

IN ONE EAR & OUT



Two Supermen

TWO SUPERMAN FILMS are being shot at the same time, or at least consecutively; the first will emerge next June, and the second, a year after that (that's June 1979; Hollywood certainly plans ahead). You've already read what a gargantuan project this is — \$28 million, 2½ years in the planning — and how Marlon Brando is making \$3 million for a couple of weeks work. What you may not know is that Christopher Reeves (formerly a New York soap opera actor) was chosen as Superman after Sylvester Stallone was turned down. Too short. And here's the big news, the stuff you never saw in the comic books: Superman and Lois Lane Do It ... after she realizes Clark Kent is really Superman when he cooks her dinner with his X-ray eyes. We haven't been able to ascertain whether they Do It twice (once for each movie), continuously or just once. Stay tuned.

Gathering Moss

ROLLING STONE will celebrate its tenth anniversary later this year by entering that last holdout of the Establishment, primetime network (CBS) TV. *Stone's* putting together a two-hour special, produced and directed by Steve Binder, whose credits include the *T.A.M.I. Show* in 1964 and Elvis Presley's 1968 comeback special. *Stone* editor and publisher Jann Wenner, the special's executive producer, is being very cagey about who will and will not appear on the program. So far they've announced Bette Midler, Kenny Rogers, Martin Sheen, Sissy Spacek, Melissa Manchester, Jim Messina, Keith Moon, Billy Preston, Los Angeles Police Chief Ed Davis (say what?) and comedian Steve Martin ... but then Martin is one of the shows several writers; his writing cohorts (who may also create roles for themselves) are comedian John Belushi, singer-composer ("Classical Gas") Mason Williams, and *Stone* staffers Ben Fong-Torres and David

Felton. Another is Terry Kirkman, once singer with the Sixties soft-rock band, the Association. It'll be his first such assignment. "He just walked into the office," Binder told *Amperсанд*, "and told us he wanted to help out." Perhaps the show's theme song will be that old Sly Stone favorite, "Everybody Is a Star."

Enough, Already

YOU'VE HEARD ABOUT the endless Hollywood sequels to successful movies — *Damien-Omen II*, *Jaws II*, *The Bad News Bears Go to Japan* (not to mention the already forgotten *Exorcist II-The Heretic*), but have you heard about the remakes? Lending credence to the rumor that there are no new ideas in Hollywood, the following films are in production (no stopping them now): *The Big Sleep*, starring Robert Mitchum as Philip Marlowe one more time, directed by Michael Winner (*Death Wish*) in London. Philip Marlowe in London? Did they finally run out of locations in Los Angeles for this most Angelean of all detectives? And do they really think they can improve on the Humphrey Bogart-Lauren Bacall version? *International Velvet*, also shooting in England, has Tatum O'Neal in a role made famous by Elizabeth Taylor. Last (for now) and possibly least is *Heaven Can Wait*, starring Warren Beatty and Julie Christie, which is not a remake of the Tyrone Power-Gene Tierney *Heaven Can Wait*; it is a remake of *Here Comes Mr. Jordan*.

Even Hollywood's originals aren't very: rock and roll has been discovered, sort of, thanks in part to the loud soundtrack and moderate success of *Car Wash*. In no particular order, here's what they have in store for us: *Record City*, a day in the life of a record store (lots of loud background music); *Thank God It's Friday*, a night in the life of a disco (boodles of loud music and dancing too); *F.M.*, a day in the life of a radio station (and what comes from radio stations — loud music!); last (we certainly hope so) is *Los Angeles Story*, three days in the life of a rock band playing the Los Angeles Forum. It's only a matter of time before someone remembers there's copious loud music in a recording studio.

CARL PALMER, (of Emerson, Lake and) recently decided that running 14 miles a day to keep in shape wasn't convenient while on tour; just never knew where he'd have to run, or when. So now Carl grunts and groans every day, practicing karate, for which purpose his very own karate instructor accompanies him on tour.

Quote of the Month

EVEN THOUGH *A Bridge Too Far* isn't knocking 'em dead at the box office — like the Germans did the Allies in the WWII battle depicted — producer Joseph Levine isn't worried. He'd recouped his investment from foreign distributors before the film was even released here. "It was a sure thing," Levine was overheard explaining. "It'll do great business in Japan, because they love to see white people killing each other. It'll be big in Germany, because they won that battle. And the British will line up to see it because they love to celebrate defeat."

Wars of Attrition

BEFORE HE BEGINS PRODUCING his *Star Wars* sequel — but not directing it — early in 1979, George Lucas is busy reinserting ten minutes worth of dialogue and music into *American Graffiti* for its upcoming re-release. Universal studios, who distributed that picture, had ordered the cuts to decrease running time; now that Lucas is a *Wars* star, he can have things the way he likes them. . . .

Which brings us to *Star Wars* news; three, possibly four books will be published this fall from Ballantine. *The Star Wars Portfolio* will feature Ralph McQuarrie's production paintings, on loose sheets suitable for framing; *The Star Wars Sketch Book* by Joe Johnston will contain almost 70 drawings of ships and such; and *The Complete Star Wars Book*, with art work and screenplay and no particular author, is also in the works. If we're lucky (or unlucky, depending on how much more of this we can stand), there will also appear a *Star Wars* sequel novel, to be written by Alan Dean Foster. It has no official title yet.

But that's not really all. Random House will publish three *Star Wars* children's books — a child's version of the *Star Wars* story, a pop-up book, and a toy book with cutouts, not unlike intergalactic paper dolls. There is probably no truth to the rumor that a *Star Wars* daily newspaper is in our future.



Maybe They're Good at Math

WHEN KISS PLAYED THE L.A.-AREA FORUM last month, they were recording for the group's next live album. To commemorate the occasion, Kiss had several thousand specially-printed t-shirts made up for sale at \$6 each. You see the back of one here. We know that Kiss's management didn't realize that the city's name is misspelled on the shirts. What we wonder is, how many of Kiss's fans spotted the error? (Note to Kiss fans: it's L-o-s A-n-g-e-l-e-s.)

Good Deeds

WE'D LIKE TO TAKE THIS OPPORTUNITY to commend Foghat for their Sept. 30 benefit at the Palladium in New York City. Funds will be used for purchase and preservation of rare blues records, to be housed in the Rodgers and Hammerstein Archives of Recorded Sound at Lincoln Center. It's part of the New York Public Library.



Fleetwood Mac, too, have come up with a novel and worthy way of giving back some of the take: their staging involves a fairly extensive backdrop behind the bandstand, cutting off the view of anybody sitting there. Some bands will put ticket-buyers there anyway, and some will rope off the section. The Big Mac donated those seats in two sold-out L.A. concerts — 1,000 in all — to a number of organizations benefitting the blind. We think this a generous and worthwhile gesture, one that could be appropriated by many other groups who'd like to do something nice. But more than anything else, it gives us an opportunity to run a photo of Stevie Nicks.

MEMBERS OF THE BAND and several guest stars — most of them not at the original concert — spent several weeks this summer in hush-hush sessions at the MGM studios in Culver City, beefing up their film of *The Last Waltz*. Director Martin Scorsese and the group apparently weren't satisfied with footage or sound quality from the group's performance at the Fillmore last year, purportedly the group's last live appearance. Or maybe it was just social — there was so much cocaine floating around the MGM stages that insiders were referring to the sessions as "The Last Toot."

THE NEW WAITER at the Great American Food and Beverage Company in Los Angeles is Severin Browne, Jackson's younger brother and a recording artist in his own right (on Motown, briefly). Severin is "between labels" right now, but the restaurant is right across the street from Elektra/Asylum ... Jackson's label.

THE RUSSIAN GOVERNMENT has finally released World War II film from their archives, which will be edited down to 20 hours for an American television series (probably syndicated). For WWII documentary buffs who have memorized *Victory at Sea*, this means we will at last see the battles of Stalingrad and Leningrad from the Russian side (previously only German film was available). The Russians sent along a list of "acceptable" narrators, including Kirk Douglas, Paul Newman, Burt Lancaster ... and John Wayne, the biggest Commie baiter of them all. Perhaps the Russians have never seen *Blood Alley* or the *Green Berets* ... but in any case, Lancaster got the job.