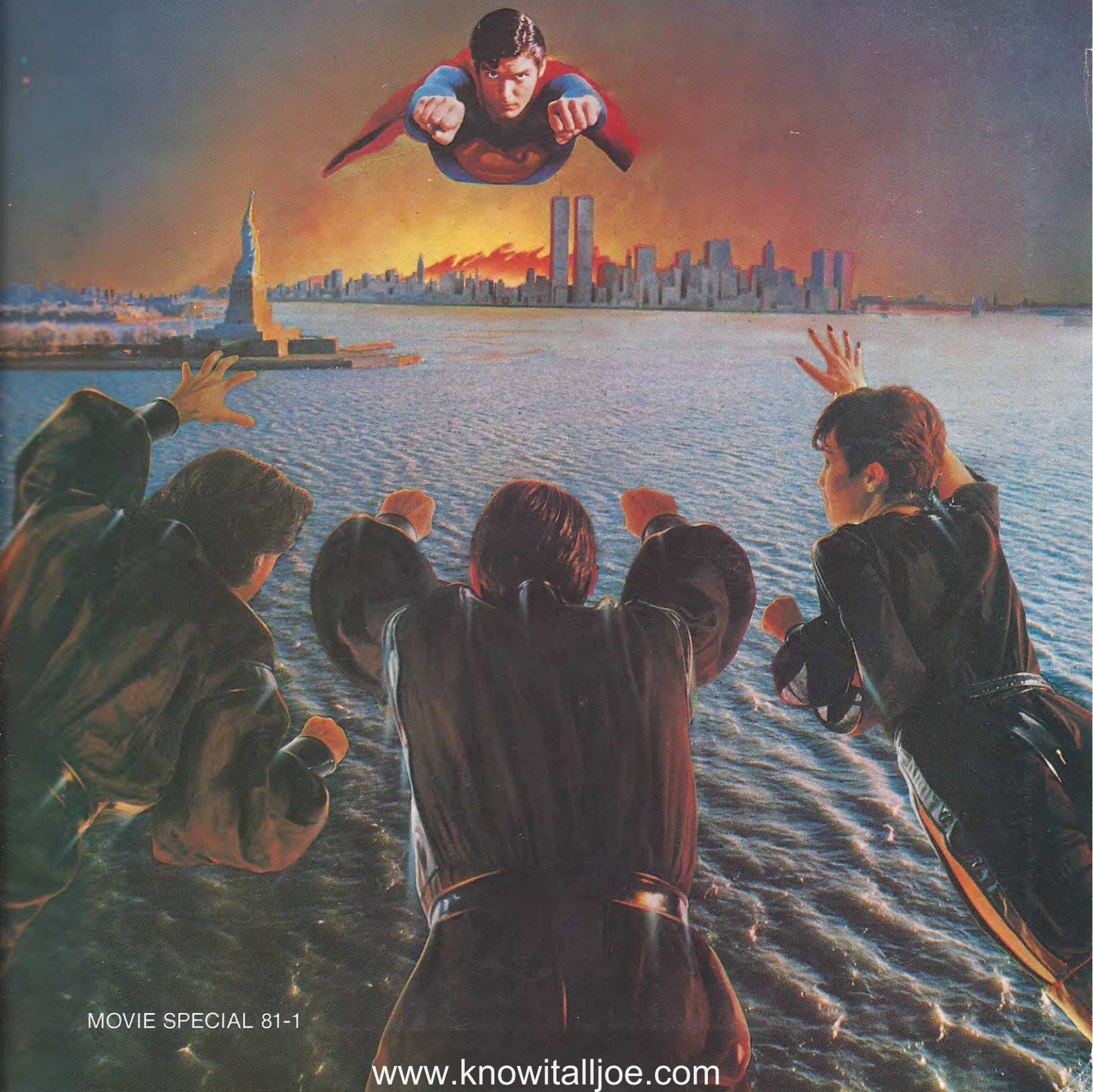


SUPERMAN III



MOVIE SPECIAL 81-1

www.knowitalljoe.com

SUPERMAN™

THE ADVENTURE CONTINUES

ALEXANDER SALKIND presents GENE HACKMAN • CHRISTOPHER REEVE in
"SUPERMAN II"

NED BEATTY • JACKIE COOPER • SARAH DOUGLAS • MARGOT KIDDER • JACK O'HALLORAN • VALERIE PERRINE • SUSANNAH YORK

CLIFTON JAMES • and E.G. MARSHALL as The President • MARC McCLURE


and TERENCE STAMP PANAVISION® TECHNICOLOR® ™
IN SELECTED THEATRES

Production Design JOHN BARRY Music Composed and Conducted by KEN THORNE From Original Material Composed by JOHN WILLIAMS Creative Consultant TOM MANKIEWICZ

Story by MARIO PUZO Screenplay by MARIO PUZO, DAVID NEWMAN and LESLIE NEWMAN Executive Producer ILYA SALKIND

Produced by PIERRE SPENGLER Directed by RICHARD LESTER An ALEXANDER and ILYA SALKIND Production

Original Sound Track Available on Warner Bros. Records & Tapes

Distributed by Warner Bros. 
A Warner Communications Company





GENE HACKMAN

The son of a California newspaperman, Gene Hackman was a classmate of Dustin Hoffman at the Pasadena Playhouse where both were considered least likely to succeed. Hackman's first big break came in Irwin Shaw's *Children at Their Games*, which earned him a Clarence Derwent Award. His film debut in *Lilith* with Warren Beatty led to a larger role in *Bonnie and Clyde*, which won Hackman his first Academy Award nomination for Best Supporting Actor. He made it a double with *I Only Sang For My Father* and finally won the Best Actor Oscar twice for *The French Connection* and *The Conversation*. Hackman recently starred with Barbra Streisand in *All Night Long*.

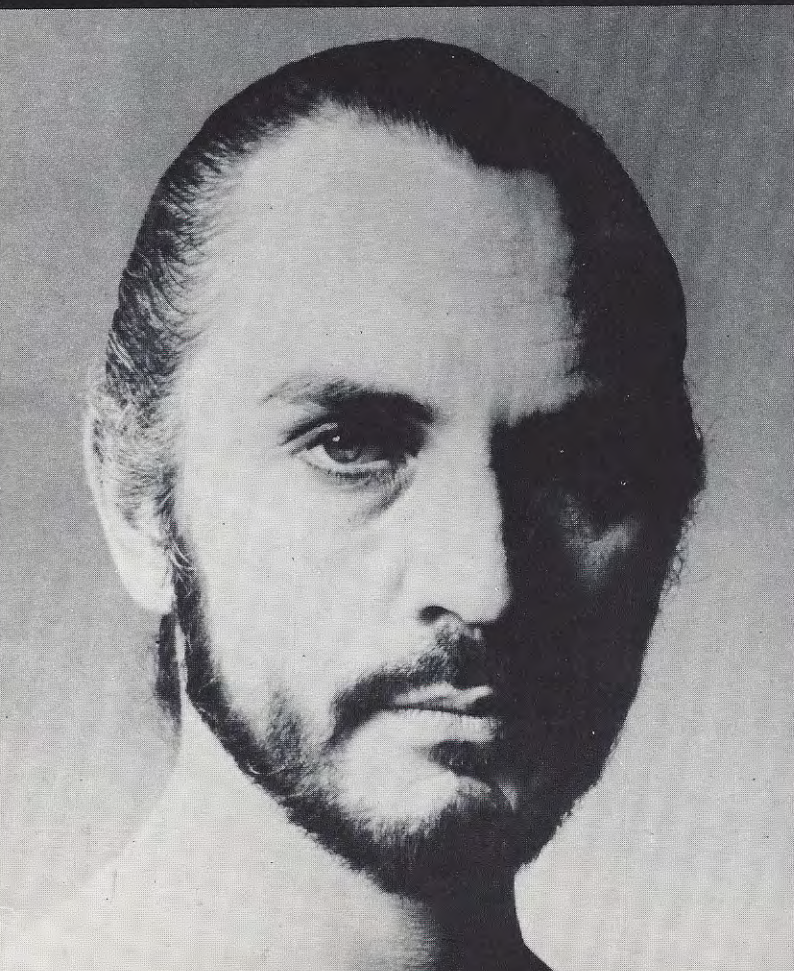
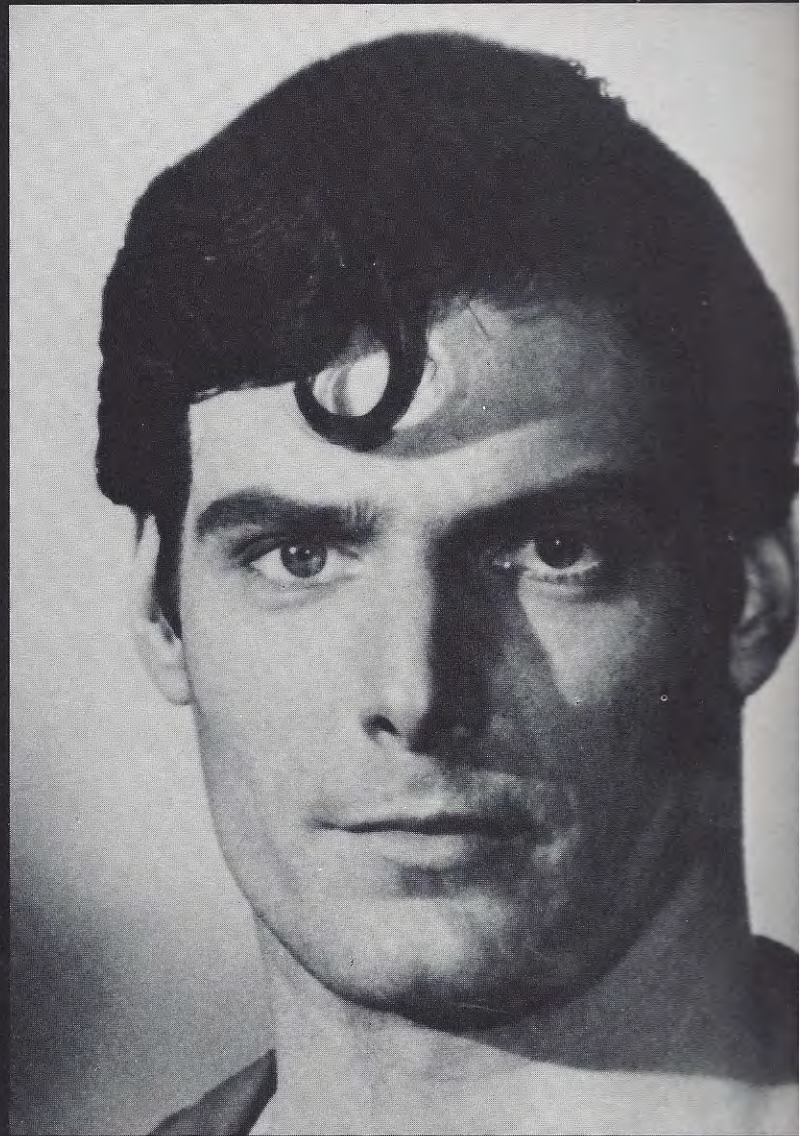
MARGOT KIDDER

A native of Canada, Margot Kidder started acting on local television at the age of 16. A few years later she was spotted by director Norman Jewison who gave her a part in his film *Gaily, Gaily*. Her film debut led to the lead opposite Gene Wilder in *Quackser Fortune Has a Cousin in the Bronx*. After spending some time helping Robert Altman edit *Brewster McCloud*, Kidder directed her own 50 minute film, *Again*. She has appeared on TV in *Nichols* and her film credits include *Sisters*, *The Great Waldo Pepper*, *The Reincarnation of Peter Proud*, *The Gravy Train*, *92 in the Shade* and *The Amityville Horror*. She is preparing her own production, *Lady Oracle*.



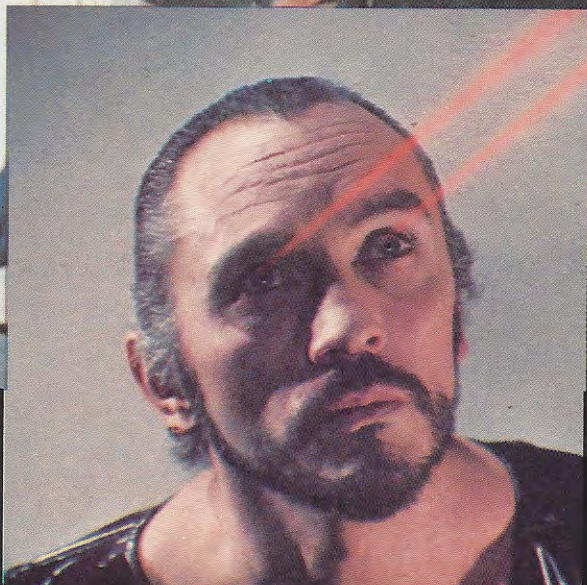
CHRISTOPHER REEVE

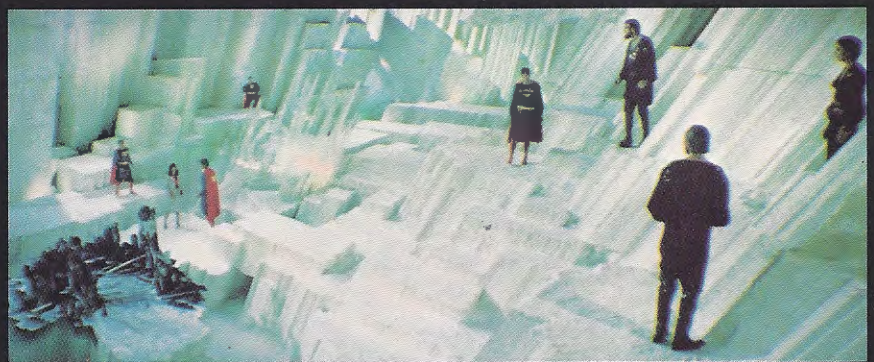
Star of the Broadway hit *The Fifth of July*, Christopher Reeve began acting at the age of 15. Between high school and college he toured as Celeste Holm's leading man in *The Irregular Verb, to Love*. Reeve continued to work professionally while receiving a B.A. with honors from Cornell, and went on to graduate work at Juilliard. Searching for more experience, he travelled to England and wrote a thesis on the British repertory theatre. Back in New York he accepted a leading role on the daytime series *Love of Life* and co-starred with Katharine Hepburn in *A Matter of Gravity*. His most recent film was *Somewhere in Time* with Jane Seymour and Christopher Plummer.



TERENCE STAMP

Born in Stepney, London, Terence Stamp left school at the age of 15 and took up drama studies. He became a professional actor in 1959 (along with roommate Michael Caine) and was cast in the musical play *Why the Chicken*. That led to the title role in *Billy Budd*, for which Stamp was nominated for an Oscar as Best Supporting Actor. He has appeared in the motion pictures *Term of Trial* with Laurence Olivier, *The Collector* which won him Best Actor honors at the 1965 Cannes Film Festival, *Far From the Madding Crowd*, *Poor Cow*, *Blue* and Federico Fellini's *Toby Dammit*.

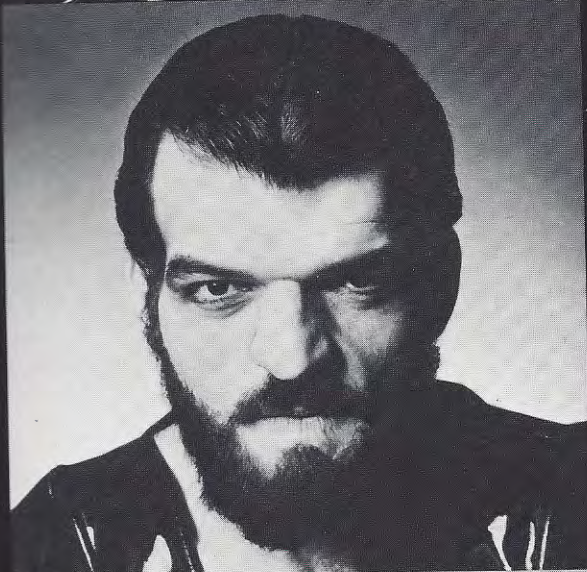






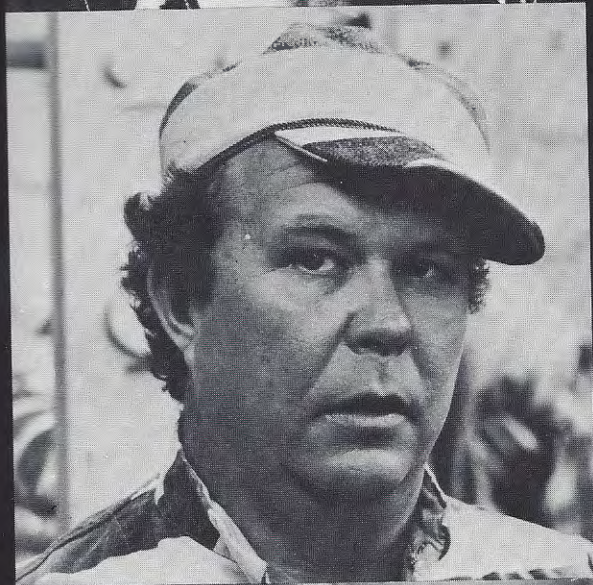
SARAH DOUGLAS

At the age of eight, Sarah Douglas landed her first role as Oberon in *Midsummer Night's Dream*. Six years later, she won a place in the National Youth Theatre's production of *Zigger Zagger*, and later toured with the NYT in *Springheel Jack* and *Fuzz*. Douglas made her screen debut in Robert Fuest's *The Final Programme*, followed by roles in *Harlequinade*, with Dame Edith Evans, *Secrets*, *The Inheritors* and *Rollerball*. Her theatrical debut was in *Games*, followed by a widely acclaimed performance in *The Brute*. Recently, Sarah has appeared in the film *The People That Time Forgot* and starred in the British TV drama, *Thundercloud*.



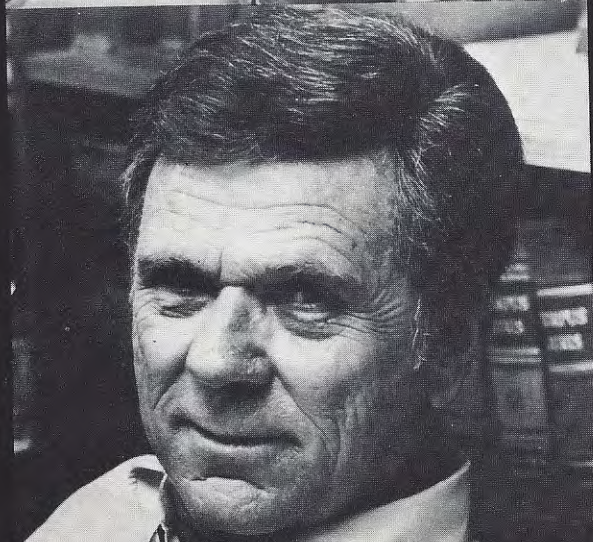
JACK O'HALLORAN

Before doctor's orders halted his boxing career, Jack O'Halloran ranked fifth in the world and fought 76 times including bouts against George Foreman and Ken Norton. He also played professional football with the Philadelphia Eagles. O'Halloran's film debut was opposite Robert Mitchum and Charlotte Rampling in *Farewell My Lovely*. Other major parts followed quickly in *King Kong*, *March or Die*, *Superman* and *The Baltimore Bullet*. His production company, Anastasia Productions, is involved with Liam O'Flaherty's classic *The Informer*.



NED BEATTY

Raised in a strict Kentucky household where moviegoing was met with disapproval, Ned Beatty planned to become a clergyman until a role in his high school production of *Harvey* led him into the theatre. He appeared in more than seventy plays, at the Barter Theatre in Virginia, before he challenged Broadway. Appearing in New York in *The Great White Hope*, Beatty caught the attention of director John Boorman, who signed him for his film debut opposite Jon Voight and Burt Reynolds in *Deliverance*. Since then Beatty has appeared in *Nashville*, *W.W. And The Dixie Dance Kings*, *All The President's Men*, *Silver Streak*, *Exorcist II: The Heretic*, and *Network*.



JACKIE COOPER

A regular in the *Our Gang* series, Jackie Cooper was only eight years old when he starred in *Skippy* and narrowly lost the Best Actor Oscar to Lionel Barrymore. A year later, he shared acting honors with Oscar-winning Wallace Beery in *The Champ*. At age 13, he had a steady contract with MGM, where he made more than 50 films. After serving in the Navy, Cooper returned to Hollywood, helped launch the popular TV series *Hennessy* and *The People's Choice* and later won an Emmy for directing *M*A*S*H*. A few years ago, he returned to motion pictures in *The Love Machine* and *Chosen Survivors*.

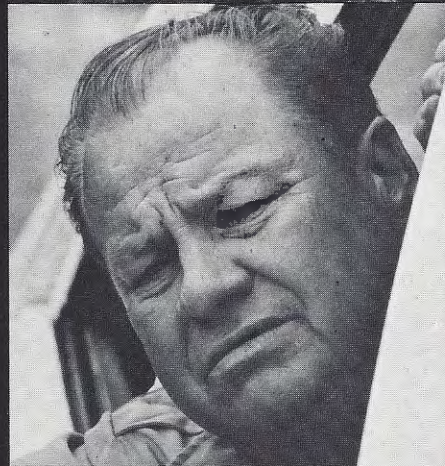
VALERIE PERRINE

A former Las Vegas showgirl, Valerie Perrine was born in Galveston, Texas, the daughter of an Army colonel who was stationed all over the world. Returning to the States, Valerie became a showgirl until George Roy Hill cast her in *Slaughterhouse Five*. She next appeared in *The Last American Hero*, but became a star and received an Oscar nomination after portraying Lenny Bruce's wife, in *Lenny*, directed by Bob Fosse. Among her most recent roles was the part of Robert Redford's long-suffering wife—searching for him to serve divorce papers—in *The Electric Horseman*.



CLIFTON JAMES

Best remembered for his tobacco-chewing, dumbfounded Sheriff J.W. Pepper in the James Bond movies *Live and Let Die* and *The Man with the Golden Gun*, Clifton James has also been seen in *The New Centurions*, *Will Penny*, *David and Lisa*, *The Last Detail*, *Cabo Blanco*, *Bad News Bears Break Training* and *Silver Streak*. His stage credits include the role of Big Daddy in Tennessee Williams' *Cat on a Hot Tin Roof* and roles in *J.B.*, *Julius Caesar* and *The Time of Your Life*.



MARC McCLURE

Born in San Mateo, California, Marc McClure began acting at the age of nine in television commercials and such series as *McCoy*, *Emergency* and *Bronk*. His film credits include Disney's *Sneaky Friday*, *Coming Home* and *I Wanna Hold Your Hand*. He has also been a regular on the television series *California Fever*. McClure's most cherished accomplishment however, is his membership in the rock group called *The Planet*.



E.G. MARSHALL

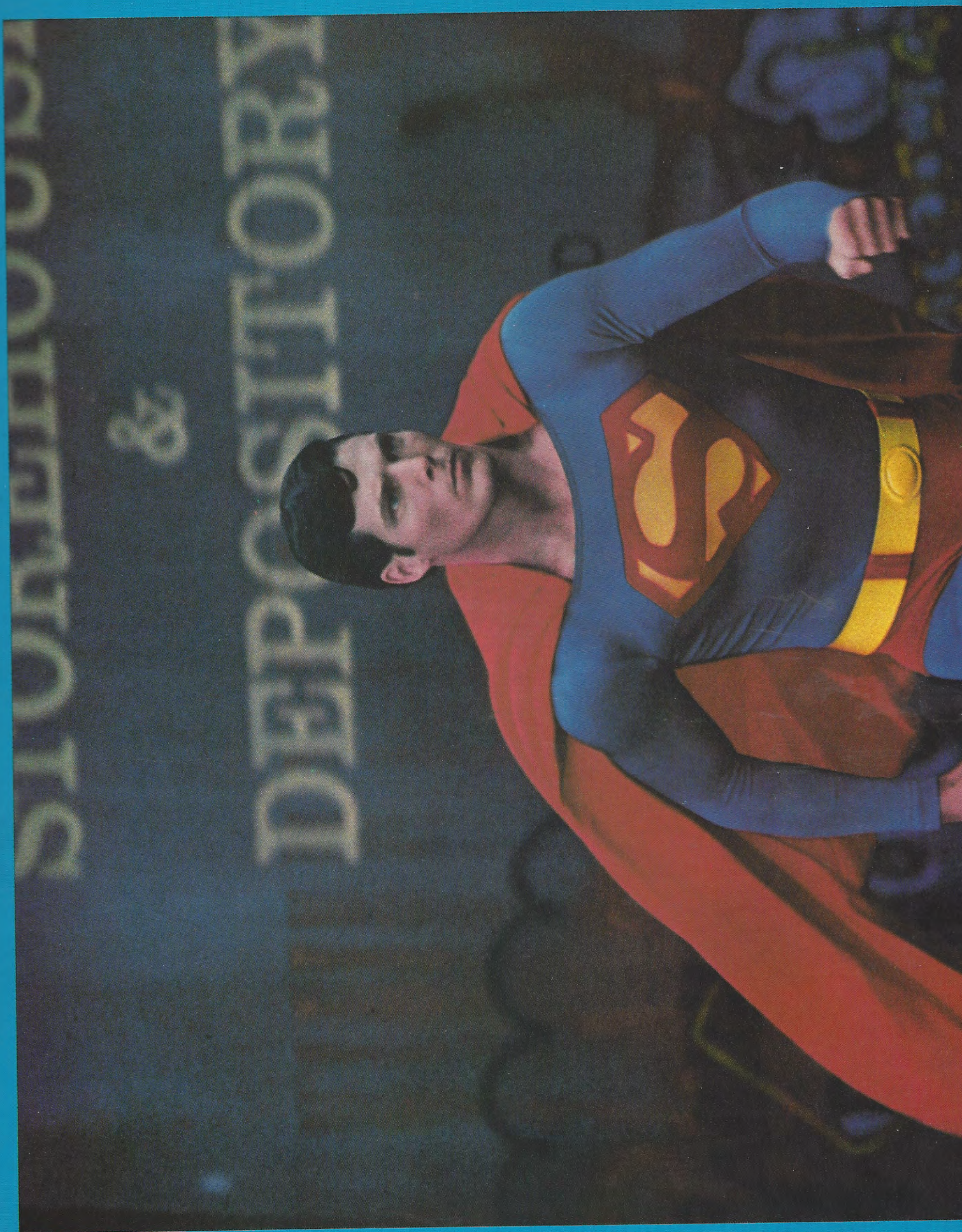
Superman II marks the twenty-second major film for E.G. Marshall. He has logged more starring hours on television than almost any other performer in the history of the medium. In *The Defenders*, his portrayal of its righteous lawyer brought Marshall two Emmys, and later led to another hit series, *The Bold Ones*. In his film career, Marshall has appeared in *The Caine Mutiny*, *12 Angry Men*, *Bridge at Remagen*, *Pursuit of Happiness* and *Interiors*.

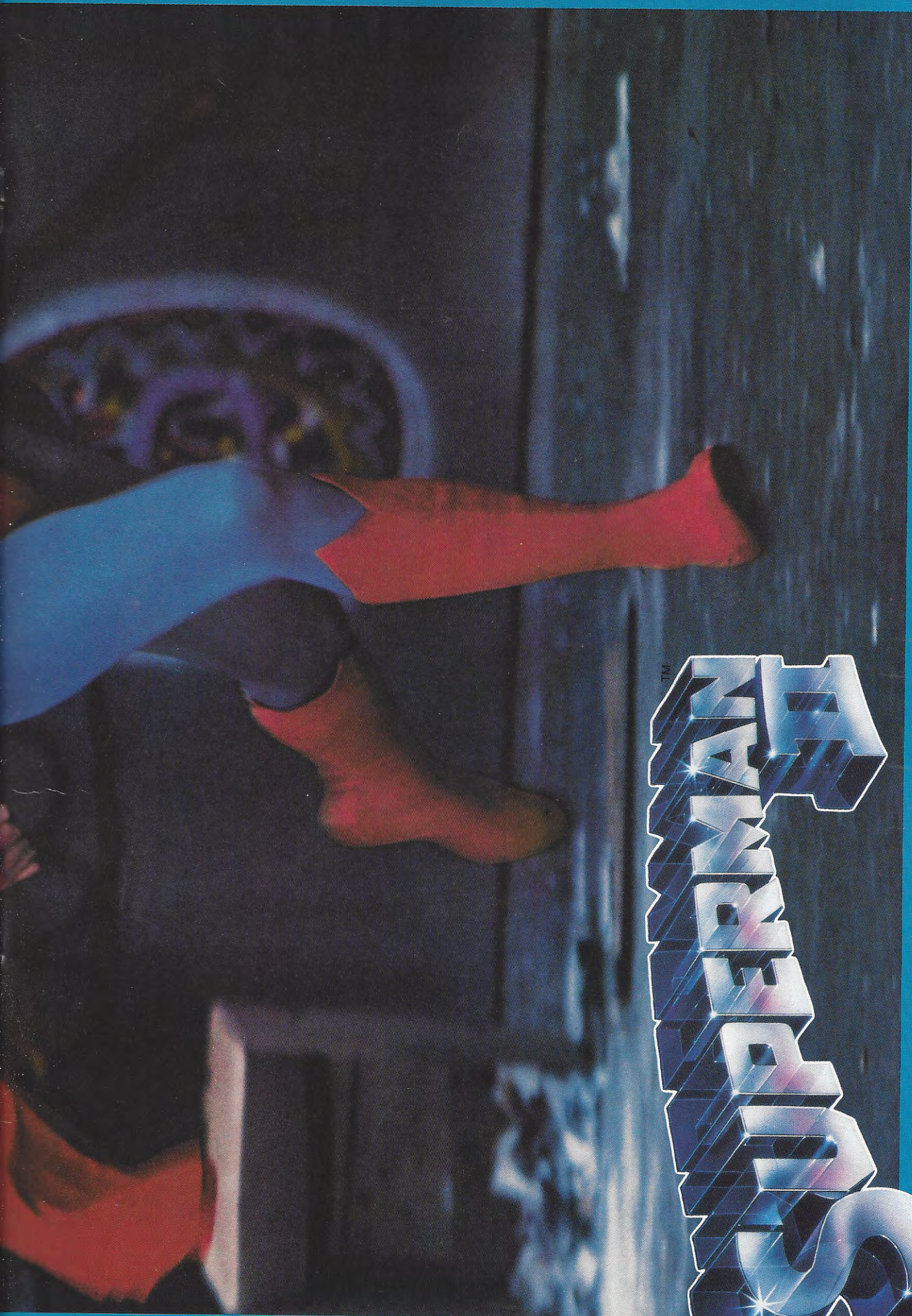


SUSANNAH YORK

Making her screen debut in *Tunes of Glory*, Susannah York went on to appear in *Tom Jones*. Then came co-star billing in such hit films as *A Man For All Seasons*, *The Killing of Sister George*, *Jane Eyre*, *Images* and *Conduct Unbecoming*. Official praise for her performances included a British Oscar, an American Academy Award nomination and an award as Best Actress at the Cannes Film Festival. Recently, she co-starred with Elliott Gould in *Falling in Love Again*, which she co-authored.





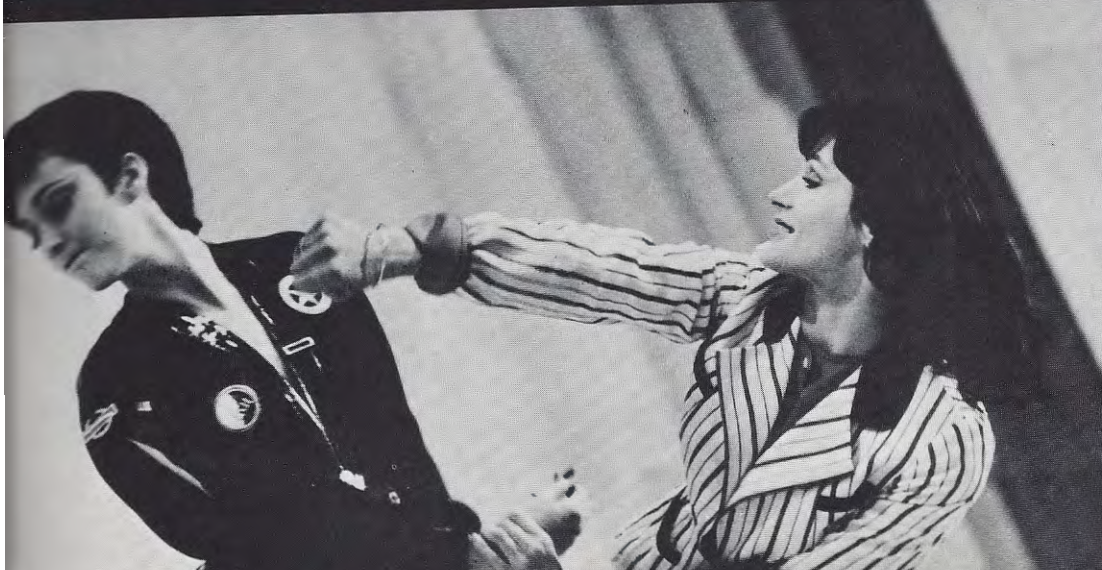


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Production Notes



When *Superman*, the movie, soared on screen in December, 1978, a motion picture about a legend became a legend itself.

Superman racked up the highest one week gross in film history, \$18,517,595, in some five hundred theatres during Christmas week. In New York City alone, its first run tally was described by *Variety* as more than most films "tote up in a full national release."

Duplicating its American impact throughout the world, it set box office records from Spain (where it remains the all-time reigning champ) to the Far East, en route to a worldwide total of more than \$300 million.

It set a new standard for special effects, in the spirit of the slogan, "You'll Believe a Man Can Fly," and won an Academy Award for that achievement.

It launched a charismatic new star in Christopher Reeve.

And it presented its creators with a fascinating challenge. How do you top that sort of stunning success? The answer . . . to stage the ultimate confrontation between good and evil . . . in *Superman II*.

"*Superman II* is not a sequel," says executive producer Ilya Salkind, "in the sense that a sequel is usually an afterthought, intended to capitalize on a surprise hit."

"This movie was planned—and announced—before the original *Superman* started production."

To briefly recap history, it was Salkind, his father, veteran movie-maker Alexander Salkind and producer Pierre Spengler who sat down to a casual lunch at a Paris sidewalk cafe a few years ago and conceived the notion of a super-spectacular *Superman* . . . employing an arsenal of sophisticated new special effects.

In continuing the great adventure, a unique production schedule was organized. Key scenes, which linked *Superman* and *Superman II*, were shot simultaneously. Then the unit disbanded while the Man of Steel zapped across theatre screens. A year later, the company regrouped and *Superman II* began in earnest, roaming from its base of operations at London's Pinewood Studios to New York City, Paris, Niagara Falls, Banff in the Canadian Rockies, an isolated region of northern Norway, and locations throughout England.



While seamless ease of the flying scenes had much to do with the winning of an Oscar and *Superman's* success, subtler forms of screen sorcery were professionally admired.

Observed one technician: "The splashiest special effects are usually framed in a fantasy world, be it Oz or outer space. But much of the *Superman* magic happened in settings as familiar as midtown Manhattan. That's trickier."

For *Superman II*, the special effects crew was not only challenged to multiply the first film's aerial assault by four but to visualize such skills—shared by

hero and villain—as Heat Vision and Super Ice Breath.

Two vital creative credits in *Superman II* appear posthumously. John Barry, the Oscar winning production designer (for *Star Wars*) who created such awesome settings as Superman's Fortress of Solitude and Lex Luthor's Grand Central lair, died shortly after completing *Superman*. His vision of a world in which "wish fulfillment is reality" was carried forward by Peter Murton.

Similarly, the lucid cinematography of the late Geoffrey Unsworth is reflected in the camerawork of his successor, Bob

Paynter.

"Despite the creative continuity that links *Superman* and *Superman II*," says Ilya Salkind, "there are distinct differences between the films."

"*Superman* set up who our hero was and how he came here," Salkind points out. "Then it pitted his super powers against things and events—rockets, earthquakes, tidal waves."

"This time, his enemies are *people*."

While the important Eiffel Tower sequence was filmed largely on location, the producers were not about to request special privileges . . . like the right to rip a



tower elevator from its frame or bend a few supporting girders.

Instead, designer Peter Murton researched the original blueprints of Alexandre Gustave Eiffel, who built the tower as the showpiece of the 1889 Paris Exposition—and spent seven months constructing scale models of various sizes and dimensions.

From Paris, the story of *Superman II* shifts to Niagara Falls where Clark Kent and Lois Lane are sent for an investigative report on a honeymoon racket.

It was the first scene filmed following the lengthy hiatus in which both co-stars, Reeve and Kidder, were involved. Their reunion had a “and how did you spend your summer vacation?” quality. The ornate entrance to the “Honeymoon Haven Hotel” created by the production team, was a sign and canopy which camouflaged a well-known Niagara Falls eatery, the Table Rock Inn. The art department was delighted to report that for several days, streams of tourists attempted to register there.

For the confrontation between the Man of Steel and his enemies, a set, one of the largest of its kind in motion picture history, was built. It is an exact replica of 42nd Street, between 2nd and 3rd Avenues, on Manhattan’s East Side. Built at a cost of more than \$2 million at the Pinewood Studios outside London, it stretches 800 feet but appears to run from the Hudson to the East River through the ingenious use of photography perspectives.

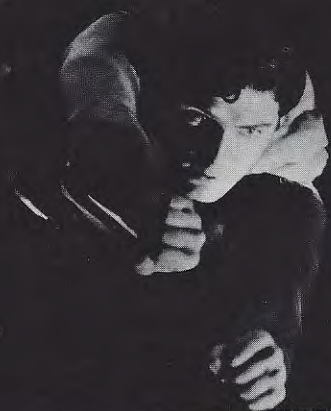
To construct its office buildings (including the Daily Planet Building, a dead ringer for the headquarters of the New York Daily News), subway entrances, fashion boutiques, fast food franchises, newsstands and even graffiti-stained walls required 1/2 million feet of scaffolding, 10,000 square feet of glass, 500 cubic meters of concrete, 20,000 pounds of plaster and 250,000 feet of timber.

Thirty lamp posts, 12 blinking traffic lights, a dozen fire hydrants, three phone booths (none used by Superman to make a quick change), 50 neon signs and enough vehicles to cause a traffic jam in almost any city in the world were added—only to be gleefully mangled. Or completely destroyed.

“You’d think you were in New York,” said a British technician who’d been there years before.

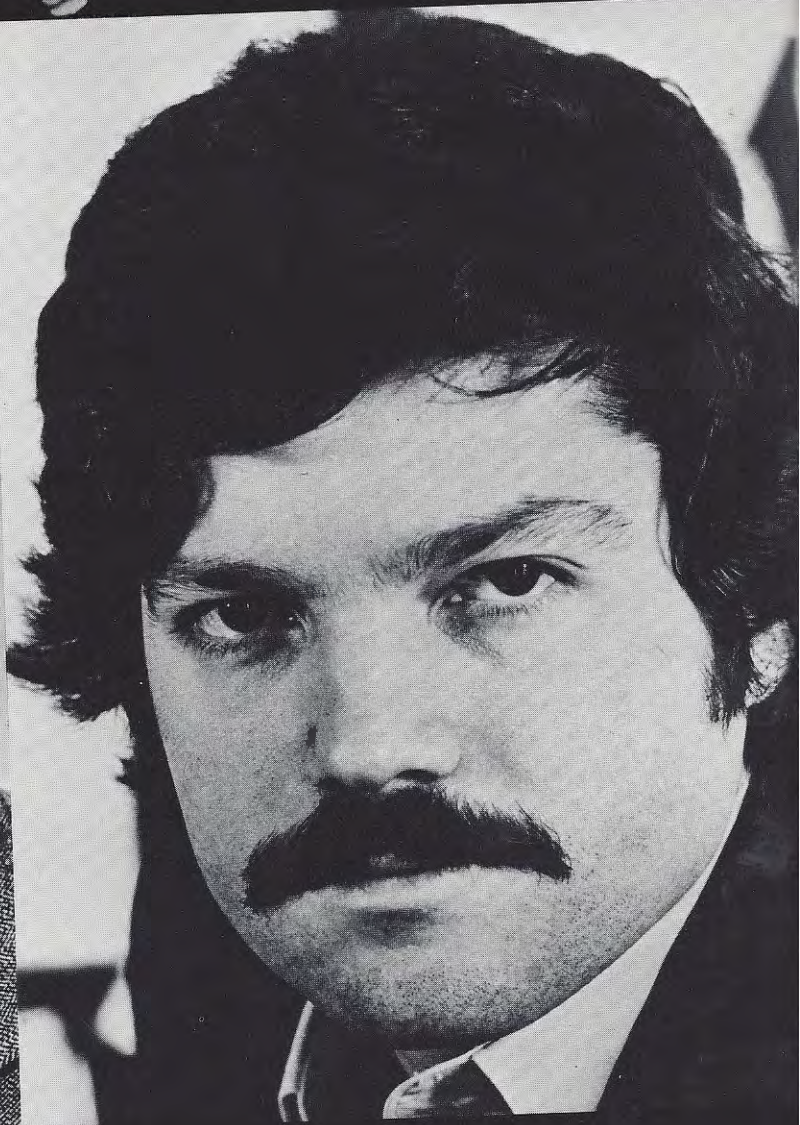
“Not really,” admitted a native New Yorker. “Nobody’s been mugged.”





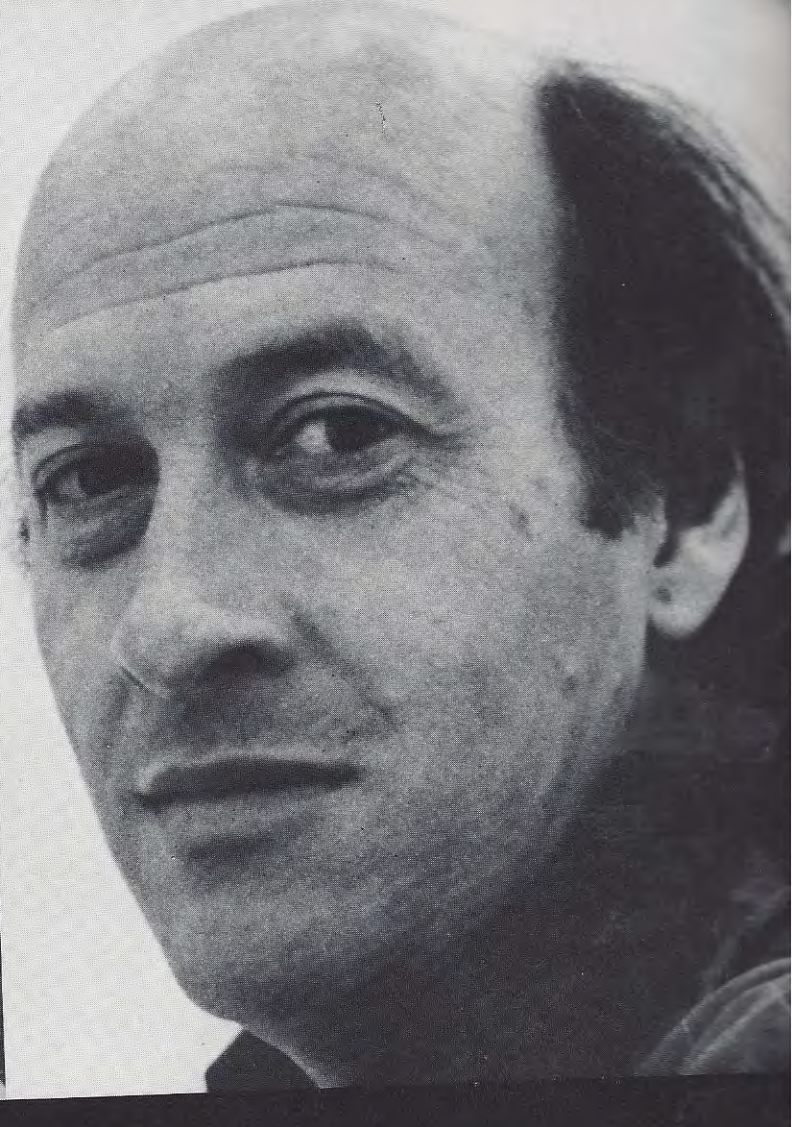
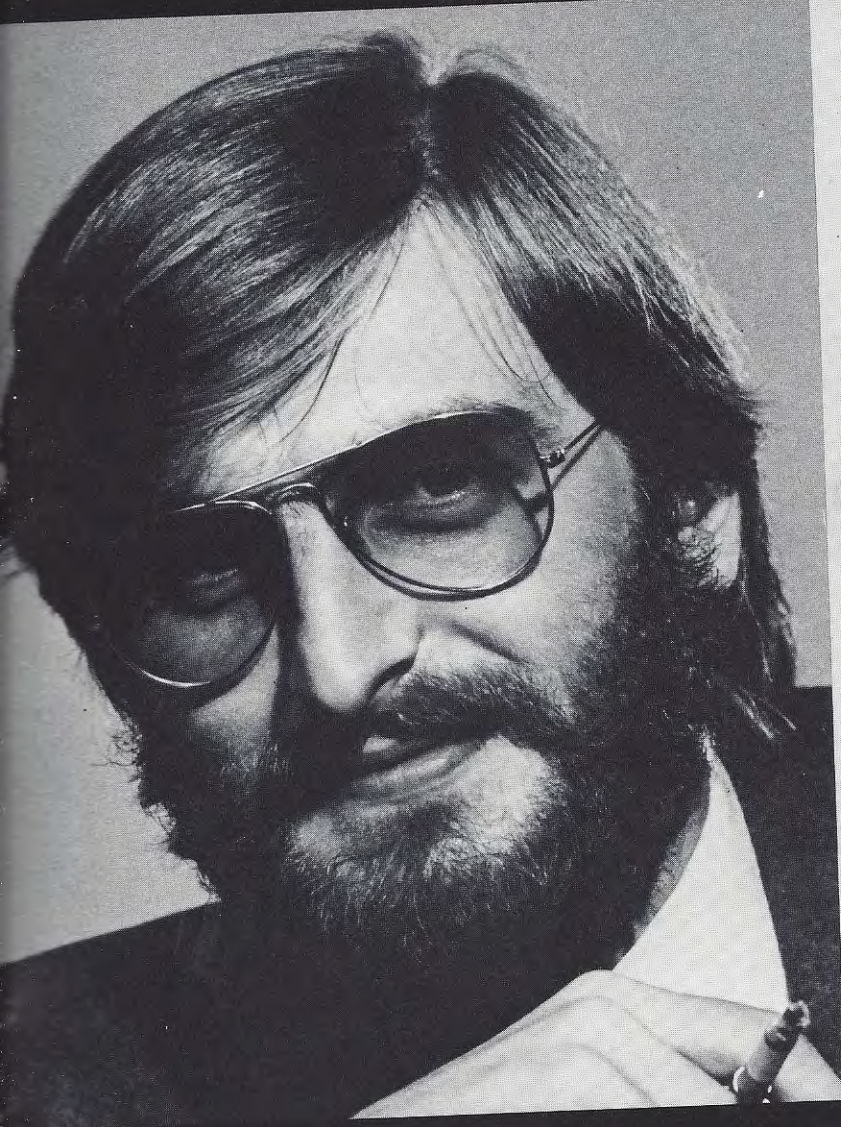
ALEXANDER SALKIND—PRESENTER

Born "stateless" in the free port of Danzig/Gdansk, Alexander Salkind grew up in Berlin where his father, Miguel, produced one of Greta Garbo's first pictures, *The Street Without Joy*. Moving to Mexico City, his father produced a steady flow of films, with young Salkind as his increasingly expert assistant. Salkind's first solo venture was a Buster Keaton comedy in 1945. Returning to Europe in 1950, he made a string of highly successful films in Spain, Italy, France and Hungary. Then came the international impact of *The Musketeers* and the spectacular success of *Superman*.



ILYA SALKIND—EXECUTIVE PRODUCER

Born and bred in the movie business, Ilya Salkind grew up in a dozen different countries, and became fluent in several languages. When he was in college, his father arranged for him to serve as a production runner on *The Life of Cervantes*. Once Ilya began working on the film he found he really enjoyed it. Soon after, he convinced his father to approach Kirk Douglas to star in *Light At the Edge of the World*, and served as the film's associate producer. Later, partnered with Spengler, he was the driving force behind *The Three Musketeers* and *The Four Musketeers*.

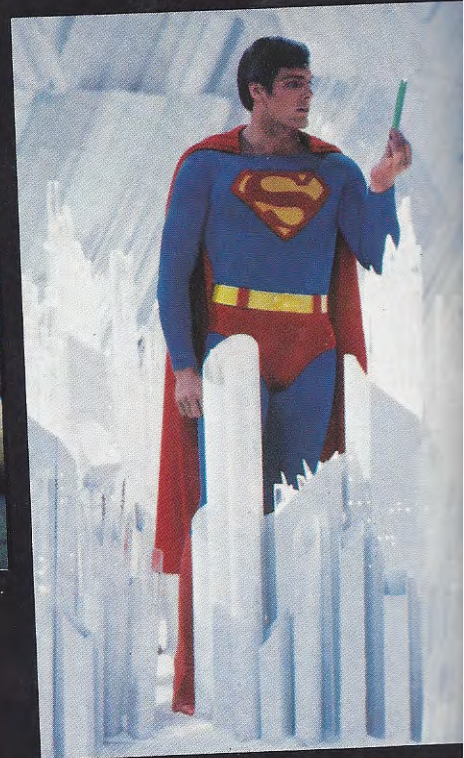


PIERRE SPENGLER—PRODUCER

A grade school pal of Ilya Salkind, Pierre Spengler is responsible for administrative and business decisions. He entered the film industry as a production runner and office boy, then rose through the ranks while working on such movies as *The Madwoman of Chaillot*, *The Hot Line*, *Le Mans* and *The Battle of Neretva*. He teamed for the first time with Ilya Salkind on *The Light at the Edge of the World*. The close working relationship continued with *Bluebeard*, *The Three Musketeers* and *Crossed Swords*.

RICHARD LESTER—DIRECTOR

Born in Philadelphia, Richard Lester graduated from the University of Pennsylvania and then, after a brief flirtation with songwriting, became a television director. He was soon recognized for his zany comedy techniques, including a variety of visual effects and the constant sense of the unexpected. Eventually he broke into films and directed *Mouse on the Moon*, *The Knack*, *A Hard Day's Night*, *Help*, *A Funny Thing Happened on the Way to the Forum*, *The Three Musketeers*, *Juggernaut*, *The Ritz*, *Robin and Marian* and *Cuba*.



CAST

Lex Luthor	GENE HACKMAN	Nate	JOHN MORTON
Superman/Clark Kent	CHRISTOPHER REEVE	Boris	JIM DOWDELL
Otis	NED BEATTY	Prison Warden	ANGUS McINNIS
Perry White	JACKIE COOPER	Bell Boy	ANTONY SHER
Ursa	SARAH DOUGLAS	Mother	ELVA MAY HOOVER
Lois Lane	MARGOT KIDDER	Jason	HADLEY KAY
Non	JACK O'HALLORAN	Father	TODD WOODCROFT
Eve Teschmacher	VALERIE PERRINE	Krypton Elder	JOHN HOLLIS
Lara	SUSANNAH YORK	Fisherman	GORDON ROLLINGS
Sheriff	CLIFTON JAMES	Deputy	PETER WHITMAN
The President	E.G. MARSHALL	J.J.	BILL BAILEY
Jimmy Olsen	MARC McCLURE	Boog	DINNY POWELL
General Zod	TERENCE STAMP	Man at Bar	HAL GALILI
	and in order of appearance	Willie	MARCUS D'AMICO
Leueen	LEUEEN WILLOUGHBY	Dino	JACKIE COOPER
Alice	ROBIN PAPPAS	Reporter	RICHARD PARMENTIER
Spokesman	ROGER KEMP	General	DON FELLOWS
Terrorists	ROGER BRIERLEY,	President's Aide	MICHAEL J. SHANNON
	ANTHONY MILNER, RICHARD GRIFFITHS	Presidential Imposter	TONY SIBBALD
Nun	MELISSA WILTSIE	Diner Owner	TOMMY DUGGAN
Gendarme	ALAIN DEHAY	Waitress	PAMELA MANDELL
C.R.S. Man	MARC BOYLE	Rocky	PEPPER MARTIN
Cab Driver	ALAN STUART	News vendor	EUGENE LIPINSKI
Controllers	JOHN RATZENBERGER, SHANE RIMMER	Kids	CLEON SPENCER, CARL PARRIS

CREDITS

Presented by	Alexander Salkind	Focus	Stephen Claydon, Jeff Paynter, Jonathan Taylor,
Executive Producer	Ilya Salkind		David Wynn-Jones, John Campbell
Produced by	Pierre Spengler	Production Assistant	Joy Bayley
Directed by	Richard Lester	Secretary to the Executive Producer	Sue Hausner
Story by	Mario Puzo	Secretary to the Producer	Trudy Balen
Screenplay by	Mario Puzo, David Newman and Leslie Newman	Set Decorators	Peter Young, Peter Howitt
Photographed by	Geoffrey Unsworth B.S.C.	Assistant Art Director	Jim Morahan
Director of Photography	Bob Paynter	Astronautical Consultant	Harry Lange
Director of Miniature Photography	Paul Wilson	Buyers	Peter Dunlop, John Lanzer
Production Designed by	John Barry and Peter Murton	Construction Managers	Terry Apsey, Larry Cleary
Film Editor	John Victor-Smith	Music Editor	Bob Hathaway
Director of Special Effects	Colin Chilvers	Optical and Special Effects Editor	Peter Watson
Supervisor of Optical and Visual Effects	Roy Field	Dubbing Editors	Mike Hopkins, Archie Ludski,
Additional Flying Sequences and			Paul Smith, Sarah Vickers
Director of Miniature Effects	Derek Meddings	Assistant Editors	Bob Mullen, Peter Holt,
Special Effects Director—Flying Unit	Zoran Perisic		Russell Woolnough, Colin Wilson
Director of Photography—Flying Unit	Denys Coop	Editorial Assistant	Nicolas Gomez
Production Executives	Geoffrey Helman and Robert Simmonds	Accountants	Graham Henderson, Mahesh Rajguru
2nd Unit Directors	David Tomblin, Robert Lynn	Assistant Accountants	Michele Tandy, Christine Samways,
Casting	Lynn Stalmaster		Bobbie Johnson
Assistant Director	Dusty Symonds	Accounts Secretary	Betty Williams
Costumes Designed by	Yvonne Blake and Susan Yelland	Wardrobe Supervisor	Betty Adamson
Production Accountant	Douglas Noakes	Make-up	Stuart Freeborn
Financial Consultant	Franz Afman	Hairdressers	Bobbie Smith, Pat McDermott, Joan White
Production Supervisor (Niagara Falls)	Cecil Ford	Promotional Consultant	Quinn Donoghue
(Paris)	Tim Hampton	Promotional Assistant	Patricia O'Reilly
Executive Assistant to the Producers	Maria Monreal	Stills	Keith Hamshere
Production Manager	Vincent Winter	Zoptic Operator	David Speed
Supervising Art Director	Maurice Fowler	Flying Effects	Bob Harman
Art Directors	Charles Bishop, Terry Ackland-Snow,	Stunt Co-Ordinators	Paul Weston, Vic Armstrong, Alf Joint
	Norman Reynolds, Ernest Archer	Optical Printers	Dick Dimpleby, David Docwra
Dubbing Editor	Don Sharpe	Matte Artist and Illustrator	Ivor Beddoes
Sound Mixer	Roy Charman	Matte Artist	Doug Ferris
Camera Operators	Freddy Cooper, David Garfath, John Harris,	Matte Camera Operators	Peter Harman, Peter Hammond
	John Morgan, Ginger Gemmell, Chick Waterson	Wesscam Photography by	Ronald Goodman
	and Peter MacDonald	New York Process Stills	Cervin Robinson
English Casting	Debbie McWilliams	New York Co-Ordinator	Christopher Coles
Unit Manager	Allan James	Main Title by	Camera Effects
Assistant Directors	Gareth Tandy, Chris Newman, Terry Madden,	Music Mixed and Recorded at the Music Centre by ...	John Richards
	Roy Button, Paul Storey, Raoul Girard	Sound Re-Recorded	
Continuity	Pamela Davis, Doris Martin and Elaine Schreyeck	at Twickenham Film Studios by	Gerry Humphreys
Assistant Continuity	Katya Kolpaktchy		

