# BACK IN TIME\* WORDS AND MUSIC BY HUEY LEWIS

TELL ME DOCTOR WHERE ARE WE GOING THIS TIME
IS THIS THE 50'S OR 1999
ALL I WANTED TO DO WAS PLAY MY GUITAR AND SING
SO TAKE ME AWAY, I DON'T MIND
BUT YOU BETTER PROMISE ME
I'LL BE BACK IN TIME
GOTTA GET BACK IN TIME

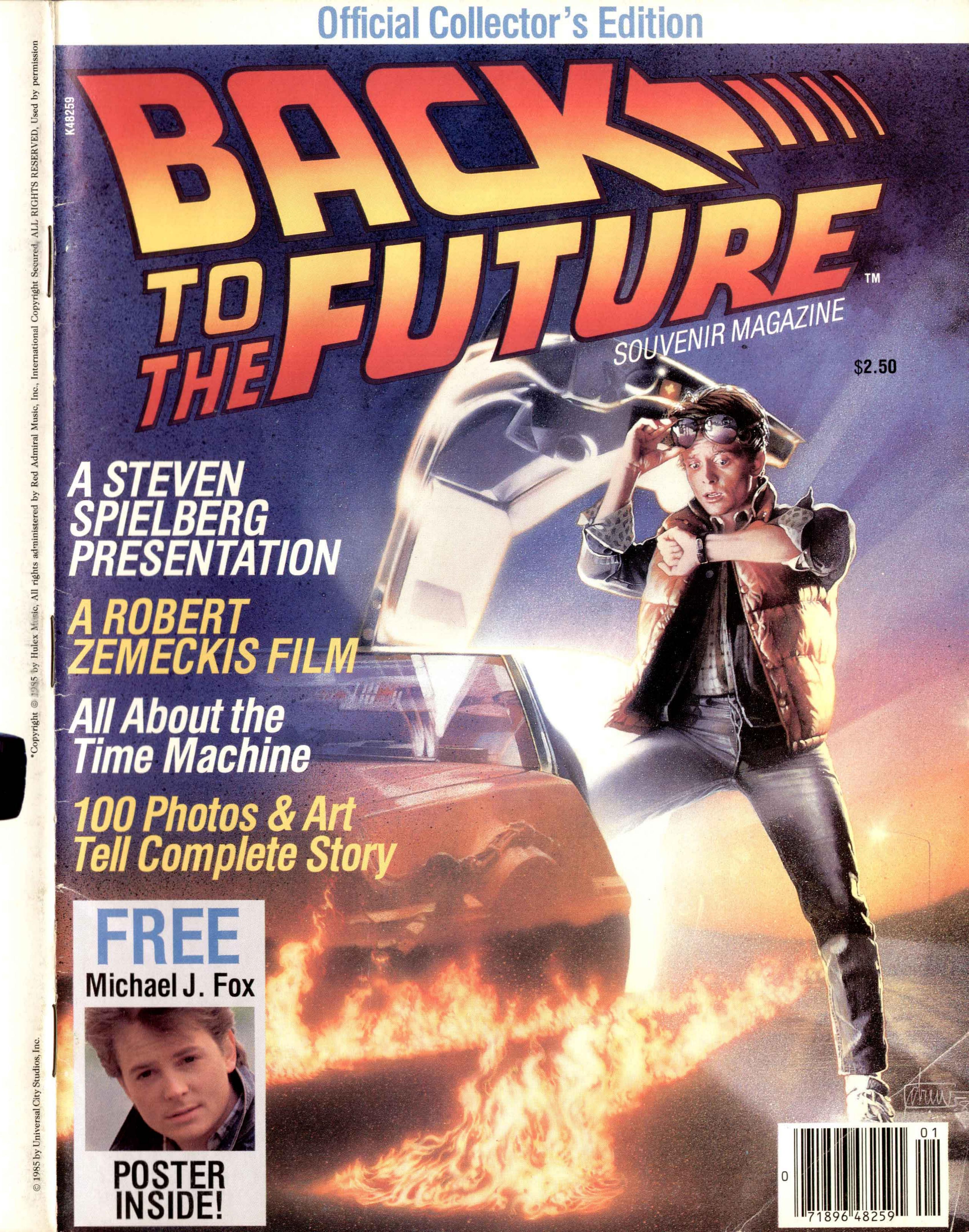
DON'T BET YOUR FUTURE ON ONE ROLL OF THE DICE
YOU BETTER REMEMBER LIGHTNING NEVER STRIKES TWICE
PLEASE DON'T DRIVE AND EAT, DON'T WANNA BE LATE AGAIN
SO TAKE ME AWAY, I DON'T MIND
BUT YOU BETTER PROMISE ME
I'LL BE BACK IN TIME
GOTTA GET BACK IN TIME
GET ME BACK IN TIME



Starring MICHAEL J. FOX
CHRISTOPHER LLOYD • LEA THOMPSON • CRISPIN GLOVER
Written by ROBERT ZEMECKIS & BOB GALE
Music by ALAN SILVESTRI
Produced by BOB GALE and NEIL CANTON
Executive Producers STEVEN SPIELBERG, KATHLEEN KENNEDY









Back to the Future could also be called The Adventures of Marty McFly. It's the story of a 17-year-old kid who takes off on an unexpected trip that changes his life. Like many teenagers, Marty suffers from an overabundance of energy and a shortage of confidence. He loves playing rock-and-roll music, cruising through town on his skateboard, and going out with Jennifer Parker. Still, something's missing. Nobody's perfect, but Marty figures he could be a little less imperfect. If only someone would recognize his musical talents, or he could get his hands on that beautiful, black Toyota 4 x 4, or if his dad, George McFly, would just pull himself up by the bootstraps and



show a little pride in his work, his family, and especially in his young son. Marty barely even dreams of things ever changing. But Dr. Emmett Brown dreams. Marty's friend Doc is an eccentric old scientist whose 30-year-old fantasy is about to come true. One night, in a deserted parking lot near Marty's home in Hill Valley, California, Doc proudly unveils his latest and greatest invention. A DeLorean: souped-up, lit-up, and prepped. But prepped for what?! It's a time machine. Sure enough, Doc sends his dog, Einstein, a minute into the future. Success! The DeLorean's fueled by plutonium — a nuclear and illegal substance. And a van full of Libyan terrorists want their contraband back! They screech their VW into the lot, kill Doc, and turn on Marty. The terrified kid dives into the car, turns the key and shifts into first gear, flooring the gas. CRASH! Marty "lands" in a barn in a town that's strangely familiar. It's Hill Valley. But the year is 1955. His parents are teenagers and don't even know each other...yet. And they won't, either, if Marty doesn't bring them together. There's another problem. How the heck will he get back to the future?

ABOUT THE SOUVENIR MAGAZINE: This Official Collector's Edition is compiled from preproduction art, storyboards, still photographs taken during filming, and exclusive interviews with members of the cast and crew. In taking you behind the scenes of Back to the Future, the magazine also presents our retelling of the film's story. Due to certain interferences in the time continuum, some scenes and material presented here may have been changed in the final editing of the film.

# Sowenin Magazine

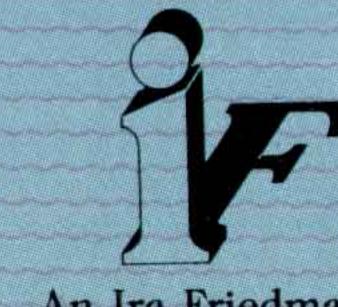
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McFly may have no interest in the adventures that await him, but Michael J. Fox leapt at the chance to star in a movie produced by Steven Spielberg's film company, Amblin Entertainment. At

first he didn't believe the offer was for real, then he was afraid the director and producers would change their minds! Not likely. The 23-year-old Canadian-born actor, who co-stars on the hit TV series Family Ties, gets high praise from all corners of the BTTF production team. But it wasn't easy holding down two jobs at once. Filming overlapped with two months, of the FT shooting schedule. That meant late nights and almost zero time for rehearsal. So Michael had to find some common ground between Marty and his FT character Alex Keaton. "That common ground was an energy and a sense of wonder they both have," says Michael, who's made several TV movies, including Poison Ivy and High School USA, and a Walt Disney feature, Midnight Madness. "Once I found that thread, the only thing that was really tough was staying awake." But BTTF doesn't suffer for its star's lack of sleep. In fact, Michael's "acting and comic sensibility" were, in Writer/Producer Bob Gale's words, "absolutely worth" the late nights everyone put in to make Back to the Future a smashing success.

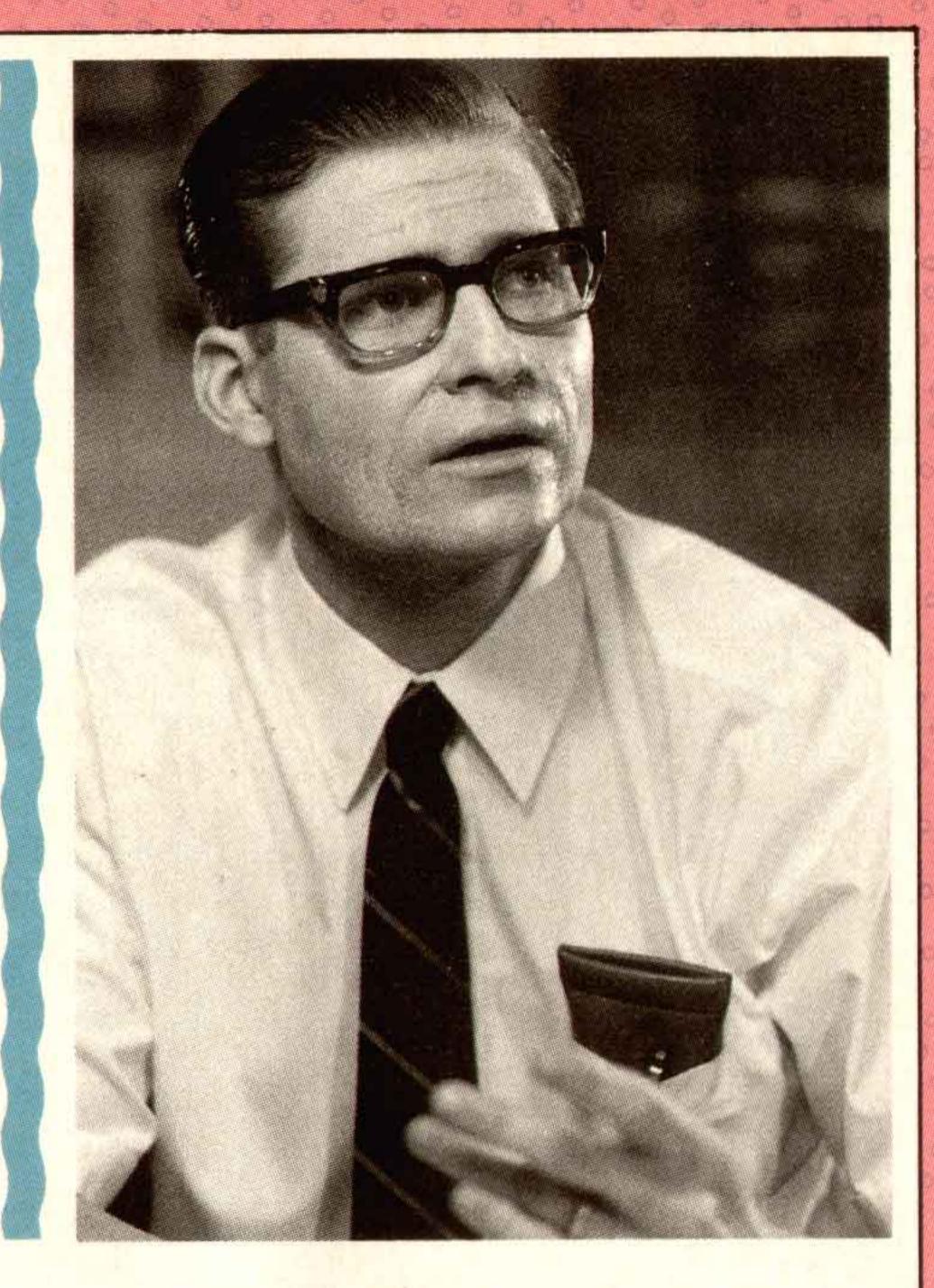


"Uh, sorry fellas. You're just too darn loud." Looks like Marty's band, The Pinheads, won't make the Battle of the Bands. And this sorry lookin' "fella" is the one to break the news. But this is no ordinary actor. He's a musician who, you might say, is at the heart of rock and roll. Stumped? Read on. A despondent Marty heads home. Will he ever make it in music? Time will tell. Speaking of time, seems the courthouse clock hasn't been telling much of that in the 30 years since lightning struck it.





Marty skateboards home, a place right out of a K Mart catalog. His geeky father George (right) is being balled out by Biff Tannen, a bully of a man. Biff cracked up George's car - and he's blaming George! Marty can't believe it...but then his Dad always was a real milksop. Then there's Mrs. McFly (left), Lorraine, a housewife in a rut: overweight, smokes too much, loves her vodka. Marty's sister Linda is always complaining about her lack of dates. Brother Dave, sharp in his Burger King uniform, runs off to another shift at the grease pit. What a goonie family!



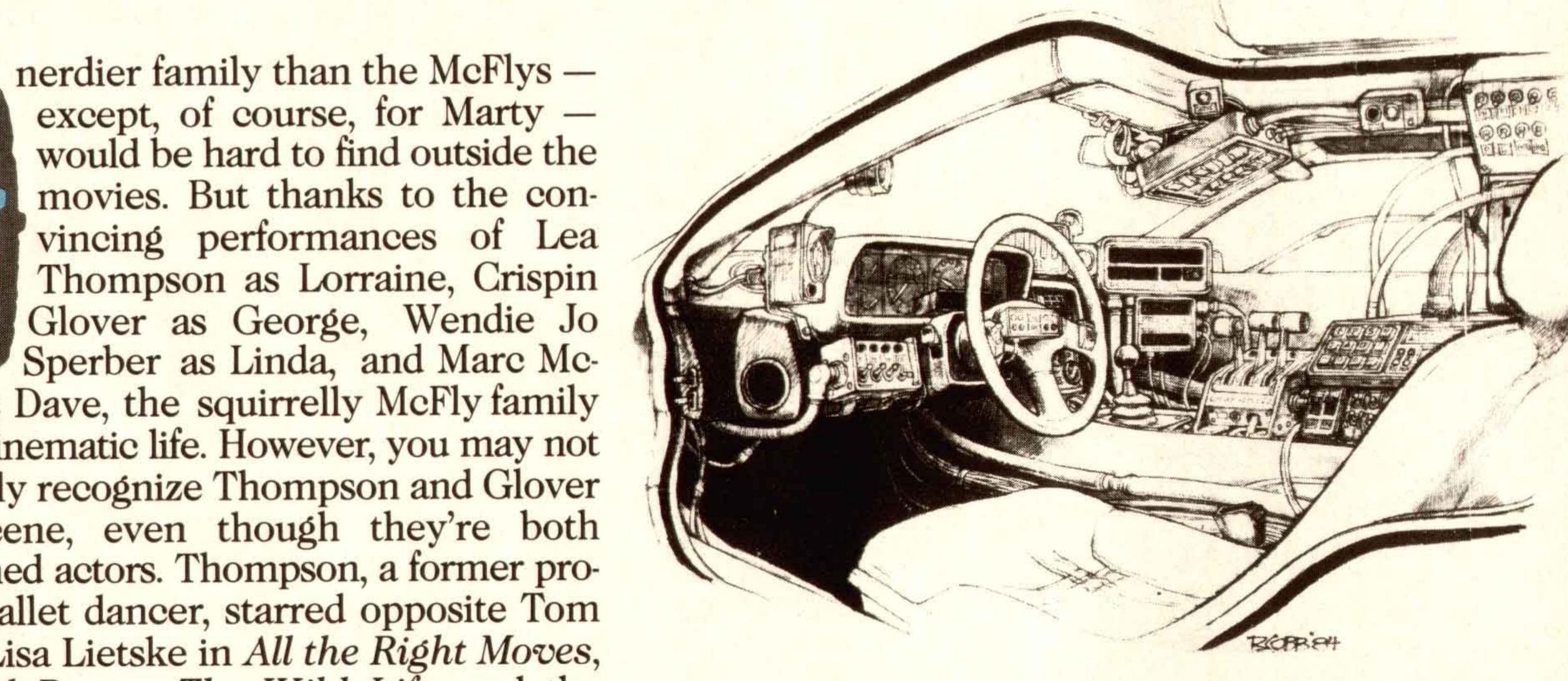
except, of course, for Marty would be hard to find outside the movies. But thanks to the convincing performances of Lea Thompson as Lorraine, Crispin Glover as George, Wendie Jo Sperber as Linda, and Marc Mc-Clure as Dave, the squirrelly McFly family comes to cinematic life. However, you may not immediately recognize Thompson and Glover in this scene, even though they're both accomplished actors. Thompson, a former professional ballet dancer, starred opposite Tom Cruise as Lisa Lietske in All the Right Moves, and in Red Dawn, The Wild Life, and the upcoming British feature Yellow Pages. Glover, making his fifth film appearance, previously starred in Racing With the Moon, Friday the 13th Part V, My Tutor, and The Orkly Kid. The reason they look unfamiliar here is that they've been aged, through the magic of makeup, by 30 years to play the parts of Marty's 1985 parents. Thomas F. Wilson, making his film debut as Biff, goes through a similar aging process. These amazing transformations are the handiwork of Ken Chase, who also crafted the old-age makeup in Roots II. It took Chase 3½ hours per actor to apply the latex pieces and other makeup components. When you see the real-life faces

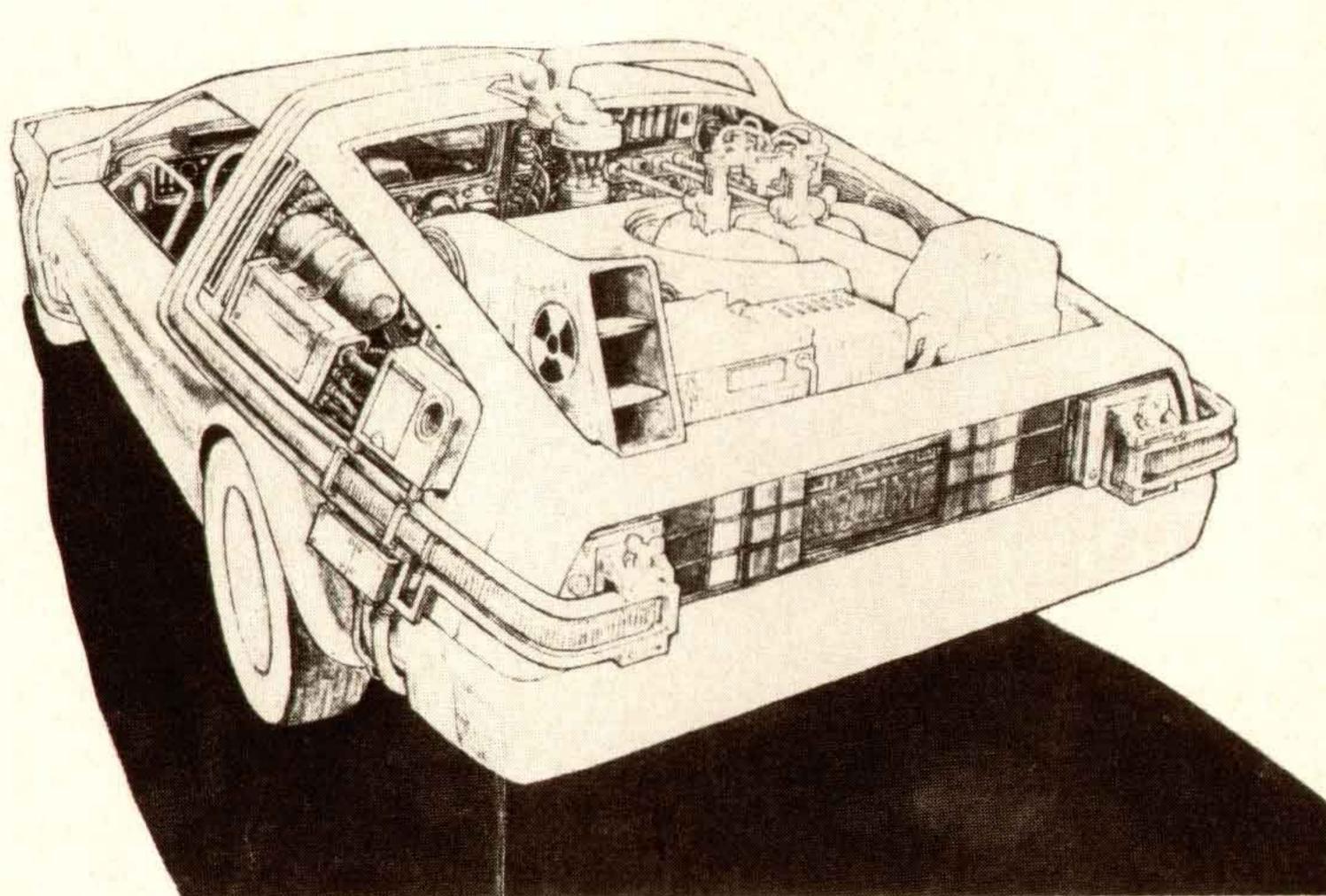
of Thompson and Glover later in the movie

— as well as in the enchanting ending — you'll

appreciate just what a remarkable job Chase

has done.

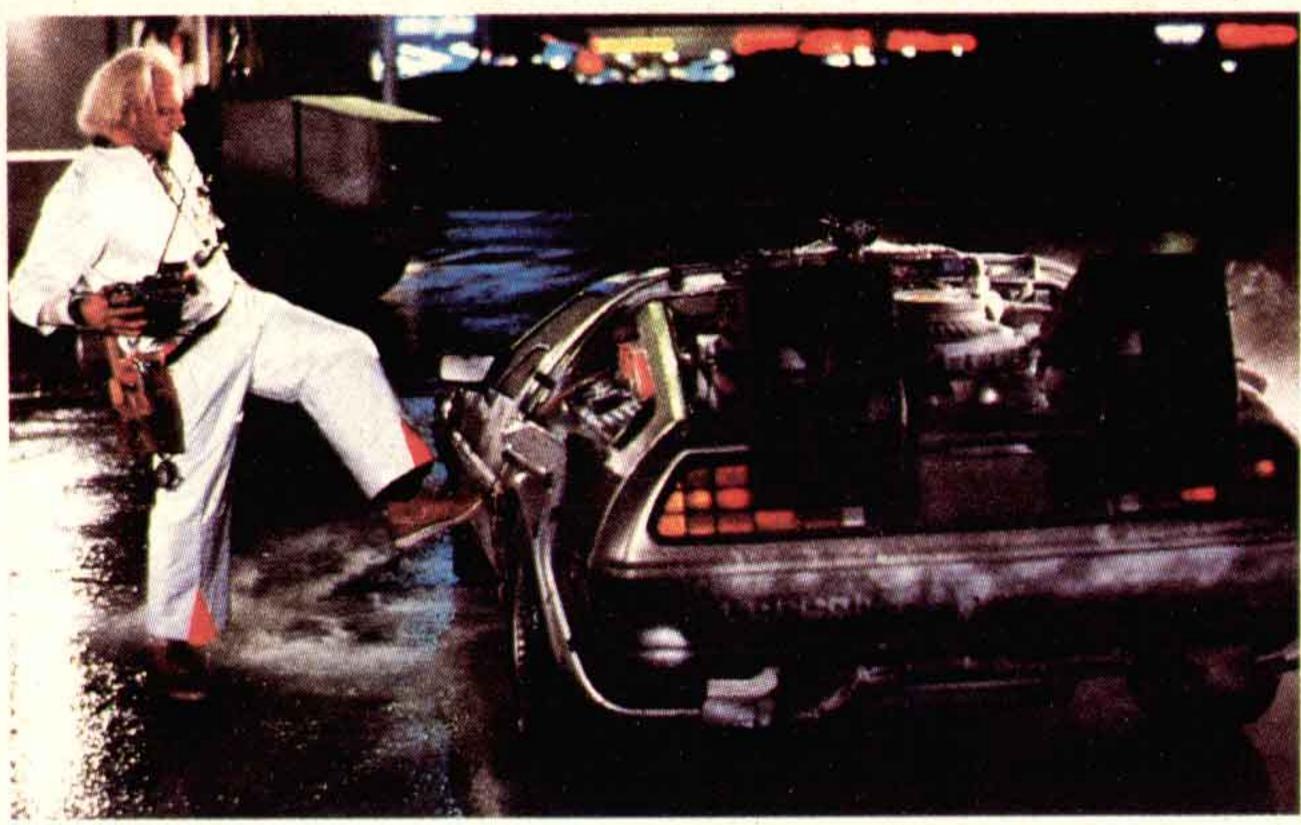




"Good evening, Marty," says Doc. "Welcome to my latest experiment." All Marty sees at this point is one incredible DeLorean that looks more like a rocketship than a car. The Ron Cobb sketches above show the early concepts for the vehicle. The final version is remarkably similar. Bob Zemeckis and Bob Gale reveal that their original script — written nearly five years ago — didn't even include the DeLorean. Instead, Doc's "Temporal Experiment Number One" consisted of a chamber resembling an old refrigerator. Once you see just what Doc's "experiment" is all about, you'll agree that the DeLorean works much better. (For more on the car, see the bound-in poster.)







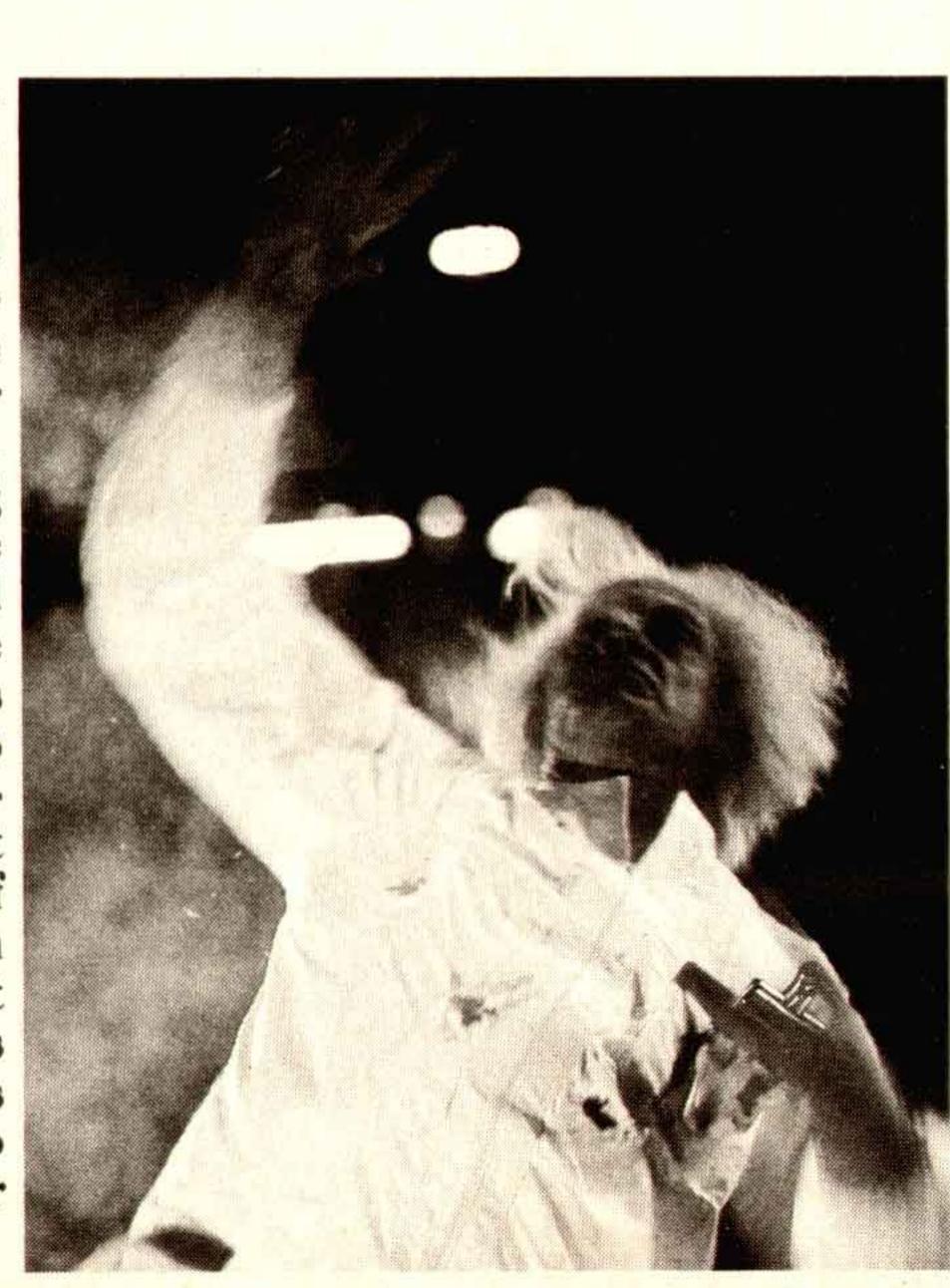
... and reappears ice cold. Sixty seconds have passed for Doc and Marty, but Einie's collar watch reads a minute behind. The dog jumped a minute into the future! Doc has built a time machine, and Marty has it all on video. Doc prepares to make his own leap in time — 25 vears into the future but his plans are interrupted.



ars, canines, and cold weather headaches befell Frank Marshall on more than one occasion. On top of carrying out his Executive Producer duties, Marshall directed the second or action unit for Back to the Future. This unit filmed the DeLorean action sequences out at the mall, a skateboard chase scene, and several insert shots. Inserts are the close-ups on speedometers, racing tires, and digital readouts. In BTTF there are a lot of them. This mall sequence proved to be one of the more trying ones to direct. The DeLorean, while it is the perfect car looks-wise for the movie, "doesn't respond well...to driving fast or cornering," says Marshall, admitting, "We were asking a car to do something it doesn't normally do." It didn't help matters that the weather did not always cooperate. "We shot six nights in a row out at a place called Puente Hills [Calif.], where it would get very, very cold — below freezing a couple of nights." Marshall explains how the fluid in the car doors would freeze, locking stunt drivers inside. "Unless you had hairdryers around [to warm the locks], you couldn't get the people out." Inevitably, Marshall says, he's the one who gets to work with "dogs, snakes, or bugs." Working with Einstein, Doc Brown's dog, proved relatively problemfree, with one exception. "When the car doors were shut, he couldn't hear his trainers, so he'd be looking around a lot. But I loved taking him on the rides," laughs the Second Unit Director, who's known as "Dr. Fantasy" for his love of magic tricks. For the scene where "Einie" takes off into the future for one minute, the crew would "tow the camera car with the dog in the DeLorean. It was just hilarious — racing along at 60 m.p.h. with the dog not knowing what's going on!" Sometimes there'd be problems getting what was on the storyboards onto film. "A lot of times what is asked for in the storyboards can't physically be done." That was the case with the stunt work in a later skateboard scene. "You have to devise a way to make it look as exciting as the director wants but maybe plan it a different way or redesign the shots and stunts," says Marshall. Zemeckis calls Back to the Future the movie that wouldn't wrap. Filming went over 100 days, double the normal shooting schedule. "It was one of those movies that was grueling in that the schedule had a lot of nights and it rained a lot," says Dr. Fantasy, adding, "It was a really terrific crew. Everybody was so excited about the movie that the enthusiasm and the morale rarely waivered!"







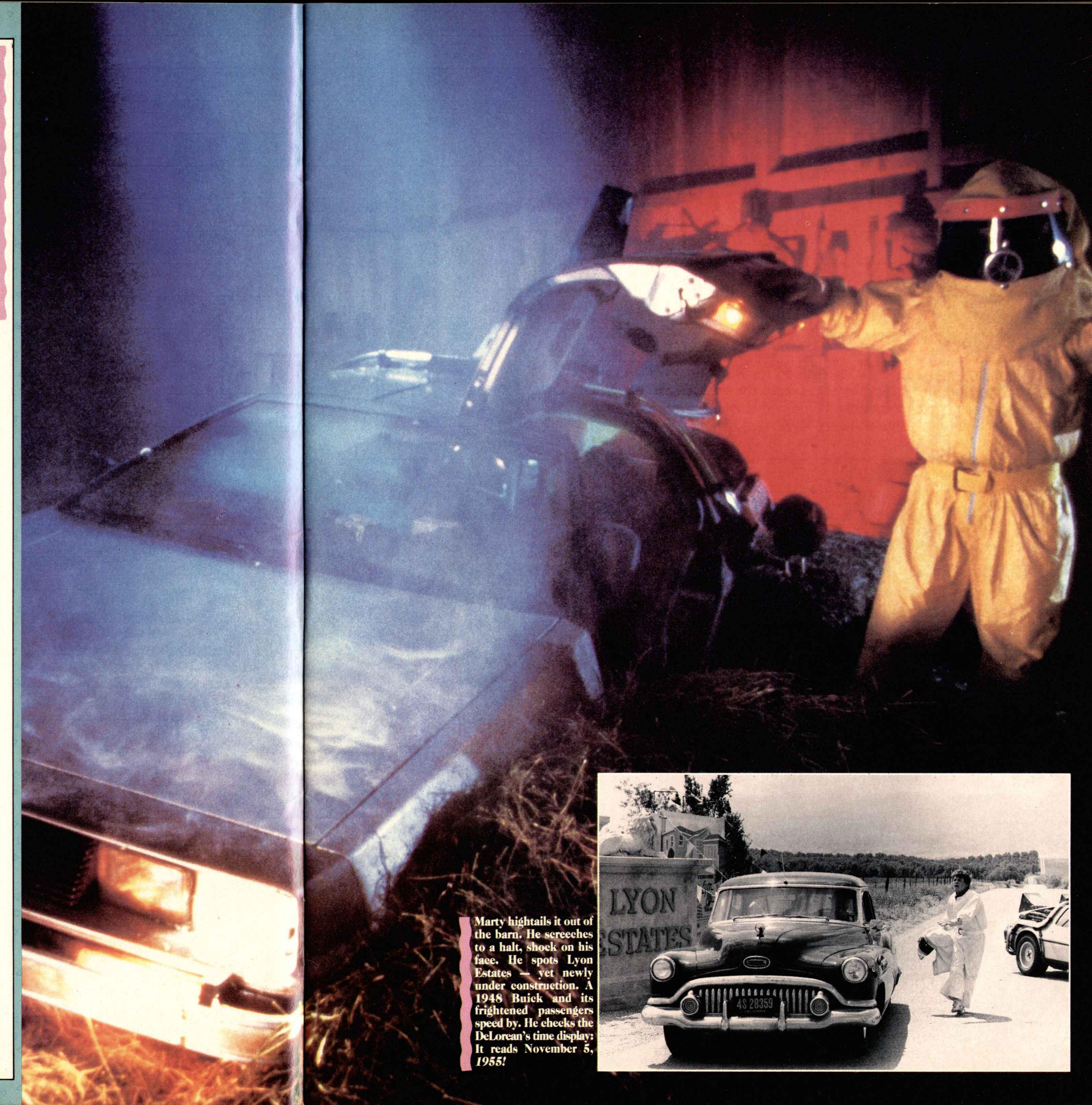


Leaving the shopping mall, Doe Brown, and the Libyan terrorists behind, Marty finds himself DeLorean plowing through a farmer's field and smack into the barn (right). Marty is completely baffled and has no idea where he is or how he got there. Inside their nearby farmhouse, the Peabody family has been rudely awakened by the loud erash. Cautiously, they peer inside the battered barn and spot a strange vehicle. What the heck is that thing, they wonder?!

nifing through time in Doc Brown's contraption, Marty and the nuclear-powered DeLorean land in the year 1955. He's still in Hill Valley, but it's 30 years earlier. Twin Pines Mall is a farmer's field and Lyon Estates isn't much more than a couple of cement lions, a billboard, and a dirt road. "Bob Zemeckis and I have always been fascinated by time travel," says Bob Gale. "We grew up on The Twilight Zone, of course, and the original [George Pal] Time Machine had a profound effect on us as kids." But the two collaborators had another reason for wanting to make a time-travel movie, as Gale explains. "We were also fascinated with the idea of how people in the past always predict the future incorrectly." Now Marty has a chance to predict the future precisely. Even though Zemeckis and Gale were only three years old in 1955, they had good reasons, too, for selecting the 50s as the setting for Back to the Future. "The 50s are important for our story," says Zemeckis, "and are such a nostalgic place in our memories, because it was the birth of the American teenager. The word teenager didn't even exist until the 50s. That's when the teenager took over." Hooray for the 50s!

Pa Peabody thinks it's an airplane without wings. "Airplane?" exclaims his son Sherman. "It's a flying saucer...from outer space!" To make his point, Sherman whips out a comic book, Fantastic Tales From Space. Remarkably, the cover shows a spaceship resembling the DeLorean. When Marty steps out, still wearing the hooded radiation suit, he looks exactly like the figure on the front of the comic book. Sherman is now positive Marty's "Space Zombie From Pluto."







he top-notch crew assembled for Back to the Future went to great lengths to recreate the look of the 1950s, says Director Zemeckis. "This was a real dream for our Production Designer, Larry Paull, and his crew," he adds, "because in the movie we stay in all the same places the same streets, the same houses, the same school. First you see all the places in the 1980s and then in the 1950s [although the 50s scenes were shot first and then aged for the 80s scenes]. We had a lot of fun from that aspect." You'll have fun spotting the changes, such as the 1985 Toyota dealer that's a Studebaker dealer in the 50s, and the clean 50s high school that's graffitied in the 80s. For references to the 50s look, Paull and his crew dug back into old books and magazines, says Producer Gale. "You always start with the Time-Life This Fabulous Century books. Then the art department culled through jillions of old Life and Look magazines, and the wardrobe department used a 50s Sears catalog to see what people were really wearing back then." Adds Paull: "I did a lot of digging, even into old highschool yearbooks, to come up with a feeling and a visual concept." Hill Valley Town Square, which was transformed from its 1955 Norman Rockwell quaintness to its aging 1985 decor, is actually a grassy area located on the back lot of Universal Studios in Burbank, Calif. This same spot was also the site of Kingston Falls' town square in another Steven Spielberg presentation: last year's Gremlins, directed by Joe Dante. Such is the wondrous nature of Hollywood's movie magic.

Inside Lou's soda shop, Marty makes an alarming discovery. A toughlooking punk and his three greasy henchmen storm in (right). "Hey, McFly!" the punk yells, and stalks toward Marty. But he passes Marty and goes up to the twerp sitting next to him. "Uh, hi, Biff," the twerp says, cowering. Marty watches in utter. amazement. He has just met not only his 17-year-old father-to-be but also lughead Biff, who's intimidating George even back then.

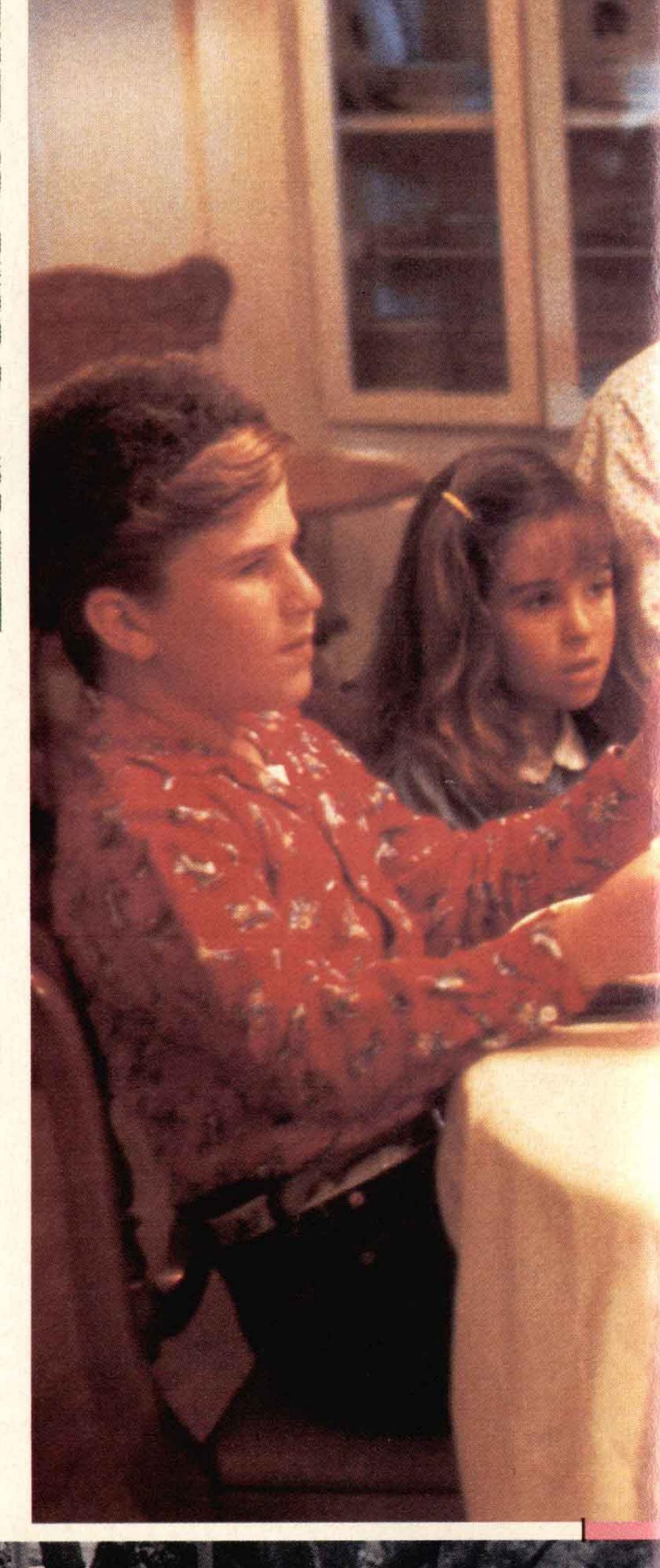


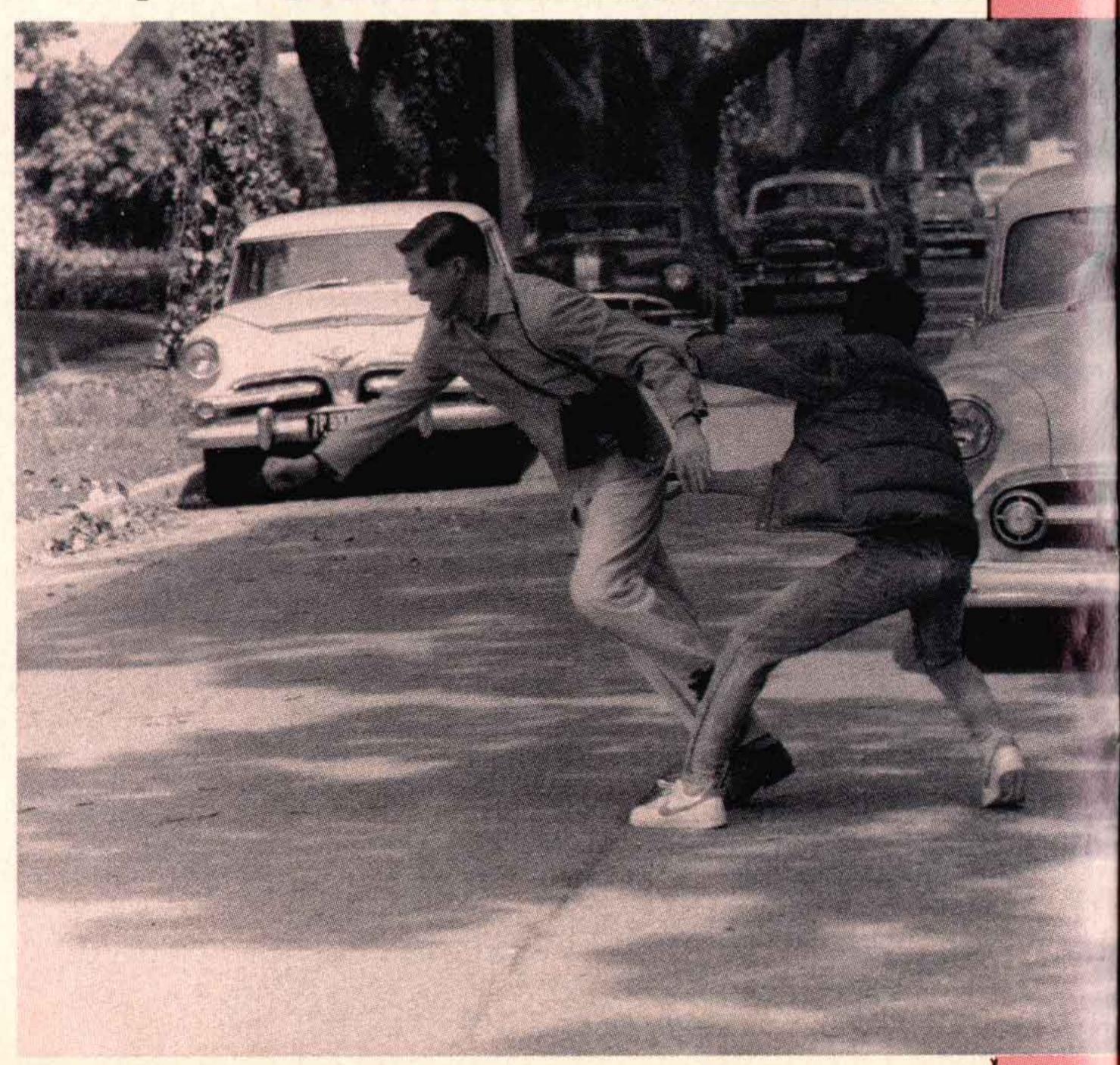


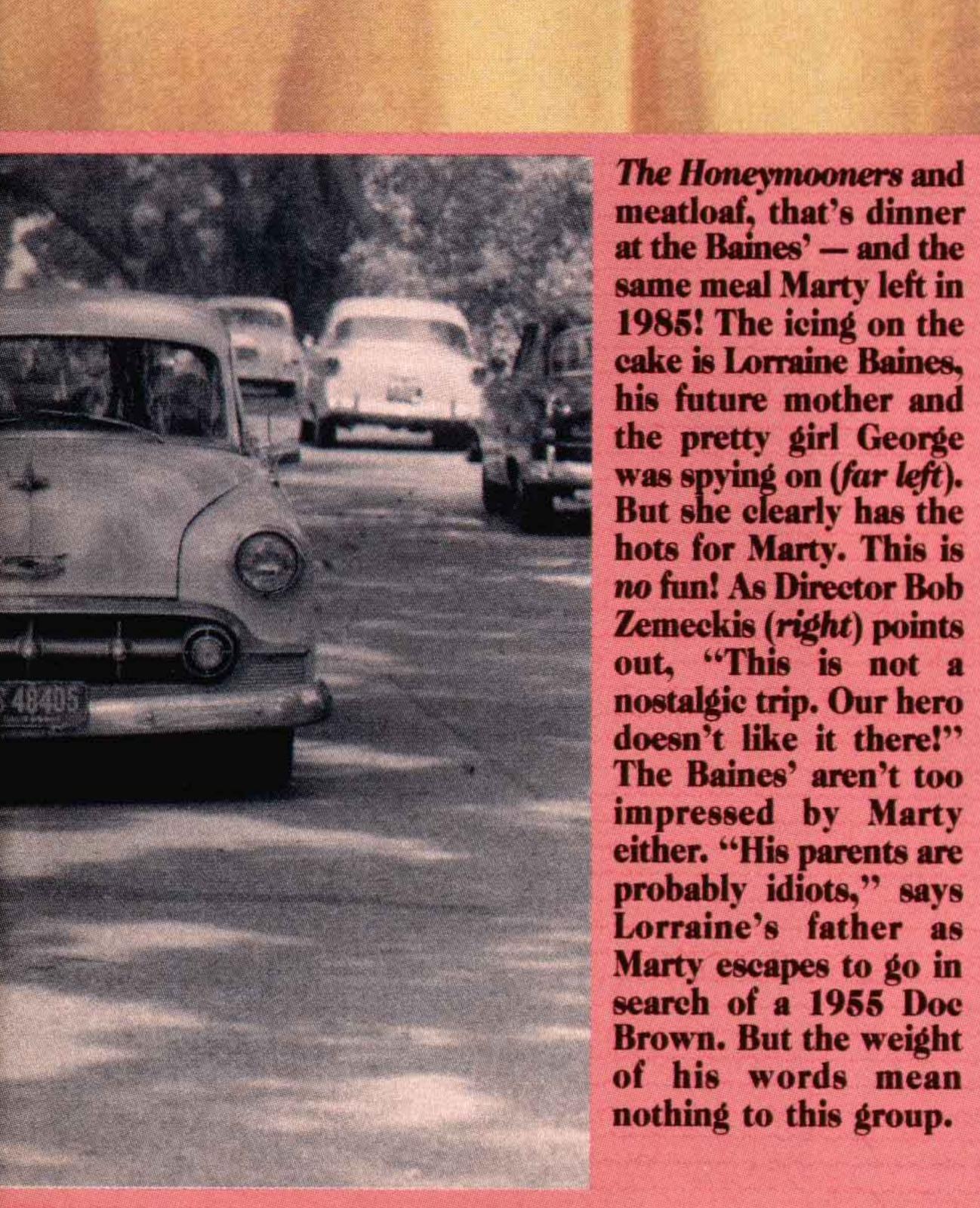
nly a purist could classify BTTF in one word. "It's a comedy, adventure, science fiction, time-travel love story," says Zemeckis. Spielberg calls Back to the Future"the greatest Leave It to Beaver episode ever made or Frank Capra meets The Twilight Zone." These references to old TV shows aren't coincidental. Spielberg, Zemeckis, and other Amblin filmmakers grew up watching television. One of Spielberg's first jobs was directing an episode of TV's Night Gallery. The coonskin cap Milton Baines wears represents the show Davy Crockett. Meanwhile, The Honeymooners is on the set in the Baines dining room. "I've seen this one. This is where Ralph dresses up as the man from space," comments Marty. "What do you mean, you've seen it?" asks Milton. "It's brand new." Predicting TV plots is not the only way Marty stands out in '55. Everyone mistakes his orange vest for a life preserver. And Lorraine confuses the Calvin Klein label on Marty's purple underwear with his name. Seems she got a peek when, after hitting Marty with his car, Mr. Baines brings the unconscious boy home. When he comes downstairs, Marty sees baby Joey Baines, who in 1985 is a jailbird, sitting happily behind the bars of his playpen. "Get used to those bars, kid," he whispers.



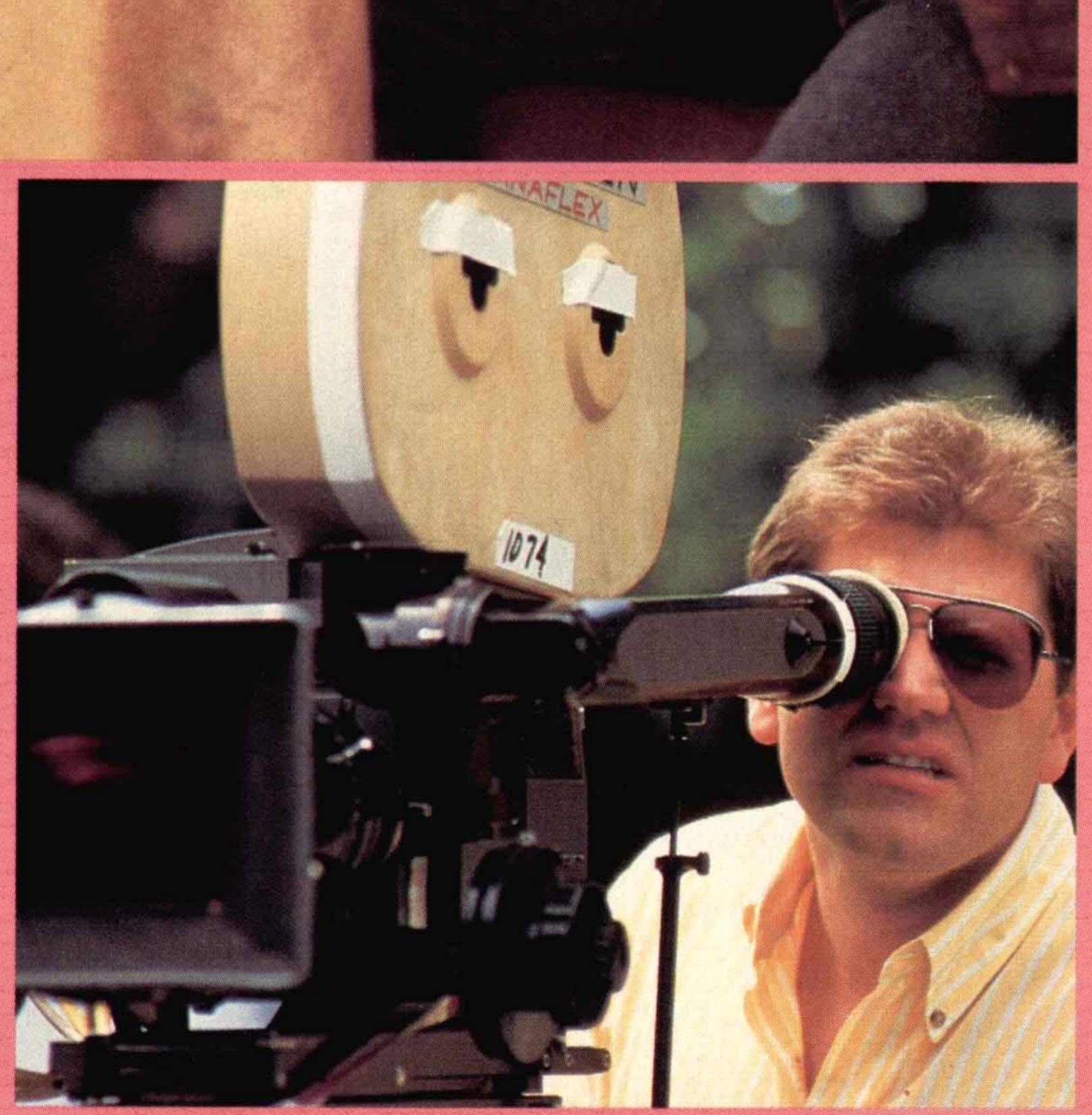
George McFly is a wimp. He's also a peeping Tom! The unknowing victim? Well, she's important, too. As punishment, George loses his grip and tumbles into the street, oblivious to the oncoming car. "Dad! Look out!" screams Marty. He leaps to push his father out of danger, thus changing the course of the future. George was supposed to get hit, according to history. Instead, Marty's knocked cold and comes to in a strange bed without his pants. A familiar voice is calling him "Calvin" (as in Klein) and telling him, "Everything's going to be alright." Sure it

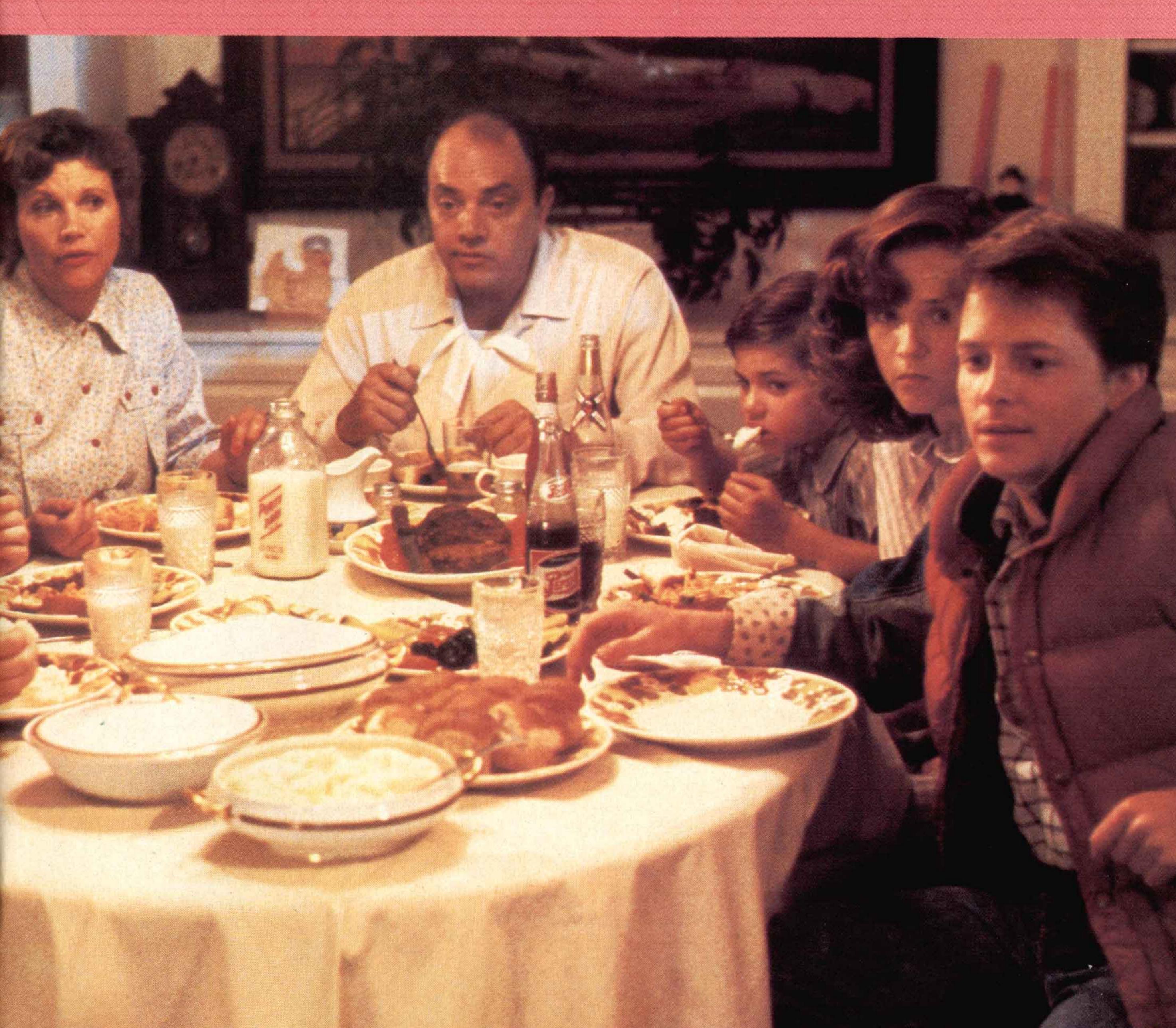




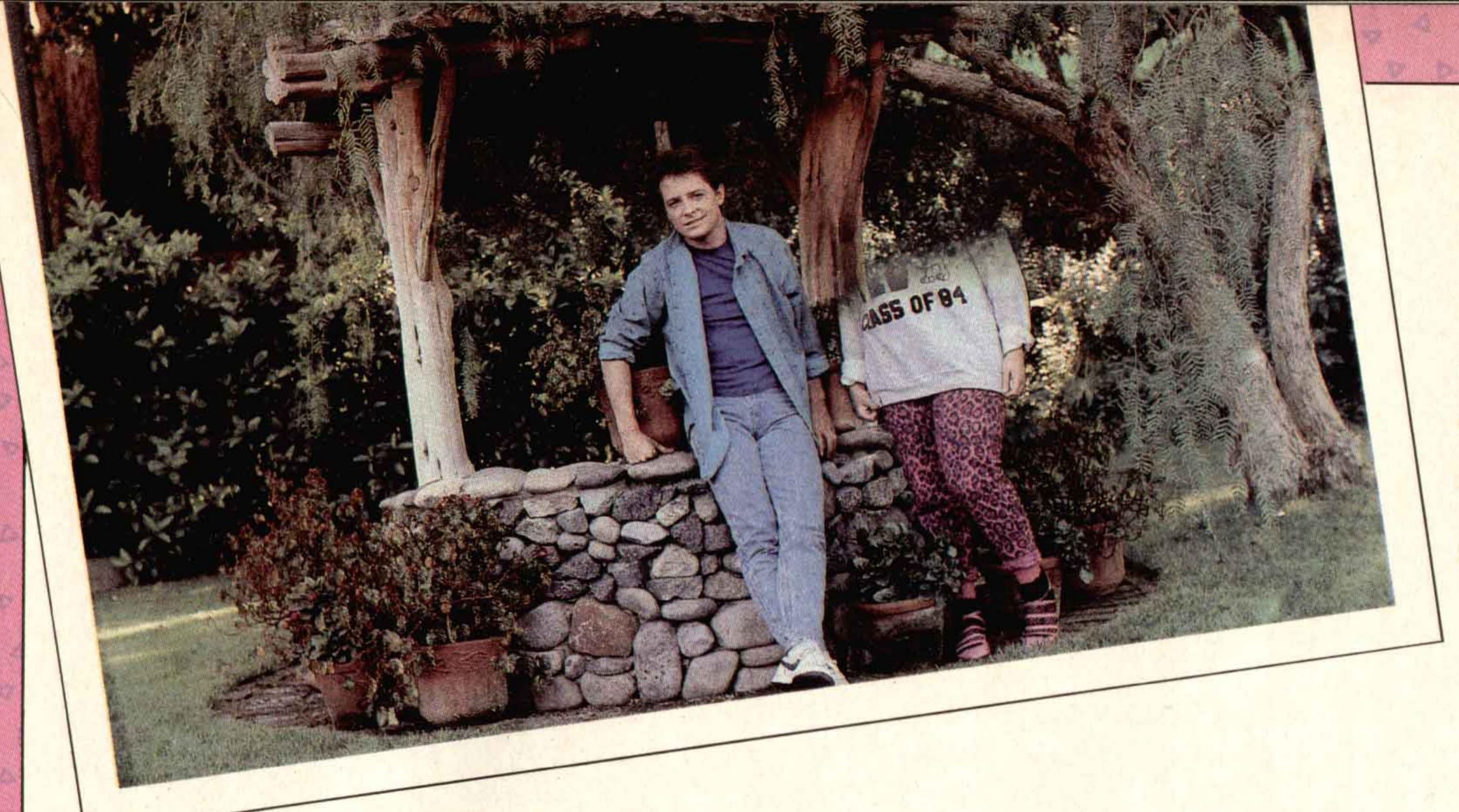


meatloaf, that's dinner at the Baines' — and the same meal Marty left in 1985! The icing on the cake is Lorraine Baines, his future mother and the pretty girl George was spying on (far left). But she clearly has the hots for Marty. This is no fun! As Director Bob Zemeckis (right) points out, "This is not a nostalgic trip. Our hero doesn't like it there!" The Baines' aren't too impressed by Marty either. "His parents are probably idiots," says Lorraine's father as Marty escapes to go in search of a 1955 Doc Brown. But the weight of his words mean nothing to this group.



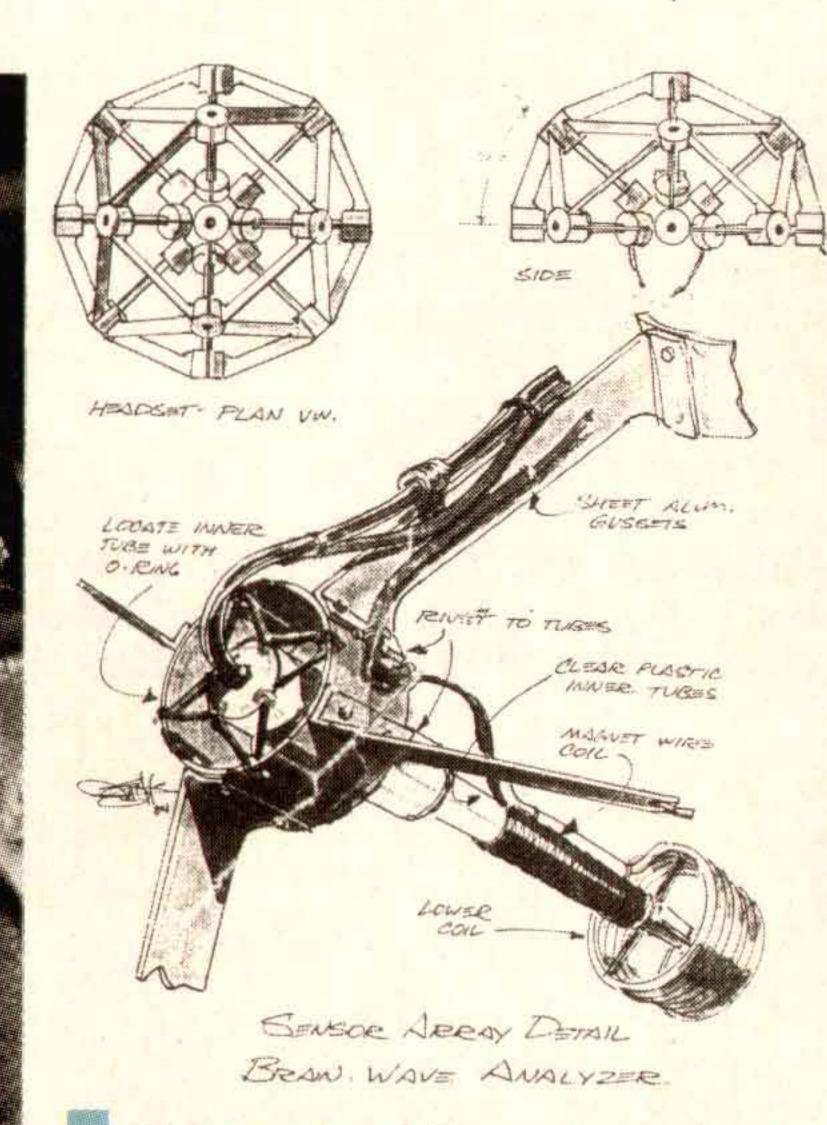


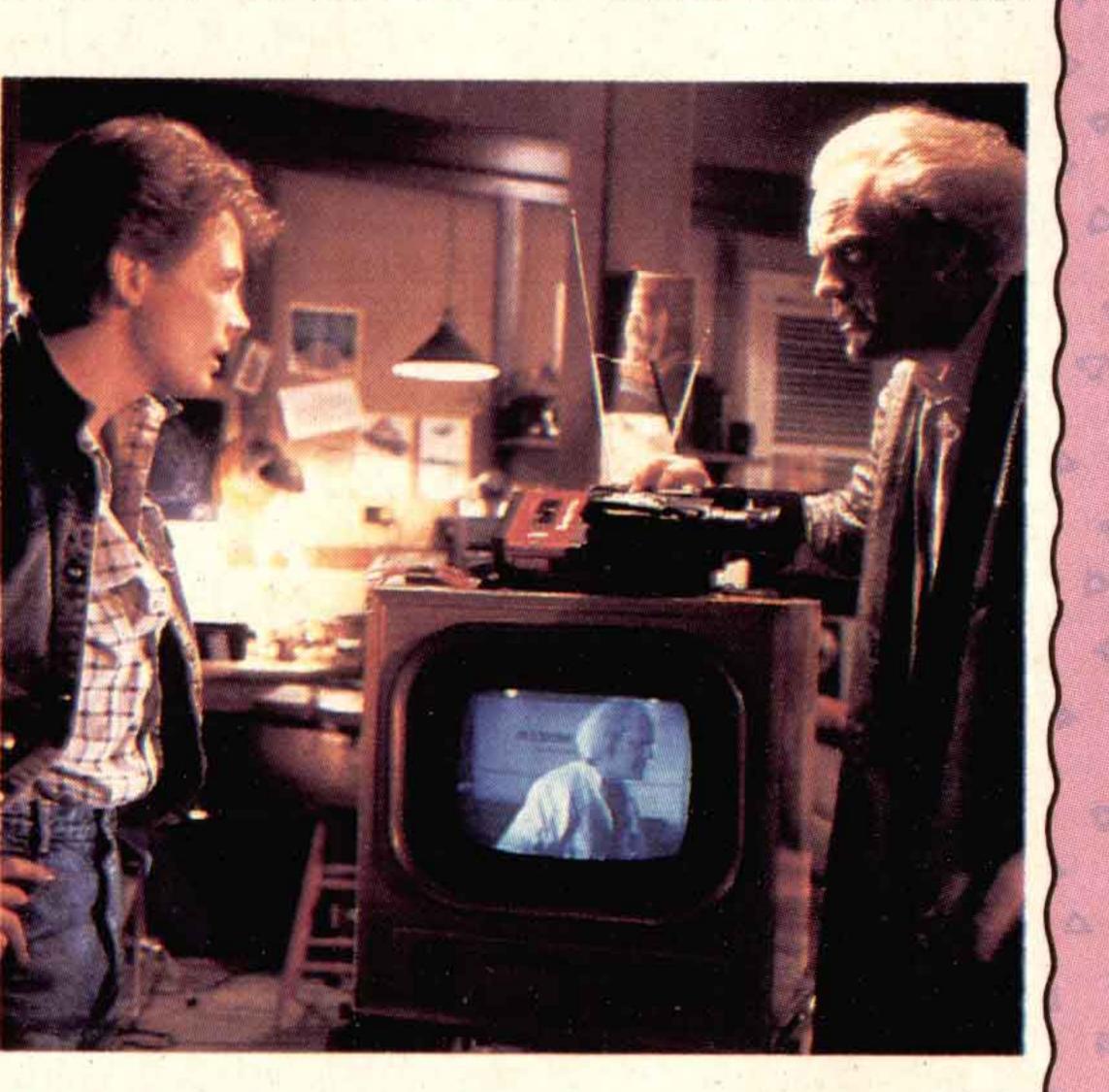




Doc finally believes Marty's from the future, especially after viewing the videotape they made that fateful night in 1985 (below). Marty confesses that he's already met his future parents, and inadvertently tampered with history. The dire results, says Doc, can be seen in Marty's fading family photo (left). Unless George and Lorraine get together, their kids will never be born.

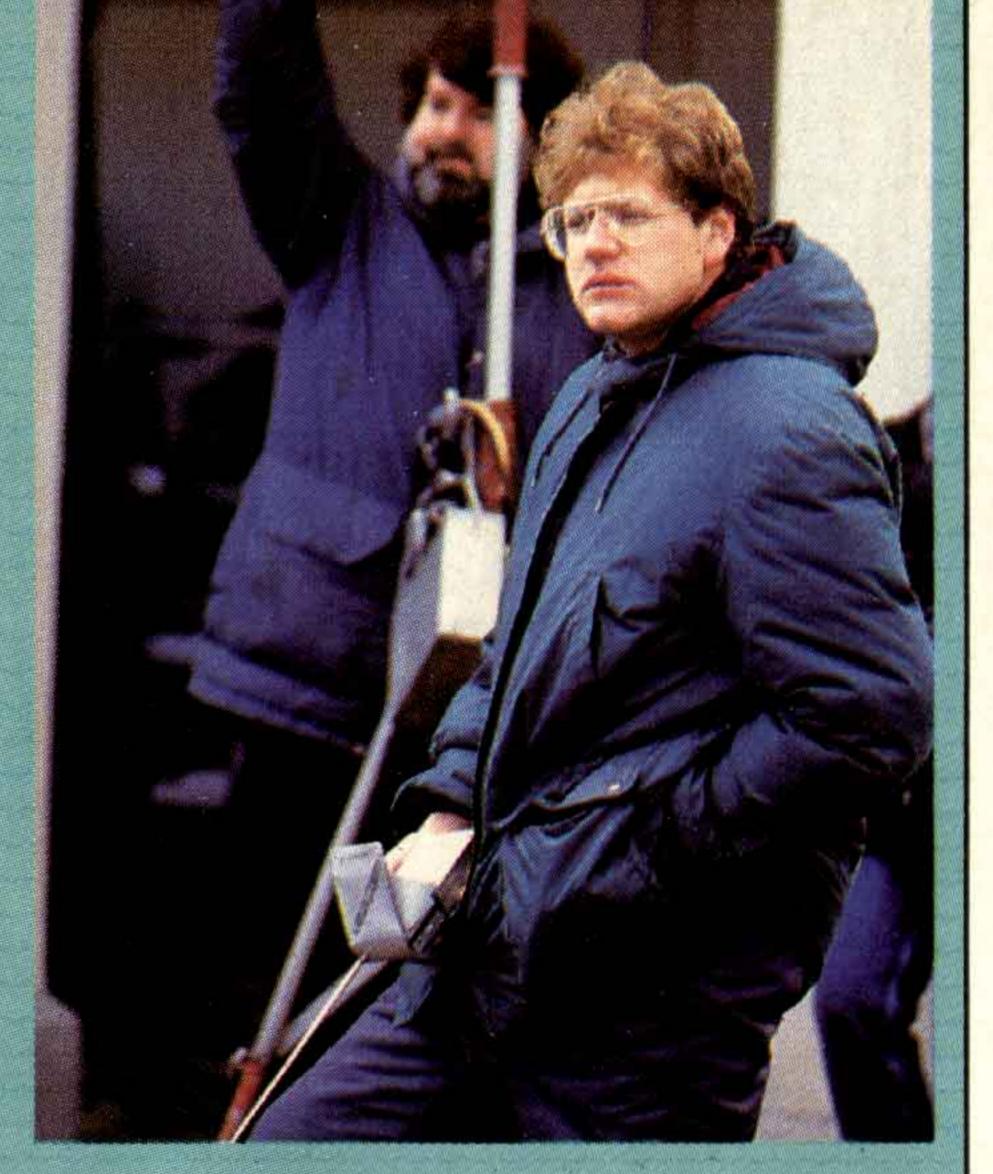
here was no doubt in anyone's mind that Christopher Lloyd was a perfect choice for the part of brilliantly eccentric Dr. Emmett Brown. Anyone who knows him as the spaced-out Reverend Jim, or just "Iggy," from TV's Taxi will agree he comes by this new role honestly. "I had worked with Chris on Buckaroo Bonzai," says Producer Neil Canton. "When I read the script for Back to the Future, he was the first person who came to mind for the role of Doc." Audiences may also recognize Lloyd from some of his recent film appearances in Star Trek III, Mr. Mom, and The Lone Ranger. "I've admired him for years," is the first thing Michael Fox says about Lloyd. "Chris is an unusual man. I don't want to sound like a grandmother, but he is also a dear man. We had a real good rapport, because we both worked from energy. He'll turn and lay those eyes on you and you know he's there. He helped to make everything very real and plausible. He made the fantasy real because of the kind of charisma and energy that he had in those scenes. I believed I was talking to this man who created a time machine out of a DeLorean. He has that kind of intensity." Speaking of those eyes and intensity, how about Doc and his Brain Wave Analyzer? This scene has to be the epitome of the wacked-out scientist routine. What I further makes the scene work is the outrageous headgear Doc's sporting. That's another ingenious creation from Special Effects Supervisor Kevin Pike and his Filmtrix crew. "We were given a very crude photograph of an early EEG [electroencephalogram] machine," Pike says. "It looked like one of those old-time hair dryers that ladies used to wear. From that we had one of our production designers do some drawings of it [see sketches below]. We then made it all out of sheet metal, riveted it together, added the wires, put the lights on it . . . . " And, presto, one Brain Wave Analyzer! Although in the movie it can't analyze much more than Doc's oddness, it contributes much to this hilarious scene.





Things get sticky at the Baines', so Marty beats it over to Doc Brown's. The 30-year-younger scientist — already as madcap as his 1985 self — comes to the door donning a bizarre headpiece (left). It's the Brain Wave Analyzer, with which he tries, unsuccessfully, to read Marty's mind. Then Marty tries to convince Doc he's travelled from 1985 in a time machine. Shown above are preproduction sketches of the Brain Wave Analyzer.

verything! That's what Bob Zemeckis would re-shoot if he could direct Back to the Future all over again. But that, of course, is what every good filmmaker would Ando if he could. As Director and Screenwriter, he has a lot riding on BTTF becoming a box-office hit. The 32-year-old Zemeckis is all too familiar with that kind of success. Last year his directorial talents pushed Romancing the Stone (with Michael Douglas and Kathleen Turner) into the blockbuster category. Back to the Future seems like a pet project the way he talks about it. "I always wanted



to do a time-travel movie," he says. "I think, as a filmmaker, I have an ingrown feeling for looking back and seeing society and the world and mankind.... I guess what I'm most pleased about and proud of in BTTF is being able to create this warm, human story amidst all this madness. I especially like the relationship between Marty and Doctor Brown." When Zemeckis was Marty McFly's age, he was making short films in Chicago, using an 8mm camera. Later,

he won a Best Student Film Academy Award for a 14-minute comedy called Field of Honor, which he made while attending USC. There, he also met Bob Gale. The Zemeckis/Gale writing team went to work on the 70s TV series McCloud, followed by the 1979 feature film 1941 with John Belushi and Dan Aykroyd. As it turned out, 1941 was directed by another young filmmaker, one Steven Spielberg, who called on the pair to write Used Cars, which Zemeckis directed in 1982. Meanwhile, Zemeckis made his directorial debut in 1978 with I Wanna Hold Your Hand, about a group of New Jersey teens who traverse the Hudson to see The Beatles' first New York appearance. Will Back to the Future, the latest Zemeckis/Gale feature, have a sequel? Says Zemeckis, "Hopefully, audiences will be left wanting to see future adventures of Marty McFly." You never can tell!

Marty McFly	MICHAEL J. FOX
	CHRISTOPHER LLOYD
Lorraine Baines	LEA THOMPSON
George McFly	CRISPIN GLOVER
Biff Tannen	THOMAS F. WILSON
Jennifer Parker	
Dave McFly	MARC McCLURE
	WENDIE JO SPERBER
	GEORGE DICENZO
	JAMES TOLKAN
Skinhead	JEFFREY JAY COHEN
3-D	CASEY SIEMASZKO
Match	BILLY ZANE
Marvin Berry	HARRY WATERS JR
	DONALD FULLILOVE
	LISA FREEMAN
Betty	CRISTEN KAUFFMAN
Clocktower Lady	ELSA RAVEN
Pa Peabody	WILL HARE
Ma Peabody	IVY BETHUNE
	JASON MARIN
	KATHERINE BRITTON

Militon Dunies
Sally Baines
Dixon
Terrorist
Terrorist Van Driver JEFF O'HACO
Scooter Kid #1 JOHNNY GREEN
Scooter Kid #2 JAMIE ABBOTT
Lou NORMAN ALDEN
Cop
Bystander #1SACHI PARKER
Bystander #2 ROBERT KRANTZ
Guy #1
Girl #1
Starlighters . TOMMY THOMAS, GRANVILLE "DANNY"
YOUNG, DAVID HAROLD BROWN, LLOYD L. TOLBERT
Pinheads
LEE BROWNFIELD, ROBERT DELAPP
Stunt Coordinator WALTER SCOTT
Stunts
CHARLIE CROUGHWELL, LOREN JANES, MAX KLEVEN,
BERNIE POCK, ROBERT SCHMELZER, JOHN-CLAY
SCOTT, PER WELINDER, BOB YERKES

Milton Baines . . . . . . . . . . . . . . . . JASON HERVEY

Directed by ROBERT ZEMECKIS Produced by BOB GALE and

NEIL CANTON

Written by ROBERT ZEMECKIS and BOB GALE

**Executive Producers** STEVEN SPIELBERG FRANK MARSHALL KATHLEEN KENNEDY

Edited by ARTHUR SCHMIDT Director of Photography HARRY KERAMIDAS DEAN CUNDEY

Production Designed by

LAWRENCE G. PAULL

ALAN SILVESTRI

"THE POWER OF LOVE" performed by HUEY LEWIS AND THE NEWS

Casting by MIKE FENTON-JANE FEINBERG JUDY TAYLOR

Unit Production Manager DENNIS E. JONES

Unit Production Manager JACK GROSSBERG

First Assistant Director DAVID McGIFFERT

Second Assistant Director PAMELA EILERSON

Visual Effects Produced At NDUSTRIAL LIGHT & MAGIC MARIN COUNTY,

Make-Up Created By KEN CHASE

CALIFORNIA

Art Director TODD HALLOWELL

Set Decorator HAL GAUSMAN Lead Person

ART SMEDLEY

The filmmakers on the set of Back to the Future: (from left) Writer/Director Robert Zemeckis; Producer Neil Canton; Writer/ Producer Bob Gale; Executive Producers Kathleen Kennedy and Steven Spielberg; (below) Executive Producer Frank Marshall.

Production Illustrators ANDREW PROBERT DICK LASLEY

Set Designers JOSEPH E. HUBBARD MARJORIE STONE McSHIRLEY CAMERON BIRNIE

Property Master JOHN ZEMANSKY

Assistant Property Master "DANGEROUS" BOB WIDIN JOE PFALTZGRAF

Construction Coordinator ERNIE DEPEW

Paint Foreman KIRK D. HANSEN

Scenic and Graphic Artist AL GAYNOR

Camera Operator RAYMOND STELLA, S.O.C.

First Assistant Camera CLYDE E. BRYAN

Second Assistant Camera STEPHEN TATE

Still Photographer RALPH NELSON

Script Continuity NANCY B. HANSEN

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Boom Operator EARL F. SAMPSON

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Key Costumer JULIE STARR DRESNER

Men's Costume Supervisor BRIAN CALLAHAN

Hair Stylist DOROTHY BYRNE

Chief Lighting Technician MARK D. WALTHOUR

Assistant Lighting Technicians THOM MARSHALL MICHAEL PAUL OREFICE

Electricians GEORGE LAFOUNTAINE STEVEN R. MATHIS ANTHONY WONG

Key Grip RONALD T. WOODWARD



Best Boy Grip DAN COOPER

Dolly Grips DICK BABIN "WILD" WILL MACLEAN

MICHAEL SALTS CHUCK SCHRAY DIC ALEXANDER

Special Effects Supervisor KEVIN PIKE

Special Effects Foremen NEIL SMITH DAVID WISCHNACK

Special Effects STEVE SUITS KIMBERLEY PIKE SAM ADAMS RICHARD CHRONISTER WILLIAM KLINGER

DeLorean Time Travel Consultant RON COBB

DeLorean Construction Coordinator MICHAEL SCHEFFE

Music Supervisor BONES HOWE

Post Production Supervisor ARTHUR REPOLA

Asssistant Film Editors PETER N. LONSDALE BARBARA DIXON

Supervising Sound Editors CHARLES L. CAMPBELI ROBERT RUTLEDGE

Sound Editors LARRY CAROW SAM CRUTCHER CHUCK NEELY JANICE HAMPTON BRUCE RICHARDSON JERRY STANFORD

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Assistant Sound Editor LARRY FALLICK

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Apprentice Film Editors ROGER JAEP CHARLES SIMMONS

Rerecording Mixers BILL VARNEY TENNY SEBASTIAN II ROBERT THIRLWELL

Music Scoring Mixer DENNIS SANDS

Orchestrations by JAMES CAMPBELL

Choreographer BRAD JEFFRIES DGA Trainee

CONCETTA RINALDO Production Coordinator

OSBORNE-BEALL Assistant Production Coordinator ROB STEVENS

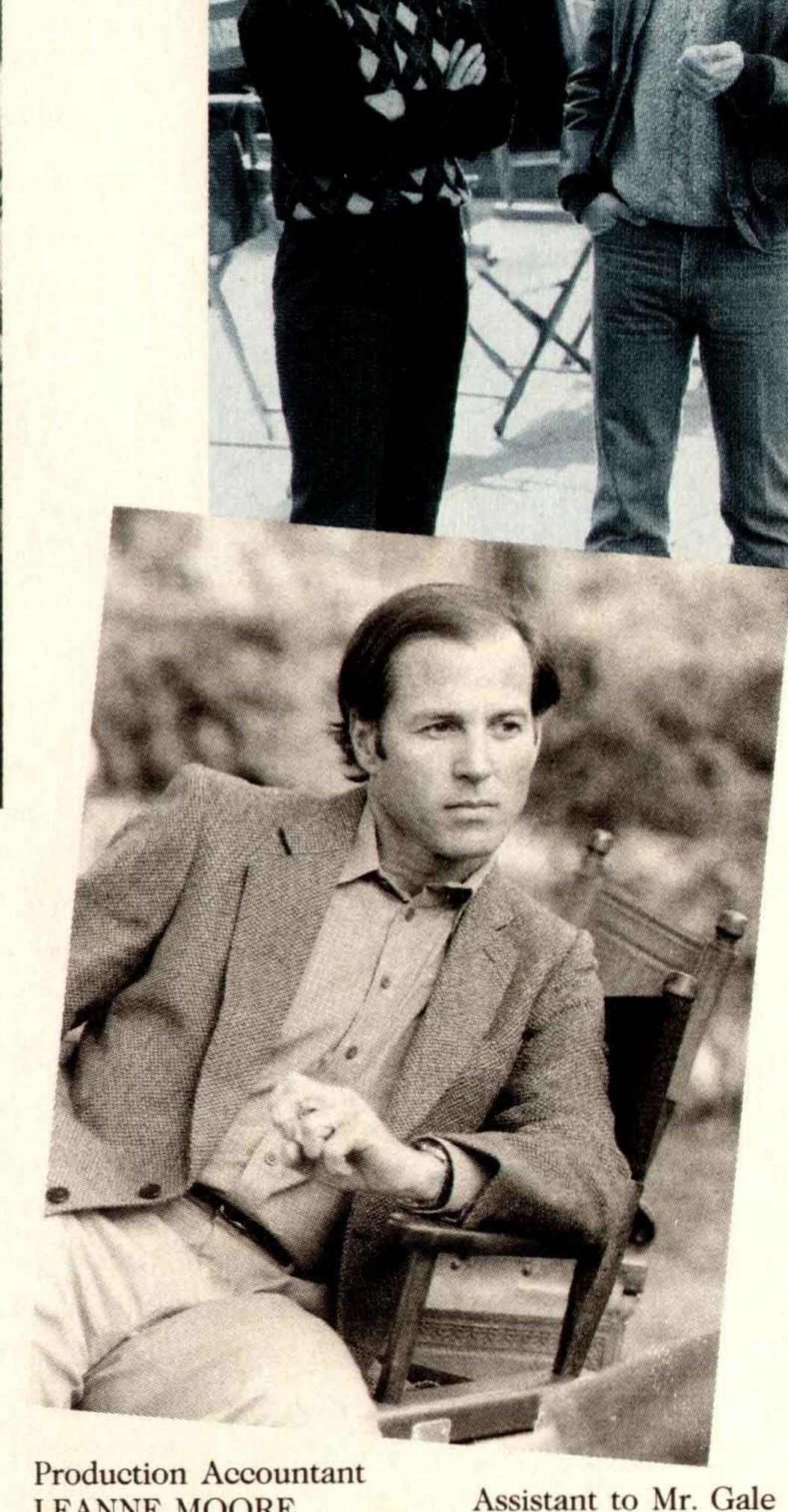
MAUREEN

STEVEN TALMY Production Associates DIANA L. HAYES ANTHONY GIBSON

JEFFREY R. COATES

Location Manager PAUL PAV

Production Controller BONNE RADFORD



LEANNE MOORE

Assistant Accountants LYNN D. EZELLE ROBERT R. DRANEY ANN FURIA

Transportation Manager GENE SCHWARTZ

Transportation Coordinator JOHN FEINBLATT

Transportation Captain BOB R. CORNELL

Transportation Captain/ Picture Cars TOM GARRIS

Craft Service RAMON B. PAHOYO

Standby Painter JIM PASSANANTE

Animal Handlers ROBERT WEATHERWAX RICHARD CAULKINS

Unit Publicist MARSHA ROBINSON

Assistant to Mr. Zemeckis GAIL OLIVER

Assistant to Mr. Canton

BABETTE T. GORMAN

Director FRANK MARSHALL Director of Photography RAYMOND STELLA,

EILEEN OMAYE

Assistant to Mr. Spielberg

Assistant to Mr. Marshall

Assistant to Ms. Kennedy

Assistant to Mr. Repola

JUDY THOMASON

Negative Cutting by

DONAH J. BASSETT

TERRY HAGGAR

Title Design by

MOVIE MAGIC

SECOND UNIT

NINA SAXON

Opticals by

S.O.C.

JULIE MOSKOWITZ

MARY T. RADFORD

KATE BARKER

Color Timer

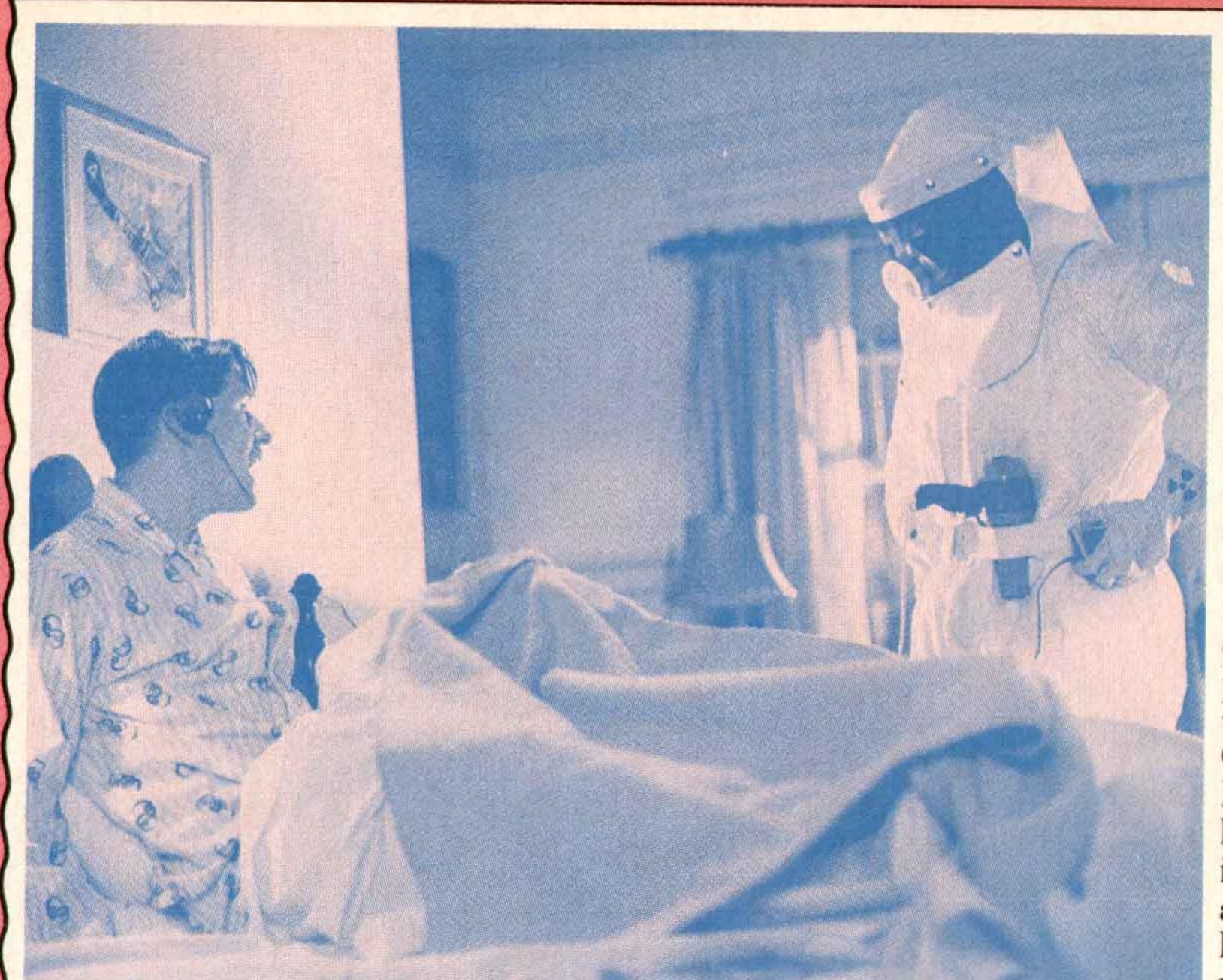
First Assistant Director MITCHELL BOCK



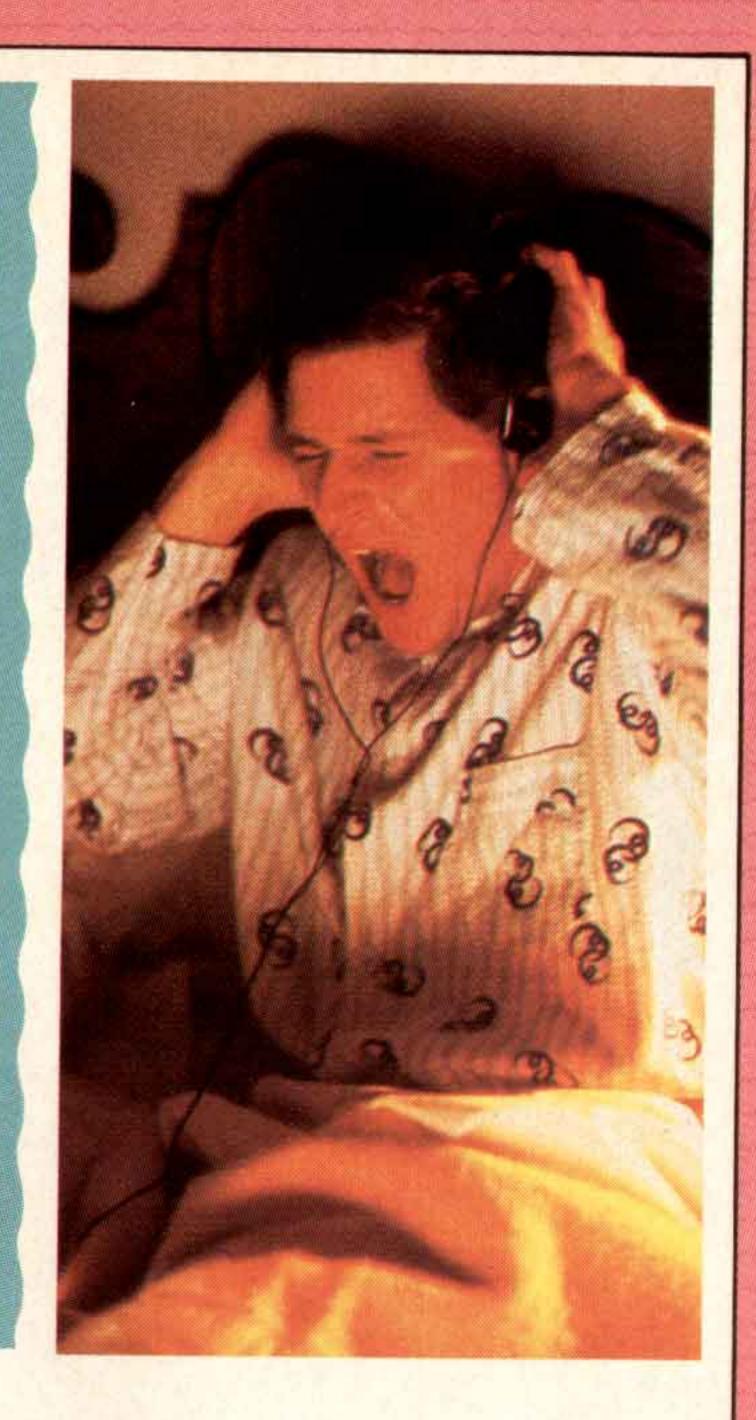
igh school. Who doesn't look forward to or think back on those years as important ones? Screenwriters Zemeckis and Gale post a question in BTTF that every kid asks him or herself: Would you have hung out with your parents when they were your age? "What were your parents really like," queries Zemeckis. "Did they really walk 12 miles to school and do their homework on a shovel?" Marty's pretty sure he and his dad would not have been buddies. Dropping in with Doc on the 1955 version of Hill Valley High School, Marty's just in time to see his father get a reprimand from Mr. Strickland, the principal. Strickland (played by James Toklan) is the one character, other than Marty, who miraculously doesn't age between 1955 and 1985. Since Lorraine and George's first meeting has been obliterated by Marty's time tripping, our hero must make sure he handles the introductions. But it's not so simple. It'll take a real date for romantic sparks to go off. Doc Brown calls it "a rhythmic ceremonial ritual." Still, the sign for the "Enchantment Under the Sea" dance, scheduled for the same night as the storm, gives Marty an idea. George is too shy to take matters into his own hands, but Marty, with a cue from George's science-fiction writing, plans a top-secret operation!

Can this nerd with the "Kick Me" sign stuck to the seat of his pants really be Marty's father? George is as helpless and hopeless — a high school kid as he is an adult. "Maybe you're adopted...," offers Doc sympathetically. Even Strickland is on George's case: "You're a slacker! Do you want to be a slacker for the rest of your life?" Strickland says almost the same thing to Marty in 1985. But this is no time for reminiscing. Marty must make sure George and Lorraine fall in love to repair the damage he's done to the time continuum.





Despite Marty's matchmaking attempts, he can't get George's gumption up enough to ask Lorraine to the "Enchantment Under the Sea" dance. "And not you or anybody else on this planet is going to make me change my mind," says George. With that, Marty plots to test George's word. Dressed in his alien-looking radiation suit and armed with his cassette player and Van Halen tape, he invades George's slumber. Heavy metal ringing in his ears and a frightening yellow being awaken him. "I am Darth Vader from the planet Vulcan."



ddie Van Halen's steely guitar solos may be knockin' em dead here in the 80s, but one knocks young George McFly for a loop back in the 50s. Blaring sounds of the alien-like screeching, combined with the electrifying words of the space-suited visitor at the foot of his bed, unnerves George enough to make him do anything — even to ask Lorraine for a date! In Zemeckis and Gale's original script, "Darth" throws in even more references to modern space operas: "You are having a Close Encounter of the Third Kind! You have reached the Outer Limits of the Twilight Zone." And so on. Yet once on film, the moviemaking duo opted to shorten the scene. "It's sort of like the same joke over and over again," says Gale. "We decided, after watching it a number of times, that nothing is as funny as George McFly waking up screaming while hearing Van Halen. So we edited the scene." Concocting the extraterrestrial voice for Darth demanded the old trial-and-error method, Michael Fox recalls. "We did all sorts of things. We talked into tin cans filled with water. I mean, you'd think we'd

have all these great synthetic, digital ways to do the voice, but...," he jokes. "We tried coffee cans. We talked through an old World War II gas mask with a microphone in it. And that's the one we eventually ran with." No matter how it was devised, the voice surely works. What also works are the authentic 50s sets, such as Lou's malt shop, planned by Production Designer Paull. He and his crew built in every detail for Lou's, right down to painting it turquoise blue — an unmistakable mark of the 50s. Paull, however, is a designer for all decades. Indeed, he received an Academy Award nomination a few years ago for his futuristic vision in Blade Runner. His excursion back to the past is equally impressive.



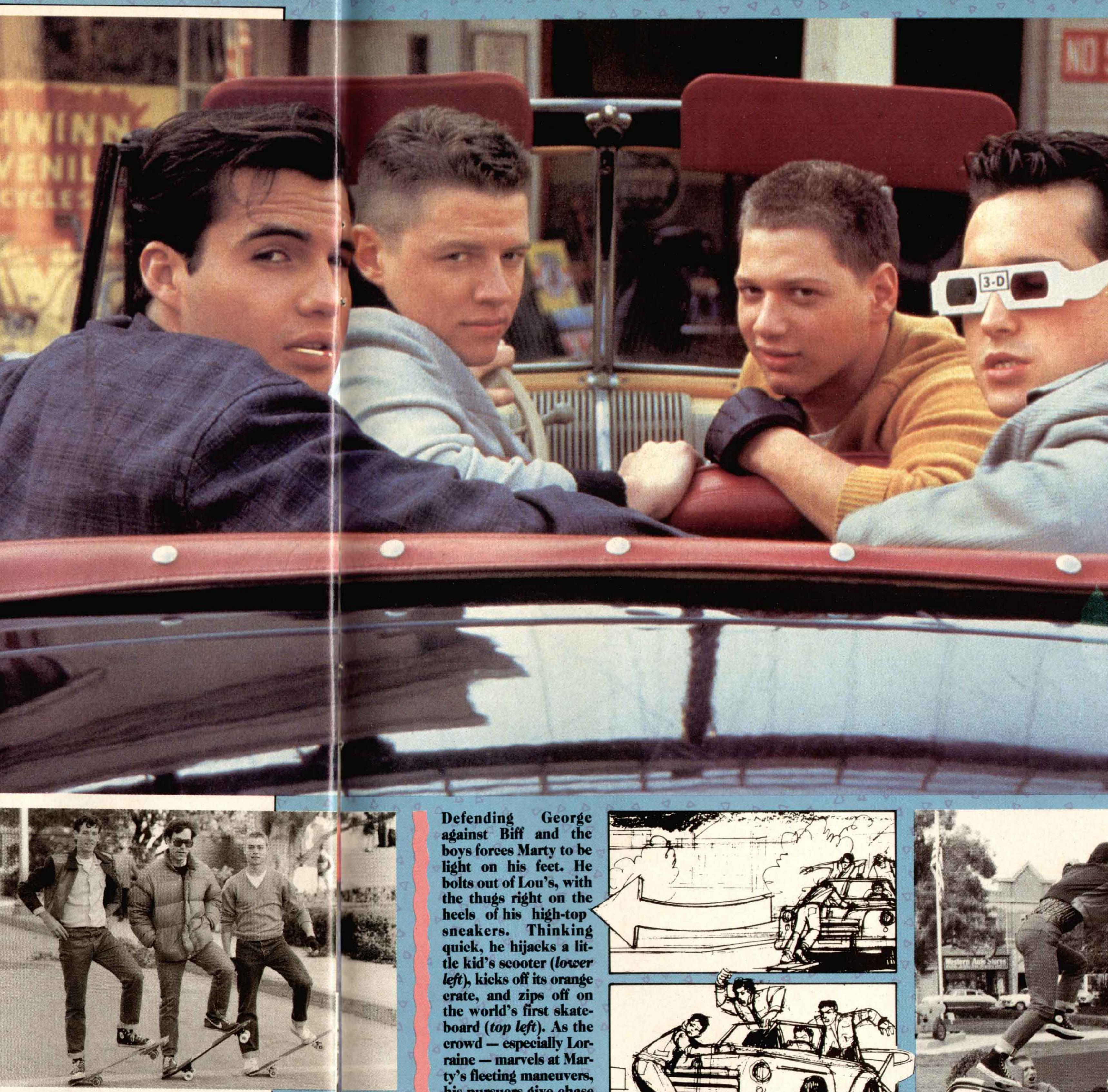


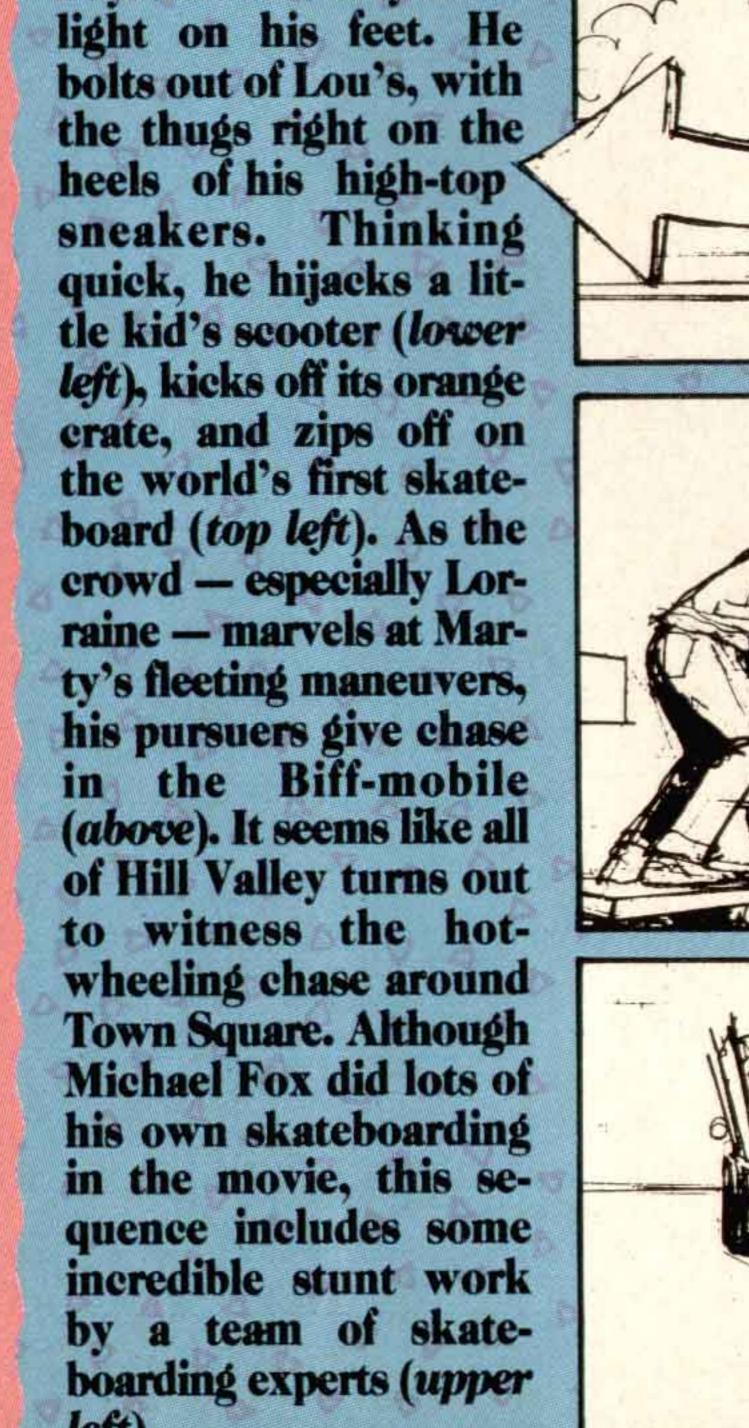


above (thanks, Darth), George is inspired to pop the question to Lorraine. Only problem is, he doesn't know the question. Marty suggests some lines, which George promptly jots down (far left). Script in hand, George approaches Lorraine and her friends Babs and Betty. They're seated inside Lou's, gabbing and sipping ice cream sodas (above). After slugging down some chocolate milk to get up the nerve, George saunters over to the table. Lorraine listens carefully as her fumbling suitor speaks. "I'm your density — I mean destiny." Just as he's beginning to roll, Biff and the boys barge in (left). George shrinks back to his submissive self as the head bully nears. Marty, parked at the counter, sticks up for his dad and sticks out his foot. Biff goes down with a thud.

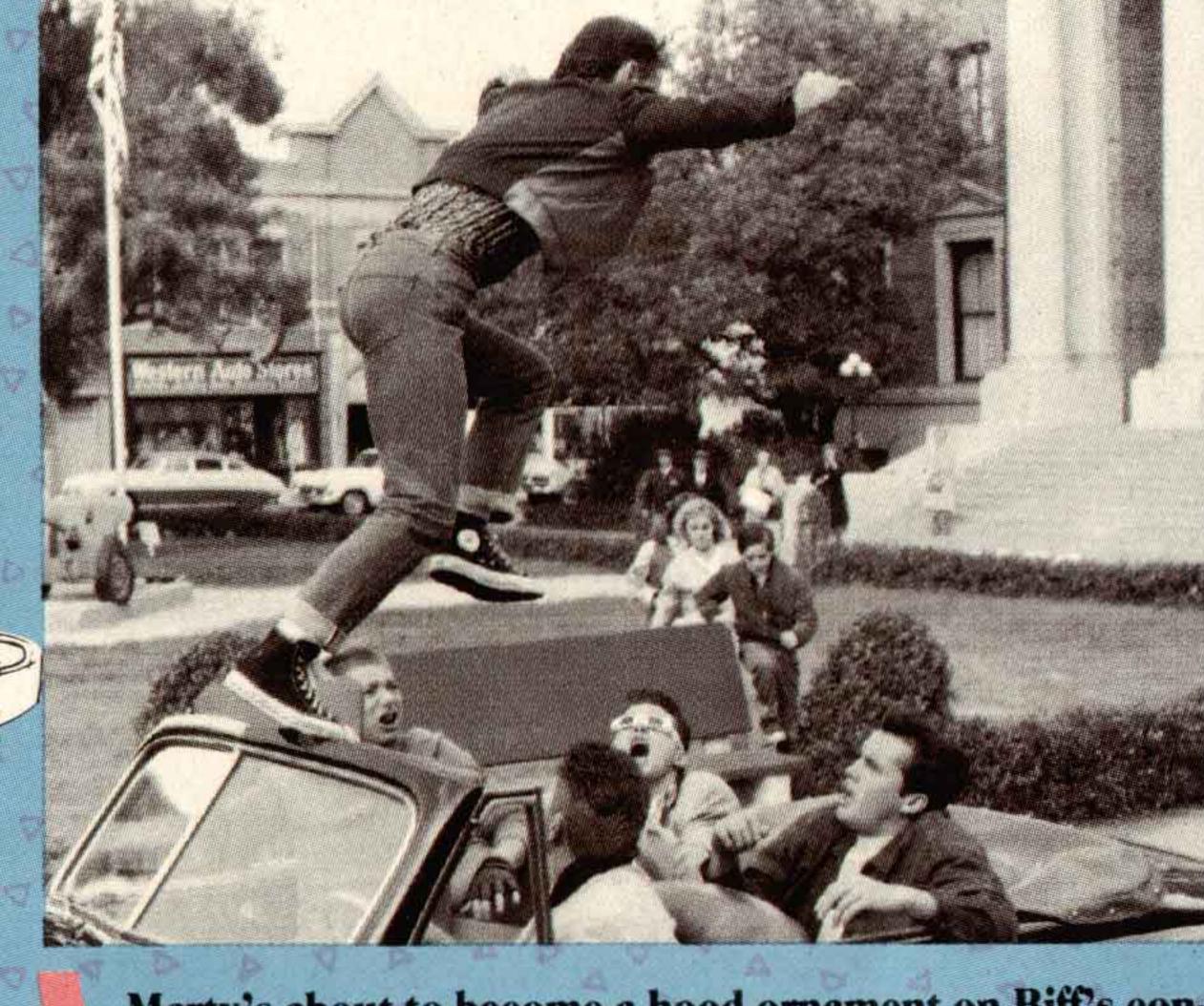


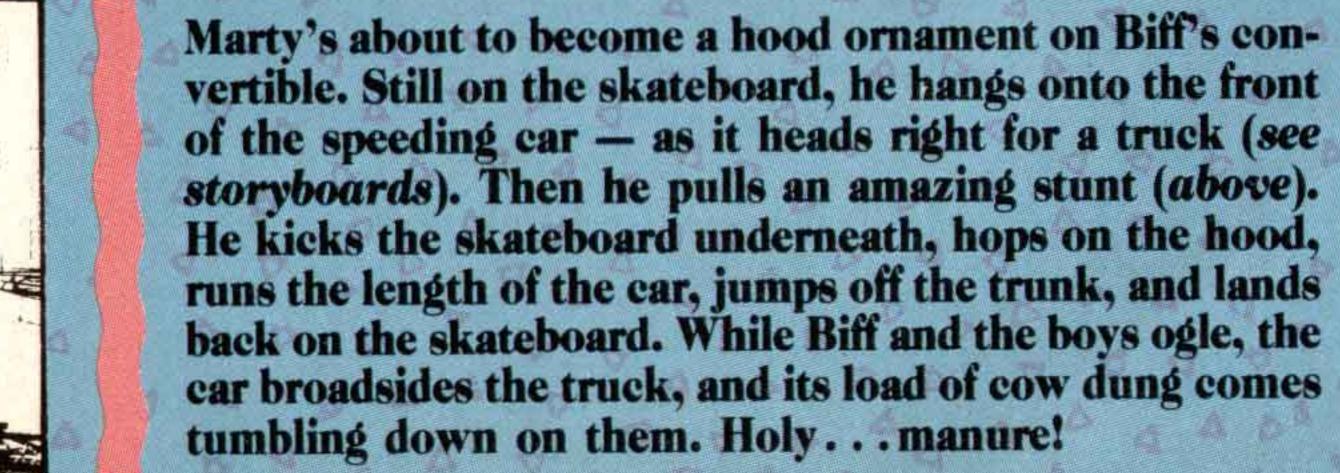
ilming the thrill-a-moment skateboard chase was no small feat. Marty is quite the cruiser on his board in the 80s, but his impromptu fleet-footing in the 50s is outrageous. "Michael Fox is a pretty good skateboarder himself," says Producer Gale, which was just one of the many reasons he was selected for the part. In fact, Michael does a number of his own skateboarding stunts, such as towing behind cars and leaping over a hedge in Town Square. However, for the really hairy stuff in this scene, "we brought in two guys [Robert Schmelzer and Per Welinder] who are skateboard experts," Gale adds. Skateboard experts? "Actually, I met them on Venice [Calif.] Beach one Saturday afternoon. There were these two guys doing skateboard routines, and I started talking to them. One had a business card that said he was a pro skateboarder. So we brought them in and had them work with our Stunt Coordinator, Walter Scott." Even so, the climb over the car was done by a bona fide stunt expert, not one of the skateboarders. Filming that particular shot was a bit tricky, too, but the results were well worth it. "We filmed it and you swear it really happens," says Gale, crediting the crew's expertise. Kevin Pike talks about what he and his FX team contributed to the scene. "We rigged all the skateboards with custom wheels, put in the sparks that come out of the bottom of it, built the ramps, pulled the skateboard under the car with a wire so Marty could land on it on time, rigged the car for safety, rigged the dump truck to dump on cue, moved all the manure out . . ." Phew! And how about that manure? In truth, says Pike, "we used peat moss combined with mulch and alfalfa horse-feed pellets. We just wet it down a little bit, and it really looked terrific." Wonder if Biff and the boys, up to their ears in the stuff, were equally impressed? Irregardless, the memorable performances turned in by the fearsome foursome are great. Along with Thomas F. Wilson as the ringleader Biff, the other portrayers of these quintessential 50s punks are Billy Zane as Match, Jeffrey J. Cohen as Skinhead, and Casey Siemaszko as 3-D. An off-camera contributor to this scene — as well as the rest of the film — are the storyboards, executed by Andy Probert and Dick Lasley, such as the ones shown on the opposite page. They really serve as the visual blueprints for the entire cast and crew, including the actors, stunt men, and camera operators. Although there were some changes during the actual filming, what's on the storyboards is pretty close to what eventually shows up on the silver screen.





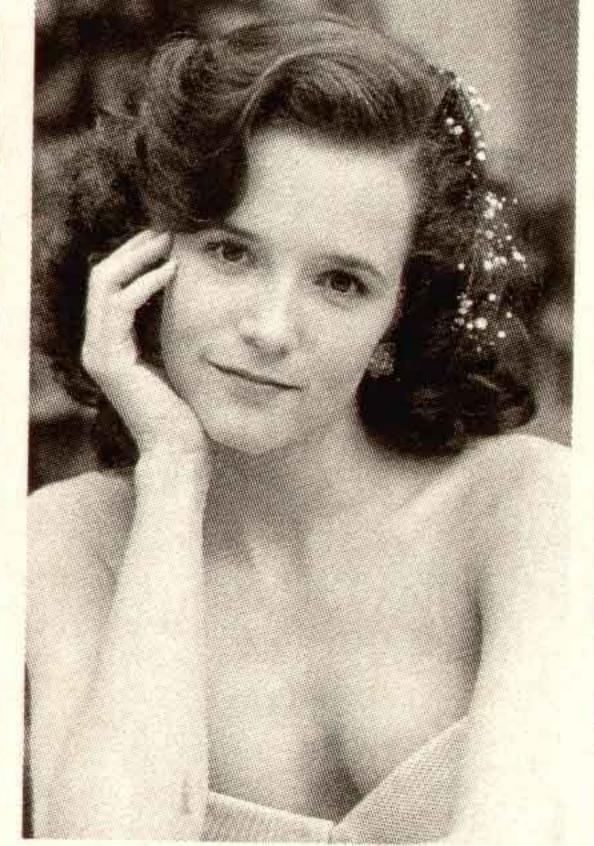








gh! That's Lorraine's reaction to the kiss she plants on a very confused Marty McFly. "My favorite line in the movie," says Director Zemeckis, "is when Lorraine says, 'It's like kissing my brother!" To psych himself up for his response to the attraction of mother for son, Michael Fox worked on making himself believe in the circumstances. "It's a tension . . . a confusion. It's how anyone would feel if your mother was hitting on you," he explains. "Marty's not a comedic catalyst," says Fox. "He reacts to situations." For instance, Lorraine takes off her sweater to show a strapless dress that makes Marty look twice . . . at his own mother! Meanwhile, George enjoys a boost of confidence. "It's something Bob Zemeckis and I believe in," says Bob Gale. "You really can do anything you want if you have the confidence." Says Zemeckis, "It's a bit of advice that enables George McFly to change from being a nerd to being a man." It's ironic, says the Director, that this "fatherly advice" comes from George's son. Too bad Marty doesn't get as big of a boost from Doc's model of Hill Valley. Rather than show how a lightning bolt will recharge the DeLorean and send the boy home, the whole car goes up in flames!



Time is running out.
The night of the dance
— and the storm — is
days away. Lorraine
pulls the unexpected by
following Marty to Doc
Brown's and asking
him to the party. Seems
she's turned down
George's invitation.



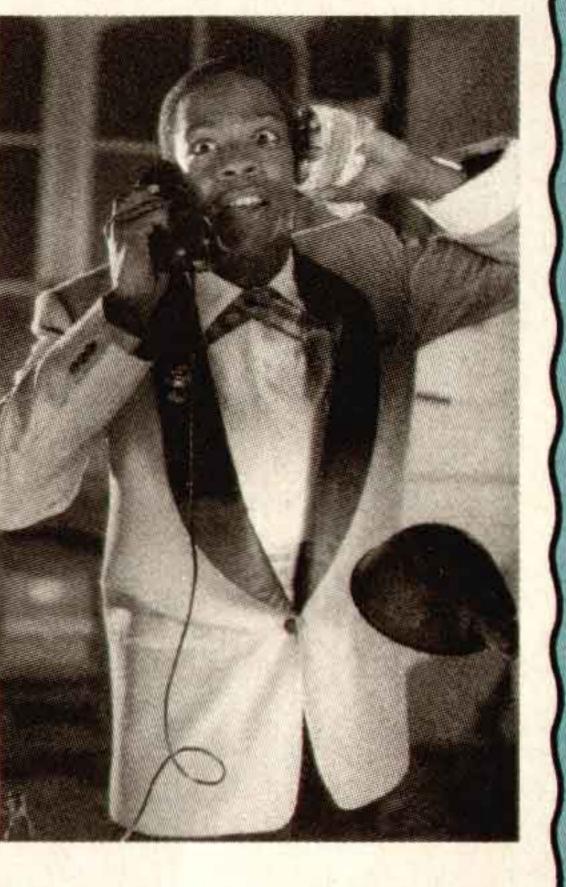




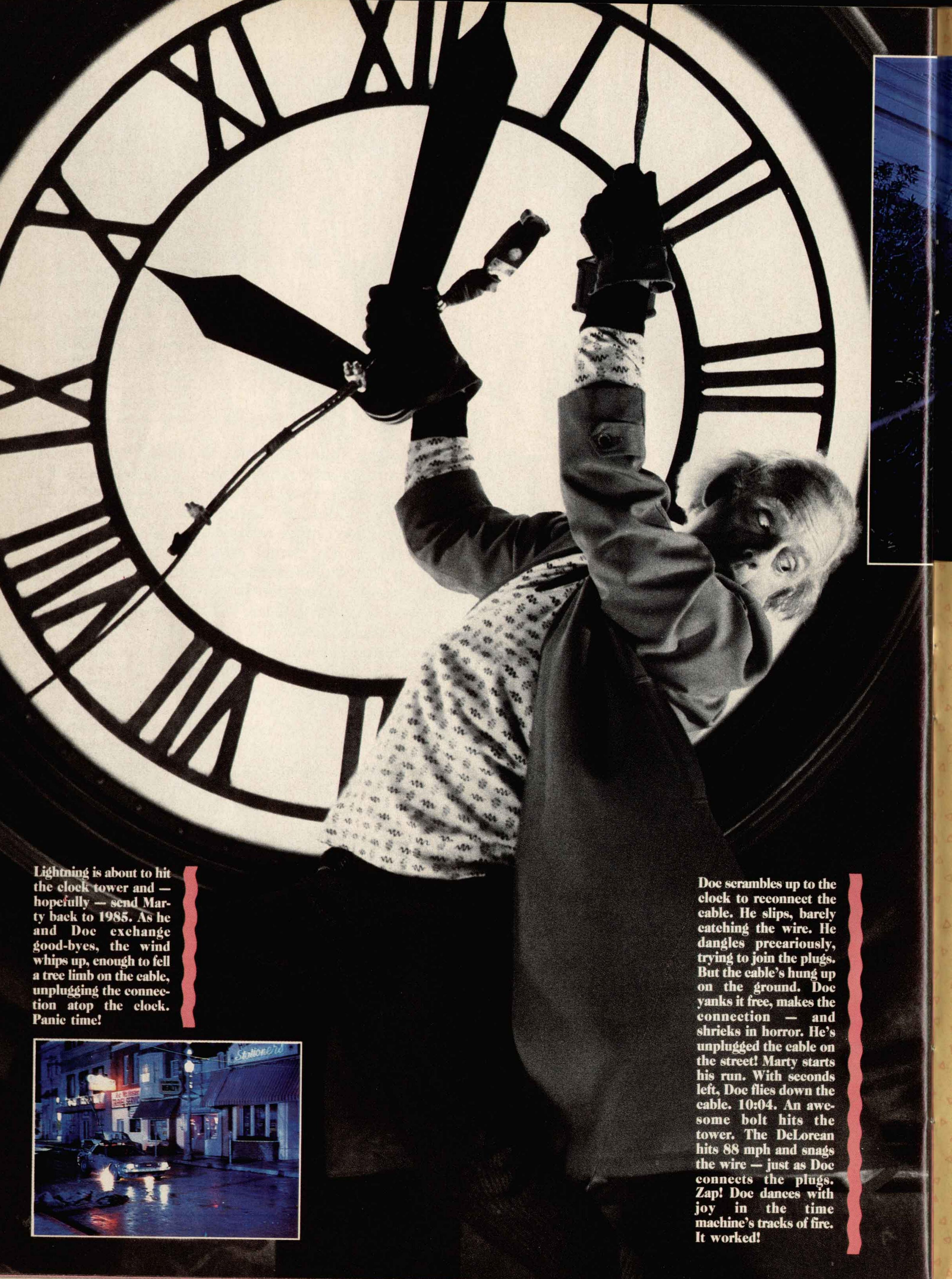


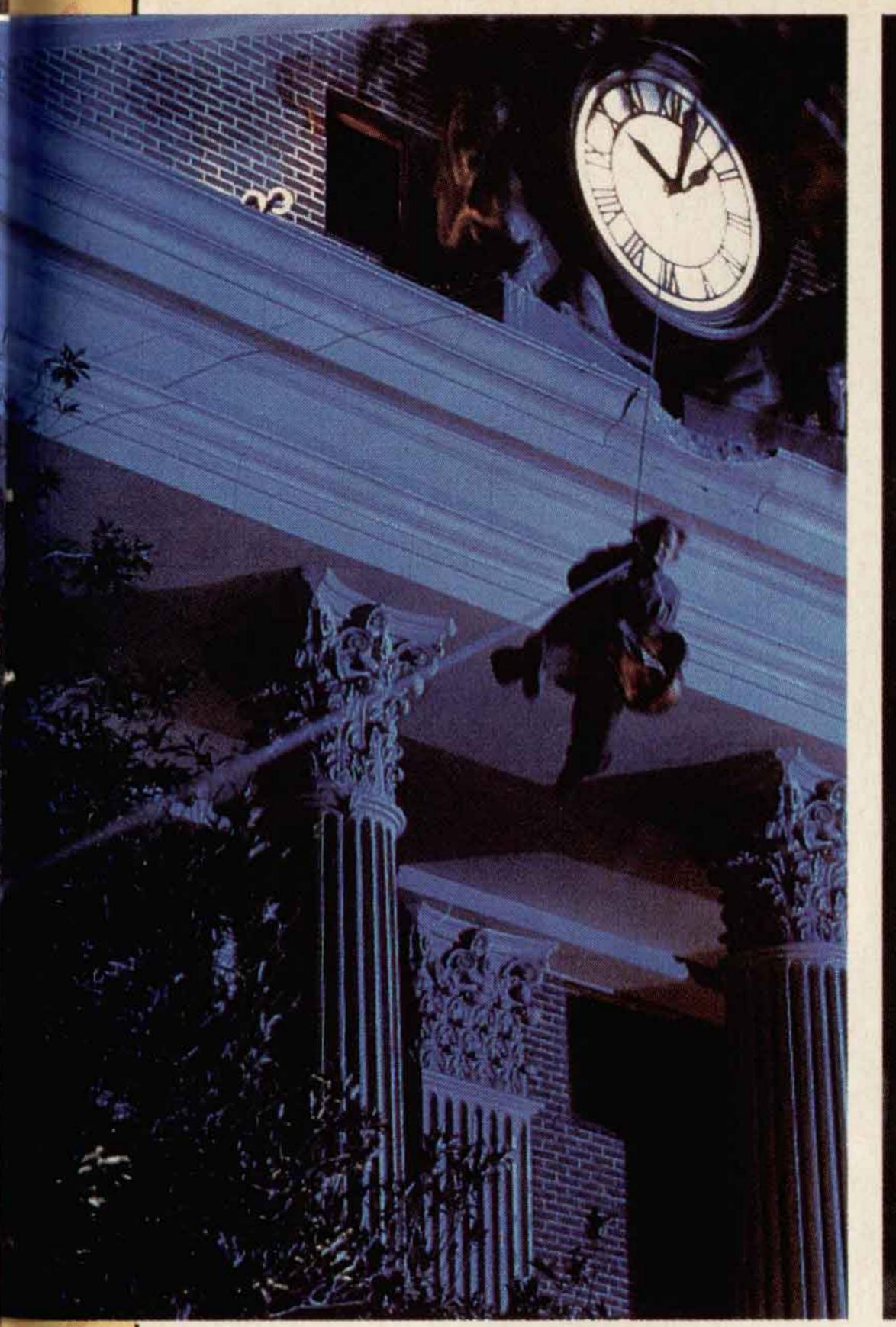
aking to the stage like Madonna to black lace, Marty plays a romantic "Earth Angel," then winds up into a rock-and-roll number. Just as the DeLorean is the perfect time machine, Chuck Berry's "Johnny B. Goode" is the perfect song. "If you don't move around while you're playing 'Johnny B. Goode,' you're dead!" says Fox. Sure enough, Marty moves on that stage. By the way, Michael Fox and Madonna have more in common than you think. At least, they share a choreographer, Brad Jeffries, who showed Fox some Chuck Berry-like jumps and slides. BTTF fulfills a double fantasy for Fox: He's always wanted to be a movie star and a rock star. "When I moved to Hollywood [from Vancouver] in '79, I sold my '63 Fender Telecaster [electric guitar] to help pay my way," says Fox who, between the ages of 13 and 17, played in rock bands. Fox doesn't actually play "Johnny B. Goode," but according to one expert, he has the guitar licks down cold. The expert? Remember that strange-looking dude with the megaphone? It's Huey Lewis, who wrote two numbers for the movie. Says Fox, with a grin, "Huey said I faked guitar better than anyone he'd ever seen!"





Marty, his future restored, switches into high gear with "Johnny B. Goode" which Michael Fox calls "the definitive rock and roll piece!" And Marvin is on the horn to his cousin Chuck with the word on a new sound.







Inbelievable stunt work, dedicated acting, brilliant special effects, and nail-biting suspense combine to make this scene a real shocker. Just as time runs out, lightning strikes, Doc makes a heroic swing, and Marty and the time machine are zapped back to the future. Director Zemeckis recalls the dangling Doc. "That was probably the hairest stunt we did, because that wasn't even a stunt. That was the real actor hanging up on the clock tower! Christopher Lloyd was a good sport about it. And it was perfectly safe. We had five cables, six back-up cables, and a harness on him." Yet it was stunt specialist Bob Yerkes who takes the dazzling slide down the cable. As for the lightning bolt that stops the clock — described in the script as "the most spectacular bolt of lightning in the history of cinema" — that's one of the film's 26 optical effects invented by the sorcerers at Industrial Light & Magic (ILM). Producer Gale explains how the rest of the scene was created. "One of the things that we wanted to do in all of our special effects was to marry ILM's optical effects with our own physical, pyrotechnic effects. That way, we give more reality to the optical effects. So when the lightning strikes the tower, ILM created the bolt. After it hits, we had a pyrotechnic 'bomb' built in the tower

that explodes and showers sparks all over the place." That was the expert work of Kevin Pike's Filmtrix team, which also rigged the sparkling cable the lightning travels down. Then ILM stepped back in with an optical shot of Doc getting zapped. After the DeLorean takes its time trip, the resulting tracks of fire are more of Pike's labors. He calls it the streets of fire. "We had to find fluid that wouldn't stain the = surface and that would ignite and burn a long time." He finally compounded 80 gallons of "go juice" that lights up beautifully. Time travel never looked so hot.

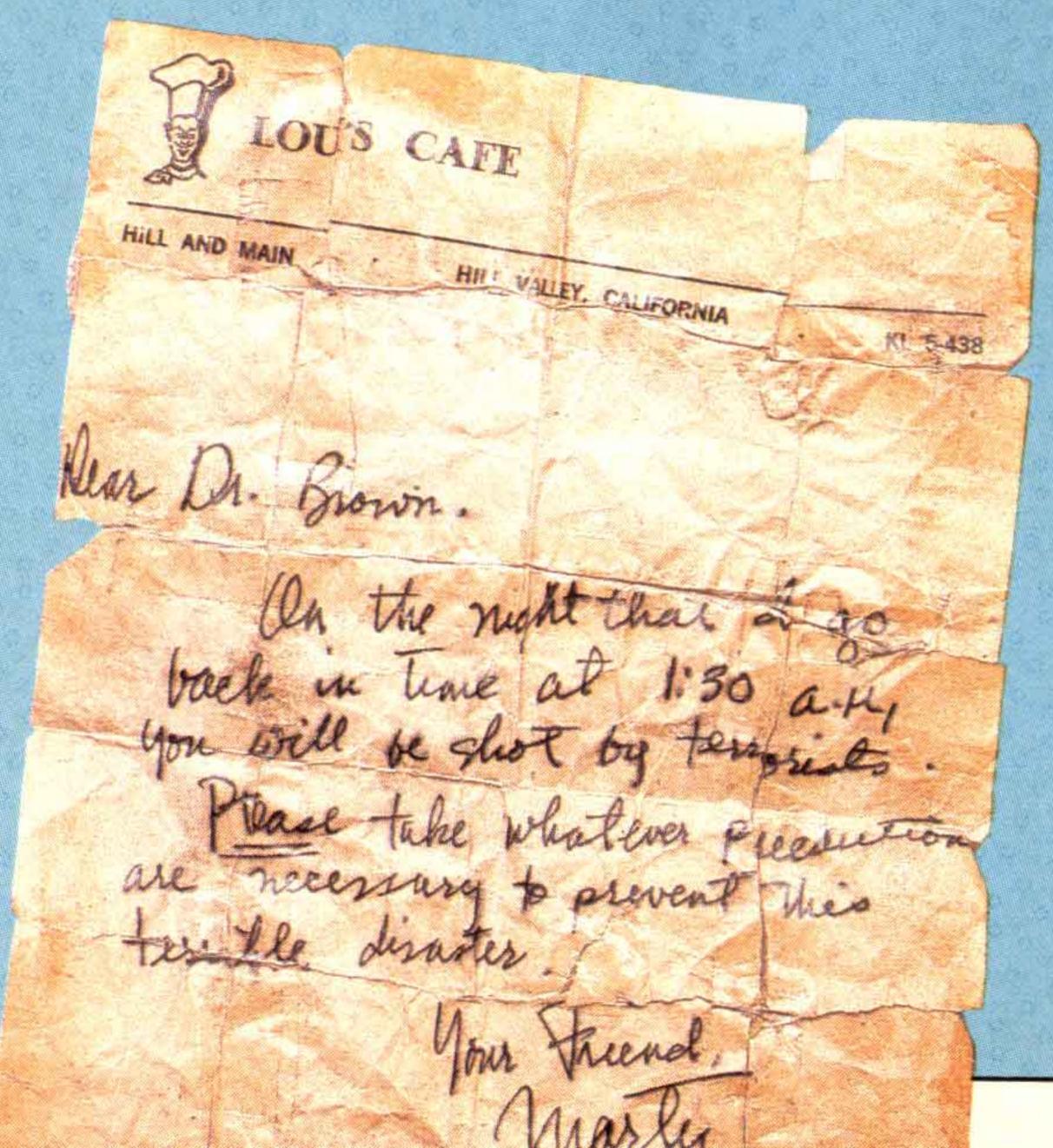




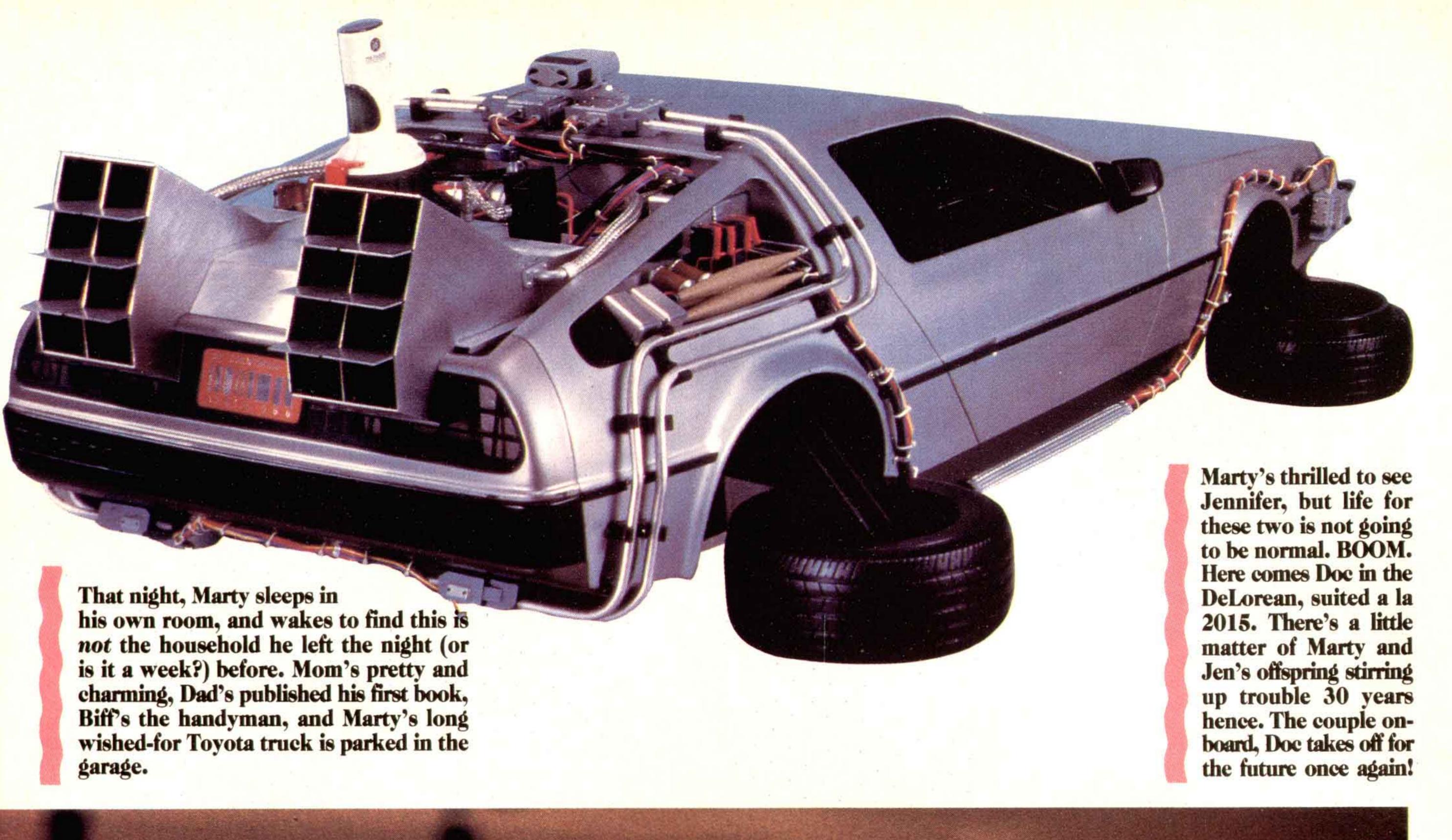


eturn to 1985. BTTF's production team is particularly proud of the way this time duplication scene comes off. Marty actually watches himself get into the DeLorean, drive off, and disappear. Doc, alive and well, takes off to try out his machine. The next morning, Marty wakes up to find a major transformation: George McFly, now well-to-do, is an ambitious author and a loving family man. Doc returns in a now fuelefficient, fusion-powered DeLorean. "Marty, you've got to come with me to the future," implores the doc, decked in his futuristic finery. "You and Jennifer turn out fine. But, Marty, something's gotta be done about your kids!" Marty, Jennifer, and Dr. Brown, after refueling the car with stale beer and banana peels, take off - skyward. This special effect is made possible by realistic-looking images created by the wizards at Industrial Light & Magic, a division of Lucasfilm. So the next time a crazy old man in a sleek, silver car offers to show you the next century, say, YES! After all, it'll only take a minute.

The time machine returns to '85, exactly as he and Doc planned. "All right!" Marty cheers, only to gulp as the terrorists' van streaks by. The cold car stalls, so he runs to the mall, just in time to watch the present repeat itself. Dr. Brown lies shot, and the time machine, carrying another Marty, disappears. Marty and Einstein race to where Doc lies...not dead! The sly doctor had kept Marty's torn-up note, taped it together, and saved himself from certain death by wearing a bullet-proof vest!











CHRISTOPHER LLOYD Dr. Emmett Brown

(from left)
JEFFREY J. COHEN Skinhead
THOMAS F. WILSON Biff
BILLY ZANE Match
CASEY SIEMASZKO 3-D