A COLLECTOR'S ALBUM OF THE MOST SPECTACULAR MOVIE EVER MADE

STARS
COSTUMES
SET DESIGNS
SPECIAL EFFECTS
"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 Designer

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

Christopher Reeve

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

Jackie Cooper

"We must preserve the myth..."

Marlon Brando

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

Margot Kidder

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

Gene Hackman

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

Ned Beatty

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

Valerie Perrine
KRYPTON
HOME WORLD OF
SUPERMAN

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

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 advanced, 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.
THE PHANTOM ZONE

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

When Jon-El informed the Council of Elders that the death of Krypton was at hand (left), they called him an alarmist and a lunatic. Only Jon-El’s loving wife Lara (center) believed in his 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 outsiders could be banished by means of an ingenious projection ray to serve out their prescribed sentences as ghostly disembodied writhes. 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. Inside the Phantom Zone required neither food, water, nor any other form of sustenance, and the passage of time left them physically unchanged. 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.

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 (Sussannah 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 Jon-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 uramium core into a cosmic atomic bomb.

Jon-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: physics and chemistry, transportation and industrial technology, to the problems of law and government and the fair administration of criminal justice. It was Jon-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 writhes (see opposite page).

And it was also Jon-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, Jon-El knew, could not be averted: only a massive evacuation to some other planet might save the Kryptonian people. Space travel was not yet known on Krypton at the time Superman was born, but Jon-El had conducted numerous experiments in rocketry, yet another field in which he had been a lone, visionary pioneer. Jon-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 spacecraft modeled after the tiny prototypes with which Jon-El had been experimenting. But when Jon-El revealed his knowledge of Krypton’s impending destruction to the Council of Elders, its usually compliant members only laughed at him. They called him a fool and a madman, an alarmist and a lunatic. They speculated on what madmen motives he might have for trying to persuade them that the death of their planet was at hand. When Jon-El failed to convince the Elders that Krypton must be evacuated immediately, he knew that the fate of his world had been irrevocably sealed.
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 catastrophe.

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 Koli 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 amid 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 icy 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 cascading Kryptonians into leaving the planet.
SMALLVILLE
HOME OF THE
KENT FAMILY

Nested 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 excitement as they are witness to the passing of the train on which they are riding. It is during this train ride that young Lois, gazing out of the window, catches a fleeting glimpse of young Clark Kent running 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 streamlined 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, browses through a super-sized stack of mail to select the two winning entries 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, 15, of San Leandro, 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 replaced 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 superpowers, 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 at once establishes Jonathan and Martha Kent (Glenn Ford and Phyllis Thaxter) with the amazing fact of superhuman strength (top right). Years later, on the Kent farm on the outskirts of Smallville, Jonathan Kent confuses his adopted son Clark (Jeff East) to use his mighty powers to aid humanity (center left) and all too soon afterward Jonathan Kent dies, killed 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 grave as to see their famous Smallville hoping that, and then Clark Kent leaves Smallville, and heads north, followed by a 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 beside the mysterious, glowing green crystal found inside the space capsule that brought him to Earth. It is the earth's force field within this crystal that guides Clark to the Fortress of Solitude—a secret sanctuary located in the barren, Arctic wastes—and enables 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 life as a warrior, the adult Superman (Christopher Reeve) surveys the icy, crystalline Fortress—first from the inside (left) and then from the way below—rattled in his new, 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 world-shaking green crystal found inside the space capsule that brought him to Earth, young Clark Kent (Jeff East) finds himself at the mysterious Fortress of Solitude, a forbidding secret sanctuary nestled amid the desolate Arctic wastes. Racing to the heart of 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.
Carved out of a lonely mountainside amid the barren Arctic wasteland, 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 1978.
Nested amid the towering 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) ponders 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).

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

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).

Ever since the exciting adventures of Superman burst upon the world in the first issue of Action Comics in June 1938, lovely, brash Lois Lane has been the leading lady in Superman's life. An audacious, persistent newshawk 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 astoundingly 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?
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 Kent has adopted in order to safeguard the secret of his dual identity, has always had eyes only for Superman.

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 bally's advances. This vintage comic-book sequence was first published in 1936.

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 pantywaist he could be an even better newspaperman than he already is.

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

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 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.
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.

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 staff, 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.

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.
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 endowed 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, greenish-violet 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.
THE ACTORS—THE COMICS

Marlon Brando

Joe-E

Suzanne York

Jonathan Kent

Glenn Ford

Clark Kent

Christopher Reeve

Margot Kidder

Perry White

Lex Luthor

Gene Hackman

Superman

Christopher Reeve

Lola Lane

Jackie Cooper

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.
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 Eva, his cunning and seductive mistress (Valerie Perrine). On the opposite page (far left), Luthor poses amply with a large chunk of kryptonite, the glowing green substance whose baleful radiations can destroy Superman.
In this dramatic scene from the Superman movie, Superman (played by Christopher Reeve) confronts malevolent mastermind Lex Luthor (Gene Hackman) in the villain's secret sanctum—known as Luthor's Lair—while the mad scientist's henchman Otis (Ned Beatty) offers advice from the sidelines and his mistress Eve (Valerie Perrine) warily observes the proceedings from a safe distance down the hall.

In the series of historic comic-book confrontations reprinted below, the Man of Steel . . .

... sends Luthor hurtling through both a brick wall and a tree trunk with a super-powerful blow (1942) . . .

... survives the horrendously destructive impact of Luthor's diabolical "molecular impulsion beam" (1946) . . .

... and deactivates the villain's monstrous "automaton bloodhound" only to have the mad scientist lunge at him barehanded (1963).
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 slyly 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 henchmen 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 withholds 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.

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 . . .

... and then he waves goodbye and hurries 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 screenwriter Ilya Salkind—recalls getting his first view of a movie sound stage, at the age of six, from the vantage point of Yaa Yaa 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, globetrotting 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 film school 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 "Congo. You will make something of yourself," warned his father forebodingly, "or you will go to hell. Because I cannot afford to have you becoming 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 an 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 simply 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- or six-wife parts off-Broadway and very occasional 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 1968, Donner began his directorial career by making television commercials, industrial films and documentaries. He earned industry accolades for his brilliant work on "Raided 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 "Brookside," "The High and the Mighty," and "Kukla, Fran and Ollie."

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 1960s and early '70s," 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 better things."

It was through his work on his sneakers and looking at his toes. But I feel it's important to remember that Superman is so beyond our melodrama structure that, in comparison to the rest of us, he really is a man of the world. 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 a earthling cannot possibly be fulfilled. Perhaps he'll fulfill it in our second Superman film."

Working with Marlon Brandos was a special thrill for Donner, and both men had an exciting time with the film. "After the film was shot," recalls Donner, "Brandos 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 Veevers was also a treat. As Donner recalls it, "I said to Wally, 'I want 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 sight 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 dangerous, to movie at least completely new characters, about whom people wouldn't already have preconceptions."
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 Joe-Eli's wife, Lara.

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, Joe-Eli (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 Joe-Eli'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 (upper 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); Director (right) and his fellow actor in a scene shot in the lobby of the Daily News Building (directly below); and intensity discusses an upcoming scene with Reeve during a brief break in the filming (bottom of page).

Against the backdrop of this Ric Estrada drawing, 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, who appears in the Superman movie as Joe-Ell, 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 mythical 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 '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 paralysis, 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 behavior 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 innocent 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 'destiny: Sky Masterpiece in 'Guys and Dolls,' and a Japanese in 'The Tenth of the August Moon.' In 1960, Brando made his directorial debut in an offshore 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 proved his immense talent into the role of Joe-Ell 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, the man who plays renegade scientist Lex Luthor in the Superman movie, is widely regarded as one of the finest actors working in films. Born in San Bernardino, California, in 1930, Hackman moved with his family to Danville, Illinois, while he was still a youngster, attended high school there, and then, at the age of sixteen, joined the Marines, where he spent the ensuing years stationed in such exotic locales as China, Hawaii, Okinawa, and Japan. "I hated the Marines," recalls Hackman candidly, "but I loved the freedom and travel."

Finally discharged from the Marine Corps as the result of injuries he sustained in a serious motorcycle accident, Hackman spent six months at the University of Illinois halfheartedly contemplating a career in journalism, before drifting off to New York City to study radio and television at the School of Radio Technique. Following his graduation from the School of Radio Technique, Hackman traveled around the country for three years, working as a floor manager and assistant director at fledgling television stations in Florida, Missouri, Iowa, and Illinois. Then he pushed on to California, where he studied acting at the Pasadena Playhouse and befriended another unknown actor named Dustin Hoffman. "We were kind of fooling around," recalls Hackman, "never letting our minds we'd get to the big time. We were just acting, and digging it. That's how I thought as I came along. And I'm sure Dustin did too.

Eventually, Hackman returned to New York, determined to make it in the legitimate theater. "I enlisted and spent a couple of years," he confided to an interviewer recently. "I started as a door-sweeper at Howard Johnson's and worked myself all the way up to co-starmer. I felt like a dummy standing there in a white uniform with all that silly green piping."

It was on New Year's Day, 1956, that Hackman married Filipa Maltese, a girl he had met at a YMCA dance. The couple lived on a shoestring, with Hackman working at odd jobs—like moving furniture and selling shoes—while he kept an eagle eye out for acting opportunities. Filipa was an indispensable help 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, "but I had no time-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 playing a lot of work in television, appearing in such series as The Defenders, Naked City, and The F.B.I., and coproducing such as The U.S. Steel Hour and The CBS Playhouse.

Finally, in 1960, the same year that Filipa 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 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 Rossen, Hackman's first film.

It was at about this time that Hackman met Marion Brando for the very first time. "My life really changed after that," he observes. "I really started acting. I met him briefly at 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 strange figure that I thought I could do it, too."

And 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-famous film Bonnie and Clyde, Hackman was queried about the movie's chances. "I'm probably the only one in the whole cast who didn't think it would be huge success," he recalls. "And, after a while, I thought I had to do that guy's accent once more day, I'd go out of my head. 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."

Effectively, Hackman was swamped with work. Often, he would have as many as three or four films out in a single year. Hackman, a second-year Artie Lange at work in I Never Sang for My Father, and the following year he finally won an Oscar nomination for "Popeye" Doyle, the indelible narcotics detective in The French Connection.

Hackman has worked almost continually ever since, turning in remarkable performances in Scroog(he), The Conversation, Young Frankenstein, Rite with the Bullets, French Connection I: 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.

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

When Christopher Reeve first auditioned for the demanding dual-duty role of Clark Kent and Superman, his portrayal of those two disparate personalities were so unconvincing that producers 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 prestigious Princeton University when he was offered the opportunity to perform with the prestigious McGuire 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 Eliazer School. By the time of his graduation from college, Reeve had already performed in such widely respected theaters as the Houston (Maine) Playhouse, the Williamsport Theatre, the San Diego Shakespeare Festival, and the Lea Dunca Center. His roles included that of Victor in Private Lives, Assoua in Tragedia and Costrada, Bellevue in A Month in the Country, and Macbeth in the Three Opera. And, shortly after graduation, Reeve won the role of Ben Harper in the long-running television dramatic series Love of Life. Originally, the show's producers intended for their
MARGOT KIDDER

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

“A damned good Marine...”

Glenn Ford, the man who plays Jonathan Kent in the Superman movie, gets 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, Gwyllim 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 sang around the local theaters, praying for a break, while on weekends he earned pocket money by operating the gigantic searchlight atop Santa Monica’s Whiskey Theater. Following his graduation, Ford acquired the post of stage manager at the Whiskey, along with the opportunity to play occasional small roles, but he still needed to augment his meager theatrical earnings by shining 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. Then, and then later on tour with various other shows.

Ford made his first feature film appearance in Heaven with a Barred Wire Fence (1936), and then appeared in a dozen additional films before leaving Hollywood to join the Marines. “Ford, I 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 1956 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.

**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 28, 1915, 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 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 1956 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 Darrasell. “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 chorus girl, Valerie Perrine—the actress who plays Lex Luther’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 captivated her to the position of lead male 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 weeks 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 movie adaptation of Kurt Vonnegut’s fine novel Slaughterhouse Five. Next, Perrine played a drug-smuggler in The Last American Hero, opposite Jeff Bridges.

But it was really Perrine’s third film, Lenny, starring Dustin Hoffman, that had impressed the movie audience and public alike that in Perrine they had found a gifted, immensely talented actress. Castr by director Bob Fosse as Honey Bruce, wife of Lenny Bruce, she received Best Actress honors at the Venice Film Festival and was nominated for an Academy Award. Since then, she has appeared in W.C. Fields and Me and Mr. Broadway in the electrifying television adaptation of Bruce Jay Friedman’s play Steambath.

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.”

**MARTA SCHELL**

“I was always fighting for quality...”

Born in Vienna in 1926, Marta Schell—who plays the role of Von-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. Her lifelong love for the stage led her to attending drama school in Zurich and making her film debut at the age of twelve.

By 1942 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 another accolade too numerous to mention. Perhaps her greatest cinematic triumph was in the title role of Ibsen Clement’s Gyoerte, an adaptation of an Emil 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.

Marta Schell’s other film credits include roles in The Brothers Karamazov, The Hanging Tree, Cimarron, The Last Lodge, The Mark, The Odessa File, and Voyage of the Damned. On American television, she played the title role in Ninochka and the role of Maria in For Whom the Bell Tolls. In 1979 she made her Broadway debut in Pavel Kohout’s controversial play Punishment. Throughout her brilliant career, Marta 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 Hermann 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 Modesty Blaise, Far from the Madding Crowd, Terence, Spirits of the Dead, Terms of Triai, Poor Cow, and The Mind of Mr. Soames.

PHYLLIS THaxter

Born in Maine in the year 1929, 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 Sandusky Beach, and in 1953 she appeared on Broadway again, this time in the popular Take Her, She’s Mine.

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 Times 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 Maid, and A.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 Allen Poe’s The Fall of the House of Usher, and an adaptation of Charlotte Bronte’s novel Jane Eyre.

PRODUCTION DESIGNER JOHN BARRY

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 it led 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 pretty tough 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.”
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 Lost 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 Anna Dore. Then she designed the clothes worn by Margaret Rutherford in I'm All Right, Jack. "She was a wonderful 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.

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 1956 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 cartoon-like 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 "Filmmusic" 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 Bridges of Madison County, Candida, Liberty, the Towering Inferno, and Close Encounters of the Third Kind.