

**WAR OF THE WORLDS**  
Meet the Morthren menace

# STARLOG

TELEVISION FICTION UNIVERSE

**Denise Crosby**  
Life after **NEXT GENERATION**

\$3.95 U.S./\$4.95 CANADA  
FEBRUARY  
#151  
DGS  
U.K.  
£2.75  
K49112



Gary Graham as  
Matt Sikes &  
Eric Pierpoint  
as George Francisco

**Michael J. Fox**  
BACK TO THE  
FUTURE again

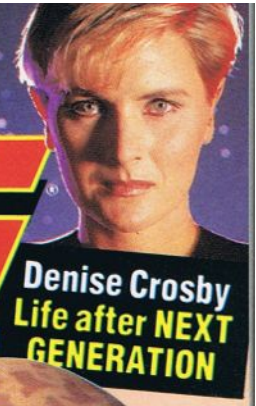
## ALIEN NATION

On the beat  
in Slagtown

**STAR TREK**  
Nichelle  
Nichols  
sings the  
blues

**LAND  
OF  
THE  
GIANTS**  
Gary  
Conway's  
mini-heroics

**ROBIN OF  
SHERWOOD**  
In the  
fantasy forest



# STARLOG®

NUMBER 151  
FEBRUARY 1990

THE SCIENCE FICTION UNIVERSE

## DEPARTMENTS

- 5 COMMUNICATIONS
- 8 MEDIALOG
- 29 VIDEOLOG
- 34 FAN NETWORK
- 62 BRIDGE
- 69 CLASSIFIED
- 72 TRIBUTE
- 74 LINER NOTES

## FEATURES

- 9 **NEAR-FUTURE COP**  
On the "Alien Nation" beat, Gary Graham investigates
- 12 **TALL, DARK & ALIEN**  
Nevertheless, he's human—or so says actor Denis Forest
- 17 **BIG LITTLE MAN**  
No longer small, Gary Conway fled the "Land of the Giants"
- 23 **STILL HAILING FREQUENCIES**  
Uhura is more than just a role for Nichelle Nichols
- 26 **WHEN EARTH STOOD STILL**  
Klaatu's friend Billy Gray recalls that memorable day
- 30 **ADVENTURES IN SHERWOOD**  
Creator Richard Carpenter sent Robin Hood into action
- 37 **TIME TRIPPER**  
Michael J. Fox heads "Back to the Future" time & again
- 41 **LAST MAN ON EARTH**  
Novelist Richard Matheson wrote movies that are legend
- 46 **LIFE AFTER TASHA YAR**  
Denise Crosby hasn't bid final farewell to "Star Trek"
- 51 **LADY & THE ARGONAUTS**  
With Jason & Tarzan, Nancy Kovack leapt into danger
- 59 **IN & AROUND LIKE FLINT**  
Superspy James Coburn eyes "The Mists of Avalon"
- 65 **FIRST MAN IN THE MOON**  
Charles Schneer produced classics of the fantastic

James Coburn explores the genre (see page 59).

Photo: ABC

STARLOG is published monthly by STARLOG COMMUNICATIONS INTERNATIONAL, INC., 475 Park Avenue South, New York, N.Y. 10016. STARLOG is a registered trademark of Starlog Communications International, Inc. (ISSN 0191-4626) This is issue Number 151, February 1990. Content is © Copyright 1990 by STARLOG COMMUNICATIONS INTERNATIONAL, INC. All rights reserved. Reprint or reproduction in part or in whole without the publishers' written permission is strictly forbidden. STARLOG accepts no responsibility for unsolicited manuscripts, photos or other materials, but if submittals are accompanied by a self-addressed, stamped envelope, they'll be considered and, if necessary, returned. STARLOG does not publish fiction. Fiction submissions are not accepted. Products advertised are not necessarily endorsed by STARLOG, and views expressed in editorial copy are not necessarily those of STARLOG. Second class postage paid at New York, NY and additional mailing offices. Subscription rates: \$34.47 one year (12 issues) delivered in U.S. and Canada, foreign subscriptions \$43.47 in U.S. funds only. **New subscriptions** send directly to STARLOG, 475 Park Avenue South, New York NY 10016. Notification of **change of address** or **renewals** send to STARLOG Subscription Dept., P.O. Box 132, Mt. Morris, IL 61054-0132. POSTMASTER: Send change of address to STARLOG Subscription Dept., P.O. Box 132, Mt. Morris, IL 61054-0132. Printed in U.S.A.



# Time?

## He's Got Nothing But Time

Working around the clock, Michael J. Fox takes a moment to explain what brought him "Back to the Future."

By MARC SHAPIRO

**M**ichael J. Fox will talk your ear off about *Back to the Future II, III* or just about any project the actor is involved in. Why? Because the opportunity to just talk shop doesn't arise as often as he would like.

"I get so tired of answering such inane questions as whether or not I use disposable diapers or whether I'm still smoking or I've quit smoking," says Fox. "I'll be the first to tell you that there's a *lot* more interesting things to read about than the ups and downs of *my* life."

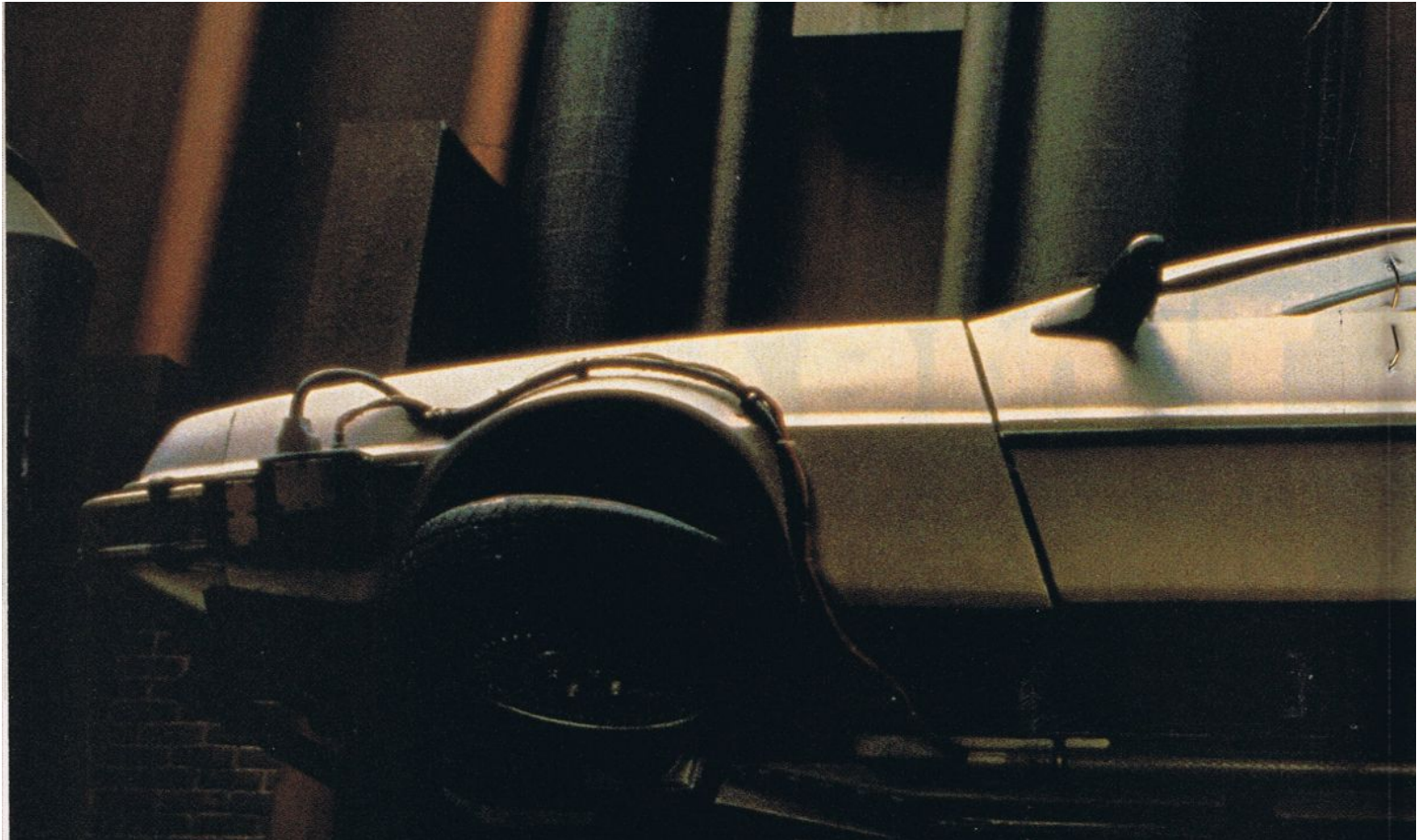
Fox is downplaying his private side during a lunch break on "pick-up shot" day on the set of *Back to the Future II*. Flushed with recent fatherhood and looking forward to the three-week hiatus (before starting *Back to the Future III*, due out this summer) that will allow him to play father, the actor, albeit good-naturedly, continues on the sub-

ject of where he draws the line.

"People have no right to know what I do in my house when I close the door," says Fox, "but they have every right to know what I'm doing so that they'll ultimately pay \$7 to see me do it."

Hence Fox's willingness to part with information on the further time-traveling adventures of Marty McFly and Doc Brown. Their latest exploits began with Fox having to do double duty during the remaining episodes of the final season of *Family Ties* and the beginning of *Back to the Future II*. Throw in Fox's wife, actress Tracy Pollan, being in the later stages of her pregnancy and this was definitely an actor on the edge.

"The priority in my life was my home situation," Fox recalls, getting about as personal as he ever will. "Being in that state of mind kept everything in balance for me."



When it got to the point where I found myself starting to get a little crazed, I would think about things at home and that would balance things out. Doing these films has been a much more comfortable situation than I had *any* idea it would be.

"I will admit that finding out we would film *II* and *III* at the same time was a bit of a surprise. It has been an incredible amount of time to devote to these films. But given the quality of what we've got here, there was never a question that I would do it."

Fox's efforts were made that much more bearable by the fact that Marty McFly has revealed some new flaws.

"Marty has developed more of an Achilles' heel," says Fox. "In the first film, Marty was more of an unwitting pawn who was just thrown into the situations. He's that way initially in the second film, but we've come up with a weakness in his personality that stirs the pot and makes things a little worse than they could be.

"He believes in an innocent way that a lit-

tle manipulation of time will just help him out and who's gonna know? We also explore another flaw in Marty by using his unwillingness to back down from confrontation. That facet of Marty thickens the plot and makes him more at the crux of the dilemma. I'm having a lot of fun playing a character with these weaknesses."

### Tempus Tempest

Reteaming with Bob Zemeckis (STARLOG #150) was a pleasure as well.

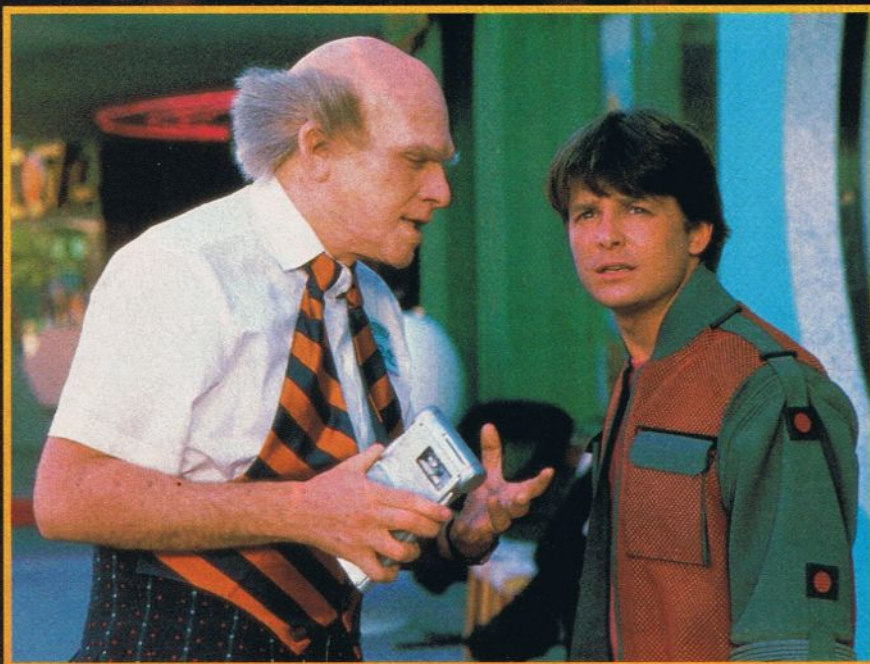
"The opportunity to work with Bob again was something I jumped at. He's unique, brilliant and totally energizing. He gets everybody pumped up and just gets things done."

He also, laughs Fox, "put one hell of a strain on my brittle old bones.

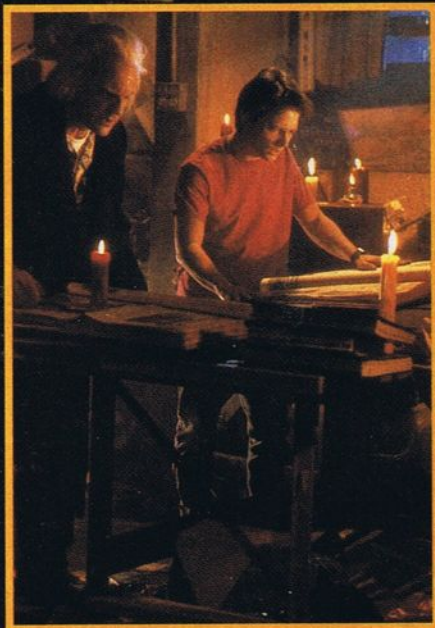
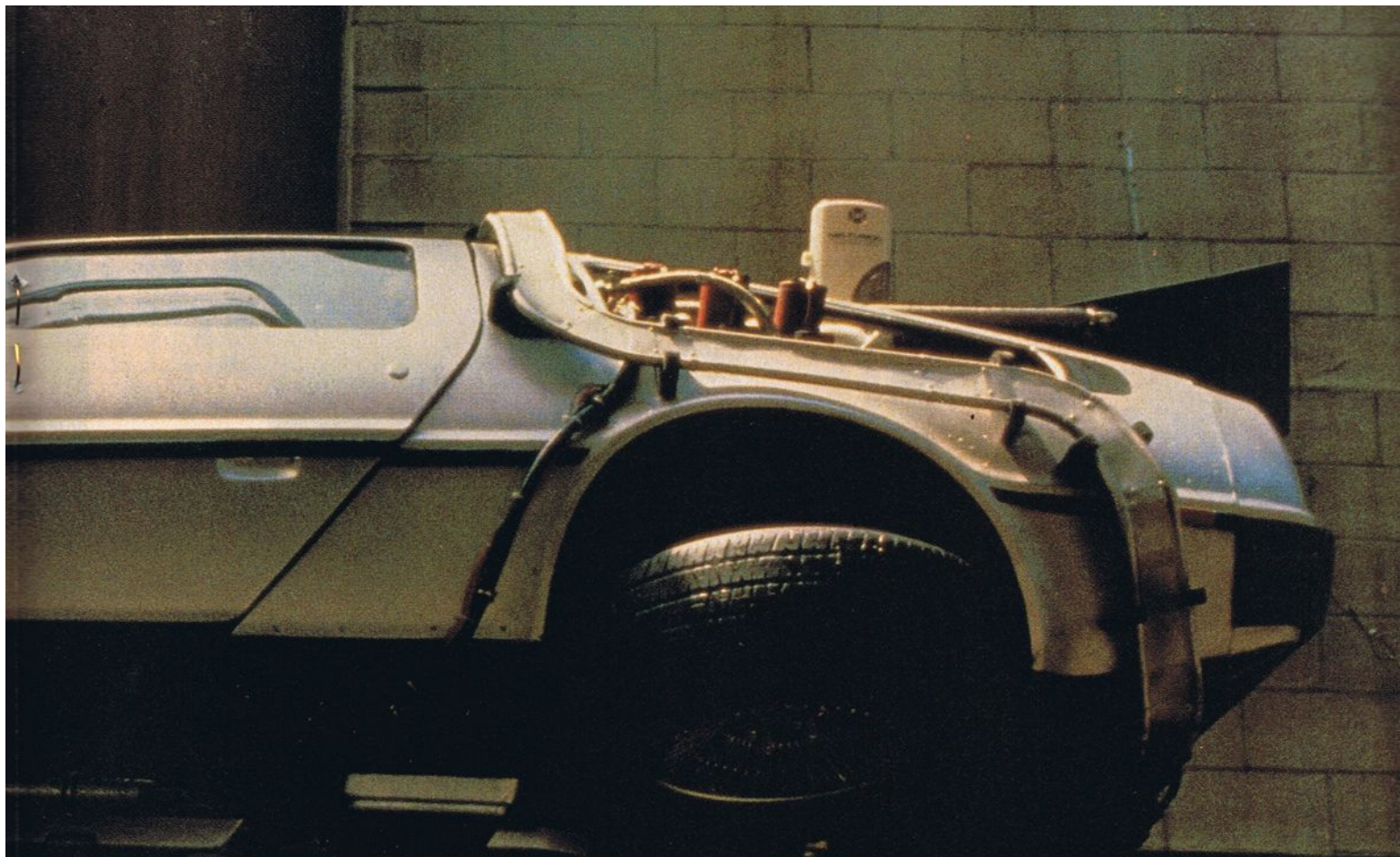
"These films are definitely physical. The way Bob is shooting, it almost always *has* to be me in all these wild stunts and not a stunt double, so I'm getting quite a workout. I'm doing some wild stuff which I love to do but, hey, I'm five years older than when I did the last film, and jumping over moving cars and hanging from rafters is starting to take its toll. I'm feeling it a bit more in the morning."

Yet at age 28, the performer still looks young enough to play the 17-year-old Marty. Fox claims that whether he could still play a teenager believably wasn't a consideration in his coming *Back to the Future*.

Fox doesn't have to worry about being too old for the part since director Zemeckis still employs geriatric stars like Roger Rabbit's voice (Charlie Fleischer in makeup).



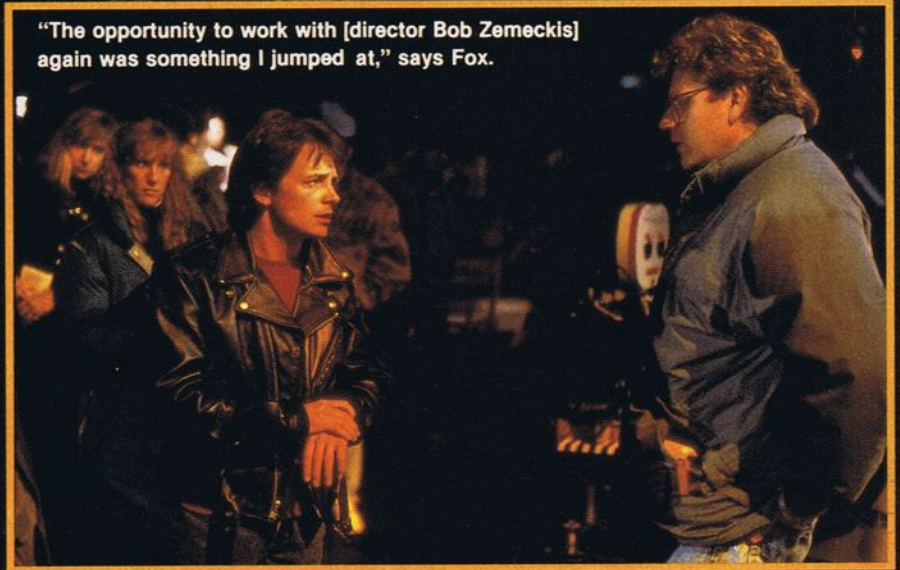
INDUSTRIES



Playing Marty's age allows Fox to understand why Marty blindly follows Doc Brown (Lloyd).

"With these films, we have the benefit of the essence of the character and the environment being essentially the same as in the previous film. People are so interested in the characters and the story that I don't think they're going to split hairs over whether I look too old to play Marty.

"I still get around pretty good," he snickers. "I'm not *that* old. And I still wander into bars where I have to pull out my wallet before they'll give me a beer."



"The opportunity to work with [director Bob Zemeckis] again was something I jumped at," says Fox.

This current *Future* romp, explains Fox, has been a breeze by comparison to his work on the first film, which he was brought onto several weeks into the production to replace Eric Stoltz.

"I was really caught in the middle on that one," Fox says. "Because of the circumstances of coming in at the last minute, I basically didn't know what the hell was going on. I had no idea of the bigness of the project and was really in the dark about just what it was that Bob was doing. It was only when the first film was nearly over that I began to get a handle on what was going on. In this one, I feel more comfortable and more of a partner in the film.

"By contrast, this movie has been easy because we've got these pre-established relationships both on screen and off and are familiar with the way everybody works. We're aware of the things that were happy accidents in the first film and are able to incorporate them into this story and these characterizations.

"What I've noticed on this shoot is that there's been a lot of 'I didn't realize it when we were doing it in the first film, but this actually works.' It has been an experience that flies in the face of the saying, 'You can't go home again.' This film shows you *can*."

Everyone questioned about the making of the *Back to the Future* films invariably