

Official Collector's Edition

K40259

BACK TO THE FUTURE™

SOUVENIR MAGAZINE

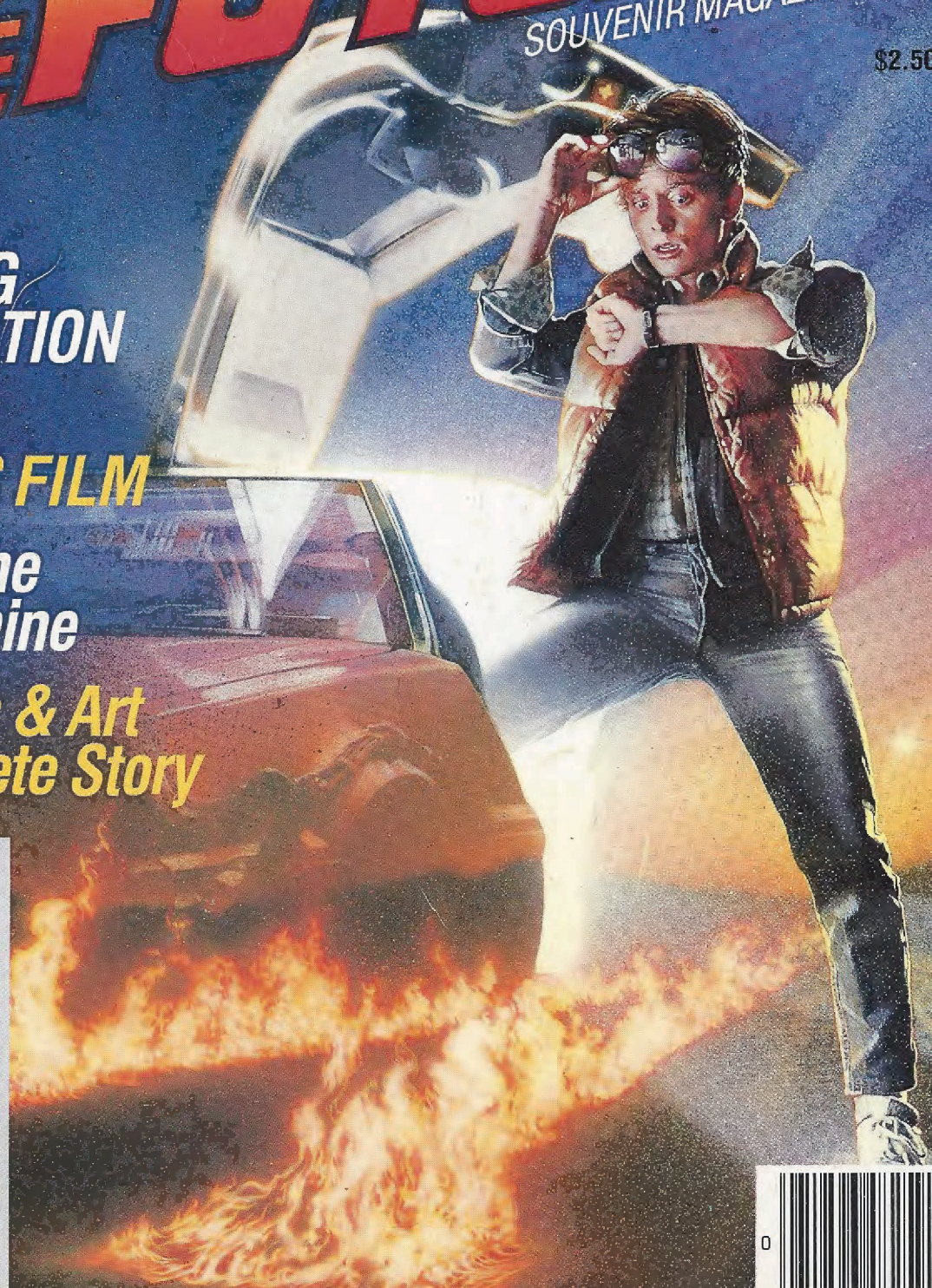
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Michael J. Fox



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Back To The Future

Back to the Future could also be called *The Adventures of Marty McFly*. It's the story of a 17-year-old kid who takes off on an unexpected trip that changes his life. Like many teenagers, Marty suffers from an overabundance of energy and a shortage of confidence. He loves playing rock-and-roll music, cruising through town on his skateboard, and going out with Jennifer Parker. Still, something's missing. Nobody's perfect, but Marty figures he could be a little less imperfect. If only someone would recognize his musical talents, or he could get his hands on that beautiful, black Toyota 4x4, or if his dad, George McFly, would just pull himself up by the bootstraps and show a little pride in his work, his family, and especially in his young son. Marty barely even *dreams* of things ever changing. But Dr. Emmett Brown dreams. Marty's friend Doc is an eccentric old scientist whose 30-year-old fantasy is about to come true. One night, in a deserted parking lot near Marty's home in Hill Valley, California, Doc proudly unveils his latest and greatest invention. A DeLorean: souped-up, lit-up, and prepped. But prepped for what?! It's a time machine. Sure enough, Doc sends his dog, Einstein, a minute into the future. Success! The DeLorean's fueled by plutonium — a nuclear and illegal substance. And a van full of Libyan terrorists want their contraband back! They screech their VW into the lot, kill Doc, and turn on Marty. The terrified kid dives into the car, turns the key and shifts into first gear, flooring the gas. CRASH! Marty "lands" in a barn in a town that's strangely familiar. It's Hill Valley. But the year is 1955. His parents are *teenagers* and don't even know each other. . . yet. And they won't, either, if Marty doesn't bring them together. There's another problem. How the heck will he get back to the future?



ABOUT THE SOUVENIR MAGAZINE: *This Official Collector's Edition is compiled from preproduction art, storyboards, still photographs taken during filming, and exclusive interviews with members of the cast and crew. In taking you behind the scenes of Back to the Future, the magazine also presents our retelling of the film's story. Due to certain interferences in the time continuum, some scenes and material presented here may have been changed in the final editing of the film.*

Souvenir Magazine

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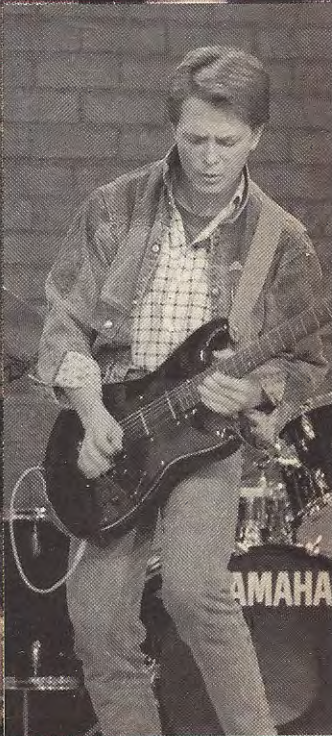
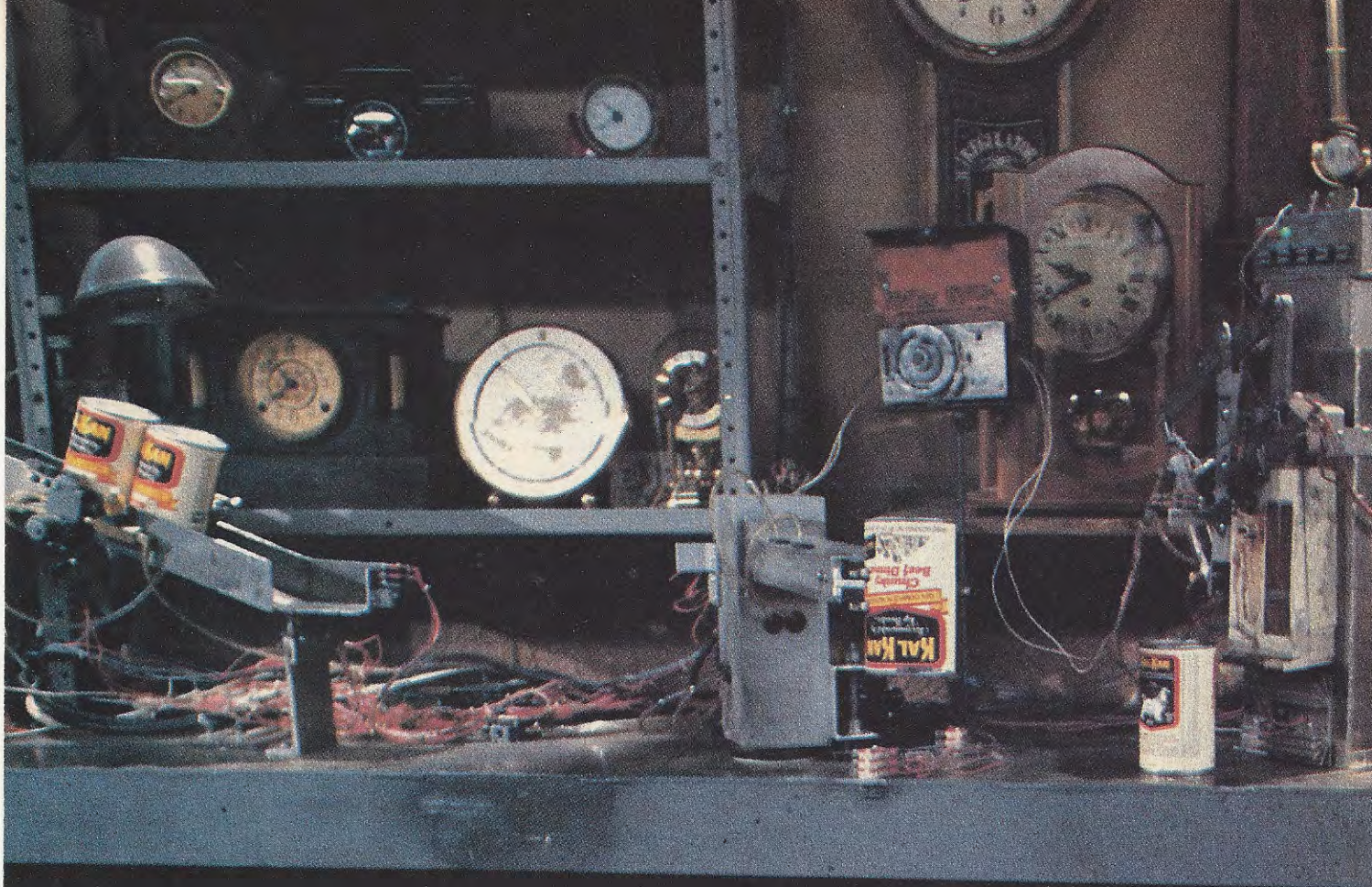
SPECIAL THANKS TO INTERVIEWEES: **MICHAEL J. FOX**, Executive Producer **FRANK MARSHALL**, Director **ROBERT ZEMECKIS**, Producers **BOB GALE** and **NEIL CANTON**, and Special Effects Supervisor **KEVIN PIKE**.

We are also grateful to the entire staff of AMBLIN ENTERTAINMENT and to the *BACK TO THE FUTURE* Production Office for their extraordinary cooperation that made this publication possible. In particular we would like to acknowledge: Eileen Omaye, Gail Oliver, Babette T. Gorman, Mary Radford, Marvin Levy, Laurie Vermont, Jeff Glancz, Chrysalis Records, and Max and Susan Feleppa Woods. Front cover art by Drew Struzan, still photographer Ralph Nelson.



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Tick. Tick. Tick. Dozens of clocks sound in unison. Automatically, a contraption serves dog food to an absentee canine, coffee drips over a missing cup, and a TV flips on to report the disappearance of a case of plutonium, rumored to be the act of Libyan terrorists. Enter Marty McFly, 17 and your typical 80s kid looking for someone he calls "Doc." Marty's chief concerns are skateboarding, loud guitars, and his girlfriend, Jennifer (right). Marty bee-lines it to a massive speaker, cranks up the ampage and hits the strings. BOO-OOM! Papers, debris, and Marty fly across the room as the speaker explodes. The phone rings. It's Doc with news of a breakthrough!

Back to the Future's Marty McFly may have no interest in the adventures that await him, but Michael J. Fox leapt at the chance to star in a movie produced by Steven Spielberg's film company, Amblin Entertainment. At first he didn't believe the offer was for real, then he was afraid the director and producers would change their minds! Not likely. The 23-year-old Canadian-born actor, who co-stars on the hit TV series *Family Ties*, gets high praise from all corners of the *BTF* production team. But it wasn't easy holding down two jobs at once. Filming overlapped with two months, of the *FT* shooting schedule. That meant late nights and almost zero time for rehearsal. So Michael had to find some common ground between Marty and his *FT* character Alex Keaton. "That common ground was an energy and a sense of wonder they both have," says Michael, who's made several TV movies, including *Poison Ivy* and *High School USA*, and a Walt Disney feature, *Midnight Madness*. "Once I found that thread, the only thing that was really tough was staying awake." But *BTF* doesn't suffer for its star's lack of sleep. In fact, Michael's "acting and comic sensibility" were, in Writer/Producer Bob Gale's words, "absolutely worth" the late nights everyone put in to make *Back to the Future* a smashing success.

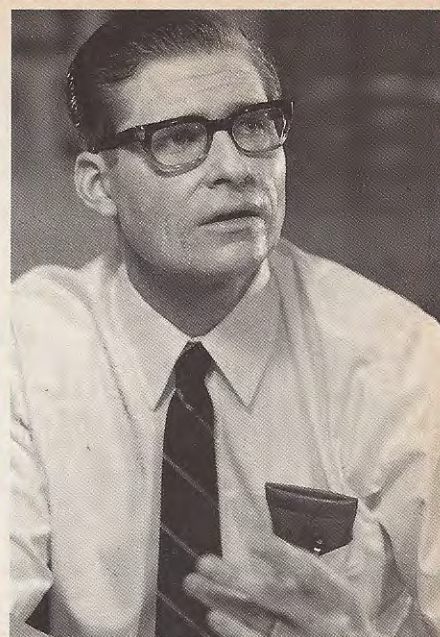


"Uh, sorry fellas. You're just too darn loud." Looks like Marty's band, The Pinheads, won't make the *Battle of the Bands*. And this sorry lookin' "fella" is the one to break the news. But this is no ordinary actor. He's a musician who, you might say, is at the heart of rock and roll. Stumped? Read on. A despondent Marty heads home. Will he ever make it in music? Time will tell. Speaking of time, seems the courthouse clock hasn't been telling much of that in the 30 years since lightning struck it.

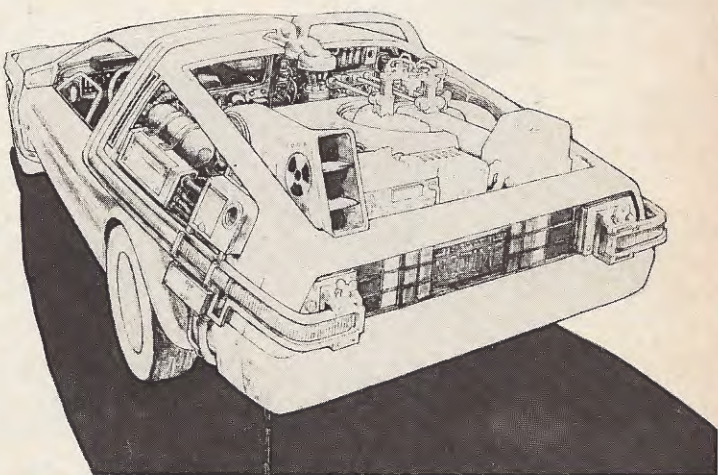
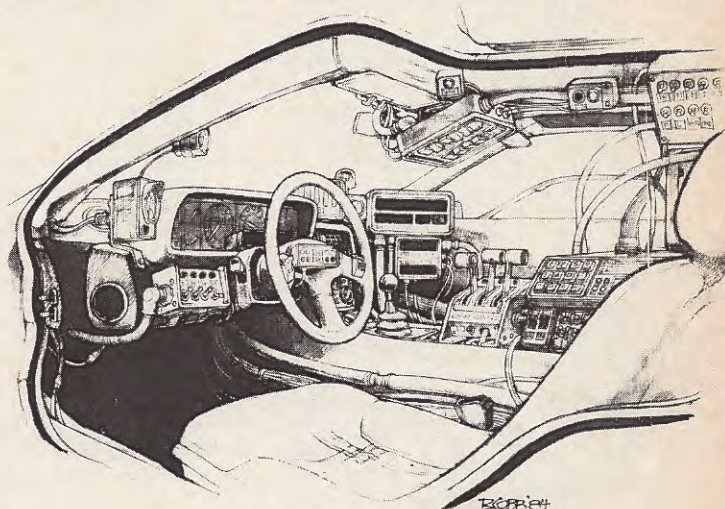




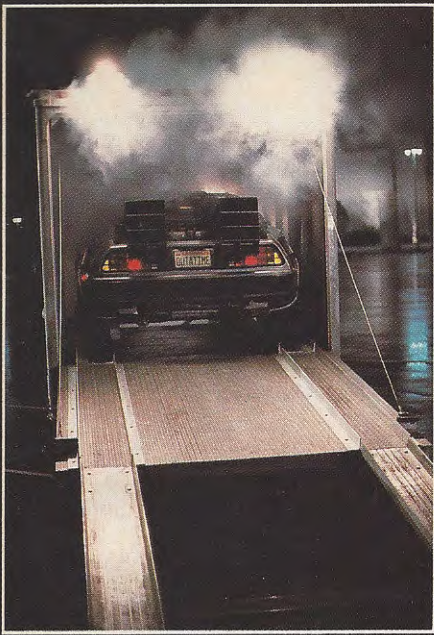
Marty skateboards home, a place right out of a K Mart catalog. His geeky father George (right) is being balled out by Biff Tannen, a bully of a man. Biff cracked up George's car — and he's blaming George! Marty can't believe it...but then his Dad always was a real milksop. Then there's Mrs. McFly (left), Lorraine, a housewife in a rut: overweight, smokes too much, loves her vodka. Marty's sister Linda is always complaining about her lack of dates. Brother Dave, sharp in his Burger King uniform, runs off to another shift at the grease pit. What a goonie family!



Anerdier family than the McFlys — except, of course, for Marty — would be hard to find outside the movies. But thanks to the convincing performances of Lea Thompson as Lorraine, Crispin Glover as George, Wendie Jo Sperber as Linda, and Marc McClure as Dave, the squirrely McFly family comes to cinematic life. However, you may not immediately recognize Thompson and Glover in this scene, even though they're both accomplished actors. Thompson, a former professional ballet dancer, starred opposite Tom Cruise as Lisa Lietske in *All the Right Moves*, and in *Red Dawn*, *The Wild Life*, and the upcoming British feature *Yellow Pages*. Glover, making his fifth film appearance, previously starred in *Racing With the Moon*, *Friday the 13th Part V*, *My Tutor*, and *The Orkly Kid*. The reason they look unfamiliar here is that they've been aged, through the magic of makeup, by 30 years to play the parts of Marty's 1985 parents. Thomas F. Wilson, making his film debut as Biff, goes through a similar aging process. These amazing transformations are the handiwork of Ken Chase, who also crafted the old-age makeup in *Roots II*. It took Chase 3½ hours per actor to apply the latex pieces and other makeup components. When you see the real-life faces of Thompson and Glover later in the movie — as well as in the enchanting ending — you'll appreciate just what a remarkable job Chase has done.

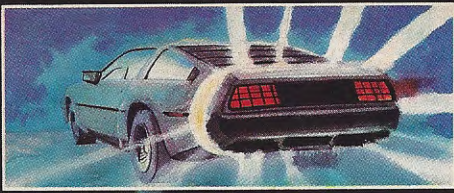


"Good evening, Marty," says Doc. "Welcome to my latest experiment." All Marty sees at this point is one incredible DeLorean that looks more like a rocketship than a car. The Ron Cobb sketches above show the early concepts for the vehicle. The final version is remarkably similar. Bob Zemeckis and Bob Gale reveal that their original script — written nearly five years ago — didn't even include the DeLorean. Instead, Doc's "Temporal Experiment Number One" consisted of a chamber resembling an old refrigerator. Once you see just what Doc's "experiment" is all about, you'll agree that the DeLorean works much better. (For more on the car, see the hound-in poster.)



Marty meets Doc at the mall at 1:15 a.m. He greets Doc's shaggy dog Einstein, and then hears a high-powered engine revving. From the back of Doc's van emerges a sleek, stainless steel DeLorean, rigged up with wires and coils on its side and some kind of supercharger on its rear engine. The gull-winged door opens and we are introduced to Dr. Emmett Brown, 65, a wild-eyed, wild-haired scientist clad in a Devo-esque radiation suit.





The DeLorean, Einie strapped inside and Doc controlling it by remote, races forward, trailing two streams of fire. It disappears . . .





...and reappears — ice cold. Sixty seconds have passed for Doc and Marty, but Einie's collar watch reads a minute behind. The dog jumped a minute into the future! Doc has built a time machine, and Marty has it all on video. Doc prepares to make his own leap in time — 25 years into the future — but his plans are interrupted.



Cars, canines, and cold weather headaches befell Frank Marshall on more than one occasion. On top of carrying out his Executive Producer duties, Marshall directed the second or action unit for *Back to the Future*. This unit filmed the DeLorean action sequences out at the mall, a skateboard chase scene, and several insert shots. Inserts are the close-ups on speedometers, racing tires, and digital readouts. In *BTF* there are a lot of them. This mall sequence proved to be one of the more trying ones to direct. The DeLorean, while it is the perfect car looks-wise for the movie, “doesn’t respond well . . . to driving fast or cornering,” says Marshall, admitting, “We were asking a car to do something it doesn’t normally do.” It didn’t help matters that the weather did not always cooperate. “We shot six nights in a row out at a place called Puente Hills [Calif.], where it would get very, very cold — below freezing a couple of nights.” Marshall explains how the fluid in the car doors would freeze, locking stunt drivers inside. “Unless you had hairdryers around [to warm the locks], you couldn’t get the people out.” Inevitably, Marshall says, he’s the one who gets to work with “dogs, snakes, or bugs.” Working with Einstein, Doc Brown’s dog, proved relatively problem-free, with one exception. “When the car doors were shut, he couldn’t hear his trainers, so he’d be looking around a lot. But I loved taking him on the rides,” laughs the Second Unit Director, who’s known as “Dr. Fantasy” for his love of magic tricks. For the scene where “Einie” takes off into the future for one minute, the crew would “tow the camera car with the dog in the DeLorean. It was just *hilarious* — racing along at 60 m.p.h. with the dog not knowing *what’s* going on!” Sometimes there’d be problems getting what was on the storyboards onto film. “A lot of times what is asked for in the storyboards can’t physically be done.” That was the case with the stunt work in a later skateboard scene. “You have to devise a way to make it look as exciting as the director wants but maybe plan it a different way or redesign the shots and stunts,” says Marshall. Zemeckis calls *Back to the Future* the movie that wouldn’t wrap. Filming went over 100 days, double the normal shooting schedule. “It was one of those movies that was grueling in that the schedule had a lot of nights and it rained a lot,” says Dr. Fantasy, adding, “It was a really terrific crew. Everybody was so excited about the movie that the enthusiasm and the morale rarely waivered!”



It was Libyan terrorists, all right, who stole that plutonium. And Doc who tricked them out of it. Terrorists don’t amuse easily. They want their nuclear juice. . . NOW. Their ominous-looking van screeches into the Twin Pines lot and closes in on Doc. The terrorists open fire as the old man tries to run for cover. Helplessly, Marty yells out, but Doc takes a battery of machine gun bullets in the chest. The scientist down, the van turns abruptly and heads straight for Marty, who looks around wildly for an escape route.





Leaving the shopping mall, Doc Brown, and the Libyan terrorists behind, Marty finds himself and the DeLorean plowing through a farmer's field and smack into the barn (right). Marty is completely baffled and has no idea where he is or how he got there. Inside their nearby farmhouse, the Peabody family has been rudely awakened by the loud crash. Cautiously, they peer inside the battered barn and spot a strange vehicle. What the heck is that thing, they wonder?!

Knifing through time in Doc Brown's contraption, Marty and the nuclear-powered DeLorean land in the year 1955. He's still in Hill Valley, but it's 30 years earlier. Twin Pines Mall is a farmer's field and Lyon Estates isn't much more than a couple of cement lions, a billboard, and a dirt road. "Bob Zemeckis and I have always been fascinated by time travel," says Bob Gale. "We grew up on *The Twilight Zone*, of course, and the original [George Pal] *Time Machine* had a profound effect on us as kids." But the two collaborators had another reason for wanting to make a time-travel movie, as Gale explains. "We were also fascinated with the idea of how people in the past always predict the future incorrectly." Now Marty has a chance to predict the future precisely. Even though Zemeckis and Gale were only three years old in 1955, they had good reasons, too, for selecting the 50s as the setting for *Back to the Future*. "The 50s are important for our story," says Zemeckis, "and are such a nostalgic place in our memories, because it was the birth of the American teenager. The word teenager didn't even exist until the 50s. That's when the teenager took over." Hooray for the 50s!

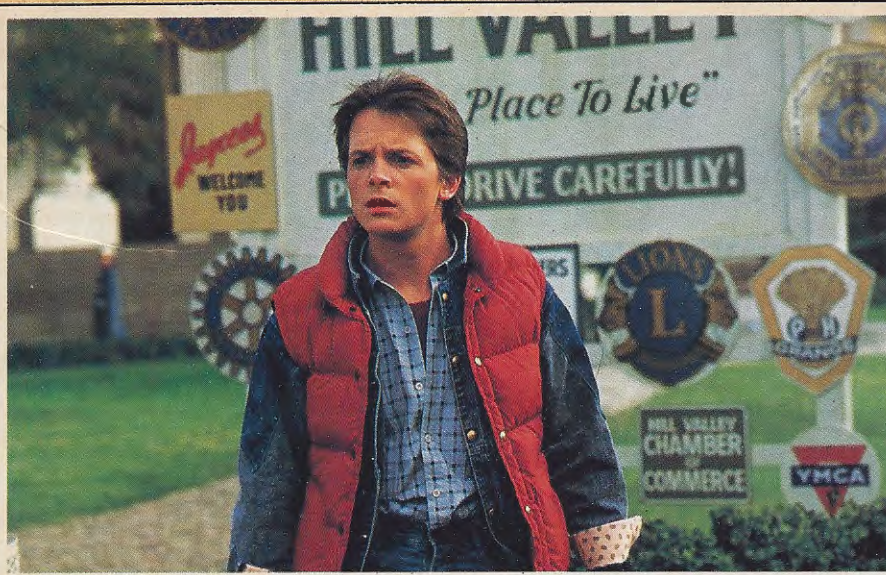
Pa Peabody thinks it's an airplane without wings. "Airplane?" exclaims his son Sherman. "It's a flying saucer...from outer space!" To make his point, Sherman whips out a comic book, *Fantastic Tales From Space*. Remarkably, the cover shows a spaceship resembling the DeLorean. When Marty steps out, still wearing the hooded radiation suit, he looks exactly like the figure on the front of the comic book. Sherman is now positive Marty's a "Space Zombie From Pluto."





Marty hightails it out of the barn. He screeches to a halt, shock on his face. He spots Lyon Estates — yet newly under construction. A 1948 Buick and its frightened passengers speed by. He checks the DeLorean's time display: It reads November 5, 1955!





The top-notch crew assembled for *Back to the Future* went to great lengths to recreate the look of the 1950s, says Director Zemeckis. "This was a real dream for our Production Designer, Larry Paull, and his crew," he adds, "because in the movie we stay in all the same places — the same streets, the same houses, the same school. First you see all the places in the 1980s and then in the 1950s [although the 50s scenes were shot first and then aged for the 80s scenes]. We had a lot of fun from that aspect." You'll have fun spotting the changes, such as the 1985 Toyota dealer that's a Studebaker dealer in the 50s, and the clean 50s high school that's graffitied in the 80s. For references to the 50s look, Paull and his crew dug back into old books and magazines, says Producer Gale. "You always start with the Time-Life *This Fabulous Century* books. Then the art department culled through *jillions* of old *Life* and *Look* magazines, and the wardrobe department used a 50s Sears catalog to see what people were *really* wearing back then." Adds Paull: "I did a lot of digging, even into old high-school yearbooks, to come up with a feeling and a visual concept." Hill Valley Town Square, which was transformed from its 1955 Norman Rockwell quaintness to its aging 1985 decor, is actually a grassy area located on the back lot of Universal Studios in Burbank, Calif. This same spot was also the site of Kingston Falls' town square in another Steven Spielberg presentation: last year's *Gremlins*, directed by Joe Dante. Such is the wondrous nature of Hollywood's movie magic.

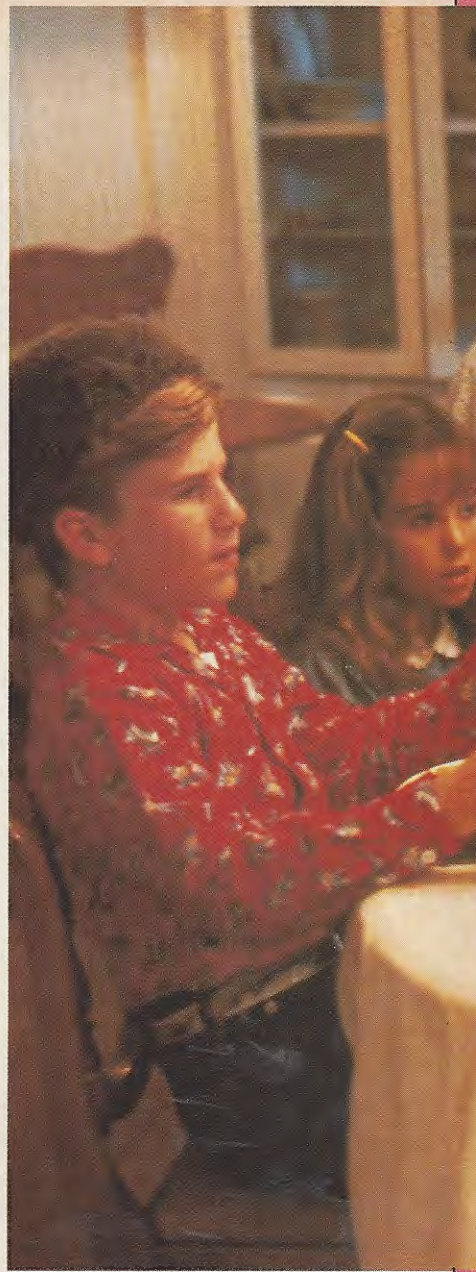
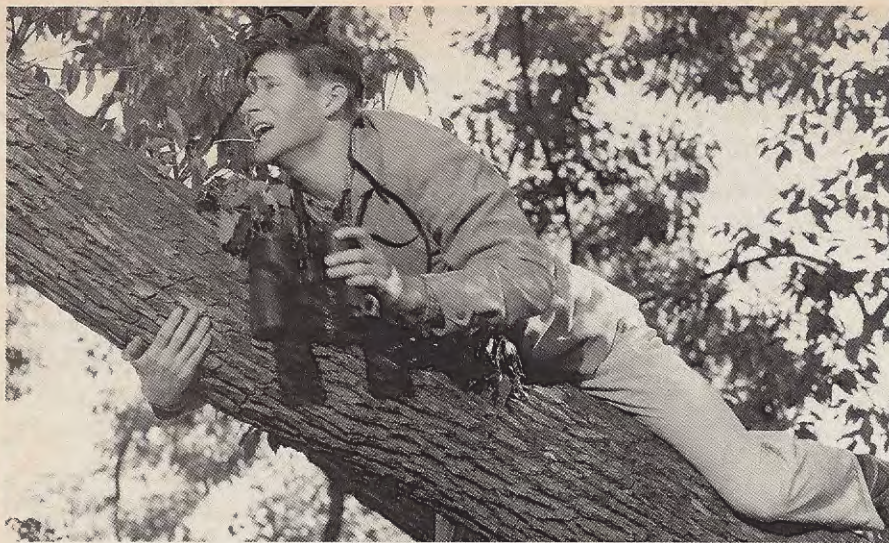


Inside Lou's soda shop, Marty makes an alarming discovery. A tough-looking punk and his three greasy henchmen storm in (right). "Hey, McFly!" the punk yells, and stalks toward Marty. But he passes Marty and goes up to the twerp sitting next to him. "Uh, hi, Biff," the twerp says, covering. Marty watches in utter amazement. He has just met not only his 17-year-old father-to-be but also lughead Biff, who's intimidating George even back then.





After stashing the stalled time machine, Marty hikes into town. The crew films his astonishment at seeing Hill Valley 30 years younger (left). A Ronald Reagan movie is playing, a Studebaker dealership thrives. "The Ballad of Davy Crockett" is new in the record store. Our time traveller is now convinced he's in the 50s.



Only a purist could classify *BTTF* in one word. "It's a comedy, adventure, science fiction, time-travel love story," says Zemeckis. Spielberg calls *Back to the Future* "the greatest *Leave It to Beaver* episode ever made or Frank Capra meets *The Twilight Zone*." These references to old TV shows aren't coincidental. Spielberg, Zemeckis, and other Amblin filmmakers grew up watching television. One of Spielberg's first jobs was directing an episode of TV's *Night Gallery*. The coonskin cap Milton Baines wears represents the show *Davy Crockett*. Meanwhile, *The Honeymooners* is on the set in the Baines dining room. "I've seen this one. This is where Ralph dresses up as the man from space," comments Marty. "What do you mean, you've seen it?" asks Milton. "It's brand new." Predicting TV plots is not the only way Marty stands out in '55. Everyone mistakes his orange vest for a life preserver. And Lorraine confuses the Calvin Klein label on Marty's purple underwear with his name. Seems she got a peek when, after hitting Marty with his car, Mr. Baines brings the unconscious boy home. When he comes downstairs, Marty sees baby Joey Baines, who in 1985 is a jailbird, sitting happily behind the bars of his playpen. "Get used to those bars, kid," he whispers.

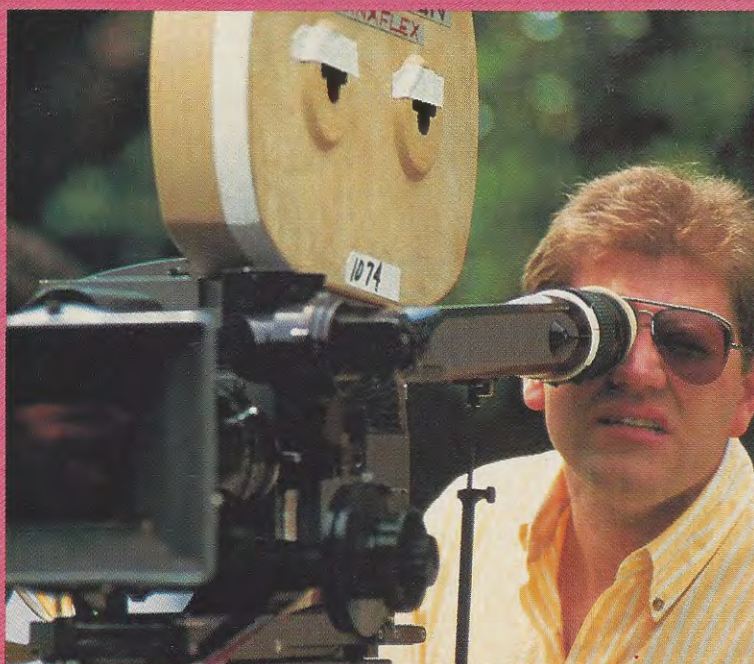


It isn't enough that George McFly is a wimp. He's also a peeping Tom! The unknowing victim? Well, she's important, too. As punishment, George loses his grip and tumbles into the street, oblivious to the oncoming car. "Dad! Look out!" screams Marty. He leaps to push his father out of danger, thus changing the course of the future. George was supposed to get hit, according to history. Instead, Marty's knocked cold and comes to in a strange bed without his pants. A familiar voice is calling him "Calvin" (as in Klein) and telling him, "Everything's going to be alright." Sure it will....





The Honeyymooners and meatloaf, that's dinner at the Baines' — and the same meal Marty left in 1985! The icing on the cake is Lorraine Baines, his future mother and the pretty girl George was spying on (far left). But she clearly has the hots for Marty. This is no fun! As Director Bob Zemeckis (right) points out, "This is not a nostalgic trip. Our hero doesn't like it there!" The Baines' aren't too impressed by Marty either. "His parents are probably idiots," says Lorraine's father as Marty escapes to go in search of a 1955 Doc Brown. But the weight of his words mean nothing to this group.

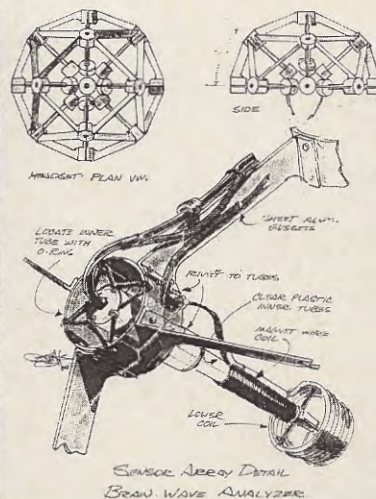




Doc finally believes Marty's from the future, especially after viewing the videotape they made that fateful night in 1985 (below). Marty confesses that he's already met his future parents, and inadvertently tampered with history. The dire results, says Doc, can be seen in Marty's fading family photo (left). Unless George and Lorraine get together, their kids will never be born.



There was no doubt in anyone's mind that Christopher Lloyd was a perfect choice for the part of brilliantly eccentric Dr. Emmett Brown. Anyone who knows him as the spaced-out Reverend Jim, or just "Iggy," from TV's *Taxi* will agree he comes by this new role honestly. "I had worked with Chris on *Buckaroo Bonzai*," says Producer Neil Canton. "When I read the script for *Back to the Future*, he was the first person who came to mind for the role of Doc." Audiences may also recognize Lloyd from some of his recent film appearances in *Star Trek III*, *Mr. Mom*, and *The Lone Ranger*. "I've admired him for years," is the first thing Michael Fox says about Lloyd. "Chris is an unusual man. I don't want to sound like a grandmother, but he is also a dear man. We had a real good rapport, because we both worked from energy. He'll turn and lay those eyes on you and you know he's there. He helped to make everything very real and plausible. He made the fantasy real because of the kind of charisma and energy that he had in those scenes. I believed I was talking to this man who created a time machine out of a DeLorean. He has that kind of intensity." Speaking of those eyes and intensity, how about Doc and his Brain Wave Analyzer? This scene has to be the epitome of the wacked-out scientist routine. What further makes the scene work is the outrageous headgear Doc's sporting. That's another ingenious creation from Special Effects Supervisor Kevin Pike and his Filmtrix crew. "We were given a very crude photograph of an early EEG [electroencephalogram] machine," Pike says. "It looked like one of those old-time hair dryers that ladies used to wear. From that we had one of our production designers do some drawings of it [see sketches below]. We then made it all out of sheet metal, riveted it together, added the wires, put the lights on it. . . ." And, presto, one Brain Wave Analyzer! Although in the movie it can't analyze much more than Doc's oddness, it contributes much to this hilarious scene.



Things get sticky at the Baines', so Marty beats it over to Doc Brown's. The 30-year-younger scientist — already as madcap as his 1985 self — comes to the door donning a bizarre headpiece (left). It's the Brain Wave Analyzer, with which he tries, unsuccessfully, to read Marty's mind. Then Marty tries to convince Doc he's travelled from 1985 in a time machine. Shown above are preproduction sketches of the Brain Wave Analyzer.

Everything! That's what Bob Zemeckis would re-shoot if he could direct *Back to the Future* all over again. But that, of course, is what every good filmmaker would do if he could. As Director and Screenwriter, he has a lot riding on *BTF* becoming a box-office hit. The 32-year-old Zemeckis is all too familiar with that kind of success. Last year his directorial talents pushed *Romancing the Stone* (with Michael Douglas and Kathleen Turner) into the blockbuster category. *Back to the Future* seems like a pet project the way he talks about it. "I always wanted to do a time-travel movie," he says. "I think, as a filmmaker, I have an ingrown feeling for looking back and seeing society and the world and mankind. . . . I guess what I'm most pleased about and proud of in *BTF* is being able to create this warm, human story amidst all this madness. I especially like the relationship between Marty and Doctor Brown." When Zemeckis was Marty McFly's age, he was making short films in Chicago, using an 8mm camera. Later, he won a Best Student Film Academy Award for a 14-minute comedy called *Field of Honor*, which he made while attending USC. There, he also met Bob Gale. The Zemeckis/Gale writing team went to work on the 70s TV series *McCloud*, followed by the 1979 feature film *1941* with John Belushi and Dan Aykroyd. As it turned out, *1941* was directed by another young filmmaker, one Steven Spielberg, who called on the pair to write *Used Cars*, which Zemeckis directed in 1982. Meanwhile, Zemeckis made his directorial debut in 1978 with *I Wanna Hold Your Hand*, about a group of New Jersey teens who traverse the Hudson to see The Beatles' first New York appearance. Will *Back to the Future*, the latest Zemeckis/Gale feature, have a sequel? Says Zemeckis, "Hopefully, audiences will be left wanting to see future adventures of Marty McFly." You never can tell!



The Cast

Marty McFly	MICHAEL J. FOX	Milton Baines	JASON HERVEY
Dr. Emmett Brown	CHRISTOPHER LLOYD	Sally Baines	MALA BREWTON
Lorraine Baines	LEA THOMPSON	Dixon	COURTNEY GAINS
George McFly	CRISPIN GLOVER	Terrorist	RICHARD L. DURAN
Biff Tannen	THOMAS F. WILSON	Terrorist Van Driver	JEFF O'HACO
Jennifer Parker	CLAUDIA WELLS	Scooter Kid #1	JOHNNY GREEN
Dave McFly	MARC McCLURE	Scooter Kid #2	JAMIE ABBOTT
Linda McFly	WENDIE JO SPERBER	Lou	NORMAN ALDEN
Sam Baines	GEORGE DiCENZO	Gop	READ MORGAN
Mr. Strickland	JAMES TOLKAN	Bystander #1	SACHI PARKER
Skinhead	JEFFREY JAY COHEN	Bystander #2	ROBERT KRANTZ
3-D	CASEY SIEMASZKO	Guy #1	GARY RILEY
Match	BILLY ZANE	Girl #1	KAREN PETRASEK
Marvin Berry	HARRY WATERS JR.	Starlighters	TOMMY THOMAS, GRANVILLE "DANNY" YOUNG, DAVID HAROLD BROWN, LLOYD L. TOLBERT
Goldie Wilson	DONALD FULLILOVE	Pinheads	PAUL HANSON, LEE BROWNFIELD, ROBERT DeLAPP
Babs	LISA FREEMAN	Stunt Coordinator	WALTER SCOTT
Betty	CRISTEN KAUFFMAN	Stunts	RICHARD E. BUTLER, CHARLIE CROUGHWELL, LOREN JANES, MAX KLEVEN, BERNIE POCK, ROBERT SCHMELZER, JOHN-CLAY SCOTT, PER WELINDER, BOB YERKES
Clocktower Lady	ELSA RAVEN		
Pa Peabody	WILL HARE		
Ma Peabody	IVY BETHUNE		
Sherman Peabody	JASON MARIN		
Peabody Daughter	KATHERINE BRITTON		

Music by
ALAN SILVESTRI
"THE POWER OF LOVE"
performed by
HUEY LEWIS AND
THE NEWS

Casting by
MIKE FENTON-
JANE FEINBERG
JUDY TAYLOR
C.S.A.

Unit Production Manager
DENNIS E. JONES

Unit Production Manager
JACK GROSSBERG

First Assistant Director
DAVID McGIFFERT

Second Assistant Director
PAMELA EILERSON

Visual Effects Produced At
INDUSTRIAL LIGHT &
MAGIC
MARIN COUNTY,
CALIFORNIA

Make-Up Created By
KEN CHASE

Art Director
TODD HALLOWELL

Set Decorator
HAL GAUSMAN

Lead Person
ART SMEDLEY

The Crew

Directed by
ROBERT ZEMECKIS

Produced by
BOB GALE and
NEIL CANTON

Written by
ROBERT ZEMECKIS and
BOB GALE

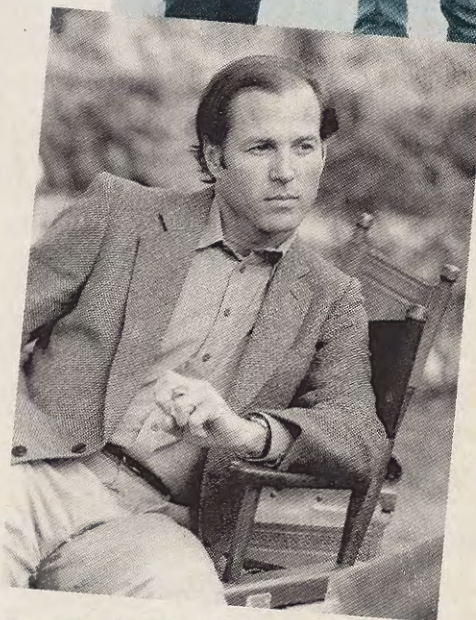
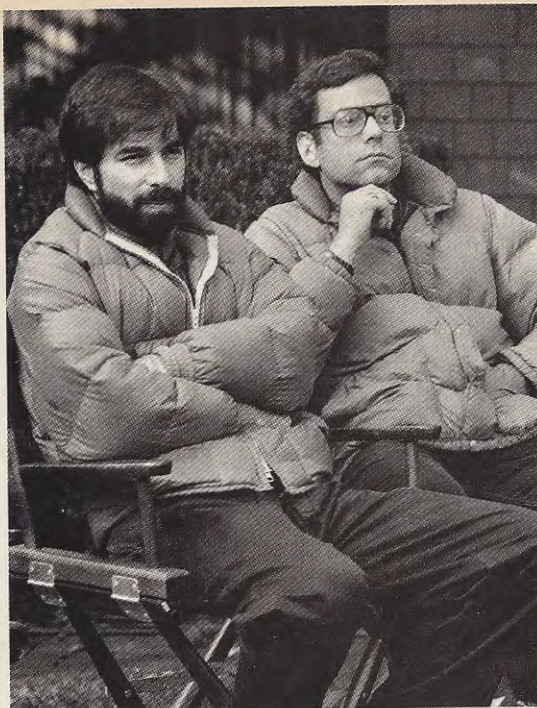
Executive Producers
STEVEN SPIELBERG
FRANK MARSHALL
KATHLEEN KENNEDY

Director of Photography
DEAN CUNDEY

Production Designed by
LAWRENCE G. PAULL

Edited by
ARTHUR SCHMIDT
HARRY KERAMIDAS

The filmmakers on the set of *Back to the Future*: (from left) Writer/Director Robert Zemeckis; Producer Neil Canton; Writer/Producer Bob Gale; Executive Producers Kathleen Kennedy and Steven Spielberg; (below) Executive Producer Frank Marshall.



Production Illustrators
ANDREW PROBERT
DICK LASLEY

Set Designers
JOSEPH E. HUBBARD
MARJORIE STONE
McSHIRLEY
CAMERON BIRNIE

Property Master
JOHN ZEMANSKY

Assistant Property Master
"DANGEROUS" BOB
WIDIN
JOE PFALTZGRAF

Construction Coordinator
ERNIE DEPEW

Paint Foreman
KIRK D. HANSEN

Scenic and Graphic Artist
AL GAYNOR

Camera Operator
RAYMOND STELLA,
S.O.C.

First Assistant Camera
CLYDE E. BRYAN

Second Assistant Camera
STEPHEN TATE

Still Photographer
RALPH NELSON

Script Continuity
NANCY B. HANSEN

Production Sound Mixer
WILLIAM B. KAPLAN

Boom Operator
EARL F. SAMPSON

Utility Sound
DARCY VEBBER

Costume Designer
DEBORAH L. SCOTT

Key Costumer
JULIE STARR DRESNER

Men's Costume Supervisor
BRIAN CALLAHAN

Hair Stylist
DOROTHY BYRNE

Chief Lighting Technician
MARK D. WALTHOUR

Assistant Lighting
Technicians
THOM MARSHALL
MICHAEL PAUL OREFICE

Electricians
GEORGE LAFOUNTAINE
STEVEN R. MATHIS
ANTHONY WONG

Key Grip
RONALD T. WOODWARD

Best Boy Grip
DAN COOPER

Dolly Grips
DICK BABIN
"WILD" WILL MACLEAN

Grips
MICHAEL SALTS
CHUCK SCHRAY
DIC ALEXANDER

Special Effects Supervisor
KEVIN PIKE

Special Effects Foremen
NEIL SMITH
DAVID WISCHNACK

Special Effects
STEVE SUITS
KIMBERLEY PIKE
SAM ADAMS
RICHARD CHRONISTER
WILLIAM KLINGER

DeLorean Time Travel
Consultant
RON COBB

DeLorean Construction
Coordinator
MICHAEL SCHEFFE

Music Supervisor
BONES HOWE

Post Production Supervisor
ARTHUR REPOLA

Assistant Film Editors
PETER N. LONSDALE
BARBARA DIXON

Supervising Sound Editors
CHARLES L. CAMPBELL
ROBERT RUTLEDGE

Sound Editors
LARRY CAROW
SAM CRUTCHER
CHUCK NEELY
JANICE HAMPTON
BRUCE RICHARDSON
JERRY STANFORD

Foley by
JOHN ROESCH

Supervising ADR Editor
LARRY SINGER M.P.S.E.

ADR Editor
ALAN NINEBERG M.P.S.E.

Music Editor
KENNETH KARMAN

Assistant Music Editor
DEBORAH ZIMMERMAN

Assistant Sound Editor
LARRY FALLICK

Assistant ADR Editors
ROD ROGERS
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ROGER JAEP
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ROBERT THIRLWELL

Music Scoring Mixer
DENNIS SANDS

Orchestrations by
JAMES CAMPBELL

Choreographer
BRAD JEFFRIES

DGA Trainee
CONCETTA RINALDO

Production Coordinator
MAUREEN
OSBORNE-BEALL

Assistant Production
Coordinator
ROB STEVENS
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DIANA L. HAYES
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Location Manager
PAUL PAV

Production Controller
BONNE RADFORD

Production Accountant
LEANNE MOORE

Assistant Accountants
LYNN D. EZELLE
ROBERT R. DRANEY
ANN FURIA

Transportation Manager
GENE SCHWARTZ

Transportation Coordinator
JOHN FEINBLATT

Transportation Captain
BOB R. CORNELL

Transportation Captain/
Picture Cars
TOM GARRIS

Craft Service
RAMON B. PAHOYO

Standby Painter
JIM PASSANANTE

Animal Handlers
ROBERT WEATHERWAX
RICHARD CAULKINS

Unit Publicist
MARSHA ROBINSON

Assistant to Mr. Zemeckis
GAIL OLIVER

Assistant to Mr. Canton
BABETTE T. GORMAN

Assistant to Mr. Gale
EILEEN OMAYE

Assistant to Mr. Spielberg
JULIE MOSKOWITZ

Assistant to Mr. Marshall
MARY T. RADFORD

Assistant to Ms. Kennedy
KATE BARKER

Assistant to Mr. Repola
JUDY THOMASON

Negative Cutting by
DONAH J. BASSETT

Color Timer
TERRY HAGGAR

Title Design by
NINA SAXON

Opticals by
MOVIE MAGIC

SECOND UNIT

Director
FRANK MARSHALL

Director of Photography
RAYMOND STELLA,
S.O.C.

First Assistant Director
MITCHELL BOCK



High school. Who *doesn't* look forward to or think back on those years as important ones? Screenwriters Zemeckis and Gale post a question in *BTTF* that every kid asks him or herself: Would you have hung out with your parents when they were your age? "What were your parents *really* like," queries Zemeckis. "Did they really walk 12 miles to school and do their homework on a shovel?" Marty's pretty sure he and his dad would *not* have been buddies. Dropping in with Doc on the 1955 version of Hill Valley High School, Marty's just in time to see his father get a reprimand from Mr. Strickland, the principal. Strickland (played by James Toklan) is the one character, other than Marty, who miraculously doesn't age between 1955 and 1985. Since Lorraine and George's first meeting has been obliterated by Marty's time tripping, our hero must make sure *he* handles the introductions. But it's not so simple. It'll take a real date for romantic sparks to go off. Doc Brown calls it "a rhythmic ceremonial ritual." Still, the sign for the "Enchantment Under the Sea" dance, scheduled for the same night as the storm, gives Marty an idea. George is too shy to take matters into his own hands, but Marty, with a cue from George's science-fiction writing, plans a top-secret operation!

Can this nerd with the "Kick Me" sign stuck to the seat of his pants really be Marty's father? George is as helpless — and hopeless — a high school kid as he is an adult. "Maybe you're adopted . . ." offers Doc sympathetically. Even Strickland is on George's case: "You're a slacker! Do you want to be a slacker for the rest of your life?" Strickland says almost the same thing to Marty in 1985. But this is no time for reminiscing. Marty must make sure George and Lorraine fall in love to repair the damage he's done to the time continuum.





George may be a willing participant in Marty's plans, but Lorraine is less than cooperative. She's not letting *anyone* come between her and her Calvin...er, Marty. But one guy won't be put off. Biff. He hits on Lorraine in the cafeteria, making lewd remarks and grabbing her. Without thinking, Marty rushes to his Mom's defense, only to realize he's now a complete hero in her eyes.



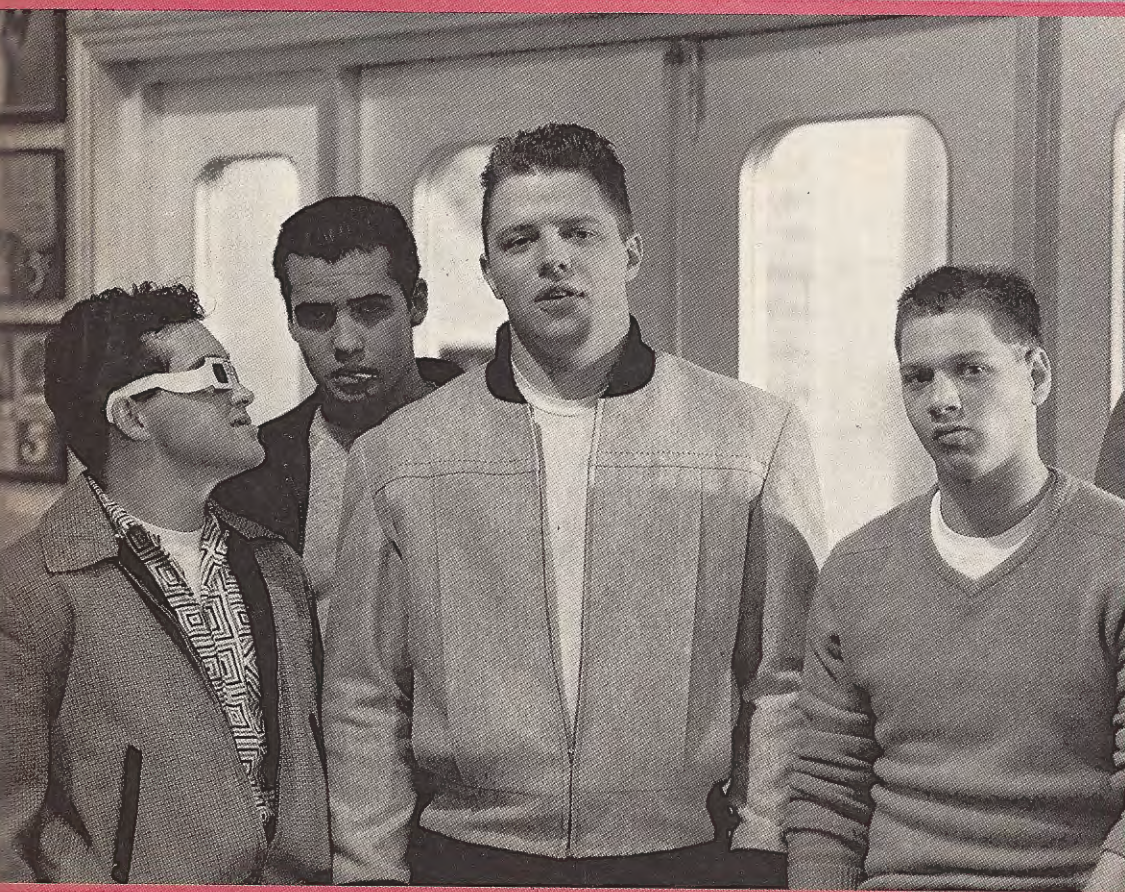


Despite Marty's match-making attempts, he can't get George's gumption up enough to ask Lorraine for the "Enchantment Under the Sea" dance. "And not you or anybody else on this planet is going to make me change my mind," says George. With that, Marty plots to test George's word. Dressed in his alien-looking radiation suit and armed with his cassette player and Van Halen tape, he invades George's slumber. Heavy metal ringing in his ears and a frightening yellow being awaken him. "I am Darth Vader from the planet Vulcan."



Eddie Van Halen's steely guitar solos may be knockin' em dead here in the 80s, but one knocks young George McFly for a loop back in the 50s. Blaring sounds of the alien-like screeching, combined with the electrifying words of the space-suited visitor at the foot of his bed, unnerves George enough to make him do anything — even to ask Lorraine for a date! In Zemeckis and Gale's original script, "Darth" throws in even more references to modern space operas: "You are having a Close Encounter of the Third Kind! You have reached the Outer Limits of the Twilight Zone." And so on. Yet once on film, the moviemaking duo opted to shorten the scene. "It's sort of like the same joke over and over again," says Gale. "We decided, after watching it a number of times, that nothing is as funny as George McFly waking up screaming while hearing Van Halen. So we edited the scene." Concocting the extraterrestrial voice for Darth demanded the old trial-and-error method, Michael Fox recalls. "We did all sorts of things. We talked into tin cans filled with water. I mean, you'd think we'd have all these great synthetic, digital ways to do the voice, but..." he jokes. "We tried coffee cans. We talked through an old World War II gas mask with a microphone in it. And that's the one we eventually ran with." No matter how it was devised, the voice surely works. What also works are the authentic 50s sets, such as Lou's malt shop, planned by Production Designer Paull. He and his crew built in every detail for Lou's, right down to painting it turquoise blue — an unmistakable mark of the 50s. Paull, however, is a designer for all decades. Indeed, he received an Academy Award nomination a few years ago for his futuristic vision in *Blade Runner*. His excursion back to the past is equally impressive.



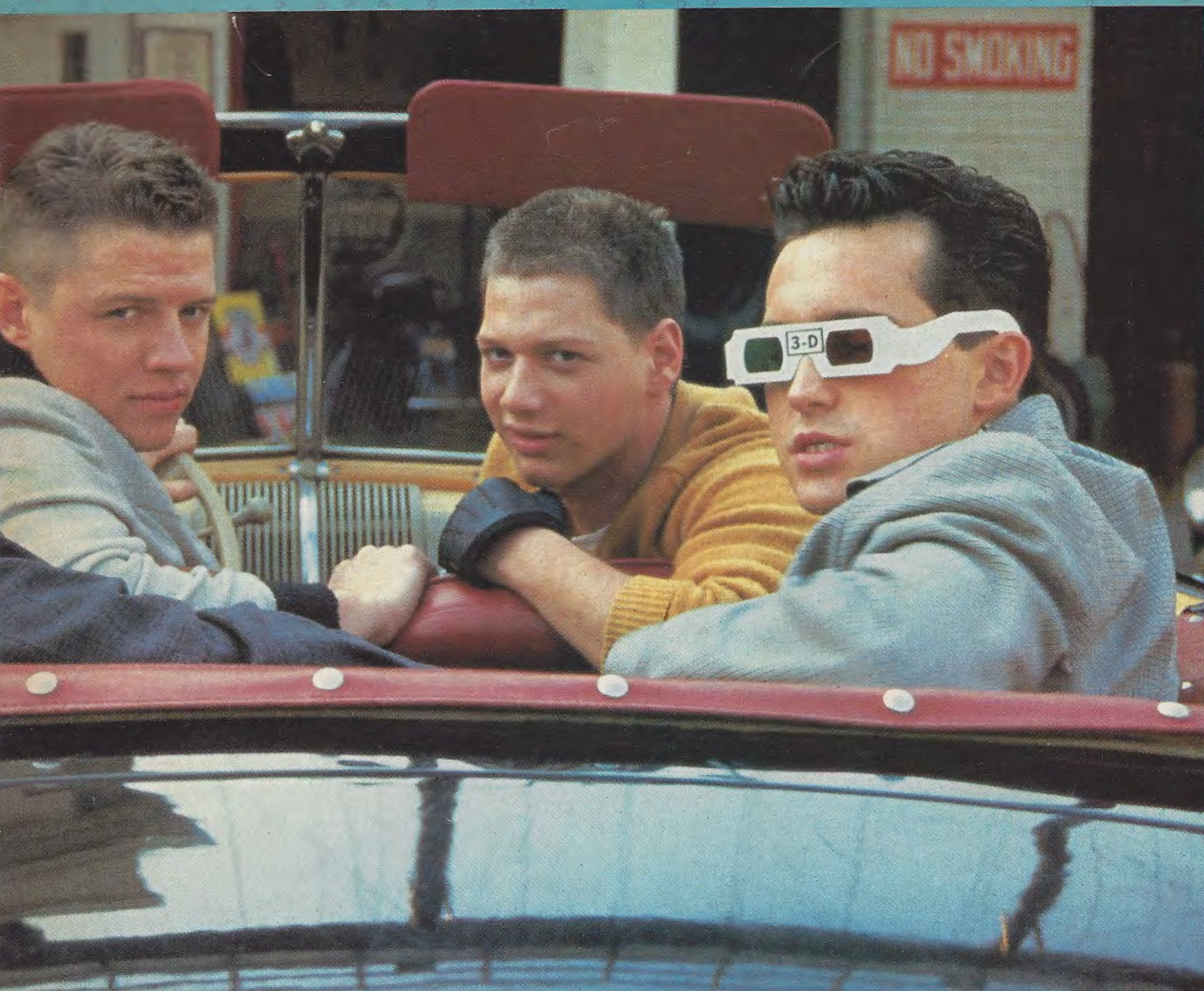


As if summoned from above (thanks, Darth), George is inspired to pop the question to Lorraine. Only problem is, he doesn't know the question. Marty suggests some lines, which George promptly jots down (far left). Script in hand, George approaches Lorraine and her friends Babs and Betty. They're seated inside Lou's, gabbing and sipping ice cream sodas (above). After slugging down some chocolate milk to get up the nerve, George saunters over to the table. Lorraine listens carefully as her fumbling suitor speaks. "I'm your destiny — I mean destiny." Just as he's beginning to roll, Biff and the boys barge in (left). George shrinks back to his submissive self as the head bully nears. Marty, parked at the counter, sticks up for his dad and sticks out his foot. Biff goes down with a thud.



Filming the thrill-a-moment skateboard chase was no small feat. Marty is quite the cruiser on his board in the 80s, but his impromptu fleet-footing in the 50s is outrageous. “Michael Fox is a pretty good skateboarder himself,” says Producer Gale, which was just one of the many reasons he was selected for the part. In fact, Michael does a number of his own skateboarding stunts, such as towing behind cars and leaping over a hedge in Town Square. However, for the really hairy stuff in this scene, “we brought in two guys [Robert Schmelzer and Per Welinder] who are skateboard experts,” Gale adds. Skateboard experts? “Actually, I met them on Venice [Calif.] Beach one Saturday afternoon. There were these two guys doing skateboard routines, and I started talking to them. One had a business card that said he was a pro skateboarder. So we brought them in and had them work with our Stunt Coordinator, Walter Scott.” Even so, the climb over the car was done by a bona fide stunt expert, not one of the skateboarders. Filming that particular shot was a bit tricky, too, but the results were well worth it. “We filmed it and you swear it really happens,” says Gale, crediting the crew’s expertise. Kevin Pike talks about what he and his FX team contributed to the scene. “We rigged all the skateboards with custom wheels, put in the sparks that come out of the bottom of it, built the ramps, pulled the skateboard under the car with a wire so Marty could land on it on time, rigged the car for safety, rigged the dump truck to dump on cue, moved all the manure out . . .” Phew! And how about that manure? In truth, says Pike, “we used peat moss combined with mulch and alfalfa horse-feed pellets. We just wet it down a little bit, and it really looked terrific.” Wonder if Biff and the boys, up to their ears in the stuff, were equally impressed? Irregardless, the memorable performances turned in by the fearsome foursome are great. Along with Thomas F. Wilson as the ringleader Biff, the other portrayals of these quintessential 50s punks are Billy Zane as Match, Jeffrey J. Cohen as Skinhead, and Casey Siemaszko as 3-D. An off-camera contributor to this scene — as well as the rest of the film — are the storyboards, executed by Andy Probert and Dick Lasley, such as the ones shown on the opposite page. They really serve as the visual blueprints for the entire cast and crew, including the actors, stunt men, and camera operators. Although there were some changes during the actual filming, what’s on the storyboards is pretty close to what eventually shows up on the silver screen.





Defending George against Biff and the boys forces Marty to be light on his feet. He bolts out of Lou's, with the thugs right on the heels of his high-top sneakers. Thinking quick, he hijacks a little kid's scooter (lower left), kicks off its orange crate, and zips off on the world's first skateboard (top left). As the crowd — especially Lorraine — marvels at Marty's fleeting maneuvers, his pursuers give chase in the Biff-mobile (above). It seems like all of Hill Valley turns out to witness the hot-wheeling chase around Town Square. Although Michael Fox did lots of his own skateboarding in the movie, this sequence includes some incredible stunt work by a team of skateboarding experts (upper left).



Marty's about to become a hood ornament on Biff's convertible. Still on the skateboard, he hangs onto the front of the speeding car — as it leads right for a truck (see storyboards). Then he pulls an amazing stunt (above). He kicks the skateboard underneath, hops on the hood, runs the length of the car, jumps off the trunk, and lands back on the skateboard. While Biff and the boys ogle, the car broadsides the truck, and its load of cow dung comes tumbling down on them. Holy... manure!



Ugh! That's Lorraine's reaction to the kiss she plants on a very confused Marty McFly. "My favorite line in the movie," says Director Zemeckis, "is when Lorraine says, 'It's like kissing my brother!'" To psych himself up for *his* response to the attraction of mother for son, Michael Fox worked on making himself *believe* in the circumstances. "It's a tension . . . a confusion. It's how anyone would feel if your mother was hitting on you," he explains. "Marty's not a comedic catalyst," says Fox. "He reacts to situations." For instance, Lorraine takes off her sweater to show a strapless dress that makes Marty look twice . . . at his own mother! Meanwhile, George enjoys a boost of confidence. "It's something Bob Zemeckis and I believe in," says Bob Gale. "You really can do anything you want if you have the confidence." Says Zemeckis, "It's a bit of advice that enables George McFly to change from being a nerd to being a man." It's ironic, says the Director, that this "fatherly advice" comes from George's *son*. Too bad Marty doesn't get as big of a boost from Doc's model of Hill Valley. Rather than show how a lightning bolt will recharge the DeLorean and send the boy home, the whole car goes up in flames!



Time is running out. The night of the dance — and the storm — is days away. Lorraine pulls the unexpected by following Marty to Doc Brown's and asking him to the party. Seems she's turned down George's invitation.



Marty has a plan. The night of the dance, George is to "accidentally" come across Marty attacking Lorraine. But it doesn't take a prophet to predict things don't turn out that way. As the unlikely pair "park," she lights up a cigarette, throws back a swig of sloe gin, and initiates a passionate kiss on an unwilling Marty. Just as she pulls away disgusted, Biff yanks Marty from the car and has his thugs take care of him. A tardy George intrudes on Biff, and receives a leveling slug from the bully. In climactic slow motion, George's loose hand tightens to a fist, and with Chuck Norris ferocity, knocks the animal cold.

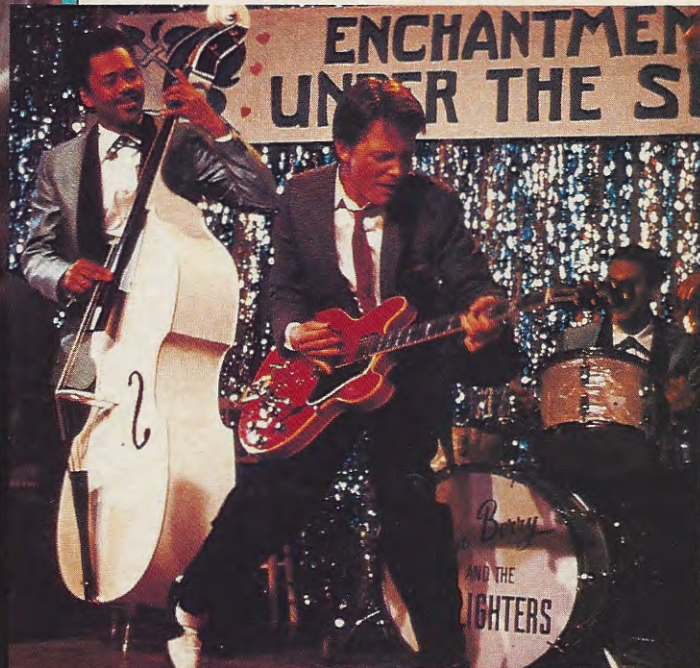




Marty's presence in 1955 is still wreaking havoc. Band leader Marvin Berry cut his hand freeing Marty from his trunk and can't play. Unless the couple falls in love, Marty won't exist. Marty takes the stage with the Midnighters. Finally, after another burst of confidence, George kisses Lorraine.



Taking to the stage like Madonna to black lace, Marty plays a romantic “Earth Angel,” then winds up into a rock-and-roll number. Just as the DeLorean is the perfect time machine, Chuck Berry’s “Johnny B. Goode” is the perfect song. “If you don’t move around while you’re playing ‘Johnny B. Goode,’ you’re dead!” says Fox. Sure enough, Marty moves on that stage. By the way, Michael Fox and Madonna have more in common than you think. At least, they share a choreographer, Brad Jeffries, who showed Fox some Chuck Berry-like jumps and slides. *BTF* fulfills a double fantasy for Fox: He’s always wanted to be a movie star and a rock star. “When I moved to Hollywood [from Vancouver] in ’79, I sold my ’63 Fender Telecaster [electric guitar] to help pay my way,” says Fox who, between the ages of 13 and 17, played in rock bands. Fox doesn’t actually *play* “Johnny B. Goode,” but according to one expert, he has the guitar licks down cold. The expert? Remember that strange-looking dude with the megaphone? It’s Huey Lewis, who wrote two numbers for the movie. Says Fox, with a grin, “Huey said I faked guitar better than anyone he’d ever seen!”

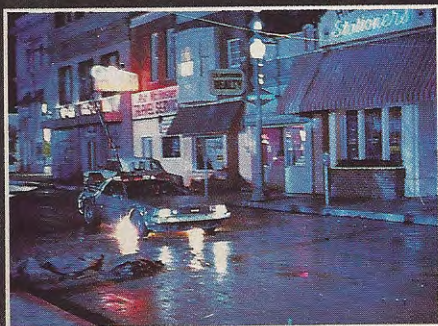


Marty, his future restored, switches into high gear with “Johnny B. Goode” which Michael Fox calls “the definitive rock and roll piece!” And Marvin is on the horn to his cousin Chuck with the word on a new sound.



Lightning is about to hit the clock tower and — hopefully — send Marty back to 1985. As he and Doc exchange good-byes, the wind whips up, enough to fell a tree limb on the cable, unplugging the connection atop the clock. Panic time!

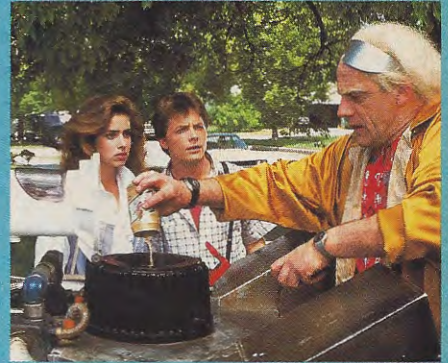
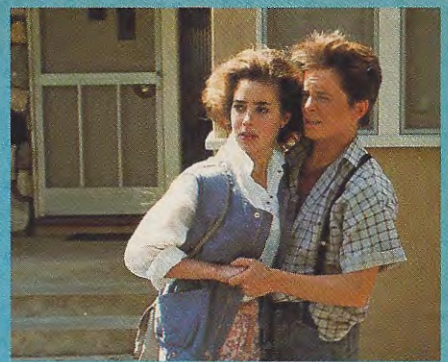
Doc scrambles up to the clock to reconnect the cable. He slips, barely catching the wire. He dangles precariously, trying to join the plugs. But the cable's hung up on the ground. Doc yanks it free, makes the connection — and shrieks in horror. He's unplugged the cable on the street! Marty starts his run. With seconds left, Doc flies down the cable. 10:04. An awesome bolt hits the tower. The DeLorean hits 88 mph and snags the wire — just as Doc connects the plugs. Zap! Doc dances with joy in the time machine's tracks of fire. It worked!





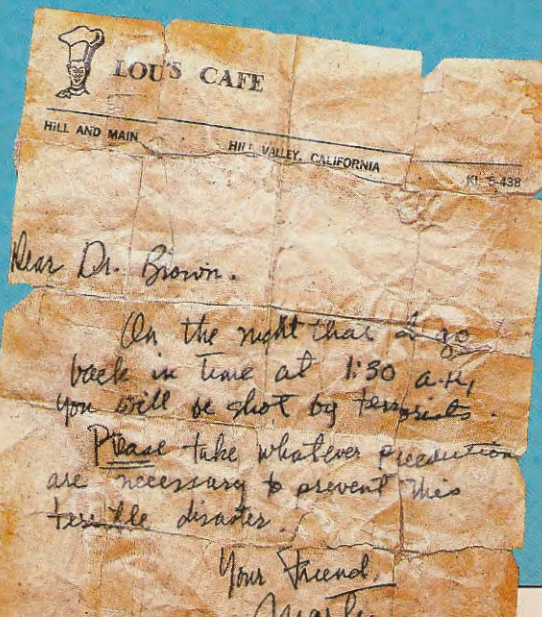
Unbelievable stunt work, dedicated acting, brilliant special effects, and nail-biting suspense combine to make this scene a real shocker. Just as time runs out, lightning strikes, Doc makes a heroic swing, and Marty and the time machine are zapped back to the future. Director Zemeckis recalls the dangling Doc. "That was probably the hairiest stunt we did, because that wasn't even a stunt. That was the real actor hanging up on the clock tower! Christopher Lloyd was a good sport about it. And it was perfectly safe. We had five cables, six back-up cables, and a harness on him." Yet it was stunt specialist Bob Yerkes who takes the dazzling slide down the cable. As for the lightning bolt that stops the clock — described in the script as "the most spectacular bolt of lightning in the history of cinema" — that's one of the film's 26 optical effects invented by the sorcerers at Industrial Light & Magic (ILM). Producer Gale explains how the rest of the scene was created. "One of the things that we wanted to do in all of our special effects was to marry ILM's optical effects with our own physical, pyrotechnic effects. That way, we give more reality to the optical effects. So when the lightning strikes the tower, ILM created the bolt. After it hits, we had a pyrotechnic 'bomb' built in the tower that explodes and showers sparks all over the place." That was the expert work of Kevin Pike's Filmatrix team, which also rigged the sparkling cable the lightning travels down. Then ILM stepped back in with an optical shot of Doc getting zapped. After the DeLorean takes its time trip, the resulting tracks of fire are more of Pike's labors. He calls it the streets of fire. "We had to find fluid that wouldn't stain the surface and that would ignite and burn a long time." He finally compounded 80 gallons of "go juice" that lights up beautifully. Time travel never looked so hot.

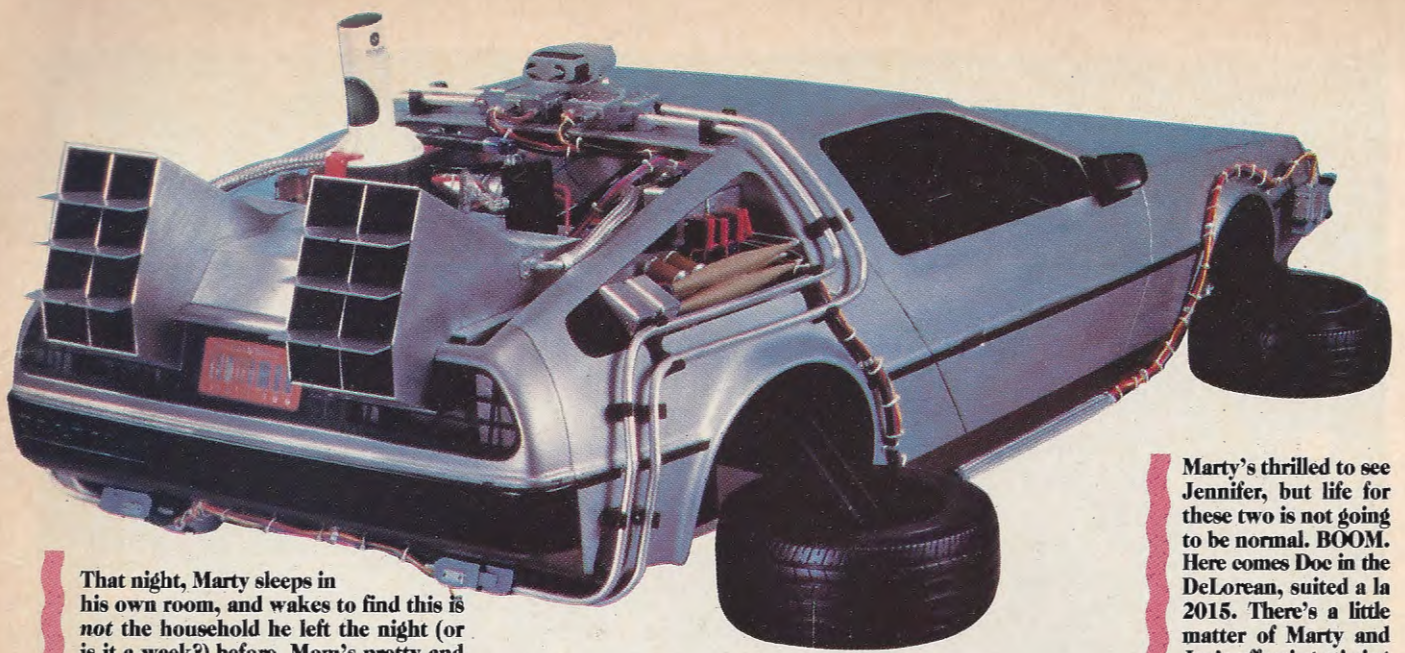




Return to 1985. *BTF*'s production team is particularly proud of the way this time duplication scene comes off. Marty actually watches himself get into the DeLorean, drive off, and disappear. Doc, alive and well, takes off to try out his machine. The next morning, Marty wakes up to find a major transformation: George McFly, now well-to-do, is an ambitious author and a loving family man. Doc returns in a now fuel-efficient, fusion-powered DeLorean. "Marty, you've got to come with me to the future," implores the doc, decked in his futuristic finery. "You and Jennifer turn out fine. But, Marty, something's gotta be done about your *kids*!" Marty, Jennifer, and Dr. Brown, after refueling the car with stale beer and banana peels, take off — skyward. This special effect is made possible by realistic-looking images created by the wizards at Industrial Light & Magic, a division of Lucasfilm. So the next time a crazy old man in a sleek, silver car offers to show you the next century, say, YES! After all, it'll only take a minute.

The time machine returns to '85, exactly as he and Doc planned. "All right!" Marty cheers, only to gulp as the terrorists' van streaks by. The cold car stalls, so he runs to the mall, just in time to watch the present repeat itself. Dr. Brown lies shot, and the time machine, carrying another Marty, disappears. Marty and Einstein race to where Doc lies...not dead! The sly doctor had kept Marty's torn-up note, taped it together, and saved himself from certain death by wearing a bullet-proof vest!



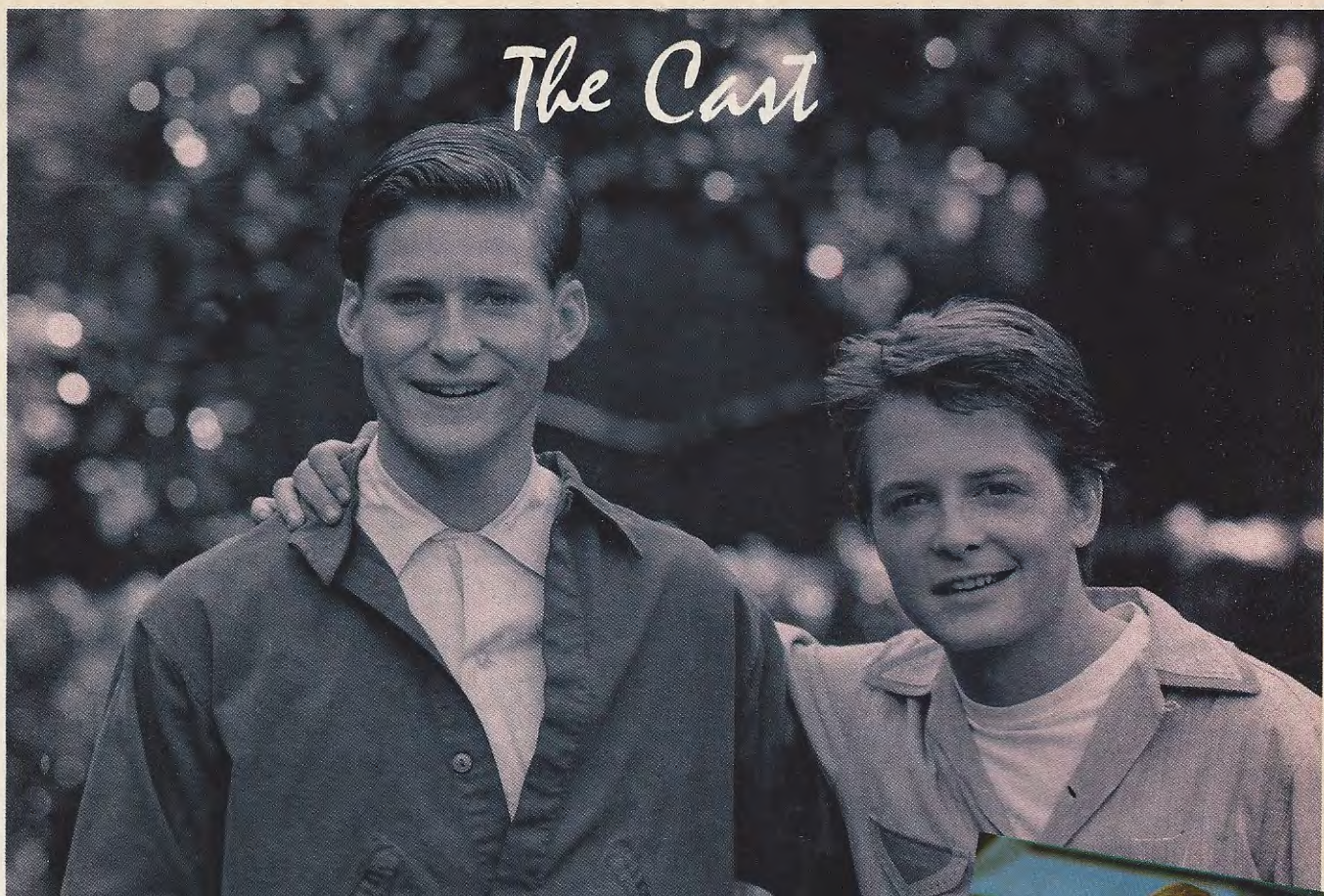


That night, Marty sleeps in his own room, and wakes to find this is *not* the household he left the night (or is it a week?) before. Mom's pretty and charming, Dad's published his first book, Biff's the handyman, and Marty's long wished-for Toyota truck is parked in the garage.

Marty's thrilled to see Jennifer, but life for these two is not going to be normal. BOOM. Here comes Doc in the DeLorean, suited a la 2015. There's a little matter of Marty and Jen's offspring stirring up trouble 30 years hence. The couple on-board, Doc takes off for the future once again!

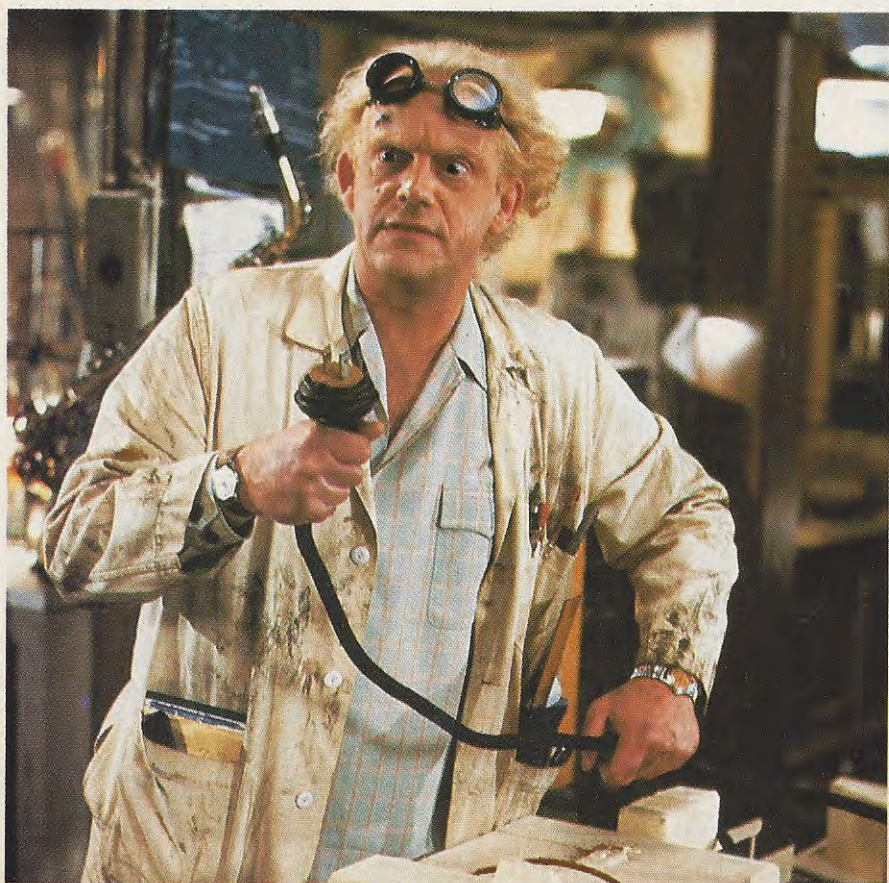


The Cast



CRISPIN GLOVER
George McFly

MICHAEL J. FOX
Marty McFly



CHRISTOPHER LLOYD
Dr. Emmett Brown



LEA THOMPSON
Lorraine Baines



(from left)
JEFFREY J. COHEN Skinhead
THOMAS F. WILSON Biff
BILLY ZANE Match
CASEY SIEMASZKO 3-D

Time Machine

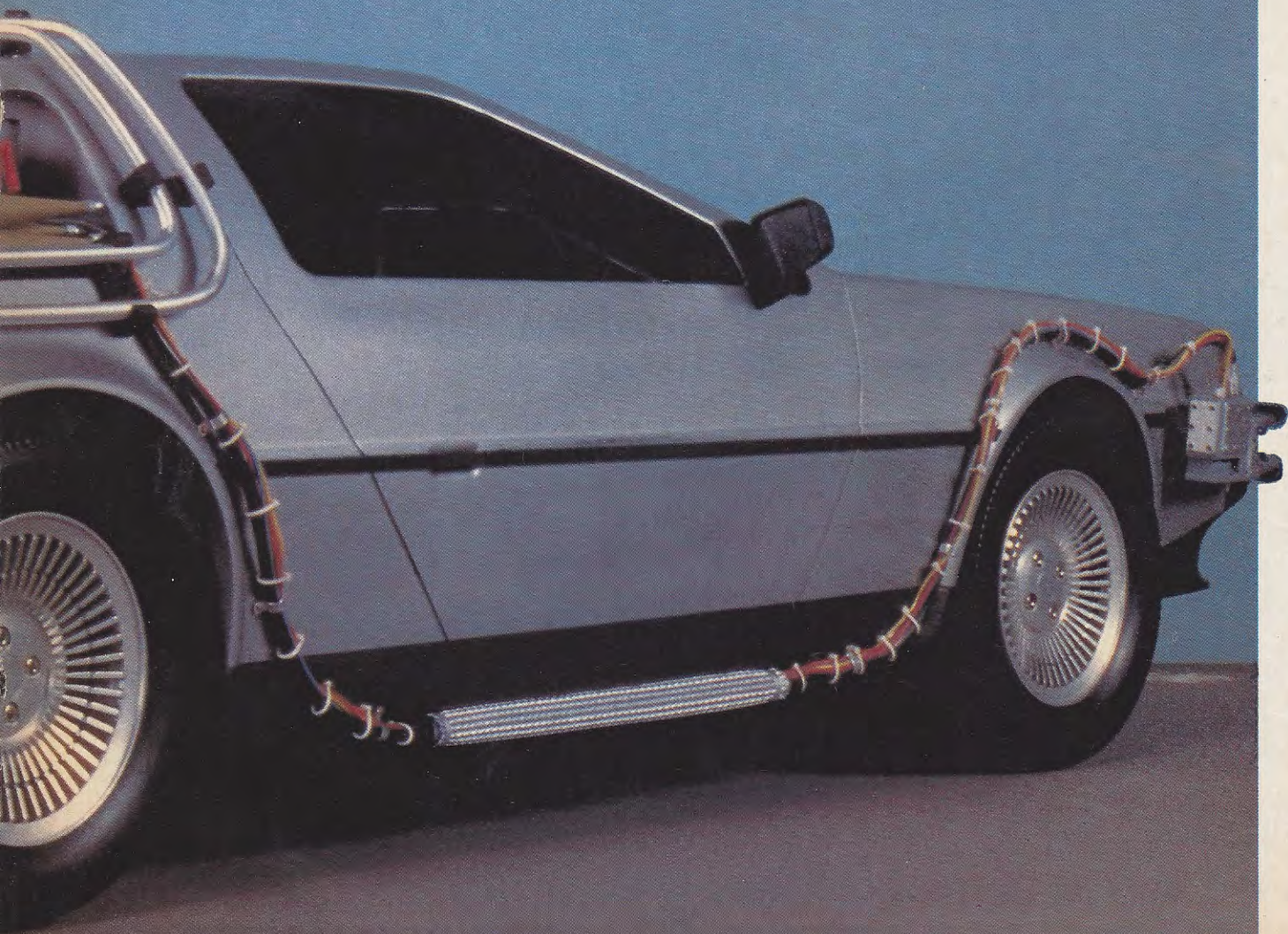
Manufacturing a believable-looking time machine was a gargantuan though highly successful task that called on the talents of numerous individuals. First, artists Ron Cobb and Andy Probert designed the concepts for the nuclear-powered DeLorean, then Production Designer Larry Paull assigned Vehicle Construction Coordinator Mike Sheffé to shop around for the odd parts that were used to construct the “flux capacitor,” high-tech dashboard, side coils, and other components that enhance one of filmdom’s most amazing vehicles. In fact, three DeLoreans were customized, two for driving purposes, a third for interior shots. Each is a masterpiece.



the Fact Sheet

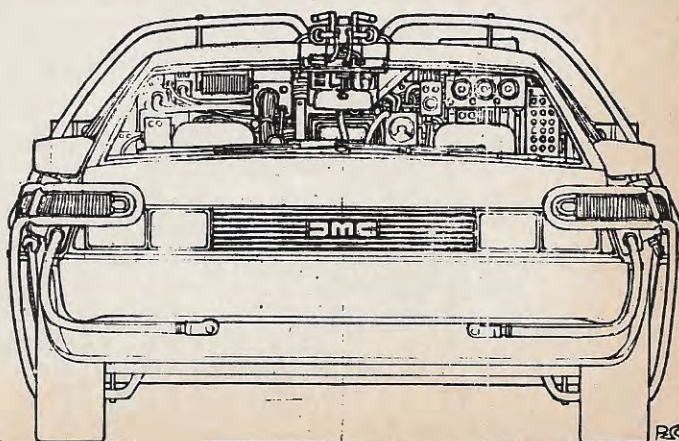
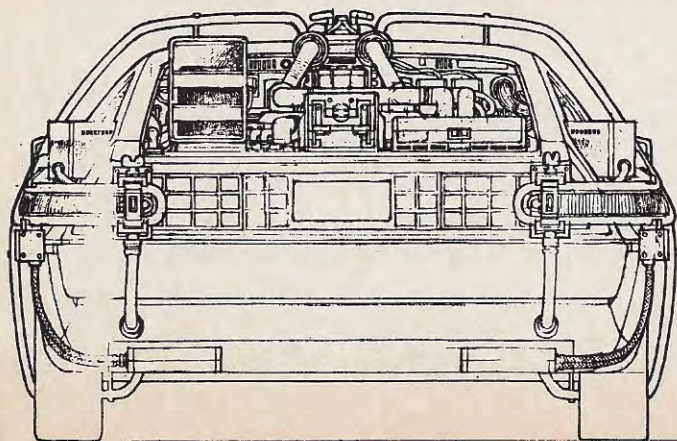
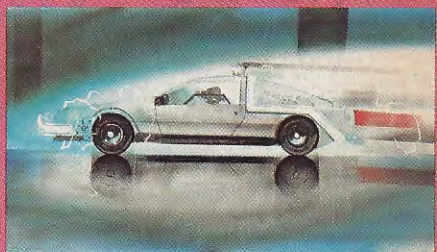
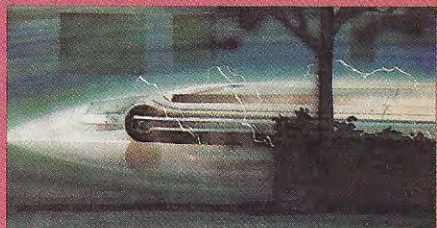
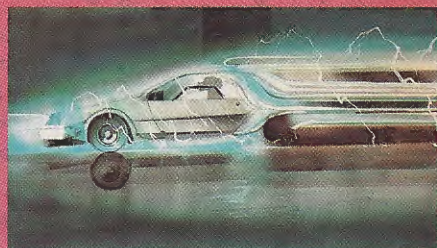


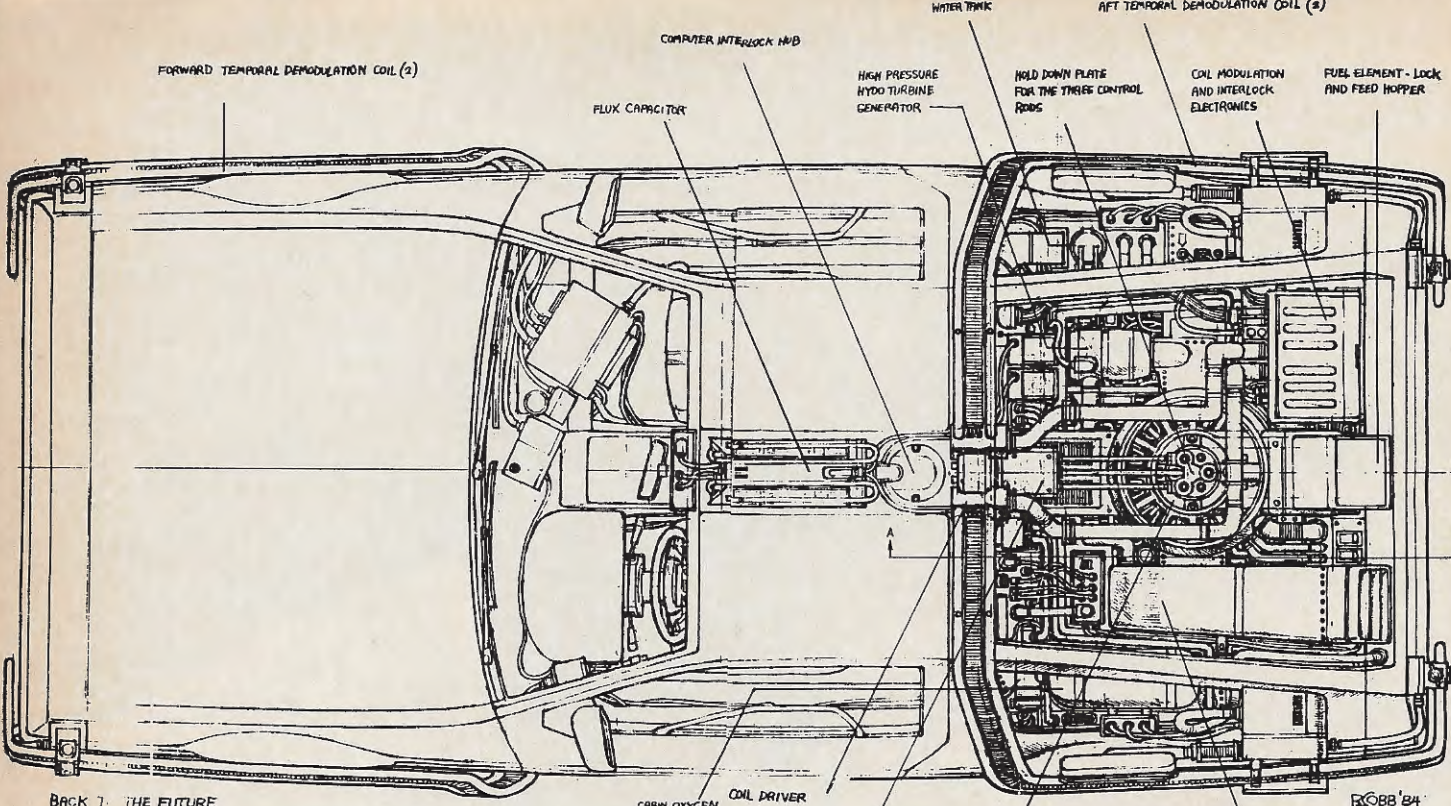
Shown here is the scale model of the DeLorean time machine built by Industrial Light & Magic (ILM). This was used to create the amazing flying car that whips Doc, Marty, and Jennifer into the future at the film's end. Note that this one is fusion rather than nuclear powered.



Exhausting details were followed to create the fantastic illusion of a DeLorean hurtling through time. Once the designs were approved and the parts were assembled, Kevin Pike's FX crew went to work modifying the three vehicles purchased for the production. After retrofitting the exteriors with the side wires and coils, plus the nuclear-generated rear engine, they attacked the insides. This included Doc Brown's all-important discovery — his "flux capacitor" that supplies the 1.21 gigawatts required for time travel — as well as the lights and dials. Here, Zemeckis and Company pay homage to George Pal's classic *Time Machine*. The DeLorean's time-destination readouts are colored red, green, and amber to match the three lights on Pal's creation. Finally, the FX team added four rear firejets that shoot flames as the vehicle accelerates. ILM inserted glowing optical effects to complete the shots. In addition, ILM built a miniature, fusion-powered DeLorean that flies at the film's finale. Zemeckis talks about his futuristic flivver. "The basic idea was to put the time machine in a car with gull-wing doors. The only one available was a DeLorean. We also chose the DeLorean because we felt our scientist would customize a stock car rather than build his own. But really, the reason the DeLorean works so well is because when Marty goes back to the 50s, people think he's arrived from space in a flying saucer." In the final analysis, *Back to the Future's* place in film history will come not only from its touching human story but its amazing time machine, too.

Once the three DeLoreans were built, they went through all sorts of punishment — besides miles and miles of driving. For example, when Doc sends Einie on the virgin run and the car comes back frosty cold, the FX crew had to spray it down with liquid nitrogen (above left).





BACK TO THE FUTURE

CABIN OXYGEN TANK

COIL DRIVER

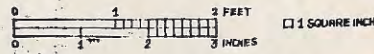
CONTROL ROD CRANK SHAFT HOUSING

LIGHT WATER "STREET LEGAL" NUCLEAR REACTOR CORE

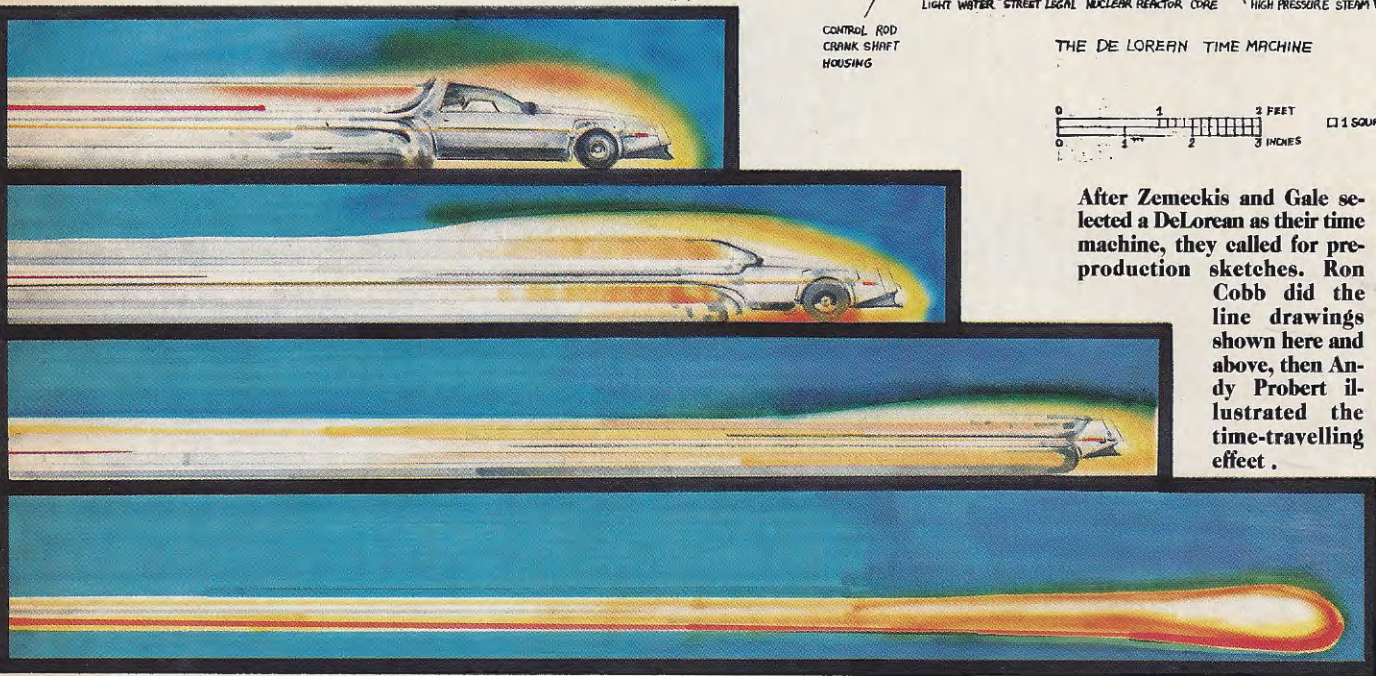
HIGH PRESSURE STEAM VENT

ROBB '84

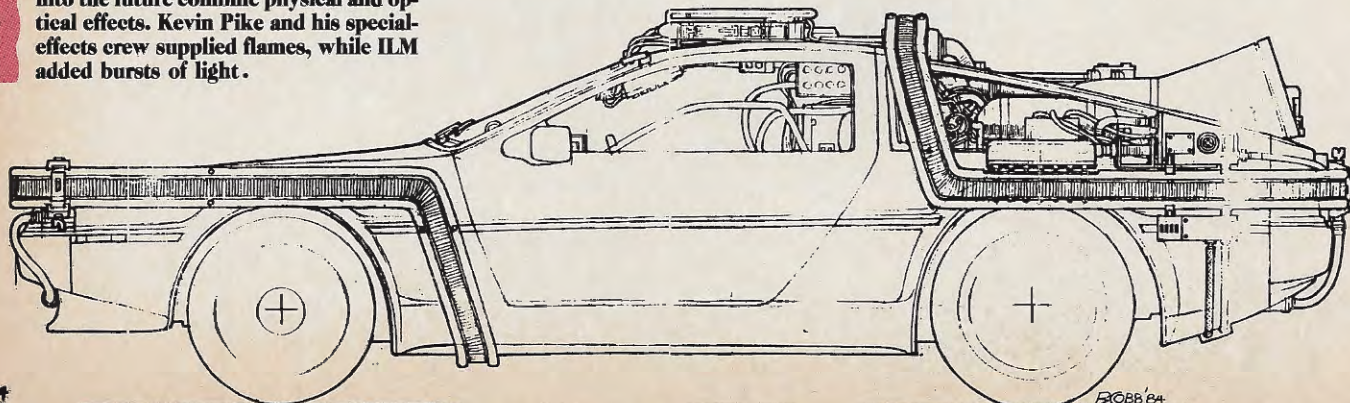
THE DE LOREAN TIME MACHINE



After Zemeckis and Gale selected a DeLorean as their time machine, they called for pre-production sketches. Ron Cobb did the line drawings shown here and above, then Andy Probert illustrated the time-travelling effect.



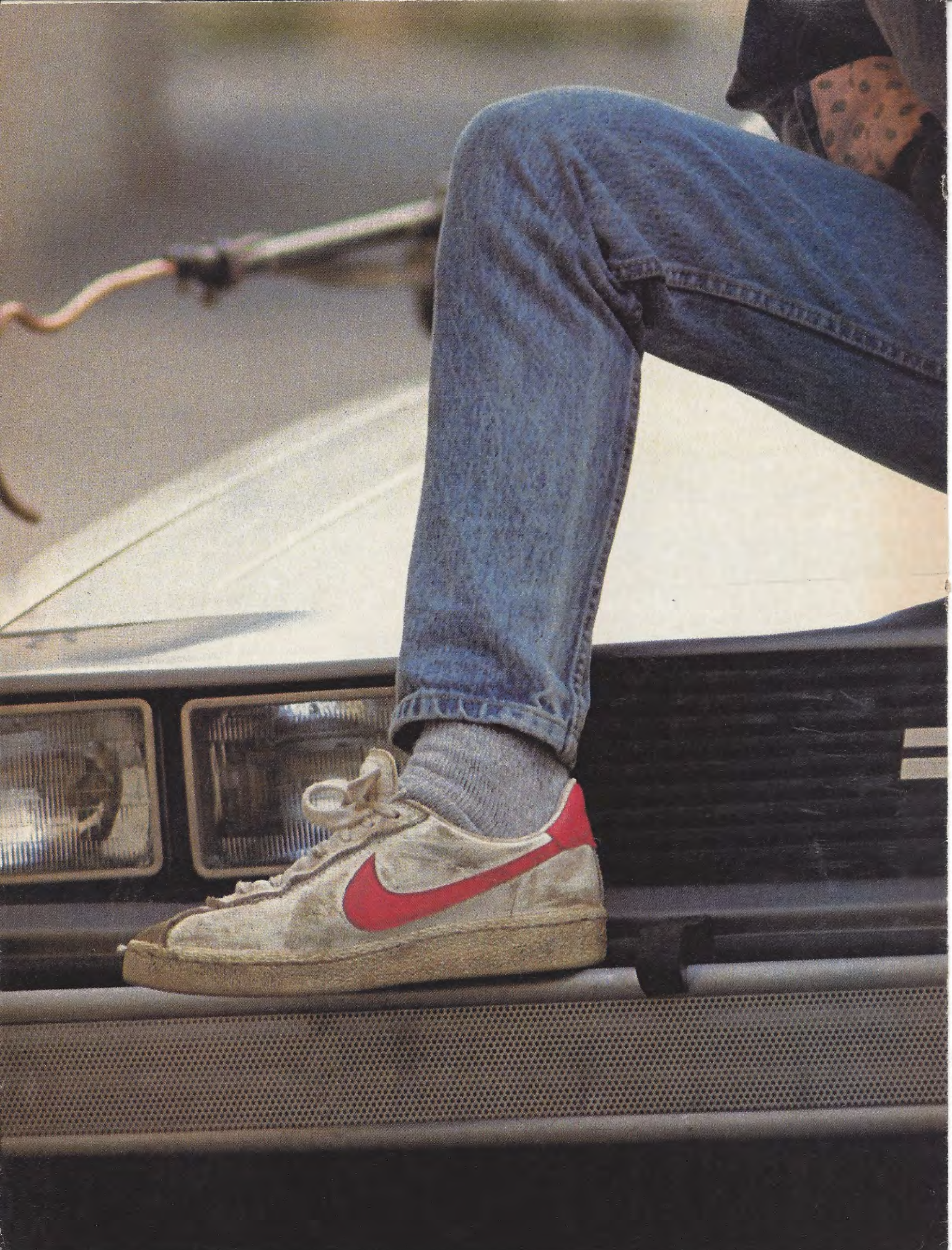
The scenes of the time machine flashing into the future combine physical and optical effects. Kevin Pike and his special-effects crew supplied flames, while ILM added bursts of light.

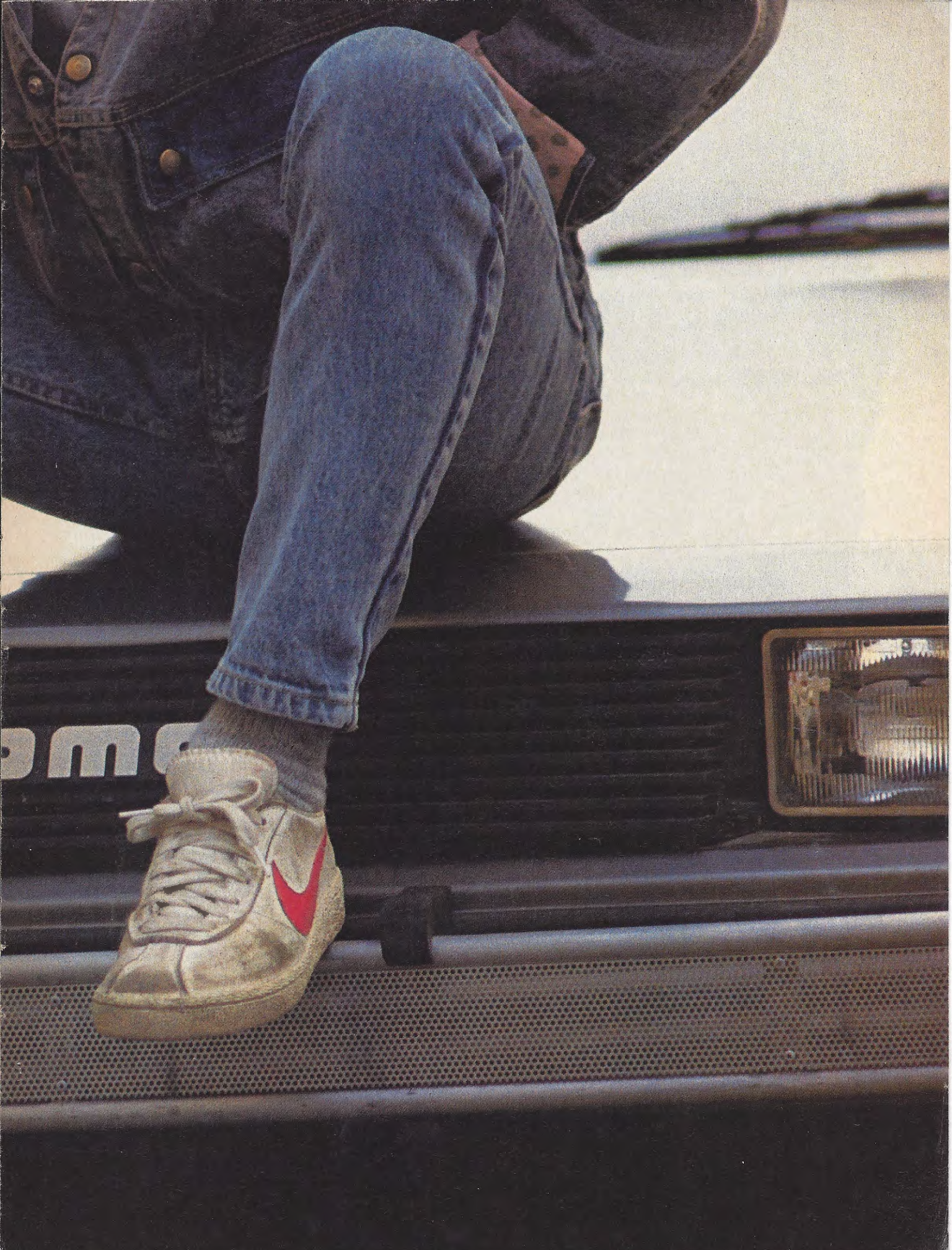


BACK TO THE FUTURE









BACK IN TIME*
WORDS AND MUSIC BY HUEY LEWIS

TELL ME DOCTOR WHERE ARE WE GOING THIS TIME
IS THIS THE 50'S OR 1999
ALL I WANTED TO DO WAS PLAY MY GUITAR AND SING
SO TAKE ME AWAY, I DON'T MIND
BUT YOU BETTER PROMISE ME
I'LL BE BACK IN TIME
GOTTA GET BACK IN TIME

DON'T BET YOUR FUTURE ON ONE ROLL OF THE DICE
YOU BETTER REMEMBER LIGHTNING NEVER STRIKES TWICE
PLEASE DON'T DRIVE AND EAT, DON'T WANNA BE LATE AGAIN
SO TAKE ME AWAY, I DON'T MIND
BUT YOU BETTER PROMISE ME
I'LL BE BACK IN TIME
GOTTA GET BACK IN TIME
GOTTA GET BACK IN TIME
GET ME BACK IN TIME



"BACK TO THE FUTURE"

Starring **MICHAEL J. FOX**

CHRISTOPHER LLOYD • LEA THOMPSON • CRISPIN GLOVER

Written by **ROBERT ZEMECKIS & BOB GALE**

Music by **ALAN SILVESTRI**

Produced by **BOB GALE and NEIL CANTON**

Executive Producers **STEVEN SPIELBERG, KATHLEEN KENNEDY**
and **FRANK MARSHALL** Directed by **ROBERT ZEMECKIS**

