

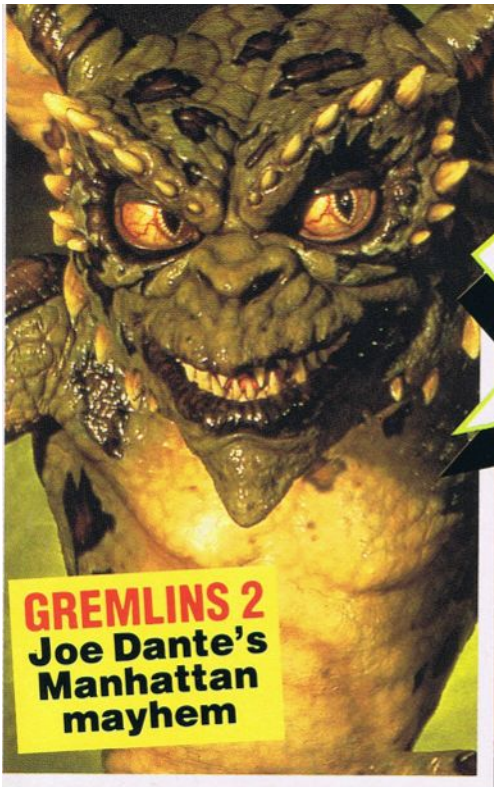
**SPECIAL 100-PAGE
SF SPECTACULAR**

STARLOG®

DGS
U.K.
£2.95
K49112

THE SCIENCE FICTION UNIVERSE

\$4.95 U.S./\$5.95 CANADA
JULY #156



GREMLINS 2
Joe Dante's
Manhattan
mayhem

**FORBIDDEN
PLANET**
Salute to a
SF classic

STARMAN
Episode guide

STAR TREK
Michael Dorn &
the Klingon
way



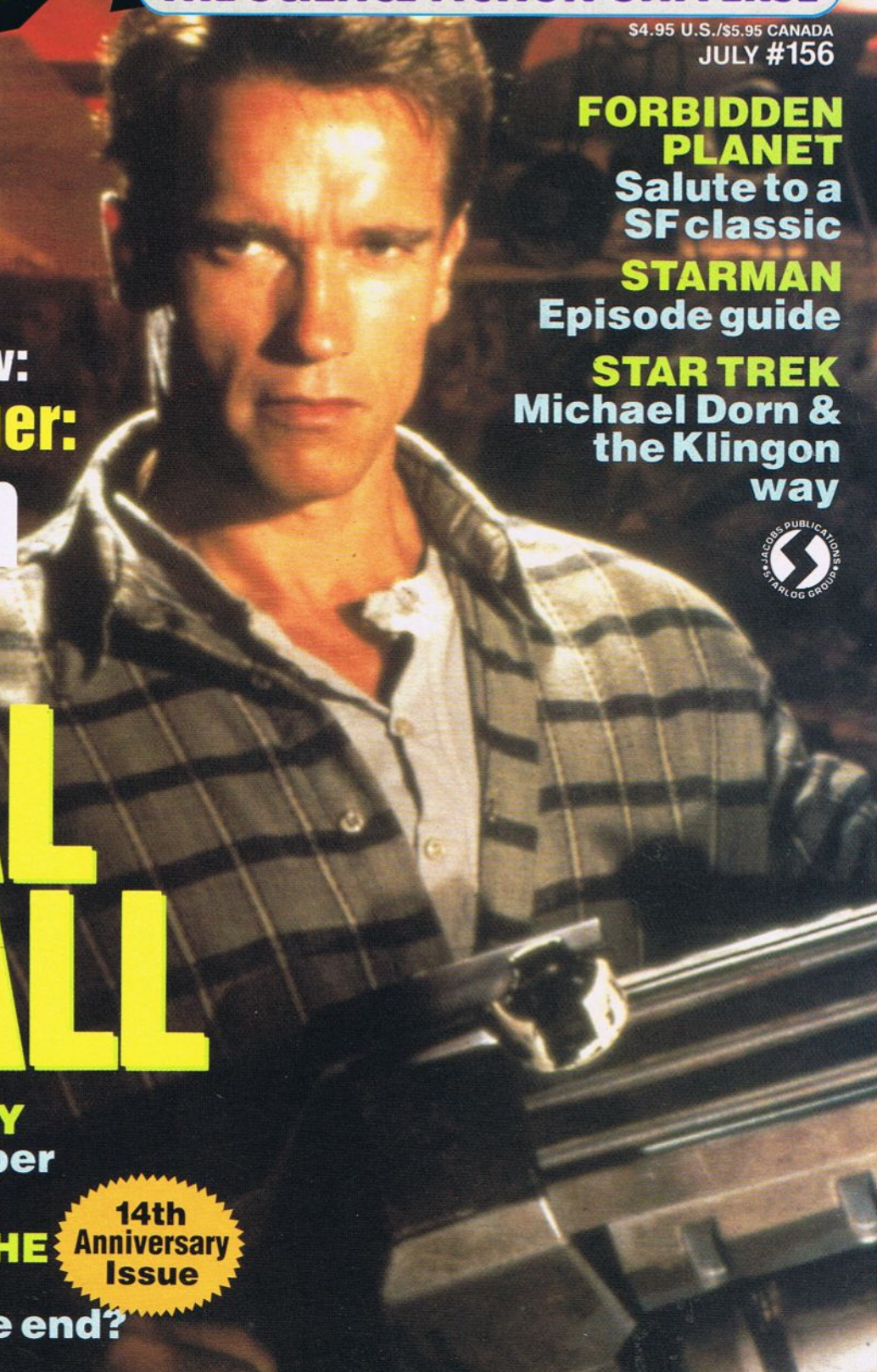
Exclusive Interview:
Schwarzenegger:
The man
with

TOTAL RECALL

DICK TRACY
Crimestopper
alert

**BACK TO THE
FUTURE III**
Time for the end?

14th
Anniversary
Issue



STARLOG®

NUMBER 156
JULY 1990
THE SCIENCE FICTION UNIVERSE

DEPARTMENTS

- 5 COMMUNICATIONS
- 8 MEDIALOG
- 10 VIDEOLOG
- 13 FAN NETWORK
- 95 CLASSIFIED
- 96 BRIDGE
- 98 LINER NOTES

FEATURES

- 17 **THE KLINGON WAY**
Michael Dorn reports in on the glories of being Worf
- 25 **FORBIDDEN COMMANDER**
Seriously, Leslie Nielsen is now free to be outrageous
- 29 **ON THE FORBIDDEN CREW**
Bionics boss Richard Anderson enjoyed his visit to Altair IV
- 34 **FORBIDDEN RETURN**
Shakespeare rocks & rolls in sci-fi iambic pentameter
- 39 **FAREWELL TO THE FUTURES**
Writer/producer Bob Gale leads Marty & Doc to the last roundup
- 44 **GREMLINS A-GO-GO**
With Joe Dante directing, they're tearing up Manhattan
- 50 **UNDER THE MIND OF MARS**
Arnold Schwarzenegger remembers with "Total Recall"
- 56 **CRIMESTOPPER'S TEXTBOOK**
It's Dick Tracy battling Chester Gould's gangster grotesqueries
- 58 **MASTER OF RIVERWORLD**
Philip Jose Farmer charts new vistas of his imagination
- 64 **ON SPLASH MOUNTAIN**
Whatever you do, don't throw Brer Rabbit down that log flume
- 73 **THE RELUCTANT TARZAN**
According to Miles O'Keefe, acting is a silly profession
- 81 **"STARMAN" EPISODE GUIDE**
He came to Earth to save his son—in between commercials

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 156, July 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 freelance submittals are accompanied by a self-addressed, stamped envelope, they'll be seriously considered and, if necessary, returned. Note: STARLOG does not publish fiction. Fiction submissions will not be accepted. Products advertised are not necessarily endorsed by STARLOG, and any 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.

MEDIALOG

LUXURY HOME, BIGFOOT INCLUDED

Get out the vacuum cleaner. Break out the air freshener. Move to a condo. Much like that extraterrestrial ALF, the big hairy bigfoot nicknamed Harry is going to be spending a great deal of time in your living room shortly. *Harry & the Hendersons* (STARLOG #120) is spawning a half-hour syndicated sitcom from MCA and Amblin Television.

The weekly series—with 72 episodes already ordered—will, like most sitcoms, tape before a live audience. It's due to debut in January. Kevin Peter Hall (STARLOG #101)—who played Harry in the original film as well as the alien in *Predator* and the upcoming *Predator II*—told STARLOG's Marc Shapiro that he's currently in negotiations to reprise his role as the very hairy Harry. Other casting is undecided.

Updates: The decision is in on *Star Trek: The First Adventure* (the possible sequel that which would recast the crew and set the action in their Starfleet Academy days). At presstime, Paramount execs have decided against the controversial film idea, a



Harry will be making himself at home in your living room soon.

prequel concept which was, of course, not greeted with universal affection by the vast majority of *Trek* fans (who "hated it") or the *Trek* cast members. With the "Enterprise teens" movie storyline now dead, other options are under consideration.

Mark Lenard, of course, once again played Sarek in that episode of *Star Trek: The Next Generation* which aired last month.

On the squelching rumors front, a *Next Generation* spokesperson has denied reports that Patrick Stewart and Wil Wheaton would not be returning to the *Enterprise* for a fourth season. They will be back, it's said.

Linda Hamilton apparently will be back as well when Arnold Schwarzenegger again goes hunting humans in *Terminator II*. Production may begin this fall.

At presstime, execs at Disney's Hollywood Pictures were mulling a title change for *Arachnophobia*, the killer spider movie directed by Frank Marshall. It's due out in July and may be renamed *Along Came a Spider*.

Meanwhile, *Martians!!!* (previewed in STARLOG #147) also got a title change when it was picked up for release by Disney's Touchstone arm. It's now *Spaced Invaders* and bowed in April.

And finally, in the altered title sweepstakes, *Dark Angel*, the cop versus alien movie starring Dolph Lundgren, has a new name. It's now *Death Angel*, due out in August.

From British Correspondent Adam Pirani comes word that *Batman II* may not

lense in England. The first film was shot at Pinewood Studios there. Instead, *Batman II* may shoot in Mexico. Why? It's cheaper.

At presstime, Disney has picked up film rights to Philip José Farmer's Riverworld books (which Farmer discusses on page 58, noting the difficulties they present to moviemakers). And furthermore, also at presstime, *Return to the Forbidden Planet* (see page 34) won London's Olivier Award for Best Musical. This award, the equivalent of Broadway's Tony, could prompt an American production of the SF/rock 'n' roll musical.

Genre TV: *Beauty & the Beast* will debut—in reruns—on the Family Channel this fall. The Family Channel will air all 56 episodes of the series—including the three segments that, as of presstime, CBS had not yet broadcast. Two shows per week will play back to back (either on Monday or Friday) for a year's run on the paycable network. Following that year-long run, *Beauty & the Beast* will go into syndication for broadcast on local TV stations.

CBS hasn't just ordered 13 episodes of an all-new *Teenage Mutant Ninja Turtles* series. The network has requested 26 segments instead. A pair will play back to back on Saturday mornings this fall, thereby creating a Turtle Hour of sorts.

Errata: The winner of the Find Carrie Fisher in the Star Tours Photo Contest is sadly not among the STARLOG staff. The reason Fisher wasn't identified in the caption for the photo in Medialog (issue #154, page 8)? Eagle-eyed editors couldn't find

The GREEN HORNET IN PERSON

VAN WILLIAMS AND THE BLACK BEAUTY



SATURDAY JUNE 23rd
DAYS INN

CONFERENCE CENTER
U.S. 22 & RTE. 309 N.
ALLENTOWN, PA 18104

MEMBERSHIP - \$12 ADVANCE / \$15 DOOR
SEND A LARGE S.A.S.E. TO:

DREAMWERKS
BOX N, CRUGERS, NY 10521
914-739-3191



Witches Photo: Copyright 1989 Warner Bros.

MEET "THE WITCHES"

That's the Grand High Witch (Anjelica Huston) who has an incredible plan. She's going to rid England of children by turning all the kids into mice. Can one young, already rodentized boy (Jason Fisher) stop her? Find out in *The Witches*, now in release, directed by Nicolas Roeg, based on Roald Dahl's award-winning children's book, with special FX by Jim Henson's Creature Shop.

FILM FANTASY CALENDAR

All dates are extremely subject to change. Movies deemed especially tentative are denoted by asterisks. Changes are reported in Medialog "Updates."

Summer: *Solar Crisis*, *The Gate II**, *Repossessed**, *Highway to Hell*, *The Forgotten One**.

June: *Total Recall*, *Dick Tracy*, *RoboCop 2*, *Gremlins 2: The New Batch*.

July: *Jetsons: The Movie*, *The Jungle Book* (re-release), *Ghost Dad**, *The Exorcist III: 1990*, *Flatliners*, *Arachnophobia*.

August: *Darkman*, *Duck Tales: The Movie*, *Captain America**, *Death Angel*.

Fall: *Eve of Destruction*, *Child's Play II*, *Jacob's Ladder*, *Scanners II: The New Order**.

September: *The Neverending Story II*.

October: *Fantasia* (re-release), *Night of the Living Dead**, *Bill & Ted's Excellent Adventure II*.

Christmas: *The Rescuers: Down Under*, *Rock-A-Doodle*, *An American Tail 2*, *Edward Scissorhands*, *Predator 2: The Hunt Continues*, *Highlander 2: The Quickening*.

Summer 1991: *ALIEN III*.

her. Look closely at the photo—which the editors didn't—and you'll see Fisher in a dark outfit and dark hair hidden against Michael Eisner's dark suit and a hairy Ewok and an equally hairy Chewbacca. STARLOG regrets the omission.

There were two errors in "The Return of the Other Marty McFly" article published in STARLOG #154, according to a spokesman for *Back to the Future* writer/producer Bob Gale (see page 39). However, neither of the errors were in Bruce Gordon's exhaustively researched article. Two captions on page 13—written by the STARLOG editorial staff, not Gordon—were incorrect. All three male photos are of Marty McFly (although one is erroneously marked Marty McFly Jr). And the girl is Marlene McFly, not (as listed) Madeline McFly.

Character Castings: Emilio Estevez and musician Reuben Blades are also in *Predator II*.

Max Headroom's Amanda Pays (STARLOG #141) and noted character actor M. Emmett Walsh (seen in *Blade Runner*, *Harry & the Hendersons* and *Blood Simple*) star in the pilot for a *Flash* TV series. Pays is Tina McGee, love interest of the Wally West Flash in the DC Comics series but the leading lady of the Barry Allen Flash in this show. Walsh plays Allen's father.

Sequels: Yes, yes, work has already begun on a sequel to *Teenage Mutant Ninja Turtles*. A projected shooting start date is January for a summer or Christmas '91 release.

Executive producer Ilya Salkind—responsible for the first three Superman films, *Supergirl* and the syndicated *Superboy* TV series—is once again polishing up the Man of Steel. A script is currently in the works, purportedly featuring longtime Superman villain Brainiac. The project has been referred to both as *Superman V* and *The New Superman Movie*. Salkind would like to begin shooting this fall, anticipating a Christmas '91 or summer '92 premiere—though neither financing nor distribution is final, so this sequel is by no means a sure bet to get made as quickly as its producers might like.

And who would play the Man of Steel? Well, Michael Keaton is busy, but there are three possible scenarios: an unknown hired for the role; Gerard Christopher who currently plays TV's Superboy (see COMICS SCENE SPECTACULAR #2, now on sale); or most curiously, an actor who has already played the character. And that's the most interesting report—one still *unconfirmed*—which maintains that not only would this actor star as Superman but he *might* also write (or co-write) and direct the movie. Will that happen? Time will tell. After all, has he already fully explored the character's potential or does Christopher Reeve *really* want to do a *fifth* Superman film?

—David McDonnell

COLLECTOR'S ITEM

The Official
STARSHIP ENTERPRISE™

from the original television series

STAR TREK®

The only OFFICIAL STARSHIP ENTERPRISE
MADE FROM GENUINE FULL LEAD AUSTRIAN CRYSTAL

Special attention to detail!
A True Collector's Piece!!



PRICE: \$89.95 each

Please add \$3.95 for shipping and handling per piece.

New York State residents add SALES TAX.

ORDER NOW!!!

Send Check or Money Order to:

MANON

Box 848

Long Beach, NY 11561

ORDER FORM

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE _____

SORRY, WE CAN NOT SEND TO P.O. BOXES. PLEASE INCLUDE A STREET ADDRESS. ALLOW 3 TO 4 WEEKS FOR DELIVERY.

® & TM & © 1990 Paramount Pictures. All rights reserved, Star Trek and the Starship Enterprise are trademarks of PARAMOUNT PICTURES.

VIDEOLOG

IS THERE A DELOREAN IN YOUR FUTURE?

Just in time for the theatrical release of the last third of the *Back to the Future* trilogy comes *Back to the Future II* from MCA/Universal in VHS and Beta in Dolby HiFi digital stereo surround sound and closed captioned. *Part II* is priced for the rental market at \$92.95, but *Part I* has been marked down to \$19.95 for fans who need to review those storyline time charts.

Disney's Academy Award-winning animated feature, *The Little Mermaid*, has just waded ashore in Beta/VHS, HiFi stereo, bargain priced at \$26.99; a laserdisc release should follow shortly priced at \$29.99 from Buena Vista Home Video.

In a few weeks, the world will get a look at the new Warren Beatty/Disney production of Chester Gould's famous police detective Dick Tracy, but you can study up with the release of four 1940s Tracy features in double-cassette volumes from Video Communications: *Dick Tracy*, *Detective* (1945), *Dick Tracy Versus Cueball* (1946), *Dick Tracy Meets Gruesome* (1947) and *Dick Tracy's Dilemma* (1947). Morgan Conway essays the role of the square-jawed hero in the first two, and Ralph Byrd, who is more closely identified with the character from serial days, takes over the reins for the last pair. Boris Karloff as Gruesome makes a great villain.

A full dozen James Stewart films are being promoted by MCA/Universal at an affordable \$19.95 in VHS and Beta. The star



Celebrating 60 years of animation with a TV special, *Betty Boop's Hollywood Mystery* (pictured), the Boopster is also starring in new video volumes.

of this line-up is the famous Mary Chase fantasy, *Harvey*. Stewart stars as the good-natured Elwood P. Dowd, whose constant companion is Harvey, a six-foot tall rabbit that only he can see.

Six double-episode volumes of the animated *Beetlejuice* have bounced in from the Neitherworld at \$12.95 in VHS and Beta HiFi mono from Warner Home Video.

Betty Boop, who is celebrating her 60th anniversary this year (see COMICS SCENE #12 and #13), stars in two volumes of animated shorts from Republic Pictures Home Video; bargain priced at \$14.98 per cassette, 12 cartoons per volume. *The Best of Betty Boop, Volume One* features the darkly bizarre and nearly surrealistic telling of "Snow White" (1933) with Cab

Calloway, "Is My Palm Read" (1932), "Mask-A-Raid" (1931), "Mother Gooseland" (1933), "I'll be Glad When You're Dead You Rascal You" (1932), "There's Something About a Soldier" (1934), "Betty Boop for President" (1932), "Old Man of the Mountain" (1933), "Betty Boop's Birthday Party" (1933), "Betty Boop in Blunderland" (1934), "She Wronged Him Right" (1934) and "Swing School" (1938). Included in *The Best of Betty Boop, Volume Two* are: "I Heard" (1933), "Silly Scandals" (1931), "Swim or Sink" (1932), "Red Hot Mama" (1934), "Crazy Inventions" (1933), "Betty Boop's Trial" (1934), "Halloween Party" (1933), "Rhythm on the Reservation" (1933), "Impractical Joker" (1937), "So Does an Automobile" (1939), "Swat the Fly" (1935), "Foxy Hunter" (1937) and "Crazy Town" (1932).

Also from Republic Home Video is *The Atomic Kid* (1954) starring Mickey Rooney as a prospector who survives, along with his peanut butter sandwich, an atomic blast. Learn how to build an atomic bomb with Paul Newman in *Fat Man and Little Boy*, the story of General Groves and Robert Oppenheimer, the driving forces behind the Manhattan Project. Paramount Home Video has "priced the VHS version for rental," which is code for \$89.95 and marked the Beta version at \$29.95; both are HiFi stereo. A laserdisc edition will presumably follow shortly, though no pricing has been announced.

Top Gun starring Tom Cruise (STARLOG #107) can now be spotted on your video dealer's shelves for only \$14.95, also in VHS and Beta HiFi stereo.

In 1950, when television was new, *Space Patrol* blasted into orbit. Broadcast live on Saturday mornings from Los Angeles, it soon gathered a loyal following thanks to the exciting deep space adventures of Com-

Ariel signs on the dotted line at her local video club to rent *The Little Mermaid*.



Mermaid Art: Copyright 1989 The Walt Disney Company

mander Buzz Cory (Ed Kemmer) and the intrepid crew of his spacecruiser *Terra*. Three volumes (\$19.95 each) of *Space Patrol* from Rhino Home Video feature complete uncut episodes plus original commercials.

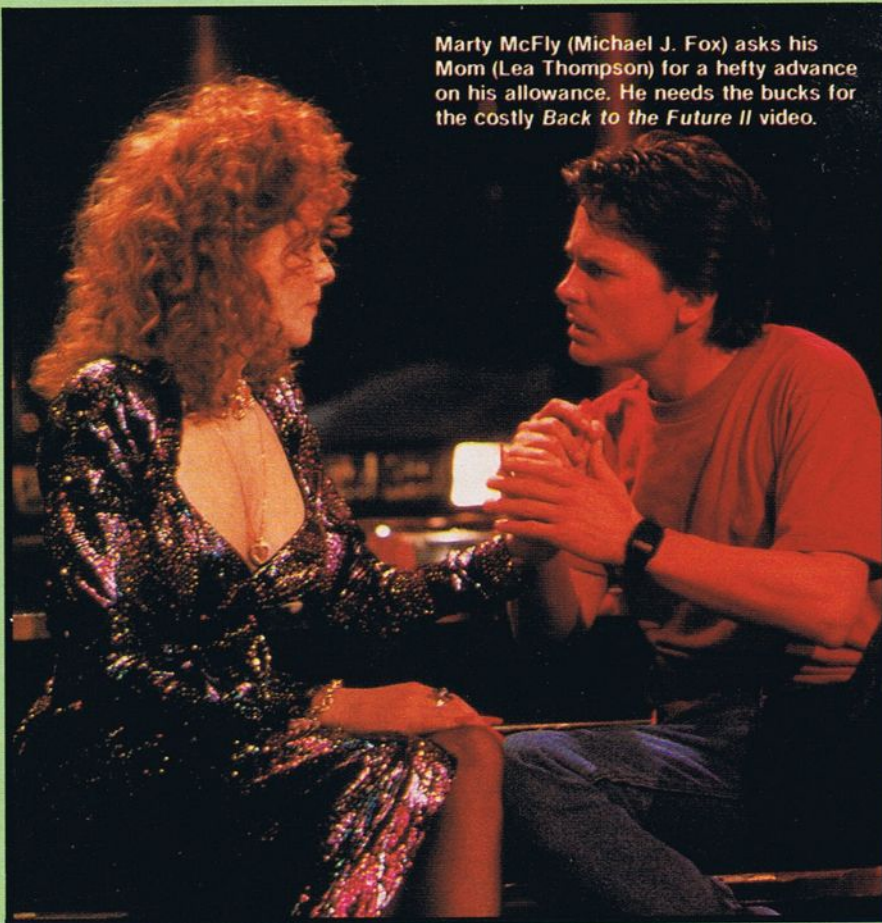
A special collection of fantasy and adventure films has been marked down to \$19.98 in VHS and Beta HiFi from Warner Home Video. Look for: the greatest swashbuckler of them all *The Crimson Pirate*; John Boorman's retelling of *Morte d'Arthur, Excalibur*; more adventure with Burt Lancaster in *The Flame and the Arrow*; the almost epic (maybe someday fans will see the uncut version) of *Greystoke: The Legend of Tarzan, Lord of the Apes*; Joe Dante's *Innerspace*; Richard Donner's *Ladyhawke*; *Lethal Weapon* and *Mad Max Beyond Thunderdome*, both starring Mel Gibson; and Sean Connery's return to James Bond in *Never Say Never Again*.

CBS/Fox has a saga of its own to trumpet. All five titles in the *Planet of the Apes* collection have been marked down to \$19.98 each in VHS and Beta HiFi surround sound.

And as he announced that he would do (in STARLOG #125), director James Cameron has added 17 minutes of extra footage originally cut from the U.S. release of his 1986 SF film. Look for *ALIENS: The Special Edition* to be sell-through priced and available later this year.

—David Hutchison

Marty McFly (Michael J. Fox) asks his Mom (Lea Thompson) for a hefty advance on his allowance. He needs the bucks for the costly *Back to the Future II* video.



Future II Photo: Ralph Nelson/Copyright 1989 Universal City Studios



T-Shirts

- Beauty and the Beast Color Vincent T-Shirt, M,L,X \$14.95
- Grey Vincent T-Shirt, S,M,L,X \$14.95
- Alien Nation Color Family T-Shirt, M,L,X \$14.95
- Color George & Matt T-Shirt, M,L,X \$14.95

Star Trek Medals

- Silver Spock/Enterprise Coin-Keychain 24.95
- Silver Kirk and Spock Coins \$49.95 each
- Gold plate over Silver Coin Spock Money Clip \$39.95

STARLAND

Send orders to: Starland, PO Box 24590, Denver, CO 80224. We accept Visa, Mastercard, Discover and American Express. Send \$1 for our 60 page catalog, or call us today! (303) 671-8735
We pay the Shipping!



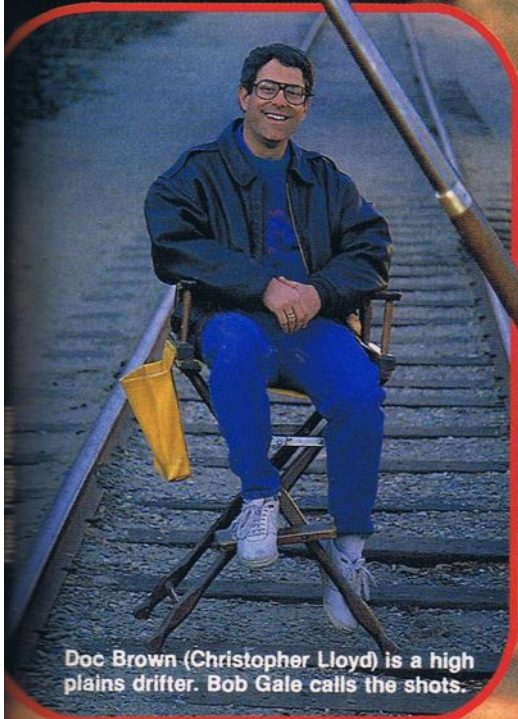
Classic Star Trek

- ST Gorn White T-shirt, S,M,L,X \$14.95
- ST Aliens Black T-shirt, S,M,L,X \$14.95
- Black ST Socks \$6.95 pair
- ST IV Videotape, (VHS) \$19.95, ST V, (VHS) \$60.95
- ST V Embroidered Cap, \$10.95
- Large Red Cup, \$2.95

Star Trek Next Generation

- Toy Phaser w/light & snd. \$15.95
- White STNG Socks, \$6.95 pair
- Beautiful Fully-lined Black or Silver Satin Jackets, \$125.00 each S,M,L,X

FUTURES ENOUGH AND TIME



Doc Brown (Christopher Lloyd) is a high plains drifter. Bob Gale calls the shots.

By MARC SHAPIRO

Bob Gale may have lost a step during the year long tenure that has been *Back to the Future II* and *III*, but you would be hard-pressed to see it in his face. The writer/producer's expression has rarely wavered from its trademark array of easygoing/deep concentration and mildly bemused looks.

But careful observation on both films' sets did find some clues to Gale's previous claims that "everybody is tired." On *Back to the Future II*, Gale would sit and pace, sit and pace. In the waning days of *Back to the Future III*, Gale seems to be doing more sitting than pacing. But he's the first to point out that the rigors of doing back-to-back *Futures* have been worth it.

"Doing both movies at once gave us a much bigger canvas to work on," says Gale, who produced and scripted both films. "It also gave us the opportunity to do many different things. In hindsight, I would have to say that the idea of doing these movies back to back was insane and I think the insanity of the idea was what was most appealing to us. And it wasn't just [director] Bob Zemeckis and I who felt our sanity was in doubt. When we first mentioned the idea to the people at Universal, they said, 'You guys are nuts.' But you've got to wonder who was really nuts because *they* said go ahead and do it."



And what Gale, Zemeckis, Michael J. Fox and company have done is to create a trilogy of films that many claim have snagged a permanent place in the American filmgoing consciousness. It's a claim that Gale is only partially willing to concede.

"We've created some memorable characters and told some entertaining stories in an interesting way," he says. "I don't know if we've necessarily made films that are going to go down in film history. What I think we have done is create movies that people will find a certain timeless quality to, movies that they can continue going back to and continue to enjoy."

Gale says that making one sequel, let alone two, was the furthest thing from his mind when the final credits rolled on the original *Back to the Future*.

"We had no idea we would ever make a sequel to that first movie. All we were trying to do was make that movie. We weren't thinking about anything else. When we saw our heroes fly off into the sunset, everybody felt we had a satisfying ending whether there would be a sequel or not.

"But when we were asked to do a sequel, we figured it had been a great deal of fun making the first one, so why not? Shortly after we agreed to do it, we reached the point where we realized, 'Hey, we're going to have to write a script for this,' and we had no idea what it was going to be."

Fortunately, the answer arrived, ironically, in the form of how the first film ended.

"In reality, it was the audience for the first film that dictated where we started the sequel," recalls Gale. "We had received thousands of letters in the years after the

first film asking what happens to Marty and Doc in the future. People were posing many interesting questions. They wanted to know things like what happened to Doc's dog Einstein when Doc returns from the future to get Marty. We always figured Doc had left Einstein in the future, but people wanted to know, so we knew any script would have to answer that question."

Future Settings

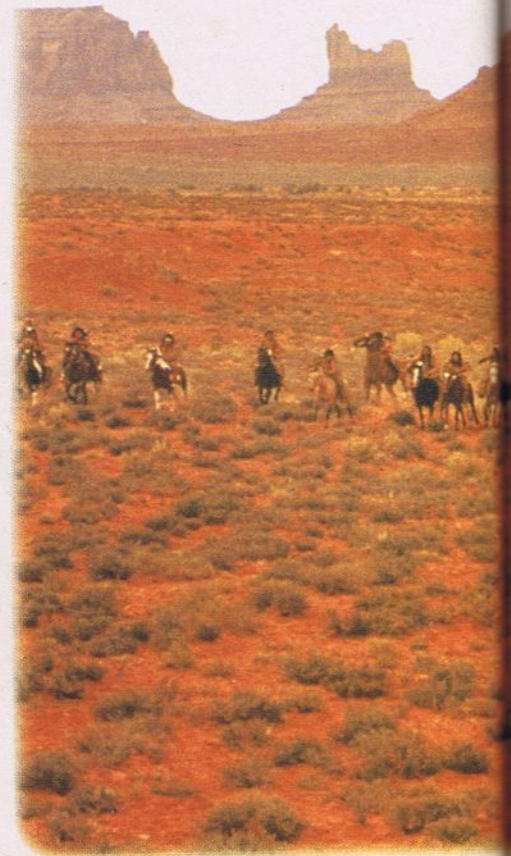
When Gale actually sat down to write the script for *Part II* and subsequently *Part III*, he found it important to keep his creative arrow pointed directly at the characters.

"So many science fiction stories take the point that the future is a depressing place. But in writing *Back to the Future II* and *III*, I took the point-of-view that wherever Marty and Doc ended up would be a mixture of good and bad. Our future in *II* was not a political statement. We saw the future as an amalgamation of pop culture, not a dark and depressing place.

"The same goes for the Western period in *III*. It's a town that was typical of its time, both good and bad. The important point for me to play up in writing these scripts was that people's basic human emotions and problems would be the same wherever they were and that only the technology would change."

Gale offers that the writing of *Back to the Future II* benefitted from being a sequel.

"Writing this film was a great deal of fun because I already knew all the actors, what they could do and what their characters would or would not say. I was able to hear this film as I wrote it," he observes.



What Gale heard was a bit of restructuring when it was decided to piggyback filming of *II* and *III*.

"There was a lot of restructuring on the second script [for *III*] once we knew we would also be making the first film [i.e. *Part II*]. The second script basically fell into three acts. The first two acts didn't change much but the third act underwent some changes. With a third film, we were suddenly presented the luxury of exploring the characters a bit more and cutting back on some things that would now have their payoff in the third film."

Gale's assessment of the two movies is that *Back to the Future III* is a much more linear, character-driven story than *II*.

"And there's also much less of an emphasis on special FX than in the second film which came as a surprise to absolutely nobody. We knew that when we were going into the future, we would have to come up with major special FX. When you go back to the Old West, you don't have to worry about things like what a pain in the ass it's going to be to make a car fly.

"Both of these films have consistent storylines, but we've taken them in different directions while keeping the story a logical continuation of the preceding film. And making these sequels more than just remakes of the original *Back to the Future* was very important to me. If we didn't think we could do something different with the concept, we wouldn't have done sequels. It's too hard to make a movie like this to just do the same thing over again."



Seamus McFly (Fox) mixes with the good, the bad and the ugly.

Photo: Ralph Nelson



It's an Indian uprising!

Photo: Jane O'Neal

All Back to the Future III Photos: Copyright 1990 Universal City Studios

Dealing with the new technology employed on both sequels was a major challenge. "We know this equipment now, but in the beginning, we had some delays because we just weren't sure about how the equipment would work in certain situations. We would occasionally have sync and playback problems, but I would say now we're right on top of things.

"I think one of the major elements of these films has been the town itself, which over the course of the three films has become as much a character as Doc and Marty. In the first film, we put the town through a number of changes. It was exciting to take the town and use it as a vehicle to put a different vision on the future.

"The same situation exists with the Western town that was designed. Rick Carter, our production designer, used the original concept of the town square and pushed it back in time. In the second sequel, we'll get to see the courthouse under construction and a saloon where the cafe will one day be. We tried to make some obvious tie-ins to the previous films and I think it worked because, when we were on the set and standing in front of the saloon, everybody felt like we had actually gone back in time."

Past Projects

Gale's immediate plans, as *Back to the Future III* plays in theaters nationwide, consist of "shopping a couple of scripts I would like to direct" (one a contemporary comedy and the other, a slice of Americana story).

Playing on the lawless street fulfilled many of the actors' dreams of being cowboys.

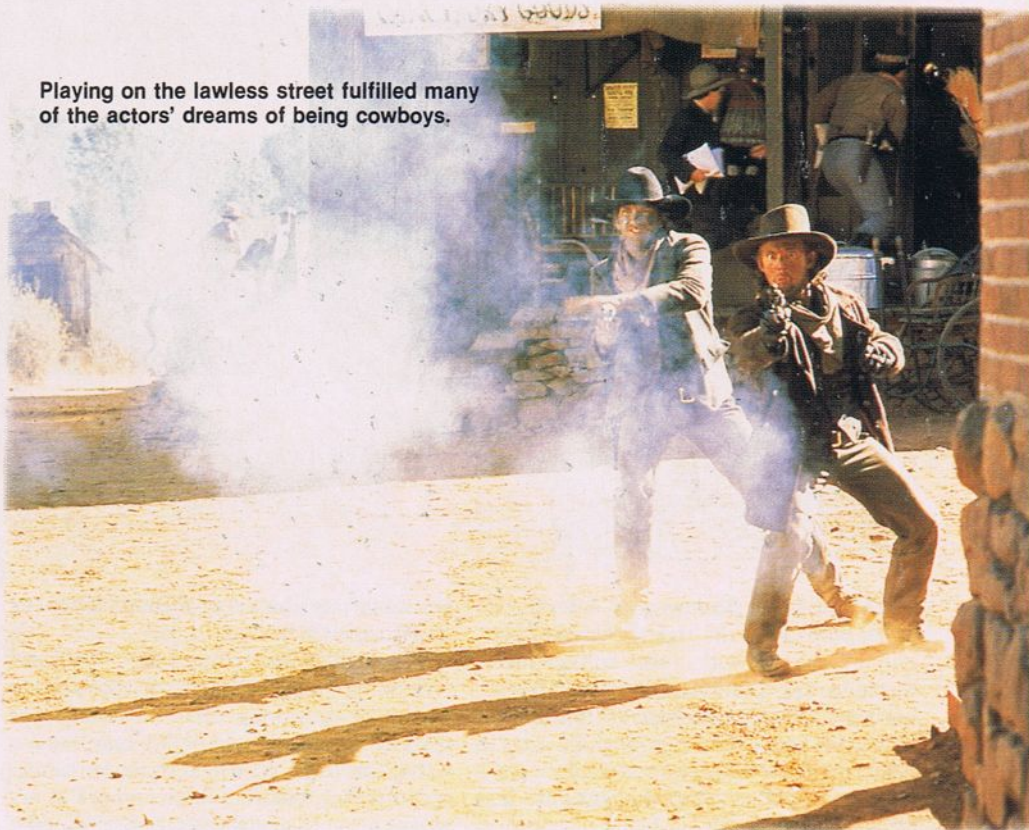


Photo: Ralph Nelson

Those projects may put Gale's ongoing flirtation with movie versions of *Dr. Strange* and *The Shadow* (which he discussed in STARLOG #110) on hold.

"*The Shadow* is sort of in limbo at this

point," sighs Gale. "It's weird because I have a very good script, we had a studio that really wanted to make it and we had a director, Todd Holland, all lined up when the studio suddenly got cold feet.



Photo: Ralph Nelson

Having learned how the West was won, Marty is reunited with kin and former foe. This, says Gale, may be everyone's last ride into the timestream.

"As far as *Dr. Strange* goes, I don't even know who owns the rights. At one point, one of the networks was considering a movie for television version of *Dr. Strange*, but they weren't interested in the script I wrote. My script for *Dr. Strange* was true to the comic book character but the TV people were interested in taking the character in a different direction."

The writer feels that *Batman's* success is encouraging "for those of us who want to

MARC SHAPIRO, STARLOG's West Coast Correspondent, profiled Michele Scarabelli in issue #155.

see comic book heroes brought to the screen in a good way."

However, he observes, "What's frustrating when dealing with comic book heroes is not being able to control the underlying source material. I may have a particular vision of how a character should be portrayed, but at the same time, I'm not in a position to stop somebody else from doing something completely different with the same material."

Gale returns to *Back to the Future* and the fact that these films, both personally and professionally, have kept him on his toes.

"I've certainly learned quite a bit about

special FX on these films. Just the process of planning these things out and seeing them through has been an education. Overall, this has been a real high-pressure, intense experience. We didn't really have much time to prep these films. Five weeks before we started, we thought we were only going to do *one* movie. Then, we found out that we were going to do *two*. That was real intense.

"But I'm really enjoying myself. It's crazy but it's very exciting because the result of all this insanity is that we're putting some very exciting stuff up on the screen."

Gale, for seemingly the umpteenth time, addresses the inevitable question of whether



Photo: Ralph Nelson

Little big man Marty (Michael J. Fox) seeks a trail *Back to the Future*.

Poor Marty (Fox), out of time in this savage land.

Photo: Jane O'Neal

the end of the *Back to the Future* trilogy is really the big, final, honest-to-pete finish to the saga.

"There's *nothing* at the end of the third film that even hints at what's going to happen next," he confides. "We tried to put a close on the third film because we know, that, if there ever is another one and Bob and I end up doing it, we don't want to be saddled with an idea that we thought about five years ago.

"We don't know what we would do with a fourth *Back to the Future* at this point," Gale continues. "But one thing I've learned in this business is that you *never* say never.

Universal may decide to make a fourth one and farm it out to somebody else, which would be their right. Whether they will or not is anybody's guess."

But Gale concedes that he would work with these people again in a minute, be it on a fourth *Back to the Future* or anything else.

"It has been a long fruitful collaboration with Bob, Michael, Chris Lloyd and the others on these films. The chemistry was there from the first frame of the first film to the last frame of the third. They're all creative professionals, and the result of our working together has been a magical experience."

And it is an experience that Bob Gale, lapsing into "what if," might want to repeat in the distant future.

"What would probably be fun is that 20 years from now, when Bob, Michael and I are real old farts, we would do another *Back to the Future* where Michael is 20 years older and sitting around with his family. Suddenly, there's a knock on the door and it's this ancient Doc Brown saying, 'Marty, I've got another time machine built and we've gotta do some more time traveling.'

"Look me up in 20 years. Maybe we'll be doing this again."



**DON'T LET TIME PASS YOU BY.
THE FUTURE IS NOW!**

BACK TO THE FUTURE™

FAN CLUB

**JOIN
FOR ONLY
\$9.95**



Marty McFly and Doc Brown are back again!
And now you can take a personal behind-the-scenes look at
their adventures in time by joining the official
BACK TO THE FUTURE FAN CLUB!

When you join, you receive an exclusive membership kit loaded with
Back To The Future collectors items as well as a one year subscription to the official
Back To The Future magazine filled with lots of full-color photos, exclusive interviews with
the cast and crew and in-depth information on the making of the *Back To The Future* movies.
Plus, members can purchase genuine collectors items, such as theatre one-sheets, T-shirts, and much more!
Time is of the essence, so join today!

YES, the future is now! Sign me up for one year!
(US dollars only: 1 year membership — \$9.95/US, \$12.00/Canada,
\$21.95/Foreign)

Enclosed is a check or money order for \$ _____
 Charge to my Visa MasterCard
Card expires _____ Signature _____

Name _____

Address _____

City _____

State _____ Postal/Zip Code _____

Country _____

Send check or money order or MC/Visa order to:

BACK TO THE FUTURE FAN CLUB

P.O. Box 111000

Aurora, Colorado 80011 USA

Allow 6-8 weeks for delivery.

YOUR MEMBERSHIP INCLUDES:

A Beautiful *Back To The Future* Membership Kit
Including:

- An exclusive *BTTF* mini-poster
- Full-color embroidered *BTTF* logo patch
- 5 full color stickers
- 8 x 10 color photo
- *BTTF* "wraparound art" pencil
- Full-color membership card

PLUS:

- One-year subscription to the quarterly full-color *BTTF* Magazine
- Cast and crew fan mail forwarding service
- Special effects information
- SF convention listings
- And More!