

TOTAL FILM AND SFX PRESENT

# 80s MOVIES

THE ULTIMATE CELEBRATION

BACK TO THE FUTURE  
GHOSTBUSTERS  
STAR WARS  
AND BEYOND...

THE HEROES! THE HITS! THE HAIR!  
Your guide to the greatest decade in movies

FEATURING  
THE TERMINATOR • GREMLINS  
BILL MURRAY • THE BREAKFAST CLUB  
RAMBO • LABYRINTH • THE LOST BOYS  
FREDDY KRUEGER • ROBOCOP  
THE GOONIES • E.T. AND MORE...

Future

ISBN 978178389198-6



9 781783 891986

PRINTED IN THE UK

80s MOVIES - THE ULTIMATE CELEBRATION

£9.99







# 1 BACK TO THE FUTURE 1985

Why don't they make 'em like this anymore? Because they never did. Hard-wiring sci-fi, comedy, teen movie and Freudian nightmare, director Robert Zemeckis' fantastic voyage is a genuine one-off.

That plot for starters, couldn't be cleverer or weirder: bonkers scientist Christopher Lloyd sending Michael J. Fox back to the '50s in a pimped-out DeLorean to inspire his father (Crispin Glover) and avoid shagging his mother. Once the fun is in motion, events tick towards each inspired pay-off with the precision magic of a Swiss watch: Glover's left hook, Fox strumming back to life, that unbearably tense finale. Part *Doctor Who*, part *Happy Days*, Zemeckis' film clashes so many genres it's hard to keep up, but it fully exploits its plutonium-rich premise and champion cast. Fox has never been better as the time-travelling, rock-n-roll-inventing, matchmaking '80s teen, and *Back To The Future* is a film to constantly go back to. 80s





# “THEY TOLD US TIME TRAVEL WAS POISON AT THE BOX OFFICE...”

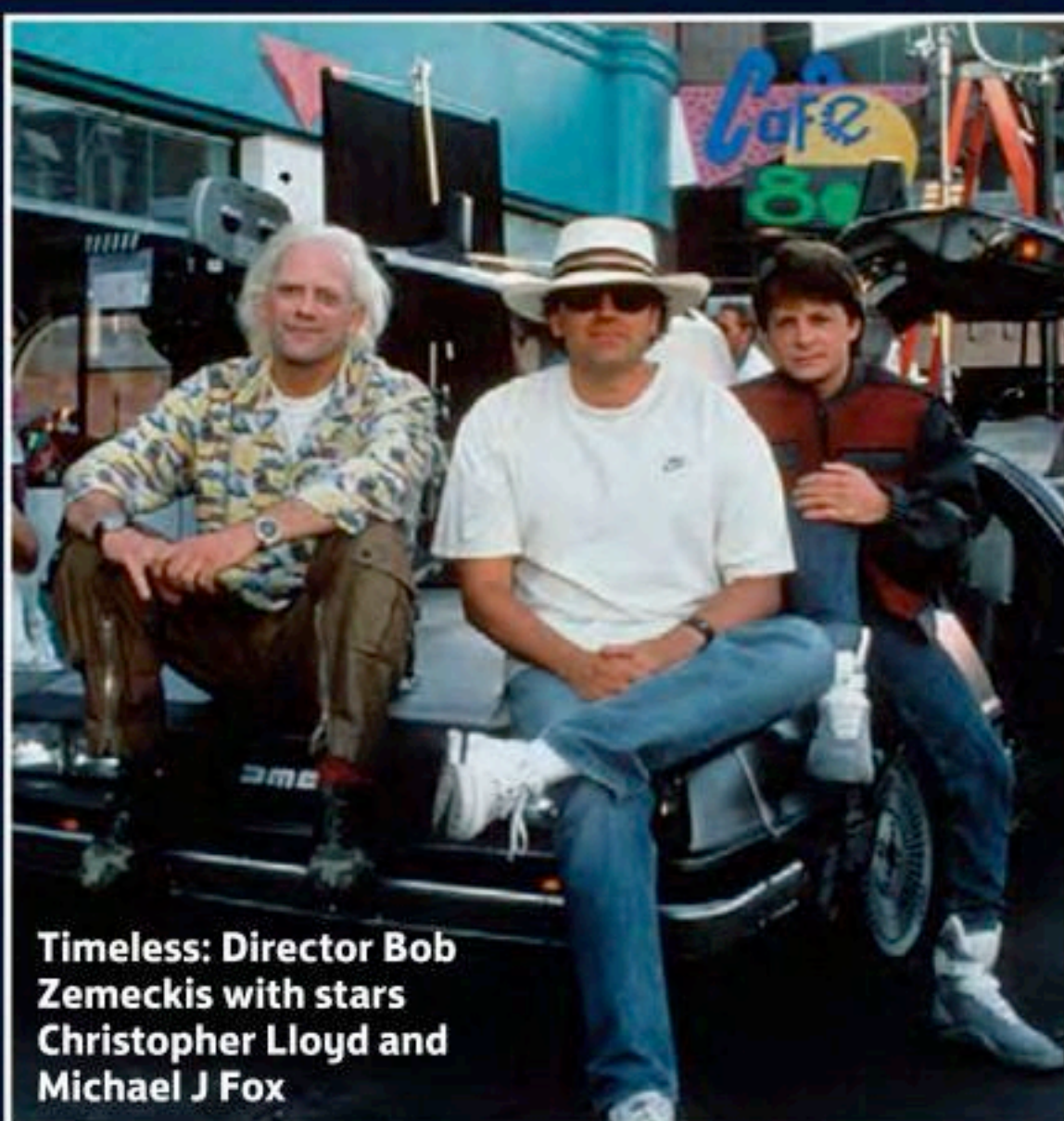
## THIRTY YEARS OF *BACK TO THE FUTURE*

The folks behind the '80s sci-fi franchise tell us why it still rocks!

WORDS **GEORGE KHOURY**

**A**n astonishing three decades ago, Steven Spielberg launched the first *Back To The Future* film upon the world... and popular culture would never be the same again. Created by Bob Gale and Robert Zemeckis, the time-bending trilogy was not only a nearly-billion dollar franchise but a cherished series of films that earned their place in screen history.

Marty McFly's adventures are as popular as ever, and the sequel's 2015 setting suddenly finds us living in the future. Riding the DeLorean with us for a look at the making of the movies are Bob Gale (screenwriter/producer), Christopher Lloyd (the legendary Doc Brown), Lea Thompson (Marty's mum), Kevin Pike (special effects supervisor on *Part One*), Andrew Probert (production illustrator on *Part One*) and poster artist Drew Struzan. Strap yourselves in and fire up the flux capacitor... >>



Timeless: Director Bob Zemeckis with stars Christopher Lloyd and Michael J Fox









## BACKSTORY

**BOB GALE:** "Bob [Zemeckis] and I wrote the script for Columbia. We made the deal in 1980, and we wrote two drafts, both of which were delivered in 1981. Bob was attached as director, and I was attached as producer. No-one else was attached. My recollection is that Steven [Spielberg] always liked the script, from whatever draft it was he read first, back in 1981. We gave it to him to get feedback, and he wanted to be involved. But we had done three movies with Steven – *I Wanna Hold Your Hand* (1978), *1941* (1979) and *Used Cars* (1980) – which had all done sub-par at the box office. We were concerned that if Steven was attached and *Back To The Future* bombed, we'd be looked upon as those guys that only got jobs because of their pal Steven Spielberg. Steven totally understood our reasoning – all of us in Hollywood tend to be a bit superstitious – but left the door open if we changed our mind. Columbia passed on the script, and we took it all over town to various studios and big-name producers, but no-one was interested. We got over 40 rejections. Bob decided to take the next worthwhile directing job that came along, which was *Romancing The Stone*. When it became a big hit, everyone wanted to make his next movie. The movie he wanted to make was *BTF*, and we decided to go back to the one man who had always believed in it: Steven. Steven had just set up Amblin Entertainment at Universal, and we were the first Amblin production. We went into pre-production in summer 1984, and started shooting in November."

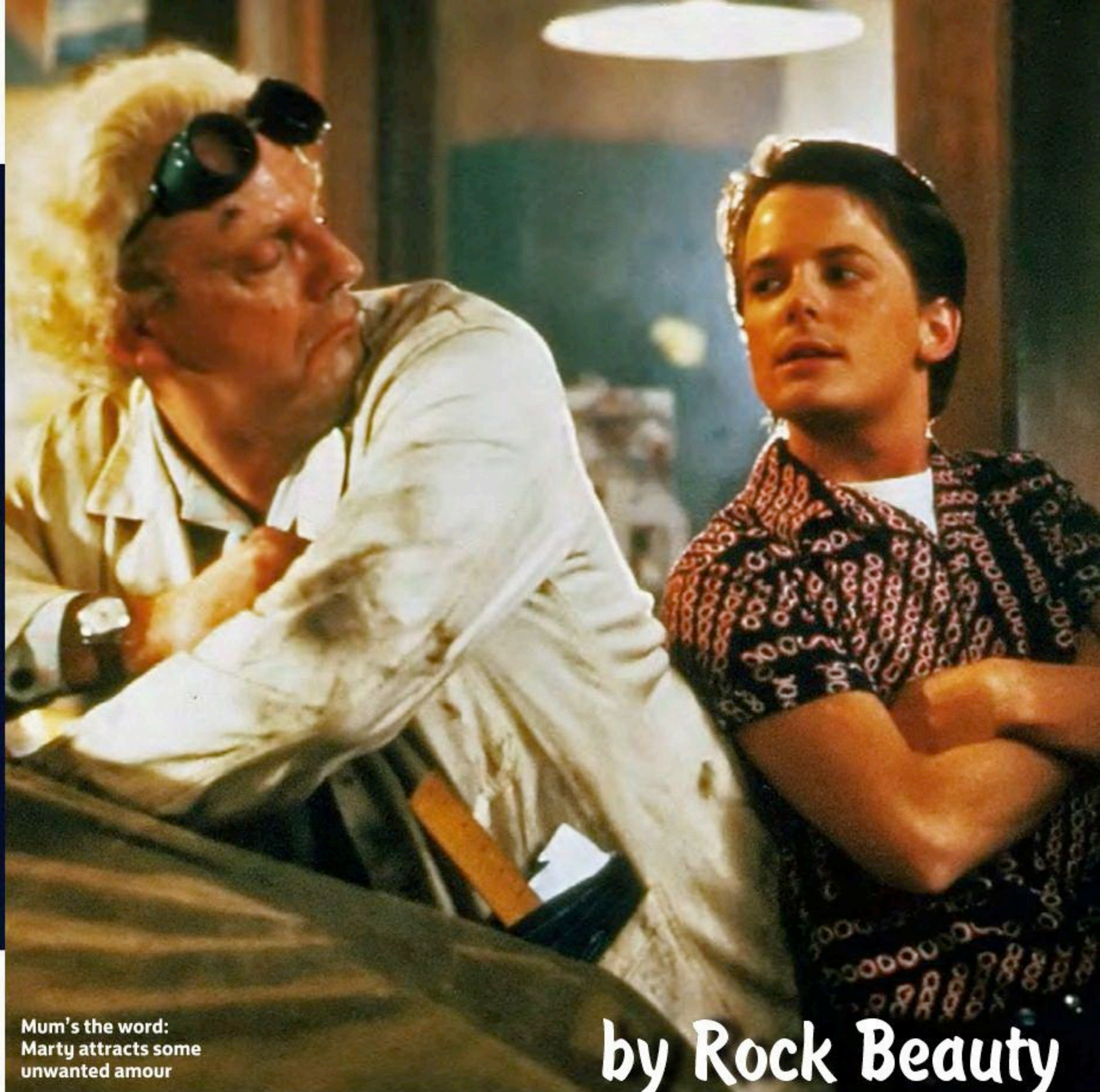
## CASTING

**CHRISTOPHER LLOYD:** "I tossed it. I tossed the *Back To The Future* script. But one of my mottos for the business was never to leave any stone unturned... You never know. So I took that advice and said, 'Okay, I'll go back to LA and meet Bob Zemeckis,' at the least give it a look-see. And I'm certainly so grateful that things turned out that way, because doing the trilogy, doing those three movies, was perhaps the highlight of my life."

**GALE:** "Michael [Fox] never auditioned – he didn't need to, because we could watch him on *Family Ties* every week. Michael is a terrific reactive comedian, which is exactly what the part needed – not just the ability to deliver a line, but the ability to react to a line, to another actor, or to a situation and make it funny and human."

**LEA THOMPSON:** "I did a lot of research on young Lorraine. I read tons of magazines from the period, listened to all the popular music from 1950 to '54 constantly. As a matter of fact, every time I would get ready to shoot a scene as young Lorraine, I would sing 'Mr Sandman' to myself. It was annoying. I based the 'old Lorraine' on a girlfriend's mother I grew up with. She was not a happy woman. Playing all those aspects of Lorraine was a great deal of fun and a wonderful opportunity to show off."

Steven Spielberg (on right) and some of the Future crew



Mum's the word: Marty attracts some unwanted amour

by Rock Beauty

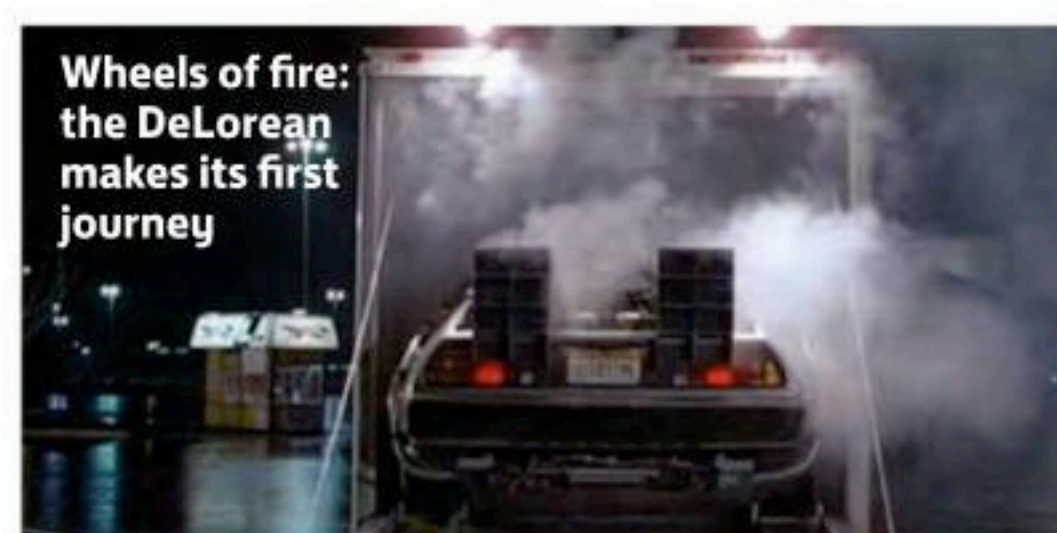
## THE DELOREAN TIME MACHINE

**ANDREW PROBERT:** "Before [Ron] Cobb came aboard I'd sketched up several variations of the car for my own interest. The producers all saw them as a few were tacked up on the wall."

**KEVIN PIKE:** "We started early in October, put a shop together, and put in the crew. It took us approximately 10 weeks to build the three DeLorean time machines for *Back To The Future*."

**PROBERT:** "Cobb had laid some pretty nice groundwork, fully using his amazing talent for coming up with hardware that looked and felt as if some nutty professor could do the job himself. I came in when Cobb left and upgraded his initial concept."

**PIKE:** "Well, it certainly went 88 mph, which was really all it had to do. It certainly wasn't a high-performance car, nor meant to be a high-performance car, but, for all intents and purposes, the car did everything that it had to do. It sure worked well. Any car that you have that's a 'picture car' you're going to put through challenges every day. We burned it up, and froze it up, and beat it up, and put all these electronics in it. Any car like that's going to need attention. We had our crew, and the wonderful teamster crew had their mechanics to keep it up and running all the time. The stunt people liked to try to beat it up, and we tried to make it right for them. All things considered, I have nothing but the greatest love for the DeLorean as a car, and, of course, I'm really proud of the work that we did on the DeLorean time machine for the movie."



Wheels of fire: the DeLorean makes its first journey



## THE BROWN/MCFLY CONNECTION

**GALE:** "Because Doc is an adult with the exuberance of a boy, and also has the reputation of being 'dangerous', so those are two qualities that would attract someone like Marty to him. Marty would be fascinated by such a character, particularly given his home life. Marty would be





by Rock Beauty



Blue harvest: creating the car park scene in the studio



Manure not far away. And Biff hates manure



Yeah, but his lip-synching wasn't all that

one to accept Doc on his own terms, and Doc appreciates that. There's a father-son relationship there, which fulfills a need in both of them. As to the specifics of any particular event, that's something we'll let everyone decide themselves!"

**LLOYD:** "There's been a couple of people when I was younger who I was really enthralled by, because they did what they did with such excitement. Obviously, before the first film begins, Marty and Doc had spent time together, and Doc came up with this new sound system that blows Marty away at the beginning, and he's got all these clocks that go off at the same time. He's got the gadget that automatically opens a can and puts the dog food in the thing. He's continually coming up with new things, and I think Marty looks at all this and there's nobody like it. He's a phenomenon, and I think that is so intriguing to Marty. One of the things that makes the film work is that that's such a deep, profound part of the relationship between Doc and Marty."

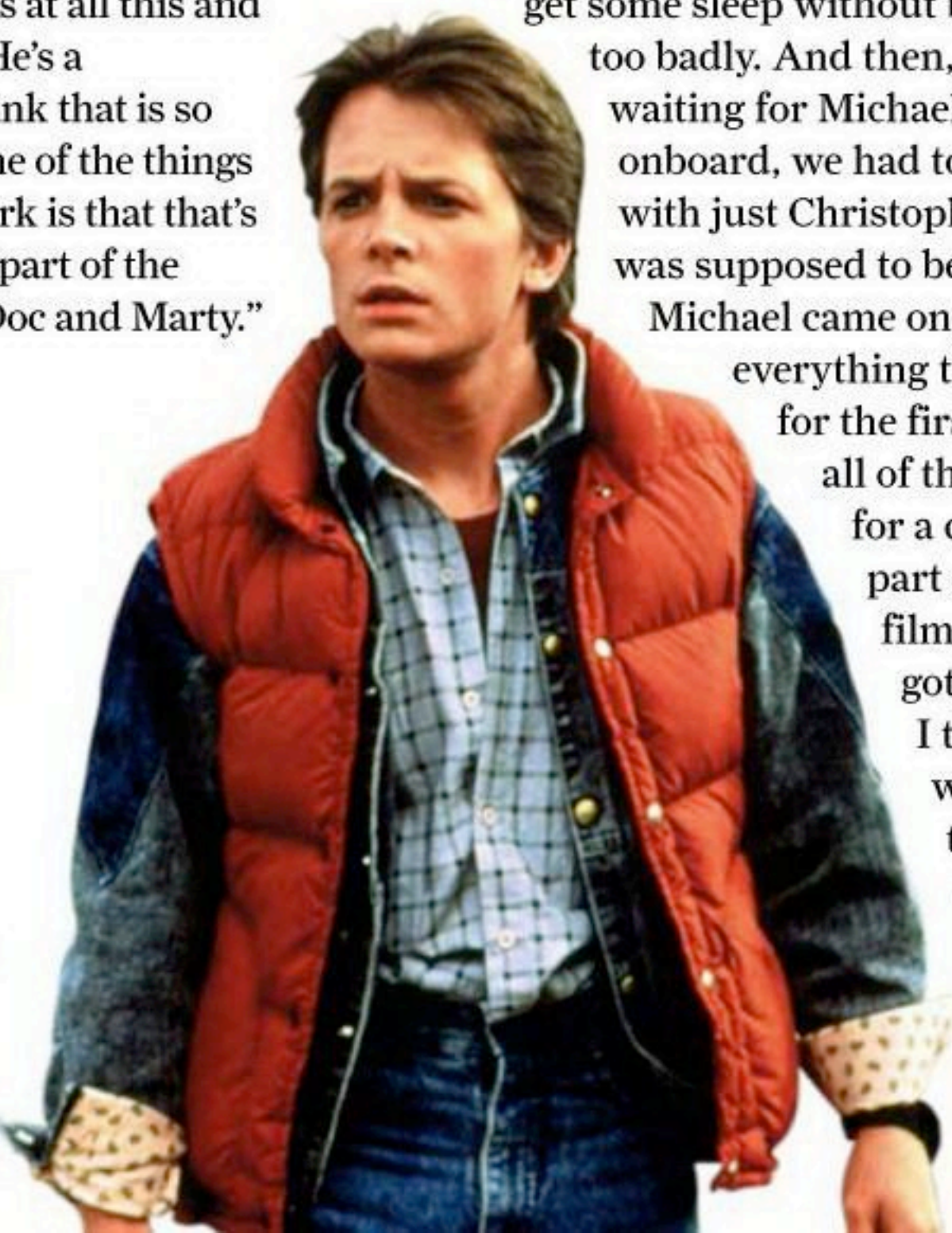
## BOX OFFICE POISON

**GALE:** "We were just trying to tell a good story. We certainly weren't thinking of it in terms of marketing, especially given that

all the marketing 'experts' said that time travel was poison at the box office. We just wanted to make a movie that we would want to see."

## CHALLENGES

**PIKE:** "There was a bit of difficulty in the time frame because we shot so much at night. One of the locations was 60 miles outside of Los Angeles, and to get there was during the rush hour traffic going home, which was our going to work. And when we came back in to go home, they were coming back in to go to work. So it was pretty miserable as far as the time constraints. Not only that, I had a full shop working all day long, and it made it hard to coordinate with them when I was trying to get some sleep without burning the candle too badly. And then, when we were waiting for Michael J Fox to come onboard, we had to do a lot of work with just Christopher, looking at what was supposed to be Michael. When Michael came on, we had to reshoot everything that we had done for the first six weeks... So all of those elements made for a challenge, just as part of the rigours of filmmaking. But we got through it, and I think it turned out well in the end, to say the least." [Fox was busy filming Family Ties during daylight hours.] >>



## BACK TO THE POSTER!

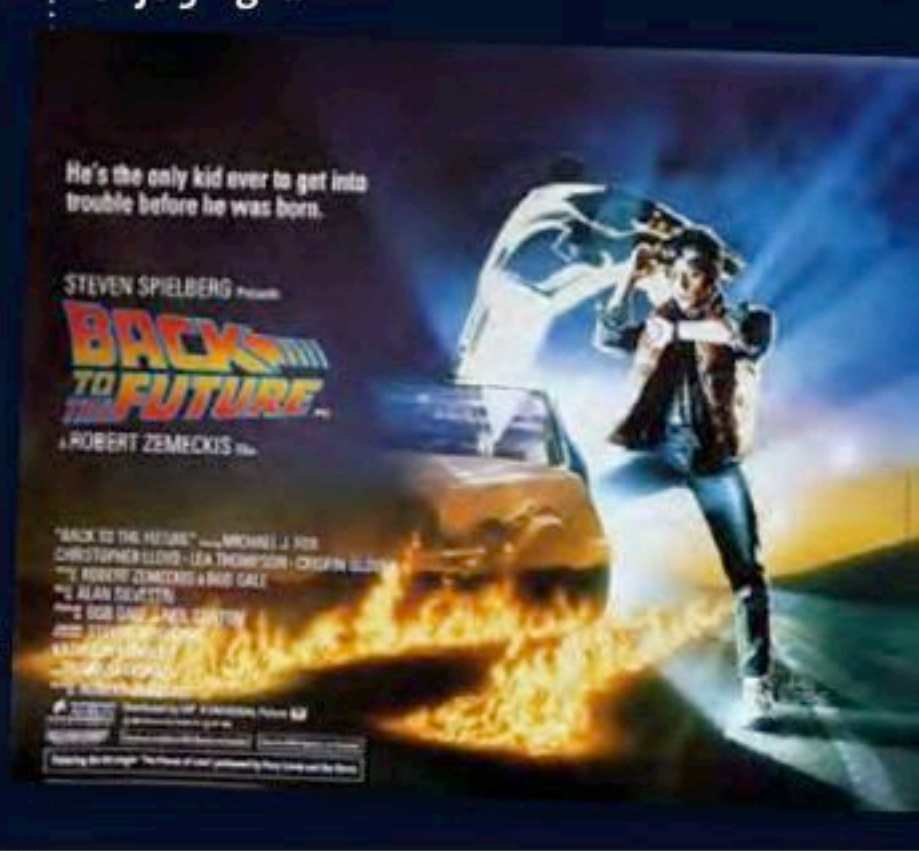
Legendary artist Drew Struzan on that classic image

"It was a peculiar circumstance, because we worked for weeks on ideas. I did the black-and-white, and then they had me do colour ones, and then they had me make changes to those, develop it further. So they were going in a pretty straight line toward what they wanted, and we were close to actually starting a painting based on what I was doing. And then, from somewhere else, they got this idea of him standing by the car. And there was some other artist – I wasn't the only guy working on it – and they said, 'We like the concept,' but they wanted my technique. So they said, 'Okay, take this concept and paint it in your technique.' So I went straight from the other guy's concept, and we designed it and composed it the way I felt about it, and just painted it."

"I obviously had some photos of the actor, and his likeness, and the costume he was wearing, and stuff like that. And there was an art director involved, and he had a photo

session with Michael that didn't work out well, so I didn't use that. So I actually took some pictures, I modelled for the body shot, and stuck the actor's head on it. I do whatever I can to make it as good as I possibly can. If there's materials, I use those. If they don't exist, I make my own."

"Here we are, 25 years later, and people are still talking about *Back To The Future*, and they're talking about the artwork. It makes me feel good to realise that I did something more than just advertising. I did something that lives like art, where people just keep enjoying it."







This is heavy...  
although that  
car's not

by Rock Beauty



Doc corrects his  
error of bringing  
Jennifer into the  
future...



McFly! McFly!

## PART TWO

**GALE:** "Of course it was a different experience working solo! As far as the first draft of *Part Two* went, Bob Zemeckis and I had just roughed out the basic structure and some of the key plot points. In that version, the last section took place in 1967. I ran with that, and after Bob read it, he got the idea of doing the last section in 1955 again. So there was still a lot of collaboration, but it was of a slightly different sort. There's always pressure to get a script done quickly, but quality comes first, and a sequel was not going to go into production until both Bob and I were satisfied with the script."

**LLOYD:** "In the first *Back To The Future*, I send Marty off, and the lightning strikes, and the stunt man slides down the wire, and then Marty takes off. I have this very emotional, euphoric glee, and it worked. And I sent him back wherever he was going, and that sequence had to be repeated in *Back To The Future 2*, which was about two years later. And I was very, very concerned about matching it. I think I was more worried about that than any other scene in the film. That was rough getting that. But it worked out."

**THOMPSON:** "When we recreated the dance scene in *BTTF 2* it was difficult for me because they had replaced Crispin Glover with a lookalike. That was a huge drag. But that aside, it was wild to be there four years later in the same dress in the same place."

## HOVERBOARDS NOT FOR SALE

**GALE:** [During the promotion for *Part Two*, Zemeckis pretended that Hoverboards were real.] "It was a joke! No-one ever expected anyone would take it seriously! And we certainly didn't make any friends at Mattel – for years, kids would call up demanding they put them on the market!"



compete with all the technical effects, but I never really regarded it as a hindrance. It was just the reality of what we were doing."

**GALE:** "With *Part Three*, we wanted to return to the essence of *Part One*, where there was just one trip back and one trip forward."

## PART THREE

**GALE:** "The studio were only resistant until they understood it was better to make two films costing \$40 million each than make one film that cost \$60 million, and then, sometime later, to do a *Part Three* that would cost another \$40-\$60 million. It was the cost savings of doing the sequels back-to-back that convinced them to pull the trigger."

**LLOYD:** "I remember in *Back To The Future 3*, I'm in a barn, and I've put together this enormous machine that creates ice, and it's like the machine was moving, and gears are going around, and there's steam coming out of it. Then this little cube of ice emerges from the spout. And there was so much technical stuff going on in the scene, and repeated takes, repeated takes. So finally everything came together and worked perfectly, and I somehow flubbed my line in that one take. So it was a challenge, but it was also very exciting. The energy level had to come up in order to

## CHARACTER REVERSAL

**GALE:** "It just seemed like the right thing to do. Because Marty had experienced the most trauma in the first two films from alterations in the space-time continuum, it made sense that he would now be the one to speak out loudly against it. Meanwhile, Doc has fallen in love, and we all know that being in love can cause a person to act irresponsibly."

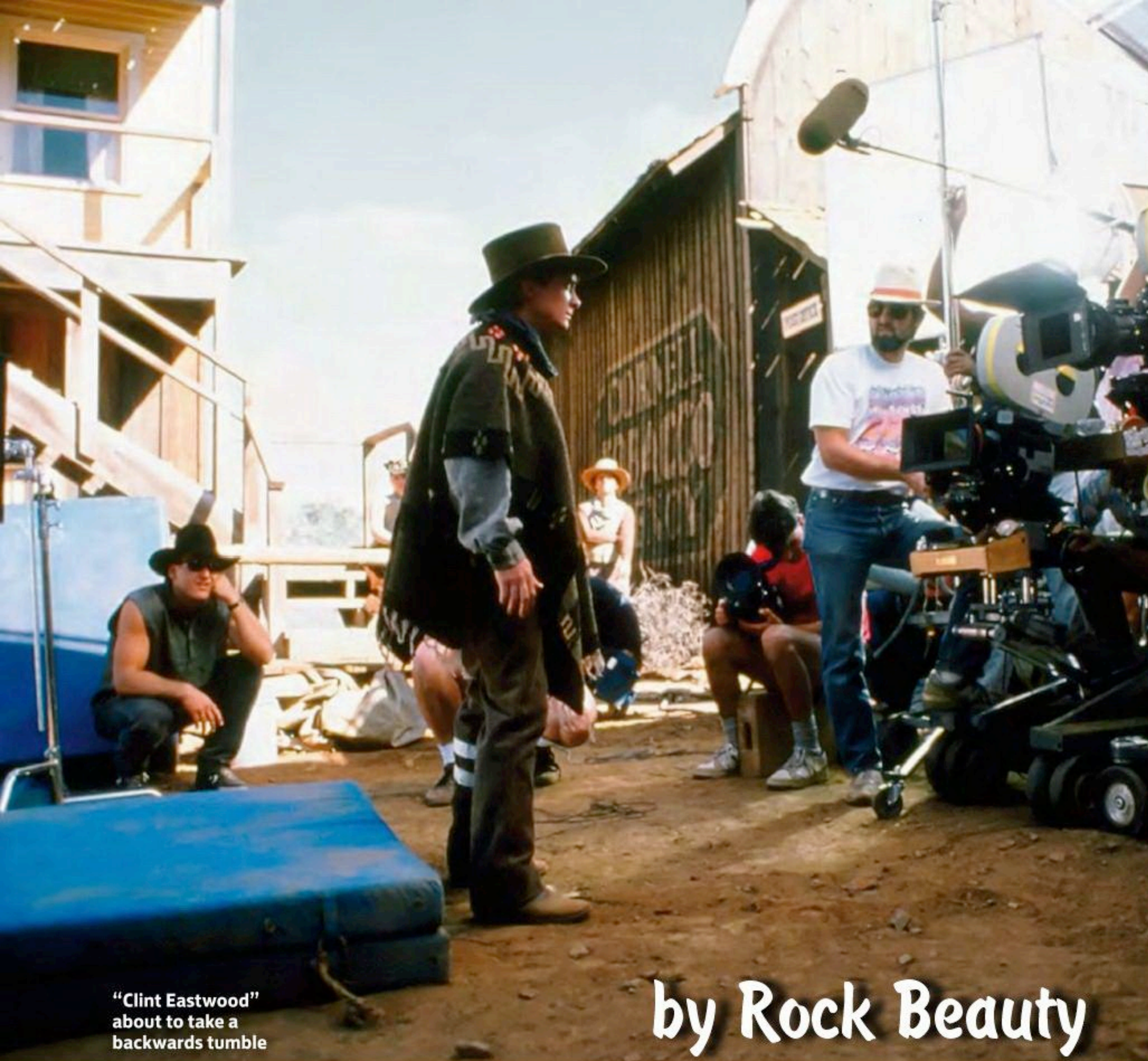
## WESTERN STYLE

**LLOYD:** "My favourite is the third. It was in the Old West, and Westerns are always fun. There's horseback riding and all that fun stuff of the West. And doing all those scenes with that steam engine, where you're holding on. And there's a certain risk involved... that train is moving along at a pretty good pace! That was very exciting to do. And, also, Doc has a romance. So all of it put together, it was pretty exciting."



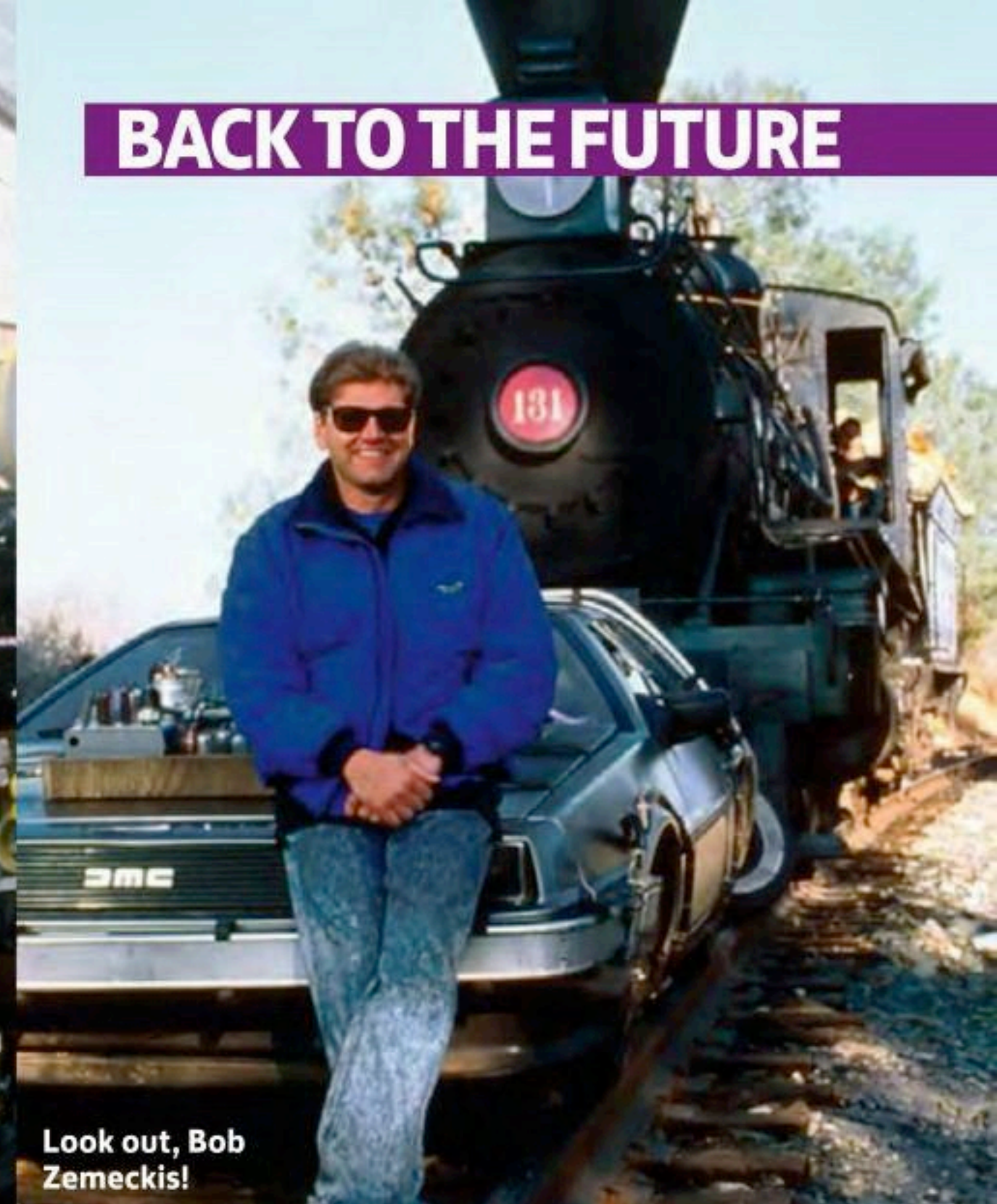
So that's how they did it!





"Clint Eastwood" about to take a backwards tumble

by Rock Beauty



Look out, Bob Zemeckis!



Buford "Mad Dog" Tannen: one very unshaved man

**GALE:** "Bob Zemeckis came up with that idea. We both grew up on Westerns, and we thought of it as a romantic era in American history. It's the archetype of American mythology, and it made sense to show the birth of Hill Valley – or at least the Courthouse and clock. Plus, there is nothing more visual than a locomotive!"

**THOMPSON:** "Playing the Irish lass, Maggie McFly, was such a joy. I always love the challenge of doing an accent. Especially when I have a fantastic dialect coach. And the idea that Marty would wake up three times to his mother was so funny. I only regret that I didn't get to ride a horse."

## THE FUTURE OF THE FRANCHISE

**LLOYD:** "I don't know, because of his [Fox's] situation, whether it would be possible to do another one. Beyond that, I just feel that Gale and Zemeckis felt that they had completed the story, a whole cycle of going back and forth in time, and the consequences and all that. It had completed itself, and to try to go on further and do another one, even if they had decided to do it back then, might have been pushing the envelope a little bit too far. So I feel it works as it is, and that's that."

**GALE:** "We have always stated that there would be no *Part Four*. We even had T-shirts made up with *BTTF4* logo with a circle and slash

through it, which we wore to one of the *BTTF3* events! We've seen franchises that went back to the well one too many times, resulting in a less than satisfying sequel, and Bob and I never wanted to go there. Because we've been so clear about that, the studio has never asked us to consider it – they know we'd say 'no'."

## BACK TO FOREVER

**LLOYD:** "You do a film sometimes, and people remember it – the people who were young at the time they saw it. And that film moves on, and you don't see it any more, and no new generations really appreciate it. But this film just continues to enthrall young audiences. I'm constantly meeting kids on the street, who have just seen the film for the first time, and they're seven, eight years old, and it just doesn't quit. And that's very satisfying, to feel you've been a part of something that has meant so much to so many people, and still continues to do so. That's a great thing."

## SELLING THE SEQUELS

**GALE:** "I don't know that anything 'went wrong' with *Part Three* in that regard. I think it was a mistake not to have advertised *Part Two* as the second part of a trilogy. I lobbied for that, because I thought the audience should know going in that the story did not end in *Part Two*. I remembered being annoyed at the end of *Empire Strikes Back* at its non-ending, as I wasn't prepared for that. But the studio didn't agree, and a lot of the audience was not happy to see 'To Be Concluded' at the end. So there was a segment of the audience that was angry at us for that, and maybe they gave up on us. We know there was also a segment of the audience that wasn't interested in a Western, no matter what."



"Let's see if you bastards can do 90!"



Mary Steenburgen had also been in time travel movie *Time After Time*!



# MICHAEL J. FOX

Just call him Mr Popular. How the pint-sized Canadian actor made a giant-sized leap from small-screen sitcoms to big-screen stardom...

**J**uly 1985 and Michael J. Fox is celebrating something of a hat-trick. His TV sitcom *Family Ties* is hovering near the top of the US ratings. His throwaway comedy *Teen Wolf* is the number two film in the country ("Inexplicably," he admits) and the number one movie is, of course, *Back To The Future*. As the actor himself relayed in his self-deprecating autobiography, *Lucky Man*: "I went from modest, anonymous success to joining the Being-Famous-In-America Fun House."

The diminutive Fox became an entertainment giant in the '80s. Both a popular Everyman and a teen pin-up, his easy charm and natural acting style made everything he did seem effortless. Which may explain why no one made a bigger fuss about this 5' 4" Canadian, who wandered from small screen to big and back again without breaking his stride. As Johnny Depp pointed out: "You couldn't really move from TV to film at that time. It was a tough leap. As a television actor myself, I know. The only guy who appeared to have done it easily was Michael."

Fox first established himself on the small screen when he won the role of Alex P. Keaton in the sitcom *Family Ties*. "I think I won out by being more obnoxious than the other kids who auditioned," he claimed, but the producers knew they had found someone special. The initial premise of the show – focusing on two hippy-ish liberal parents trying to deal with the conservative '80s – was quickly shifted towards Fox's character. "We kind of knew we needed to change things around by the second episode," admitted the show's creator, Gary David Goldberg.

The prim, ambitious-yet-still-likeable yuppie Alex became an icon of the Republican times and the viewers' favourite. He propelled the show up the ratings, attracting the attention of Steven Spielberg. Goldberg was approached and asked

to let Fox star in a film about a time-travelling teenager. At first, Goldberg didn't tell the actor about the offer, not wanting to lose him to celluloid. But after it became apparent that Eric Stoltz wasn't working out (Spielberg cast Stoltz as Marty McFly after it looked like Fox would be unavailable), Goldberg was approached again and this time relented.

For the next two months, Fox would work on *Family Ties* from 10am to 6pm then *Back To The Future* until 2.30am. "I had to learn to enjoy it," said Fox. "I averaged about four hours of sleep a night, but I figured if I couldn't handle the pace at my age, then I might as well get out of the business." The excessive hours paid off when *Back To The Future* made Fox an international star,

**'You couldn't really move from TV to film at that time. The only guy who did it easily was Michael J. Fox'**

along the way earning the studio some \$380m worldwide, a huge figure for the mid-'80s.

A measure of Fox's appeal is that *Teen Wolf*, a low-budget teen B-movie (filmed before *Back To The Future* but released a month afterward), went on to become the second highest-grossing film of the year. Fox hit gold again with *Back To The Future*'s second and third outings, while yuppie comedy *The Secret Of My Success* was another big hit. All played on the actor's undeniable charm and boyish charisma, although some felt he should try exploring a more expansive range of roles. "I don't see any reason why Michael needs to be confined to some cherubic image," offered *Taxi Driver* scribe Paul Schrader. "He's a likeable actor, but he doesn't have to be so clean-scrubbed."

Fox did indeed dip into murkier fare with the harrowing *Casualties Of War*, *Bright Lights*, *Big City*

and Schrader's own *Light Of Day*, to mixed success. The actor himself admitted he didn't apply much of a filter to the roles he accepted. "I was just saying, 'Yes, I'm free; let's fit it in and do it,'" said Fox. "I wasn't really considering whether the script was any good or if the thing had a chance to be successful. I guess I wanted to use the time to make as many movies as I could before they pulled the plug on me, because I felt it would happen at some point. Let's face it, this town is a lottery system for actors. One year you're it and the next, you're gone. So I thought, 'Let's do some weird films before it all ends. Maybe they'll think I'm complicated and interesting because of it.' So, I'd sign the contracts and be there and then I'd have to do something that wasn't ready or right sometimes."

Although not a big hit, the shooting of *Bright Lights*, *Big City* did give Fox a chance to reunite on screen with Tracy Pollan, an actress who had played his girlfriend, Ellen Reed, in *Family Ties*; the two got married 14 months later.

Eventually, the big screen offers did taper down, although there were still some gems to come, including the marvellous *The Hard Way* with James Woods, the hit *Doc Hollywood*, Peter Jackson's *The Frighteners* and precursor to *The West Wing*, *The American President*. But it was a return to the small screen with *Spin City* which re-established him as one of America's favourite actors – a status borne out again by his later cameos on shows like *Scrubs* and *Boston Legal*.

His ongoing battle with Parkinson's disease and his tireless campaigning to find a cure have also cemented his popularity with the public. And, despite his illness, Fox remains as upbeat as Marty McFly: "The biggest thing is that I can be in this situation and still love life as much as I do. Because life is great. Sometimes, you just have to put up with a little more crap..." 🐾

WORDS AUBREY GANGULY



## Quote me

Michael J. Fox expresses himself...

### ON HIS HEIGHT

"Whenever a newspaper or magazine was annoyed with me, I began to shrink. Stories would begin, 'The short actor,' or 'The tiny actor', or even, 'The teeny-weeny actor.'"

### ON MEETING

**PRINCESS DI** "I sat next to Princess Diana during the royal premiere of *Back To The Future*. I was desperate to go to the toilet but I didn't think etiquette allowed me to get up once she had sat down. So it turned into two of the most excruciating hours of my life."

### ON BEING A COVER STAR

"Everywhere I looked, I saw my image reflected back at me. But they weren't reflections so much as different facets of my public persona; the boy next door on the cover of *People*, the yuppie on the front of *GQ*, a sex symbol on *Playgirl*. Some aspects I recognised, others might as well have been aliens inhabiting my body - in fact, that may have been a tabloid headline about me, too."

### ON TEEN WOLF

"I don't know what I was thinking. At the time, I begged my friends for reassurance that the role wasn't a career killer. With kind hearts and straight faces, they lied, 'Don't worry about it. It'll be great...'"