winner Anthony Page will direct and Frances O'Connor will star opposite Fraser in the role of Maggie Pollitt.

In the New Line comedy "Blast From the Past," directed by Hugh Wilson, Fraser starred as a young man whose father mistakes a plane crash for a cold war style Armageddon and locks his family in a bomb shelter for thirty years. The film also starred Alicia Silverstone, Christopher Walken and Sissy Spacek.

His thoughtful and understated performance in Bill Condon's "Gods and Monsters," gained Fraser critical notice. Starring Sir Ian McKellen, the film, set in the "golden days" of Hollywood, chronicles the controversial life and death of "Frankenstein" director James Whale. The film also starred Lynn Redgrave.

Previously, Fraser starred in the romantic comedy, "Still Breathing," opposite Joanna Going and directed by Jim Robinson. Fraser was named Best Actor at the 1997 Seattle Film Festival for his portrayal of an eccentric romantic whose midnight vision of a woman who would be his lifelong love sends him on an adventure to find her.

Fraser won worldwide acclaim in the title role of Walt Disney Productions' \$100 million smash hit "George of the Jungle," based on the 1960's Tarzan spoof created by Jay Ward. Directed by Sam Weisman, and co-starring Leslie Mann, the film follows the adventures of the gentle ape-man as he collides with love, civilization and a large number of stationary objects.

In addition to his acerbic-witted role starring opposite Shirley MacLaine in Richard Benjamin's "Mrs. Winterbourne," Fraser is also noted for his performances in Les Mayfield's "Encino Man," Robert Mandel's "School Ties," Alek Keshishian's "With Honors," Michael Lehmann's "Airheads," Michael Ritchie's "The Scout" and his critically acclaimed performance in Showtime's movie adaptation of Jonathan Tolin's ensemble play "Twilight of the Gods."

On the stage, Fraser won high praise for his work as the anxious writer in John Patrick Shanley's "Four Dogs And A Bone" at the Geffen Playhouse in which he co-starred with Martin Short, Parker Posey and Elizabeth Perkins for director Lawrence Kasdan.

Born in Indianapolis and raised in Europe and Canada, Fraser has been dedicated to honing his craft since the age of 12 when he began attending London theatre performances. He was educated at Toronto's Upper Canada College and received a B.F.A. in acting from the Actor's Conservatory, Cornish College of the Arts, in Seattle.

ELIZABETH HURLEY (The Devil) began her career as an actress before becoming a successful model and producer. Hurley appeared in a cameo role in "Austin Powers: The Spy Who Shagged Me," after starring with Mike Myers in the original hit comedy "Austin Powers: International Man of Mystery." Last year, Hurley also appeared in Ron Howard's

comedy "EDtv" with Matthew McConaughey, and in Disney's "My Favorite Martian" with Jeff Daniels and Christopher Lloyd. In 1998, Hurley starred in the critically acclaimed "Permanent Midnight," the real-life story of Hollywood scriptwriter and heroin-addict Jerry Stahl.

Most recently, Hurley filmed "The Weight of Water" with Sean Penn, directed by Kathryn Bigelow; and "Double Whammy," which she shot in New York with Denis Leary.

Concurrent with her acting career, Hurley and Hugh Grant set up Simian Films as part of their first-look deal with Castle Rock Entertainment. Hurley produced the 1999 release "Mickey Blue Eyes," a romantic comedy starring Hugh Grant, Jeanne Tripplehorn and James Caan. Hurley also developed and produced Simian's first film, 1996's "Extreme Measures" starring Hugh Grant and Gene Hackman. The company has several other projects in various stages of development.

Hurley initially worked in the theatre after studying dance and drama at the London Studio Centre. She made her screen debut in the 1987 film "Aria" directed by Bruce Beresford. She followed that role with a string of parts in television shows such as "Rumpole of the Bailey" and "Inspector Morse," before landing her first starring role opposite Hugh Grant in the Spanish feature film "Remando al Viento."

Returning to England, Hurley received the first big break of her career when she was chosen to play the title role in "Christabel," a major BBC Drama serial written by the late Dennis Potter. The series told the true story of Christabel Bielenberg, an Englishwoman married to a German during the Nazi regime in Germany.

For the next few years, Hurley worked extensively in feature films and television movies, including "El Largo Invierno" with Jean Rochfort, "The Skipper" with Jurgen Prochnow, "Sharpe's Enemy" with Sean Bean, "The Orchid House," and "Mad Dogs and Englishmen."

In the U.S., Hurley appeared opposite Wesley Snipes in "Passenger 57," as well as in several television movies for Paramount. More recently, Hurley appeared as Delilah opposite Dennis Hopper in TNT's "Samson and Delilah" directed by Nicolas Roeg. She starred opposite Ice Cube in the feature film "Dangerous Ground," a drama set in post-apartheid South African.

In addition to acting and producing, Hurley represents Estée Lauder in its worldwide

advertising campaigns.

FRANCES O'CONNOR (Alison Gardner), an Australian actress who exhibits a remarkable talent for detailed and subtle characterizations, recently starred in Patricia Rozema's critically acclaimed film "Mansfield Park," based on Jane Austen's novel, combined with material from Austen's letters and journals. O'Connor played 'Fanny Price,' a poor relation who moves in with wealthy relatives and develops into an independent young woman.

She also stars in the comedy "About Adam," playing one of three sisters who fall for the same man. Kate Hudson and Stuart Townsend also star in the fall 2000 release, which debuted at this year's Sundance Film Festival, and was written and directed by Gerard Stembridge,

Following "Bedazzled," O'Connor stars with Jude Law and Haley Joel Osment in "A.I." for director Steven Spielberg.

On television, O'Connor starred with Greg Wise in the BBC adaptation of Flaubert's classic novel "Madame Bovary." Set in nineteenth-century France, "Madame Bovary" tells the story of the romantic daughter of a country squire who throws herself into love affairs, and runs up ruinous debts to escape her mundane country life.

O'Connor made a major impression with audiences and critics alike in Bill Bennett's darkly comic road movie, "Kiss or Kill." Her performance as 'Nikki,' a beautiful grifter who goes on the lam with her partner and an incriminating video about a local football hero, earned her the Best Actress Award at the Montreal Film Festival as well as the Australian Circle Critics' Award.

The actress made a startling film debut in Emma-Kate Crothan's "Love and Other Catastrophes," catching the public's imagination with her portrayal of the selfish but charismatic 'Mia,' a gay college student with a crush on her film lecturer. O'Connor garnered an AFI Best Actress Award nomination for her performance.

O'Connor's other films include Cherie Nowlan's "Thank God He Met Lizzie," a bittersweet comedy of manners with Cate Blanchett; and "A Little Bit of Soul," Peter Duncan's screwball comedy in which she appeared with Geoffrey Rush.

Her additional television credits include the telefilms "Halifax: The Feeding," and

regular roles on the Australian series "Shark Bay" and "Law of the Land." She has also appeared on "Frontline," "Snowy River: The McGregor Saga" and "Blue Heelers."

O'Connor recently appeared in Peter Whelen's "The Herbal Bed" with the Melbourne Theatre Company. This winter, she has the role of 'Maggie Pollitt' in a West End production of Tennessee Williams' "Cat On A Hot Tin Roof."

ORLANDO JONES (Dan) was seen in director Barry Levinson's "Liberty Heights," and the football comedy "The Replacements," in which he co-stars with Keanu Reeves and Gene Hackman.

Jones appears in two other new movies: "Say It Isn't So," produced by the Farrelly brothers, and starring Chris Klein and Heather Graham; and the action-comedy "Double Take," which marks Jones' first major starring role. "Double Take" co-stars comedian Eddie Griffin in a script penned by George Gallo of "Midnight Run" fame.

Jones's' first job in Hollywood was a writer for the NBC sitcom "A Different World." He then moved to Fox to write for "ROC Live" starring Charles Dutton, and later became a producer for the Fox's new series "The Sinbad Show" starring comedian Sinbad.

After four years as a writer and/or producer, Jones found himself at a crossroads. He had come to Los Angeles to act, as well as write. Jones eventually landed a role on Fox's then-new hour sketch comedy show, "Mad TV," which gave him the chance to combine both of his great loves: acting and writing.

MIRIAM SHOR (Carol) created the role of Yitzak in the award-winning off-Broadway rock extravaganza, "Hedwig and the Angry Inch." She also opened the show in Los Angeles and can be heard on the Grammy®-nominated CD recording. She will reprise the role in the motion picture, which was filmed this summer.

Born in Minneapolis, Shor's family moved to Italy, then to Detroit when she was a child. Until she finished high school, Shor spent alternating years in Italy and the United States. She attended the University of Michigan, where she received a BFA in Theatre and a BA in English. It was while attending college that she first became interested in acting, appearing in school plays as well as at fellow-actor Jeff Daniels' Purple Rose Theatre.

Following graduation, Shor moved to New York where her first audition earned her a

role in the national tour of "Fiddler on the Roof." In addition, she starred in numerous regional and national tour productions.

Shor's film credits include the independent features "Entropy," "Flushed" and "Snow Days." She also appeared in the television series "Then Came You."

PAUL ADELSTEIN (Bob) made his motion picture debut in Stephen Frears' "The Grifters." His other film credits include "Henry: Portrait of a Serial Killer," "Lawrence Melm" and "My Best Friend's Wedding."

On television, Adelstein guest-starred on "E.R." and "Missing Persons," and he had a recurring role in "Turks" and "Cupid." He is a regular on the new TNT series "Breaking News."

A respected stage actor, Adelstein appeared in the Steppenwolf Theatre productions of "Morning Star," "Goodbye Stranger," "A Clockwork Orange" and "The Viewing Room." For New Crime Productions, he appeared in "Fear & Loathing in Las Vegas," directed by John Cusak & Steve Pink; "Marat/Sade," directed by Paul Quinn; "Methusalem," (also directed by John Cusack); "Heart of a Dog," directed by Jeremy Piven and "The Balcony," directed by David Sinaiko.

TOBY HUSS (Jerry) launched his acting career on daytime television, playing Dr. Eric Singleton on the daytime drama "Days of Our Lives." He currently is a voice regular on the hit animated comedy series "King of the Hill," playing dual roles as Hank's next-door neighbor, Kahn, and Hank's father, Cotton Hill. He also provided the voice of Todd on the MTV series "Beavis and Butthead," and starred in the Nickelodeon series "The Adventures of Pete & Pete."

Huss' guest-starring television roles include "Newsradio" and "Seinfeld," and he performed with David Anthony Higgins' sketch comedy trio, "The Higgins Boys & Gruber." Huss also appeared on MTV's "Spoken Word: Unplugged" and "Rock the Vote."

Huss has worked steadily in feature films, starring as a gay nightclub owner in "The Mod Squad," and as an injured hockey player whose child inspires high-powered sports agent Tom Cruise to reevaluate his life in "Jerry Maguire." Huss also had featured roles in the Garry Marshall film "Dear God," "The Basketball Diaries" and "Down Periscope."

Additional big-screen credits include "Beavis and Butt-head Do America," "Vegas Vacation" and the independent films "Wetumka Flash," "Clubland" and "Still Breathing."

ABOUT THE FILMMAKERS ...

Director/Producer/Screenwriter **HAROLD RAMIS**, who is celebrated for his unique talents in writing, directing, producing and acting, has lent his expertise to many of the most successful screen comedies ever made. Most recently, he co-wrote and directed "Analyze This," starring Robert De Niro and Billy Crystal. The critically acclaimed comedy has grossed over \$100 million since its release last year.

Born in Chicago, Ramis received a bachelor's degree from Washington University in St. Louis and returned there in 1993 to receive an honorary Doctorate in Arts. He got his start in comedy in 1969 at Chicago's famed Second City improvisational theater troupe while still employed as associate editor at Playboy Magazine. In 1974, he moved to New York to write and perform in "The National Lampoon Show" with fellow Second City graduates John Belushi, Gilda Radner and Bill Murray. In 1976, Ramis was the head writer and a regular performer on SCTV, the much celebrated TV comedy series.

Ramis' Hollywood breakthrough came in 1978 when he co-wrote (with Doug Kenny and Chris Miller) the blockbuster comedy "National Lampoon's Animal House." He and "Animal House" producer Ivan Reitman teamed up again to work as writer and producer/director on such box-office successes as "Meatballs," "Stripes," "Ghostbusters" and "Ghostbusters II." Ramis also co-starred in "Stripes" and the "Ghostbuster" films.

He made his directorial debut and co-wrote "Caddyshack" starring Bill Murray, Chevy Chase and Rodney Dangerfield, followed by "National Lampoon's Vacation," the enormously popular comedy he directed with Chevy Chase and Beverly D'Angelo. Ramis also directed and co-wrote "Club Paradise," starring Robin Williams and Peter O'Toole. In that same year, Ramis also served as executive producer on Rodney Dangerfield's "Back to School," which he co-wrote.

Ramis' appearance in "Baby Boom" opposite Diane Keaton marked his debut as an actor in a film that he had not written, produced or directed. He also appeared in "Stealing Home" with Jodie Foster and Mark Harmon; "Love Affair" with Warren Beatty, Annette Bening and Gary Shandling, and James L. Brooks' "As Good As It Gets," the Academy

Award-winning film starring Jack Nicholson and Helen Hunt.

More recently, Ramis directed and produced "Multiplicity" starring Michael Keaton and Andie MacDowell; directed "Stuart Saves His Family," starring Al Franken and Laura San Giacomo and directed, co-produced and co-wrote the comedy hit "Groundhog Day," starring Bill Murray.

Producer **TREVOR ALBERT** is partnered with Harold Ramis in Ocean Pictures, a production company based on the Twentieth Century Fox lot. He began his 20-year association with Harold Ramis on "Caddyshack."

As a journalism and film major at the University of California at San Diego, Albert worked his way through college as a journalist for the San Diego Reader, and upon graduation, moved to Los Angeles to pursue work in the film industry.

After working as a film researcher for Universal Pictures and Warner Bros., Albert was an assistant to producer Jon Peters and Barbra Streisand. Peters' stint as executive producer of Harold Ramis' directorial debut, "Caddyshack" marked the beginning of Albert's and Ramis' long-term working relationship. Albert subsequently served as a production associate on "National Lampoon's Vacation," and associate producer on "Club Paradise."

Albert then produced Ramis' "Groundhog Day," starring Bill Murray and Andie MacDowell, and, with Lorne Michaels, produced "Stuart Saves His Family," in which Al Franken reprised his "Saturday Night Live" persona Stuart Smalley. Most recently, Albert produced Ramis' comedy, "Multiplicity," starring Michael Keaton and Andie MacDowell.

Executive Producer **NEIL MACHLIS** produced director Mike Nichols' comedy, "What Planet Are You From?" He had previously been the executive producer on Nichols' films "Primary Colors," "The Birdcage," "Wolf" and "Postcards From the Edge."

Machlis also executive produced the hit comedies "Honeymoon in Vegas," starring Nicolas Cage; "Trains, Planes and Automobiles," which teamed Steve Martin and John Candy and "Chances Are," starring Robert Downey, Jr. and Cybill Shepherd.

Machlis served as co-producer for the romantic comedy "I.Q." starring Tim Robbins, Meg Ryan and Walter Matthau; the hit sequel "Three Men and a Little Lady;" "An Innocent Man" and "Monster Squad."

Born in New York City, Machlis received his degree in Marketing at American University in Washington, D.C. Following a graduate school intersession, during which he was hired onto the crew of a small film shooting in Florida, Machlis returned to Washington to work for a small film production company. His first job was as a news cameraman at the 1968 Democratic National Convention in Chicago.

Machlis entered the motion picture industry later that year, and was a graduate of the very first class of the Directors Guild Training Program. He began his career working on such films as "Lenny" and "Play It Again, Sam." He later worked his way up through the ranks from second assistant director to first assistant director, production manager and associate producer.

Machlis' early credits as associate producer or production manager include such diverse films as "Grease," "Grease 2," "American Gigolo," "Mommie Dearest," "Johnny Dangerously," "1020" and "Gung Ho."

Co-producer **SUZANNE HERRINGTON** currently serves as director of development for Harold Ramis and his Twentieth Century-Fox based company, Ocean Pictures. She most recently served as associate producer on Ramis' box-office hit "Analyze This," starring Robert De Niro and Billy Crystal.

Herrington was born in Pinehurst, North Carolina and was raised in Myrtle Beach, South Carolina. She attended Hofstra University and began her career in the New York publishing house Simon & Schuster.

Since joining Ocean Pictures, Herrington has worked closely with Ramis on "Groundhog Day" for Columbia Pictures, was production associate on "Stuart Saves His Family," and served as associate producer on Ramis' "Multiplicity" for Columbia.

Screenwriter **PETER TOLAN** re-teams with Harold Ramis, with whom he co-wrote last year's box-office hit "Analyze This." He also co-wrote Mike Nichols' comedy "What Planet Are You From?," and "My Fellow Americans," starring Jack Lemmon and James Garner.

Tolan's television credits include writing and producing two seasons of "Murphy Brown" (for which he won an Emmy®) and creating and producing "Style and Substance,"

Born in New York City, Machlis received his degree in Marketing at American University in Washington, D.C. Following a graduate school intersession, during which he was hired onto the crew of a small film shooting in Florida, Machlis returned to Washington to work for a small film production company. His first job was as a news cameraman at the 1968 Democratic National Convention in Chicago.

Machlis entered the motion picture industry later that year, and was a graduate of the very first class of the Directors Guild Training Program. He began his career working on such films as "Lenny" and "Play It Again, Sam." He later worked his way up through the ranks from second assistant director to first assistant director, production manager and associate producer.

Machlis' early credits as associate producer or production manager include such diverse films as "Grease," "Grease 2," "American Gigolo," "Mommie Dearest," "Johnny Dangerously," "1020" and "Gung Ho."

Co-producer **SUZANNE HERRINGTON** currently serves as director of development for Harold Ramis and his Twentieth Century-Fox based company, Ocean Pictures. She most recently served as associate producer on Ramis' box-office hit "Analyze This," starring Robert De Niro and Billy Crystal.

Herrington was born in Pinehurst, North Carolina and was raised in Myrtle Beach, South Carolina. She attended Hofstra University and began her career in the New York publishing house Simon & Schuster.

Since joining Ocean Pictures, Herrington has worked closely with Ramis on "Groundhog Day" for Columbia Pictures, was production associate on "Stuart Saves His Family," and served as associate producer on Ramis' "Multiplicity" for Columbia.

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Tolan's television credits include writing and producing two seasons of "Murphy Brown" (for which he won an Emmy®) and creating and producing "Style and Substance,"

starring Jean Smart and Nancy McKeon. He served as the executive producer of "The Larry Sanders Show" for one season, and he wrote over twenty episodes of the show during its six-year run, including the final episode for which he and Garry Shandling won the Emmy for Outstanding Writing for a Comedy Series.

Screenwriter **LARRY GELBART** is one of the foremost and most honored comedy writers in the U.S. His career spans six decades, encompassing radio, stage, television and motion pictures. Gelbart is perhaps best known for turning Robert Altman's 1970 black comedy "M*A*S*H" into a highly successful television series, which garnered him numerous awards, including two Emmys, a Humanitas Award and a Peabody Award.

Gelbart's film work includes co-writing (with Murray Schisgal) the screenplay for "Tootsie," for which he received awards from, among others, the Los Angeles Film Critics, New York Film Critics, National Society of Film Critics, and Writers Guild, as well as an Oscar® nomination. He was also Oscar-nominated for his screenplay for "Oh, God." Among his other film credits are: "The Thrill Of It All," "The Wrong Box," "Movie, Movie," and "Neighbors."

Gelbart has been honored with three Antoinette Perry Awards – for "A Funny Thing Happened on the Way to the Forum," and two for "City of Angels" (Best Musical and Best Book for a Musical).

His many other notable credits include the HBO telefilms "Barbarians at the Gate" and "Weapons of Mass Destruction," and Showtime's "Mastergate," based on his play.

Director of photography **BILL POPE**'s photographed "The Matrix," directed by Larry and Andy Wachowski. His previous collaboration with the directors earned Pope an IFP Spirit Award nomination for Best Cinematography for the Wachowski's critically lauded sexual thriller, "Bound," starring Jennifer Tilley and Gina Gershon.

Pope graduated from New York University with a Masters Degree in Fine Arts. At NYU, he shot a documentary called "The Sixth Week," which won an Academy Award for Best Student Documentary. After school, he worked on music videos and commercials, winning awards in both categories.

Pope's first feature was Sam Raimi's "Darkman." He later photographed Raimi's

"Army of Darkness." Among his other motion picture credits are Jake Kasdan's "Zero Effect," the hit comedy "Clueless" for director Amy Heckerling, and director Vondie Curtis Hall's "Gridlock'd" starring Tim Roth and Tupac Shakur.

Pope received an MTV Music Video Award™ nomination for Best Cinematography for his work on Sting's "We'll Be Together Tonight." He also shot music videos for such artists as Chris Isaak, Peter Gabriel, Janet Jackson, Mick Jagger, Metallica and Mötley Crue, among others.

Production Designer **RICK HEINRICHS** received an Academy Award for his work on director Tim Burton's "Sleepy Hollow." He also was honored with the Excellence in Production Design Award from the Art Directors Guild; the International Press Academy's Golden Satellite Award and the Los Angeles Film Critics Association's Best Production Design Award.

Heinrichs' career runs the gamut from sculpting, animation and visual effects to set design and art direction. He was instrumental in the development and use of alternative forms of animation, including 3-D stop motion animation, which was developed through his association with Tim Burton on the award-winning short subject "Vincent" and on Burton's "The Nightmare Before Christmas," for which Heinrichs served as visual consultant.

Heinrichs was production designer on Joel and Ethan Coens' "The Big Lebowski" and "Fargo," and on Showtime's "Fallen Angels," which featured individual directorial contributions from Peter Bogdanovich, Agnieszka Holland, Steven Soderbergh and John Dahl, among others.

Heinrichs' credits as art director include "Tall Tale," "The Last Action Hero" and "Batman Returns." He served as assistant art director on "Soapdish" and as set designer on "The Fisher King," "Edward Scissorhands," "Joe Versus The Volcano" and "Ghostbusters II."

Heinrichs worked as a visual effects consultant on "Beetlejuice," as models and miniatures supervisor on "Nutcracker: The Motion Picture," as animation effects supervisor on "Pee-Wee's Big Adventure" and as stop motion animator on "The Adventures of Buckaroo Banzai: Across the Eighth Dimension."

Costume Designer **DEENA APPEL** received numerous accolades for her original designs for the box-office hits, "Austin Powers: The Spy Who Shagged Me" and "Austin Powers: International Man of Mystery." She collaborated again with "Austin Powers" director Jay Roach on "Mystery, Alaska," which centered on a small town in the Tundra that lives for their Saturday hockey game.

Appel has explored a diverse range of time, style and fashion in the costumes she designs for both motion pictures and television. "Now and Then" focused on the innocence of a small town in 1970. A Hutterite Colony became the backdrop for "Holy Matrimony," while rodeo was the arena for John Avildsen's "8 Seconds" and contemporary was the key for "Mother's Boys" and "He Said, She Said."

Appel's television credits include HBO's "Weapons of Mass Distraction," "A Mother's Instinct," "A Kiss To Die For," "Indecency" and the 1930's drama "Wildflower" for director Diane Keaton.

BEDAZZLED marks editor **CRAIG P. HERRING**'s fifth collaboration with Harold Ramis, having worked his way up the editorial ladder from apprentice to assistant on Ramis' "Multiplicity," "Groundhog Day" and "Stuart Saves His Family." His most recent collaboration with the director was on "Analyze This."

Craig Herring, whose father is three-time Academy Award nominee Pembroke Herring, began his career as an assistant to director Stanley Kramer. After displaying a talent for editing, Herring helped out in the editing room on such films as "Die Hard 2," "Out of Africa" and "Sister Act."

Visual effects supervisor **RICHARD EDLUND, A.S.C.** re-teams with director Harold Ramis following their collaboration on the comedy "Multiplicity." Previously, Edlund had supervised the visual effects for "Ghostbusters," co-starring and co-written by Ramis.

Edlund is recognized as a pioneer in the area of visual effects, and has consistently set new standards in the field. He has won four Academy Awards for his work on the films "Star Wars," "Raiders of the Lost Ark," "The Empire Strikes Back" and "The Return of the Jedi." He received another six Oscar nominations for the visual effects in "Ghostbusters,"

"2010," "Poltergeist," "Die Hard," "Poltergeist II" and "Alien 3." In addition to his feature film honors, he won an Emmy for his work as visual effects supervisor on the sci-fi series, "Battlestar Galactica."

Edlund's other film credits include "Air Force One," "Batman Returns," "Ghost," "Far and Away," "Big Top Pee-wee," "Date with an Angel," "Masters of the Universe," "The Boy Who Could Fly," "Big Trouble in Little China," "Fright Night," "The China Syndrome" and "Species."

DAVID NEWMAN's (Music) memorable and diverse scores have been featured in such films as "Nutty Professor II: The Klumps," "Bowfinger," "Never Been Kissed," "Anastasia" (1997), "Out to Sea," "Matilda," "The Nutty Professor" (1996), "The Phantom," "Hoffa," "I Love Trouble," "The Cowboy Way," "Honeymoon in Vegas," "The War of the Roses," "Throw Momma From the Train," "Heathers," "The Flintstones," "The Flintstones in Viva Rock Vegas" and "Jingle All the Way." Newman also did the music for the new film "Duets," starring Gwyneth Paltrow.

A member of the famous Newman family of composers that includes Randy, Lionel and Alfred, he is an accomplished classical composer who has performed with the Los Angeles Philharmonic, the National Orchestra of Belgium, the American Symphony Orchestra, London's Royal Philharmonic and the New Japan Philharmonic.

Born and raised in Los Angeles, Newman has a Master's Degree in conducting from the University of Southern California. He also served as music director at Robert Redford's Sundance Institute where he was principal conductor of its "A Night of Great Movie Music" concerts and the "Sundance Film Music Series" of recordings.

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BEDAZZLED

CAST

ElliotBRENDAN FRASER
The Devil ELIZABETH HURLEY
Alison/Nicole.....FRANCES O'CONNOR
Carol
Penthouse Hostess MIRIAM SHOR
Dan
Esteban
Beach Jock
Sportscaster
African Party GuestORLANDO JONES
Bob
Roberto
Beach Jock
Sportscaster
Lincoln AidePAUL ADELSTEIN
Jerry
Alejandro
Beach Jock
Sportscaster
Lance TOBY HUSS
Elliot's Cellmate..... GABRIEL CASSEUS
Priest BRIAN DOYLE-MURRAY
Desk Sergeant.....JEFF DOUCETTE
Syneddyne SupervisorAARON LUSTIG
Raoul RUDOLF MARTIN
John Wilkes BoothJULIAN FIRTH
Play Actors IAIN ROGERSON, BIDDY HODSON
ROGER HAMMOND, WILLIAM OSBOURNE
Tech Support Advisors LAUREL A. WARD
BEVERLY WILES, ROBERT AMBROSE
SUZANNE HERRINGTON
Girls at Beer GardenBONNIE SOMERVILLE
SADIE KRATZIG
McDonald's Employee..... DAVID BAIN
Elegant Devil WILLIAM SALYERS
Biggest Devil TOM WOODRUFF, JR.
Eduardo WILLIAM MARQUEZ
Russian Drug Dealer..... ILYA MORELLE
Police Officer.....PAUL SIMON
Mover R. M. HALEY
Pablito.....RAY HARATIAN
Drug Factory ForemanMICKEY VICTOR
DV8 Bouncer.....STEPHÁN A. McKENZIE
DV8 Clubgoers..... LINDSAY ALBERT
JOANNA BACALSO, ANDERSON BOURELL
CARA MICHELLE MESCHTER,
JESSICA ANNE OSEKOWSKY
DV8 Waitress CHRISTINE CAMERON

Cheerleaders/Dancers.....MICHELLE BOEHLE
BRIGID BURNS, GIGI CHAVOSHI, NATALIE HOHALEK
EBONI Y. NICHOLS, KATY QUINEALTY
GLORIA RODRIGUEZ, SUSIE SHOEMAKER
JOELENE WALKER, HOPE WOOD

TWENTIETH CENTURY FOX and
REGENCY ENTERPRISES Present
A TREVOR ALBERT Production
A HAROLD RAMIS FILM

Unit Production Manager
.....MICHELE IMPERATO-STABILE
First Assistant DirectorMICHAEL HALEY
Second Assistant Director.....MARK TOBEY
Visual Effects Producer.....TOM C. PEITZMAN

Supervising Puppeteer ALEC GILLIS
Puppeteers GARTH WINKLESS, ANDY SCHONEBERG
CHRISTINE A. PAPALEXIS, GARY P. MARTINEZ
Stunt CoordinatorJOHN MOIO
Stunts ByJOEY PRESTON, JAMES BARNEY
EDDIE BRAUN, PHIL CULOTTA,
VINCE DEADRICK, SR., SCOTT DUTHIE
GEORGE FISHER, BOB HERRON, LARRY HOLT
MONIQUE MARTIN, ERIC M. MILLER,
MARK MULVEHILL, MARK NORBY
GEORGE PALMIERO, DARRIN PRESCOTT
GEORGE ROBOTHAM, SCOTT ROGERS
JP ROMANO, TOM ROSALES, ALEX SHARP
NEIL SUMMERS, JIM VICKERS, GEORGE P. WILBUR
JIM WILKEY, BOB YERKES

First Assistant Editor LIN COLEMAN
Assistant Editor PAULA SUHY
Visual Effects Assistant Editor.....ERIC SCHUSTERMAN
Art Director JOHN DEXTER
Assistant Art Director.....NICK NAVARRO
Set Decorator.....GARRETT LEWIS, S.D.S.A.
Leadman..... GARY S. ISBELL
Set Designers..... JANN ENGEL, KEVIN ISHIOKA
DARRELL WIGHT
IllustratorJAMES CARSON
Graphic Designer MARTIN T. CHARLES
Model Maker RON MENDELL
On Set Dresser.....JAMES MEEHAN
Buyer WENDY WEAVER
Drapery Foreman LAWRENCE D. LIRA
Swing Gang..... ZACHERY ALEXANDER
ALLEN BROSTOWICZ, SEAN LANGDON,
ERIC ROEMHELD
Fixtures/Set Dresser GREGORY GRIFFITH
Set Dresser JAMES MALLEY
Art Department Coordinator KIRSTIN MOONEY
Art Department P.A..... ANDERSON A. WOODMAN
Set Decoration AssistantEGAN GAUNTT