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SUPERMAN

THE MOVIE™

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SPECTACULAR MOVIE
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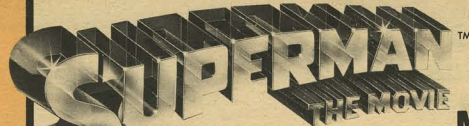
ALEXANDER SALKIND PRESENTS MARLON BRANDO • GENE HACKMAN IN A RICHARD DONNER FILM

SUPERMAN
STARRING CHRISTOPHER REEVE
NED DEATY • JACKIE COOPER • GLENN FORD • TREVOR HOWARD
MARGOT KIDDER • VALERIE PERRINE • MARIA SCHELL • TERENCE STAMP
PHYLLIS THAXTER • SUSANNAH YORK

Story by Mario Puzo • Screenplay by Mario Puzo, David Newman, Leslie Newman and Robert Benton
Creative Consultant: Tom Mankiewicz • Director of Photography: Geoffrey Unsworth B.S.C. • Production Designer: John Barry
Music by John Williams • Directed by Richard Donner • Executive Producer: Ilya Salkind • Produced by
Bernie Spangler • Production "Technicolor" • An Alexander and Ilya Salkind Production
Released by Warner Bros. • A Warner Communications Company • TM & © DC Comics Inc., 1978



Jenette Kahn, Publisher
Sol Harrison, President



MAGAZINE

Edited, Designed & Written by
JOE ORLANDO JACK C. HARRIS MICHAEL L. FLEISHER

"I have taken the responsibility of trying to visualize Superman for people from eight to eighty . . ."

*Richard Donner,
Director of
The Superman Movie*

Jack Adler,
Production Manager
Todd Klein, Production

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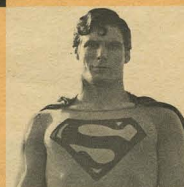
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"We must preserve the myth . . ."
Marlon Brando



"I really started in the business because of Brando . . ."
Gene Hackman



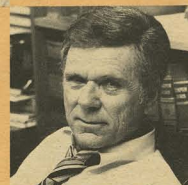
"Part of being an actor is taking risks . . ."
Christopher Reeve



"I was always imagining myself having mad love affairs with princes . . ."
Margot Kidder



"Catering to one percent of the population doesn't appeal to me . . ."
Ned Beatty



"If you're successful, nobody wants you to change . . ."
Jackie Cooper

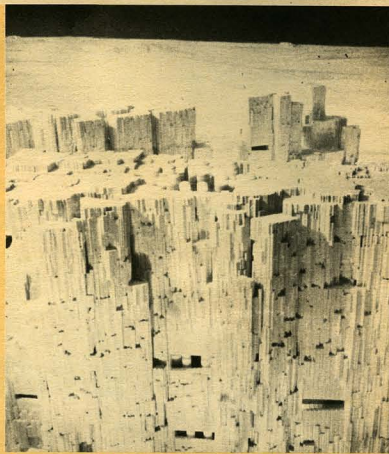


"I'm the luckiest person I ever met . . ."
Valerie Perrine

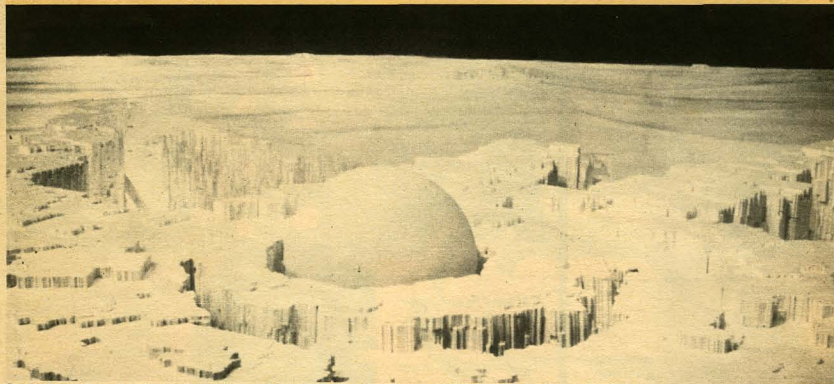


KRYPTON

HOME WORLD OF SUPERMAN



Kryptonopolis, the city of Superman's birth, glistens like marble in the brilliant glow of Krypton's fiery red sun.



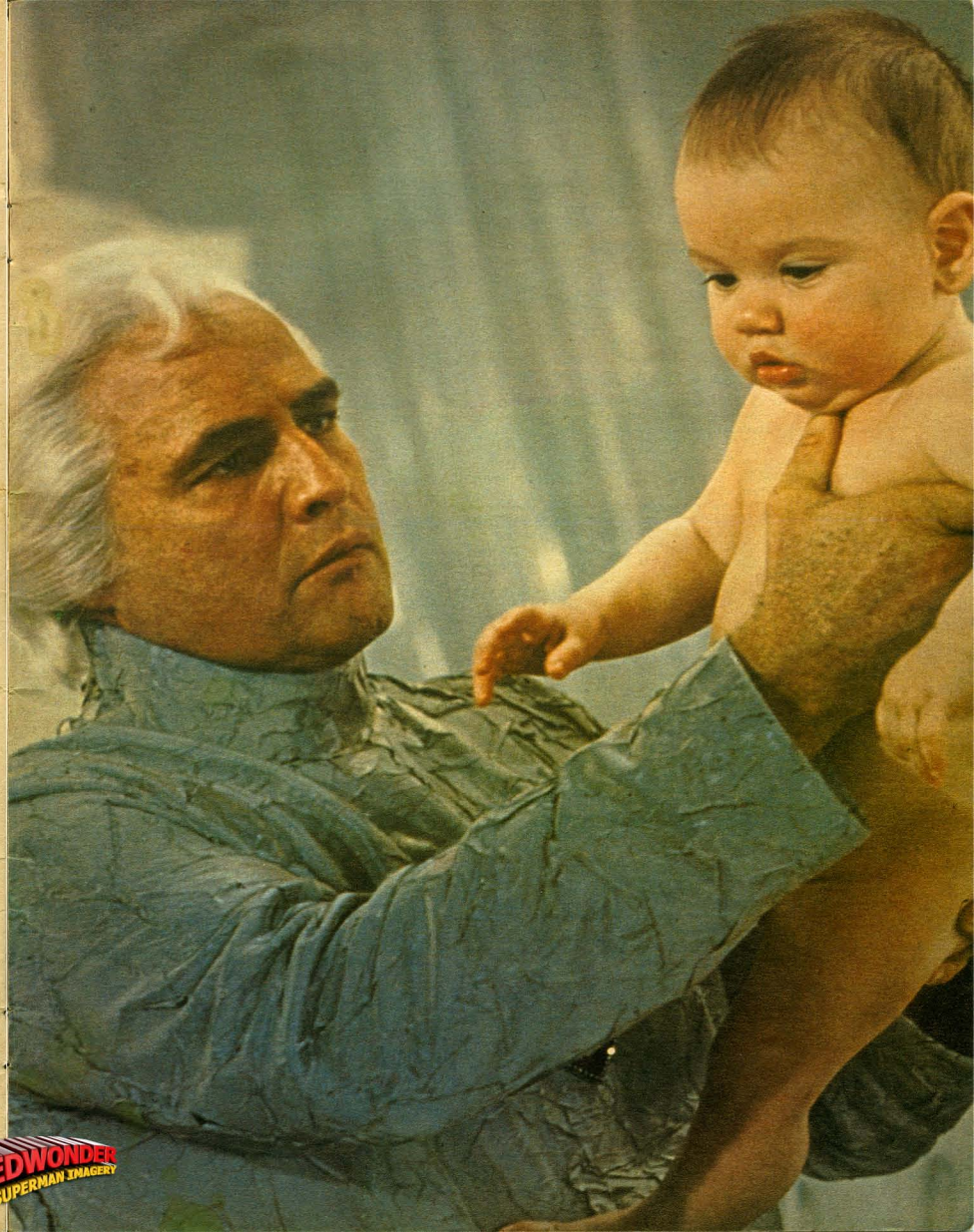
In the large domed building in the heart of the city, the ruling Council of Elders hands down the decisions that affect the fate of the planet.

Located in a distant galaxy in the farthest reaches of outer space, the planet Krypton was a gigantic world—with a unique atmosphere and immensely heavy gravity—revolving about a brilliant red sun. Its people were sophisticated, energetic, and highly intelligent, the custodians of an ad-

vanced, super-scientific civilization that had already endured and prospered for 10,000 years.

It was on this mighty planet, in the majestic city of Kryptonopolis, that Superman was born, the son of the scientist Jor-El (played by Marlon Brando) and his wife Lara (Susannah

York). Shown here (at right) in the arms of his proud father, Jor-El, the infant Superman (Lee Quigley) was christened Kal-El by his parents: Kal his given name, and El his surname, designating his membership in the illustrious House of El.





Blissfully unaware of the momentous journey through space he is about to undertake, baby Kal-El, the infant Superman, frolics in the lower half of the space capsule that will carry him safely to Earth, as his mother Lara (Susannah York) looks on fondly.

But fate had decreed that young Kal-El was never to grow to maturity on the planet of his birth, for even as Jor-El and Lara rejoiced in the birth of their offspring, powerful forces within the very core of the planet were churning, boiling, seething—propelling the mighty planet Krypton toward an irreversible doomsday, transforming the planet's massive uranium core into a cosmic atomic bomb.

Jor-El was his planet's foremost scientific genius and an influential member of the venerated Council of Elders, whose decisions determined the fate of Krypton and its people. A physicist of unrivaled creativity and vision, he had applied his wide-ranging brilliance to virtually every aspect of Kryptonian life: to physics and to chemistry, to transportation and industrial technology, to the problems of

law and government and the fair administration of criminal justice. It was Jor-El who had discovered the Phantom Zone, the weird twilight dimension to which Kryptonian criminals could be banished to serve out their sentences as disembodied wraiths (see opposite page).

And it was also Jor-El who, through painstaking research, discovered that Krypton was doomed to explode as the result of gathering atomic pressure at the core of the planet. The cataclysm, Jor-El knew, could not be averted; only a mass evacuation to some other planet might yet save the Kryptonian people.

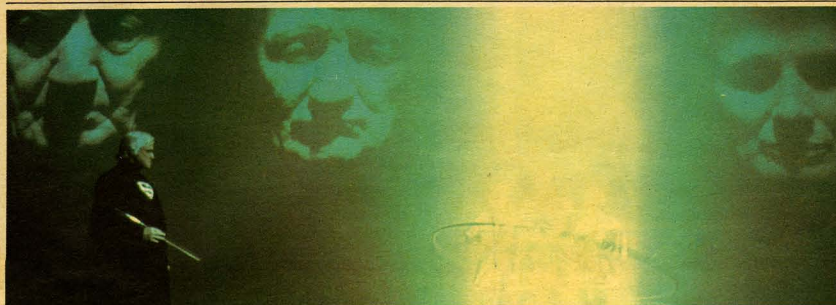
Space travel was not yet known on Krypton at the time Superman was born, but Jor-El had conducted numerous experiments in rocketry, yet another field in which he had been a lone, visionary pioneer. Jor-El's hopes

for saving the people of Krypton lay in the immediate construction of a vast fleet of rocket-driven space arks for the carrying out of a massive interplanetary evacuation to some hospitable distant planet. The space arks would be gigantic spaceships modeled after the tiny prototypes with which Jor-El had been experimenting. But when Jor-El revealed his knowledge of Krypton's impending destruction to the Council of Elders, its stupidly complacent members only laughed at him. They called him a fool and a madman, an alarmist and a lunatic. They speculated on what insidious motives he might have for trying to persuade them that the death of their planet was at hand. When Jor-El failed to convince the Elders that Krypton must be evacuated immediately, he knew that the fate of his world had been irrevocably sealed.



In this 1948 comic-book sequence, Jor-El returns home following his meeting with the Council of Elders as they realize doomsday is upon them.

THE PHANTOM ZONE



As the other members of the Council of Elders look on approvingly, Jor-El banishes three convicted criminals (played by Sarah Douglas, Jack O'Halloran, and Terence Stamp) into the Phantom Zone.



When Jor-El informed the Council of Elders that the death of Krypton was at hand (left), they called him an alarmist and a lunatic. Only Jor-El's loving wife Lara (center) believed in her husband and in his prophecy of impending cataclysm. Exiled into the Phantom Zone just prior to the destruction of Krypton, these three Kryptonian villains (right) would live to survive the death of their planet.

On Krypton, convicted criminals were exiled into the Phantom Zone, a weird twilight dimension to which evildoers could be banished by means of an ingenious projection ray to serve out their prescribed sentences as ghostly, disembodied wraiths. Imprisoned in the Phantom Zone, notorious convicted criminals—such as Ursa (played by

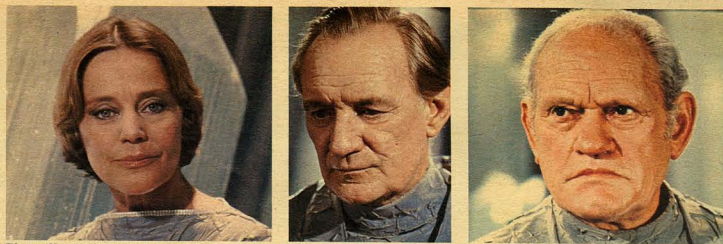
Sarah Douglas), Non (Jack O'Halloran), and General Zod (Terence Stamp)—could communicate with one another telepathically and observe everything taking place in the physical universe, either on Krypton, for example, or on Earth, or in outer space. Inmates of the Phantom Zone required neither food, nor water, nor any other form of

sustenance, and the passage of time left them physically unaged.

Although banishment into the Phantom Zone was considered a dire penalty, it proved to be an ironic boon for the Phantom Zone convicts: trapped in their penal dimension when their home world exploded, they were spared the ghastly fate that befell Krypton.



Superman's worldwide comic-book audience was first introduced to the Phantom Zone in the early 1960s.



Three illustrious members of the Council of Elders, Krypton's governing body, are played by (left to right) Maria Schell, Trevor Howard, and Harry Andrews.

The end of Krypton was not long in coming. Even as Jor-El returned in defeat from his disastrous meeting with the Council of Elders, the ground beneath his feet began to tremble and the rumble of distant earthquakes at the heart of his planet thundered to a roaring crescendo of impending cataclysm.

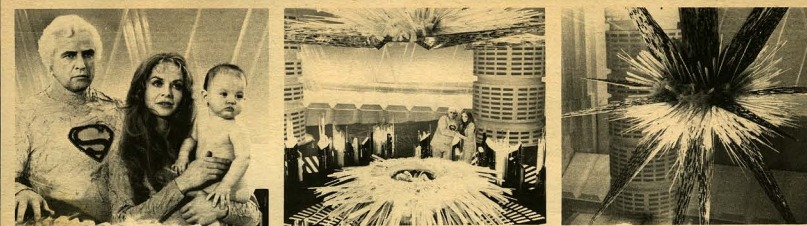
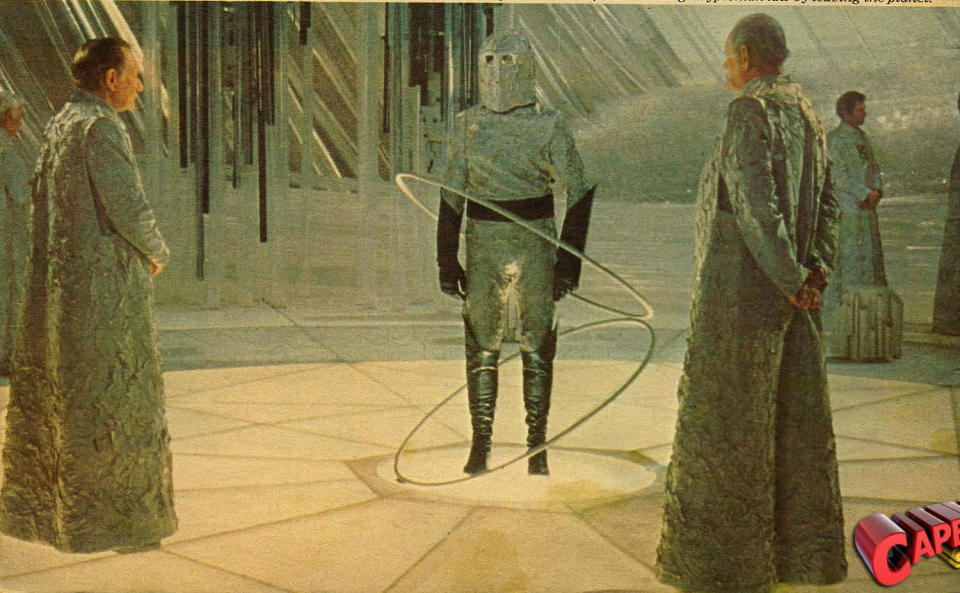
Jor-El's dream of an interplanetary evacuation was now an impossibility. With the dreaded doomsday already at hand, it took no prophet to realize that Krypton and its billions were doomed to destruction.

Only Kal-El, Jor-El's infant son, might yet live to survive the death of his planet. Hastily, the great scientist and his wife Lara placed the child within the tiny space capsule that was to have served as the model for the fleet of gigantic spaceships that Jor-El had envisioned. Outside Jor-El's laboratory, in the streets of Kryptonopolis, once-proud edifices toppled like building blocks

amidst dense clouds of smoke as the atomic forces at Krypton's core churned ever more violently toward the final cataclysmic eruption. Jor-El and Lara had courageously reconciled themselves to perishing along with the people of Krypton, but they were determined that their infant son would have his chance for life.

Moments later, with the capsule now safely sealed for its momentous journey through space, Jor-El stepped to the control panel and pressed the firing button, launching the tiny rocket ship into the inky black void of interstellar space. And then, as Jor-El and Lara clung together in a desperate farewell embrace—and as the small spaceship bearing their infant son hurtled earthward across the cosmos—nature's fury exploded in its final, cataclysmic eruption and the once-mighty planet Krypton exploded into stardust.

After ridiculing Jor-El's prophecy of Krypton's impending doom, two members of the venerable Council of Elders (played by Trevor Howard, left, and Harry Andrews, right,) dispatch an executioner to prevent Jor-El from violating Kryptonian law by leaving the planet.



As the planet Krypton rumbled violently toward the doomsday cataclysm, Jor-El (Marlon Brando) and his wife Lara (Susannah York) placed their infant son Kal-El (Lee Quigley) into an experimental space capsule and then sealed it tightly shut preparatory to launching it into the vastness of the interstellar void.



With the death of Krypton now at hand, the rumble of distant earthquakes became a roar of cataclysm and the once-proud edifices of Kryptonopolis toppled like building blocks amid dense clouds of smoke.



Jor-El tenderly enfolds his lovely wife Lara in a farewell embrace as he depresses the firing button that launches their baby boy's tiny rocket ship.

SMALLVILLE HOME OF THE KENT FAMILY



Nestled serenely in the Midwestern heartland, this picturesque family farm on the outskirts of Smallville—owned by Jonathan and Martha Kent—became the home of the infant Superman following his journey through space from the doomed planet Krypton.



Jonathan Kent (played by Glenn Ford) stands in a field of wheat on his farm outside Smallville.



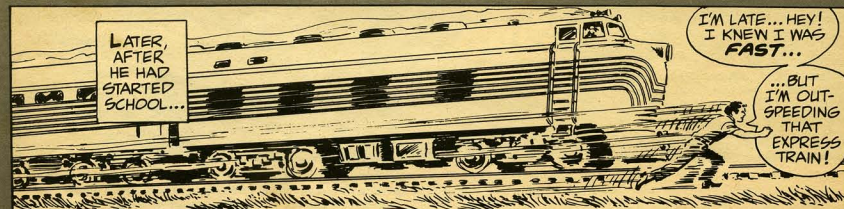
Martha Kent (played by Phyllis Thaxter) and her husband Jonathan (Glenn Ford) were ordinary, unassuming people, the owners of a modest family farm. How could they have anticipated that fate was about to appoint them the guardians of a super-powered orphan from space who would one day be hailed as the greatest battler for truth and justice the world has ever known?



In the Superman movie, Lois Lane's parents are played by Kirk Alyn and Noel Neill, actors who have enjoyed a long association with the Man of Steel: Alyn played the role of Superman in the classic Superman movie serials of the 1940s, and Neill played Lois Lane, both opposite Alyn in the movie serials and later on TV. Below, they pose with their movie daughter, the young Lois Lane.

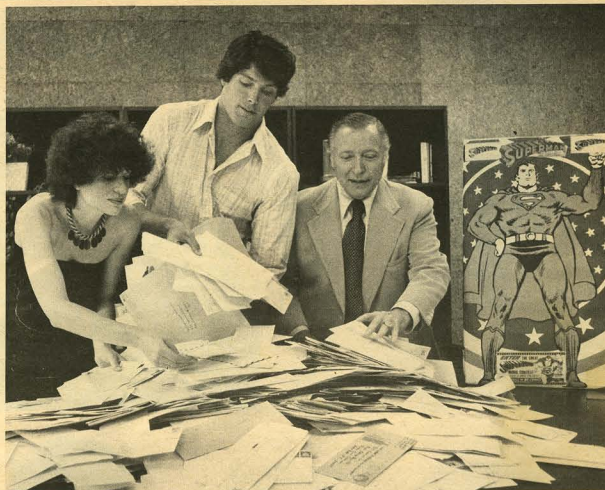


While on a family outing that takes place during the period of Superman's boyhood, the Lane family enjoys a moment of light conversation as the train on which they are riding passes through Smallville. It is during this train ride that young Lois, gazing absentmindedly out the window, catches a fleeting glimpse of young Clark Kent racing across the countryside, literally outracing the train.



In this early 1970s illustration, young Clark Kent—still not yet aware of the full extent of his extraordinary superhuman powers—overtakes and passes a streamline train.

THE GREAT SUPERMAN MOVIE CONTEST

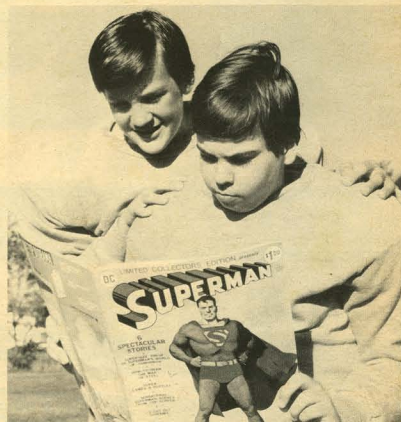


Flanked by DC Comics Publisher Jenette Kahn (left) and DC Comics President Sol Harrison (right), actor Christopher Reeve, the star of the Superman movie, burrows through a super-sized stack of mail to select the two winning entrants in the Great Superman Movie Contest.

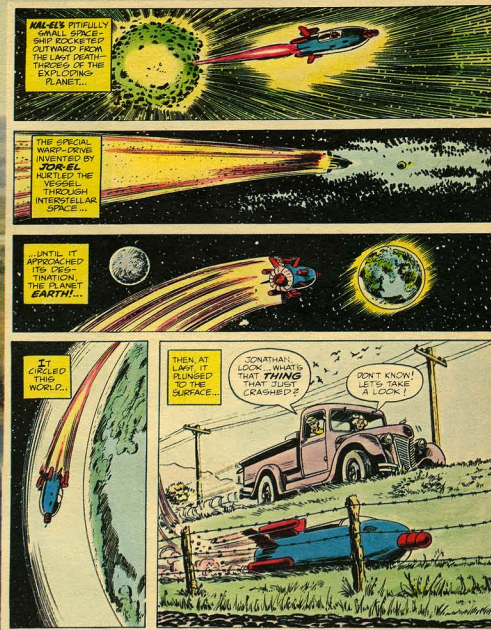
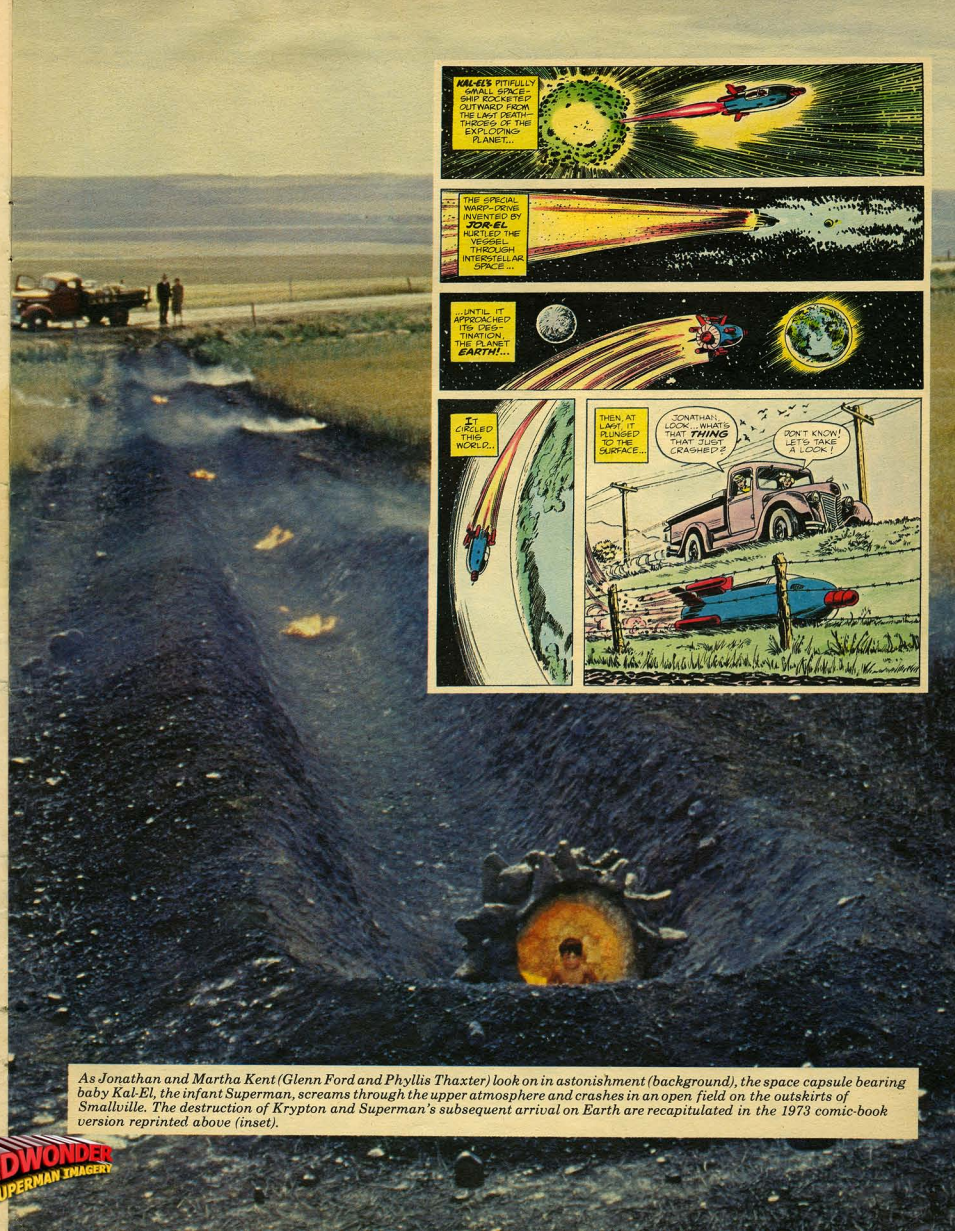
The filming of the Superman movie had barely gotten under way when the management of DC Comics Inc., publishers of Superman comic books, launched the Great Superman Movie Contest, a contest open to all readers of DC comic books.

The contest, which involved clipping letters of the alphabet from DC comic books to spell out the names SUPERMAN, KAL-EL, and CLARK, drew tens of thousands of entries from Canada, Europe, and throughout the United States.

From among the vast pile of eligible entries, two first-prize winners were selected at random: Tim Hussey, 13, of San Lorenzo, California, and Ed Finneran, 14, of Springfield, Massachusetts. In addition to receiving a free trip to New York and a V.I.P. tour of the DC Comics offices, both youngsters were flown to Calgary, Alberta, Canada—where the movie's Smallville scenes were being shot—to appear in the film as members of the Smallville High School football team. Five thousand second-prize winners were also selected and awarded copies of various DC books and other special publications.

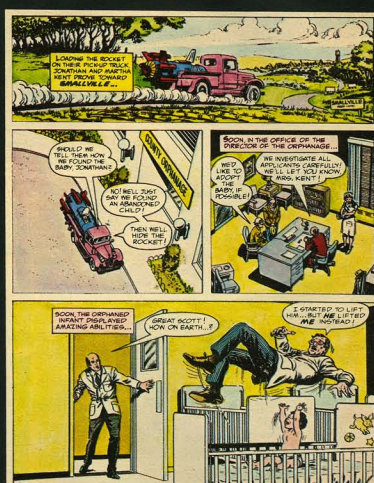


Contest winners Tim Hussey (left) and Ed Finneran (right) peruse the latest issue of the Superman comic book. Both youngsters appear in the Superman movie as members of the Smallville High School football team.



As Jonathan and Martha Kent (Glenn Ford and Phyllis Thaxter) look on in astonishment (background), the space capsule bearing baby Kal-El, the infant Superman, screams through the upper atmosphere and crashes in an open field on the outskirts of Smallville. The destruction of Krypton and Superman's subsequent arrival on Earth are recapitulated in the 1973 comic-book version reprinted above (inset).





The story of Superman's adoption by the Kents and his early life on Earth has been told and retold on numerous occasions since Superman's action-packed adventures first began to thrill

comic-book readers back in 1938. These four exciting pages, from a special Superman magazine released in the early 1970s, recount the events surrounding the infant Superman's adoption by

the Kents, the discovery of his amazing super-powers, and, finally, the tragic death of Jonathan Kent.

In a series of memorable sequences from the Superman movie, young Kal-El, the infant Superman, emerges from the charred hulk of the space capsule that has brought him to Earth (top left) and astounds Jonathan and Martha Kent (Glenn Ford and Phyllis Thaxter) with an amazing feat of superhuman

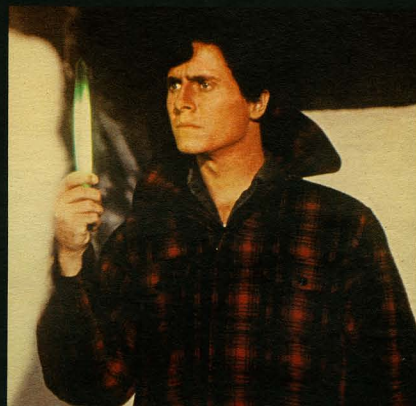
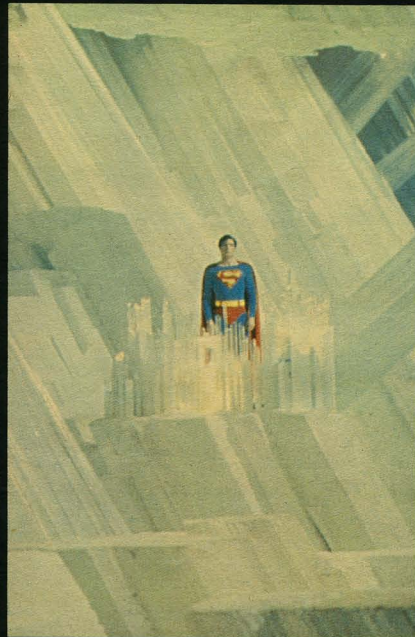
strength (top right). Years later, on the Kent farm on the outskirts of Smallville, Jonathan Kent counsels his adopted son Clark (Jeff East) to use his mighty powers to aid humanity (center left), and all too soon afterward Jonathan Kent dies, felled by a heart attack, as his wife and foster son bend helplessly over him

(center right). Later, Clark Kent and his foster mother pause at Jonathan Kent's graveside to say their farewells (bottom left), and then Clark Kent leaves Smallville, and heads north, impelled by some mysterious force that he does not yet comprehend (bottom right).



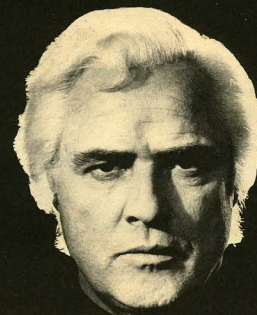
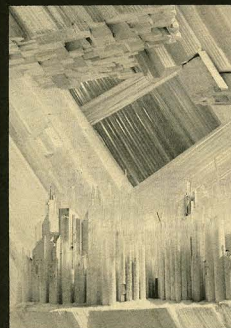
THE FORTRESS OF SOLITUDE

SUPERMAN'S SECRET SANCTUARY

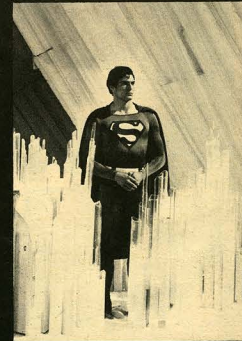
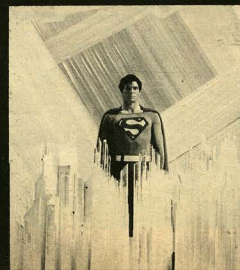
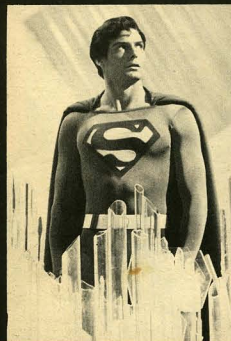


In the photograph above, young Clark Kent (played by Jeff East) stands holding the mysterious glowing green crystal found inside the space capsule that brought him to Earth. It is the unearthly forces locked within this crystal that guide Clark to the Fortress of Solitude—an impenetrable secret sanctuary located in the barren Arctic wastes—and enable him to establish contact there with the voice and image of his long-dead father, Jor-El (Marlon Brando).

After spending literally years in the Fortress mastering his super-powers and communing with the image of his father in preparation for his lifelong war against evil, the adult Superman (Christopher Reeve) surveys the icy, crystalline Fortress—first from the inside (left) and then from the rear (below)—clad in his now-world-renowned Superman costume, which he has fashioned from the red and blue blankets found wrapped around him when, as an infant, he first landed on Earth.



Impelled to leave Smallville and journey northward by a weirdly glowing green crystal found inside the space capsule that brought him to Earth, young Clark Kent (Jeff East) arrives finally at the mysterious Fortress of Solitude, a forbidding secret sanctuary nestled amid the desolate Arctic wastes (top row). Spying a bizarre crystalline mechanism deep within the ice-bound Fortress (center row, left), Clark intuitively inserts his glowing green crystal into the mechanism (center row, right) and finds himself in communion with the voice and image of his father, Jor-El (Marlon Brando, center). Years later, now fully aware of his extraterrestrial origins and of the full extent of his mighty super-powers, the adult Superman (Christopher Reeve) stands revealed in his Superman costume (bottom row), ready to go forth from the Fortress to begin his crusade against crime and injustice.



THE FORTRESS OF SOLITUDE

1ST LEVEL

THE FORTRESS IS THREE STORIES HIGH - BUT THERE ARE NO STAIRS! ONLY SOMEONE WHO CAN FLY LIKE SUPERMAN CAN REACH THE UPPER FLOORS...

- NOTES:
- A THE TOP STORY CONTAINS SUPERMAN'S PRIVATE QUARTERS, WHERE HE CAN RETIRE TO SHUT OUT THE WORLD FOR A SHORT TIME.
 - B AT ONE SIDE, APART FROM THE REST, IS A PRIVATE ACQUILAR APARTMENT FOR SUPERGIRL, WHICH SHE HERSELF DESIGNED AND FURNISHED.

Carved out of a lonely mountainside amid the barren Arctic wastes, the Fortress of Solitude serves both as a retreat and a headquarters for Superman. Here Superman can relax, perform secret scientific experiments, house the trophies of his myriad exciting adventures, and escape, if only briefly, the demands and distractions of the everyday world. Although the existence of the Fortress of Solitude has been known to comic-book readers since the 1940s, these detailed diagrams were not made available until 1976.

- 1 THE TROPHY ROOM IS FILLED WITH MEMORABILIA OF THE NUMEROUS ADVENTURES THAT THE MAN OF STEEL HAS HAD.

COMMUNICATIONS

- 2 THE COMMUNICATION AREA IS THE MOST COMPLETE EVER CONSTRUCTED. SPECIAL MONITOR SCREENS ALERT SUPERMAN TO EMERGENCIES THE WORLD OVER. THERE ARE "NOTINE" CHANNELS TO THE UN, THE WHITE HOUSE, AND METROPOLIS POLICE HEADQUARTERS. THERE ARE HYPERSPACE RADIOS WHICH CONTACT DIFFERENT WORLDS.
- 3 STATUES OF JOR-EL AND LARA-- GUARD THE KRYPTON MEMORIAL. THESE STATUES WERE CARVED BY SUPERMAN HIMSELF FROM SUPER-MEMORY.
- 4 THE KRYPTON MEMORIAL WILL KEEP FOREVER ALIVE THE REMBRANCE OF THE SHATTERED PLANET WHERE SUPERMAN WAS BORN. INCLUDED IS A COMPLETE RE-CREATION OF A TYPICAL KRYPTONIAN HOME, WITH EVERYTHING IN PERFECT WORKING ORDER.
- 5 SUPERWEAPONS ROOM CONTAINS WEAPONS CONFISCATED FROM VILLAINS OF MANY WORLDS.
- 6 ANTI-BACTERIAL GAS WHICH DESTROYS ALIEN MICROBES IS PERIODICALLY RELEASED FROM THIS POINT TO DESTROY ALIEN MICROBES SUPERMAN MAY CARRY TO THE FORTRESS FROM SPACE.

4 KRYPTONIAN MEMORIAL

3 STATUES OF JOR-EL AND LARA

2 COMMUNICATIONS ROOM

2ND LEVEL

1 ARCHIVES

2 SUPER COMPUTER

- 1 ARCHIVES
- 2 SUPER-COMPUTER
- 3 BOTTLE-CITY OF KANDOR
- 4 ZOO
- 5 LAB
- 6 PHANTOM ZONE VIEWER AND PROJECTOR

TROPHY ROOM EXTENDS UP INTO THIS LEVEL

RODS FROM THE COMPUTER ARE IMBEDDED INTO THE MOUNTAIN THROUGH THE FORTRESS WALL IN ORDER TO USE THE WHOLE MOUNTAIN RANGE AS AN AERIAL FOR THE COMPUTER AND THE DEVICES ON THE THIRD LEVEL.

5 SUPER-LAB

6 PHANTOM ZONE VIEWER AND PROJECTOR

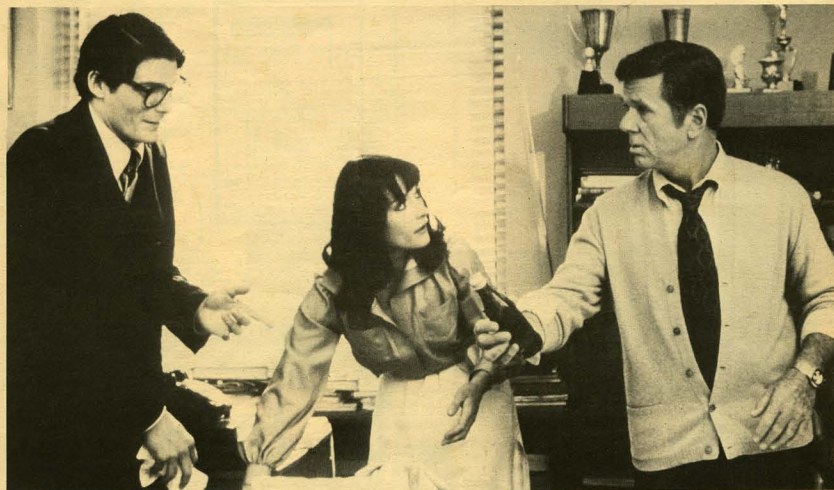


Nestled amid the teeming skyscrapers and office buildings of downtown Metropolis stands the Daily Planet Building, home of the city's largest newspaper, the *Metropolis Daily Planet*. It is here that mild-mannered reporter Clark Kent—the man who is secretly Superman—fights the daily deadline battles of big-city journalism alongside his ever-inquisitive fellow reporter Lois Lane (played by Margot Kidder) and hard-boiled editor Perry White (Jackie Cooper).

Working as a reporter for a major metropolitan newspaper aids Superman (Christopher Reeve) in several ways: it gives him immediate access to news dispatches and other important information, gives him an excuse for being on the scene whenever trouble happens, and makes it possible for him to investigate criminals as Clark Kent without their suspecting that he's secretly Superman.



Concealing his true, heroic identity beneath an ordinary business suit and a pair of eyeglasses, mild-mannered reporter Clark Kent (Christopher Reeve) pounds out a story for the *Daily Planet*.



Clark Kent (Christopher Reeve) in the offices of the *Daily Planet*, shown here in a scene with reporter Lois Lane (Margot Kidder) and editor Perry White (Jackie Cooper).



Audacious, ever-inquisitive Lois Lane (played by Margot Kidder) is one of the *Daily Planet*'s star reporters and a keen journalistic rival of reporter Clark Kent (Christopher Reeve).

Amid the hustle and bustle of the *Daily Planet* city room, Lois Lane (Margot Kidder) ponders a late-breaking news story.



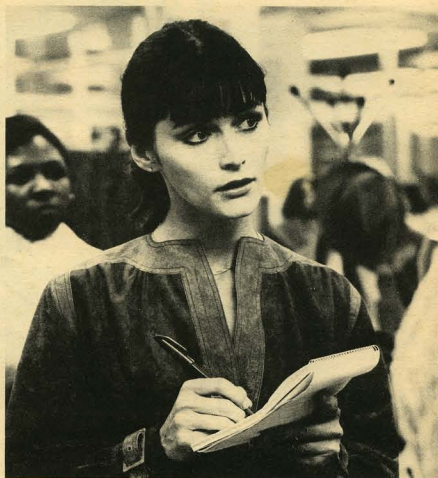
Ever since the exciting adventures of Superman burst upon the world in the first issue of *Action Comics* in June 1938, lovely, headstrong Lois Lane has been the leading lady in Superman's life. An audacious, persistent newshen who will go to almost any lengths to

bring in a scoop, Lois—played in the movie by Margot Kidder—is one of the *Daily Planet*'s star reporters and a keen journalistic rival of fellow reporter Clark Kent (Christopher Reeve). Ironically, of course, many of the banner-headline stories for which the

two reporters compete so assiduously are stories involving the exploits of Superman. Wouldn't Lois feel just a little bit ridiculous if she were to discover that Clark Kent and Superman are one and the same man?

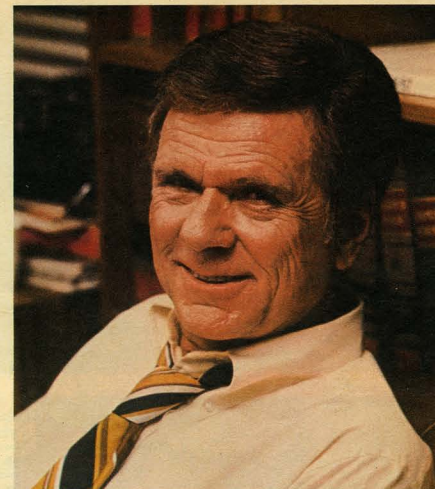


Out dancing at a nightclub with Lois Lane, Clark Kent becomes the target of Lois's disdain when he refuses to intervene in manly fashion in order to protect her from a bully's advances. This vintage comic-book sequence was first published in 1938.



In the offices of the Daily Planet, Lois Lane (Margot Kidder) ponders an article in the morning edition (left) and then later whips out a reporter's pad to scribble down some notes on a fast-breaking story (above).

In addition to their professional relationship as journalists, Clark Kent (played by Christopher Reeve) and Lois Lane (Margot Kidder) have a complex personal relationship as well. Superman would give anything to make Lois appreciate him for the human qualities he displays in his everyday role as Clark Kent. But Lois, who is sickened by the cowardly pose that Kent has adopted in order to safeguard the secret of his dual identity, has always had eyes only for Superman.



In these two scenes from the Superman movie, hard-boiled Daily Planet editor Perry White (played by Jackie Cooper) gazes worriedly out of his office across the bustling city room, and then later, in a lighter mood, relaxes for a moment behind his desk.

Perry White (Jackie Cooper), the hard-boiled editor of the *Daily Planet*, has been a staple character in Superman's comic-book adventures for nearly four full decades. A giant of American journalism with gravel in his voice and printer's ink in his blood, White eats, breathes and sleeps the news and would probably sell his soul for a headline-grabbing story. Still, even though he acts gruff and hard-hearted—like a man who eats errant reporters for breakfast—underneath it all the dynamic editor of the *Daily Planet* is a warm, compassionate man with a heart of gold and a sentimental streak about five miles wide. White's favorite reporters are Clark Kent (Christopher Reeve) and Lois Lane (Margot Kidder), and if White sometimes yells at Kent and rides him hard, it is only because he feels that if only Kent weren't such a partywaiser he could be an even better newspaperman than he already is.

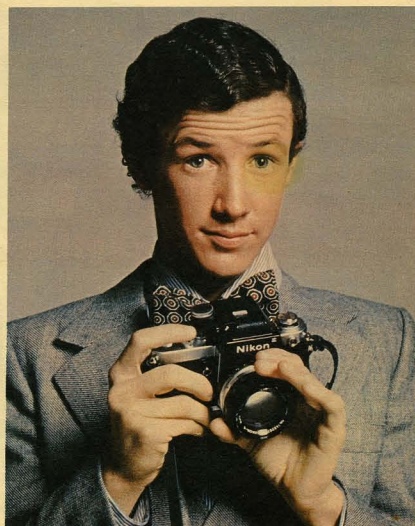


In this vintage comic-book sequence from the late 1930s, reporter Clark Kent finds himself in the odd position of being assigned to cover the exploits of Superman. Note that in these early days of Superman's career, Kent's newspaper was referred to as the *Daily Star*, not the *Daily Planet*.





In the busy offices of the *Daily Planet* (above), reporters, typists, and other personnel carry out the daily business of gathering, writing, and disseminating the news. Seated at a desk in the background, just right of center, is reporter Clark Kent (played by Christopher Reeve). Other noteworthy *Planet* staffers, not visible in this office scene, include star reporter Lois Lane (at left), played by Margot Kidder, and cub photographer Jimmy Olsen (below), played by Marc McClure. A staple character in Superman's comic-book adventures since 1941, Jimmy idolizes Clark Kent and dreams of the day when he, too, will become one of the *Daily Planet*'s star reporters.



Confronted by a stickup man in this 1960 comic-book sequence (at right), Clark Kent tries hard to adhere to his time-honored role of bumbling coward, only to have a wayward banana peel transform him—much against his will—into a reluctant hero.



To conceal the fact that he is secretly Superman, Clark Kent (played by Christopher Reeve) habitually behaves in a manner calculated to help him safeguard the secret of his dual identity. While Superman is heroic, powerful, and self-confident, Clark Kent is inept, bumbling, and sometimes even cowardly. Indeed, the need to maintain two distinctly different personalities is not without its own peculiar difficulties: in the scene at right, for example, Kent finds himself in the awkward position of having to somehow protect Lois Lane (Margot Kidder) from a pistol-wielding hoodlum without openly employing the mighty super-powers he uses freely as Superman.





With the whole world stunned by the appearance over Metropolis of a flying "caped wonder" (see photo montage at left), Lois Lane (played by Margot Kidder) manages to scoop every other reporter in town (right) by landing the world's first interview with the Man of Steel (Christopher Reeve).



In this comic-book sequence from the year 1938 (at left), Superman returns Lois Lane to the city's outskirts following their very first meeting. Lois is eager to print the full exciting story, but her editor refuses even to believe that the Man of Steel exists.



SUPERMAN

THE WORLD'S MIGHTIEST HERO



Ever since he burst upon the world in the first issue of Action Comics, in June 1938, Superman—legendary Man of Steel—has reigned supreme and undisputed as the world's mightiest adventure hero. In the forty years since his comic-book debut, the story of Superman, the last surviving son of the doomed planet Krypton, has attained a fame and popularity undreamed of by his creators and gone on to assume the status of American myth.

Compared with the powers he possesses today, however, the powers employed by Superman in his early comic-book adventures were modest indeed. Action Comics No. 1, for example, claimed only that its exciting red-and-blue-clad hero could "leap 1/8th of a mile; hurdle a twenty-story building . . . raise tremendous weights . . . run faster than an express train . . . and that nothing less than a bursting shell could penetrate his skin!"

As the years went by, however, the men and women creatively responsible for shaping Superman's destiny en-

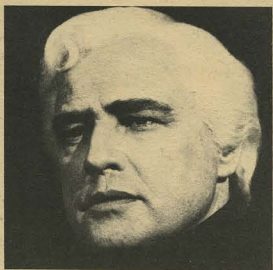
dowed the Man of Steel with ever more spectacular powers to enable him to triumph over ever more exacting challenges. Today, Superman can withstand the heat at the core of the sun, fly through the air faster than the speed of light, peer through walls with his X-ray vision, and hurl entire planets across the length of the universe.

Despite his vast powers, however, Superman is not without his vulnerabilities, for, as every schoolboy knows, Superman can be felled by *kryptonite*, the surviving fragments of the doomed planet Krypton which, hurled into outer space when Krypton exploded, were scattered throughout the universe in the form of meteoric fragments, emitting a deadly, green-glowing radiation to which Kryptonian survivors alone are vulnerable. Scores of evildoers, including Superman's arch-foe, renegade scientist Lex Luthor—played in the Superman movie by actor Gene Hackman—have attempted to destroy Superman with kryptonite, but, no matter the danger, Superman has always managed to defeat them all.



CAPEDWONDER
SUPERMAN IMAGER

THE ACTORS—THE COMICS



Marlon Brando



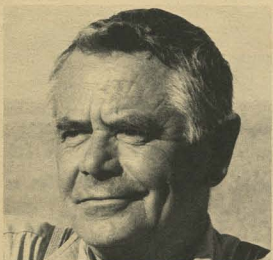
Jor-El



Susannah York



Lara



Glenn Ford



Jonathan Kent



Clark Kent



Christopher Reeve



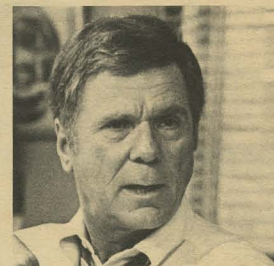
Margot Kidder



Lois Lane



Perry White



Jackie Cooper



Gene Hackman



Lex Luthor



Superman



Christopher Reeve

Pictured here alongside portraits of their comic-book counterparts, the actors in the Superman movie have succeeded, to a

truly remarkable degree, in bringing these world-famous cartoon characters to life.

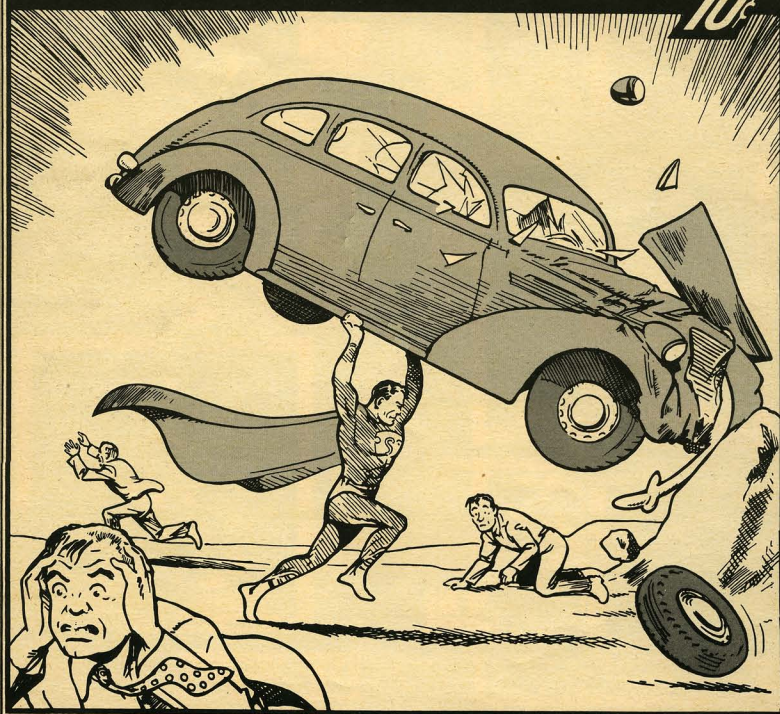


No. 1

JUNE, 1938

ACTION COMICS

10¢



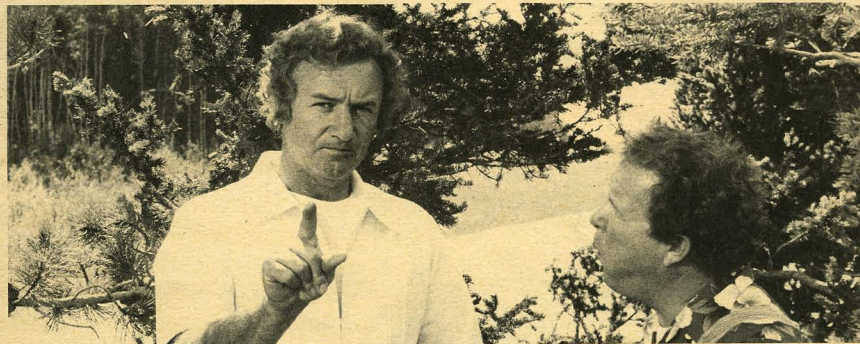
In this dramatic full-color still from the Superman movie, the Man of Steel (played by Christopher Reeve) overturns an automobile with his mighty super-strength (*above*). The sequence could easily have been inspired by the memorable cover of Action Comics No. 1 (*left*, dated June 1938), the first comic book in which Superman ever appeared.





LEX LUTHOR

SUPERMAN'S ARCH-ENEMY



Ever since his first explosive encounter with Superman in a 1940 issue of Action Comics, renegade scientist Lex Luthor has been the Man of Steel's most persistent and diabolical adversary. In this series of scenes from the Superman movie, Luthor (played by Gene Hackman) gestures malevolently from behind his desk in the fastness of his Luthor's Lair hideout (*top*); instructs his henchman Otis (Ned Beatty) on the crafty complexities of an upcoming operation (*center*); and, in a moment of relaxation (*right*), receives some evil inspiration from Eve, his cunning and seductive mistress (Valerie Perrine). On the opposite page (*far left*), Luthor poses smugly with a large chunk of kryptonite, the glowing green substance whose baleful radiations can destroy Superman.



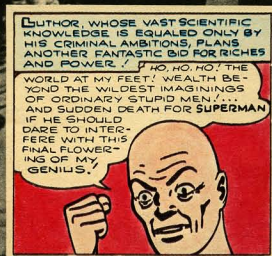


In all his attempts to overpower Superman and achieve his villainous objectives, renegade scientist Lex Luthor (played by Gene Hackman) is malevolently aided and abetted by his two amply evil assistants: Eve (Valerie Perrine), his wickedly seductive mistress (left), and Otis (Ned Beatty), his bumbling but scientifically brilliant henchman (above).

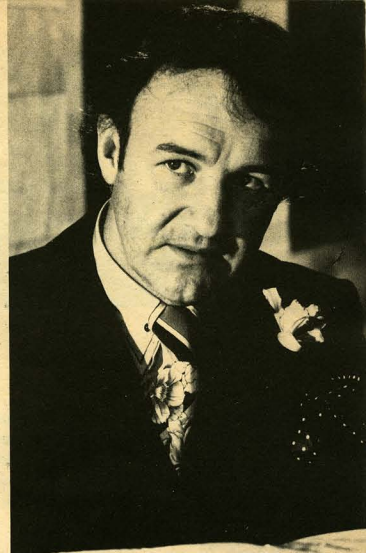


Wearing a blond wig to conceal her true identity, Eve (Valerie Perrine) falls under the watchful eye of U.S. soldiers after feigning injury in an auto accident as a ploy to detain a U.S. missile convoy (above). At right, (opposite page), she poses seductively in front of a massive U.S. Army trailer bearing an armed nuclear missile.





In the cloistered seclusion of his Luthor's Lair hideaway, renegade scientist Lex Luthor (played by Gene Hackman)—shown surrounded, on the opposite page, by various renderings of his revenge-mad comic-book counterpart—displays an alternating series of contemplative, fretful expressions as, with the aid of his loyal henchman Otis (Ned Beatty), he ruminates on his malevolent scheme to hijack an armed nuclear missile from the U.S. Army.





Inside the labyrinthine hideout known as Luthor's Lair, Superman (Christopher Reeve) nonchalantly withstands the heat of this flaming deathtrap.

Using his indestructible body as a replacement for a shattered rail, Superman prepares to avert the derailment of a streamline train.

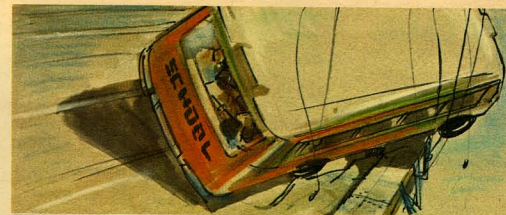


With Lois Lane (Margot Kidder) cradled safely in his arms, Superman soars through the skies over Metropolis.

In the premiere interview of his super-heroic career, Superman discusses his amazing feats with a spellbound Lois Lane.



In this dramatic series of pre-production sketches, a bus filled with schoolchildren teeters on the brink of calamity when Luthor's man-made earthquake rocks San Francisco's famous Golden Gate Bridge.



HIGH ANGLE - BUS TOPPING THE EDGE OF BRIDGE - SAVED BY CABLES
FULL SCALE BUILD + PROCESS
PRE MODEL + PROCESS

FOOTAGE:



BUS TURNING (CAMERA CLOCKWISE) - SUPERMAN FLYS DOWN PAST WINDOWS
SLOWLY
PROCESS

FOOTAGE:

But to the rescue flies Superman, soaring past the windows of the precariously balanced school bus like a flashing rocket of crimson and blue.

Hovering in midair, the Man of Steel lifts the school bus out of danger, setting it safely back atop the bridge with his mighty super-strength...



BUS ROLLS BACK ON ITS WHEELS
FULL SCALE BUILD - BUS OVER EDGE OF TANK.

REFERENCES 30

FOOTAGE:



INT. SCHOOL BUS - CHILDREN CHEERING 'THANKS SUPERMAN!'

T.M.

FOOTAGE:

... and then he waves goodbye and hurtles away again, to the grateful cheers of the rescued schoolchildren.



THE EXECUTIVE PRODUCER "I want to bring back a certain happiness..."



Executive producer Ilya Salkind (left) poses here with his father, renowned producer Alexander Salkind (center), and producer Pierre Spengler (right).

At age twenty-nine, Ilya Salkind, the executive producer of the Superman movie, exudes a youthful enthusiasm tempered by a lifetime of experience gleaned in and around the motion picture business. Born in Mexico City in 1949—the son of world-renowned producer Alexander Salkind and writer-painter Berta Dominguez—Salkind recalls getting his first view of a movie sound stage, at the age of six, from the vantage point of Zsa Zsa Gabor's lap.

"My childhood was not an exciting normal childhood," he told an interviewer recently. "It was an exciting abnormal childhood." Indeed, Ilya Salkind was on the road constantly as a child, globe-trotting around the world with his father and mother. "I suppose the traveling gave me a different approach to things," he recalls. "I learned languages, which was helpful, but I also lost a sense of reality toward a country. I don't have a sense of belonging anywhere."

At the University of London, where he majored in philosophy, Salkind was, by his own admission, "a mediocre student. I was very lazy, I didn't have much motivation, and I led a dissipated life, by which I mean my life was geared to having fun, drinking, going out and dancing."

Salkind flirted with an acting career, then gave it up, but his short-lived ambition did inspire him to attend movies constantly, frequently as often as four or five times a week. His first actual job in the film business, however, was not as an actor but as a production runner on the movie *Cervantes*. "You will make something of yourself," warned his producer father sternly, "or you will go to hell. Because I cannot afford to have you bumming around doing nothing at the age of nineteen."

Little by little, Ilya Salkind learned the movie business from the inside out, and the more he learned, the more he became involved in it. His first major

screen credit was as associate producer on *The Light at the Edge of the World*. Later, along with his partner, Pierre Spengler, he became the driving force behind *The Three Musketeers* and, soon afterward, its sequel, *The Four Musketeers*, both of which were successful at the box office and highly praised by the critics.

All of this experience served amply to prepare young Salkind for his role as executive producer of the Superman movie. "Superman has the potential to be the biggest grosser in the history of movies," he noted recently. "For me that is important because whatever areas of commerciality might be in this movie, they will still be mingled with a certain message, a message of hope, a sense of justice. I want to bring back a certain happiness because everybody wants to fly, everybody wants to feel free and totally on top of the world. You can count on Superman."

THE DIRECTOR "Superman must be treated straight..."

Born and raised in New York City, *Superman* director Richard Donner had early ambitions of becoming an actor, but the only work he ever got, he now recalls, were "some five-line parts off-Broadway and very occasionally something with as many as fifteen lines." It was noted director Martin Ritt who encouraged Donner to take up directing, and who then taught Donner the fundamentals after hiring him on as his assistant.

Arriving in California in 1958, Donner began his directorial career by making television commercials, industrial films and documentaries. He earned industry accolades for his brilliant work on *Wanted: Dead or Alive*, a popular TV Western series starring a then-unknown actor named Steve McQueen, and then went on to direct such noteworthy series as *Bronk*, *Twilight Zone*, and *Kojak*. His sensitive *Portrait of a Teenage Alcoholic* was the second highest rated program ever to appear on American television.

"People talk about the wave of directors who crossed over into films in the late 1950s and early '60s," observes Donner. "In fact, everyone in television wants to get into movies. I was frequently offered films, but they never seemed to be the right ones. I figured it was wiser to stay in television and do the better things."

It was through his work on

The Omen that Donner finally made the difficult and demanding transition from television directing to theatrical motion pictures. A phenomenal box-office success grossing in the neighborhood of \$100,000,000, *The Omen* toyed adeptly with reality and fantasy and provided a clear demonstration of Donner's uncanny mastery over the motion picture medium. When Donner was offered the assignment to direct the Superman movie, the first thing he insisted upon was that the entire script be completely rewritten.

"Somewhere along the way," he recalls, "the screenplay had become a parody of a parody. Tom Mankiewicz rewrote it for me, and it was only after the Salkinds allowed me this that I agreed to do it. At least now the American humor is back. Superman must be treated straight. The minute you lose the truth or the fun of it or begin to parody it, you destroy the line of tension, the honesty."

What, if anything, does Donner feel that he himself contributed to actor Christopher Reeve's masterful interpretation of Superman? "I think the only thing we added that gave a new dimension to the character," replies Donner, "was frustration. I think the thing that fueled Chris Reeve a lot of the time was Jimmy Stewart and Henry Fonda, a lot of 'mam's' and 'yup's' and tripping over



his sneakers and looking at his toes. But I feel it's important to remember that Superman is so beyond our molecular structure that, in comparison to the rest of us, he really is a 'man of steel.' The psychological relationship between Superman and the rest of us is far more real than the physical. Given the contrast between the two, Superman knows that at this point in his life any love he may have for an earthling cannot possibly be fulfilled. Perhaps he'll fulfill it in our second Superman film."

Working with Marlon Brando was a special thrill for Donner, and both men had an exciting time with the film. "After the film was shot," recalls Donner, "Brando and I went out for some drinks and he told me he really enjoyed it. When you look at him up there on the screen, playing the role of Superman's father, Jor-El, the character really comes to life. I think Brando's incredible."

Working with renowned special-effects wizard Wally Pfister was also a treat. As Donner recalls it, "I said to Wally, 'I want you to think of all the crazy things you've always wanted to do since you've been in the business, and do 'em.'"

Does Donner harbor any fears or doubts about the movie now that he has completed it? "My only fear is this," observes Donner candidly. "I have taken on the responsibility of trying to visualize Superman for people from eight to eighty, all of whom have their own concepts and fantasies about the Superman myth. That to me is the big and only problem of tackling this film. It would have been safer, and less daring, to do a movie about completely new characters, about whom people wouldn't already have preconceptions."



Relaxing between takes of the Superman movie, director Richard Donner poses here with two of his leading actors: Margot Kidder, who plays Lois Lane, and Christopher Reeve, dressed here for his role as Clark Kent.

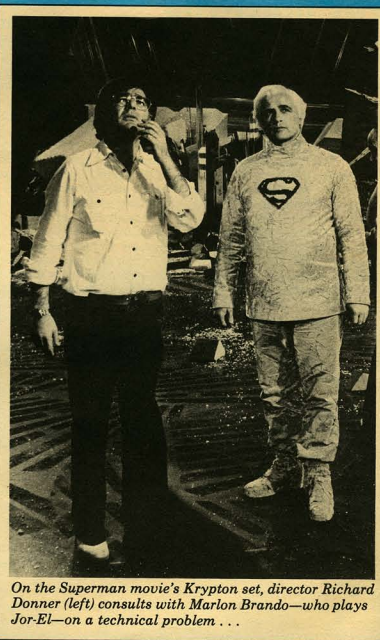




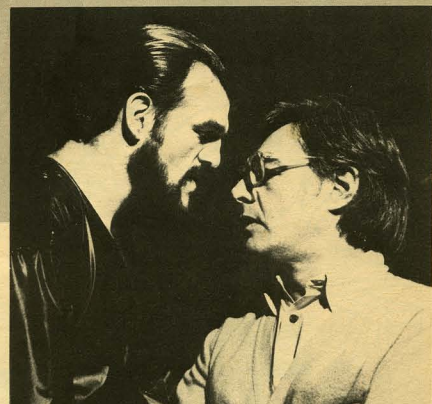
During a break in the filming, director Richard Donner (right) goes over the Superman script with actor Gene Hackman, who plays the role of renegade scientist Lex Luthor.



... and then gives some directorial advice to actress Susannah York, who plays the role of Jor-El's wife, Lara.



On the Superman movie's Krypton set, director Richard Donner (left) consults with Marlon Brando—who plays Jor-El—on a technical problem...



Preparatory to shooting the Krypton sequences, all of which were filmed in England, director Richard Donner goes over some last-minute script changes with Marlon Brando, who plays Superman's father, Jor-El (top, right); discusses an upcoming scene with Jack O'Halloran, who plays Phantom Zone criminal Non (above); and discusses a lighting problem with Susannah York, who plays Jor-El's wife, Lara (left). An artist's view of a camera crew at work on a Daily Planet sequence in New York City is provided (top, left) by noted DC Comics artist Jose Garcia-Lopez.

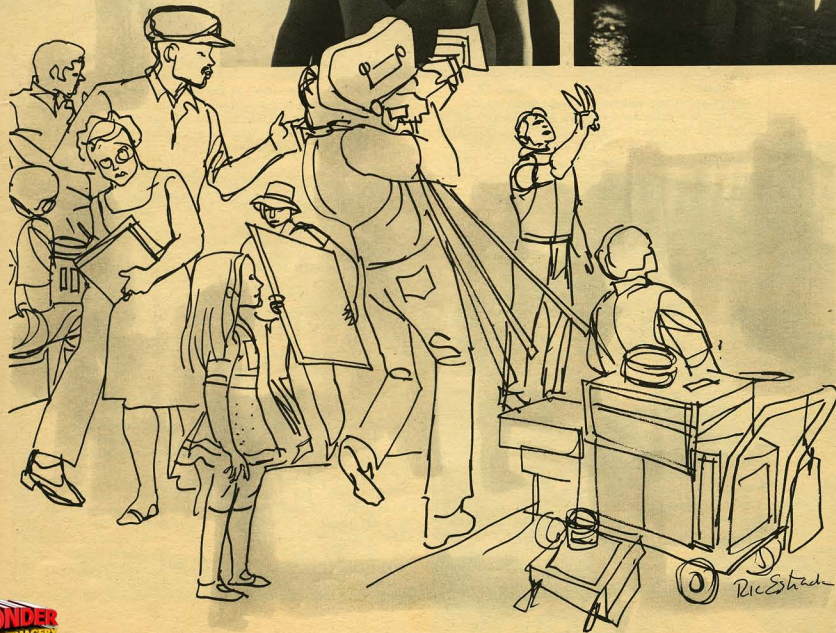


In this full-page pen-and-ink drawing by noted DC Comics artist Ric Estrada, director Richard Donner pores over a script of the Superman movie (*lower right*) while his crew prepares to shoot a scene outside the New York Daily News Building, which has been transformed for the occasion into the Daily Planet Building.

In the accompanying photographs, director Donner chats with actor Christopher Reeve on a New York street corner (*right*); directs Reeve and his fellow actors in a scene shot in the lobby of the Daily News Building (*directly below*); and intently discusses an upcoming scene with Reeve during a brief break in the filming (*bottom of page*).



Against the backdrop of this Ric Estrada drawing, showing a Superman movie film crew at work in Brooklyn Heights, New York, getting ready to shoot footage of a flying Superman, a series of dramatic black-and-white photographs (*at right*) depict Superman (played by Christopher Reeve) posing super-heroically against the New York skyline and then changing identities at super-speed on a darkened New York street.

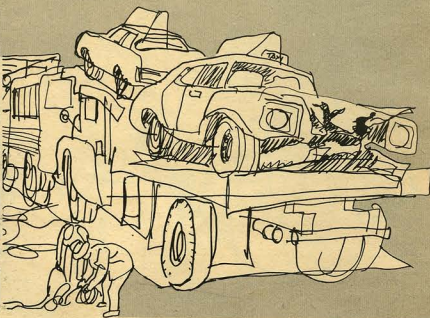




In these pen-and-ink sketches by noted DC Comics artist Ric Estrada, a Superman movie camera crew lines up a camera shot (above) while other crew members unravel coils of electrical cable emanating from a few of the more than eleven truckloads of special equipment—including two



demolished taxicabs—used in the filming (below). The accompanying black-and-white photographs show director Richard Donner and his assistants hard at work on location in New York City, the famed Metropolis of Superman legend.



MARLON BRANDO

"We must preserve the myth . . ."



Marlon Brando, who appears in the Superman movie as Jor-El, the foremost scientist of the planet Krypton and the father of Superman, is an actor whose life and career—like that of Superman himself—have already assumed almost mythic dimensions.

Born in Omaha, Nebraska, on April 3, 1924, Brando arrived in New York at the age of nineteen and enrolled in the Dramatic Workshop of the New School for Social Research and then later at the famous Actors' Studio. "I taught him nothing," recalls renowned drama coach Stella Adler. "I just opened up possibilities of thinking, feeling, experiencing. I opened those doors and he walked right through them. He never needed me after that."

In 1944, at the age of twenty, Brando made his Broadway debut in *I Remember Mama*—over the heated objections of producers Rodgers and Hammerstein—and soon afterward he emigrated to

Hollywood to appear in Stanley Kramer's *The Men*, an intense drama about paraplegics, and Elia Kazan's film version of Tennessee Williams' masterpiece, *A Streetcar Named Desire*. "Hollywood is ruled by fear and love of money," remarked Brando at the time, "but it can't rule me because I'm not afraid of anything and I don't love money. Hollywood is like one big cash register ringing up money all day long."

"The only reason I'm here," he added later, "is that I don't yet have the moral strength to turn down the money."

These statements were among the first of numerous undiplomatic, oftentimes abrasive pronouncements that were to mark Brando's career as a public person, yet it was really the moody, volatile hellions that he played on the screen—the brutish Stanley Kowalski in *Streetcar*, the nihilistic motorcyclist in *The Wild One*—that established him firmly in the public's mind as an untamed

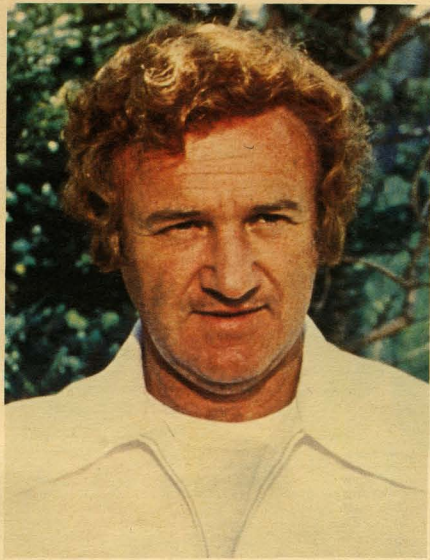
rebel and, incidentally, transformed the torn T-shirt, the black leather jacket, and faded blue jeans into the uniform of an entire generation bent on anti-establishment revolt.

Following his electrifying performance in *Streetcar*, Marlon Brando's screen career took off like a blazing rocket. His memorable performances as the Mexican revolutionary Emiliano Zapata in *Viva Zapata!* (and as Mark Antony in *Julius Caesar*) earned him critical acclaim and public adulation, and his brilliant portrayal of an informer in *On the Waterfront* in 1954 won him a coveted Academy Award. In other films, Brando demonstrated his unbelievable virtuosity by tackling such varied and demanding roles as that of Napoleon in *Desiree*, Sky Masterson in *Guys and Dolls*, and a Japanese in *The Teahouse of the August Moon*.

In 1980, Brando made his directorial debut in an offbeat Western entitled *One-Eyed*

Jacks. The film was both a critical and a financial success, yet Brando's box-office popularity slipped into a lengthy period of decline in the 1960s, less because of his skill as an actor than because of the uneven quality of the films in which he appeared. Brando made a spectacular comeback in the early 1970s, however, with his Academy Award-winning portrayal of Don Corleone in *The Godfather*, as well as with electrifying performances in such films as *Last Tango in Paris* and *The Missouri Breaks*.

Now Marlon Brando has poured his immense talent into the role of Jor-El in the Superman movie. How did this legendary actor feel about the prospect of filming the story of the most famous adventure character the world has ever known? "We must preserve the myth," he commented, as filming began. "There is no point in hanging pumpkins on a morning glory."



GENE HACKMAN

"I really started in the business because of Brando..."

to Hackman during this period. In Hackman's words, she "kept things going for me so I could study to be an actor."

Finally Hackman landed some acting work in Bellport, Long Island, summer stock. "I enjoyed acting," he recalls. "I had no terribly hard-set goals. I was pretty philosophical about it. I got some small roles off-Broadway, and then on Broadway and in television, and then things just started happening."

Almost before he knew it, Hackman was doing a lot of work in television, appearing in such series as *The Defenders*, *Naked City*, and *The F.B.I.*, and on such serious dramatic showcases as *The U.S. Steel Hour* and *The CBS Playhouse*.

Finally, in 1960, the same year that Filippa gave birth to their handsome son Christopher, Hackman landed a role in a new Irwin Shaw play entitled *Children from Their Games*. The play closed after only one night on Broadway, but Hackman received excellent notices for his fine performance and later won the much-coveted Clarence Derwent Award as best new actor on Broadway. The performance in *Children* also attracted the attention of director Robert Rossen, who hired Hackman to play a small role in *Lilith*, Hackman's first film.

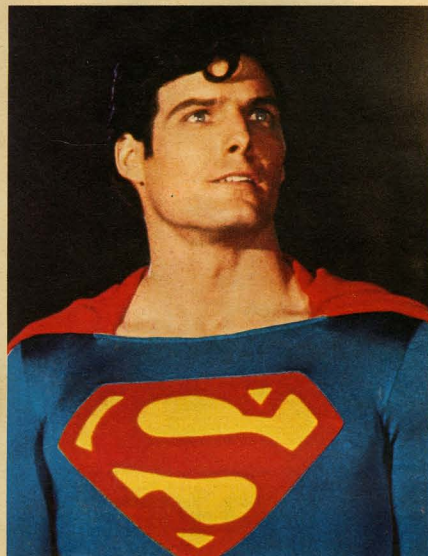
It was at about this time that Hackman met Marlon Brando for the very first time. "My life really changed after that," he observes. "I really started acting. I met him briefly on the set of *The Chase* [directed by Arthur Penn] and I expected him to be nine feet tall and three feet wide. Instead he was such a straight, normal guy that I thought I could do it, too." And not long afterward, Hackman returned to Broadway to play the male lead opposite Sandy Dennis in *Any Wednesday*, the box-office smash that firmly established Hackman as an acting talent to be reckoned with.

When Arthur Penn signed him to play the role of Buck Barrow—Clyde Barrow's loyal, good-hearted brother—in the now-classic film *Bonnie and Clyde*, Hackman was skeptical about the movie's chances. "I'm probably the only one in the whole cast who didn't think it would be the huge success it was," he recalls whimsically. "And, after a while, I thought if I had to do that guy's accent one more day, I'd go out of my gourd." But, as everyone now knows, *Bonnie and Clyde* was a phenomenal success, and Hackman's skillful performance as Buck Barrow earned him his first nomination for an Academy Award.

Suddenly, Hackman was swamped with work. Often, he would have as many as three or four films out in a single year. He received a second Academy Award nomination for his work in *I Never Sang for My Father*, and the following year he finally won an Oscar for his brilliant portrayal of "Popeye" Doyle, the indefatigable narcotics detective in *The French Connection*.

Hackman has worked almost continually ever since, turning in remarkable performances in *Scarecrow*, *The Conversation*, *Young Frankenstein*, *Bite the Bullet*, *French Connection II*, *A Bridge Too Far*, and many other films. With his role as Lex Luthor in the Superman movie, Hackman brings his list of films to over thirty.

Why does Gene Hackman work as hard as he does? "I don't really know," admits Hackman. "I guess I had so many lean years that I want to get it while it's there."



CHRISTOPHER REEVE

"Part of being an actor is taking risks..."

new "Ben Harper" character to appear only twice a week, but Reeve soon became so popular with the viewers that his appearances were upgraded to four times a week.

Somehow, between continuing his acting lessons and performing in *Love of Life*, Reeve found time to audition for a part in *A Matter of Gravity*, a new play slated for Broadway starring Katharine Hepburn. Before long, Reeve found himself shuttling back and forth between his New York soap opera and the various stops—such as Philadelphia, New Haven, Boston, and Toronto—on *A Matter of Gravity's* pre-Broadway road tour. "Christopher Reeve is making his Broadway debut as Miss Hepburn's stage grandson," wrote distinguished Broadway theater critic Emory Lewis. "He succeeds admirably in the difficult role..."

Now Reeve has turned his considerable talents to playing the part of Superman, a role he describes as a "big responsibility." "A lot's at stake for me in this film," he observes, "because I'm pretty far out on a limb. It's a big responsibility to play someone the world has known for forty years in a variety of interpretations but as basically one person with a very concrete and fixed image. The question that's always going to be in the public's mind is: Is this Superman or is this not Superman?" "I've had the difficulty of trying to uphold the image and create the character that I know the public wants to go see. At the same time I have to do something new and play a fresh character that I've made convincing and alive today—not a reshoot of something that's already been done."

"But part of being an actor is taking risks—saying, 'I dare do this! If you're going to be an actor, part of the definition of the role is someone who'll accept and try for challenging roles.'"

It was this sense of professionalism and quest for a challenge that motivated Reeve to strengthen his lanky frame through arduous months of body building and to insist on doing all his own stunt work. "What I really wanted to do," explains Reeve, "was to build my endurance, because Superman never gets tired. There's more to doing a stunt than just going through the paces. The stunt doesn't take place until I act. I have to fulfill it."

Reeve has spent the past two years fulfilling his vision of Superman, a portrayal that won him accolades in film-industry circles well in advance of the release of the Superman movie. Already, new offers are being poured in for other screen ranges from period dramas to satirical farces. "Somebody once said to me, 'Aren't you worried about type casting after this film?'" notes Reeve with a laugh. "God no! I answered. 'There is life after Superman, of that I am quite sure.'"

When Christopher Reeve first auditioned for the demanding dual-identity role of Clark Kent and Superman, his portrayals of those two disparate personalities were so uncannily convincing that production executives reviewing his screen tests found it hard to believe that they were viewing the same actor at work in both sets of takes. Indeed, although Christopher Reeve was only in his early twenties when he tried out for Superman, he had already achieved considerable success in his chosen profession.

Born in New York City on September 25, 1952, Reeve traces his love of acting back to the early years of his childhood, when he and his younger brother would climb inside cardboard grocery cartons and pretend they were pirate ships. "To us they became pirate ships," notes Reeve, "simply because we said they were." "The ability to retain at least some of this childhood innocence is essential to fine acting."

Reeve was attending the progressive Princeton Day private elementary school when he was offered the opportunity to perform with the prestigious McCarter Theatre. "While I was growing up," he recalls, "I never once asked myself, 'Who am I?' or 'What am I doing?' Right from the beginning, the theater was like home to me. It seemed to be what I did best. I never doubted that I belonged in it."

Reeve continued to pursue his dramatic training in college and summer stock. Under the auspices of Cornell University, he spent time studying theater in Britain and France. He also studied under the renowned John Houseman at New York's famous Juilliard School. By the time of his graduation from college, Reeve had already performed in such widely respected theaters as the Boothbay (Maine) Playhouse, the Williamstown Theatre, the San Diego Shakespeare Festival, and the Loeb Drama Center. His roles had included that of Victor in *Private Lives*, Aeneas in *Troilus and Cressida*, Belshazzar in *A Month in the Country*, and Macbeth in *Threescore Opera*.

And then, shortly after graduation, Reeve won the role of Ben Harper in the long-running television dramatic serial *Love of Life*. Originally, the show's producers had intended for their





MARGOT KIDDER

"I was always imagining myself having mad love affairs with princes..."

"When I was a kid living in mining towns in Quebec," recalls Margot Kidder, the actress who plays Lois Lane in the Superman movie, "I used to devour movie magazines. I had to sneak them into the house because they were considered trashy. I had an enormous fantasy life: I was always imagining myself having mad love affairs with princes!"

Born in the town of Yellow Knife in Canada's Northwest Territories, Margot Kidder had decided to become an actress by the age of twelve and, at sixteen, left home determined to achieve her life's ambition. Armed with a self-sufficiency and will to succeed that she now characterizes as "almost obsessional," Kidder launched a one-woman assault on the Hollywood film industry, spending a full year as a film editor before moving on to major roles in such films as *Gaily, Gaily*, *Quaker Fortune Has a Cousin in the Bronx*, *Blood Sisters*, *The Gravy Train*, *Quiet Days in Belfast*, *The Great Waldo Pepper*, *The Reincarnation of Peter Proud*, *92 in the Shade*, and *Santa Fe, 1836*.

Although the film business was good to Margot Kidder, however, her personal life often conspired to make things hard for her. "I kept falling in love and dumping my career," she confided recently to an interviewer. "I used to think, 'Here comes Mr. Right.' Then after a couple of years I'd run back to my career."

She tried being a housewife on a Montana ranch, but somehow things just didn't seem to work out. "I was hopeless," admits the actress frankly. "I was the worst wife God ever put on earth. I was bored and depressed. Basically, I'm just very

ambitious. It's largely an American disease. Americans are very driven. There has to be a balance between living for life, love, wine and beauty and living for what you're going to achieve." All the same, confesses Kidder, "I was destroyed when we divorced."

Although her marriage has ended, however, Margot Kidder continues to take great joy in her two-year-old daughter Maggie. "The minute I had Maggie," notes the actress, "I just knew I'd done something wonderful. It's like being in love twenty-four hours a day. It really solves the main problem because you can channel your love towards your child. You know, for a time I was frantic to try everything and a lot of that was a search for what I found when I gave birth to Maggie."

Yet despite all the acclaim Margot Kidder has received as an actress, she still finds it difficult to see herself as a movie star. "I still have awe for movie stars," she remarks, "and I can't see myself as that because I'm not very mysterious and I'm not very glamorous. But I think I am a good actress."

"I still have this star-struck attitude," she continues. "The idea of me having the chance of being one of them is just unbelievable."

Recently, Kidder tried her hand at directing, contributing a fifty-minute film of her own to the American Film Institute's Women's Directing Workshop. Her future plans include screenwriting and a lot more directing.

"It's a good life," she says of her much-envied life as an actress. "You earn good money and you travel. Who could ask for more?"

NED BEATTY



JACKIE COOPER

"If you're successful, nobody wants you to change..."

Born fifty-six years ago, in 1922, Jackie Cooper—the man who plays Perry White in the Superman movie—began his professional acting career at the age of six, when he made his debut in a movie comedy entitled *Sunny Side Up*. Before long, he had become a regular in Hal Roach's famous *Our Gang* series, and in 1931, at the age of nine, he was cast in the starring role in *Skippy*, a spectacularly successful tear-jerker about a boy and his dog which earned Cooper a nomination for an Academy Award. "Little Jackie Cooper is a spectacular revelation," wrote one critic at the time. "Few adult actors could wring the emotional pressure out of a role which this youngster achieves."

During his adolescent years, Cooper applied his talents to music and had soon established himself as a proficient drummer. "I was playing at the Famous Door, an old jazz hangout," legendary jazzman Eddie Condon once recalled, "and Jackie asked if he could sit in. I said, 'Sure,' but I thought, 'Oh, well, another amateur who wants to show off.' But he sure did surprise me. He made us all sit up. He's got the pro's approach to music, and the pro's ability."

With the advent of World War II, Cooper joined the Navy, where he served as a boxing instructor to new recruits before finally landing a spot as drummer with Claude Thornhill's Navy Band. Once out of the Navy, Cooper returned to his first love, acting, but he turned down a number of proffered movie roles because they reminded him too much of the corny, childish roles he had been forced to play as a child actor.

"Kids don't act," notes Cooper today. "Anyway, they didn't when I was a kid. One kid has a unique voice, another has a disarming smile, another has a pathetic kisser and looks underprivileged. Whenever they want a certain quality in a kid, they hire the one who has it. And if you're successful, nobody wants you to change. After a while you get conditioned and it's a miracle if you ever amount to anything as an actor."

Determined to carve out a place for himself in films that

"Catering to one percent of the population doesn't appeal to me..."

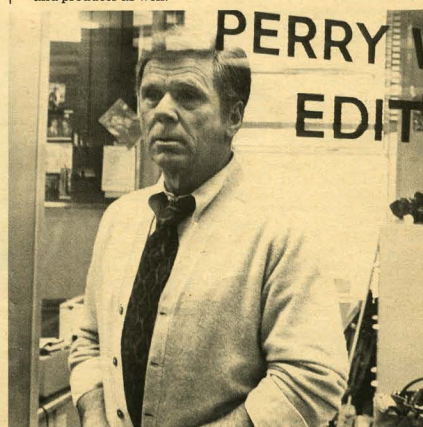
Ned Beatty, the man who plays the role of Lex Luthor's henchman, Otis, in the Superman movie, was bitten by the acting bug early, when, as a youngster in his home state of Kentucky, he appeared in a high school production of *Harvey*. After graduation, he served a seven-year stint with Virginia's Barter Theatre, where he performed in more than seventy plays, followed by four seasons with the Resident Company of the Arena Stage, in Washington, D.C., one of America's foremost regional theaters. Then Beatty moved on to Broadway, where he appeared in Howard Sackler's *The Great White Hope*, a production which garnered the 1969 Pulitzer Prize for Drama along with a raft of Tony Awards.

Despite his success on the theatrical stage, however, Beatty hungered for a career in films, and when director John Boorman offered him a choice part in *Deliverance*, Beatty leaped at it. "I've always considered myself kind of a common man," explains the actor, "and catering to one percent of the population, as theater does, doesn't appeal to me."

Following his appearance in *Deliverance*, Beatty went on to appear in such movies as *The Thief Who Came to Dinner*, *White Lightning*, *W.W. and the Dixie Dance Kings*, *Nashville*, *All the President's Men*, *Silver Streak*, *Mike and Nicky*, *Remember Those Poker Playing Monkeys?*, *Exorcist II*, and *Gray Lady Down*, as well as in such well-known TV series as *The Waltons*, *Guns, Smoke*, and *The Rockford Files*. In 1976, he was nominated for an Academy Award as Best Supporting Actor in recognition of his electrifying performance in the movie *Network*.

would not be merely a reprise of his childhood career, Cooper honed his acting skills in summer stock until finally director Joshua Logan selected him to play the role of Ensign Pulver in the road company of *Mister Roberts*. Returning finally to New York after a highly successful tour, Cooper began a whirlwind career in television, appearing, in one year alone, in more than thirty dramatic shows and starring in the highly successful series *The People's Choice* and later, the equally popular series *Hennessey*.

Today, Cooper stands at the pinnacle of a brilliant career that embraces not only his TV performances and roles in more than forty feature films, but spectacular successes as a director and producer as well.



GLENN FORD

"A damned good Marine . . ."



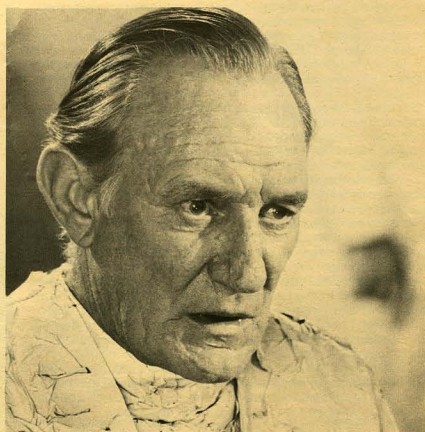
Glenn Ford, the man who plays Jonathan Kent in the Superman movie, got his first taste of acting at the age of four, in a family production of *Tom Thumb's Wedding*. The role required young Ford to consume a large dish of chocolate ice cream, and "That," recalls Ford, "sold me on the idea of becoming an actor."

Born in Canada on May 1, 1916, Gwyllin Samuel Newton Ford—now known throughout the world as Glenn Ford—moved to Santa Monica, California, with his family at the age of seven. During his high school years, he worked with several theater groups and hung around the local theaters, praying for a break, while on weekends he earned pocket money by operating the gigantic searchlight atop Santa Monica's Wilshire Theater. Following his graduation, Ford acquired the post of stage manager at the Wilshire, along with the opportunity to play occasional small roles, but he still needed to augment his meager theatrical earnings by shingling roofs, installing plate-glass windows, and doing other odd jobs. Eventually Ford landed a small role in the Los Angeles production of *The Children's Hour*, and then later went on tour with various other shows.

Ford made his first feature-film appearance in *Heaven with a Barbed Wire Fence* (1939), and then appeared in a dozen additional films before leaving Hollywood to join the Marines. "Ford, I'd decided not to like you, a damned Hollywood actor," bellowed his platoon sergeant one afternoon. "But I'll tell you straight, you're a damned good Marine."

When Ford appeared in *Gilda*, with Rita Hayworth, in 1946, his performance received high praise from the critics even though the film itself was generally panned, and by 1958 he had become the biggest box-office draw in America. In a brilliant acting career that now spans four full decades and embraces more than seventy feature films, Ford has earned public acclaim and the admiration of his colleagues for his electrifying performances in such movies as *Blackboard Jungle*, *3:10 to Yuma*, *Don't Go Near the Water*, and *Imitation General*.

played Disraeli though I'm not a Jew, and Napoleon though I'm not French, and Wagner though I'm not a musician. Of course it's faking; we feel we're more real when we're not ourselves. I hope I'm not a dull boring person, but I am afraid I am sometimes, and playing somebody important makes us feel better about ourselves."



TREVOR HOWARD

"We feel we're more real when we're not ourselves . . ."

Born in the tiny hamlet of Cliftonville, Kent, in England, on September 29, 1916, Trevor Wallace Howard—who plays the role of First Elder in the venerable Council of Elders, the ruling body of the planet Krypton—enrolled in the prestigious Royal Academy of Dramatic Art at the tender age of sixteen, determined to make his mark as an actor.

"I don't know how it started, nor why," Howard replied recently, when asked to speculate on the possible origins of his lifelong ambition. "I just always wanted to act. Could it be because I felt better when I was someone else?"

Acclaimed as the best actor in his class following his first year at the Royal Academy, Howard was awarded a full scholarship to enable him to complete his acting studies and, at the age of eighteen, made his professional debut on the English stage. Later, following a two-year stint in the army, Howard garnered his first role in a feature film, that of a naval officer in Carol Reed's *The Way Ahead*. It was, however, Howard's starring role in *Brief Encounter*, Noel Coward's moving story of an adulterous love affair, that first earned Howard international critical recognition and worldwide public acclaim.

In the years that followed, Howard turned in memorable performances in such films as *The Third Man*, *Outcast of the Islands*, *The Heart of the Matter*, and *The Roots of Heaven*. In 1958 he received the British Film Academy's coveted best-actor award for his role in *The Key*, and in 1960 he was nominated for an American Academy Award for his electrifying performance in *Sons and Lovers*. In 1963 he received an Emmy Award for his stunning television portrayal of Benjamin Disraeli.

"Faking is the proper word for acting," Howard has said. "I

VALERIE PERRINE

"I'm the luckiest person I ever met . . ."

Born in Galveston, Texas, the daughter of a career Army officer and a former chorine, Valerie Perrine—the actress who plays Lex Luthor's mistress, Eve, in the Superman movie—spent her childhood on a succession of Army bases in Japan and North America, and then spent a year at the University of Arizona studying to be a psychologist, before suddenly deciding to pack it all in so that she could go to Las Vegas and become a showgirl. Before long, her breathtaking beauty and skill as a dancer had catapulted her to the position of lead nude dancer of the Lido de Paris revue at the Stardust Hotel.

"I love dancing, but it was the hardest work I ever did in my life," she recalls. "Seven nights a week, two shows a night, three shows on Saturday, for three months, then six nights off. And it's a hard town. I kept a gun out there for years. The girls were always getting ripped off or raped. But I kept a very positive attitude. I just knew I was going to rise above all that."

It was film director George Roy Hill who finally rescued Perrine from the chorus line to play Montana Wildhack in his move adaptation of Kurt Vonnegut's fine novel *Slaughterhouse Five*. Next, Perrine played a drag-strip groupie in *The Last American Hero*, opposite Jeff Bridges.

But it was really Perrine's third film, *Lenny*, starring Dustin Hoffman as comedian Lenny Bruce, that convinced the critics and public alike that in Perrine they had found a gifted, immensely talented actress. Cast by director Bob Fosse as Honey Bruce, wife of Lenny Bruce, she received Best Actress honors at the Cannes Film Festival and was nominated for an Academy Award. Since then, she has appeared in *W.C. Fields and Me*, with Rod Steiger; in *Mr. Billion*; and in the electrifying television adaptation of Bruce Jay Friedman's play *Steam-bath*.

Yet despite these successes, Perrine modestly insists that she is "not an actress." "I've never had an acting lesson in my life," she maintains, "and I don't prepare for anything, ever."



I'm just basically a spur-of-the-moment type person."

And moments later she adds, "I'm the luckiest person I ever met. My old friends are still showgirls in Vegas. I'm the only one who made it."

MARIA SCHELL

"I was always fighting for quality . . ."



Born in Vienna in 1926, Maria Schell—who plays the role of Vond-Ah, a member of the venerable Council of Elders, the ruling body of the planet Krypton—moved with her family to neutral Switzerland following Hitler's annexation of Austria, attending drama school in Zurich and making her film debut at the age of twelve.

By 1949 Schell had signed with Sir Alexander Korda to appear in a series of British films, including *Angel with a Trumpet*, *The Magic Box*, and an adaptation of Graham Greene's *The Heart of the Matter*.

Now a star and the possessor of an international reputation, Schell traveled widely, appearing in Austrian, German, French, Italian, English, and American films, garnering in the process seven German "Oscars" and other accolades too numerous to mention. Perhaps her greatest cinematic triumph was in the title role of Rene Clement's *Gervaise*, an adaptation of an Emile Zola novel, which won Schell Best Actress Honors at the Venice Film Festival of 1956 and was selected as the Best Foreign Film by the New York Film Critics in 1957.

Maria Schell's other film credits include roles in *The Brothers Karamazov*, *The Hanging Tree*, *Cimarron*, *The Last Bridge*, *The Mark*, *The Odessa File*, and *Voyage of the Damned*. On American television, she played the title role in *Ninotchka* and the role of Maria in *For Whom the Bell Tolls*. In 1976 she made her Broadway debut in Pavel Kohout's controversial play *Poor Murderer*. Throughout her brilliant career, Maria Schell has struggled valiantly to maintain the high standards of performance that have made her a stage and screen performer of international renown. Even from her earliest days in the theater, she recalls, "I was always fighting for quality . . ."



TERENCE STAMP

Born in Great Britain thirty-eight years ago, Terence Stamp—who plays the role of Phantom Zone criminal General Zod in the Superman movie—has single-mindedly pursued his dream of becoming a great actor ever since his

early childhood. After graduating from drama school, Stamp was cast by Peter Ustinov to play the title role in Ustinov's film adaptation of the Herman Melville novella *Billy Budd*. "We must film this right now," exclaimed Ustinov at the time. "In six months the boy will have lost his innocence."

Stamp's moving portrayal of the doomed young sailor catapulted him to worldwide prominence and earned him an Academy Award nomination as the Best Supporting Actor of 1962. In 1964, he created the title role in the Broadway play *Alfie*, and in the following year he gave what many consider his finest performance to date, as the tormented Freddie Clegg in William Wyler's powerful film *The Collector*. Stamp's other film credits include roles in *Moderately Blaise*, *Far from the Madding Crowd*, *Teorema*, *Spirits of the Dead*, *Term of Trial*, *Poor Cow*, and *The Mind of Mr. Soames*.



Born in Maine in the year 1920, the daughter of an actress and a U.S. Supreme Court Justice, Phyllis Thaxter—who plays the role of Martha Kent, Clark Kent's foster mother, in the Superman movie—made her Broadway debut in 1940 in a play entitled *There Shall Be No Night*.

Her score of film credits include roles in *Thirty Seconds Over Tokyo*, *The Sea of Grass*, *The Breaking Point*, *Jim Thorpe—All American*, *Springfield Rifle*, and *The World of Henry Orient*.

In 1948 she returned to Broadway to appear in the play *Sundown Beach*, and in 1961 she appeared on Broadway again, this time in the popular *Take Her, She's Mine*.

PHYLLIS THAXTER



SUSANNAH YORK

Born on December 9, 1942, Susannah York—the actress who plays Lara, the wife of Jor-El and the mother of Superman—grew up on a farm in Ayrshire, in northern Scotland, and studied drama at the Royal Academy of

Dramatic Arts. She made her film debut as Sir Alec Guinness's strong-willed daughter in *Tunes of Glory*, then went on to play the starring role in *Loss of Innocence*. Her other film credits include *Freud*, *Tom Jones*, *A Man for All Seasons*, *The Killing of Sister George*, *The Maids*, and *X, Y, and Zee*. She won the British Academy Award—and was nominated for an American Academy Award—for her powerful performance in *They Shoot Horses, Don't They?*, and her work in Robert Altman's *Images* earned her a coveted best-actress award at the Cannes Film Festival.

York's brilliant stage career has included appearances in *The Wings of the Dove*, *A Singular Man*, and Jean Genet's *The Maids*. On television, she has appeared in Oscar Wilde's *The Importance of Being Earnest*, Edgar Allan Poe's *The Fall of the House of Usher*, and an adaptation of Charlotte Brontë's novel *Jane Eyre*.



PRODUCTION DESIGNER JOHN BARRY



John Barry, the Academy Award-winning production designer of the Superman movie, has also been the moving force behind such stunningly impressive films as *A Clockwork Orange*, *Lucky Lady*, and the spectacularly successful *Star Wars*.

But according to Barry, *Superman* has been his most taxing assignment to date.

"In *Superman* there are forty-five big scenes that involve special effects on a large scale," he notes, "and that doesn't even take into account the scores of scenes in which characters fly. There's hardly a set in the whole film that someone doesn't demolish, crash into, or smash out of."

To be able to take something apart, however, one must first know how to put it together. Perhaps that is why John Barry, who qualified as an architect, insists that a thorough understanding of architectural principles is essential to his job.

Barry got his start working on the epic film *Cleopatra*. "There was so much work to be done," he recalls, "that they brought in a lot of people from the outside, me among them. I was seventeenth draftsman from the left, but I immediately fell in love with the movies."

Barry's first important job as production designer was on John Krish's *Decline and Fall... of a Birdwatcher*. "Why did they hire me?" asks Barry rhetorically. "Because I was dirt cheap, that's why! Actually, the sets were very well reviewed. The film was not. But titled directly to Stanley Kubrick's asking me to work for him on *A Clockwork Orange*."

Barry's other production-designing assignments included the films *Phase IV*, *The Little Prince*, and *Lucky Lady*. And then along came *Star Wars*.

"*Star Wars* was a gritty sort of assignment," recalls Barry. "We wanted a used look, as though the film had been shot on location in space. *Superman*, on the other hand, has a much more poetic element. There he is in his red cloak and blue suit and red boots. It is already much more of a fantasy."

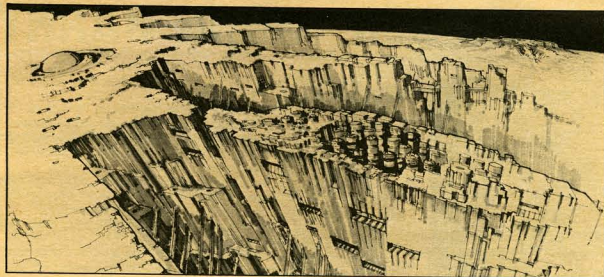
The scenes in *Superman* that Barry expects audiences to find most memorable include the Man of Steel's initial appearance, the explosion of the planet Krypton, and the sequences inside the Fortress of Solitude, Superman's secret sanctuary in the frozen Arctic.

And after *Superman*? "Well," muses Barry, "I would very much like to try my hand at directing my own feature. I have a couple of scripts together and perhaps, after *Superman*, I'll get one of them off the ground."



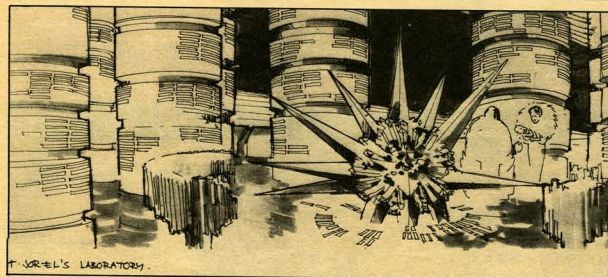
INTERIOR: FORTRESS OF SOLITUDE.—Reducing character—tunes set.

This original sketch by production designer John Barry depicts the holographic image of Jor-El appearing to Superman inside the Fortress of Solitude.



The Kryptonian city of Kryptonopolis, birthplace of Superman, as it was first conceived by production designer John Barry in this exciting pre-production drawing . . .

... and as it was actually realized in the spectacular Krypton setting designed and built for the Superman movie.



The interior of Jor-El's laboratory on the planet Krypton, and the space capsule that would carry the infant Superman away from the doomed planet of his birth to a safe haven on the planet Earth, as John Barry originally envisioned them . . .

... and as they actually appear—in spectacular full-color—in the Superman movie.



COSTUME DESIGNER YVONNE BLAKE



Designing the imaginative costumes for the colorful fantasy world of the Superman movie is something of a change of pace for costume designer Yvonne Blake, whose renown in film-industry circles stems primarily from her work on such period films as *The Last Valley*, *The Three Musketeers* and *The Four Musketeers*, and the spectacular *Nicholas and Alexandra*, which won her an American Oscar as well as a nomination for a British Academy Award.

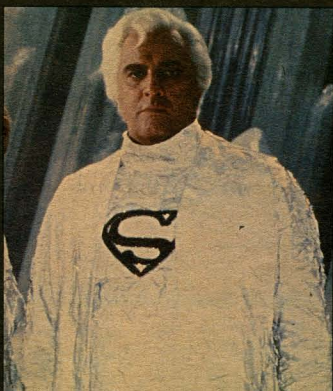
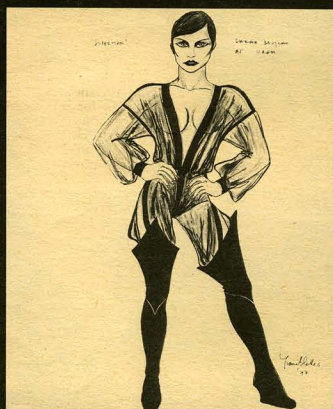
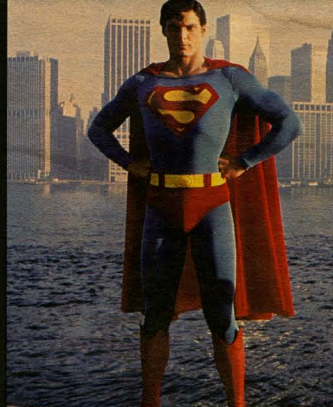
After starting out as a set designer for a theater company in Manchester, England, while still in her teens, Blake moved to London, determined to take the art world by storm. "In those days I had one battered portfolio and one hell of a lot of nerve," she recalls with a wistful smile. When the London Festival

Ballet, to whom she first offered her services, turned her down, Blake began working for a London theatrical costumer.

Her first film experience came on *Passport to Shame*, in which she was called upon to supply a prostitute's wardrobe for the character played by actress Diana Dors. Then she designed the clothes worn by Margaret Rutherford in *I'm All Right, Jack*. "She was such a wonderfully eccentric person," recalls Blake of Miss Rutherford, "that she took a liking to the clothes I'd designed and started wearing them in real life!"

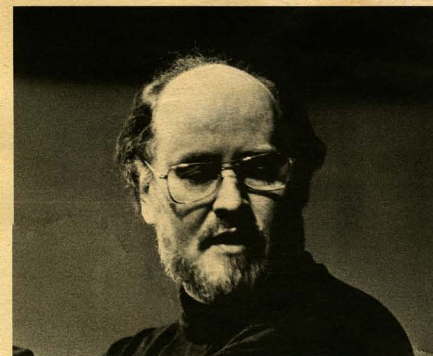
Now Blake's services as a costume designer are widely sought. Married to a Spanish filmmaker and the mother of a young son, she spends most of her spare time at their home in Madrid.





The art of the costume designer: The exciting selection of vivid pre-production sketches reproduced on this page reveals exactly how costume designer Yvonne Blake first envisioned the costumes of Jor-El (played by Marlon Brando), the Phantom Zone criminal Ursa (Sarah Douglas), and Superman himself (Christopher Reeve), while the dramatic full-color photographs printed alongside them show how, after many months of grueling production work, these imaginative costumes were actually realized in the Superman movie.

JOHN WILLIAMS COMPOSER



One of the most versatile and prolific of film composers, John Williams—who composed the original music for the Superman movie—was born in New York in 1932 and had written his first piano sonata by the age of eighteen.

He studied music at U.C.L.A. and then at the prestigious Juilliard School of Music in New York City, majoring in piano and studying under the highly esteemed Rosina Levinne.

In 1955 he moved to California to work in the film studios. "Those were the heydays of the studio orchestras," he recalls fondly. "Even in the East we were astounded by the quality of the performance on film soundtracks." He played first at Twentieth Century Fox under Alfred Newman, then won a two-year contract as pianist to the Columbia Pictures' Orchestra under Morris Stoloff, working alongside such giants of film music as Franz Waxman, Dimitri Tiomkin, Daniel Amfitheatrof, George Duning, Andre Previn, and John Green. He assisted with the orchestrations for *The Guns of Navarone*, and helped Adolph Deutsch orchestrate *The Apartment*.

Then, at long last, Williams began to compose original scores of his own, for such films as *Because They're Young* and *I Passed for White*. "A lot of my early films were comedies," he recalls, "and they needed an almost cartoonlike technique. The precision timing was challenge enough for me at that time."

In addition to composing music for motion pictures, John Williams continues to write his own music strictly for the aesthetic pleasure it gives him. "I think I have a special feeling for the music I write for myself," he remarks. "I also think it has been valuable practice for my film compositions, but it's not something I'm particularly anxious about having performed."

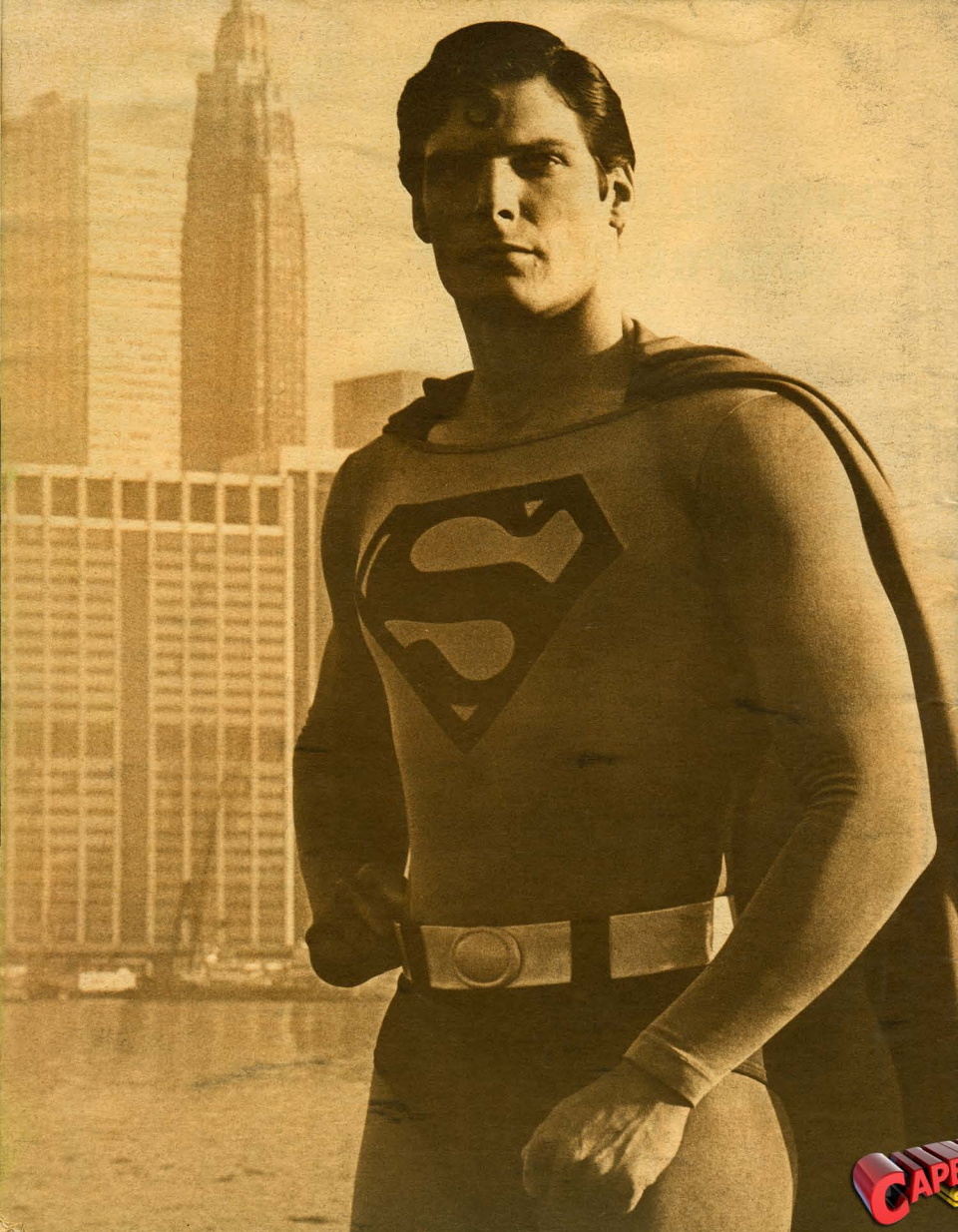
Nevertheless, much of this work has been performed. Andre Previn, for example, recently conducted the London Symphony Orchestra in Williams' 1966 *First Symphony* at the Royal Festival Hall. Last year, in London, Williams conducted the Royal Philharmonic Orchestra in a medley of his film compositions at their "Filmharmonic" charity concert at the Royal Albert Hall. The outstanding feature of that concert was a *Disaster Suite*, made up of themes from Williams' famous string of disaster movies, including *The Poseidon Adventure*, *The Towering Inferno*, *Earthquake*, and *Jaws*.

These and other brilliant scores have garnered composer Williams a raft of awards, including Emmys for *Heidi* and *Jane Eyre*, Oscars for *Jaws*, *Star Wars*, and the film version of *Fiddler on the Roof*; and Academy Award nominations for *The Reivers*, *The Poseidon Adventure*, *Cinderella Liberty*, *The Towering Inferno*, and *Close Encounters of the Third Kind*.



Composer John Williams conducts the London Symphony Orchestra in the performance of his original music for the Superman movie.





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