

NEXT GENERATION:
Meet Transporter Chief O'Brien

STARLOG

THE SCIENCE FICTION UNIVERSE

Nancy Allen:
My partner,
ROBOCOP

\$3.95 U.S.
\$4.95 CANADA
JUNE #155
DGS U.K. £2.75
K49112

TOTAL RECALL
Michael Ironside's
gunning for
Schwarzenegger



Exclusive preview

BACK TO THE FUTURE

III ★
**Can
Marty &
Doc tame
the Wild
West?**

Christopher Lloyd as
Doc Brown &
Michael J. Fox as
Marty McFly

ALIEN NATION
Motherhood
from beyond

PLYMOUTH
Man's on the
Moon—to stay!

**Philip José
Farmer**
The truth
about Tarzan
& Doc Savage

STARLOG®

NUMBER 155

JUNE 1990

THE SCIENCE FICTION UNIVERSE

FEATURES

- 9 THE LUNAR PIONEERS**
Earth colonizes TV spaces with Moonbase Plymouth
- 17 MOTHER OF NEWCOMERS**
In an "Alien Nation," Michele Scarabelli is acting maternal
- 22 BRONZE & JUNGLE LORDS**
Inspired by his childhood heroes, Philip Jose Farmer pens new tales
- 26 TRACING THE "FLATLINERS"**
For daredevil students, death may be the ultimate thrill
- 29 NOT ALWAYS A NICE GUY**
On screen, Michael Ironside has mostly been a tough contender
- 37 FUTURE DAYS IN THE WEST**
Michael J. Fox & Chris Lloyd ride into American history
- 41 THE VOICE OF CONTROL**
For eons, Vic Perrin welcomed visitors to "The Outer Limits"
- 45 ROBOCOP'S PARTNER**
Nancy Allen assures everyone she'll be a victim no longer
- 53 ONE TO BEAM UP**
Transporter Chief Colm Meaney will send you—to "Enterprise"
- 56 THE GUESTS OF TREK**
Going where no man has gone before was lethal for Paul Carr
- 59 DEATH BY COCKROACH?**
Paul Winfield has been killed by phaser, voodoo & Terminator
- 65 SAGA OF A SEATREK**
Starfleet veterans braved the Bermuda Triangle just for fun

Photo: Eddie Berganza

Denise Crosby in the Bahamas on *Star Trek*. "This photo isn't going to end up in the *National Enquirer*, is it?" (see page 65)

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 155, June 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.

FUTURE DAYS OF WESTERN PAST

Before they can head "Back to the Future," Michael J. Fox & Christopher Lloyd saddle up for a ride off into the sunset.

By MARC SHAPIRO

Rain beats on the window of Doc Brown's house. Lightning crashes, illuminating a photo of Jules Verne, a telescope and finally the old Doc himself, crashed out on a couch. Nearby, a vintage television drops its test pattern refrain in favor of a familiar blast from the past.

"Hey kids, what time is it? It's Howdy Doody time!"

Doc Brown (Christopher Lloyd) awakes with a start, utters his trademark "Great Scott!", stretches in front of his fireplace, picks up the microphone of his tape recorder and dictates into it:

"Sunday, November 13, 1955, 7:01 a.m. Last night's time travel experiment was apparently a complete success."

Lloyd rattles off some more *Back to the Future* accounts, concluding with: "I therefore assume that Marty and the time vehicle were transported forward through time into the year 1985. After that—"

"Cut! That's a print," yells director Bob Zemeckis. "OK, let's clear for the next scene."

Lloyd shambles out of the mock-up of Doc Brown's house and into the cavernous confines of Soundstage 12 on the Universal Studios lot where the last few days of filming on *Back to the Future III* are winding down to the final curtain. The scenes being shot during this time are, ironically, the opening sequences to the closing installment of this time travel trilogy.

Back to the Future III has been a terribly trying time. Shooting the Western sequences in a town built for the occasion near Sonora, California had its inherent logistical problems. Not the least of which was the iron man duty of director Zemeckis who would typically finish a day's shooting on *Part III*, hop a plane for a quick jaunt to LA, pull an all-nighter editing *Part II*, take a nap and then fly back for more principal photography on *III*. A mini-flu epidemic hit the crew during filming with as many as a dozen MIAs on some days. More recently, the tragic passing of Michael J. Fox's father called a halt to filming for a week.

The upshot is that people willing to expound on *Back to the Future III* are rare this time around in contrast to their major availability on the first film (STARLOG #97) or the second (STARLOG #149). To quote one crew member, "Getting it done is more important than talking about it."

It's high noon—or close to it—when Marty McFly and Dr. Emmett Brown go Westward ho.



Photo: Ralph Nelson



Photo: Ralph Nelson

On the lawless frontier, Doc Brown (Christopher Lloyd) finds romance with lovely Clara (Mary Steenburgen).

"We're tired but we're getting through," announces Zemeckis as he rushes by and in to a conference with cinematographer Dean Cundey about "a reflection near the top of the set." Nearby, a cameraman and an FX expert are deep in discussion. The topic? How to shoot Marty's hoverboard, which is suspended on nearly invisible wires six inches above the floor.

"Are we sick and tired of *Back to the Future* at this point?" questions writer/producer Bob Gale. "In a way, yes. But every time we look at the dailies or some great cut-together sequences, it gets everybody excited again. That's something we all really need because, physically and emotionally, we're all pretty tired."

Back to the Future III, which reunited Michael J. Fox, Christopher Lloyd, Thomas F. Wilson and just about everybody who was in the first two films and introduces Mary (Time After Time) Steenburgen, picks up where the second movie ends. "Doc of the future is struck by lightning and ends up in a Western town in 1885. Marty goes back and gets him, we meet Biff's ancestor Buford, and all the loose ends we left hanging about the future in *Part II* will be tied up. And *don't* look for any backdoors or sly winks toward a possible fourth film," warns Gale, "because this is it."

Sequel Stories

Gale reflects the attitude of those who have labored on the back-to-back *Futures* for the better part of a year. Alternately relieved at the end finally in sight and wistful that it's almost over, Gale waxes philosophical on the end of the adventures of Doc, Marty and their time-traveling DeLorean.

"Doing *II* was tiring. Editing *II* while filming *III* was totally insane. But I don't think anybody's attitude toward these films has changed. Obviously, when we started doing the first *Back to the Future*, nobody was thinking in terms of a trilogy, so in that sense, I guess our attitudes are different."

The writer/producer describes the concluding *Future* as "brighter in tone and much more fun than *Part II*. It's closer in tone to the first film than the second."

He also offers that the nature of the trilogy has not resulted in major changes in characterization in this concluding chapter.

"The characters of Marty and Doc have definitely matured. There's a scene in *III* where Marty and Doc change places. Marty says, 'Great Scott,' and Doc says, 'Heavy,' and there's this whole sequence where Marty encourages Doc to keep experimenting. So, there will be some psychological wrinkles. But I don't think Michael and Chris are playing their characters drastically different, and the main reasons are that we've kept shooting nearly non-stop and *Back to the Future* is one big story."

Likewise, Gale sees little change in Zemeckis' approach to directing this final *Future* adventure.

"He's tired, but he's not getting lazy," says Gale. "He's always coming up with an added little nuance or bit and doing everything he can to make each scene jump off the screen. Creatively, he's still functioning at his peak."

In fact, the writer/producer concedes, *Back to the Future III* is an easier filmmaking ride. "We start in the '50s, return to 1885 and end up in 1985 so there isn't the amount of special FX that *Part II* required. The very nature of our future indicated many things. The biggest special effect in this film is a horse."

Gale's thoughts are interrupted by Zemeckis on another tour of the Doc Brown mock-up. True to Gale's description, the director appears tired but not above trading quips and one-liners with crew members. But, true to his reputation, Zemeckis is never too far removed from taking care of business.

"Are we getting close?" asks Zemeckis of his assistant director.

"Michael's in makeup and we should be ready to go in 10 minutes," the director is told.

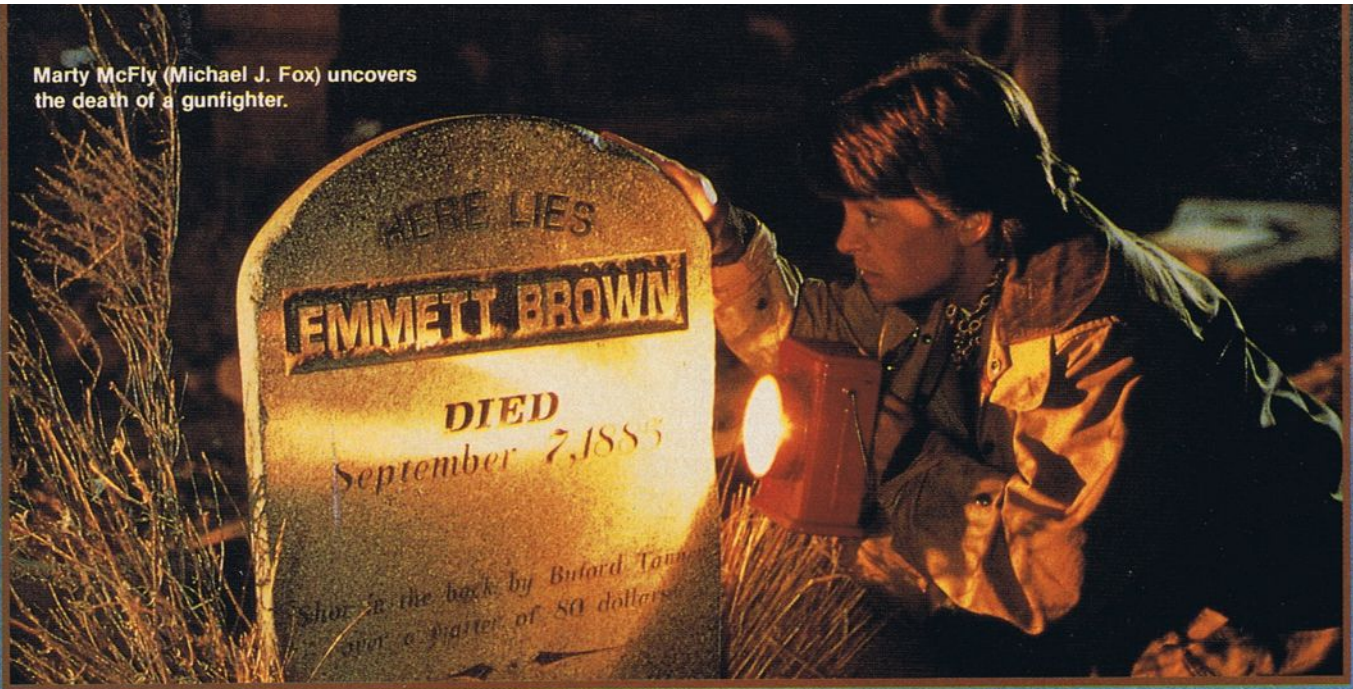
Satisfied that he has at least a half-hour to go, Zemeckis checks camera angles while Gale addresses the often heard critique that *Back to the Future II* was a tad too dark.

"The darker moments in *Part II* were deliberate," he admits. "We felt that, in order to make Marty the focal character in both of these movies, we had to dirty him up a bit. We felt it necessary to let Marty make some mistakes and show some character flaws, like when he goes berserk anytime somebody calls him chicken."

"We knew we were taking a risk because you don't dirty up the Lone Ranger. But at the point we knew we were going to make a trilogy, we felt we had to take these characters through some stuff. And it's not just Marty. We have Doc fall in love in this film, which is definitely a change for his character."

Photo: Jane O'Neil

Marty McFly (Michael J. Fox) uncovers the death of a gunfighter.



Offers Gale, "We had to make these characters go through some changes; otherwise we might as well have been making a TV show where the characters never change. The last thing we wanted to do was turn *Back to the Future* into a big budget sitcom."

Gale is at a loss for particular filming anecdotes but indicates the construction of a Western equivalent of Marty's hometown circa 1885 was a major creative feat.

"And the impact that the town's authentic nature had on the actors was immediate. It was like these people had finally been given the opportunity to live out a fantasy. They were able to put on their cowboy hats,

jump on horses and really get into the spirit of the Old West.

"I also think people are going to find the relationship between Chris and Mary Steenburgen to be charming and, more importantly, believable. The scenes between them are tender, funny and, given Doc's erratic nature, rather romantic."

Sequel Characters

Gale describes the *Back to the Future* odyssey as part on-the-job training in which the mistakes of *II* have *not* been repeated.

"We've all learned from what did or didn't work on *Part II*. In *III*, we've got the traditional dinner scene with Marty sitting

opposite his ancestor Shamus McFly. The shot is done through a combination of the master shot and some cut-in close-ups. In the second film, in the scene with the three Fox characters, we made a mistake in the initial edit of keeping the scene *entirely* in the master shot. What we found in the first preview screening was that people were reacting to the scene in a way that played up the effect at the storyline's expense. So, we went back and inserted the close-ups. With this film, we knew going in that for a similar shot to work, the close-ups had to be there."

Gale wanders off to take care of some producer business that coincides with the



Photo: Ralph Nelson

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



Photo: Ralph Nelson

Meet the wild bunch, the meanest outlaws you ever saw, led by Buford Tanner (Thomas F. Wilson, center).

Young pioneers (Lea Thompson, Fox as Marty's ancestor) face the uncertain future.

appearance of Fox, dressed in sneakers, T-shirt, jacket and jeans, on the set. Fox saunters over to a chair where Zemeckis is taking five.

"Welcome to hoverboard hell," greets the director. The pair exchange some good-natured banter before going over to a couch for the continuation of the previous scene in which Lloyd discovers Marty asleep with his feet up on the hoverboard. Fox sits on the couch as Zemeckis coaches him on the minute question of foot placement.

"Let's watch your foot travel, Michael," says Zemeckis. "Be careful not to get your feet hung up on the wire."

The filmmaker gets Fox squared away and turns to his assistant. "OK, when the board is kicked out, that will be take 211."

Zemeckis calls for a rehearsal of the scene in which Doc, still dictating and not noticing Marty, kicks the hoverboard and wakes Marty. After a couple of false starts, the kick is administered and Marty stirs.

"Hey, Doc," says Marty. Doc lets out a blood-curdling scream.

"It's OK, Doc! Calm down. It's me, Marty."

"No, it can't be you!" screams Doc. "I sent you back to the future!"

The dialogue continues during which time it is revealed that the Doc Brown from 1985 was struck by lightning at the end of *Back to the Future II* and was deposited in the year 1885. Several takes later, Zemeckis calls a cut and another break in the action which allows Dean Cundey, in an impromptu in-

terview in the bathroom portion of the set, to comment on the basic difference between the second and third films in the *Back to the Future* saga.

"I would say the biggest difference has been that in this picture, we got to work in the Old West. It was interesting to take the look and the mythology of the Old West, update it with optical work, split screens and multiple images and see what we would come up with.

"We wanted to give the audience for *III* a sense of believability about the West and throw in the added twist of Marty visiting from the future and throwing a lot of technology around."

Cundey, who claims that this movie has been a more interesting lighting challenge because of the natural light used in the outdoor locations, says *Back to the Future III* has "in some ways has been easier, but in others, it's been just as hard. It's easier in the sense that, because we're more familiar with the new technology, we're not as intimidated as we were on the last picture. On the other hand, a film that is primarily a Western has its own set of problems.

"Horses aren't always cooperative and, when you've gotten used to doing contem-

(continued on page 64)

Winfield

(continued from page 62)

mits. "I thought they [the NAACP] overreacted; they got big consulting fees and then sabotaged the film. My character could easily have just blown this dog away, but that would have been the end of the movie. The conflict is, this man has his own racial hangups and must overcome them and deal with this dog objectively, as a scientist. He then has to put the dog to the test and put him in a cage with a defenseless black man to see if he'll revert to his old behavior. That's what the nature of good drama is about: people who learn how to overcome their problems. The NAACP wanted everything whitewashed; they just didn't seem to understand the nature of what we were doing."

The organization objected so strongly to the film's ending that an alternate finish was shot. But Fuller, Winfield and co-star Kristy McNichol stood firm that theirs was the truest to the source material. "The one that was used was the one we insisted on, or else we would all have quit. Sam, Kristy and myself all said we *wouldn't* finish the film unless they used what we had shot. It just wouldn't have made sense if my character didn't put a black man into the cage with the dog. He needed to put the animal to the test; *that's* what the whole movie was about. We did shoot a version where he put *himself* in the cage with the dog, but that didn't make sense, since he had been training the dog all along."

His only regret about *White Dog* is that more people didn't see the finished product. "It was one of the best straight leading man roles I've ever had—and they're rare in this business," he remarks. "It's a shame that the movie never saw the light of day. I understand it's still running in Paris [as *Trained to Kill*]. The French thought it was a masterpiece."

Not long ago, Winfield was inducted into the Black Filmmakers Hall of Fame. Does the performer, who will soon be seen as a Supreme Court judge in the upcoming Alan J. Pakula thriller *Presumed Innocent*, feel that the best days of his career are over, or is there one more great role waiting for him out there? "I don't have any complaints. But I'm never satisfied; there is always something else I want to do. I would love to be in *Bonfire of the Vanities*. In Shakespeare, there are many roles I would still love to do. I would love to play Othello on film, because a black actor has never done Othello [for the movies]."

"My whole philosophy is, if you're going to do something, *enjoy* it—even if it's a part that's serious." Sighs Paul Winfield, "I guess it's the irrepressible comedian in me. Although I must say, I don't enjoy watching my work. I have tapes and tapes of things I've done that I keep meaning to watch, but I never seem to get around to them. It's just not something I do, sitting around watching my old movies and saying, 'Gee, look at how *thin* I was then.'" ☆

Future

(continued from page 40)

porary films, it's difficult to go back and pick up on things that haven't been used in years because Westerns aren't being made anymore. So, this film has had its easy and tough moments."

The cinematographer is called away and into a technical confab with Zemeckis. "We're going to be off Michael's face on this next shot, Dean. Am I going to have to come around with the camera a little bit more to see Chris go?"

Cundey agrees "that will work" and returns to his bathroom throne where he tosses aside the technical side of making *Back to the Future III* in favor of a more emotional one.

"This is kind of a rough time for everybody connected with these films. We've been like a family for over a year, overcoming problems and making movies. Now, that family is about to break up and go their separate ways."

"But I do feel this is the time to end the series. It would be hard to take them into a fourth film without lighting them to make them look young enough to play the roles. Not that Michael and Chris have aged that noticeably. But Michael's pushing 30, so to make him appear to be 18 would be quite a trick."

Cundey returns to work as Gale finishes his business and returns to watch the rest of the scene unfold. He is, likewise, convinced that the third time is not only the charm but the finale.

"I suppose that if at some point somebody decided to turn *Back to the Future* into a Saturday morning cartoon show, there's something that could be done to bring these characters back. But, with this last film, we're definitely taking Marty and Doc to a true conclusion to their lives together. When this film ends, it will feel like we know everything about these people and their relationship and that we won't need to see anymore."

Zemeckis is barking out instructions in preparation for shooting the final element of this sequence which leaves Gale just enough time to reveal what his post-*Back to the Future* plans are. He cites editing *III* and sitting in on the dubbing for the overseas market as being next in line.

"But after that, I think it will be a vacation," says Bob Gale. "Just a nice long vacation."

The cameras roll on Marty trying to convince Doc about the consequences of their jaunt in *Back to the Future II* and meeting with Doc's skepticism.

"It's a very interesting story, future boy," snorts Doc, "but there's just one little thing that doesn't make sense. If the me in the future is now in the past, how could you possibly know about it?"

Marty pulls an envelope out of his jacket and hands it to Doc.

"Because you sent me a letter." ☆

"Great Scott!" Doc replies. ☆

Ironside

(continued from page 32)

Heinlein's] *Stranger from a Strange Land*—long before Charlie Manson caught on to it. I read Robert E. Howard's Conan series when I was in my early teens, because they were around the house."

Despite that admission, Ironside confesses that he has never read "We Can Remember It For You Wholesale," the Philip K. Dick short story which inspired *Total Recall*.

"I don't like doing that," he says. "I don't like reading the novel until after the film. When I do a film like *Total Recall*, I only want to perform for one master, the director. He has read the story. He has been working on the project for two-and-a-half years. It's *his* vision I want to support."

Inner Sickness

During a break, a production assistant hands Ironside a sheaf of close-up photos depicting Richter as he mentally disintegrates. It's a stunning step-by-step record of the Canadian actor's ability to project inner sickness. In each successive still, his eyes grow deader, the facial mask laxer, yet more menacing.

"It's training," Ironside says of what might seem a natural, even intuitive talent. "I refer to it as 'putting a river under the eyes.' You can move the river real far back, make it real dark, and real frightening. Or you can move it as close to the eyes as possible and get a little glint. If you move it back, what you get is that emptiness. But it's not *nothing* going behind the eyes. There's a *lot* going on behind eyes, but it's way back and it's *old*. And it's probably childhood. Most damage starts at an early age."

The Richter character might seem to be just another demented Michael Ironside role, but the actor is noticeably excited about *Total Recall*.

"I'm getting so I can taste something on set," he says, "like with *Top Gun*. And *Total Recall* tastes the same way. It's watching such a huge production, a huge crew, support someone who knows *exactly* what they want."

Still, Ironside confesses some reservations about playing yet another variation on the pathological character type.

"There are only so many ways you can cut an apple," he remarks. "I just want to play them more intelligent, with a little more drive than the stereotypical 'I'm gonna kill you' attitude. I used to joke, if you hit a baby with a shovel early in your career, they figure they have an earmark on you for the rest of your life. But nobody remembers me playing psychiatrists or priests. They always remember me standing there with a gun pointing at someone's head saying some obscurely threatening thing."

"My job," Michael Ironside adds reflectively, "is to create a character who *deserves* to die."

And picking up his Mac-11, he goes off to kill or be killed. ☆