

Why CBS killed  
**BEAUTY & THE BEAST**

# STARLOG

THE SCIENCE FICTION MAGAZINE

**ROBOCOP 2**  
Sequel  
preview

\$3.95 U.S./\$4.95 CANADA

#154 MAY

DGS  
U.K.  
£2.75  
K49112



**TEENAGE MUTANT  
NINJA TURTLES**  
Life in the sewers

**GREMLINS 2**  
The New Batch  
takes a bite  
out of the  
Big  
Apple!!

**TOTAL  
RECALL**  
Schwarzenegger  
on Mars!!  
**BACK TO  
THE FUTURE**  
Paradoxes  
solved??

**Plus!**

**START TREK  
& HUNT  
FOR RED  
OCTOBER**



# STARLOG®

NUMBER 154  
MAY 1990

THE SCIENCE FICTION UNIVERSE

Photo: Timothy White/Copyright 1990 New Line Cinema



## FEATURES

- 9 REQUIEM FOR A BEAST**  
The series is dead, but the legend lives on
- 13 PARADOX TIME**  
Go "Back to the Future" again to find that other Marty McFly
- 17 APRIL IN TURTLELAND**  
For Judith Hoag, happiness is a Teenage Mutant Ninja Turtle
- 20 HOMEMAKER OF UNIVERSES**  
Lois McMaster Bujold creates new worlds in her living room
- 23 THE LADY IN BLACK**  
Accent in place, Sally Kellerman gets all slinky as Natasha Fatale
- 29 HIS MARTIAN VACATION**  
Arnold Schwarzenegger can remember it for you wholesale
- 37 MANHATTAN MOGWAI**  
Gremlins take a bite out of America's Big Apple
- 45 THIS YEAR'S ROBOCOP**  
He's new, improved & again patrolling future Detroit
- 54 GIRL COMMANDO**  
In the "War of the Worlds," Rachel Blanchard carries a big gun
- 60 KILLER SPACE BUNNIES**  
They're invading—& only the crazy can stop them
- 65 HUNTING "RED OCTOBER"**  
Tom Clancy's techno-thriller is a voyage to the bottom of the sea

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 154, May 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.

**MAY 1990 #154**  
**Business & Editorial Offices:**  
475 Park Avenue South  
New York, NY 10016

President/Publisher  
**NORMAN JACOBS**  
Executive Vice President  
**RITA EISENSTEIN**  
Associate Publisher  
**MILBURN SMITH**  
V.P./Circulation Director  
**ART SCHULKIN**  
Creative Director  
**W.R. MOHALLEY**

Editor  
**DAVID McDONNELL**  
Special Effects Editor  
**DAVID HUTCHISON**  
Managing Editors  
**EDDIE BERGANZA**  
**DANIEL DICKHOLTZ**  
Contributing Editors  
**ANTHONY TIMPONE**  
**J. PETER ORR**  
Consultant  
**KERRY O'QUINN**

Art Director  
**JIM McLEARNON**  
Art Staff  
**CALVIN LEE**  
**ANTHONY MARCHESANI**

Senior Correspondent  
**STEVE SWIRES**  
West Coast Correspondent  
**MARC SHAPIRO**  
British Correspondent  
**ADAM PIRANI**  
Canadian Correspondent  
**PETER BLOCH-HANSEN**

Financial Director  
**JOAN BAETZ**  
Marketing Director  
**FRANK M. ROSNER**  
Typesetters  
**PAUL HALLASY**  
**MATT FERRO**

**Staff:** Maria Damiani, Peter Hernandez, Kim Watson, Sherri Russo.

**Correspondents:** (LA) Mike Clark, Kyle Counts, Jean-Marc & Randy Lofficier, Bill Warren; (NY) Jami Bernard, Robert Greenberger, Edward Gross, Patrick Daniel O'Neill, Ian Spelling, Tom Weaver, Dan Yakir; (Chicago) Jean Airey, Kim Howard Johnson; (Boston) Will Murray; (Washington, DC) John Sayers; (San Francisco) Eric Niderost; (Ohio) Laurie Haldeman; (Interplanetary) Michael J. Wolff.

**Contributors:** Susan Ayres, Mary Barrow, Drew Bittner, Joe Dante, Terry Erdmann, Mike Finnell, Mike Fisher, Bruce Gordon, Steve Jackson, Martin Levy, Frank Marshall, Lois McMaster Bujold, Steve Newman, Lorraine Osmundsen, Wendy Padell, Tom Phillips, Leah Rosenthal, Michael Roth, Paul Sammon, Wallace Sears, Shayne Sherer, Trudi Takamatsu, Jeff Walker, Martin Wixted.

**Photos:** RoboCop: Deana Newcomb/Copyright 1990 Orion Pictures; Turtles: Alan Markfield/Copyright 1990 New Line Cinema/Characters: Copyright 1990 Mirage Studios; Gremlins 2: Copyright 1990 Warner Bros.

**For Advertising Information:**  
**(212) 689-2830. FAX (212) 889-7933**  
**Advertising Director:** Rita Eisenstein  
**Classified Ads Manager:** Connie Bartlett  
**For West Coast Advertising Sales:** Jim Reynolds, Reynolds & Associates (213) 649-6287

# COMMUNICATIONS

Due to the large volume of mail, personal replies are **impossible**. Celebrity addresses will **not** be given out. Mail will **not** be forwarded. **No** exceptions. Other fans & advertisers sometimes contact readers whose letters are printed here. To **avoid** this, mark your letter "Please Withhold My Address." Otherwise, we retain the option to print it. Write:  
STARLOG COMMUNICATIONS  
475 Park Avenue South, 8th Floor,  
New York, NY 10016

## BEAUTY LOST

...It's a dark day when a show like *Growing Pains* can run for five years on three or four different jokes, disguised cleverly, and network television's only literate, magically creative program, *Beauty & the Beast*, is cancelled after struggling for survival.

It only proves that network executives think of nothing more than ratings. Doesn't it ever occur to them that the reason a good show with umpteen million fans gets bad ratings is because the tiny percentage of the country counted in the Nielsens are too busy looking for shows that will dull their minds rather than stimulate them?

Well, thank God *Star Trek: The Next Generation* can write its own ticket. At least there's still one good show left on TV.

Scott Gorcey  
131 Dean Street  
Hicksville, NY 11801

...The ads said: "It's not a fairy tale anymore." Well, they got that right. For the first two seasons, it was a fairy tale...it was better than reality. *Beauty & the Beast* made me feel great.

They should have let this fine series go out with the dignity that it deserves. One final movie ending with Catherine giving birth to Vincent's healthy son. And they lived happily ever after...

But no. Ron Koslow and whoever else is responsible have to milk it for every dime they can get. And now it's ruined. They should have let it stay a fairy tale.

Gayle Fischer  
1645 Ridge Road  
Munster, IN 46321

...I subscribe to your magazine, and have wondered why you haven't had more *Beauty & the Beast* articles lately. The main reason I subscribed was for those articles. And now that it's apparent that CBS has made the deplorable decision to cancel the series, it's time for STARLOG, all readers and anyone who cares for quality programming to make a stand and tell CBS not to let the show leave the air forever!

I remember a cartoon you had of Vincent in a Batman-like costume. I think Vincent is better than Batman! The Beast doesn't need fancy gadgetry to make him a hero. His strength of character, his compassion and great ability to love makes him the greatest hero who ever graced the small and big screen. Being able to clean up on an occasional bad guy helps, too.

Yvonne Barry  
1814 5th Avenue East  
Spencer, IA 51301

*The scarcity of Beauty & the Beast articles for a while was due to the type of uncooperative*

*publicists who deep-sixed our Max Headroom coverage some years back. Cooperation was slow in coming because "Why should STARLOG do any more articles on Beauty & the Beast? Hasn't your magazine done enough?" In semi-patient frustration, we waited out this attitude—eventually landing the recent interviews with Tony Jay (STARLOG #148), Jay Acovone (#152), Edward Albert (#153) and Ron Koslow (this issue).*

...Well, after months of letter-writing, calling, hoping and praying, the fans received their "reward" from Ron Koslow and his writers, i.e. something purporting to be *Beauty & the Beast*. Of course it wasn't, really; after all, *Beauty* died, and the literate, sensitive, *interesting* man-beast was transformed into a unidimensional furry hulk. It's exactly as if Gene Roddenberry had killed off James Kirk and then sent Spock rampaging through the galaxy—disgusting. Not to mention that their "retooled" format was not one of action/adventure, but sadistic violence. I was hoping at least for *King Lear* instead of Stephen King.

The part of all this I find most mind-boggling is, the people responsible for turning a beautiful, multi-layered piece of work into this pointless mess are the *same* writers and producers who created the original wonder! Or are they? As one equally bewildered fan said, "The pods are in the basement."

At this point, I'm thankful the pretender has been cancelled; it isn't as if it were ever *Beauty & the Beast* anyway, more like "Beast-Avenger



DREAMWERKS PRODUCTIONS  
SALUTES

**STAR TREK**

DOORS OPEN - 11:00 AM to 7:00 PM  
**APRIL 28 - 29, 1990**

**THE IREM TEMPLE**  
52 N. FRANKLIN ST.  
WILKES-BARRE, PA

IN PERSON



"RIKER"

**JONATHAN FRAKES**

MEMBERSHIP - \$15 ADVANCE / \$18 DOOR

SEND A LARGE S.A.S.E. TO:

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

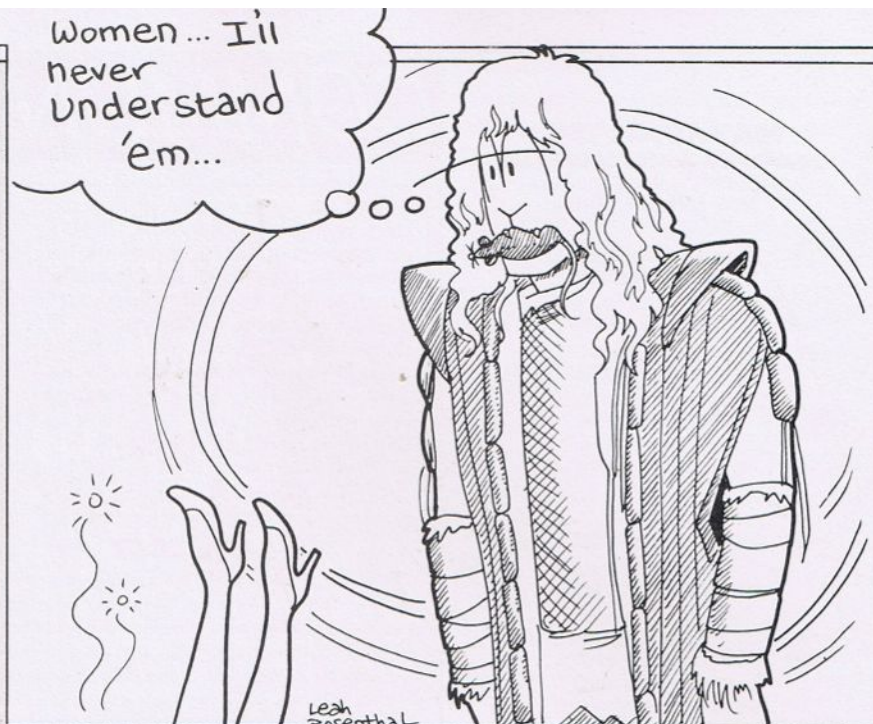
from Below." What I would really like to see, though, is a STARLOG interview with someone who can tell us honestly why they did it—and who will tell us. No more of this whine about "we had gone as far as we could with the Catherine/Vincent relationship." Phooey! They had barely touched the surface of that relationship; good imaginative writing could have mined that field for a long time to come. Or maybe that's the answer; it takes imagination to keep a classic vibrantly alive; for schlock, all it takes is the ability to type.

Rebecca S. Becker  
5172 Corners Drive  
W. Bloomfield, MI 48322

See Ron Koslow's viewpoint on page 9.

...After spending two years showing the humanity and intelligence of Vincent, we're given an irrational fool who can't even remember the name of the "woman that he loves." However, considering the very passionate love scene between Vincent and Catherine (he was quite comatose at the time), I can't help but understand why he *didn't* remember either that moment or her. I was in full possession of my objective faculties and even I couldn't figure out what happened (unless Catherine did it all herself). I'm just glad she was able to get both their clothes back on before Father walked in! As Mouse said, "It's been awfully quiet in there." I was also left with the disturbing notion that Vincent should have been reading *Playboy* instead of Shakespeare during those long heated nights in Catherine's apartment. Maybe Dr. Ruth should have come in for a guest shot since neither Father nor CBS bothered to tell Vincent what it was that couples do when that dramatic interval finally happens. And the

Women... I'll  
never  
understand  
'em...



Art: Leah Rosenthal

saddest part of all, is that I didn't even cry when Cathy died in Vincent's arms (and I cried buckets when Winslow and Ellie did).

At any rate, I'm happy to say that I will *always* be a *Beastie* fan. The shows that aired this season were not *Beauty & the Beast* anymore than new Coke or Michael Keaton were the things they replaced. All I can say is thank God for VCR's. With that marvelous invention, I can watch my favorite show anytime I want. Both the feelings and the true show will live on forever.

Deborah Anne Fronce  
416 Swanson Street  
Martinsville, VA 24112

...Mike Fisher's cartoon portraying the "retooled" Vincent as a hairy Batman (issue #150) was, sadly, dead on target. Having seen the new series, I'm deeply disappointed in its new direction. *Beauty & the Beast* was about loneliness and love, exile and community. "Though Lovers Be Lost" and "Nevermore" are attempts to saturate the viewer with violence, at the expense of the program's real meaning. "Walk Slowly," on the other hand, was very good, focusing on the characters' reactions to Catherine's death. It's sad that the producers thought they could get "cattastic" ratings by ruining the show's spirit; it's also futile, since they'll lose the core audience.

Gary D. McLaughlin  
P.O. Box 286  
Hollis, NH 03049

...After viewing the two-hour premiere episode of *Beauty & the Beast*, I cried. I could not believe that the show's writers would do such a horrible thing. As I watched Catherine die in Vincent's arms, I could actually feel his pain in my heart. I know it's just a TV show, but this is no ordinary program. This special show has touched me in a way that nothing has ever touched me before.

Linda Hamilton and Ron Perlman brought Catherine and Vincent to life. They made me believe in love and they also made me believe in myself. They're both very talented actors and they have a special place in my heart. I am very fortunate to have seen them perform and understand the message they were sending to fans.

I will miss Linda Hamilton and Catherine very, very much. I want to wish her well with her baby, and may he grow up to be just like her.

All I have left is the good memories of the love Catherine and Vincent once shared. I am reminded of this passage: "Tho nothing can bring back the hour of splendor in the grass, glory in the flower, we will grieve not, rather find strength in what remains behind."

Lee Ann Spinelli  
367 Union Street  
Luzerne, PA 18709

## FUTURE TENSES

...I was really looking forward to seeing *Back to the Future II*. I wanted to love it as much as I loved the original. I wanted to leave the theater laughing and feeling uplifted again. But I didn't. Nobody around me did either.

This sequel just didn't have the heart of the first one. The human element was missing somehow. And it was confusing. It was so confusing in fact, that the reviewer in *Newsweek* said that Michael J. Fox "gets to play his own son Marty at age 47." (That wasn't his son! That was Marty himself, 30 years older—wasn't it?)

The imaginative special FX were done wonderfully, but after they gave us such a tantalizing glimpse of the future, I was disappointed that they didn't stay there.

And the only way they could make their story work was by violating one of their own scientific premises as they set it up. When Doc and Marty find themselves in a changed 1985, Doc says they can't go forward in time because they could only go into a future altered by changes in the past. Yet old Biff has no trouble at all getting back to the original future after he zipped back to change things in the past. He shouldn't have been able to do that. Didn't they think we would notice? (But of course, if he hadn't been able to get back, Marty and Doc wouldn't have had a DeLorean at their disposal, but still).

And the end, instead of being terrific and uplifting, was just abrupt. It was further marred by an ad for *Back to the Future III*.

I'm sorry to say that after seeing *Part II* and the scenes from *III*, I *won't* be looking forward to the next sequel. But maybe if I don't expect so much from it, I might be happily surprised. Maybe.

Mary Ann Schuller  
613 L. Villa Road  
Springfield, OH 45503

## NOSTALGIC SCI-FI & HORROR ON VIDEO!



### Sinister Cinema

With over 900 shock filled titles available, Sinister Cinema is truly the leading source for your favorite sci fi and horror oldies on video. Just send \$2.00 for our eye popping catalogue, or receive it free when you order any of the following films at the low price of ...

\$16.95 PER TITLE

1. Carnival of Souls 1962 (uncut 80min version)
2. I Bury The Living 1958
3. Horror Hotel 1960 (mint print)
4. Brain That Won't Die 1959 (uncut 80min version)
5. The Killer Shrews 1959
6. Tower Of Screaming Virgins 1970
7. Count Dracula's Great Love 1972 (uncut)

Please add \$2.05 per title for packaging, handling, and postage. Specify VHS or Beta. California residents please add 7 1/4% sales tax. Sorry, not available in PAL. Make checks or money orders payable to:

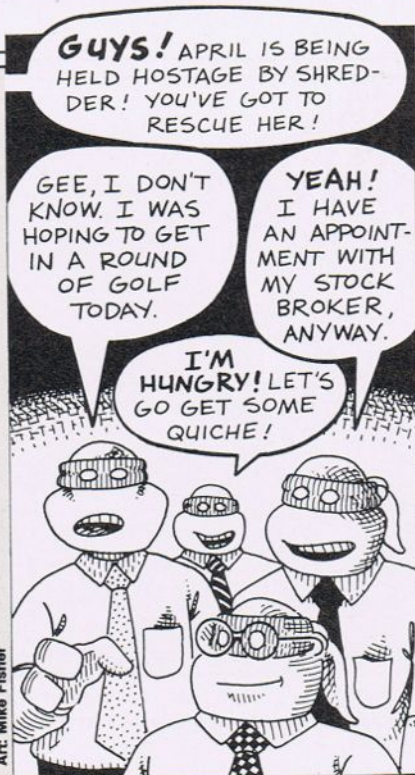
Sinister Cinema  
P.O. Box 777, dept. 5  
Pacifico, CA 94044  
Questions ??? Call us at 415 359 3292  
Visa & Mastercard Accepted

... Do you remember back in STARLOG #108, Bruce Gordon's "The Other Marty McFly" which postulated a Marty I and a Marty II in the original *Back to the Future*? Well, I've seen *Back to the Future II* and wonder if Bruce Gordon is going to propose a Marty III or even a Marty IV.

Did I like it? Yes, for the most part, it was an enjoyable, entertaining motion picture. *But, the plot makes no sense whatsoever.* Now, leaving aside the improbabilities (such as *USA Today* running the story of the arrest of an obscure smalltown teenager on its front page or Western Union delivering a message held with them for 70 years) and some rather steep coincidences, there are several impossibilities suggesting that the law of cause and effect is either no longer working or it's working erratically.

For example, Marty and Doc Brown return from the future to discover an alien alternate present that the older Biff had changed by giving the young Biff Marty's sports almanac. But neither Marty nor Dr. Brown remember this present, even though a change in the past would have changed their past as well and therefore their memories. It would have been the original present they should *not* have been able to remember, right?

When Marty and Doc Brown return to 1955, they encounter scenes from the first movie unchanged. Therefore, Biff's changed present must have left the events of the first movie unchanged. Brown must have invented his time machine anyway and Marty must have made his trip to the past anyway. But how could they do that if Doc Brown was in an insane asylum and Marty was in school in Switzerland? Biff's changed present would have rendered the events of the first film impossible.



### MIDDLE-AGED MUTANT NINJA TURTLES

Dr. Brown quite rightly tells Marty that it would be pointless to go to the future to keep the older Biff from traveling to the past with the sports almanac since the future would have been changed as well as the present. But if that were the

case, would the older Biff have still made that trip to the past? Would he have had a reason to go back? Would he ever have had a time machine to go back in?

Donald Alan Webster  
3289 N. Fulton Avenue  
Hopeville, GA 30354

*Does Bruce Gordon have theories? You betcha. See page 13 for "The Return of the Other Marty McFly."*

#### SUBSCRIBER SERVICES

Missing copies? Moving? Renewals? Receiving duplicates? Subscription questions? Write directly to:

#### STARLOG

Subscriber Services,  
P.O. Box 132  
Mt. Morris, IL  
61054-0132

#### NEW SUBSCRIBERS ONLY:

Do not send money order to above address. See subscription ad this issue.

Attach Mailing Label Here

Inquiries addressed to editorial offices only delay your request.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

# BACK TO THE FUTURE™

## FAN CLUB

### JOIN TODAY!

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!

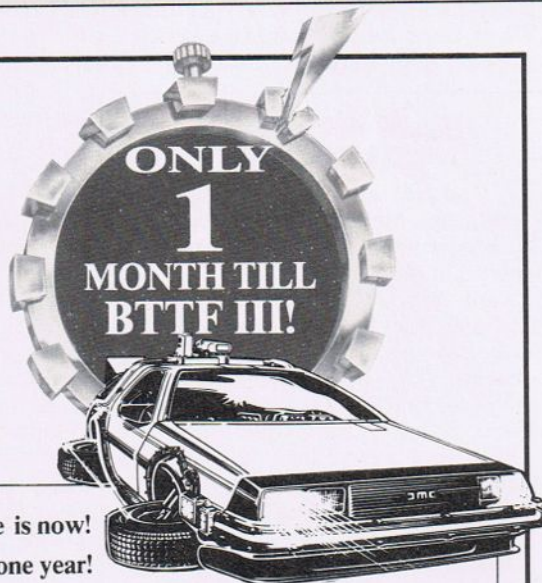
#### YOUR MEMBERSHIP INCLUDES:

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

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

#### PLUS:

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



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 # \_\_\_\_\_ 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

Please allow 6-8 weeks for delivery.

©UCS & Amblin. All Rights Reserved.

The mystery continues. The time lines are merging. And it's "Back to the Future" once more with

# The Return of the Other Marty McFly

By BRUCE GORDON

**Y**ou've been going along with us for five years now. You've marched to the theater again and again to witness the time traveling adventures of Marty, Doc and the ever-faithful DeLorean. You've bought the videotape and watched it over and over, frame by frame, searching for the all-too-elusive clues we told you were there.

You've even found yourself standing out in the cold parking lot of the Twin Pines Mall, at midnight on October 26, 1985—on the night we finally unraveled the tale of Marty II, the *other* Marty McFly. Of course, if you haven't been with us on all these adventures, back issues of STARLOG #108 are still available!

Now, at long last, it's time to join us once again, out here in the parking lot of *Lone Pine Mall*, as we sort out the *new* adventures of Marty McFly. So find yourself a comfortable spot, pull your pockets inside out, and prepare yourself for temporal displacement.

Please be forewarned: If you thought our last trip through time was insane, wait till you find yourself in the middle of this one! We'll not only be searching for multiple Martys, we'll be seeing alternate futures, alternate presents, alternate pasts, alternate *alternate* futures, quadruplicate DeLoreans, umpteen Einsteins and more Doc Browns than even we can keep track of!

Best of all, *this* time, we promise we'll really meet Marty II—and he'll be much more than just a tiny image fleeting by in the background. He'll be bigger than life, filling the screen right there in front of us. In fact, if you've seen *Back to the Future II*, you've seen Marty II—without even realizing it was him.

Ready? Let's track him down.

## Fast-Forward

We already know what happened in 1985 (at least we think we do!) so we'll start our search for Marty II at the next logical stop, in the year 2015. Let's zip on over to the McFly home at 3793 Oakhurst Street, in the heart of a ritzy neighborhood called Hilldale. As the sign on the corner says, it's "the address of success."

On our way, let's take a look at a key line of dialogue that Doc delivers at the first film's end (a line which was carefully repeated at the second's start). When Doc convinces Marty and Jennifer to return to the future, he assures them, "You and Jennifer both turn out fine...it's your kids, Marty. Something's gotta be done about your kids!"

"*You and Jennifer both turn out fine,*" he said. Yet when we arrive at the future, we see that the Marty McFly of 2015 is far from fine—everybody in Hill Valley knows that Marty McFly is the town's biggest loser.

Even the once-ritzy Hilldale suburb has turned into a dump. Look closely at the Hilldale sign in the background—Hilldale graffiti mongers have spray-painted over the "c" and "s" in "success," and now the sign reads "the address of suckers." The kind of suckers, perhaps, who react to being called "chicken."

Of course, our Marty is impressed to find out that he grows up to live in Hilldale—after all, it was *the* place to live back in 1985. He has no way of knowing that *this* Hilldale is nothing more than a "breeding ground for trunks, lobos and zipheads." Not exactly the kind of place where you would want to raise your family.

So what happened between the time Doc, Marty and Jennifer left 1985—when everything was "fine"—and the time they arrived in 2015, when their lives had been turned upside down? And what in the world has all *this* got to do with our search for Marty II?

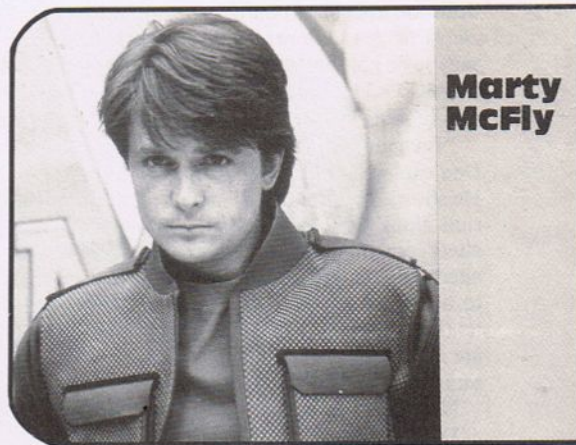
Be patient, fellow time travelers...he's closer than you might think.

Our visit to 2015 also provides us with some important information: The Marty that lives here has just been fired from his job, after getting involved in some vague, undefined (but improper) scheme with a co-worker named Needles.

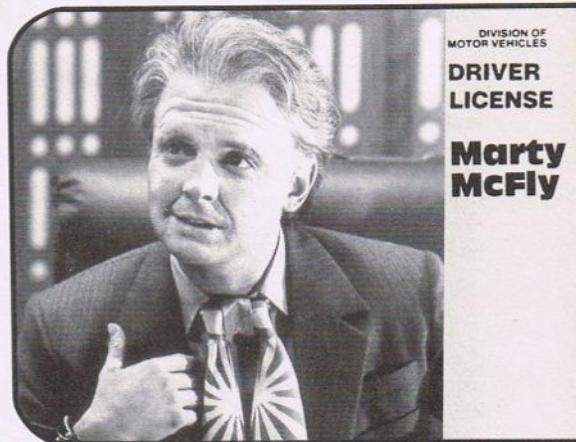
*Needles? Who is Needles?*

The game is afoot here in 2015. To understand all of this, we must first take a look at what we know about the science of time travel itself, courtesy of Doc Brown.

Think back to the time line chart that Doc

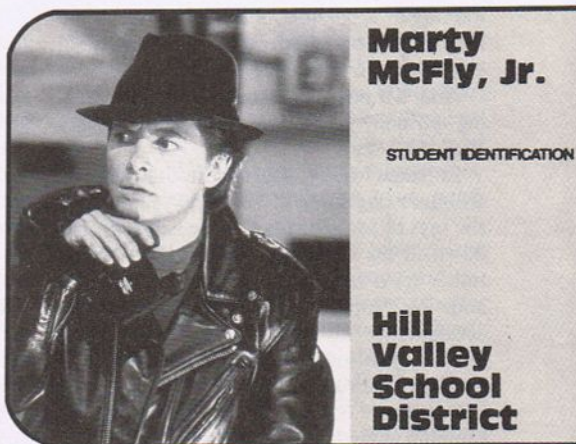


Marty McFly



DIVISION OF MOTOR VEHICLES  
DRIVER LICENSE

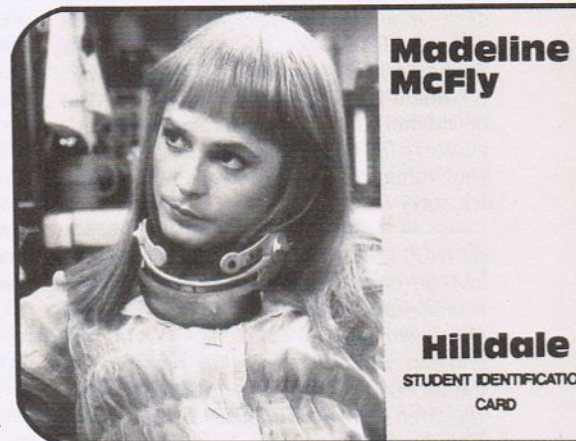
Marty McFly



Marty McFly, Jr.

STUDENT IDENTIFICATION

Hill Valley School District



Madeline McFly

Hilldale  
STUDENT IDENTIFICATION CARD

This time, *Marty II* was in plain sight, but which Michael J. Fox was he?

drew on the blackboard in the middle of *Back to the Future II*. (We wondered if maybe he got that chart from an old copy of STARLOG he found in the library when he was looking for those newspapers!)

"Imagine that this line represents time," Doc explains as he starts to draw his chart. He shows how the line of time he just drew runs along nice and straight, until someone alters something in the past. Then, a second, alternate time line branches out—"skews in to a tangent," Doc says—traveling parallel to (but different from) the original. There are now two different realities existing at the same time.

Now, we come to the important part.

Doc's drawing of *two* time lines can only lead to *one* conclusion: At the moment a second time line is created, everyone and everything that existed in the original time line is *duplicated*, and now exists in both the original *and* the alternate time line—at the same time.

Without this assumption, Doc's explanation of the two parallel time lines makes no sense. Unless everything is duplicated, there can't be two time lines, or else there would be nothing and no one to fill them up!

### Sequence Search

Now that we understand how events changing in the past can create an alternate—and duplicate—reality in the future, let's get on with the search for Marty II.

Here's the key question: If the kind of time line duplication that we've just been looking at is possible, then can the two time lines *merge back together* when something else is done or undone?

And is it possible that this time line merging is finally going to lead us to Marty II? Well, let's see.

Lorraine McFly, Marty's mother, tells us an interesting story. "About 30 years ago," she says to Marlene (as George hangs upside down in his Ortho-Lev back brace) "your father tried to prove he wasn't a chicken, and he ended up in an automobile accident."

"Oh, you mean with the Rolls Royce," Marlene interrupts.

Lorraine continues, "That accident caused a chain reaction that sent Marty's life straight down the tubes. If not for that accident, your father's life would have turned out very differently. The man in the Rolls Royce wouldn't have pressed charges, Marty wouldn't have given up on his music. And he wouldn't have spent all those years feeling sorry for himself. I think the real reason your mother married him was because she felt sorry for him."

*BRUCE GORDON, a production designer at Walt Disney Imagineering, is part of the team developing the new Tomorrowland for Disneyland and Walt Disney World. His previous exploration of the Back to the Future mythos, "The Other Marty McFly," appeared in STARLOG #108. David Mumford, Chris Tietz and Tony Baxter provided special assistance and creative input for this essay.*

It's a pretty sad picture of Marty McFly, all right—and it all came to be due to an accident that happened 30 years ago in 1985. But wait, our Marty *wasn't even in* Hill Valley in 1985—he went to the future with Doc and Jennifer and us!

If you travel forward in time—skipping over minutes, days or years—time continues on without you. That's exactly what happened when Doc sent his dog Einstein one minute into the future. Einstein *skipped*



Is the 2015 that Doc Brown and Marty visited really *their* future?

over that minute, while Doc and Marty lived on through it. So, the same thing happened when Doc, Marty and Jennifer went 30 years into the future to 2015—they skipped over those 30 years, while the world went on without them.

So, how could our Marty have been injured in a car crash in 1985, when we know he skipped over the rest of that year, and was here in the future with us all the time?

Because the Marty who was injured in the car crash—the Marty in the house in Hilldale—*isn't* our Marty.

He's a *second* Marty.

Let's look at this another way.

Say *you* were a time traveler who went 30 years into the future, then returned to the present day. Thirty years later, when the future date you time-traveled to finally came around, you would still remember your time travels, and you would be ready and waiting for your younger self to arrive.

If all this is true, then it follows that the adult Marty living on Oakhurst in 2015 should know that his own younger self would be arriving on this particular day—because it was *he himself* who did the time traveling in the first place!

But wait, the adult Marty we meet in 2015 is totally oblivious to the impending arrival of his younger self.

Something doesn't make sense here... until you realize that the adult Marty we meet in 2015 isn't expecting anyone to arrive, because it's not his younger self who's coming to visit.

Once again, we come to the inescapable conclusion: This guy in 2015 can't be an older version of our Marty—he *must* be a totally different Marty!

This adult Marty—the town loser of Hill Valley—must be Marty II.

Right there in front of our eyes.

This adult Marty is the time-traveling Marty we watched jump into the DeLorean at the first film's end, as our Marty I watched from up on the hillside at the mall.

But how did Marty II get here?

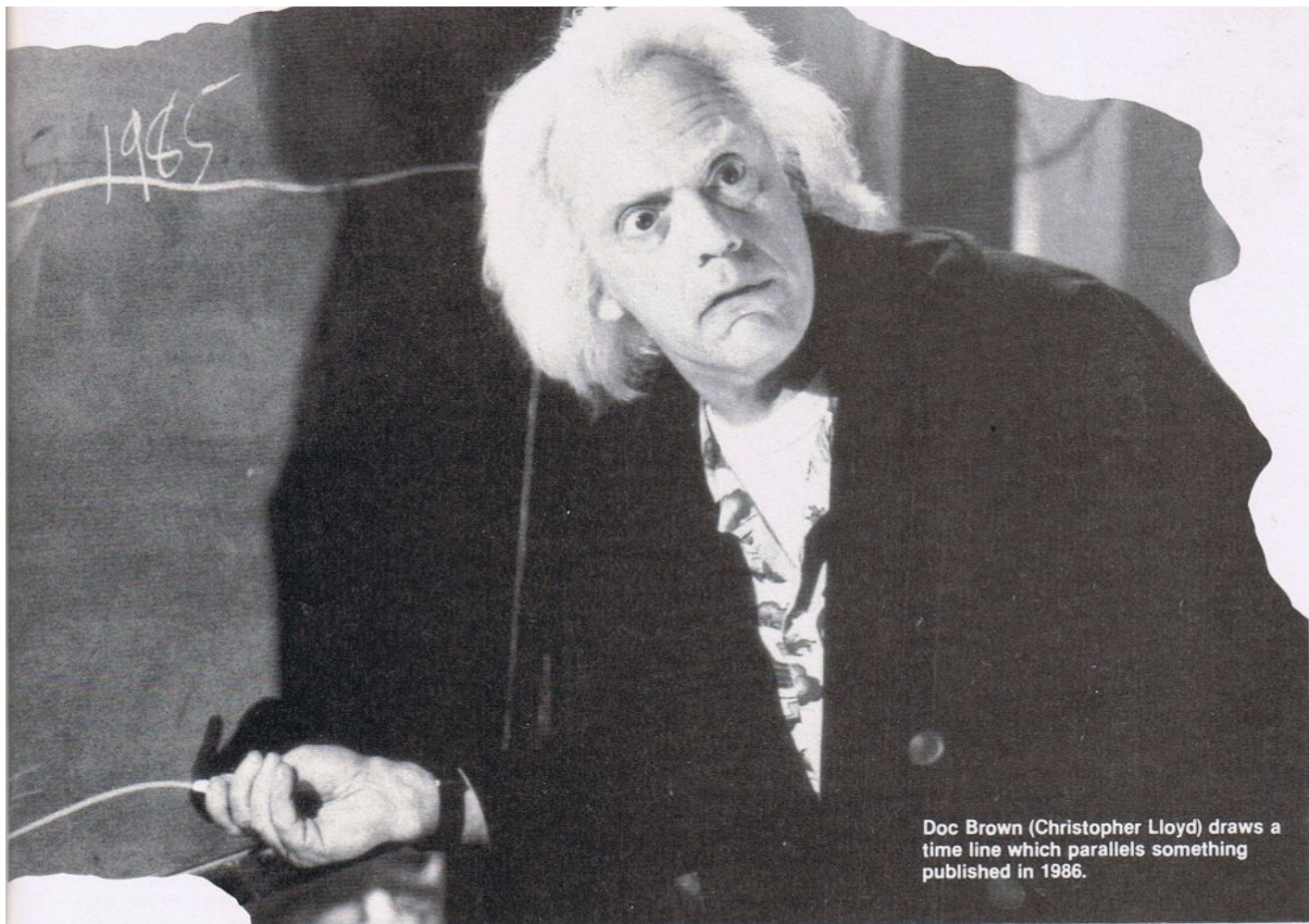
Before we answer that, we have to ask an even stranger question than that one: Never mind how the adult Marty got here, how did the adult *Jennifer* get here?

Since we know that Einstein the dog could skip over a minute in time, we also know that Marty I, Doc and Jennifer must have skipped over 30 years between 1985 and 2015. As we just saw, that's why Marty I can't be here.

But Jennifer *can't* be here either! She skipped over 30 years with Doc and Marty. Hmmmm... that means there has to be a *second* Jennifer!

There are other things wrong with this reality, besides the unexplained presence of a couple of people who ought to be missing.

Consider this: Doc is constantly fretting about Marty and Jennifer meeting their alternate selves, and causing the entire space-time continuum to unravel. When Doc and Marty return to 1955, Doc's very first concern is not running into *his* alternate self. Yet, in 2015, Doc wasn't the least bit



Doc Brown (Christopher Lloyd) draws a time line which parallels something published in 1986.

worried about it—he never even mentions his alternate self.

Maybe that's because there is *no* alternate Doc here—maybe that other Doc was *killed* by the bullets of a Libyan terrorist back in 1985!

How come George and Lorraine—although still successful—have become such bumbler? It's hard to reconcile the hip, tennis playing George and Lorraine we saw at the end of *Back to the Future* with these two fumlbers!

And why is the 78-year-old Biff we meet in the Cafe '80s suddenly so nasty? When we saw him the last time in 1985, he couldn't wait to show his friend Marty the new matchbooks he had printed up. Now, here in 2015, he's banging Marty over the head, acting just like the Biff we knew in 1955.

To quote the exact words of the ever-elloquent Biff, "What the hell is goin' on here?"

### Instant Replay

Well, we may not know what's going on here, but we think we know what *happened*.

Once more, let's take a look at something from the first *Back to the Future*. The film shows us two versions of 1985—two different realities. The first is the original reality we saw at the film's beginning, with Marty's nerdy family. We will tastefully call this "The Nerd Reality." The second would be the altered reality we saw at the film's end, with Marty's hip family—"The Hip Reality."

As the time chart Doc drew for us clearly shows, even though we only saw the "Hip Reality" at the film's end, *both* realities continued to exist—since nothing happened to bring them back together again.

At least, not yet.

What if the day of Marty's car crash in 1985 is another one of those "temporal junction points" for the entire space-time continuum? What if the unknown events surrounding that car crash merged the two realities—Nerd and Hip—back together?

That would explain just about everything.

If everyone existing in the Nerd Reality merged together with everyone existing in the Hip Reality—to create one new, combined reality—we would have the answers to *all* of our questions.

But can two realities actually merge back together?

Of course they can. Remember, Doc and Marty left Jennifer sleeping on the porch in Evil 1985. But not to worry, says Doc, "this alternate 1985 will be changed back to the *real* 1985, instantaneously transforming around Jennifer and Einy!" So, even though the alternate reality changes back to the original reality, the "population" of the newly *merged* reality is a combination of the people in each reality. If this were not true, Jennifer and Einy would have vanished along with the Evil 1985!

This "combining of realities" settles a whole load of complex issues. It explains the presence of Marty II and Jennifer—who were missing in one reality, but living their

lives in the other. And it explains the absence of a second Doc—the Doc from the "Hip Reality" was saved by the bulletproof vest, but the Doc from the "Nerd Reality" wasn't. Even more, it would explain why George and Lorraine are such a strange mixture—successful and wealthy, but nerds nonetheless.

And it might explain where the mysterious "Needles" came from. He appears nowhere in the first film—yet Jennifer (who's hiding in the bathroom) clearly recognizes the name when she overhears Marty II answer the phone. Why does Jennifer know who Needles is? Why don't we?

And finally, it also explains our paradox with Biff: How can he be the nasty Biff from the Nerd Reality, when he remembers seeing the flying DeLorean from the Hip Reality? Simple. The two realities have now merged. All the players are present and accounted for, exactly where they should be. Except for one thing: Marty's life has gone straight down the tubes. And something must be done.

But what exactly happened? *Who* called him chicken? And *who* was driving the Rolls Royce? Who was *in* the Rolls Royce? And remember this: Jennifer is the only one of our time travelers who knows that Marty gets fired. There's more.

She's the *only* one who knows about the automobile accident that destroys Marty's future! Doc may have thought Jennifer wasn't essential to his plan in 2015, but she's certainly going to play a big part in





Although, at the time, Doc didn't consider her to be part of the plan, Jennifer (Elisabeth Shue) may be vital to Marty's future.

straightening out the *future* future!

Another question revolves around the key scene that most often goes overlooked. We're talking, of course, about the scene where Biff steals the DeLorean to give the *Sports Almanac* to his younger self.

The last time we see Biff in 1955, he's calmly walking out of the garage, talking to his younger self. But think back to earlier in the film, when we saw Biff returning the DeLorean to 2015. Instead of the spry old Biff we saw moments before, we see him crawling slowly out of the car. He's obviously in pain. He has been shot, knifed, or he's having a heart attack. He falls to the ground, behind some trash cans, and that's the last we see of him.

What happened to Biff between the time he walked calmly out of the garage in 1955 and the moment he returned—near death—to 2015? Rich Biff himself tells us he never saw the "old man" again after he gave him the book in 1955!

We get only one clue about what happened—on the time display inside the DeLorean. When Doc and Marty depart 2015, take a look at the bottom row of numbers—the one that shows the DeLorean's most recent departure date. It shows Biff returned to 2015 directly from November 12, 1955—the night of the lightning storm—at 6:38 p.m.

That was before the lightning storm hit—but nearly eight hours after he gave his younger self the book.

What went on? The mystery remains. And so do the questions.

Right now, the answers are closely guarded secrets that won't be revealed until *Back to the Future III* this summer.

Remember, no one should know too much about their own destiny!

What we *do* know is that somehow, as the result of the car crash in 1985, Marty I and Marty II have both wound up on the same time line—and all the world knows Marty McFly is a loser. Loser with a capital L. It's a problem that has to be resolved.

There's only one question whose answer must be for certain in this mixed-up universe of time travel. When all is said and done, and the universe is put back together, there can only be one character who turns out to be the hero.

No, it's not Marty. It's not Doc. It's not Jennifer. Who's left? It has to be Biff. The villain must be reformed.

If Biff never learns a thing from all of these adventures, if he never changes for the better, if he never grows as a person, if he never makes a sacrifice to help his fellow man, then all the *Back to the Future* fireworks have been for naught.

But there's only one way to find out. Once again, only time will tell!

### Automatic Rewind

So far, we finally found Marty II, hiding out in the future year 2015. His life is a ruin, his career is over, and he has been fired from his thoroughly mundane job.

But finding Marty II is only half the story. There's something much bigger going on here. We can't leave Marty McFly and his

family all messed up in the future!

Doc and Marty have to set reality straight again—back to the time when there was just *one* Marty McFly, the successful rock star he was always destined to be. So, what are they going to do?

Well, we're going to have to leave a lot of the problem-solving to the sequel...and to Robert Zemeckis and Bob Gale, the guys who came up with the answers in the first place. This whole thing is like the game show *Jeopardy*...they're giving us the answers, and it's up to us to come up with the questions. So, let's start coming up with some questions, to be all the better prepared for *Back to the Future III*.

One question: What about Jennifer, who slept through most of *Back to the Future II*? The last time we see her—not counting the quick scene in the trailer for *Future III*—she's asleep on the front porch of her house. Doc and Marty left her there, hoping she would wake up and think the whole adventure had only been a dream.

That's fine, assuming she wasn't attacked by roving gangs as she slept outside in what turned out to be Evil 1985. But what Doc and Marty don't know is that she stuck Mr. Fujitsu's FAX into her vest pocket as she snuck out the front door in 2015. When Jennifer finally wakes up, Doc and Marty can try all they want to convince her it was just a dream—but she has the FAX to prove it wasn't!

And by the way, what went wrong with the older Jennifer, Marty II's wife? She seems to be in less than ideal shape.

"I'm not sure where Jennifer is, Mom," says Marty as they begin dinner without her. "She should have been home hours ago, but I'm having a hard time keeping track of her these days. She's in one of those moods, I guess."

"Aren't you and Jennifer getting along?" Lorraine asks.

"Oh yeah, great, Mom, we're more like a couple of teenagers, you know?"

Marty and Jennifer getting along like teenagers, eh? Boy, that sounds like something we've seen somewhere in the past.

Our next question: When Marty gets the letter from Western Union in 1955, he goes straight to Town Square to find Doc. But what about his hoverboard—the skateboard he brought back from 2015? The last time we saw it, Marty had left it hovering next to the billboard. As far as we know, it's still there. Now, we can't allow an object from the future that's as technologically sophisticated as a hoverboard to remain in 1955. If someone found it and figured out how it worked, we would have yet another alternate future on our hands! Does Marty go back to get it, or was it left behind because of—*gasp!*—sloppy filmmaking?

Say it isn't so!

Next question?

When Doc Brown gets hit by lightning in the flying DeLorean, he vanishes—along with the DeLorean. A puff of smoke appears in the sky, leaving a "backwards 99"

(continued on page 42)

# McFly

(continued from page 16)

floating in the clouds. Presumably, Doc has been sent back to 1885—but we don't trust anyone anymore.

First off, Doc has always told us that the DeLorean has to reach 88 miles per hour in order to time travel. Doc may not need any roads where he's going, but he still needs to go 88.

So just how fast was Doc going when he was hit by the lightning bolt? He wasn't even moving. He was hovering, perfectly still. So, *how* could he have gone back in time? Did Doc really pop back to 1885, or did something else happen first?

The questions continue.

What's the deal with Marty's sudden psychopathic reaction to being called "chicken"? Nothing in the first film ever lets us in on this odd facet of the McFly personality. Yet we're told that being called "chicken" is what caused the car crash that ended Marty II's career in 1985. And it's not just Marty II who has been affected—Marty I reacts the same way at Cafe '80s in 2015, and again at the high school dance in 1955.

There is one little clue to be found, however—in how Marty acts whenever someone calls him chicken. He takes on the classic stance of a wild west gunman, ready to draw his guns. In fact, he looks just like the computerized gunman video game. He's quite a crack shot, that Marty.

And speaking of wild west gunmen—note the scene from *A Fistful of Dollars* that Biff is watching in Evil 1985: It's a direct corollary of the bulletproof vest scene at the end of *Back to the Future*. Is this just a clever acknowledgement of their "source material," or is this scene foreshadowing events in *Back to the Future III*?

## Freeze Frame

This next question should be considered an extra credit bonus. Deciphering *this* one is a matter of choice. It won't help you understand anything that happens in the film—but it's a fascinating opportunity to extend the *Back to the Future* mythology.

What happens if we take Doc Brown's time line theory about what happened in the past, and apply it to what must have happened in the future?

If we apply Doc's time line theory to the events in *BTF II*, we find there must be



two 1985s—exactly the way Doc drew them on the blackboard. First, there's the *original* time line—the real 1985 that we know and love. And second, there's the *alternate* time line, leading to the evil, corrupted 1985 created by Biff.

Logically, then, if we extend both of those time lines out to the future, we must arrive at a matching pair of 2015s. There's the normal 2015—the extension of the normal 1985—and the corrupt 2015 that grows out of Biff's corrupt 1985.

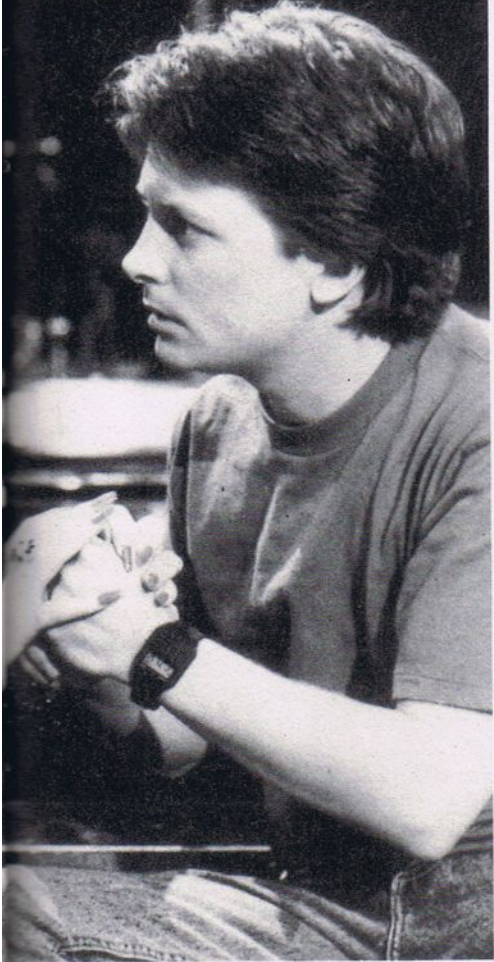
So, what does all this mean? It means, of course, that if there are two, duplicate 2015s, then there must be two time-traveling Docs, two Martys and two DeLoreans, all standing on the streets of *two* Hill Valleys.

Now, if we follow Doc's time line theory *even further*, something very, very interesting happens.

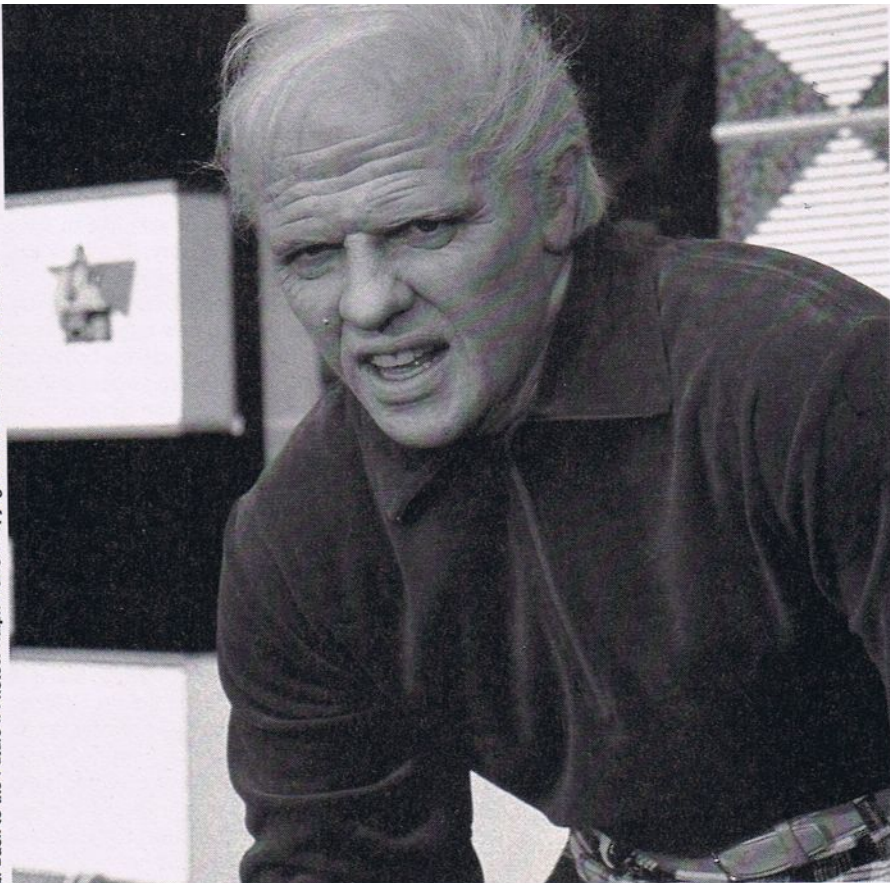
If the Evil 2015 truly is an extension of the Evil 1985, then *that* means Lorraine is—or was—married to Biff. It also means that George McFly has been buried in the Oak Park Cemetery since 1973, shot by Biff on March 15. And, even stranger, it means that Marty probably never met Jennifer, since he went to school in Switzerland, not Hill Valley. (And yes, this means the Switzerland Marty would be Marty III.)



The occurrence of the Evil 1985 is the type of paradox that Doc Brown most feared—since its very existence depends on a time machine that was *never* invented. It also brings into light a *Marty III!*



All Back to the Future II Photos: Ralph Nelson/Copyright 1989 Universal City Studios



After giving his younger self (Thomas F. Wilson) the *Sports Almanac*, the elder Biff's return to the future is a painful one. Why?

But most importantly, it *also* means that Doc has been committed to an insane asylum—before he could invent the DeLorean time machine!

So, Doc, Marty and Jennifer have traveled to the future in a time machine that was never even invented!

It's exactly the *major* paradox that Doc has been fearing all along.

And it's all happening right here in Hilldale, as Doc and Marty drag Jennifer's unconscious body back to the DeLorean—to a DeLorean that shouldn't even exist, since, in this reality, Doc never invented the time machine in the first place!

Now, the fact that the DeLorean doesn't begin to fade away in front of their eyes—the way Marty's snapshot did back in *Back to the Future* seems, in itself, a contradiction of the very theory Doc just explained to us. Remember, though, that while Marty's snapshot began fading away almost right away, Marty himself didn't start to fade until the very last minute, when he was up on stage at the dance. Perhaps Marty, Doc and Jennifer escape 2015 in the DeLorean just in time—before it begins to fade away.

In time travel, anything can happen!

We might assume that all these problems

aren't significant, because they're all resolved when Marty burns the *Sports Almanac* at the second film's end.

Or are they? It sounds too *simple*...

Whatever the resolution, now we're stuck with an extra pair of Martys, and an extra pair o' Docs.

Paradox jokes aside, what exactly do we do with *these* guys? Well, we know exactly what happens to the first pair—they're the ones we follow for the rest of the movie. But what happens to the *other* Doc and Marty—the ones existing in the normal 2015?

For once, the answer is easy. Remember, on *their* time line, everything is still OK. Since they've already rescued Jennifer from the house in Hilldale, they hop into the DeLorean and head back to the normal 1985. They drop Jennifer off on her porch, Marty heads back to his house—which *really* is his house this time—and Doc goes back to his lab and dismantles the time machine. And that's the end of their adventures.

It's easy to see why the movie follows the *other* pair!

Let's take a moment to mention a couple of points that help us appreciate the real brilliance that lies behind the work of director Zemeckis and screenwriter Gale.

Notice how they continually foreshadow the action in the films. For example, they let us know the final lightning strike is going to hit the DeLorean by making the streamers hanging out of its door look like the tail of a kite. We all know what happens when you fly a kite in a storm—kablooey! Just like his scientific predecessor Ben Franklin, Doc discovers electricity. In fact, he discovers

1.21 jigowatts, to be precise.

And speaking of foreshadowing: Notice that the entire plot of *Back to the Future II* is established at Twin Pines Mall in *Part I*, when Doc asks Marty whether he would like to know the outcome of the next few World's Series. Notice, also how this contradicts Doc's remarks about not inventing the time machine to win at gambling: Seems he has had a little stab of conscience, since he realized what the implications of time travel really are!

Besides everything we've talked about so far, there are still more ways to look at what has been happening to the characters in *Back to the Future*, beyond what we're shown on the screen. For instance, by the end of *BTF II*, Doc's biggest wish has already come true: He has already gotten his wish to live in his favorite era, the Wild West. In 1955, it has already been 70 years since he wrote his note to Marty, and he has been living in the Wild West that whole time. However, there's one sad point.

Doc is dead when Marty reads the note.

If Doc were still alive in 1955, when Marty received the letter from Western Union, he would have to be at least 120 years old. (Even with his "rejuvenation"—a brilliant gimmick to avoid having to deal with all that old-age makeup!—he would be more than 90.) But regardless of his age, if Doc were alive in 1955, he would have delivered the letter to Marty *personally*. Unless Doc is being held prisoner somewhere in 1955, he's no longer with us.

So, it looks like it's up to Marty to go

(continued on page 58)

**THE CONVENTION FOR  
HORROR FANS!**

FANGORIA'S

**Weekend  
OF  
HORRORS**

**LOS ANGELES MAY 12-13**

AIRPORT HILTON & TOWERS

IN PERSON STARS:

**VINCENT PRICE**

**JOE DANTE**

**SAM RAIMI**

**LINNEA QUIGLEY**

**BRUCE CAMPBELL**

**KANE HODDER (JASON)**

**KNB EFFECTS STUDIO**

**CLIVE BARKER**

*and many many more!*

*All Stars Tentative!*

For FREE info send a self addressed stamped envelope to CREATION/FANGO WEEKEND, 145 Jericho Turnpike, Mineola, New York 11501 or call (516) SHOWMAN business hours EST.

**SCIENCE FICTION  
VIDEO MAGAZINE**

**Your 1990 Science Fiction  
Video Guide**

Hundreds of SF & fantasy film reviews! Latest favorites, such as ALIEN NATION & ROBOCOP! Cult classics, such as ZOMBIES OF THE STRATOSPHERE!

Special video guides to BUCK ROGERS & BATTLESTAR GALACTICA!

Plus: The complete animation STAR TREK!

Send cash, check or money order payable to:

**STARLOG PRESS  
475 PARK AVENUE SOUTH  
NEW YORK, NY 10016**

**STARLOG VIDEO—\$4.95**

To cover postage and handling, please add \$1.50 for each magazine ordered.

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL ACCEPT WRITTEN ORDERS.

Please allow 4 to 6 weeks for delivery.

## RoboCop

(continued from page 53)

herent in lighting Robo have been present during the current night shooting. "The robot has six arms, and they're all attacking RoboCop in different areas; they're going to animate miniature arms and overlay them. What they were doing was disconnecting one arm, a real arm that had been animated previous to that—and he threw it away, but the arm kept attacking him! So, it's like dancing with five people when none of them are there."

He has had to work closely with Kershner and with Tippett, as well. "Phil is creating something that, when he gets each frame, everything is added and subtracted and wrapped around and sculpted into that frame. I'm just shooting something that will only be used *cut-cut-cut*, and he's making something that is a canvas for everything else to get piled on. That's the hard part for me—I have to light his set. My lighting is specifically geared toward acting, and suddenly, he wants it lit so he can have monsters that don't exist running around!"

Nancy Allen, on the other hand, is more concerned with the actions of the human characters after they've been lit. Over coffee, she reflects on her portrayal of Officer Anne Lewis, the first time in her career that she has had to reprise a character.

"It's great, because I really like Lewis, and I really got the opportunity to play her as much as I would like to," says the blonde co-star. "I had a little bit of fear that came up: 'Oh my God, I don't remember how to do this! I don't remember the character! Is it going to be true? Is it going to be right?' Of course, once I started to work on it again, it all seemed to come back."

The actress admits she didn't realize the extent of the success of the original *RoboCop* immediately. "But, after a while, I did. I went to the cast and crew screening, and then I guess about six weeks into it, I was still wondering. Everybody kept telling me I was really good in this movie, and I couldn't figure it out, so I asked a girl friend of mine if she would please go with me to see it. Someone else had suggested, 'You might see it again with an audience, and see how they react.' So, I did. I saw it on Hollywood Boulevard, and it was *incredible* how people reacted to the film! So, that time, I was able to see my work, and see that I was pretty good—that's when I think it really hit me, the fact that it was such a powerful audience reaction."

Although she never took seriously the rumors that Lewis would be transformed into a female RoboCop, Allen does have a few thoughts on the matter.

"Since we do realize from the first and the second films, that Lewis is indestructible," she jokes, "what we're probably going to find out is that she is *already* a robot!"

And, even though Detroit may be falling apart, officers like Lewis and Robo, with the help of the crew behind them, will soon have it put back together again. ☆

## McFly

(continued from page 43)

"resurrect" Doc from 1885. In fact, Marty may be resurrecting more than just Doc. He may be resurrecting our whole future. Recall the most tantalizing scene in the trailer for *Back to the Future III*—the shot of Doc and Marty *building the clock tower in Town Square!*

### Pause Control

Let's explore our last question (finally) by checking the status of all our DeLorean time machines. We immediately discover one thing: There are far too many of them.

When Doc and Marty I arrive in 1955, old Biff is still there. Now, if old Biff is still there, that means his DeLorean is still there (though where he parked it, we don't know). Not only that, but Biff, Doc and Marty I are all there during Marty I's *original* visit! So that means there are actually *three* DeLoreans in 1955, all at the same time.

Now, during the course of the second film, we start to get rid of some of our excess DeLoreans—but we can hardly get rid of them fast enough before more start to show up.

One of the ones that's still out there, of course, is the DeLorean Marty II was driving through the mall at the first film's end. No matter what dimension Marty II eventually wound up in, we don't know where his car is, and probably never will.

The last DeLorean we need to find is the same DeLorean Marty I needs to find when he's stranded at the end of *Back to the Future II*. It's his ticket out of 1955. Now, we may not know where this missing DeLorean is, but Marty I certainly does. In fact, he knows *exactly* where it is, because Doc told him. He did?

Let's take a look at what has happened to Doc since he went back to 1885. Obviously, Doc has the DeLorean with him, but it doesn't work. If it did, he would have come back to 1955 to get Marty. Eight months after arriving in the Old West, he writes a letter to Marty I telling him what happened. (By the by, why did he wait so long?) The letter has two purposes. First, he wants to let Marty I know he's OK. But most importantly, Doc wants Marty I to come back to 1885 and rescue *him*.

But what would Marty I use to time travel back to 1885? Why, the missing DeLorean, of course. The one Doc had in 1885.

Just as Doc's 1885 letter sat in a vault at Western Union for 70 years, Doc's 1885 DeLorean sat in a barn somewhere for those same 70 years, hidden away from prying eyes. Somewhere in Hill Valley, there's a rusty old broken DeLorean waiting to be uncovered. And Doc's letter to Marty no doubt tells him exactly where to find it.

And this time, Marty McFly is going Back to the Past.

See you in the theaters for *Back to the Future III*—then see you in the pages of STARLOG, one more time! ☆

## LINER NOTES

**W**e really had *no choice* in the matter. How could we *not* do what we apparently *did* do? Why, not to do so now might create a major paradox, a rift in the very fabric of the space-time continuum, the end of life as we know it or perhaps something really catastrophic.

Also, we would have to fill those pages with some other service article like "Cimmerian Cuisine" or "Employment Opportunities in Arrakis" or maybe those pieces on the making of *Gremlins 2: The New Batch*, *RoboCop 2* or *Total Recall*.

So, we just had to print, complete in one issue, Bruce Gordon's follow-up to his wildly successful "The Other Marty McFly," published in STARLOG #108. That article, of course, explored the *Back to the Future* mythos as seen in the first film, postulating various theories about the life and timelines of Marty McFly. Boy, did that essay get a reaction! Tons of mail arrived—a great deal of which we published in later issues. The piece also inaugurated a new kind of STARLOG article, those extremely popular analytical dissections by Michael J. Wolff (like last issue's study of "Gremlinistics"). And most intriguingly, the article had a couple of fans in the men who made the movie, Bob Zemeckis and Bob Gale.

As I mentioned in STARLOG #134, Bob Zemeckis had indeed read Bruce's story. "Most people never got all that stuff," Zemeckis told me. "The theory that he [Bruce Gordon] proposed *is* the theory that makes the time travel story in *Back to the Future* possible, the sort of two existing simultaneous universes theory. He really nailed it [in the essay]. Almost everything he mentioned—except one thing, he saw something that wasn't there in only one scene, but everything else he nailed, *right on*."

We don't know—yet—what that one thing was, but we'll find out eventually, perhaps when we take a closer examination of *Back to the Future III* (which debuts this summer). That's the sequel that takes Marty McFly (Michael J. Fox) and Doc Brown (Christopher Lloyd) back to one of my favorite settings, the Old West. Serious Western fans, like myself, are already preparing for it by rounding up and watching, yet again, the best of the West (i.e. *The Searchers*, *Red River*, *Fort Apache*, *She Wore a Yellow Ribbon*, *Rio Grande*, *My Darling Clementine*, *Gunfight at the O.K. Corral*, *The Man Who Shot Liberty Valance*, *The Magnificent Seven*, *The Wild Bunch*, *The Outlaw Josey Wales*). Best of all, of course, is news that Mary Steenburgen, a veteran of *Time After Time*, has joined the cast of *Back to the Future III*.

But I digress—and I do that a lot. This is all background, the back story as they call it, for the letter we got back in mid-December while at work on STARLOG #152. It was from Bruce Gordon and it said:

"Sorry for the delay in getting the 'Return of Marty II' article to you," Bruce Gordon wrote, "but I've just gotten back from the future myself.

"We all took a spin in the DeLorean, and time traveled up to summer 1990. (We thought we might get a little head-start on our vacations.) We were tempted to drop in on a showing of *Back to the Future III*, but the lines were too long to get in. Besides, as Doc Brown keeps reminding us, no one should know too much about their own destiny!

"In any case, we *did* stop in at the public library, and took a look at the May 1990 issue of STARLOG (#154). And guess what? You guys actually printed *all* of 'The Return of the

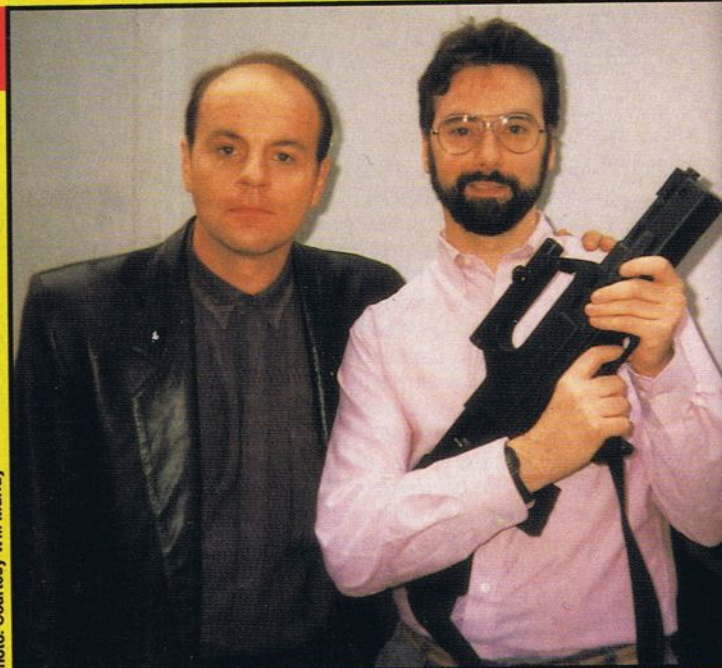


Photo: Courtesy Will Murray

**They're two men . . . on Mars . . . with guns. Fan favorite Michael Ironside joins STARLOG correspondent Will Murray (right). They both have *Total Recall* (see page 29).**

Other Marty McFly' What a gas! Unfortunately, my library card expired right before we got to the future, so all I could do was make a photocopy of STARLOG #154.

"It occurred to us, though, that we had *never* sent you the text of the article, so there's *no way* you could have printed it! In order to avoid one of those time paradoxes Doc is always worrying about, we thought we better rush the article to you right away.

"Hope you enjoy it. Believe me, it looked great in print. In fact, issue #154 is one of your best, despite an apparent problem in numbering the pages! (The erroneous page numbers, we fear, may signal the beginnings of the exact time disruptions Doc was concerned about!) And, by the way, we won't even hint at how many letters this article generates . . . we'll just say you better book a few extra pages."

And Bruce did indeed enclose photocopies of the article as "published" in STARLOG #154. I'm still amazed—those copies look just like it does this issue. Certainly, we didn't want to create some sort of artistic paradox so Art Director Jim McLernon presently followed the design style of what he had apparently already done in the past of Bruce Gordon's future. The page numbering bit seemed a mystery until we considered the story's length. To make the lengthy article "visual enough," we ended up "jumping it" twice, i.e. running it on pages 13-16, 42-43 and 58. The page numbers aren't erroneous, as Bruce Gordon asserts, they're just *non-consecutive*.

Really, though, we had no choice in the matter, because if we hadn't followed that past (future?) design, if the page numbers weren't somehow "erroneous," if we didn't publish the article at all, it could really be the end of life as we know it.

Why, in a divergent time line so created, we might even be publishing those articles on *Gremlins 2*, *RoboCop 2* and *Total Recall* this issue instead of next time as planned. After all, when you're dealing with time, anything can happen.

—David McDonnell/Editor (February 1990)

**The future in STARLOG: Michael Dorn** discourses on the Klingon way . . . **Nancy Allen** briefs civilians on the dangers of patrolling alongside *RoboCop* . . . **Paul Winfield** recalls suffering *The Wrath of Khan* . . . **Michele Scarabelli** explains life in an *Alien Nation* . . . **Michael J. Fox** goes West for *Back to the Future III* . . . **Leslie Nielsen** journeys to a *Forbidden Planet* . . . **Philip Jose Farmer** takes readers on a fabulous riverboat cruise through *Riverworld* . . . and **Russell Johnson**, the Professor on *Gilligan's Island*, remembers touring *The Twilight Zone*. See STARLOG #155, on sale Tuesday, May 1, 1990.