



## Graphic-Images: Comic-Book Movies – Part One

# Superman

### Superman

Directed by: Richard Donner  
©: Film Export A.G.; Made by: Dovemead Limited; Presents: Alexander Salkind; Production Company: International Film Production Inc.; Executive Producer: Ilya Salkind; Produced by: Pierre Spengler; Associate Producer: Charles F. Greenlaw; Production Executive: Geoffrey Helman; Production Supervisor: Robert Simmonds; Production Accountant: Douglas Noakes; Visual Co-ordinators: David Lane, Ernest Walter, Michael Campbell; Production Co-ordinator: Michael Duthie; Production Manager: Dusty Symonds; New York Location Manager: Chris Coles; Creative Consultant: Tom Mankiewicz; 2nd Unit Direction: David Tomblin, John Glen, John Barry, David Lane, Robert Lynn; Flying Unit Co-ordinator: Dominic Fulford; Assistant Directors: David Tomblin, Dominic Fulford, Vincent Winter, Michael Dryhurst, Allan James, Gareth Tandy; Assistant Directors (USA): Jerry Grandey, Michael Rauch, Bud Grace, 2nd Assistant Directors: Steve Lanning, Roy Button; Michael Green, Kieron Phipps, Charles Marriott, Vic Smith, Keith Lund, Michael Hook, Patrick Cadell, Peter Jacobs, Simon Milton, Michael Murray; 2nd Assistant Directors (USA): Peter Bergquist, Candace Suerstedt; Continuity Supervisor: Elaine Schreyeck; Casting: Lynn Stalmaster; Screenplay by: Mario Puzo, David Newman, Leslie Newman, Robert Benton; Additional Script Material by: Norman Enfield; Superman Created by: Jerry Siegel, Joe Shuster; Story by: Mario Puzo; Based on the character Superman appearing in: DC Comics; Photographed by: Geoffrey Unsworth; Creative Director of Process Photography: Denys Coop; Additional Photography: Alex Thomson, Jack Atcheler; Model Photography: Paul Wilson; Aerial Photography: Peter Allwork; Camera Operators: Peter MacDonald, John Harris, Jimmy Devis, John Morgan, Gordon Hayman, Geoff Glover, Ken Coles, Ronnie Fox Rogers, Ginger Gemmell, Roy Ford, Jack Lowen, George Pink; Stills: Bob Penn, Douglas Luke; Special Visual Effects Design: Denis Rich; Flying Systems & Process Projection: Wally Veevers; Travelling Matte Supervisor: Dennis Bartlett; Creative Supervisor of Special Effects: Colin Chilvers; Director of Special Effects: Colin Chilvers; Zoptic Special Effects by: Zoran Perisic; Flying Effects: Derek Botell, Bob Harman; Model Effects Directed & Created by: Derek Meddings; Editors: Stuart Baird, Michael Ellis; Production Designer: John Barry; England Supervising Art Director: Maurice Fowler; New York Supervising Art Director: Maurice Fowler; Canada Supervising Art Director: Bill Brodie; New Mexico Supervising Art Director: Bill Brodie; Property Masters: George Ball, Danny Skundric; Props: Eddie Francis; Construction Managers: Larry Cleary, Jack Carter; Costumes Designed by: Yvonne Blake; Creative Supervisor of Make-up: Stuart Freeborn; Make-up Artists: Philip Rhodes, Basil Newall, Kay Freeborn, Graham Freeborn, Nick Maley, Sylvia Croft, Connie Reeve; Hairdressers: Pat McDermott, Joan White, Stella Rivers, Cathy Kevany; Titles Photographed by: Camera Effects; Title/Special Optical Sequences Photographed by: Camera Effects, Roy Pace, Sheldon Elbourne; Special Sequences: Howard A. Anderson Company, Continental Camera System; Main Title Credits: Steve Frankfurt Communications, R/Greenberg Associates; Main Titles Designed by: Denis Rich; Optical Sequences: Oxford Scientific Films Ltd, Peter

'My name is Alexander Salkind, do you know who I am?' 'No,' said Richard Donner, director of horror smash *The Omen*. Salkind went on to reveal that he was half of the father-son production team who had made *The Three Musketeers* and its sequel. They had the rights to *Superman*, but their director, Englishman Guy Hamilton (*Goldfinger*, *Diamonds Are Forever*) had been taken ill and left the project. Would he be interested in replacing him? After reading the screenplay Donner said he would, on the strict condition that he be allowed to bring on his own writer for a complete rewrite. He agreed to meet the Salkinds in Paris where he was told that he could bring on another writer, and they agreed the deal. And then they dropped the bombshell. The movie had been promised for Christmas 1978. Pinewood Studios and Marlon Brando had been booked for 12 days' shooting, from March 1977. Not only that, but the plan was to shoot the sequel simultaneously, as they'd done on their *Musketeers* movies. Donner had just 11 weeks to ponder how on Earth he was going to convince the world that a man can fly.

The Salkinds had acquired the movie rights to *Superman* back in 1974 from DC Comics, which was owned by Warner Communications. DC, fiercely protective of their most valuable character, had extensive veto rights over both the choice of screenwriter and the final screenplay, and submitted a list of appropriate names. The Salkinds first talked with William Goldman, who declined the project, before approaching Mario Puzo, who had won an Oscar for his screenplay for *The Godfather*. Puzo was intrigued by the epic scale of the legend and promptly turned in a gargantuan 500-page screenplay. 'It was a well-written script, but it was a ridiculous script,' says Donner. 'One hundred and ten pages is plenty for a script, so even for two features that was way too much.'

Donner had other concerns beyond the script's length. He felt it lacked the all-American feel that Donner thought the story needed. Screenwriter Tom Mankiewicz was brought in to re-tune the screenplay (but had to have a 'Creative Consultant' credit due to contractual wrangling), and between them they decided that the keyword for the whole production would be verisimilitude. Donner had it printed out on cards and sent to each production unit. 'We treated it as truth. And the minute you are unfaithful to the truth, to the dignity of the legend, the minute you screw around with it, or make fun of it, or parody it and make it into a spoof, then you destroy its innocence and honesty,' he said.

It was a commitment to realism that resulted in the famous tagline, 'You'll believe a man can fly'.

Adam Smith, *Empire*, October 2001

### Superman: a contemporary review

Magnify James Bond's extraordinary physical powers while curbing his sex drive and you have the essence of *Superman*, a wonderful, chuckling, preposterously exciting fantasy guaranteed to challenge world box-office records this time round, and perhaps with sequels to come.

In sum, director Richard Donner and his large crews of British and American technical experts did it: they brought this cherished and durable comic book character to the screen, overcoming every

Parks, Sean Morris, National Screen Service Ltd., Gillie Potter Productions, Delecluse Realisations, Cinema Research Corporation, Van Der Veer Photo Company, Rank Post Productions, Cinefex, Vee Films, General Screen Enterprises, Filmed in: Panavision; Music by: John Williams; Music Played by: The London Symphony Orchestra; Orchestrations by: Herbert Spencer, Arthur Morton; Music Editor: Bob Hathaway; Sound Mixers: Roy Charman, Norman Bolland, Brian Marshall; Sound Mixed & Re-recorded by: Gordon K. McCallum; Sound Mixed & Re-recorded at: Pinewood Studios; Supervising Sound Editor: Chris; Dolby Sound Consultant: Max Bell; Stunt Co-ordination: Alf Joint, Vic Armstrong; Publicist: Gordon Arnell; Made at: Pinewood Studios, Shepperton Studios

Cast:

Marlon Brando (*Jor-El*);  
 Gene Hackman (*Lex Luthor*)  
 Christopher Reeve (*Clark Kent, 'Superman'*)  
 Ned Beatty (*Otis*)  
 Jackie Cooper (*Perry White*)  
 Glenn Ford (*Pa Kent*)  
 Trevor Howard (*1st elder*)  
 Margot Kidder (*Lois Lane*)  
 Jack O'Halloran (*Non*)  
 Valerie Perrine (*Eve Teschmacher*)  
 Maria Schell (*Vond-Ah*)  
 Terence Stamp (*General Zod*)  
 Phyllis Thaxter (*Ma Kent*)  
 Susannah York (*Lara*)  
 Jeff East (*young Clark Kent*)  
 Marc McClure (*Jimmy Olsen*)  
 Sarah Douglas (*Ursa*)  
 Hany Andrews (*2nd elder*)  
 Krypton Council  
 Vass Anderson (*3rd elder*)  
 John Hollis (*4th elder*)  
 James Carbutt (*5th elder*)  
 Michael Gover (*6th elder*)  
 David Neal (*7th elder*)  
 William Russell (*8th elder*)  
 Penelope Lee (*9th elder*)  
 John Stuart (*10th elder*)  
 Alan Cullen (*11th elder*)  
 Lee Quigley (*baby Kal-el*)  
 Aaron Smolinski (*baby Clark Kent*)  
 Smallville  
 Diane Sherry (*Lana Lang*)  
 Jeff Atcheson (*coach*)  
 Brad Flock (*football player*)  
 David Petrou (*team manager*)  
 Daily Planet  
 Billy J. Mitchell (*1st editor*)  
 Robert Henderson (*2nd editor*)  
 Larry Lamb (*1st reporter*)  
 James Brockington (*2nd reporter*)  
 John Cassidy (*3rd reporter*)  
 John F. Parker (*4th reporter*)  
 Antony Scott (*5th reporter*)  
 Ray Evans (*6th reporter*)  
 Su Shifrin (*7th reporter*)  
 Miquel Brown (*8th reporter*)  
 Vincent Marzello (*1st copy boy*)  
 Benjamin Feitelson (*2nd copy boy*)  
 Lise Hilboldt (*1st secretary*)  
 Leueen Willoughby (*2nd secretary*)  
 Jill Ingham (*Perry's secretary*)  
 Pieter Stuyck (*window cleaner*)

challenge in presenting the man who leaps tall buildings in a single bound.

The risk, of course, was that the audience would refuse to believe and laugh in the wrong places. Thanks to the skill of process photography, however, it's easy to believe and the laughs present – and there are plenty – are cued directly to the script and the delightful performances of Christopher Reeve, Margot Kidder, Gene Hackman, Valerie Perrine and Ned Beatty. Forget Marlon Brando who tops the credits. As Superman's father on the doomed planet Krypton, Brando is good but unremarkable. So much for multi-million-dollar marquee value.

As both the wholesome man of steel and his bumbling secret identity Clark Kent, Christopher Reeve is excellent. As newswoman Lois Lane, Margot Kidder plays perfectly off both of his personalities and her initial double-entendre interview with Superman is wickedly coy, dancing round the obvious question any red-blooded girl might ask herself about such a magnificent prospect.

The film has a big plot and the dastardly results are a dozen disaster films packaged in one. But *Superman's* ultimate triumph involves a lot more than super-feats of strength, exercising the heart muscles as well. Naturally, most of the plot elements are completely absurd, but Donner and writers Mario Puzo, David Newman, Leslie Newman and Robert Benton never let the silliness get out of control. It's easy enough to just enter their world and adjust to new realities.

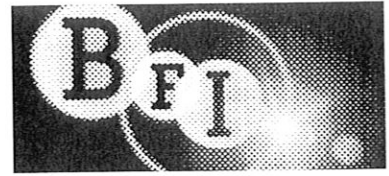
With so many chores to be handled expertly, it's impossible to cover all the accomplishments. Obviously, the cinematography by the late Geoffrey Unsworth (to whom the film is dedicated) is a major factor. Ditto John Williams' bold score and John Barry's production design.

James Harwood, *Variety*, 13 December 1978

Metropolis	David Yorston ( <i>petty officer</i> )
Rex Reed ( <i>Rex Reed</i> )	Missile Control
Weston Gavin ( <i>mugger</i> )	Robert O'Neill ( <i>admiral</i> )
Stephen Kahan ( <i>officer 1</i> )	Robert MacLeod ( <i>general</i> )
Ray Hassett ( <i>officer 2</i> )	John Ratzemberger ( <i>1st controller</i> )
Randy Jurgensen ( <i>officer 3</i> )	Alan Tilvern ( <i>2nd controller</i> )
Matt Russo ( <i>news vendor</i> )	Phil Brown ( <i>state senator</i> )
<i>Superman's 1st Night</i>	Bill Bailey ( <i>2nd senator</i> )
Colin Skeaping ( <i>pilot</i> )	Golf Course
Bo Rucker ( <i>pimp</i> )	Burnell Tucker ( <i>agent</i> )
Paul Avery ( <i>TV cameraman</i> )	California
David Baxt ( <i>burglar</i> )	Chief Tug Smith ( <i>Indian chief</i> )
George Harris II ( <i>Patrolman Mooney</i> )	Norman Warwick ( <i>superchief driver</i> )
Michael Harrigan ( <i>1st hood</i> )	Chuck Julian ( <i>assistant</i> )
John Cording ( <i>2nd hood</i> )	Colin Etherington ( <i>power company driver</i> )
Raymond Thompson ( <i>3rd hood</i> )	Mark Wynter ( <i>mate</i> )
Oz Clarke ( <i>4th hood</i> )	Prison
Rex Everhardt ( <i>desk sergeant</i> )	Roy Stevens ( <i>warden</i> )
Jayne Tottman ( <i>little girl</i> )	Switzerland/United Kingdom/Panama/USA
Frank Lazarus ( <i>Air Force One pilot</i> )	1978© 155 mins
Brian Protheroe ( <i>co-pilot</i> )	Media Partner:
Lawrence Trimble ( <i>1st crewman</i> )	<b>EMPIRE</b>
Robert Whelan ( <i>2nd crewman</i> )	Course: Superheroes, Shoguns, Superspies
David Calder ( <i>3rd crewman</i> )	and Spartans: Comic Books and the Cinema
Norwich Duff, Keith Alexander, Michael	Tue 8 Jul – Tue 29 Jul 18:30
Ensign ( <i>newscasters</i> )	
Missile Convoy	
Larry Hagman ( <i>major</i> )	
Paul Tuerpé ( <i>Sergeant Hayley</i> )	
Graham McPherson ( <i>lieutenant</i> )	

# Movie Magic

Films for younger audiences



## SUPERMAN II

### What's it about?

Once again mild-mannered reporter Clark Kent (Christopher Reeve), hiding his identity as Superman, must fight for law and order. This time around, a triumvirate of nasty villains from the planet Krypton break free of their dimensional prison and hightail it to Earth, where they enjoy the same superpowers as Superman. Meanwhile, Lois Lane (Margot Kidder) has discovered that Superman and Clark are the same person, so Superman debates whether to give up his abilities to become a normal man and share his life with Lois. Richard Lester (*A Hard Day's Night*) takes the helm for this sequel, which is arguably the equal of the original hit film.

From [screenrush.co.uk](http://screenrush.co.uk)

## Superman II - a controversial production

The production of *Superman II* began with several controversies. First, Marlon Brando, who really did not want to appear in the second film, demanded the then unheard of salary of five million dollars to reprise his role as Jor-El. Considering that his on-screen time was to be less than 15 minutes, the producers opted to use Suzannah York, who had portrayed Kal-El's mother, Lara, in the first film, in his stead. To retain continuity, she was referred to as the 'Keeper of the Archives of Krypton'.

The second controversy occurred with a change in directors. Richard Donner had originally filmed *Superman I* and *II* almost concomitantly. However, Mario Puzo wanted to explore both the range of human feelings and sexuality of Superman, actually promising the press that he would ensure that Superman and Lois slept together in the film. When Donner balked at this, Puzo threatened to pull out of the project and the Salkinds decided to replace Donner rather than let Puzo leave. Richard Lester was hired and essentially re-filmed all but a few scenes of the movie.

In several interviews regarding that version of the film, Donner said that his Lois was more intuitive than the Lester version and tried to trick Clark into revealing his identity by jumping out of the *Daily Planet* window. Clark raced to the ground floor and used his super-breath to inflate the awnings of all of the windows up to the *Daily Planet* offices that broke Lois' fall to the street below. As Lois, comes to rest in the last awning just above street level, she looks up, sees Clark staring down at her from the window she fell from, and faints.

ABC-TV and CTV (Canadian) did use some of the original Donner footage (along with commercials) to expand the movie to 2 hr 21 min for television broadcast over two nights. There are some interesting differences between the two television versions. In the American version, the White House fight scene goes on for nearly 4 minutes, while that scene is no more than one minute in the CTV version. Also in the US version, Superman uses his heat vision to cook a soufflé for his dinner with Lois in the Fortress while this was cut in the Canadian version. In both versions, Superman destroys the Fortress of Solitude (which somehow reappears in *Superman IV*) at the end of this film. However, this takes only 30 seconds in the US version, while the CTV versions uses the time it saved by cutting the White House fight scene to insert five minutes of important conversation between Superman and Lois as they profess their mutual love and loss to each.

From [supermanhomepage.com](http://supermanhomepage.com)

### Superman II

Director: Richard Lester

Production Companies: Dovemead Limited, International Film Production I, Warner Bros.

Executive Producer: Ilya Salkind; Producer:

Pierre Spengler; Screenplay: Mario Puzo, David Newman, Leslie Newman Original Story: Mario Puzo; Directors of Photography: Geoffrey

Unsworth, Bob Paynter; Editor: John Victor; Production Designers: John Barry, Peter Murton;

Smith; Costumes: Yvonne Blake, Sue Yelland; Music Composed and Conducted by: Ken Thorne

Cast:

Gene Hackman (*Lex Luthor*)

Christopher Reeve (*Clark Kent, 'Superman'*)

Ned Beatty (*Otis*)

Jackie Cooper (*Perry White*)

Sarah Douglas (*Ursa*)

Margot Kidder (*Lois Lane*)

Jack O'Halloran (*Non*)

Valerie Perrine (*Eve Teschmacher*)

Susannah York (*Lara*)

Clifton James (*sheriff*)

E.G. Marshall (*U.S. President*)

Marc McClure (*Jimmy Olsen*)

Terence Stamp (*General Zod*)

Leueen Willoughby (*Leueen*)

Robin Pappas (*Alice*)

Roger Kemp (*spokesman*)

Roger Brierley, Anthony Milner, Richard Griffiths

(*terrorists*)

Melissa Wiltsie (*nun*)

Alain Dehay (*gendarme*)

Marc Boyle (*C.R.S. man*)

Alan Stuart (*cab driver*)

John Ratzenberger, Shane Rimmer (*controllers*)

John Morton (*Nate*)

Jim Dowdall (*Boris*)

Angus McInnes (*prison warden*)

Antony Sher (*bell boy*)

Elva May Hoover (*mother*)

Hadley Kay (*Jason*)

Todd Woodcroft (*father*)

John Hollis (*Krypton elder*)

Gordon Rollings (*fisherman*)

Peter Whitman (*député*)

Bill Bailey (*J.J.*)

Dinny Powell (*Boog*)

Hal Galili (*man at bar*)

Marcus D'Amico (*Willie*)

Jack Cooper (*Dino*)

Richard Parmentier (*reporter*)

Don Fellows (*general*)

Michael J. Shannon (*president's aide*)

Tony Sibbald (*presidential impostor*)

Tommy Duggan (*diner owner*)

Pamela Mandell (*waitress*)

Pepper Martin (*Rocky*)

Eugene Lipinski (*news vendor*)

Cleon Spencer, Carl Parris (*kids*)

Jean-Pierre Cassel

(*French military aide in Oval Office*)

United Kingdom 1980, 127 mins