

the Scout

The scout was praying for a miracle.

What he got was Steve Nebraska.

Al Percolo is the scout who'd do anything to sign a prospect. Unfortunately, things weren't going his way, and Al found his career heading south -- all the way to Mexico -- until he discovered Steve Nebraska, the greatest ballplayer who ever lived.

Now, Al thinks he's back on top, and Steve believes he's found a new friend.

And they're both about to discover how much they need each other ...

Twentieth Century Fox Presents A Ruddy Morgan Production of A Michael Ritchie Film, Albert Brooks and Brendan Fraser in "The Scout," starring Dianne Wiest. The film is directed by Michael Ritchie from a screenplay by Andrew Bergman and Albert Brooks & Monica Johnson, based upon The New Yorker article by Roger Angell. The film is produced by Albert S. Ruddy and André E. Morgan, and Herbert S. Nanas and Jack Cummins are the executive producers.

Albert Brooks, who portrays the title role of hard-luck baseball scout Al Percolo, is long recognized as one of today's foremost and innovative comedic talents through his work in such films as "Real Life," "Modern Romance," "Lost in America" and "Defending Your Life."

After memorably playing a documentary filmmaker ("Real Life"), an unemployed ad executive ("Lost in America"), a news reporter ("Broadcast News") and a movie producer

("I'll Do Anything), among others, Brooks jumped at the opportunity to explore yet another line of work. "I was a baseball fan before," he explains, "and I'm an even bigger fan now since I started hanging out with scouts and going to games. I think the best thing about acting is that it enables you to delve deeply into new professions everytime you start a film."

Brooks' enthusiasm for playing a scout was evident from the start. Prior to principal photography, Phil Pote, a major league baseball scout for over 30 years and a technical advisor on "The Scout," worked closely with Brooks and Michael Ritchie to ensure that the film's depiction of the profession was accurate.

"I was impressed by Albert and Michael's total commitment to learning about scouting and their attention to detail in getting inside this world which is a mix of comraderie and one-upmanship," remembers Pote. "Albert was very believable, and he got the scouting look and persona down very quickly."

Preparing for the role of Al Percolo involved physical as well as mental preparation for Brooks. "Albert threw himself into the part of the scout with enormous concern for authenticity," remembers Michael Ritchie. "He gained over 20 pounds so he would have a gut that hung over his polyester pants like any real scout."

Even with his intensive research, Brooks' ability to break into a comedic riff without warning never faltered, and he regularly had the entire "Scout" team laughing. "I think he's the funniest person on the planet," director Michael Ritchie observed of Brooks.

Even Brooks' wardrobe selection was a source of humor: "I think one of the keys is the hat," jokes Brooks, referring to his ever-present straw headwear. "It seems to be a tradition. You can look in the stands, which are filled with thousands of people, but the scouts will always sit together and always wear these hats."

Through the efforts of Brooks, Brendan Fraser, director Michael Ritchie and a talented team of filmmakers, "The Scout" takes an entirely new look at the profession -- and a unique relationship between a scout and his discovery.

Brendan Fraser, one of today's most versatile -- and busiest -- young actors, stars as the thoroughly eccentric baseball sensation Steve Nebraska. Fraser recently appeared as a would-be rock musician in Twentieth Century Fox's "Airheads" and as an Ivy League student in "With Honors," and brings his own comic talents to "The Scout."

Commenting on the remarkable chemistry between Brooks and Fraser, producer Albert S. Ruddy ("The Godfather") explained, "Brendan's poise is fantastic, especially working across from someone as formidable as Albert. His performance is fearless."

"Al Percolo and Steve Nebraska have this bizarre father-son relationship," adds Brooks. "It's a little bit like 'Of Mice and Men'."

Fraser concurs with Brooks' view of the Percolo-Nebraska pairing: "Al is a father-figure to Steve. Steve needs to feel paternal love; he's not sure if he can get it from Al, but he's going to try."

Fraser also insists that "The Scout" isn't really a baseball film. "Baseball is the vehicle that brings Steve and Al together," says the young actor.

Al Percolo, though, isn't initially interested in bonding with anyone; he's just searching for a miracle to bolster his sagging career. Al thinks he's found it with Steve Nebraska, but comes to realize that he's discovered something quite different than what he initially expected.

"Scouting," Ruddy elaborates, "is a process of discovery. And, our story is not just about a scout finding a new pitching sensation; it also examines how these two people then discover a connection beyond their professional interests."

"Al and Steve's friendship is characterized by a unique humor and sensibility," adds producer André E. Morgan ("The Cannonball Run"). "Alone, these guys are somewhat dysfunctional; together, they're still not quite 'normal,' but at least they each offer something the other needs."

To bring this story of this big-league "odd couple" to the screen, the producers turned to director Michael Ritchie.

For nearly 25 years, Ritchie has helmed dramatic features that infuse comedy with keen insight and a lot of heart. He is also well known for creating vivid portraits set against the sporting world and other competitive situations in films such as "Downhill Racer," "The Candidate," "The Bad News Bears," "Semi Tough," "Smile" and "Diggstown." Competitive high school cheerleading was the subject of his award-winning "The Positively True Adventures of the Alleged Texas Cheerleader-Murdering Mom."

Perhaps the most consistent and celebrated director of films with a sports theme, Ritchie is quick to point out, however, that "The Scout" is not a "sports film."

"I've directed a number of films that involved sports, and with each one it was suggested that I say that they were not sports films. Well, I can tell you now, they were sports films," he laughs.

"But 'The Scout' really isn't. This is a relationship story. Although the film's finale is set at the World Series, the ultimate victory is a very personal one for the scout and the kid."

ABOUT THE PRODUCTION...

"The Scout" began principal photography outside Veracruz, Mexico on January 10, 1994, in the small town of Zempoala. Working with a largely local crew, the filmmakers availed themselves of the picturesque town as backdrop for Al Percolo's discovery of pitching sensation Steve Nebraska.

After two weeks in Mexico, the production returned to a badly-shaken Los Angeles, still reeling from one of the largest earthquakes in the city's history.

There, the company shot interiors for ... the film's New York settings. They were joined by singer Tony Bennett, who is now enjoying a new-found popularity with the MTV generation, during filming of a key nightclub sequence.

The set was dressed by production designer Stephen Hendrickson and his crew to match the Empire Room in New York's historic Waldorf-Astoria Hotel. Bennett was impressed by the authenticity of the set, having played the Empire Room several times over the years.

Later, Bennett was amused to hear Brendan Fraser butcher a version of his signature tune, "I Left My Heart In San Francisco," for the 200 extras working in the scene. Bennett also sang The National Anthem for the film's finale at Yankee Stadium.

Academy Award-winner Dianne Wiest also joined the production in Los Angeles. Wiest plays Dr. H. Aaron, the Manhattan psychiatrist charged with the responsibility of determining if Steve Nebraska is mentally stable enough to play for the Yankees.

Wiest admitted that working with Brooks was wonderful but difficult as she had a hard time keeping a straight face as Brooks would continually crack-up everyone in earshot.

New York -- and Yankee Stadium -- was the production's next stop. Arguably the most famous sports field in the world, the hallowed ground of "The House that Ruth Built" elicited a uniform response from the Los Angeles-based crew members: one of utter reverence.

Permission to work in the ballpark was given by Yankees owner and chief executive, George M. Steinbrenner, III. Steinbrenner also found himself typecast in the role of the owner of the Yankees.

Even though he approved the use of the stadium for "The Scout" filming, Steinbrenner was a frequent and, not surprisingly, outspoken visitor to the set. "Steinbrenner gave us hell for what he called our 'trampling' on his outfield grass and 'ruining' his ballpark," remembers producer Albert S. Ruddy.

But once the cameras started rolling, Steinbrenner made a quick transition from critical "landlord" to eager cast member. "Eventually he became one of the guys and ended up giving us an outstanding performance in the film," says Ruddy.

Actors Lane Smith, as tempestuous Yankees general manager Ron Wilson and Michael Rapaport, playing would-be rookie pitching sensation Tommy Lacy, also caught up with the production at Yankee Stadium.

To lend the film an even more authentic feel, baseball and sports personalities Bret Saberhagen, Keith Hernandez, Ozzie Smith, Bob Tewksbury, Steve Garvey, Ken Brett, Reggie Smith and Bobby Murcer and sportscasters Roy Firestone and Bob Costas were added to the cast.

Summing up his feelings about the film, director Michael Ritchie reflects on a comment made by former commissioner of baseball, the late Bart Giamatta.

"He stated," Ritchie offers, "that 'baseball is about coming home.' Not only is that statement physically descriptive of moving around the bases, ending up where you began, but it is also a wonderfully appropriate metaphor for our story and the discoveries that Al Percolo and Steve Nebraska make."

The associate producer on "The Scout" is Tom Mack, the production designer is Stephen Hendrickson, the director of photography is Laszlo Kovacs, A.S.C. and the editors are Don Zimmerman, A.C.E. and Pembroke Herring. The music is by Academy Award-winning composer Bill Conti.

ABOUT THE CAST...

ALBERT BROOKS' (Al Percolo, Screenwriter) career has evolved from standup comedian to Oscar-nominated actor to writer-director, developing a unique style of humor and social satire along the way.

Brooks made his movie acting debut in 1976, in Martin Scorsese's "Taxi Driver." He has also been featured in "Private Benjamin," "Twilight Zone - the Movie" and "Unfaithfully Yours" opposite Dudley Moore.

Brooks was nominated for the Academy Award for Best Supporting Actor for his role in the 1987 feature "Broadcast News."

Born and raised in Los Angeles, Brooks studied drama at Carnegie Institute of Technology. In 1967, he began doing standup comedy on national television, starting with "The Steve Allen Show."

He later became a regular on "The Dean Martin Show" and performed on such other variety programs as "The Ed Sullivan Show," "The Merv Griffin Show," "The Hollywood Palace" and "The Tonight Show." Brooks also produced two comedy albums, earning a Grammy nomination in 1975 for Best Comedy Recording with "A Star Is Bought."

Brooks based his first directorial effort on a 1971 article he wrote for Esquire magazine, "Albert Brooks' Famous School For Comedians," which he adapted for the PBS series "The Great American Dream Machine." He followed this with six short films that he created for the first season of "Saturday Night Live."

Brooks co-wrote, directed and starred in the feature films "Real Life" (1978), "Modern Romance" (1981) and "Lost In America" (1985). Brooks most recent work as a writer, director and star was the feature "Defending Your Life," co-starring Meryl Streep.

Earlier this year he starred with Nick Nolte in the James L. Brooks film "I'll Do Anything."

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BRENDAN FRASER (Steve Nebraska) has quickly become one of the most versatile young actors in Hollywood. He was recently seen in "With Honors" as an ambitious Harvard senior opposite Joe Pesci, and in "Airheads" as the lead singer in a rock band trying to get a record deal.

He starred in the critically praised drama "School Ties," about a Jewish student facing anti-Semitism in an elite New England prep school, and played a prehistoric caveman in the comedy "Encino Man."

Fraser was born in Indianapolis and grew up in Europe and Canada. After attending Upper Canada College, Fraser received a B.F.A. in acting from the Actors' Conservatory, Cornish College of the Arts, in Seattle. His extensive theater credits include plays at the Intiman Theater in Seattle and the Laughing Horse Summer Theater in Ellensburg, Washington.

His first starring role was as a blue collar kid wrongly imprisoned in the acclaimed NBC telefilm "Guilty Until Proven Innocent," opposite Martin Sheen. He was part of an ensemble cast in the films "Twenty Bucks" and "Younger And Younger."

Fraser just wrapped "The Passion Of Darkly Noon" with Ashley Judd in Germany.

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DIANNE Wiest (Dr. Aaron) won the Academy Award for Best Supporting Actress in Woody Allen's "Hannah and Her Sisters," for which she also received the New York Film Critics Award. She has also appeared in Allen's "The Purple Rose of Cairo," "Radio Days," "September" and the upcoming "Bullets Over Broadway."

Wiest received a second Academy Award nomination for "Parenthood." Among her other films are "Little Man Tate," "Edward Scissorhands," "Independence Day," "Footloose," "Falling In Love," "I'm Dancing As Fast As I Can," "Bright Lights, Big City," "The Lost Boys," "Cookie and "Cops and Robbersons," the latter directed by Michael Ritchie.

The daughter of an Army colonel, Wiest was born in Kansas City, and grew up in cities all across America and in Germany. She discovered acting in high school and enrolled in the University of Maryland to pursue it further. Her studies were interrupted by an opportunity to go on tour with the American Shakespeare Company. Following the tour, Wiest moved to New York and won her first important role at New Haven's Long Wharf Theater in Gorky's "Country People."

Wiest spent four years at the Washington D.C. Arena Stage Theater, appearing in "Heartbreak House," "Our Town," "The Dybbuk," "Inherit the Wind," "Enemies" and "The Lower Depths."

At New York's Public Theater, Wiest had major roles in "Ashes," "Agamemnon" and "Leave It To Beaver Is Dead." She performed "Hedda Gabler" and "A Doll's House" at the Yale Repertory Theater; played Desdemona in the Broadway production of "Othello" opposite James Earl Jones, and appeared in Christopher Durang's "Beyond Therapy." For her role in "The Art of Dining" at the New York Shakespeare Festival, she won an Obie Award, a Theater World Award and the Clarence Derwent Award. She also starred in "After the Fall," "Hunting Cockroaches" and "In the Summer House."

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LANE SMITH plays Ron Wilson, the Yankees general manager who spitefully sends Al Percolo on the odyssey which leads Al to Steve Nebraska.

Smith won a Golden Globe nomination as Best Actor in a Miniseries for his portrayal of Richard Nixon in Woodward and Bernstein's "The Final Days." He is currently starring in ABC's highly-touted series "Lois & Clark: The New Adventures of Superman."

Smith starred in four hit features over the last three years: "My Cousin Vinny," "The Mighty Ducks," "The Distinguished Gentleman" and "Son-In-Law." He will be seen this fall in "The Flight of the Dove," starring opposite Theresa Russell and Scott Glenn.

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ANNE TWOMEY plays Jennifer, the assistant to George M. Steinbrenner, III who is charged with keeping an eye on the Yankees' newest acquisition.

Twomey received a Tony nomination for her 1980 performance on Broadway in "Nuts." Her other performances on Broadway include "Orpheus Descending" and "To Grandmother's House We Go."

Off-Broadway, Twomey starred in "Vieux Carre," "Nuts," "The Passion of Dracula" and "Vampires." Her regional performances include "Sabrina Fair," "The Animal Kingdom," "Private Lives" and "The Guardsman."

Twomey's television work includes guest-starring roles on "L.A. Law," "Seinfeld," "The Equalizer," the miniseries "Day One," the TNT production of "Orpheus Descending," and the television films "The Secret" and "Bump in the Night."

Her feature films include "Last Rites" and "The Imagemaker."

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MICHAEL RAPAPORT plays Tommy Lacy, an Al Percolo discovery whose emotional collapse on the mound puts Al in hot water with the Yankees.

Rapaport made his motion picture debut in "Zebrahead," winner of the Filmmaker Trophy at the 1992 Sundance Film Festival. For his genuine and confident performance, Rapaport received an Independent Feature Project Spirit Award nomination for Best Actor. Newsweek magazine stated, of the performance, "Rapaport is a real find."

A native New Yorker, Rapaport relocated to Los Angeles after high school graduation and began performing stand up comedy at the Improv.

Rapaport's film credits include "True Romance," "Money For Nothing," "Poetic Justice" and "Point of No Return." He recently completed filming two starring roles in John Singleton's latest feature, "Higher Learning," and in Barbet Schroeder's new film, "Kiss of Death." Rapaport will begin filming a lead role this October in the new as yet untitled Woody Allen project.

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TONY BENNETT was acknowledged by singer Frank Sinatra as being "The best singer in the business." Bing Crosby proclaimed, "Tony Bennett is the best singer I've ever heard." He is the recipient of the Lifetime Achievement Award from the National Academy of Popular Music. He recently won his fourth Grammy in the Best Traditional Pop Vocal category for his hit album "Steppin' Out," following the Grammy win for his previous release, "Perfectly Frank."

The son of a grocer and Italian-born immigrant, Anthony Dominick Benedetto was born in Astoria, Queens in 1926. He grew up singing and painting, and now enjoys a flourishing second career as an artist.

With the 1962 multiple Grammy Award-winning "I Left My Heart In San Francisco," Bennett's international career was launched. His rendition of the song was recently inducted into the Hall of Fame by the National Academy of Recording Arts and Sciences.

Bennett has been responsible for one of the most consistent, high-quality bodies of recorded work in American popular music. His extensive list of albums includes "The Art of Excellence," which was chosen by Pulse Magazine as one of the 200 best albums of the 1980's and the number one vocal record; the boxed set collection, "Forty Years: The Artistry of Tony Bennett"; "Bennett/Berlin," a tribute to composer Irving Berlin; the Grammy-nominated "Astoria: Portrait of the Artist"; the Grammy-winning "Perfectly Frank," a tribute to Frank Sinatra; and "Steppin' Out," a tribute of eighteen songs to Bennett's mentor and friend Fred Astaire. He has recently been discovered by legions of younger fans and was showcased earlier this year in MTV's award-winning concert series "Unplugged." The Tony Bennett "Unplugged" album, released from the special, has received enormous critical acclaim. In addition, Bennett's "Steppin Out" video was recently nominated for an MTV Video Award in the category of "Best Male Video."

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GEORGE M. STEINBRENNER, III is the principal owner of the New York Yankees.

A former Big Ten assistant football coach at Northwestern and Purdue, Steinbrenner put together the group that purchased the Yankees from CBS in 1973. Under his direction, it took just five years for his aggressive leadership to turn the Yankees once again into World Champions. In the decade of the 1980's, the Yankees won more games than any other club in Major League Baseball.

A holder of four honorary doctorate degrees, Steinbrenner is heavily involved in civic and community causes, both in New York City and Tampa, Florida. He serves as vice president of the United States Olympic Committee, and has been active in thoroughbred and standardbred racing.

He is a graduate of Culver Military Academy, Culver, Indiana, and Williams College, Williamstown, Massachusetts.

ABOUT THE FILMMAKERS...

MICHAEL RITCHIE (Director), a versatile and prolific director, writer and producer, is one of the most highly-regarded filmmakers in the entertainment industry today. He recently won a Directors Guild of America Award for directing HBO's "The Positively True Adventures of the Alleged Texas Cheerleader- Murdering Mom," which also won numerous Emmy, Golden Globe and CableACE Awards.

His feature directorial career began 25 years ago with actor Robert Redford in "Downhill Racer." Later, Ritchie reteamed with Redford for "The Candidate," still considered to be one of the most astute films ever made about the American election process. His other feature directing credits include "Smile," "The Bad News Bears," "Semi-Tough," "Fletch," "The Couch Trip" and "Diggstown."

A graduate of Harvard University with a B.A. in history and literature, Ritchie began his professional career with producer-director Robert Saudek on the prestigious "Omnibus" television series. He was then associate producer on the series "Profiles In Courage" and ultimately co-directed the final two episodes.

Before marking his 25th birthday, Ritchie had directed episodes of "The Big Valley," "Dr. Kildare," "The Man From U.N.C.L.E.," plus over a dozen segments of the popular series "Run For Your Life."

Ritchie recently completed authoring Please Stand By, a history of American television programming prior to 1947. Additionally, he recently completed "Einstein," a filmed, educational biography about the life and theories of Albert Einstein for the French company Audio Visual Encyclopedia, with partial funding from Time-Warner Inc.

ALBERT S. RUDDY and ANDRE E. MORGAN (Producers) are founders of The Ruddy Morgan Organization, a motion picture and television production company established in 1984. Since its inception the company produced such feature films as "Impulse," "Farewell to the King," "Speedzone," "Ladybugs" and, most recently, "Bad Girls" for Twentieth Century Fox. Currently in post-production is "Heaven's Prisoners," starring Alec Baldwin and directed by Phil Joanou for Savoy Pictures. The Ruddy Morgan Organization is also responsible for the CBS television series "Walker: Texas Ranger," starring Chuck Norris.

Prior to the formation of The Ruddy Morgan Organization, Ruddy and Morgan joined forces to produce four feature films: Burt Reynolds' "Cannonball Run" and "Cannonball Run II," and Tom Selleck's "High Road to China" and "Lassiter."

Albert S. Ruddy produced the critically acclaimed Oscar-winning film "The Godfather," one of Hollywood's highest grossing motion pictures. He also served as executive producer or producer on "Little Fauss and Big Halsey," "The Wild Seed," "Death Hunt" and "Coonskin."

Among numerous television projects, Ruddy produced the long-running series "Hogan's Heroes" and created and executive produced the epic mini-series "How the West Was Won."

In addition to earning an Academy Award, Ruddy has garnered numerous other industry honors including two Golden Globes, a David of Donatello (Italy) and two Heraldos (Mexico). Named "Producer of the Year" by the National Association of Theatre Owners, Ruddy is also an inductee in the Producers Guild of America Hall of Fame.

André Morgan began his entertainment career with Raymond Chow's Golden Harvest in Hong Kong as a studio manager and producer, later advancing to vice president of production and worldwide distribution.

In 1976 Morgan partnered with Chow to form Golden Communications, utilizing his fluency in Mandarin and Cantonese to serve as the conduit for such films as "Enter the Dragon" and subsequent Bruce Lee movies. At Golden Communications Morgan packaged and supervised films in 20 countries on four continents. His years of experience in international film sales, finance and production brought unique talents to the table in partnering with Albert S. Ruddy.

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HERBERT S. NANAS (Executive Producer) has been in the entertainment business for thirty years as a talent agent, personal manager and producer.

Over twenty years ago, Nanas gave up a promising career at the William Morris Agency to personally manage the acclaimed young comedian Albert Brooks. Nanas subsequently helped shape the careers of Roseanne Barr, Michael Chiklis, Ray Sharkey, Gary Busey and Sylvester Stallone, whom Nanas helped make one of the biggest stars in the world.

His feature credits as producer or executive producer include "Lost In America," "Rocky III," "First Blood," "Paradise Alley," "Night Hawks," "Eye of the Tiger" and "Defending Your Life."

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JACK CUMMINS (Executive Producer) began his professional career as assistant director and unit production manager on such films as "Mean Streets," "Lords of Flatbush" and "The Groove Tube."

His features credits as producer or line producer include "Needful Things," "Amos And Andrew," "The Addams Family," "Highlander II," "Breaking In," "The Mighty Quinn," "Stars and Bars," and additional photography for "When Harry Met Sally" and "Lord of the Flies."

ANDREW BERGMAN (Screenplay) first worked with director Michael Ritchie on the 1984 hit "Fletch." His feature writing credits include "Soap Dish," "The In-Laws," and the original story and co-screenplay for "Blazing Saddles." As writer/director he has worked on "Honeymoon In Vegas," "The Freshman," "So Fine" and the new hit "It Could Happen To You."

With partner Mike Lobell, he co-produced "White Fang," "Chances Are" and "The Journey of Natty Gann."

Bergman, who received a Ph.D. in American History from the University of Wisconsin, was crowned "The Unknown King of comedy" by New York magazine in 1985. He also wrote the hit Broadway comedy "Social Security" and the cult novels The Big Kiss-Off of 1944 and Hollywood and LeVine. His most recent novel is Sleepless Nights.

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MONICA JOHNSON (Screenplay) began her career writing for "The Mary Tyler Moore Show."

Since 1978, she has written three previous features with Albert Brooks: "Real Life," "Modern Romance" and "Lost In America." Her other shared feature credits include "Jekyll & Hyde...Together Again" and "Americathon."

Johnson's other television credits include episodes of "Laverne & Shirley" and "The Garry Shandling Show."

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STEPHEN HENDRICKSON (Production Designer) first worked with Michael Ritchie on the features "Fletch Lives" and "Diggstown," and they reteamed for "The Positively True Adventures of the Texas Cheerleader-Murdering Mom." Hendrickson's other

feature credits include "Major League 2," "Hitman," "Wall Street," "The Muppets Take Manhattan," "Arthur" and "Going In Style."

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LASZLO KOVACS, A.S.C. (Director of Photography) has worked for a veritable "who's who" of the worlds greatest directors. His credits include the recently completed "Karate Kid IV," "Say Anything," "Ghostbusters," "Frances," "New York, New York," "Shampoo," "Freebie and the Bean," "Paper Moon," "What's Up, Doc?," "The Last Movie," "Five Easy Pieces" and "Easy Rider."

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LUKE REICHLE (Costume Designer) first worked with Michael Ritchie on "Diggstown" as costume supervisor, followed by "The Positively True Adventures of the Alleged Texas Cheerleader- Murdering Mom" as costume designer.

Trained at the Pacific Fashion Institute in San Francisco, Reichle designed in New York for Perry Ellis, Calvin Klein and Alexander Julian. In Europe, he designed for Bjorn Borg Design Group before moving on to motion pictures.

Reichle is currently finishing "Lord of Illusion" for Clive Barker, and working on "Marvin's Room," set to go up in the fall at the Tiffany Theater.

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THOMAS MACK (Associate Producer/Assistant Director) has worked with Michael Ritchie on "The Survivors," "Wildcats," "The Golden Child," "The Couch Trip" and "Diggstown." His features include the soon-to-be-released "The River Wild," "The Fugitive," "Under Siege," "State of Grace," "Uncle Buck," "Sea of Love," "Against All Odds," "Taps," "True Confessions" and "The Onion Field."

DON ZIMMERMAN, A.C.E. (Editor) first worked with Michael Ritchie on "Diggstown." His feature credits as editor include "Ace Ventura: Pet Detective," "Indecent Proposal," "Leap of Faith," "The Prince of Tides," "Navy Seals," "Flight of the Intruder," "Fatal Beauty," "Roxanne," "Everybody's All-American," "Teachers," "Rocky" III and IV, "Staying Alive," "Being There," "Heaven Can Wait" and "Coming Home." His credits as assistant editor include "The Landlord," "Harold & Maude," "Shampoo," "Bound For Glory," "The Godfather" and "Little Big Man."

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PEMBROKE HERRING's (Editor) motion picture credits as editor include "Groundhog Day," "Great Balls of Fire," "Legal Eagles," "National Lampoon's European Vacation," "Out of Africa," "Johnny Dangerously," "National Lampoon's Vacation," "The Best Little Whorehouse in Texas," "Nine to Five," "Little Darlings," "Foul Play," "Bound for Glory" and "Tora! Tora! Tora!".

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BILL CONTI (Composer) is one of the most celebrated and sought-after composers and conductors in the entertainment industry. He received an Academy Award for Best Score for "The Right Stuff" and was Oscar-nominated for Best Song for "Rocky" and "For Your Eyes Only." Among the 66 other films for which Conti composed the scores are the four "Karate Kid" films, four of the "Rocky" films, "Rookie of the Year," "The Adventures of Huck Finn," "Broadcast News" and "Baby Boom." He won two Emmy Awards for the score of the "New York City Marathon" and was nominated for the mini-series "North and South - Book 2." In all, Conti has received six Emmy nominations, three Grammy nominations and two Golden Globe nominations.

the Scout

CAST

Al Percolo	ALBERT BROOKS
Steve Nebraska	BRENDAN FRASER
Doctor Aaron	DIANNE WUEST
Jennifer	ANNE TWOMEY
Ron Wilson	LANE SMITH
Tommy Lacy	MICHAEL RAPAPORT
McDermott	BARRY SHABAKA HENLEY
Caruso	JOHN CAPODICE
Stan	GARFIELD!
World Series Catcher	LOUIS GIOVANNETTI
Yankee Catcher	STEPHEN DEMEK
Charlie	RALPH DRISCHELL
George's Assistant	BRETT RICKABY
Mr. Lacy	JACK RADER
Mrs. Lacy	MARCIA RODD
Clubhouse Manager	STEVE EASTIN
Ben	LEE WEAVER
Elevator Guard	JOHN LaMOTTA
Mexican Desk Clerk	LUIS CORTES
Photographer	CHUCK WATERS
Yankee Player	ANTONIO LEWIS TODD
Nachito Fan	ABEL WOOLRIDGE
Mexican Umpire	GABRIEL PINGARRON
Widow in Stands	LOLO NAVARRO
College Umpire	FRANK SLATEN
Doorman	CHARLIE STAVOLA
World Series Umpire	JIMMY RAITT
Radar Gun Man	LARRY LOONIN
Cab Driver	HARSH NAYYAR
Assistant Coach	J.K. SIMMONS
Reporters	BRUCE WRIGHT, STEVEN M. PORTER JOSH CLARK, JORDAN LAGE CHRIS WILLMAN

As Themselves BOB COSTAS, JOHN ROLAND
GEORGE M. STEINBRENNER, III, ROSANNA SCOTTO
TONY BENNETT, CARL WHITE, BOBBY MURCER
STEVE GARVEY, TIM McCARVER, TOM KELLY
JOHN STERLING, KEN BRETT, BRET SABERHAGEN
REGGIE SMITH, KEITH HERNANDEZ, ROY FIRESTONE
BOB SHEPPARD, PHIL POTE, BOB TEWKSBURY, OZZIE SMITH

TWENTIETH CENTURY FOX Presents
A RUDDY MORGAN Production
A MICHAEL RITCHIE Film

Directed by MICHAEL RITCHIE
Produced by ALBERT S. RUDDY
and ANDRE E. MORGAN
Screenplay by ANDREW BERGMAN
and ALBERT BROOKS & MONICA JOHNSON
Based upon The New Yorker article by ROGER ANGELL
Executive Producer JACK CUMMINS
Executive Producer HERBERT S. NANAS
Director of Photography LASZLO KOVACS, A.S.C.
Production Designer STEPHEN HENDRICKSON
Film Editors DON ZIMMERMAN, A.C.E.
PEMBROKE HERRING
Music Composed by BILL CONTI
Costume Designer LUKE REICHLE
Casting RICHARD PAGANO, SHARON BIALY
& DEBI MANWILLER, CSA
Associate Producer THOMAS MACK
Unit Production Manager JACK CUMMINS
Unit Production Manager/New York CAROL CUDDY
First Assistant Director THOMAS MACK
Second Assistant Director DAVID KELLEY
Unit Production Manager/Mexico HECTOR LOPEZ
Art Director OKOWITA
Set Decorator MERIDETH BOSWELL
Set Designers THOMAS BETTS
GINA B. CRANHAM
Assistant Set Decorator LISA K. SESSIONS
Leadman WAYNE SHEPARD
Camera Operator CRAIG DENAULT
First Assistant Camera ZORAN VESELIC
Second Assistant Camera MICHAEL R. GURASICH
"B" Camera Operator JOSEPH E. THIBO
First Assistant "B" Camera JAMES J. THIBO
Second Assistant "B" Camera/Loader DANNY TEAZE
Video Supervisor ELIZABETH RADLEY
Sound Mixer KIM ORNITZ
Boom Operator GARY THEARD

Cablemen	PAUL COOGAN WILLIAM B. RADCLIFFE
Script Supervisor	PAMELA ALCH
Property Master	JIMMY RAITT
Assistant Property	DAVID MOLL BILL KING
Second Second Assistant Director	SUZANNE GEIGER
Gaffer	JAMES McEWEN
Best Boy Electric	BRIAN TILDEN
Key Grip	GARY KANGRGA
Best Boy Grip	KENNY KING
Dolly Grip	ROBERT A. PRESTON
"B" Camera Dolly Grip	MICHAEL S. RYAN
Key Makeup	ROBERT RYAN
Makeup Artist	JOHN M. ELLIOTT, JR.
Key Hairstylist	GAIL RYAN
Hairstylists	BARBARA LORENZ SUSAN ZIETLOW-MAUST KELVIN TRAHAN
Costume Supervisor	SYBIL GRAY
Assistant Costume Designers	SUE GANDY ABRAM WATERHOUSE
Costumers	GAIL McMULLEN JERRY M. ROSS
Wardrobe Set Supervisor	MATTHEW VANDYNE
First Assistant Editors	DON THOMPSON CRAIG CONWELL CRAIG P. HERRING
Editorial Production Assistant	DEAN ZIMMERMAN
Supervising Music Editor	JEFF CARSON
Assistant Music Editor	RICH HARRISON
Scoring Mixer	LEE DeCARLO
Supervising Sound Editor	DON HALL
Rerecording Mixers	RICHARD PORTMAN KENNETH R. BURTON
Dialogue Editors	RANDLE AKERSON DUNCAN BURNS MICHELE SHARP
Sound Editors	VIRGINIA COOK-McGOWAN WILLIAM SCHULER DON S. WALDEN
Assistant Sound Editors	CARMEN BAKER KURT COURTLAND, DONALD ORTIZ

Recordist	CRAIG HEATH
Loader	PHYLLIS DRURY
ADR Supervisor	R.J. KIZER
ADR Editor	RICHARD MARX, M.P.S.E.
ADR Mixer	THOMAS J. O'CONNELL
ADR Recordist	RICK CANELLI
Foley Editors	CATT H. LeBAIGUE
	STACY SARAVO
Foley Artists	JOHN B. ROESCH
	HILDA HODGES
Foley Mixer	MARY JO LANG
Foley Recordist	CAROLYN TAPP
Sound Facilities provided by	TWENTIETH CENTURY FOX
	SOUND DEPARTMENT
Production Coordinator	LISA A. BECKER
Assistant Production Coordinator	DIANA ZOCK
Assistant to Mr. Ruddy and Mr. Morgan	HWEI-CHU MENG
Assistant to Mr. Ritchie	KATHLEEN CALLAHAN
Assistant to Mr. Nanas	FRAN MESSER
Assistant to Mr. Cummins	MATT BILSKI
Construction Coordinator	WALT HADFIELD
Construction Foremen	JAN YOUNG
	JAMES F. WALKER
Labor Foreman	LARRY PRESTON
Head Painter	MICHAEL DAIGLE
Standby Painter	CHRIS LISONI
Toolkeeper	KELLY BIRRER
Propmaker	SCOTT ROUSSEAU
Carpenter	STEVE WEST
Transportation Coordinator	BILLY G. ARTER
Transportation Captain	STANLEY R. WEBER
Location Manager	ROBIN A. CITRIN
Assistant Location Manager	REBEKAH WILLIAMS
Special Effects	CARROL LYNN ENTERPRISES
Stunt Coordinators	JUAN MANUEL VILCHIS
	GLENN RANDALL, JR.
	MIKE RUSSO
Production Accountant	KEN RYAN
Assistant Production Accountant	MAYDA RENIZZI-HOLT
Paymaster	EDWARD POVEDA
Accounting Assistant	JULIE ANN MOYEDA

Set Dressing	BRUCE BELLAMY EDWARD McCARATHY MARK WEISSENFLUH, ALICE BAKER
On Set Dresser	JOHN H. MAXWELL
Electricians	GLENN E. MORAN W. RON NEWBURN KIM K. KONO JERRY D. KNIGHT
Rigging Gaffer	BRIAN McEACHEN
Grips	MICHAEL E. LISTORTI RICK KANGRGA DOLLAR BILL SUMMERS MICHAEL ALEXONIS KEVIN McNEIL
Rigging Key Grip	JACK P. GLENN
Unit Publicist	BOB HOFFMAN
Still Photographers	
L.A.	RALPH NELSON
Mexico	PETER IOVINO
N.Y.	KEN REGAN
Casting Associates	EDWARD DUNLOP SUSAN BOOKER
Extras Casting	CHARLIE MESSENGER TRISH STUCKEY
ADR Voice Casting	BARBARA HARRIS
DGA Trainee	JULES KOVISARS
Production Secretaries	STEVE KORNACKI TRICIA MILES
Office Production Assistant	LELAND LaBARRE
Set Production Assistant	BOB SCHICK
Art Department Coordinator	JULIE INGLESE
Staff Assistant	JONATHAN W. PESSIN
Technical Advisers	PHILLIP M. POTE STEVE LEFKOWITZ
Set Medic	JONAS C. MATZ
First Aid	BARBARA LORTE
Caterer	MARIO Z. GONZALEZ
Craft Service	BRAD "KEHOE" WILSON
Negative Cutter	GARY BURRITT
Color Timer	PHILIP HETOS
MEXICO UNIT:	
Production Chief	EFREN FLORES

First Assistant Director	RENE VILLARREAL
Art Director	ENRIQUE ECHEVERRIA
Set Decorator	FERNANDO SOLORIO
Second Camera	DONALD BRYANT
Script Supervisor	ANA REBUELTA
Location Manager	KARL BRAUN
Local Contact Man	FELIPE RODRIGUEZ
Transportation Coordinator	JAVIER GUNTHER
Prop Master	JORGE GONZALEZ
Best Boy Grip	FAUSTINO HERNANDEZ
Best Boy Electric	ROSALIO CANO
Key Effects	SERGIO JARA
Boom Operator	ERNESTO MUNOZ
Wardrobe Man	FEDERICO CASTILLO
Production Secretary	ROCIO CASAR
Production Accountant	ELSA HERMOSO
Local Casting	CLAUDIA BECKER
Extras Coordinator	JESUS MORENO
Production Assistants	LILI GONZALEZ LUZ MARIA REYES RENZO RESTREPO
Caterer	ALIMENTACION FILMICA ESPECIALIZADA, S.A.

NEW YORK UNIT:

Second Assistant Director	JOE BURNS
Set Decorator	KEVIN McCARTHY
Camera Operators	PAT CAPONE PETER NORMAN
First Assistant Camera	ANDREW CASEY
Second Assistant Camera	BOBBY MANCUSO
Boom Operator	STEVE SCANLON
Wardrobe	DONNA MALONEY KATE EDWARDS
Location Manager	NICK BERNSTEIN
Assistant Location Manager	ISABELLE KOSTIC-CROSBY
Gaffer	JERRY DeBLAU
Key Grip	NORM BUCK
Production Coordinator	JEANNE BRENNAN
Assistant Production Coordinator	SEAN JABLONSKI
Accountant	MARGO MYERS
Payroll	BETH ZAGRANY
Art Department Assistant	SARAH FRANK
Prop Assistant	WALLY STOCKLIN

Main Title Design by SEINIGER ADVERTISING
Titles and Opticals by PACIFIC TITLE

The Producers wish to thank:
HOLLYWOOD CENTER STUDIOS
THE WALDORF ASTORIA
CITY OF LOS ANGELES
CITY OF NEW YORK
STATE OF VERACRUZ, MEXICO

Filmed with PANAVISION®
Cameras & Lenses

Color by DELUXE®



BANG BANG
Written by Joe Cuba and Jim Sabater
Performed by Joe Cuba
Courtesy of Tico Records

TAKE ME OUT TO THE BALLGAME
Written by Jack Norworth and Albert Von Tilzer

DO YOU KNOW THE WAY TO SAN JOSE
Written by Burt Bacharach and Hal David

HEART
Written by Richard Adler and Jerry Ross

I WANNA BE AROUND
Written by Johnny Mercer and Sadie Vimmerstedt

I LEFT MY HEART IN SAN FRANCISCO
Written by Douglass Cross and George Cory

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