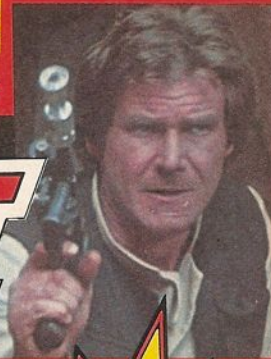


THE SPECIAL MAGIC OF MAD MAX  
STAR WARS-THE BEGINNING



# SF MOVIE

LAND

NOW  
ONLY  
**\$1.95**

48430  
November 1985  
\$2.50 Canada  
UK L1.95 DGS



## HANNAH'S CLAN

**DARYL HANNAH  
IS THE  
OUTSIDER IN  
CLAN OF THE  
CAVE BEAR**

DIRECTOR BOB ZEMECKIS  
**BACK TO THE FUTURE**  
THE ULTIMATE TRIP  
**PAL'S TIME MACHINE**  
FROM GREMLINS TO EXPLORERS  
**JOE DANTE**  
DOCTOR WHO'S PROGNOSIS  
**COLIN BAKER**  
THE COMPLETE FILMBOOK  
**INVASION OF THE  
SAUCERMEN**

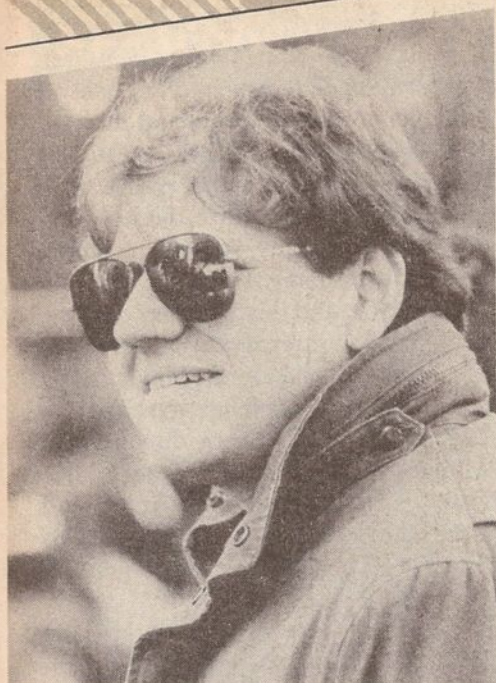




# BACK TO THE FUTURE







Back to the Future director Bob Zemeckis

## BOB ZEMECKIS' COMEDY HAS EVERYTHING FROM DELOREANS TO DUCKWALKS

BY NANCY MILLS

Michael J. Fox shows Chuck Berry a few new steps.



Back to the Future is about Marty McFly (Michael J. Fox), a high school senior who plays in a rock band. He hangs around with an eccentric scientist (Christopher Lloyd), who is trying to create a time machine out of a DeLorean sports car. With the film racking up impressive box office figures, it seems sure to emerge as the hands down favorite among summer film goers.

During production of the film, director Robert Zemeckis talked about his hopes for the film's success and his desire to get the word out, usually a difficult matter to accomplish prior to the release of any project produced by Steven Spielberg.

"I don't think people will go and see a movie if they don't know what it's about," he says. The title, *Back To The Future*, is almost as obscure as that of his last picture, *Romancing The Stone*.

"You've got to get that buzz happening in those school playgrounds," Zemeckis believes. "That's what will get their parents in. The whole business rests on the shoulders of fifteen-year-old kids who are completely keyed into what's going on in the movie business."

"It's tough for older people to run out and see everything. I hope that Michael Fox's presence will get them in, although people who watch high-rated tv shows like *Family Ties* don't necessarily go out to the movies. I think that Michael is a cross between James Cagney and Cary Grant. He has all that energy Cagney used to have."

Fox almost didn't get to star in the film, though. "We had considered Michael in the beginning," Zemeckis says, "but we couldn't seriously think about him because of his commitment to *Family Ties*." So the production started last November with another actor, Eric Stoltz, and then changed gears in January.

"Eric is a wonderful actor," Zemeckis says. "He worked hard, diligently and responsibly. But when I started to edit the film, I realized we were getting a different character from the one we had written. The movie hinges on him because the story is told

through his eyes."

Stoltz and Zemeckis came to an agreement that Eric would leave the project. Then Zemeckis set about trying to get the actor he had thought of in the first place. "Finally we sprung Michael at the eleventh hour," he recalls. "Actually, we didn't really spring him. He just worked around the clock."

### ROCK AROUND THE CLOCK

Zemeckis was particularly concerned about the casting because he is co-author of the script. Fellow author Robert Gale is producing the picture. "We wrote the screenplay five years ago," Zemeckis says. "It's a great coincidence that the Fifties are now popular."

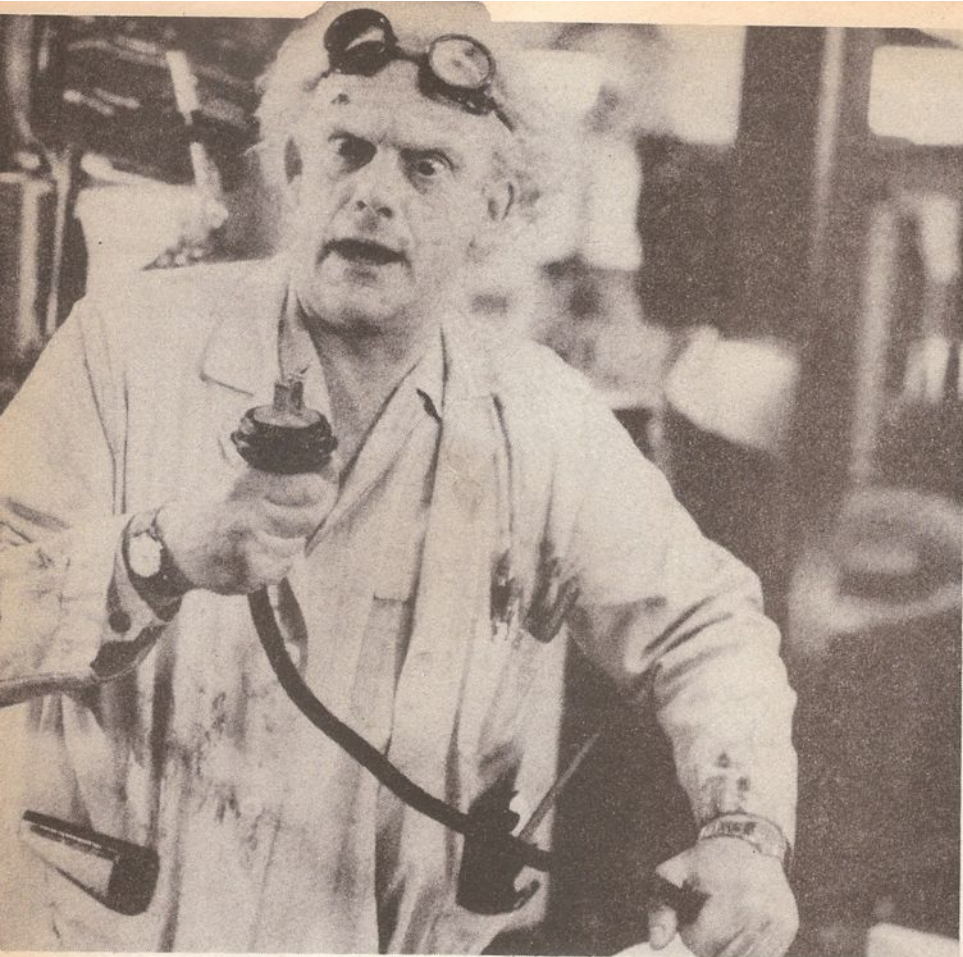
"For a fun, high-spirited movie, it's a good decade to write about, more so than the Sixties. And it's logistically important because of the story. For reality, certain dates had to be locked in. Our hero had to go back before the birth of Rock & Roll."

"I like the past that has a pop culture feel to it. The story really isn't a Fifties movie. It's a story about an Eighties kid who just happens to go on a time adventure in the Fifties. The film never leaves the attitude, style and point of view of the Eighties."

Zemeckis is too young to look nostalgically back to the Fifties. He was born in 1951. "I don't remember much about that period," he says. "What I know about the Fifties is what I saw in movies made in the Fifties. Actually, I think the Fifties ended in 1964, the day the Beatles arrived in America."

Zemeckis is intimately familiar with this period because of the first feature film he directed: *I Wanna Hold Your Hand* (1978). It was a comedy about teenagers trying to get their hands on tickets for the Beatles' first appearance on the Ed Sullivan Show. Steven Spielberg executive-produced *I Wanna Hold Your Hand* and is working in the same capacity on *Back To The Future*.





Christopher Lloyd plays a mad scientist whose DeLorean-encased time machine sends teenager Michael Fox back to the Fifties in *Back to the Future*.



## THE WORLD ACCORDING TO SPIELBERG

"I couldn't ask for a better film-making situation and relationship between producer and director," Zemeckis says. "Steven obviously gives his film-makers their own head. Only if the movie seemed out of control would he interfere. I think he came to the set five or six times to say hello."

"I'd describe my relationship with Steven as exactly what I perceive his relationship with George Lucas was on *Raiders of the Lost Ark* (which Lucas

executive-produced). We discuss only the big issues, not day-to-day film-making.

"The great thing about Steven is that because he's a director, he knows what's happening in the trenches. He doesn't ask for the impossible because he knows what can be done."

"I owe my entire career to Steven. He got me started. I've always been a great fan of his. I think he is the best director since Alfred Hitchcock."

Born in Chicago, Zemeckis started making 8mm films in high school. He enrolled at Northern Illinois Univer-

sity and transferred to The School of Cinema at the University of Southern California two years later. While at USC, he produced, wrote and directed a 14-minute film entitled *A Field of Honor*, about a paranoid ex-G.I. who was frightened back into the hospital. The film won many awards, including a student Academy Award.

Zemeckis and his writing partner, Bob Gale, soon came to the attention of Spielberg and John Milius, who asked them to develop a script for 1941, a movie Spielberg directed and Milius produced. The two men then wrote *I Wanna Hold Your Hand* and *Used Cars*, both of which Zemeckis directed. Then he directed *Romancing the Stone*.

He has no regrets about not directing *Jewel of the Nile*, the sequel to *Romancing*, now under way in North Africa. "The fun for me in making movies is creating the characters," he explains. "The idea of being a traffic cop for a whole bunch of action—that starts to sound like making a tv series."

"A clever plot and lots of action is fun, but the real key to movies is creating people. A sequel to *Back to the Future* would be more a continuation. Marty's adventures could go on, now that we have a functioning time-travel machine. We'll know about a sequel this summer. If the movie is well received, I'd definitely want to see further adventures of Marty McFly. I could introduce all kinds of new characters." With the runaway success of the film, this possibility now seems more than assured, particularly with the film's here-we-go-again rousing conclusion.

But for the immediate future, Zemeckis plans to sit down with Gale and put together a screenplay about *The Shadow*, a character from old-time adventure radio circa the Thirties and Forties. There are many today who still remember hearing the famous come-on: "Who knows what evil lurks in the hearts of men? The Shadow knows!" Says Zemeckis, "I see *The Shadow* as a combination of Indiana Jones and Dracula. He'll be very heroic—I always thought it would be fun to make Dracula a hero!"

