

Bewitched

In Columbia Pictures' beguiling romantic comedy, *Bewitched*, an all-star cast led by Nicole Kidman, Will Ferrell, Shirley MacLaine and Michael Caine cast their spells on the movie version of one of TV's most memorable and beloved shows under the direction of Nora Ephron, who co-wrote the screenplay with Delia Ephron for producers Douglas Wick, Lucy Fisher, Penny Marshall and Nora Ephron.

Out in California's San Fernando Valley, Isabel (Nicole Kidman), is trying to reinvent herself. A naïve, good-natured witch, she is determined to disavow her supernatural powers and lead a "normal" life.

At the same time, across town, Jack Wyatt (Will Ferrell) a tall, charming actor is trying to get his career back on track. He sets his sights on an updated version of the beloved 1960s situation comedy "Bewitched," reconceived as a starring vehicle for himself in the role of the mere-mortal Darrin.

Fate steps in when Jack accidentally runs into Isabel. He is immediately attracted to her and her nose, which bears an uncanny resemblance to the nose of Elizabeth Montgomery, who played Samantha in the original TV version of "Bewitched." He becomes convinced she could play the witch Samantha in his new series.

Isabel is also taken with Jack, seeing him as the quintessential mortal man with whom she can settle down and lead the normal life she so desires.

It turns out they're both right — but in ways neither of them ever imagined.

Columbia Pictures Presents A Lucy Fisher and Douglas Wick/Penny Marshall Production *Bewitched* starring Nicole Kidman, Will Ferrell, Shirley MacLaine and Michael Caine. The film also stars Jason Schwartzman, Kristin Chenoweth, Heather Burns, Jim Turner, Stephen Colbert, David Alan Grier and Steve Carell. The director is Nora Ephron. The screenplay is written by Nora Ephron & Delia Ephron. The producers are Douglas Wick, Lucy Fisher, Penny Marshall and Nora Ephron. The executive producers are James W. Skotchdopole, Steven H. Berman and Bobby Cohen. The director of photography is John Lindley, ASC. The production designer is Neil Spisak. The editor is Tia Nolan. The costume designer is Mary Zophres. The music is by George Fenton.

Bewitched is rated PG-13 by the Motion Picture Association of America for Some Language Including Sex and Drug References and Partial Nudity.

Bewitched will be released nationwide on June 24, 2005.

REIMAGINING BEWITCHED

Producers Douglas Wick and Lucy Fisher of Red Wagon Entertainment had long entertained the idea of turning

the beloved romantic comedy series “Bewitched” into a feature film. While they were developing the project, Oscar® winner Nicole Kidman indicated an interest in tackling the lead female role. For Wick, it was an inspired idea. “We always saw the movie as a love story between the most otherworldly of women and the most earthly of men,” he says. “Nicole’s statuesque beauty gives her the perfect, witchy exterior. Her brilliance as an actress makes her credible as a woman with supernatural powers. Then, there’s the added bonus of Nicole’s nose and its miraculous similarity to that of Elizabeth Montgomery’s.”

“Now,” says Fisher, “we just had to find someone who was just as perfect to write and direct it.”

It was Columbia Pictures chairman Amy Pascal who first suggested Nora Ephron, who is responsible for several indelible romantic comedies including *When Harry Met Sally...* (which she wrote) as well as *Sleepless In Seattle* and *You’ve Got Mail* (both of which she co-wrote and directed).

It was Ephron who came up with the concept that convinced Kidman to commit. “I told her this basic idea of a witch in 2005 who is cast in a remake of the television show purely on the grounds that she looks exactly like Elizabeth Montgomery and would be no competition for the guy who is the lead in the show because he doesn’t really want an equal relationship with an actress,” says Ephron. “That was the beginning of it.”

What appealed to everyone involved was that Ephron’s idea paid homage to the TV show without trying to imitate it. “What Nora and Delia did was to somehow manage to maintain the romance and comedy of the original series,” says Wick, “and suffuse it with a smart, modern spirit.”

For Fisher, Ephron’s approach transformed the idea of adapting a TV series to the big screen in a fresh and exciting manner. “We always knew we didn’t want

to slavishly imitate the 1960s style of the show,” Fisher says. “We didn’t just want to do a remake with movie stars. That would have been too much of a retread and creatively unambitious. What we did want to do, however, is somehow pay tribute to the essence of the show, though in a more modern, edgy context. Nora has managed to keep all the aspects people loved about the series while also taking the film in a new direction.”

As part of their research for the film, the Ephron sisters studied the original source and discovered that it held some timeless themes. “Delia and I watched a lot of *Bewitched* episodes and started to figure out how to actually make it work as a movie,” says Ephron. “What makes the series feel contemporary, even though it is an old-fashioned TV show, is that it’s about the balance of power between a man and a woman, and that’s always worth exploring. It did have certain elements that were specific to the period. Samantha didn’t have a job and she used most of her powers to do dishes and things of that sort. But underneath, the show was still about a couple with a very strong connection and their ability to deal with one another given the fact that she was a powerful human being.”

Kidman admits that her initial interest was rooted in nostalgia. But when Ephron got involved, Kidman realized that the project could be much more, offering her the rare opportunity to work in a romantic comedy under the direction of a filmmaker who clearly loves, and is constantly redefining, the genre. “Everyone always told me I looked so much like Elizabeth Montgomery, so that was the first thing that got me interested in the possibility of a film version,” says Kidman. “As a little girl, I watched almost every episode of the series. However, when Nora said she would write and direct, I thought, well, this is something I have to do. It was great to see her slowly construct this very, very clever dual story.”

The versatile Kidman not only looks like Montgomery but shares the rare talent to adorably twitch her nose. Respect for Kidman’s ability increased after Ephron

lined up the cast and crew in front of the camera between takes one day and gave everyone a turn at nose twitching — with very limited degrees of success.

Since Kidman was involved with the movie early on, Ephron had the added advantage of being able to tailor the part especially to her. The role of Isabel is a distinct change of pace from many of the darker, edgy characters Kidman has played of late such as her Oscar®-winning turn as the suicidal Virginia Woolf in *The Hours* or the doomed courtesan Satine in the musical romance *Moulin Rouge* (which brought her another Academy Award® nomination).

Isabel is striving to be the prototypical girl-next-door and is an ingenuous delight, even when she is being undermined by those she trusts and by her own special powers. The results are deliciously comical and appealing. “I don’t even quite know how to compare this to the other parts Nicole’s played,” Ephron comments. “I can’t think of anything similar she’s ever done. The thing about Nicole is that she has immense depth and range and, as with any great actor, she works unbelievably hard to make it look as if what she’s doing is easy.”

The comic actor Will Ferrell, who was cast opposite Kidman as the self-absorbed Jack Wyatt, was also venturing into foreign terrain with *Bewitched*. Known for his comedic performances on *Saturday Night Live* and in such movies as *Old School* and *Elf*, in *Bewitched*, Ferrell essays the romantic leading man, one who is both funny and endearing.

Again, it was Pascal who first suggested Ferrell, and Ephron immediately took to the idea. “It didn’t feel like ‘smart’ casting,” says Ephron. “It just felt like we were exactly one minute ahead of everyone. Then *Elf* came out a few months later and we all thought, how lucky for us.”

“We had been fans of Will from the days of *Saturday Night Live*,” observes Fisher. “We loved the idea of him for this movie. Will and Nicole just clicked,

although they are each in parts that are very different for them. Nicole is so girlish and feminine and soft and funny in this film, accessible and vulnerable. And Will is a wonderful romantic lead.”

“There’s a kind of Hepburn/Tracy dynamic between them,” adds Wick. “The high-class banter with emotional truth underneath and the age-old battle of the sexes — it’s all there.”

“Essentially,” adds Fisher, “it’s all about finding that someone who will love you — even if you’re a witch. Take that on any level you like,” she laughs. “But Nora gets the universal humanity of her characters and stories, which is why they are so appealing and real. And she achieves it with humor and a lot of heart.”

Ephron had the pleasure of introducing Ferrell and Kidman. “We all met at the Kaufman-Astoria studios in Queens while Nicole was making *The Stepford Wives*,” the director recalls. “Will arrived at the meeting in a pair of very large plaid Bermuda shorts, a baggy t-shirt, athletic socks and sneakers. We went into Nicole’s dressing room, where she greeted us wearing the most exquisite white ensemble I have ever seen, the most perfect white cashmere sweater and white skirt with perfect make-up. She looked like a fairy princess. They were the most completely ludicrous and mismatched couple I had ever been in a room with. During the meeting, I just started laughing at the enormous physical contrast between them — on every single level — yet they truly found each other charming.”

“We were so fortunate to get Will,” says Kidman. “I was excited to come to work every day because he genuinely made me laugh. And he’s so likable and genuine as a person. It’s a wonderful combination.”

As for Ferrell, “Well, let’s just say it wasn’t that hard to play falling in love with Nicole Kidman. But even beyond that, it was a treat to work with her because she

is so available in her performance that any sort of awkwardness I might have felt about playing opposite someone of her caliber just disappeared immediately. What I found really interesting was that she was a great comedienne because she is such a fantastic actress. Even though this is a romantic comedy, she still approached it with the same seriousness as she would have for a period piece or a drama.”

Kidman, Ferrell continues, remained rooted in the reality of every scene, even when it involved her witchery. “The comedy comes from the commitment to this bizarre scenario, not just, ‘oh let’s see what can I knock over in this scene to get a laugh.’”

Ferrell is known for his nimble and delightfully zany improvisations as well as his exceptional ability to mine situations for humor. His approach fits hand-in-glove with Ephron’s style. “When I first started writing screenplays, I thought, oh, you must never ever let anyone change your lines,” she laughs. “But then you do a comedy and realize that people come in with stuff that is funnier than what’s on the page. It would be idiotic not to let them bring what they can to the part, and that’s the way I like to work. Since Will is a famous improviser we had two weeks of rehearsal before production started because I wanted him and Nicole to get used to each other and discover each other’s rhythms. It turned out that Nicole was great at improvising too. Part of it was because she felt safe with Will and also that she really knew her character and was very comfortable portraying her. She did some very charming improvisations during rehearsal that ended up in the movie.”

Kidman agrees that Ephron’s rehearsal period provided an important comedic comfort zone for her. “What’s great about Nora is that she quietly gives you that one tiny bit of direction that changes the whole scene for you,” Kidman notes. “She allows a lot of latitude to play around in the scene — and encourages it

because, as she says: 'It's comedy.' For me, so much of doing something like this was about the things you haven't planned, that come out of nowhere."

Ferrell, of course, revels in serendipity. "Nora and I clicked comedically from the start and shared the same sensibility about humor," he says. "She established so much trust during the rehearsal period that once the movie officially started, we were able to hit the ground running. Nora is not only a smart director and an amazing writer, she's truly a funny person. So, while she gave me the freedom to invent, she would come up with even better ideas while we were shooting, much to my benefit."

Two other key cast members who impact on Jack and Isabel's magical romance are Michael Caine (as Isabel's debonair if disapproving father Nigel Bigelow) and Shirley MacLaine, (who plays the indomitable diva Iris, the actress who portrays Endora on the new "Bewitched" TV series).

"Delia and I wrote the part for Michael Caine," says Ephron. "Even though neither of us had ever met him, the minute we started writing, I could hear Michael saying the lines. I felt as though Delia and I were channeling him."

Likewise, she adds, MacLaine was a natural choice. "We knew there would be an Endora and that there would be an actress playing her who would be some sort of diva. Once we had Nicole, it seemed clear that we had to get Shirley."

Caine mentions that MacLaine was responsible for his being cast in his first American movie and he thoroughly enjoyed reuniting with her for *Bewitched*. "Shirley was the star of a movie called *Gambit* and she had her choice of leading men. She had seen me in a very early film I'd done called *The Ipcress Files* and she asked for me and had me brought over from England. I did another small part in a film with her years later but *Bewitched* is really the first big movie we've been in together since then. As in *Gambit*, we are in love again, only it's a little later in life."

Caine adds that he was extremely flattered that Nora and Delia Ephron had written the part for him and notes that *Bewitched* is the first movie in his long career in which he found himself completely surrounded by women. "I didn't have any scenes with Will, only with Nicole and Shirley, so between them and Nora, it felt like an all-female movie to me, which was fantastic," he laughs.

His character in *Bewitched* bears a direct connection to another indelible Caine portrayal from the early days of his career. "Nigel Bigelow is a warlock and he's keeping an eye on Isabel very much like a father in real life would do with his daughter," says Caine. "I have two daughters, so I know exactly how to play that. But he's an old roué himself, and they're especially careful about their daughters because they know what roués are like. In fact, he is very much like a character I played many years ago, a reprobate named Alfie. Nigel is a very grown-up, very sophisticated Alfie. He's always after the ladies and, like Alfie, he just can't help himself."

MacLaine also brought a bit of her persona to *Bewitched*, which Ephron astutely incorporated into her character. "Shirley is truly a force of nature and she added a great deal to the movie because of her own special beliefs and attitudes," Ephron explains. "She really enhanced the role in a major way. She had a very clear sense of who that person had to be in order to keep the people who loved Endora happy."

MacLaine is renowned for her interest in the nature of reality and for her exploration of the temporal and mystical realms. So naturally the magical aspects of Endora and the film appealed to her, as did her character Iris' more imperious qualities. "I like what Nora did with the film because it explores what it takes to create the reality of magic, which is what love is and, really, what making movies is as well," says MacLaine. "I'm very interested in that process, in how we create

our own reality and this movie taps into that. Plus, I loved the idea of playing a big, self-centered diva,” she says.

MacLaine shared several scenes with Ferrell and both their characters hate relinquishing — or even sharing — the spotlight. That back and forth brings a great deal of humor to the TV-show-within-the-movie scenes as MacLaine and Ferrell jostle for the attention and adulation of the TV audience. “Will was terrific. He’s just a genius, very spontaneous and all his bits always have a first, second and third act to them,” MacLaine observes.

Ferrell returns the compliment. “Shirley was game for anything. She’s a gifted comedian and loves doing the broad, wacky stuff. It was great to watch her find her way with something and try different things as our characters compete with each other.”

Caine credits Ephron with helping the entire cast stay true to the comedy. “Nora has tremendous insight into humor and what is funny. I’m sure you’ve heard actors say that comedy is very difficult and it is — it’s a bugger. You have to get it exactly right and Nora has a fantastic knack for knowing when and where it is. She’s like a comedy hawk, watching everything. Nothing gets by her.”

Bewitched attracted a stellar cast that includes some of the best talents in film and television. The roster includes Jason Schwartzman as Ferrell’s unctuous manager, Kristin Chenoweth and Heather Burns as Isabel’s new mortal friends, David Alan Grier as the frustrated director of the new “Bewitched” TV show, Stephen Colbert and Jim Turner as the harried TV show writers and Steve Carell and Carole Shelley as the beloved “Bewitched” mainstays Uncle Arthur and Aunt Clara.

“The reason for this fantastic cast is completely Nora. She has a great nose for actors and everyone wants to work with her. I think we got our first choice with

every person in the movie,” Fisher says.

Schwartzman made the most of his role, making offbeat choices that almost always evoked off-camera laughter from the cast and crew. “When I read the script, my reaction was, yes, this is exactly what I’ve been waiting for,” the actor says. “I loved the TV show within a movie idea because it allowed for a lot of layers — not to mention shenanigans.”

Some of Schwartzman’s personal shenanigans came from playing what has to be the ultimate Hollywood sycophant, deftly skewering the entertainment business, in particular the TV industry. “Basically, Richie is Jack’s manager/motivator. Jack is his sole purpose for being — and for his expensive car and salary,” says Schwartzman. “Richie himself is not very creative but he is very sincere about being fake. Mainly, he is blindly super-supportive of Jack and thinks everything Jack does is fantastic. I didn’t really base him on anyone, though you can’t help but see things in this business that are just ludicrous. I cherry-picked some and then made them much bigger — like those strawberries that are genetically engineered. They’re still strawberries, but they’re oversized.”

Schwartzman adds that the tremendous freedom Ephron afforded the cast helped him come up with special “Richie-isms,” such as special nods and handshakes, arbitrary arm stretching in meetings and, of course, Richie’s signature bear hugs. In addition, working with Ferrell and his cohorts Grier, Colbert, etc. was an exciting and educational experience. “It was like having a first-class seat at Second City. I just liked to hang around them and I learned so much. Will was so great at improvising, so helpful and encouraging and giving, he really wanted to play with stuff. Richie took some unexpected turns because you never knew what would happen with Will. He’s like a conductor of randomness.”

In the film, Richie does find one pleasant diversion from his single-minded promotion of Jack in the form of Maria, Isabel's affable next-door-neighbor played by Kristin Chenoweth. Maria and Isabel also befriend Nina, an under-appreciated TV writers' assistant played by Heather Burns. In the film, making friends is part of Isabel's quest towards normalcy, Ephron explains.

The character of Maria is chatty, quirky and direct, in constant motion and full of ideas. In contrast, the long-suffering Nina, her talents always overlooked by the man with whom she works with, just quietly seethes. The two women have one thing in common — their affection for Isabel. As Isabel experiences the more painful parts of mortal life – betrayal and romantic heartbreak — the two women rally to her side, though the sound advice they give her unwittingly unleashes a rash of black magic.

“Maria was a really fun character to play,” admits Chenoweth. “She’s very supportive of her new friend Isabel. Maria is a career counselor, so she always wants to be as supportive as she can. The humor often comes from the fact that she just doesn’t see Isabel’s magic. She just skips over it because, really, who would think their next-door-neighbor is a witch?”

Interestingly, prior to *Bewitched*, Chenoweth played Glinda the Good Witch and earned a Tony nomination for her work in the hit Broadway musical “Wicked.” While it was not a stretch playing Kidman’s friend in the movie, in real life it was — physically — a stretch. “Nicole and I were a walking sight gag,” she laughs. “She’s something like 5’10” or 5’11” and I’m 4’11. I mostly had to wear heels in the movie. I’m just glad they were able to fit us into the same frame.”

Chenoweth enjoyed the three-way friendship with the characters of Isabel and Nina. “Like Isabel, Maria is looking for a companion, so she commiserates with Isabel’s ups and downs with Jack and how the men in their lives haven’t always treated them very well. Nina, who is always stuck in the middle of a male-

dominated field, also feels under-appreciated. So the three women immediately bond. They are fun, supportive and honest and that's what I look for in my girlfriends in life. Nora made it very clear that these are real people. It's just that their circumstances are heightened and very funny."

Some of the film's humor comes from the unexpected vitriol that spews from Nina's mouth. Burns makes no apologies for her character's secret violent streak but made the choice to deliver Nina's outrageous suggestions in a calm, matter-of-fact manner. "Nina's a little scary," Burns laughs. "She's obsessed with killing Jack, which manifests itself in strangely funny ways. Basically, I decided to play it straight, as opposed to crazy. Nora and I both realized it's funnier to deliver these insane lines in a casual, low-key tone. Beyond that, I just felt Nina was a very hard-working, dedicated girl who gets no credit and is about to snap. But since she wants to keep her job, she has become very passive-aggressive." Burns, who previously appeared in Ephron's *You've Got Mail*, believes there is something magical about romantic comedies in general and Ephron's in particular. "Nora sets the moods of her pictures so beautifully. The way she shot New York in *You've Got Mail* was breathtaking but so right for what was going on in the frame. Here, she did the same for Los Angeles. She takes locations like the San Fernando Valley and makes these magical, classic worlds."

Capturing the Bewitching Mood

John Lindley, Ephron's longtime director of photography is a vital collaborator in capturing that mood. Their process begins with elaborate storyboards, which the production team handed out to the crew every day. In total, Ephron ended up with more than 300 pages of storyboards. And while storyboards are standard in action films, especially for the big set pieces, they are rarely used in such detail or frequency for romantic comedies.

“John and I have storyboarded the movie together with the same artist for years,” says Ephron. “When I started directing, I was afraid I wouldn’t know all the shots at the beginning of the day and the great thing about storyboards is that you know you always have something you can do. You may deviate but at least you have a starting point. When you write a movie, you have a picture of every scene in your head and the storyboard is a way to articulate what you saw when you were writing it. What I learned is that you don’t have to stick with everything on the board but it’s still very useful because it tells you the math of the scene. It tells you how many shots you’ll need and it forces you to see the movie in pictures, to know what jokes you have to make, to figure out if there is a visual point to the scene and what it is.”

The storyboards on *Bewitched* dovetailed with many of the discussions she and Lindley had about “Los Angeles, television and real life,” Ephron continues. “By the time we were done, we had both fed a lot of ideas into them. I started out with the idea of several famous L.A. images and we found some additional ways to put them into the movie. Neil (Spisak, the film’s production designer) contributed a lot too.”

The television vs. real life aspects of the film provided Lindley with some unique and satisfying opportunities. “One of the challenging things for me about the movie was the TV show within the movie,” he says. “Usually, you take a set and put it on a stage, but in this movie the soundstage is the set. Sometimes, shooting the TV show, we’d see the set and, at the same time, the backstage area, which called for an entirely different kind of lighting. People were always transitioning from the “Bewitched” TV set to the backstage area and back again, so occasionally, some of the lights we used were actually part of the shot,” Lindley recalls.

Ephron contributed to this blend of reality and filmmaking by using her shooting crew as extras in the film. Production assistants on the “Bewitched” TV show

worked in the same capacity on *Bewitched* the movie. Her script supervisor, Dianne Dreyer, played a version of herself in the film's TV show, as did Kidman and Ferrell's hair, make-up and wardrobe teams. Ephron even cast actor Michael Badalucco as the "Bewitched" TV show's beleaguered prop man, a nod to his former vocation as a movie prop master on, among other films, Ephron's *Sleepless In Seattle*.

Lindley notes that there were potential aesthetic pitfalls to filming a TV show. "When Nora and I first started talking about the overall feel of the movie, we wanted it to have a certain warmth and a glow, to emphasize the romance. That was easy in the scenes we shot away from the TV show set, but most sitcoms have a certain look that is driven by the schedule. They are shot quickly and meant for three cameras to be able to capture any angle. Generally they're lit in a fairly flat way, which is not how we photograph films. So, we had to overcome that in our approach."

Lindley says he resolved this dilemma partly by relying on the film's production designer Neil Spisak. "Neil helped us immensely in that he made the TV show sets darker than any real sitcom would ever use. So, if we lit it flatly, to mimic a TV show and to accommodate a large group of actors in a small space, there were always shadows and contrast in the background," Lindley says.

Among Spisak's challenges on *Bewitched* was how to create three distinct but connected realities. "There was the reality of the TV show itself, the reality of what we perceive of as 'the real world' and a sort of magic reality, which is the world of Isabel's witchery, where the classic "Bewitched" characters come to life, and it all blends together by the end of the movie," Spisak explains.

The TV show reality came from, among other things, a field trip that Spisak and Ephron took to visit a couple of Los Angeles sitcoms. The result was a sprawling television soundstage, full of several small sets, including a dining room, a

restaurant, a storefront and a bedroom, all of which subtly reflected romance. “We had two storefronts on our “Bewitched” TV show set and we wanted them to have romantic overtones,” he says, “so one was a cake shop and one was a china and glassware store. It gave us an opportunity to play around with some slightly-over-the top window displays.”

Some other over-the-top moments occurred on Spisak’s bedroom set for the TV show. He designed this centerpiece specifically for a scene that requires Endora to appear in a cloud of smoke, making a grand entrance. But in the script, the mechanics go awry and the smoke suffocates the cast and crew of the TV show. Ironically, the movie’s effects team actually did have a hard time containing the smoke and the film’s real cast and crew were reduced to coughing spasms and tears until the problem was rectified.

When it came to designing Isabel’s and Jack’s homes, Spisak again took his cue from Ephron’s desire to have them mirror the psychology of the characters. Isabel’s home was set in a sleepy tree-lined Valley suburb composed of modest A-frame houses, invariably with white picket fences. The interior was as homey and inviting as the outside, all putty-colored wood floors, comfortable overstuffed furniture, nooks and crannies filled with charming, idiosyncratic glassware and souvenirs — all overlooking a backyard patio and an aged, brick Dutch oven, framed by bushes and trees and flowers.

“Our idea was that since Isabel is desperately searching for normalcy, whatever that might be, she’s moved into a charming, simple house in the Valley, finding a lovely place for her to start her life,” says Spisak. “Nora quite liked the exterior of the house we found and, based on that, we designed an interior. The concept was to maintain its simplicity but to play up a certain appealing femininity in the furnishings and details. I think that we instantly fall in love with Isabel because we can all relate to the concept of not fitting in and trying to do everything possible to avoid that. As we go through that process with her, we really feel for her. So, like

Isabel, her surroundings are a little naïve, a place that is neutral but warm and comfortable. Also, technically speaking, we had to create a space through which the camera could maneuver, something that had wild walls and windows and could accommodate any angle, as well as gear and people.”

In sharp contrast, Jack’s house is the exact opposite of Isabel’s, a modernist gem positioned at the top of a winding hill. The home, designed by famed architect William Pereira, is nearly all windows, affording a panoramic view of the Valley and the rolling hills above it. “Jack’s house is more modern and much more severe,” says Spisak. “It’s not any less interesting but it’s more lateral and angular than Isabel’s. We used stripes as a design motif to underscore the stronger lines and the inherent masculinity of the place. Isabel’s residence has much more of an organic feel, with lots of foliage, small ivy plants and flowers.”

The two design schemes begin to coalesce on the “Bewitched” TV show, where the sets Jack and Isabel share take on elements of both their characters. The true blend, however, occurs when magic and reality collide. “We built the façade of a house that we envisioned to be the “Bewitched” TV show house. That façade also served as a background to the backstage romantic comedy between Jack and Isabel. It is based on a real house in Hancock Park (an old Los Angeles neighborhood full of grand, traditional homes) that figures into Jack and Isabel’s future as well. So, it played a part in all of the realities of the movie,” Spisak says.

To highlight the various realities, Spisak relied on subtle touches. Twinkling stars for instance, recur throughout the movie culminating in a curtain of white lights and a night backdrop of huge eye-popping stars during the fantasy sequence.

Throughout the production, which included 20 locations and 66 sets, Spisak heightened but never totally broke away from reality. “In a romantic comedy, you need to create a world that is a little sweeter than what real life would be. When you’re in love, everything takes on a bit of a rosy glow. So, as a designer, you

create environments that are slightly heightened, so those kind of romantic situations can happen, whether they are in a bookstore or a diner. But what Nora and I discussed was also grounding it in reality. If it became too fantastical, you wouldn't connect with the characters. So the visuals may be enchanting but never overly so, always keeping some sense of authenticity," Spisak says.

Lindley maintained a similar balance between fantasy and reality even in the film's flying sequences. (Like all proper witches, Isabel prefers to travel by broomstick). "Whenever we discussed the magic, Nora and I avoided anything that was too — for lack of a better term — 'whiz bang,'" Lindley explains. "We wanted it to be simple in a funny way but not to overtake the story. To that end, we wanted to film the magic of flying in a way that wouldn't overwhelm the characters or seem silly. There isn't much flying in the movie, which made it even more important to get it right. The approach we took with it was not to see people flying in full figure too much. When Nicole arrives on her broomstick, for instance, we shot her face and feet flying and the broom brushing against rose petals. The camera took on a subjectivity, as if it were flying, as opposed to watching someone hanging from cables with a wind machine underneath," he says.

Lindley adds that the Sony Spydercam, a specialized rigging and computer program that allows cameras to travel through space in standardized, repeatable paths, aided in the camera's point-of-view of flying. The Spydercam served as Isabel, during the sequence in which she flies off like a demon, in a fit of anger and frustration.

"The Spydercam shot came from an idea I had about Isabel's state of mind in this particular scene," says Lindley. "I always said that if she were in a car, she would have burned rubber, but since she is on her broom, she has to do something else. So we have her blast off really fast, as if she is leaving, but then she suddenly U-turns and swoops down on Will, like a bird of prey might do, then comes around and leaves again. Even in that shot, you only see her full-figured

for a brief moment. When she takes off, you don't see her whole body. Then she wipes in front of the lens for probably 6-8 frames. When she comes back in and around, that's the only time you see her whole body, but even then, it's really quick."

Costume designer Mary Zophres' disparate influences for the wardrobe in *Bewitched* were a mixture of historical and current. "Of course, I watched a lot of episodes from the original series and pored through research books," says Zophres. "I re-watched some of my favorite movies like *Funny Face* and *Breakfast at Tiffany's* because I wanted Nicole's character to look classic, beautiful, timeless and some of my references were Audrey Hepburn, Jean Shrimpton and Jean Seberg. I also perused tons of contemporary fashion magazines because, after all, it isn't a period piece and we wanted the clothes to appear modern and fresh. But, in its own way, it acknowledges a TV show from the 1960s. By looking at past and present motifs, we melded the two."

Part of the challenge was not just to create a wardrobe that evoked Isabel's quest for normalcy, but also to adapt it for Kidman, one of the film world's most famous fashion icons. Also, Isabel's wardrobe had to contrast with what she wore as the character of Samantha on the TV show within the movie.

"Nicole has become a fashion icon because she is statuesque and everything she wears looks unbelievable," Zophres explains. "In this movie, we tried to counter that somewhat. Basically, we wanted her to look fabulous, but not in the fashion runway/red carpet sense. The very first thing I said to Nora when we talked about Nicole was, 'I think she should look adorable, and I mean that with a capital 'A'. Like you just want to go and give her a hug.'"

"Often, because of her silhouette, the way she moves and the couture clothes, the first adjective that comes to mind about Nicole is sophisticated," Zophres continues. "A lot of that also is because of the darker colors and deeper tones

she wears, which seem very urban — everything Isabel is not. So we decided to keep her in a lighter color palette, not just pastels, but softer hues, often a neutral paired with a lighter color. We also added feminine touches, like embroidery and beading or a fuller skirt. There is also a tomboyish, unselfconscious, thrown-together quality to Isabel's wardrobe – a pair of Levi jeans and a sweater from Express, a vintage-style cardigan and Capri pants and sneakers. I was always happy when the girls in the office said that whatever Nicole was wearing that day was cute and asked where they could buy it, even if we'd made it ourselves.”

When Isabel is playing Samantha, on the TV show, Zophres chose to coordinate her wardrobe. “Everything was a little bit more matched, more perfect. She wore proper shoes, not sneakers, or if she wore sneakers, they were Keds. Towards the end of the movie, as reality and fantasy start to blend, the two styles also merge.”

With Ferrell, Zophres' challenge was to transform his famous comic persona into that of a romantic lead. “Our goal with Will was to dress him as a leading man. Whenever we were in a wardrobe fitting and the clothes looked like they could be funny, we got rid of them. He doesn't need the clothes to make him funny. To make him more of a romantic lead, the clothes we chose were more urban, a darker palette. And as he becomes aware of his feelings for Isabel and becomes a happier man, we interjected more color.”

Ferrell's look in the movie, Zophres adds, evolved as the production moved forward. “Will was a total trouper. We brought in a lot of clothing because we knew there were certain times he would wear suits and others when he'd be casual, but we always wanted him to look effortlessly stylish. Luckily, we found the best suit on the first try. Still, we went through two or three other racks just to be sure. But the silhouette of Dolce & Gabbana fit him very well and the look was perfect for Jack, because it's fashion-forward and hip. Then we tried to find the perfect jeans and, again, the winner was the first pair he tried on, a pair of Lucky

Brand jeans. We also used some Prada pants and some nice Autumn cashmere pullover sweaters.”

Appropriately enough, the most outrageous outfits were for Shirley MacLaine, as both Iris (the actress) and Endora (the role she plays in the TV series), which evidence a flair for the dramatic. “Shirley’s costumes really pushed the envelope,” says Zophres. “Nora wanted her wardrobe to be as flattering as possible and we all wanted to pay homage to Agnes Moorehead as Endora on the original show. So, we tried to make her pieces over-the-top yet flattering and attractive. She mostly wore bright, jewel tones, lots of chiffon, lots of feathers, — basically, a lot of drama including high or pleated collars, fanned sleeves, bustles and trains. While Nicole’s character spends the movie trying to blend in, Shirley’s wants to stand out, to always be the center of attention. We achieved that mostly through style, color, beading and fabric.”

While MacLaine’s outfits appear complicated and ornate, they were all “jerry-rigged,” says Zophres, because she liked to get dressed quickly. “It’s almost as if we were quick-change dressing someone backstage in the theater because Shirley doesn’t like a lot of fuss. We relied a great deal on Velcro.”

The quick changes were aided by the presence of blue pup tents adjacent to the sets into which MacLaine would quickly disappear and just as quickly reemerge in yet another fantastic outfit. MacLaine, who began her career on stage and still has the bearing of a professional dancer, made the most of her costumes, wafting her feathers and twirling her long sleeves and capes with a theatrical flair.

Caine’s costumes were classic, very British Saville Row. “With Michael, I had this image of men you see in Europe who no matter what their economic status, possess amazing grace and style,” notes Zophres. “I remember my uncle and his friends in Italy who all wore their jackets over their shoulders, walking down the

Via Veneto with such panache. That stuck with me, and when I read this script and saw that Michael Caine would have several walk and talks with Shirley, that image returned. Nora loved the idea and since he'd be wearing his coat off the shoulder, we also got to see the linings sometimes. We found this amazing lining fabric from Sulka in New York and from that we were able to piece together the rest of the wardrobe quite effortlessly. All of it was custom-made here in Los Angeles with fabrics from England and Italy. I was able to pre-plan every change according to the intent of the scene. Michael is such a courteous and elegant man. He has a great spirit, so it was a real pleasure to dress him."

Bewitched is Zophres' first collaboration with Nora Ephron, who became an immediate fan. "Mary is a costume designer who can really do an amazing range of projects," says Ephron. "Everyone remembers her clothes from *Something About Mary*, and if you saw *Intolerable Cruelty*, you remember everything Catherine Zeta-Jones wore. Those are very contemporary costumes and in many ways they're harder to do than period clothes. The wardrobe at the end of *The Ladykillers* is one of the great costume episodes I've ever seen, so real and so charming. She cannot only do contemporary and for a wide variety of characters, but she can also be very witty without being jokey. The costume she came up with for Steve Carell as Uncle Arthur, for instance, is a work of genius. The plaid that she found channeled Paul Lynde (who played the character in the original series)."

Besides Carell, the other character who wore near replicas of costumes from the original was Carole Shelley as Aunt Clara. "I was a little worried that I would be too over the top in my interpretation of Uncle Arthur," laughs Carell, "but then Will reminded me that it was Paul Lynde who played him on the show. So the bar was set very high."

About the Cast

Nicole Kidman

(Isabel Bigelow) first came to the attention of American audiences with her critically acclaimed performance in the riveting Australian psychological thriller *Dead Calm*. Since then, she has become one of the most sought after actresses in film.

Her portrayal of Virginia Woolf in *The Hours*, Stephen Daldry's feature also starring Meryl Streep and Julianne Moore, earned her an Academy Award® for Best Actress along with the Golden Globe Award for Best Actress in a Drama, the BAFTA Award for Best Actress and together with Streep and Moore, the Berlin Film Festival Silver Bear Award for Best Actress (an unprecedented event in the festival's distinguished history). She was also nominated for a Screen Actors Guild Award.

Her recent performance in *Birth* earned her a Golden Globe nomination for Best Actress and a London Film Critics nomination for Actress of the Year. Kidman also worked recently with Lars Von Trier, appearing in his provocative independent feature, *Dogville*, with an ensemble cast that included Chloë Sevigny, Jeremy Davies, Paul Bettany and Lauren Bacall. The film made its international début at the Cannes Film Festival and was featured at the 2004 Sundance Film Festival.

In 2003, Kidman received both a Golden Globe Award nomination for Best Actress in a Drama and a Broadcast Film Critics (Critics' Choice) nomination as Best Actress for her performance in Anthony Minghella's screen adaptation of *Cold Mountain*, which also starred Jude Law and Renée Zellweger.

Kidman's range and versatility have consistently won her acclaim for daring performances. In 2002, for her performances in both Baz Luhrmann's innovative musical feature, *Moulin Rouge* and in writer/director Alejandro Amenábar's hit

psychological thriller, *The Others*, she received dual Golden Globe Award nominations, as Best Actress in a Musical and Best Actress in a Drama, winning for the former. *Moulin Rouge* also earned Kidman a London Film Critics Circle Best Actress Award and an Oscar® nomination. Additionally, *The Others* earned her a BAFTA nomination.

In 1995, Kidman starred as Suzanne Stone in director Gus Van Sant's widely acclaimed black comedy *To Die For*. For her pitch-perfect, wickedly funny portrayal of a woman obsessed with the dream of becoming a TV personality, she won a Golden Globe Award for Best Actress, along with Best Actress Awards from the Boston Film Critics, National Broadcast Film Critics, London Film Critics, and the Seattle Film Festival. She was also nominated by BAFTA in the Best Actress category.

Kidman's film credits include Robert Benton's film adaptation of Philip Roth's *The Human Stain*, writer/director Jez Butterworth's black comedy/thriller *Birthday Girl*, Stanley Kubrick's final film *Eyes Wide Shut*, Jane Campion's screen adaptation of Henry James' *Portrait of a Lady*, *The Peacemaker*, *Practical Magic*, *Billy Bathgate*, *Malice* and *Far and Away*.

This past year, prior to *Bewitched*, Kidman filmed the political thriller *The Interpreter* opposite Sean Penn for director-producer Sydney Pollack. Upcoming for Kidman is *Fur*, in which she will portray famed photographer Diane Arbus and star opposite Robert Downey, Jr. for director Steven Shainberg.

She was presented with the 2003 American Cinematheque Award for excellence in film, only the second actress in the Cinematheque's then 18-year tribute history to receive that honor.

Will Ferrell

(Jack Wyatt) most recently starred in Woody Allen's *Melinda and Melinda*, the soccer-themed comedy *Kicking and Screaming* with Robert Duvall, the comedy *The Wedding Crashers* with Vince Vaughn and Owen Wilson as well as the independent films *The Wendell Baker Story* directed by Luke Wilson and Andrew Wilson and *Winter Passing*.

Last year he starred in *Anchorman: The Legend of Ron Burgundy*, a wry take on newscasting and the 1970s, which Ferrell co-wrote with Adam McKay. Prior to that, Ferrell starred in the blockbuster Christmas comedy *Elf*, directed by Jon Favreau, as well as the comedy hit *Old School* with Luke Wilson and Vince Vaughn.

Among the films upcoming for Ferrell are: *The Producers*, the film adaptation of the smash hit musical with Nathan Lane and Matthew Broderick, Marc Forster's *Stranger Than Fiction* and Columbia Pictures' *Talladega Nights*.

He will also provide one of the voices for the animated *Curious George*.

Ferrell came to fame as a regular on NBC's seminal late-night hit "Saturday Night Live." During his seven-year stint on "SNL," Ferrell emerged as one of the show's most popular cast members with his hilarious impersonations of such notables as President George W. Bush, Sean Connery, and Inside the Actors Studio host James Lipton, among many others, along with memorable original characters, like Craig the Spartan Spirit Cheerleader wannabe. His work brought him dual Emmy nominations in 2001 for Outstanding Individual Performance and Outstanding Writing on a Variety, Music or Comedy Program.

Ferrell made his feature film debut in the mega-hit comedy *Austin Powers: International Man of Mystery* starring fellow "SNL" alumnus Mike Myers. He has also worked with several other cast mates in the films *The Ladies Man* with Tim Meadows, *Superstar* with Molly Shannon and *A Night at the Roxbury* with Chris

Kattan, with whom he also collaborated on the screenplay. Ferrell's other feature film credits include *Zoolander* with Ben Stiller and Owen Wilson and Kevin Smith's *Jay and Silent Bob Fight Back*.

Shirley MacLaine

(Iris Smythson) has starred in almost 50 motion pictures, along with countless television and stage productions and is also an accomplished author with nine bestsellers. She has won an Oscar® and two Golden Globes.

At the age of 19, MacLaine understudied Carol Haney in the Broadway production of "The Pajama Game." When Haney fractured her ankle, Shirley stepped in and became an overnight sensation. Hollywood producer Hal Wallis, who saw her performance, immediately signed her to a movie contract.

MacLaine made her motion picture debut in 1955 in Alfred Hitchcock's *The Trouble With Harry*, followed by *Artists and Models*, *Around the World in 80 Days*, *The Sheepman*, *The Matchmaker*, *Hot Spell*, *The Apartment*, *Ask Any Girl*, *Career*, *Ocean's Eleven*, *Can-Can*, *All in a Night's Work*, *Two Loves*, *The Children's Hour*, *My Geisha*, *Two for the Seesaw*, *What A Way to Go!*, *John Goldfarb*, *Please Come Home*, *The Yellow Rolls-Royce*, *Gambit*, *Woman Times Seven*, *The Bliss of Mrs. Blossom*, *Sweet Charity*, *Two Mules for Sister Sara*, *Desperate Characters*, *The Possession of Joel Delaney*, *Being There*, *A Change of Seasons*, *Loving Couples*, *Cannonball Run II*, *Terms of Endearment*, *Madame Sousatzka*, *Steel Magnolias*, *Waiting For the Light*, *Postcards From the Edge*, *Used People*, *Wrestling Ernest Hemingway*, *Guarding Tess*, *Mrs. Winterbourne*, *Evening Star* and *Bruno*, which she also directed.

Her film career has also included producing and co-directing the Oscar® nominated documentary, *The Other Half of the Sky: A China Memoir*. She has received six Academy Award® nominations for *Some Came Running*, *The*

Apartment, Irma La Douce, The Turning Point, Sweet Charity and *Terms of Endearment*, for which she won the Academy Award® as best actress in 1984. Another documentary, *The Other Side of the Sky* also received an Oscar® nomination.

Among many international awards, MacLaine received two Berlin Film Festival Silver Bear Awards and, in 1999, was presented Berlin's Golden Bear for Lifetime Achievement. She was named best actress for *The Apartment* by both the Venice Film Festival and the British Film Academy. She received the David Donatello, the equivalent of the Oscar, in Italy for *Irma La Douce* and again for *Terms of Endearment*. Additionally, the British journal *Films and Filming* declared her best actress for *Sweet Charity* and she won five Emmy awards for her six musical television specials and "The Shirley MacLaine Special" won her the Golden Rose in Montreaux. In 1988, she received her second best actress award from the Venice Film Festival for her performance in *Madame Sousatzka*, for which she also won one of her Golden Globes.

Michael Caine

(Nigel Bigelow) has demonstrated his versatility in more than 100 motion pictures and he has become a beloved, highly regarded international star. The year 2000 may be the highlight of his life. He received his second Oscar® for *The Cider House Rules* and was honored by Queen Elizabeth II with a knighthood.

His film career is full of memorable parts that have earned him many kudos and awards. He won the New York Critics' Best Actor Award for *Alfie*, a Golden Globe for Best Actor and a BAFTA for *Educating Rita*, a Golden Globe for Best Actor in a Comedy for his work in *Dirty Rotten Scoundrels* and *Little Voice* and six Academy Award® nominations for *Alfie, Sleuth, Educating Rita, The Quiet American*, including his first Oscar® for Best Supporting Actor in *Hannah and Her Sisters*. Recent films include *Quills, Miss Congeniality, Austin Powers:*

Goldmember and *Second Hand Lions*. He is currently on screen in *Batman Begins*, as the Caped Crusader's butler Alfred.

Caine has also penned his autobiography *What's It All About?* as well as *Acting on Film*, which was based on the highly successful series of lectures he gave on BBC television.

The turning point in Caine's career came at age 30 in 1963 when he played the effete, aristocratic Lieutenant Gonville Bromhead in *Zulu*. He turned this supporting role into a starring one and, in the opinion of critics, stole the show. He went on to play Harry Palmer in the feature film *The Ipcress File*. In 1965, his performance as the womanizing, Cockney wastrel in *Alfie* catapulted him to stardom. In the late 1960s, he completed several films including *Gambit* with Shirley MacLaine. Other films include *The Man Who Would Be King*, *Dressed to Kill*, *Blame it on Rio* and *Sweet Liberty*, among many others. He returned to television in 1986 after a 20-year absence to star in the four-hour miniseries "Jack the Ripper," which received the highest ratings for a drama in Britain ever.

During the 1992 Queen's Birthday Honors, Caine was appointed a Commander in Chief of the Order of the British Empire (CBE).

Jason Schwartzman

(Richie) made his motion picture acting debut in 1999 as Max Fischer, an eccentric high school sophomore in the acclaimed comedy *Rushmore* opposite Bill Murray for director Wes Anderson (*The Royal Tenenbaums*). That year, his performance garnered a nomination for "Most Promising Actor" from the Chicago Film Critics Association. He has since completed work on several feature films.

Schwartzman was recently seen in David O. Russell's *I Heart Huckabees* with Dustin Hoffman, Naomi Watts, Jude Law and Lilly Tomlin. Schwartzman recently completed production on *Shopgirl*, the film adaptation of Steve Martin's best-selling novel, in which he stars alongside Martin and Claire Danes. He recently began filming Columbia Pictures' *Marie Antoinette* with Kirsten Dunst, written and directed by Sofia Coppola.

Schwartzman made his television debut in the critically acclaimed comedy "Cracking Up" written by Mike White and co-starring Molly Shannon. Schwartzman also starred in *Spun* with Brittany Murphy, Patrick Fugit, John Leguizamo and Mena Suvari. *Spun* premiered at the CineVegas Film Festival in June 2002. Other film credits include Roman Coppola's directorial debut, *CQ*, *Simone* starring Al Pacino and Catharine Keener, and the ensemble comedy *Slackers*.

Kristin Chenoweth

(Maria Kelly) is a versatile singer and Tony Award-winning actress who has recently made a mark on film and television. *Bewitched* is her first released movie, which will be followed shortly thereafter by *The Pink Panther* with Steve Martin as Inspector Clouseau. While filming *Bewitched*, she simultaneously appeared in a recurring role on TV's acclaimed White House drama "The West Wing."

Upcoming for Chenoweth are *Stranger Than Fiction* from director Marc Forster (*Finding Neverland*) with Will Ferrell, Emma Thompson and Maggie Gyllenhaal, the film version of Augusten Burroughs's Running With Scissors, written and directed by Ryan Murphy (TV's *Nip/Tuck*), with Annette Bening, the comedy *RV* co-starring Robin Williams and the title role in the film biography of singer Dusty Springfield.

A classically trained singer who is equally at home with pop, old standards and Broadway musicals, Chenoweth made her solo recording début with “Let Yourself Go” for Sony Classical. Chenoweth’s most recent album “As I Am,” was released in April on Sony Classical/Integrity. “As I Am” brings together a rich and deeply felt collection of songs that range from classic hymns to contemporary pop hits – songs that are all about faith, all about love in its most spiritual and renewing sense.

Chenoweth’s last visit to Broadway was in the production of “Wicked,” in which she played Glinda the Good Witch and earned a Tony nomination. She went on to star with the New York Philharmonic in Leonard Bernstein’s “Candide.” Chenoweth is also gearing up for the lead as a spoiled rich girl in the independent movie-musical *Asphalt Beach*, written and directed by Peter Spears, who made a splash at last year’s Sundance Film Festival with his standout short film *Ernest & Bertram*.

Chenoweth recently appeared on the 22nd annual “A Capitol Fourth Concert” on PBS, and she was seen this past spring in the ABC movie-version of Meredith Wilson’s “The Music Man” as Marian the librarian opposite Matthew Broderick.

Chenoweth can also currently be seen on “Sesame Street” as Ms. Noodle and in Elmo’s video/DVD “Elmo’s World: Happy Holidays!,” the first ever Elmo’s World Holiday special.

Last year, Chenoweth received rave reviews for her performance in Lincoln Center’s “5th American Songbook” and “City Center Encores! 10th Anniversary Bash.” Chenoweth was in London for a theater production of “Divas at Donmar” for director Sam Mendes. She also appeared in the Actor’s Fund Benefit Concert of the musical “Funny Girl” in New York City.

Chenoweth made her Broadway debut in a production of Molière's "Scapin" starring Bill Irwin, followed in the spring of 1997 by the Kander and Ebb musical "Steel Pier," for which she won a Theatre World award. During the 1998-99 season, she created the role of Sally in the first Broadway production of "You're a Good Man, Charlie Brown," sweeping the Tony, Drama Desk and Outer Critics Circle Awards as the season's Best Featured Actress in a Musical.

Heather Burns

(Nina) recently reprised her role as Miss Rhode Island from *Miss Congeniality* in *Miss Congeniality 2: Armed and Fabulous*. The actress has worked previously with Sandra Bullock and writer/ director Marc Lawrence in *Two Weeks Notice*.

Burns burst onto the scene in Nora Ephron's *You've Got Mail* and has been busy ever since.

She can be seen in *Kill the Poor* produced by John Malkovich and directed by Alan Taylor, the upcoming *Lobster Farm* with Jane Curtin and Danny Aiello and *Perception* with Piper Perabo, Seth Meyers and Ajay Naidu.

On the small screen, Burns was a series regular in the Tom Fontana and Barry Levinson produced "The Beat" starring Mark Ruffalo.

Burns graduated from the Atlantic Theater Company Acting School, through New York University's Tisch School of the Arts and has since returned to the stage with "All Things Considered" directed by David Pittu and Woody Allen's "Writer's Block." Burns has twice worked with writer Kenneth Lonergan, in "Lobby Hero" directed by Marc Brokaw at Playwrights Horizons and John Houseman Theatre, and in London's West End production of "This is our Youth" directed by Lawrence Boswell starring opposite Freddie Prinze Jr. and Chris Klein.

Jim Turner

(Larry) starred for several seasons on the HBO hit comedy series “Arli\$\$” as Kirby Carlisle. Turner got his start in TV when he created the live version of the comic strip character “Zippy The Pinhead” after having co-written and been one of the five members of the comedy troupe “Duck’s Breath Mystery Theater.” Turner is also the co-host of CNBC’s “DLife,” a new talk show confronting the issues that face diabetics.

His film credits include *The Lost Boys*, *St. Elmo’s Fire*, *The Ref*, *Coldblooded*, *Porklips Now*, *Shelf Life*, *364 Girls a Year* and such independent films as *The Pompatus of Love*, *My Samurai*, *Destroyer*, *Programmed to Kill* and *Kid Colter*.

Stephen Colbert

(Stu Robison) has served as a writer and performer on the Peabody and Emmy Award-winning news satire show “The Daily Show” for four years and will soon star in his own half-hour show for Comedy Central, “The Colbert Report.”

The South Carolina native began his career in Chicago as a member of the famed Second City comedy troupe. He moved to New York where he developed, wrote and performed on “Exit 57,” a half-hour comedy series for HBO. “Exit 57” received five CableACE nominations for Best Writing, Performing and Comedy Series. Colbert served as a writer and cast member on “The Dana Carvey Show,” has appeared on “Curb Your Enthusiasm,” “Whose Line is it Anyway?,” “Law & Order” and “Law & Order: Criminal Intent,” among others. He has been a guest writer on “Saturday Night Live,” where he is also the voice of Ace, in the “Ambiguously Gay Duo.” Alongside his frequent collaborators, Amy Sedaris and Paul Dinello, Colbert created, wrote, produced and starred in the critically acclaimed show “Strangers with Candy” for Comedy Central, “a twisted take on the classic and typically moralistic ABC Afterschool Specials.” The show has

since been made into a movie and premiered at the Sundance Film Festival. *Strangers with Candy* will be released nationally this fall.

David Alan Grier

(Jim Fields) is known for his comedic and dramatic abilities. A graduate of the Yale School of Drama, he has successfully worked in theater, television and film. Grier was a series regular on the hit comedy “Life With Bonnie” starring Bonnie Hunt. Other recent TV appearances include a one-hour comedy special titled “The Book of David” on Comedy Central.

Trained in Shakespeare at Yale, Grier began his professional career on Broadway as Jackie Robinson in “The First,” for which he earned a Tony nomination in 1981. He then joined the cast of “Dreamgirls” and went on to star opposite Denzel Washington in “A Soldier’s Play.” Both actors reprised their roles in the film version, *A Soldier’s Story*. Grier starred on Broadway in “A Funny Thing Happened on the Way to the Forum.” He has also performed at the New York Shakespeare Festival in productions of “Richard III” and “The Merry Wives of Windsor” in Central Park.

Grier’s television credits are abundant. He last starred on the hit NBC show “DAG” where he played the title character, as well as being a principal cast member of the groundbreaking television series “In Living Color.” Maintaining close comedic ties to the Wayans brothers, he co-starred with Damon Wayans in “Damon.” He also starred in the television miniseries “The 60s,” “In Your Shoes” opposite Vivica A. Fox and “King of Texas.”

His numerous feature films include *15 Minutes*, *Boomerang*, *Jumanji*, *Return To Me* and *Streamers*, for which he won a Golden Lion Award for Best Actor at the Venice Film Festival.

Steve Carell

(Uncle Arthur), who currently stars in the NBC comedy “The Office,” recently appeared opposite Will Ferrell as the dim weatherman in the hit comedy *Anchorman* directed by Adam McKay. He had previously portrayed the obnoxious news anchor Evan Baxter opposite Jim Carrey in Tom Shadyac’s *Bruce Almighty* with Jennifer Aniston and Morgan Freeman. This year he starred in Woody Allen’s *Melinda & Melinda* with Ferrell. He is the co-writer (with director Judd Apatow), executive producer and star of the soon-to-be-released comedy *The 40-Year-Old Virgin* with Catherine Keener and next tackles the role of the offbeat detective Maxwell Smart in the feature film version of the beloved TV show “Get Smart.” He is also voicing the character of “Hammy” in the upcoming animated feature *Over the Hedge*.

Carell first made an impression on television audiences as a regular on Jon Stewart’s “The Daily Show.” Carell is an alumnus of Chicago’s Second City comedy troupe and he performed at several Chicago theaters as well, including The Goodman Theater and The Wisdom Bridge Theatre. He performed and wrote for “The Dana Carvey Show” and went on to land regular roles on several sitcoms.

About the Filmmakers

Nora Ephron

(Director, Writer, Producer) has crafted several memorable romantic comedies, including *Sleepless In Seattle*, which she co-wrote and directed and for which she earned an Academy Award® nomination for Best Original Screenplay. The

film, which starred Tom Hanks and Meg Ryan, won the hearts of critics and audiences alike and grossed more than \$250 million worldwide.

Ephron also wrote and directed *This Is My Life* starring Julie Kavner; *Mixed Nuts*, with Steve Martin, *Michael* starring John Travolta, William Hurt and Andie MacDowell and *Lucky Numbers* with Travolta and Lisa Kudrow. She re-teamed with Tom Hanks and Meg Ryan again on *You've Got Mail*.

Prior to the start of her directorial career, Ephron was one of Hollywood's most respected screenwriters earning Oscar® nominations for Rob Reiner's seminal comedy *When Harry Met Sally...* and Mike Nichols' *Silkwood* (co-written with Alice Arlen). Other screenwriting credits include *Heartburn* (adapted from her best-selling novel of the same name), . (also with Arlen), *My Blue Heaven*, *This is My Life*, *Mixed Nuts* (co-written with her sister Delia Ephron), *Michael* (with Delia Ephron, Peter Dexter and Jim Quinlan), *You've Got Mail* and *Hanging Up* (both with Delia Ephron).

Ephron began screenwriting after years as one of the country's best known journalists. She started as a newspaper reporter for the New York Post and then became a magazine writer for Esquire, the New York Times Magazine and New York Magazine, among others. Two collections of her essays, Crazy Salad and Scribble, Scribble were bestsellers.

Delia Ephron

(Writer) recently co-wrote *The Sisterhood of the Traveling Pants*, and prior to that was co-writer and executive producer on *Hanging Up*, based on her 1995 novel of the same name. Her first foray into adult fiction, the book was met with rave reviews. The New York Times Book Review stated: "Hanging Up is honest and deeply felt, and Ms. Ephron's comic timing is flawless."

Ephron's second novel, Big City Eyes, about a city woman's attempt to make sense of small-town life, was published in 2000 and illustrated her subtle ability to mix wit and sensitivity. Her next novel, Franny in Your Face, will be published in 2006 by Harper Collins/Laura Geringer Books.

Ephron also collaborated with her sister Nora Ephron on *You've Got Mail* and *Michael*, both of which she co-wrote and executive produced as well as *Sleepless In Seattle*, on which she was associate producer, *This is My Life*, on which she served as co-writer and *Mixed Nuts*, which she co-wrote and executive produced.

She has also written two non-fiction best-sellers: How To Eat Like A Child and Teenage Romance. She is also the author of Funny Sauce and Do I Have to Say Hello? and two children's books My Life (and Nobody Else's) and The Girl Who Changed the World. Among other publications, her journalistic pieces have appeared in The New York Times Book Review, The New York Times Magazine, New York Magazine and Vogue.

Douglas Wick

(Producer) His movies have earned more than \$1.5 billion at the box office, 20 Academy Award® nominations and seven Oscars®. Wick is partnered with former vice-chairman of Sony's Columbia Tri-Star Motion Picture Group, Lucy Fisher, who serves as co-head of Red Wagon Entertainment. Together they have worked with some of the most accomplished filmmakers in the world.

In addition to *Bewitched*, Wick and Fisher produced two other high-profile movies this year: the highly anticipated *Memoirs of a Geisha*, directed by Rob Marshall, and Academy Award® winner Sam Mendes' *Jarhead* — the acclaimed best selling memoir by former Marine infantryman Anthony Swofford starring Jake

Gyllenhaal and Jamie Foxx. Red Wagon will soon commence production on *RV*, starring Robin Williams and to be directed by Barry Sonnenfeld, as well as *The Legend of the Lone Ranger*.

In 2000, Wick produced *Gladiator*, which received 12 Academy Award® nominations and won five Oscars® including Best Picture. The epic, directed by Ridley Scott and starring Russell Crowe, became a cinematic phenomenon that grossed more than \$450 million worldwide. *Gladiator* also won two Golden Globe Awards, including Best Motion Picture, four BAFTAs, one of which was for Best Film, AFI's Movie of the Year, the MTV Movie Awards' Best Movie and the Producers Guild's Golden Laurel Motion Picture Producer of the Year Award.

Wick's blockbuster *Stuart Little*, released in 1999, starred Academy Award® winner Geena Davis and featured the voices of Michael J. Fox and Nathan Lane. Directed by Rob Minkoff, *Stuart Little* earned over \$300 million worldwide and garnered an Oscar® nomination. It became an instant classic, a top-selling video and a family franchise for Sony. Together, Wick and Fisher produced *Stuart Little 2*, which reunited the entire original creative team and cast, earned a BAFTA nomination and, like its predecessor, became a worldwide hit. Wick and Fisher are currently in production on *Stuart Little 3*, Red Wagon's first all-CGI film, which will feature the voices of Michael J. Fox, Geena Davis and others from the original cast.

In 2002-2003, Red Wagon Entertainment produced *Peter Pan* and *Win a Date with Tad Hamilton!* Wick's international espionage thriller *Spy Game* opened in 2001, pairing movie icons Robert Redford and Brad Pitt under the direction of Tony Scott. Wick also produced the Paul Verhoeven sci-fi thriller *Hollow Man*, which introduced dazzling new visual effects depicting an invisible villain. Wick's critically acclaimed feature *Girl, Interrupted* won Angelina Jolie both an Academy Award® and a Golden Globe as Best Supporting Actress for her breakthrough performance.

Working Girl, directed by Mike Nichols, marked Wick's first solo producing effort. Starring Harrison Ford, Melanie Griffith, and Sigourney Weaver, *Working Girl* garnered six Academy Award® nominations, one Oscar® win and five Golden Globe Awards, including Best Motion Picture (Musical or Comedy). Wick later teamed with Nichols for *Wolf* starring Jack Nicholson and Michelle Pfeiffer. Wick followed it with *The Craft* starring Neve Campbell.

After graduating cum laude from Yale University, Wick began his career as an assistant to filmmaker Alan Pakula. He earned his first credit as Associate Producer on *Starting Over*. His charitable work is laudatory and prolific; Wick has served on the Board of Trustees for The Center for Early Education in Los Angeles, and the Board of Directors for the Producers Guild of America. He is Co-Founder of CuresNow, an organization that promotes regenerative medicine and stem cell research, was Co-Chairman of The California Stem Cell Research and Cures Initiative (Prop 71) and is now on the Board of the California Research and Cures Coalition. Wick has been awarded the Saturn Award, the Los Angeles Father of the Year Award, the Santa Barbara International Film Festival's Producer of the Year, the Motion Picture Club's Producer of the Year, the 2002 NATO ShoWest Producer of the Year and 2002's Hollywood Award for Outstanding Achievement in Producing.

Lucy Fisher

(Producer) former Vice Chairman of Sony's Columbia Tri-Star Motion Picture Group, is partnered with Oscar®-winning producer Douglas Wick as Co-Head of Red Wagon Entertainment. Together they have worked with some of the most accomplished filmmakers in the world. In addition to *Bewitched*, Wick and Fisher recently produced two other high-profile movies — the highly anticipated *Memoirs of a Geisha*, directed by Rob Marshall, and Academy Award® winner Sam Mendes' *Jarhead*, the acclaimed bestselling memoir by former Marine

infantryman Anthony Swofford starring Jake Gyllenhaal and Jamie Foxx. Red Wagon will next produce *RV*, starring Robin Williams and to be directed by Barry Sonnenfeld, as well as *The Legend of the Lone Ranger*.

Fisher served as Vice Chairman at Sony Pictures from 1996-2000. During her tenure, the studio broke all-time industry records for biggest domestic gross in history (\$1.27 billion) and highest worldwide gross (\$2.34 billion) with films she supervised, including *Men in Black*, *My Best Friend's Wedding*, *Air Force One*, *Jerry Maguire*, *Zorro*, *As Good As It Gets* and *Stuart Little*.

After leaving the executive suite in 2001, Fisher's first producing effort with Wick was *Stuart Little 2*, which reunited the original creative team and cast from the blockbuster *Stuart Little*. Fisher and Wick are currently in production on *Stuart Little 3*. In 2002-2003, Red Wagon Entertainment produced *Peter Pan* and *Win a Date With Tad Hamilton!*

Before moving to Sony, Fisher served 14 years as Executive Vice President of Worldwide Production at Warner Brothers. There she developed and supervised a diverse range of commercially successful, critically acclaimed films, including *The Color Purple*, *The Fugitive*, *Twister*, *Gremlins*, *The Goonies*, *Malcolm X*, *The Bridges of Madison County*, *Space Jam*, *Empire of the Sun*, *The Outsiders*, *The Witches of Eastwick* and *The Secret Garden*. She also shepherded the pickup of independent films released by Warner Bros. such as Michael Moore's debut, *Roger and Me*.

Fisher began her career as a reader at United Artists before moving to MGM where she helped launch the musical film *Fame*. A rising star, Fisher soon became Vice President of Production at Twentieth Century Fox before being named Head of Worldwide Production for Francis Ford Coppola's Zoetrope Studios.

In addition to her creative achievements, Fisher is considered a pioneer for women and working mothers in the entertainment industry. She was the driving force behind the on-site Warner Bros. Studio Children's Center, which opened its doors in 1992. It has since provided care for over 1000 children and served as a prototype for day care centers at other studios. Fisher's many awards include the Hollywood Award for Outstanding Achievement in Producing, the prestigious Crystal Award from Women in Film and Premiere magazine's Icon Award. Fisher was also listed as one of Fortune magazine's 50 Most Powerful Women in American Business and named one of Mirabella magazine's 25 Smartest Women in America. Fisher, who graduated cum laude from Harvard University, founded and serves as board member of the Peter Ivers Artist-in-Residency Program at Harvard. She is an advisor to the Los Angeles Chapter of the Juvenile Diabetes Research Foundation International, is Co-Founder of CuresNow, an organization that promotes regenerative medicine and stem cell research, and was Co-Chairman of The California Stem Cell Research and Cures Initiative (Prop 71) and she is now on the Board of the California Research and Cures Coalition.

Penny Marshall

(Producer) made her feature film directorial debut with *Jumpin' Jack Flash* starring Whoopi Goldberg. Tom Hanks starred in her production of *Big*, which garnered him his first Academy Award® nomination for Best Actor. The film earned nearly \$115 million in box-office receipts. She then directed *Awakenings*, which was nominated for an Oscar® for Best Picture and starred Robert De Niro (who earned an Oscar® nomination for his performance) and Robin Williams.

Inspired by the little known story of the All-American Girls Professional Baseball League of the '40s, Marshall directed and executive produced *A League of Their Own*, which starred Tom Hanks, Geena Davis and Madonna. It was a major box office hit and the second Marshall-directed film to surpass the \$100 million mark. It was later turned into a TV series for TriStar Television with Marshall as

executive producer and director of the pilot episode. Under the banner of her production company, Parkway Productions, along with partner Elliot Abbott, Marshall executive produced the comedy *Calendar Girl* starring Jason Priestley.

Marshall also directed *Renaissance Man* starring Danny DeVito, Gregory Hines and Mark Wahlberg. She subsequently directed *The Preacher's Wife* starring Whitney Houston and Denzel Washington. Her most recent directorial effort was Columbia Pictures' *Riding in Cars with Boys* starring Drew Barrymore. She also developed the Russell Crowe boxing drama *Cinderella Man* for Universal Pictures, which Ron Howard has directed and on which she serves as producer.

Marshall was born and raised in the Bronx. She attended the University of New Mexico, majoring in math and psychology. She dropped out when she got married and had a child. She then moved to Hollywood and made her debut in "The Danny Thomas Hour," a drama anthology series. During the next several years, Marshall appeared in several small feature film and television roles. She had recurring roles on "Paul Sand's Friends and Lovers" and "The Odd Couple." An appearance with Cindy Williams in a segment of the series "Happy Days" introduced the characters of Laverne and Shirley, which spun off into their own landmark, long-running comedy series.

Marshall's other television credits included regular roles on "Mork & Mindy," "Taxi," "The Bob Newhart Show" and "The Mary Tyler Moore Show." She also starred in three television movies: "More Than Friends," "Love Thy Neighbor" and "Challenge of a Lifetime." Marshall directed two episodes of "Laverne & Shirley," a pilot called "Working Stiffs," starring Jim Belushi and Michael Keaton, and two episodes of "The Tracey Ullman Show."

Marshall's off-Broadway experience includes the starring role in a production of "Eden Court" with Ellen Barkin. She occasionally takes cameo roles in other directors' feature films, such as opposite her brother Garry in *Hocus Pocus* and

playing a director herself in *Get Shorty*, as well as the upcoming as-yet-untitled Albert Brooks film.

James W. Skotchdopole

(Executive Producer) is collaborating with director Nora Ephron for the third time on *Bewitched*, having served as executive producer on *Mixed Nuts* and associate producer on *Sleepless In Seattle*.

Prior to *Bewitched*, he executive produced Tony Scott's last four films *Enemy of the State*, *The Fan*, *Spy Game* (with *Bewitched* producer Douglas Wick) and *Man on Fire*. Scott and Skotchdopole's nine-film association began in 1988 with *Revenge* and included *Days of Thunder*, *The Last Boy Scout*, *True Romance* (co-producer) and *Crimson Tide* (associate producer).

Skotchdopole also produced the independent feature films *Company Man*, *Sand* and associate produced Leonard Schrader's *Naked Tango*. He has produced commercials for directors Sam Mendes, Oliver Stone and Samuel Bayer.

In 1984, Skotchdopole was accepted as the youngest new member of the Director's Guild of America. He has worked as an assistant director with Sir Richard Attenborough, Francis Ford Coppola, Brian De Palma, Richard Donner, John Frankenheimer, Paul Mazursky, Mike Nichols, Frank Oz and John Schlesinger.

A native New Yorker, Skotchdopole has worked on over 40 feature films during his 25-year career in the motion picture industry.

Steven H. Berman

(Executive Producer) is a writer, producer and industry consultant who began his career as an executive at CBS as director of comedy development and director

of drama development. After moving to Columbia Pictures Television, he served as senior vice-president of television production development, and was eventually promoted to executive vice-president in charge of all development and production at the studio.

As a writer, his extensive credits include the Disney movie of the week "Down to Earth," the Hallmark productions "Prairie Fever," "Supernova," "Gone But Not Forgotten," "King Solomon's Mines" and "Roughing It," (on which he also served as executive producer and received a WGA award nomination). He wrote and executive produced the 2001 Christmas special "Twice Upon a Christmas," which was selected to inaugurate First Lady Laura Bush's Family Film Program at the White House, and served in a similar capacity on "Magic," "Once Upon a Christmas," the Nickelodeon series "One Hundred Deeds for Eddie McDowd," (which he also created), the Disney series "Jamie G.," "Videoland," "Spirits," the NBC mini-series, "Frankenstein," the pilots for "Keepers," "Just Deserts," "Frankland," "Kristi and Nora," "Guys Like Us" and "In-Laws." Berman also wrote the feature films *Little Grid Fellas* and *The Ball Game* and the teleplay "Sabrina, the Teenage Witch," which spawned the ABC series. He was also executive producer on the Kenny Rogers movie of the week "Rio Diablo."

Bobby Cohen

(Executive Producer) has served as executive producer on such films as *54*, *Rounders*, *The Cider House Rules*, *Bounce*, *Down to You*, *View from the Top* and *Happy Endings* as well as the upcoming Sam Mendes wartime drama *Jarhead* starring Jake Gyllenhaal, Rob Marshall's film adaptation of *Memoirs of a Geisha* and *Tokyo Suckerpunch* starring Tobey Maguire.

John Lindley, ASC

(Director of Photography) has worked with Nora on three previous films, *You've Got Mail* and *Michael* and *Lucky Numbers*. His additional credits include *The*

Sum of All Fears, The Core, Pleasantville, Father of the Bride, Sneakers, The Serpent and the Rainbow and the acclaimed *Field of Dreams*. He has worked on five films for director Joseph Ruben — *Money Train, The Good Son, Sleeping with the Enemy, True Believer* and *The Stepfather*.

After completing his training at New York University Film School, Lindley began working in television. His credits include the series “Nurse” and the telefilms “Gentleman Bandit,” “An Invasion of Privacy,” “Badge of the Assassin,” “Rockabye,” “L.B.J.: The Early Years” and “Poor Little Rich Girl.” Lindley also shot two documentaries in Peter Davis’ acclaimed PBS series “Middletown Revisited” and filmed numerous rock videos, including The Talking Heads’ “Road To Nowhere.”

Neil Spisak

(Production Designer) most recently designed the record-shattering smash hits *Spider-Man®* and *Spider-Man® 2* starring Tobey Maguire and Kirsten Dunst for director Sam Raimi. *Spider-Man® 2* marked Spisak’s fourth collaboration with Raimi. He also designed Raimi’s *The Gift* starring Cate Blanchett, Hilary Swank, Keanu Reeves, Greg Kinnear and Giovanni Ribisi and *For Love of the Game* starring Kevin Costner and Kelly Preston.

Spisak designed John Woo’s *Face/Off* starring Nicolas Cage and John Travolta as well as *Heat* directed by Michael Mann and starring Al Pacino, Robert De Niro and Val Kilmer. Other film credits include *Disclosure, My Life, Benny & Joon, Pacific Heights* and *The Trip to Bountiful*.

Tia Nolan

(Editor) most recently served as co-editor on *Spanglish* and *The Affair of the Necklace*. She also served as editor on *Sea of Dreams, A Gentleman’s Game,*

The Others and “The 74th Annual Academy Awards®,” and as associate editor on *What Planet Are You From?* and *You’ve Got Mail*.

Mary Zophres

(Costume Designer) counts *The Terminal* as her second collaboration with Steven Spielberg following *Catch Me If You Can*, for which she received a BAFTA nomination for Best Costume Design.

Zophres has also designed costumes for six Coen brothers films including *Fargo*, *The Big Lebowski*, *O Brother, Where Art Thou?*, *The Man Who Wasn’t There*, *Intolerable Cruelty* and, most recently, *The Ladykillers*.

In addition, Zophres has worked with the Farrelly brothers, serving as costume designer on the comedies *There’s Something About Mary*, *Dumb and Dumber* and *Kingpin*. Her other film credits include *Moonlight Mile*, *Ghost World*, *View from the Top*, *Any Given Sunday*, *Paulie*, *Digging to China* and *Playing God*.

George Fenton

(Music) has composed music for a wide variety of motion pictures, receiving Academy Award® nominations for his work on *The Fisher King*, *Dangerous Liaisons*, *Cry Freedom* and *Gandhi*. He has previously collaborated with director Nora Ephron on *You’ve Got Mail*, *Lucky Numbers*, and *Mixed Nuts*. He has scored four movies for director Andy Tennant: *Hitch*, *Sweet Home Alabama*, *Ever After* and *Anna and the King*.

His other film credits include *Ae Fond Kiss...*, *Stage Beauty*, *Summer Catch*, *Bread and Roses*, *Living Out Loud*, *Mary Reilly*, *The Madness of King George*, *Ladybird* *Ladybird*, *Shadowlands*, *Born Yesterday*, *Groundhog Day*, *Stage Beauty*, *Hero*, *Final Analysis*, *White Palace*, *Imagining Argentina*, *Memphis Belle*,

We're No Angels, A Handful of Dust, High Spirits, 84 Charing Cross Road, White of the Eye, The Company of Wolves and The Object of My Affection.