IT'S A BIRD... IT'S A PLANE... IT'S CHRISTOPHER REEVE IN A ROLE THAT WILL CATAPULT HIM TO STARDOM. When Christopher Reeve was fourteen-and had already been involved in community theater in his native Princeton, New Jersey, for five years-one of his directors made a prophetic promise/warning: "Chris, you know, you better decide what you

counting on the post-Star Wars escapist mood of moviegoers to justify their inflationary expenditures-Reeve is certain to become Hollywood's next hottest leading man. "I thought for awhile I would like to do a movie," At the very least Reeve will be able to say that he recalls. "Then I was offered a submarine he grew in the role. When he won the part of drama, Gray Lady Down, with Charlton Krypton's leading emigre, Reeve was a self-described "toothpick." The filmmakers, concerned Heston, David Carradine and Ned Beatty. It was Christopher Reeve: The innocent among quite a small part, but to be honest, it would have cynics—left as superhero Superman and about his less-than-super physique, invited Reeve satisfied my ego for the time being, even if this above as the mild-mannered Clark Kent.

warzenegger phase of his career. His trainer was Dave Prowse, the actor/athlete who played Darth Vader in Star Wars and a couple of months later the new Christopher Reeve emerged with thirty extra pounds of muscle, including two extra inches on his biceps and an equal amount of new girth around his chest. Reeve now reports a four-timesa-week gym habit, lest his newly acquired brawn The man who plays the original comic book superhero has been called an overnight success who was plucked from the ranks of the unknown. Reeve-and the millions of soap opera fans who

to get into a special costume with built-in foam

wouldn't treat it like a joke.

EXTRA THE DAILY PLANET "I try to stay away from the women who are just after 'Superman.' "



who anticipated a longer period of apprenticeship and obscurity. Now Reeve's thoughts are primarily on recovering from the eighteen-month ordeal of making a movie. "First I want to take a break; then, decide where I want to live-in New York or Los Angeles; then, get away from the stress of being terrific every day. It's been a year and a half of opening nights and I've had to be at performance level every day." Fred Robbins, Mutual Radio's and Playgirl's veteran celebrity interviewer, spoke to a buoyant Reeve in London where the interior scenes for Superman were shot. Reeve talked casually about his impending stardom, working with Brando and how becoming Superman has and will change his life. JANUARY 1979/PLAYGIRL 43

"I know it sounds immodest, but I was always sure I would make it big one day. It's just the

timing that has taken me by surprise," says Reeve,

hadn't come along.'

Playgirl: How did you relate to the other

Reeve: I was on the baseball team. I was on

the hockey team. I was on the student

council. I was in the glee club. I was in no

Playgirl: What stimulated you into the

Reeve: I guess it was what I felt I could do

best. It was something I found on my own. I

needed to find something on my own. And

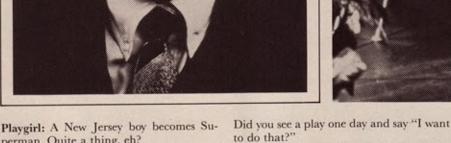
I just felt at home. You know when some-

thing is right. I had quite a bit of experi-

ence by the time I was fourteen or so, and I

way trying to set myself apart.

serious aspect of acting?



EXTRA "If I felt that Superman was pulling

decided to join a professional workshop which was being taught at Rutgers University that summer. By that time my mind was pretty firmly made up. I also remember the very good advice of a director named Milton Lyon-who also happens to live in Princeton-for whom I worked as a kid in musicals. We did Finian's Rainbow and South Pacific, very high-quality professional musicals, but done with a cast of housewives and students from Princeton. I was in about three or four of those. And one day, when I was about fourteen, Milton said, "Chris, you better decide what you want, because you're going to get it."

rediscover the myth too, going with the over at the neighbor's, but not really much guideline of who the man has been since Playgirl: Until this came along, Superman Playgirl: So now in the seventies, having was just a peripheral thing in your mind? made an in-depth study of Superman's Reeve: Oh yeah. Still is! I've looked back; development since his creation, this, of course, is the definitive Superman charac-

Reeve: Until I do it the next time! This is

the first real Superman movie. The other

movie, I think, was made out of the old

Playgirl: What has playing the much

sought after role of Superman meant to

Reeve: A good time, basically. I started

out-as every actor wants to do-trying to

really understand the character. And I

almost put him in the coffin with over-

analysis when I first started. I had him

nailed to the floor so he couldn't breathe. A

couple of very essential things about him

are that he's an innocent among cynics. That's what makes him appealing. You've

got to be careful not to make him into a

goodie-two-shoes, otherwise people are

going to say, "Please, this is too much." But

Superman is a smart, as well as a powerful,

End of discussion. She didn't say, "Oh, my God, you're going to go on drugs, run away

from home" or any of that kind of stuff. But I had the same kind of freedom. I could

My father-my parents were divorced

when I was very young-lived in Connecti-

cut and didn't see me in a play until I was

about seventeen or eighteen and by that

time I was going full speed ahead down the

Playgirl: Why do you want to be an actor?

Reeve: Oh God! Do people really want to

hear that? I'll take a shot at it. But it seems

everybody answers "Oh, because I need the

applause, I need the acceptance." That's

the general answer. I don't know. I wonder

if people are tired of hearing that from

Reeve: Do you go up and ask a stockbroker

why he wants to be a stockbroker? In life,

everybody is just out to find out what they

think they can do best or what makes them

happy. You know when you're happy and

you know when you're not. It doesn't take

great genius to figure that out. To attach

any more mystique to it than that . . . it's

quite simply what I feel I can do best and

what makes me happy. There is really not

much more of an answer than that. It's my

Playgirl: A lot of actors say that it's fun to

Reeve: Of course, that's why we're actors.

We're actors because we can time travel,

because we can find out about things peo-

ple often never get a chance to find out

about in ordinary life. Plays and movies are

about the deepest emotions and the truest

experiences people go through. Lives tend

to be about going to the bank, crossing the

street, the children's school, whatever. But a play cuts away all of that and even in

Waiting for Godot-that's the essential day of

To be an actor says that you understand

enough about other people to go out and

represent them. And that's a kind of re-

sponsibility. You go out on stage in front of

sixteen hundred people and do it. That's a

big challenge, a big responsibility. The way

to condense it all is to say that it's home.

And home covers everything. That's where

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live other lives, if only for a little while.

Playgirl: Is that your answer as well?

have done those things.

(Continued on page 101)

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THE DAILY PLANET

a 'fast one' on Lois, I'd have the scene rewritten."

gotten all the comic books from the pubneighbor's house since our family did not own a television. You really couldn't grow lishers and I now have just about every up in the fifties without an idea of who he Superman comic published. I've got the first edition, which was published in 1938. was, but I certainly didn't follow it either on television or in the comics. It's really interesting to watch the change over the years because each generation, Playgirl: What comic strips did you read? each period, has its own interpretation of Reeve: Didn't read any. Playgirl: Follow anything on TV? the man, or the myth. Reeve: Not really. I can remember pro-You see him in the thirties with his hair slicked back; he looks sort of like George grams. I remember Zorro, My Three Sons Raft. In the forties he becomes much more with Fred MacMurray. postwar clean-cut, with the crew cut-the Playgirl: Batman? flattop-and the whole thing. He changes Reeve: No, he didn't come to television in the fifties; again in the sixties. But in the until the sixties-around the time of the early seventies you see a little hair over his Monkees-around 1966 or '67. At least that's ears, more curly, more mod looking. And the Batman I remember, with Adam West Lois changes. It's great to watch them go and Burt Ward. Superman is comedy but through all that. The whole point is that it's not a parody. Batman was deliberately a Superman is a myth that everybody knows spoof. I remember Sky King. Didn't he fly a about, but it needs to be reinterpreted every time around. Superman really hasn't plane everywhere and sort of drop in? I remember Ed Sullivan, the very early Ed been seen in a long time. So this is a new look at him on a much bigger scale than Sullivan, before he had the Beatles on in has ever been done before. I can sort of '64. Sometimes on Sundays we'd end up in a sense of the audience lending itself to the acceptance of the Superman myth? How much fantasy is necessary in such a serious world, where people are so divergent on what constitutes entertainment? Reeve: The job rests mostly with the actors because nine times out of ten the audience will go in ready to see what's on the screen. They go there and say, "Okay, I'm here, show me." And I don't think we have the right to ask from them any more than that. They don't have to come with PhDs in

Playgirl: Parents know that acting is an insecure profession; ups and downs, hot and cold. Did your folks discourage you at any time, or did they encourage you all the Reeve: Absolutely. I owe a great deal to my mother. She gave me a lot of responsibility, a lot of freedom-and I didn't abuse it. So it By the time I was fourteen I remember saying, "Mother, I want to work in a professional workshop this summer, can I have two hundred dollars for the tuition?" And she'd say, "Do you think that's a good idea? Is that what you want?" And I'd say "Yes.'

Reeve: I don't have very much respect for them. I don't hang around any people who we were not out to make a "Mr. Ripples." That's not what Superman is about, either. Playgirl: Is that liberated attitude a prod-This guy came in proudly showing false uct of your upbringing? muscles of foam rubber on a blue leotard Reeve: Probably. But I just never thought and I looked at that and I said, "It's either that it was particularly human or particuthose muscles or me. One or the other, but

> week. I was at it for over six weeks, and I was up some thirteen pounds; about an inch all-around, and feeling pretty fit. I drank Nutro-mint, the high protein drink, and took B-12 shots to keep me going, and I think I slung more weights than an early hide to make it look like I was being inaccessible, so I thought I'll just go about my business and see what happens. I hate to disillusion you, but Brando is wonderful. He's also very tired of being worshipped, and I think we got along because I didn't worship him. I've been

around enough stars to know that it's not

that they're stars; it's that the people put them up there. What they've got is talent; raw talent or polished talent. But it's the talent that sets them apart. Their perspective changes, and it has to. I was glad that I didn't feel a compulsion to worship him. "Oh gee, Mr. Brando, can I breathe the same air as you?" He would have resented me for that. Playgirl: It's going to be a battle-which I'm sure you're aware of-the change in

your life that Superman is inevitably going to bring. Reeve: My picture is going to be on a Tshirt and little Superman dolls and all that kind of stuff. But the way I feel is that it's my responsibility to bring his character to life and then the movie people can have the character. They can take him and sell him, project him anywhere they want. But I really think-and I'm on a very good level with publicity people and the producers and everybody-that they know where I'm

when I was working off-Broadway and stuff like that? But I don't feel that that's been a long trip for me. I don't feel that it's so far back or so different. But so far I haven't gone through what Henry Winkler or John Travolta have had to go through, which is when you go to the airport and there's sixty thousand people there. That's when you go through changes. This is just the best job I've ever had in a lifetime because it's gonna reach the most people. And it's something I believe in

clothes fit. Things like that. Gee, who was I

through long and various chapters of messing around, but everyone is trying to move towards commitment because it's more real. If you've got a choice between something lasting and something transient, most people are going to pick something that's going to be there. But that's not for everybody. Playgirl: Do you find a relationship between Superman as you've developed him

Reeve: That's an interesting question actually because along those lines I had to face the problem of how to play Superman. I decided the best thing to do is to try to create an image which is perhaps rounder and healthier and fuller than has been tried before. If you take a straightforward hero, or certainly the version of the hero you saw in the fifties comic book and comedy series, that image is very cardboard, very shallow. It's a poster you can put up on a wall and leave there; a man in a heroic pose, speaking in a gravelly voice and shooting down I think that a Superman today is a much gentler person, more relaxed, more selfaware and yet not so self-involved. He's somebody perhaps a little bit more modest than these macho heroes who have been portrayed in the past. I tried to play him with all the simplicity I could find, which meant cutting out a lot of excess behavior and really taking everything down to the simplest degree. He's not all messed up in

his head, he's not on a big ego-macho trip even though he knows he can waste everybody. Superman is a man who doesn't ever use his strength unless he absolutely has to. Playgirl: What do you want to come out of all this for yourself, Chris? Reeve: I want to be happy. People say, "You're a big success." I don't see it-that

happy?

coming from and they know that I haven't played Superman for ten years in the theater and I don't plan to be Superman after this. I tried to act the pants off the part, but then left it, left him on the screen. Left him to be merchandised as him. I'm not going to Playgirl: I'm curious about the lack of romantic involvement of Superman over the years. Why doesn't he play around with

Reeve: The only changes I can feel . . . the certain confusion about who I used to be in the sense that my body is now thirty pounds overweight. Hopefully, it's not fat, but it's thirty pounds overweight. There is a problem at this weight. If I don't keep exercising it will go to fat, particularly around the middle, where you can get a spare tire very easily. But I find with exercising a little more and eating a little less, it goes away. I still go to the gym four times a week, so I'm quite happy. The only thing I'm worried about is will it limit any other parts I might play because of my size. My

do because you've never seen Superman in this kind of action before. The guys in the fifties hopped into a wind tunnel and you saw the hair and the cape flying. We did special effects that have never been seen before. They had to really think far ahead so the costume would have the versatility to (Continued on page 109) Playgirl: You identify with that? Reeve: Certainly. Oh absolutely. That's not to say that . . . I've certainly been

over this eighteen-month period, and the ideal American male? Is there one American male animal that you tried to emulate? Maybe what I'm saying is, "Who is our Superman?" Do you see any relationship?

just because you get a terrific part in a

PLANET DAILY SUPERMAN TAKES OFF! Reeve dates his interest in the theater to a day when he was nine years old and someone interrupted a science test looking for a volunteer to play a small part in a production of Gilbert and Sullivan's Yeoman of the Guard. Despite a nontheatrical background-his mother's a newswant, because you're going to get it.' What Chris Reeve is getting now-and indicapaper reporter, his father's a novelist, translator and professor and his stepfather's a stockbrokertions are it's very much what he wants-is a ride on the tidal wave of publicity generated by the Reeve found himself quickly caught up in the release of Superman, a film that took a nearly dedicated theatrical community of Princeton. He unprecedented eighteen months to complete and acted in professional repertory theater all the way through high school and managed to combine which consumed over \$30 million in the process. theater and getting a college degree by participat-If Superman clicks-and producers Ilya Saling in regional theater in Britain and in the kind, thirty, and Pierre Spengler, thirty-one, are Comedie Française in Paris. His first movie role was considerably smaller than the giant-sized one he's associated with now.



Playgirl: As a kid, did you read the Superman comic strips? more than that. Reeve: Absolutely not. I had a very vague idea of who Superman was from occasionally watching the TV show at the next door

item

both

Case

NAME

CITY .

ADDRESS

fun but it's just nonsense.

larly kind to look upon women as objects,

or to be that aggressive. I don't think that's

the way people should treat each other, and

I don't think it takes any kind of great

inspirational background to teach you that.

You either grow up believing it or you

Playgirl: The Superman character is al-

most a part of the public domain now.

Mario Puzo-a brilliant writer-created an

original story with Bob Benton and so

forth. Can you explain how that story was developed? Where did the ideas come

from? Did you have any suggestion along

Reeve: I think it's a brilliant script-abso-

lutely tops. The whole story, the whole

premise of the story is great. It's got the right

tone. It's funny, but it's done in just the

right way, for legitimate purposes. The only

input I had was if I saw a scene that I felt

posed a real acting problem, where I felt

Superman just couldn't do this or that, I

tried to go to the writer, who was on the lot,

and say, "Listen, this is really going to be a

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CHRISTOPHER REEVE

go through it all. It ended up being sewn in

Germany, as a matter of fact, up in Bavaria

someplace where they had a special ma-

chine and some guy who has been sitting

there waiting all his life for a chance to put

this costume together. I don't know what

he's going to do now that the picture's

Playgirl: With all the tailors in London

and the United States, it had to be sewn in

Reeve: Yeah. That's a little bit beyond me.

We used a new kind of fabric that needs a

special kind of stitching so you can't see the

seams. If it looks like a leotard and you can

see the seam, something is lost, a little

Playgirl: I want to talk about Marlon

Brando. Brando has been singled out as one

of the greatest, if not the greatest, actors of

our time. On our side of the Atlantic they

say Olivier and Gielgud; but here they rave

about Brando-checkered story, fabulous

career and so on. You, of course, are not too

heavily involved with him; he plays your

father. I want to get your impressions of the

man, how you met him, what you think of

him, what you saw him do and how you

were involved with him. What were your

impressions of him before you met him;

Reeve: I'm glad to talk about that because

the difference between the man I thought I

would meet and the man I actually met is quite significant. I think I've seen almost

every film that Brando's done just because

as you're growing as an actor, it's your

responsibility to watch the great people

who have gone before you. But I always had the feeling I would be afraid of him, partic-

ularly because when he was younger and

played Stanley Kowalski and also in The

Fugitive Kind and The Wild One, there was a constant repressed violence-and in On the

Waterfront, too-that even when he smiles,

two seconds later you get the feeling he

could level you. I'm not talking about

physically, either. I'm talking about the kind of intensity, the kind of force. The

sideways glance out of his eyes that could

just destroy you. That would put me very

much on the defensive. I felt like this man

was going to walk around holding in a lot of

anger; that he doesn't want to be here,

doesn't want to do this, he doesn't care. Those are the kind of things you hear in

Playgirl: How close did you actually come

Playgirl: We had one day, one complete

day together on the set. But I visited him

every day, we talked every day. I was on the

set the first day that he had to work, because I was supposed to be off camera for

him and just feed him the lines. I really

didn't know how to meet him-just run into

him in the hall and say, "Hi, Marlon." You

know? I didn't think that was befitting my

new-found status. And I didn't want to

to working with Brando?

what did he mean to you?

(Continued from page 104)

some little place?

magic is missing.

Reeve: Absolutely not.

are that way.

that line?

Lighter

I've had better luck with women since I'm introduced as Playgirl: Are you chauvinistic in any way? Superman. Playgirl: What do you think of guys who

not both of us. I can't wear those because of

the heat and simply because it's phony." I mean, "My God," I said, "If you want me

to play this part, I promise you if you give

me eight weeks of preparation, I can build

perman doesn't get his power from his

muscles. He gets his power from the cos-

tume, because it comes from Krypton,

which has a different sun system. I tell you,

the guys who write this comic could draw

you a road map of how to get to Krypton.

It's all real to them. But for the image and

Many people don't know this, but Su-

up and fill out this costume.'

"Yes, I'm a sex symbol!"

get dragged in with it. girls more? Why didn't he? Does he in this Reeve: Because Superman doesn't believe that people should treat other people's

totally. But there hasn't been, yet, any major overhaul in terms of my appreciation of people. I don't sense any difference. I sometimes sense that I get a little . . . I talk in movie terms or I talk sort of show biz a lot because of what I'm doing. Playgirl: The costume has been seen by billions around the world. They know what it looks like, what the colors are. That was very difficult to duplicate, wasn't it? Reeve: The problem is that it's skintight. How are you going to fit a microphone in there? That was a problem . . . and then hide the wire. Just technical problems; how to make it work for all the things I have to

CHRISTOPHER REEVE (Continued from page 45) man; and he's very simple and very honest. That gets him into a lot of trouble sometimes, because the seventies is not an age where honest people thrive. But in terms of looking at the character psychologically, I don't think you need to go a lot deeper than that. As Marlon Brando said to me one day on the set, "Don't get too caught up in analyzing this thing. It's like trying to hang pumpkins on a morning glory. The whole thing is just going to come crashing to the ground." He could well have been right. This is not Eugene O'Neill. We're not here to solve great social issues. At the same time it's not just powee, zappo, unlimited power and adventure. There is science fiction in this movie, there is romance and adventure and there's pure, honest comedy all mixed up in The thing that's fun for me as an actorin terms of going back to who I think Superman is-is that he's three people at the same time. He's Superman, who he has learned how to be through instructions from his father; he's Clark Kent, which is a very deliberately invented disguise to mask his true identity; and then he's the person underneath the two characters, when he's neither Superman nor Clark Kent. Sometimes there comes a point in the movie-if I'm not giving too much away-when he decides that his power is too much for him. Why should he have the responsibility of having to save the world? That's a very normal, very human thing, and it adds another dimension to the character. We definitely lifted him off the storyboard-off that page-and projected him into real life. Playgirl: Everybody has their own concept of who Superman is. We've grown up with way along? him, seen comic strips; we've seen him through the years. Now he's being delineated by Christopher Reeve . Reeve: If you talk to everybody they all think they know who Superman is because he's been around for so long and he's been so specifically defined. Everyone knows about the blue costume and the "S" and the cape and everything. It's almost easier to play Hamlet, because people have only a generalized idea of who he was; that he wore black tights and was depressed all the time. So you can have a Nicole Williamson Hamlet which is very different from an Albert Finney Hamlet-there is incredible latitude. But there was a certain responsibility here, to give the people what they imagine the comic book hero would do. That was my responsibility. But within that . . . I mean, I had to have some fun, too. I had to make him my guy as well as everybody else's. I think we'll meet each other halfway. People who walk in expecting to see something, hopefully, they'll get it. And then-with that out of the way-we take it a step further. Playgirl: What is the importance of fantasy to the movie-going audience of today,

sociology to understand The Sorrow and the Pity. It's our job to take them in a direction they can enjoy. And I, for one, am very glad to be in a picture that is not just for the kiddies. This could easily have been a cartoon, but it's not. This is an adventure for the whole family, from five to ninetyfive. I'm thrilled to be in something that's really entertaining. It doesn't talk down and it's not over people's heads, either, and that's rare. But that's for us to do. We can't expect the audience to do the work for us. It didn't make any sense to me at all for a while. Then I thought, he just may be right. You can't go through life saying "Oh gee, I'm going to be a failure; it's not going to work." What if it actually did work? What if you actually got your way? You better know what it is you want. That had something to do with my saying, "I'm not just going to play around. I'm going to do something about it." I've always been-if you look at pictures of me when I was a little kid-very sober, very serious. I was a pretty grim little kid. But this is what I wanted and I was going to go was a kind of mutual trust.

"Wow! Not only are they lying down together . . . they're getting it on!"

the part I had to build up my muscles so I worked out with weights and a coach-Dave Prowse, who played Darth Vader in Star Wars-who supervised my training about two hours every day, seven days a

you know what I mean? But he doesn't.

A commitment is always better than mess-

ing around. But it's not always easy to get

the commitment.

movie that that's success. It's only success if

you can make it work well for yourself. It's not an automatic success. Nothing is an automatic success. Whatever it turns out to be, I want it to make me happy. The other thing that's very important is that the career side of my life, like becoming a famous person or whatever is going to happen, and being happy on a personal level, have got to go together somehow. I don't want to be one of these self-involved "successful" lonely people who rocket to the top and don't have anybody to share it

> Reeve: Being able to keep my feet on the ground and in touch with reality-the way I

> > JANUARY 1979/PLAYGIRL 109

feel I have been up to now.

feelings lightly. And a lot of times what happens is, just the words "playing around with girls" implies that you're not interested in this person's feelings-that you're going to have a good time, take advantage of somebody. Playgirl: He's not a swinger. Reeve: Oh God, no. Playgirl: He's a romanticist. Reeve: Absolutely. But he finds the love of his life very early. Lois Lane is the love of with. I don't think that's in danger of happening, but I want to be sure that it his life. And that is pretty terrific when you consider he could do a lot of damage. doesn't. Playgirl: What would you consider being Superman could go around and he could

it's safe to be, where it's fun, where you ght a fire ınder him enjoy and that's where you trust. So it's all of that. Playgirl: You've met a lot of women here in London. Did you find that girls looked at you as Christopher Reeve or did they think of you as Superman? Did they expect more from you sexually?" Reeve: To be honest, I've probably had better luck since I'm introduced, "This is Chris Reeve and, by the way, he's Superman." Eyebrows raise you know and, "Oh yeah." So that carries you a little way. But, at the same time I try to stay away from the women who are just after "Superman" because I have a problem living with myself in that sense. I'm looking for women who say, "I don't care what this guy does for a living, it doesn't matter.' Playgirl: Do you have any views about permissive women? Reeve: I feel sorry for any woman who feels she has to go too far to prove her independence. I don't think anyone should have to prove who they are. At the same time, I'm all for women doing whatever they want to do and I think it's great we're living in an age when men and women can relax a bit. It's a lot more natural now than it used to be. There are far less rules and I think that's a good thing. Playgirl: How can you avoid being thought of as Superman? Reeve: Well, I will be for a while. But then again, Sean Connery knocked off four or or just light his cigarette with five James Bond pictures and now he plays our stunning PLAYGIRL Arabs. He plays anything he wants. And lighter. For an unbelievably I'm a lot younger than he was when he did the Bond films low price you can get an Playgirl: Is it difficult when you're in the exquisite golden finished spot you are, having such mass exposure on lighter and leather-like Love of Life and now Superman, coping cigarette case. Each has the with all the girls, the groupies? Do you have to fight them off? What kind of women PLAYGIRL name on it. Even appeal to you? if you don't smoke you'll Reeve: Oh God. Am I a leg man? want to have it around for Playgirl: Do you find yourself gravitating those who do. The refillable toward women who are actresses? butane lighter and cigarette case Reeve: No. I don't care where you meet somebody, really, in terms of, "Oh gee, she's an actress. That will never work." I together make an excellent gift. The lighter is \$9.95 don't have little wheels clicking like that. I The cigarette case is \$4.95 tend to be interested in girls who are doing something with their lives. I get very up-Get both for only \$12.90 & save! tight, very impatient around people who just kind of drift, floating, letting life hap-YES! I want the lighter and case. I have enclosed a check or money order for the full pen. "I don't know man, but it will work amount including shipping. out somehow." I have absolutely no patience with that. I find an attraction to girls shipping total price ea. qty who don't exactly have to be world shakers, \$12.90 \$1.50 but in some way are setting challenges for \$9.95 \$1.00 themselves. I believe that life is pretty much about setting challenges and going \$4.95 \$.50 about trying to meet them, so I find a natural attraction for people who are doing the same. Playgirl: With this era of sexual freedom on the screen in the sixties and seventies, and you coming up in that era and having STATE that exposure and the availability-what Mail to: PLAYGIRL PRODUCTS does that do to a guy's psyche? P.O. BOX 67567, Los Angeles CA. 90067 Reeve: Oh, it's obviously very good for 102 PLAYGIRL/JANUARY 1979 your psyche to feel like, "Hey, they like Arnold Schwarzenegger. problem for me and here is why." And I did If I went out and played Superman that with one scene in particular, in which I Playgirl: What has been the toughest part and they all went, "Oh" (yawn), something felt that Superman was pulling a fast one of making the film? would be missing and I'd go away and be on Lois that he'd be characteristically inca-Reeve: There are different kinds of tough. depressed. But it doesn't mean I have to live Physically, in terms of strain, the flying The scene was rewritten two days later. it. I played a character on Love of Life who scenes were the most difficult. I don't want was no good whatsoever. He was a wom-That's because they saw it my way. So it to go into them because it takes away from anizer married to two women at the same was very much a team effort. It definitely the magic of the picture. In terms of antime, a complete scoundrel. And men who was not a case of my sitting back and other kind of tough, it's hard to hold the saying, "That's no good." It's a top story. watched the show liked it because here was part together over such a long period, Playgirl: Can you talk about your preparaa man getting away with the kind of things especially when the shooting's so incredibly tion for the role? You had to learn how to they'd like to get away with. The women out of sequence. You just hope to God that liked it because they were outraged by his use the trampoline and I understand the somebody with good judgment is seeing behavior-they wanted to see the guy get costume was quite a problem. that all the bits and pieces fit. caught. There was some kind of secret thrill Reeve: The costume was a problem, but I Playgirl: What was an ordinary day like about it. You want to say "There he is, he's up to no good again." So there was an was more of a problem because Superman before playing Superman? What is an ordinary day now? Do you like yourself with is not a toothpick. I, however, was a toothenormous following, for which I was very, pick, a walking tree. Six foot four, 188 your new body, or have you already begun very grateful. I was some kind of sex sympounds, which may sound big, but I'm tall to take weight off? bol, I guess. That's very rewarding, but my and skinny, actually. I'd love to have some personal life is something else. before and after pictures just to show 'em if Playgirl: Is it appropriate for you to be they don't believe me later. When I came to London I had to start flinging weights thought of as the definitive sex symbol? Reeve: Oh, no. How the hell do you answer immediately. We went through a period that? Yes, I'm a sex symbol! It's a full-time where they said, "Well, maybe they'll build occupation. I think that's all just . . . I think "Oh, God, who needs it?" They say, a bigger body into the costume." They had the makeup men physically making foam "We want you to make the ten-best-dressed rubber muscles. You can't walk around list." They're going to have to do a lot of with foam rubber in your arms. And also work on me. I may polish my sneakers, but I don't know if I can go any further than that, because all that kind of stuff is so boring, who needs it? I'm sorry to be a snob, but my only job is to put the guy up hair comes out of a bottle, it's dyed black; on the screen. And the rest of it, well, it's in real life it's light brown. And so I've had to go through changes-none of my old