

Fall #4,

\$2.50

BACK TO THE FUTURE™ FAN CLUB

EXCLUSIVE INTERVIEW

MICHAEL J. FOX!

plus

ROBERT ZEMECKIS

LEA THOMPSON

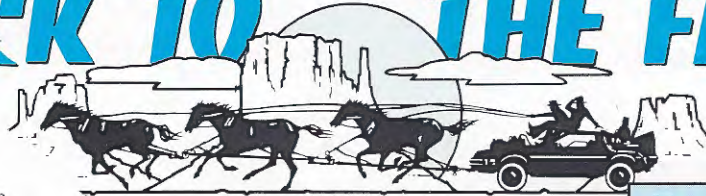
AND

THE SPFX OF

BACK TO THE FUTURE!

LAST
COLLECTOR'S
ISSUE!

BACK TO THE FANS



...I really have enjoyed every issue of the *Back To The Future* Fan Club magazine. I particularly appreciated the Gale/Zemeckis article "The Most Frequently Asked Questions About *Back To The Future*." All my doubts concerning the time-travel logic of the trilogy were eliminated by their thorough explanations. It's the kind of information that makes a fan club special, extra knowledge to enhance our enjoyment of these great movies.

I was privileged to attend the May 24 "Back to Back" screening of the trilogy at the Cinema Dome in Hollywood. In the audience were Robert Zemeckis, Bob Gale, Neil Canton and Lea Thompson. In front of the theater on display was the time machine, and while waiting in line, we were entertained by a "Wild West Celebration." Some of the fans added to the fun by dressing up like characters from the films.

It was great watching the complete trilogy with an enthusiastic audience, they picked up on things that are not apparent when you watch any one film by itself.

I know we don't have any more *BTF* movies to look forward to, but I wonder if Universal Pictures has considered continuing the adventures through some other medium, such as a spin-off TV series, cartoon series or a comic book? I would even enjoy a follow-up novel by Craig Shaw Gardner. One thing we fans can look forward to is the upcoming *Back To The Future* ride at Universal Studios Florida. Thanks again for a great club!

Richard H. Giblin
Valencia, CA

...Bob Gale's and Robert Zemeckis' article, "The Most Frequently Asked Questions From *Back To The Future*," is the best article yet published by the fan club magazine. For the most part, I agree with their answers. Still, I do have a few reservations. In

the interest of space, I will comment on the most fundamentally important one.

While many scientists do consider time travel to be impossible because of "time paradoxes" (more properly termed Violation of Casuality), several scientists, in the wake of recent research in black hole cosmology and quantum physics, have begun to concede that in certain circumstances, time travel might indeed be possible. Among these visionary scientists are Dr. Robert L. Forward of the Hughes Research Laboratories, Professor Kip Thorne of Caltech, and Dr. Fred Alan Wolf, who has taught at San Diego State University, the University of Paris, and the Hebrew University of Jerusalem, among other colleges and universities around the world. Dr. Wolf's book, *Parallel Universes: The Search For Other Worlds*, actually used *Back To The Future* as one example of how time travel paradoxes are resolved by the quantum physics theory of parallel universes.

Scott Jarrett
Lakeland, FL

...It may come as a surprise to you, but there are a lot of *Back To The Future* fans here in Russia. I am only one of them. I understand that the way I get to enjoy the adventures of Doc Brown and Marty McFly are not completely legal: our country did not buy this film so I have only seen it on other people's videos. It is too bad it is not playing here because we would pay with pleasure to see this film on the big screen. I and my friends have seen all three films of the series and enjoyed them very much.

Victor Belan
Leningrad, USSR

Farewell From The Club

With this issue, #4, the Official *Back To The Future* Fan Club closes its doors. The club was initially set up to run for one year and to produce four issues of the club magazine. With the end of the *Back To The Future* movies, the cast and crew of the films are moving on to new things -so are we here at the club. We've greatly enjoyed spending time in the *Back To The Future* universe and it goes without saying that we'll miss Marty and Doc. We hope you've enjoyed being a member in the club and reading the behind-the-scene stories on the cast and crew of the trilogy. We've enjoyed all your wonderful letters and comments, some of which were printed in the pages of our letter column.

Back issues of the club magazine are still available and will be until we are sold out. Prices are \$3.50 US/\$4.00 CAN./\$4.50 FOR. each (postage paid) and can be purchased through the *Back To The Future* Fan Club and The Lucasfilm Fan Club.

If you would like more information on some of the other projects Fan Clubs, Inc. is involved with, please write us at PO Box 111000, Aurora, Colorado 80011.

Special thanks go to Bob Gale and Robert Zemeckis for their help and assistance as well as for creating the trilogy of films that we all love to watch time and time again. Of course, we couldn't end this all without a special "thank you" to you, the fans. Your support and encouragement has been most appreciated. We hope you enjoy this last issue. And remember, "For better or worse, your future is what you make it. So make it a good one!" ■

BACK TO THE FUTURE

Official Magazine #4

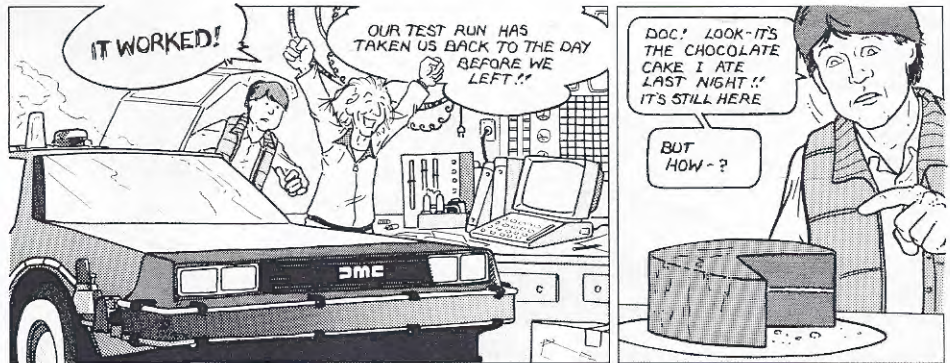
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BACK TO THE FUTURE

Time Travel Adventure Preview!

Imagine being right in the center of the most thrilling motion picture experience ever created. Blasting through the ages. Breaking every barrier of time and space. Riding a river of molten lava. Erupting through a volcano. Catapulting, careening, flying and falling through the past, present and future in your own DeLorean to stop a villain and save tomorrow. The *Back To The Future* attraction opening at Universal studios Florida in 1991 goes beyond anything you can imagine.

Inspired by the *Back To The Future* trilogy, the ride puts you in the driver's seat on the most mind-blowing, pulse-racing, barrier-breaking journey you've ever taken. With dizzying speed you thunder through caverns, crevasses and canyons of sheer, jagged ice, collide with a glacier and explode into the Volcanic Era. Up, up you fly, erupting through a volcano, propelled through the immense open mouth of Tyrannosaurus Rex.

The *Back To The Future* Ride is the result of extraordinary and unique breakthrough technology, never achieved before in the history of motion pictures. It employs the first 70 mm/15 perforation, point-of-view motion picture created entirely through the use of special effects. Two specially-designed domed theaters with 80 ft. Omnimax screens have been positioned adjacent to each other to provide the largest projected image ever used in conjunction with a motion simulator. Because the domelike screen occupies all of the retina (versus only the center of the retina in conventional movie and TV screens), the screen seems to vanish. The viewer is literally carried away into the image. The combination of 70 mm film, 80 ft. diameter hemispherical screens, multi-channel surround-sound, special effects and

hydraulically-activated — dynamic motion creates a total sensory experience never before possible.

The ride has unprecedented, breakthrough technology, in which Omnimax 70 mm film format with two towering 80 ft. diameter hemispherical screens, multi-channel surround sound and incredible special effects — hot, cold, wind, fog — are synchronized with the powerful, hydraulically-activated dynamic motion of your DeLorean, pushing the very limits of human sensory capacity. Every aspect of image motion, simulator vehicle motion and sound motion has been fully integrated to produce more excitement per second than was ever dreamed possible.

The magical depth and realism of a three-dimensional image projected on a vast, all-encompassing, domelike surface causes the screen to vanish and the experience to engulf and involve the viewer. The total visual impact of this phenomenon sends you soaring into the stratosphere of cinematic excitement. It's never been done before. And there's only one place on earth that it can be experienced — Universal Studios Florida.

You prepare to enter the institute of Future technology, where the eccentric Doc Brown (Christopher Lloyd) is currently conducting time travel experiments. You will be sent one minute into the future in Doc Brown's latest invention — an advanced convertible version of the famous DeLorean time machine.

The chase is on. You fly into the futuristic Hill Valley of *Back To The Future Part II*, circa 2015, and blast through the eons back to the Ice Age. This is one time travel adventure you will never forget! Watch for the *Back To The Future* attraction to open in 1991! ■

Behind-The-Scenes

Michael Klastorin, Unit Publicist and co-author of *Back To The Future: The Official Book of the Complete Movie Trilogy*, shares a few behind-the-scene secrets from *Back To The Future Part III*. And, even though the cast and crew maintained a very professional environment...they had their moments of hijinx.

In the scene where Seamus McFly comes into the cabin with the fresh catch of the day — rabbit — Klastorin says, "When the camera rolled for the first time, Michael showed up with a five foot stuffed Roger Rabbit!"

"Tom Wilson has told the story that in all the riding and roping and wild horses that he rode — the only time he got thrown was from a ladder!" Klastorin explains that, "they do close-ups on a ladder because horses have been known to move — take the actor out of frame. So, he made a move as if to get his horse really moving, and...he fell off."

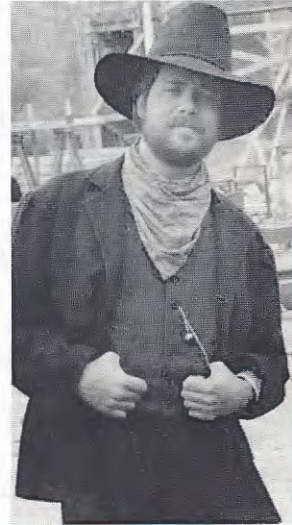
The first two weeks of shooting at location in Sonora, California, were done at night. The scenes involved were for the festival with the rock group ZZ Top performing. "They were pretty cool," says Klastorin. "They would do little impromptu jam sessions between takes. Everyone enjoyed having them around."

"The first two nights, Mary Steenburgen had to perform with her ankle taped-up very tightly," reveals Klastorin. He explains, "when she was rehearsing with Chris (Lloyd) for the dance, she pulled a tendon. She had to dance take after take, with her ankle re-taped every time the music stopped!"

"One night up in Sonora, we had to have a crane standing by to remove the DeLorean from the train tracks because the train was coming through. If we didn't finish the scene when the 11:02 came through, the DeLorean would have been clobbered a lot earlier than it was in the movie! So, we had to get it off the tracks really, really fast!"

Michael Klastorin is currently Unit Publicist on the new Bruce Willis movie, *Hudson Hawke*, which shot in New York, Italy, Hungary, and then England.

— By Desire Gonzales



BTTF Unit Publicist Michael Klastorin, seen here in western garb during the shooting of *BTTF III*.

MICHAEL J. FOX

The Time Traveling Adventures of Marty McFly

By Michael Klasterin
with Dan Madsen

“I think what made *Back To The Future* such an immense hit,” relates its star Michael J. Fox, “is that it was cross-generational. Just by the nature of the story, its appeal reached people who remembered the ‘50’s, and interested a whole new generation in the period. It was also a very life-affirming story about relationships, as well as a ‘what if?’ movie, which is another thing audiences love. It’s hard to analyze, and maybe it’s best left that way. It’s like Mark Twain’s analogy between comedy and a frog. If you dissect it, you might find out what makes it work, but it’ll die in the process.” Whatever the reason for the phenomenal success of the film, Fox was delighted with the prospect of returning to play Marty McFly for a second time, so much that he assumed the very same working conditions he had experienced four years earlier. In order to make its Thanksgiving release date, the movie’s production schedule coincided with the filming of the final season of the hit television series *Family Ties*.

For several months, Fox found himself shuttling between both projects, working on the television show during the day, and filming *Back To The Future Part II* through the night. There was, however, one major difference that Fox had not encountered during the filming of the first feature. If filming a



“The classic western and the *BTF* movies have the same common denominator at the heart of them — the audience always gets a hero to root for and a villain to loathe,” says Fox.

motion picture and a television show at the same time wasn’t enough, Fox also added the welcome distraction of the imminent arrival of his and actress Tracy Pollan’s first child. Hap-

pily, the baby’s sense of timing was as good as his father’s, and Sam Michael Fox was born after his father had completed filming chores on *Family Ties*.

“When I began work on the first film, I was pretty much walking into unknown territory. Obviously, I liked the script, but I didn’t really know Bob Zemeckis, or any of the cast and crew. When I was approached to do the sequel, I knew that if the entire team was coming back, they were going to make sure that part two was every bit as special an experience as part one.

“To my mind, they’ve succeeded,” says Fox. “For the audience, I think the word that best describes this film (Part Two) is relentless. It never stops. Every time you think the characters have rescued themselves from their current predicament, and you think you can relax for a minute or two, BAM!—you run into something else. The great thing about the film is that even though there’s ten things going on every second, it’s not overwhelming. Everything is done in a compelling way that involves the audience and draws them closer, rather than wearing them out.”

Four years after filming the first movie, Fox marvels at the new rigors that Bob Zemeckis and Bob Gale invented for Marty, physical challenges that found the actor in very uncomfortable positions at times. “What’s amazing is that Bob Zemeckis is tireless in his quest for new ways to torture me,”

says the actor with a grin. "He was always coming up with new devices to approximate the physical reality of concepts like hoverboarding. Unfortunately, there's no such thing as a real hoverboard, so all sorts of contraptions were invented to simulate the process." Using a combination of wires, rigs and harnesses, Fox was suspended in mid-air for several hours at a time in order to film the futuristic hoverboard chase as Marty attempts to escape from Griff and his gang. "It was pretty exhausting, and occasionally painful," says the actor, "but hopefully worth it when you see the finished product." Upon thinking of all the hanging and flying that Marty does, and the number of devices necessary to implement their successful filming, Fox recalls a saying that he and director Zemeckis would quote in situations of that nature. "Pain is temporary, film is forever."

After finishing *Back To The Future*, Fox was pleased to find his services wanted for numerous film projects. Not wanting to leave *Family Ties*, the actor used his hiatus from the series to embark on a film career. His choice of roles over the past four years has enabled him to challenge himself and grow as a new actor, which is, for Fox, a prerequisite before considering any new project. Those films include *Light of Day*, *The Secret of My Success*, *Bright Lights*, *Big City* and his latest films, *The Hard Way*, which opens this spring, and *Doc Hollywood*, which he is shooting now.

Fox is a three-time Emmy winner for his work as Alex Keaton on *Family Ties*. In the film he shot shortly before *Back To The Future Part II*, Fox earned critical praise for his portrayal of a soldier who must

fight not only the enemy, but his fellow platoon members, and his sense of morality as well, in *Casualties of War*.

After four grueling months in the jungles of Thailand, Fox was more than ready to don the Nikes of Marty

then four years later, the filmmakers say 'C'mon, let's do it again.' It's similar enough so that we've all relived that same pleasure for the second time, yet it's just different enough so we feel we're doing something new and interesting, and definitely creative."

Taming The Old West

Well before there was ever any thought of a sequel, in a behind-the-scenes documentary about the making of the original *Back To The Future*, Michael J. Fox was asked where he would choose to go if he could actually travel through time. His answer? "The Old West."

Five years later, in *Back To The Future Part III*, the actor got his wish, as Marty McFly travels to Hill Valley in the year 1885 to rescue Doc Brown. "It was that proverbial dream come true," says Fox of filming the western adventure, carving his own niche among the ranks of such legendary western stars as John Wayne, Jimmy Stewart, Clint Eastwood, Gary Cooper and Alan Ladd.

"When Bob Zemeckis called 'Action,' I literally got chills as I walked into the middle of the dusty street, a six-shooter strapped to my leg, squaring off against a vicious desperado, as the townsfolk scramble and huddle inside the saloon doors to await the outcome of the confrontation.

"Those are the kind of elements that make the Old West the perfect setting for the conclusion of the trilogy. The action is fast, the values are pure and

the roles are clearly defined. The classic western and the *Back To The Future* films have the same common denominator at the heart of them — the audience always gets a hero to



"Marty McFly is probably the last coming-of-age role that I'll ever get to play," says Fox. "I'm glad I've been able to stretch it out over the course of five years."

McFly and set out on a new adventure with Doc Brown. "The great thing about doing this sequel," he says, "is that I had an incredible experience doing the first film, and

root for and a villain to loathe.”

In addition to his role of Marty, Fox also portrayed Marty's great-great grandfather, Seamus, an Irish farmer who is the first McFly to emigrate to America.

“In playing Seamus, I tried to stay away from the stereotype, but there's no denying that he's a bit of a leprechaun,” says the actor. “But behind the twinkle in his eye, there is also great wisdom. Seamus provides a valuable lesson to Marty concerning his tendency to overreact when someone calls him a ‘chicken.’ Seamus has learned through experience that you can have pride without a fall and that, in fact, pride can steer you away from a fall.”

To prepare for his scenes as Seamus, Fox, as he had in *Back To The Future Part II*, once again found himself in prosthetic make-up. The look of the character had to be different enough from that of Marty, so Seamus' wife wouldn't notice the resemblance between her husband and their unexpected guest from the future.

Much of the transformation was accomplished with the addition of a red wig and appropriate facial hair. The application was a relatively simple process, as opposed to the hours Fox had spent in the makeup chair for *Part II*. The biggest problem posed by the makeup was Seamus' thick moustache. In the dinner scene

where Seamus sits down to enjoy a rabbit dinner, Michael more often ended up eating the hair, instead of the hare.

“The makeup for Seamus wasn't nearly as extensive as old Marty or Marlene in *Part II*,” he says, “nor was the physical change that dramatic, yet the effect was still very freeing. As I was sitting there, watching each new piece being applied, the character started to emerge. By the time it was finished, even though I wasn't consciously making the attempt, I suddenly found myself speaking with an Irish brogue.”

In actuality, both Fox and Lea Thompson, who plays Seamus' wife Maggie, spent many hours with a dialogue coach in order to bring more authenticity to their roles.

Rather than relying on a generic Irish accent, the actor, along with Robert Zemeckis and Bob Gale, developed a history of the character and pinpointed an actual county in Ireland where Seamus and Maggie might have come from. Once that was done, both Fox and Thompson learned the specific nuances and speech patterns of that area. “The dialect was tough,” admits

Fox. “One tends to play around with different voices when you're with

friends or at a party, and you think you have an idea of the accent. Then you sit down with a dialogue coach, who tells you you've got it all wrong.”

Having completed his work on the *Back To The Future* movies, the actor reflects upon the unique experience. “It's been a lot of hard work, to say the least. I've lost out on a lot of sleep and picked up a few bruises along the way, but I treasure every moment that I've spent on these films, with these people. I'm also proud to be a part of a trilogy of films that, if they do nothing else, allow people to check their problems at the door, sit down and have a good time.”

Fox also acknowledges that *Part III* marks his final performance as Marty. “I think it's safe to say that I've uttered ‘Whoa, this is heavy!’ for the last time. Marty McFly is probably the last coming-of-age role that I'll ever get to play. I'm glad I've been able to stretch it out over the course of five years.” ■

The many faces of Michael J. Fox (past, present, and future!)



LEA THOMPSON

Looking Back at Lorraine

By Dan Madsen with Michael Klasterin

As most young actors progress through their career, one of the most difficult stages they face is the transition from their portrayal of teens to being accepted by audiences in adult roles. Lea Thompson made that transition in the course of a single film, as she played high school teenager Lorraine Baines and the 47-year-old housewife Lorraine McFly in the original *Back To The Future*.

In *Back To The Future Part II*, Thompson may well have made some additional acting transitions with her portrayals of new incarnations of Lorraine. In the altered 1985, Lorraine is still 47, but her appearance and lifestyle have changed dramatically as the wife of Biff Tannen. Should any filmmaker need to cast the part of a sprightly septagenarian, they need look no further than Thompson's performance as 77-year-old grandmother Lorraine.

"What makes *Back To The Future* films so wonderful for me as an actress, and I think for audiences as well," says Thompson, "is that the filmmakers didn't try to cast someone who just looked like us in the older versions of our characters. It's essential to the story that the audience knows that it's the same actor playing the role, and hopefully they will accept us in our older characterizations."

When Thompson agreed to participate in *Back To The Future Part III*, she naturally assumed that she would once again return to the role of Lorraine. However, she had a pleasant surprise waiting for her. "I got to play my first *Back To The Future* character who isn't another incarnation of Lorraine." Although she wasn't playing Marty's mother, Thompson's character was still a relative of our hero, as she assumed the guise of Maggie McFly, Marty's great-great grandmother.

A native of Minneapolis, Thompson moved to New York at the age of 19 after a stint in professional ballet and modern dance to pursue a career as an actress. She was cast in a series of 22 commercials for Burger King, which led to a small role in the feature *Jaws 3-D*. Her next role was that of Tom Cruise's girlfriend in *All The Right Moves*, a role which brought her to the attention of both audiences and

critics. This was followed by the film *Red Dawn*, in which she played a teenage guerilla fighter, helping to fend off a Russian invasion of the United States. Prior to her casting in *Back To The Future*, Thompson starred in *The Wild Life*.

Following her first experience as Lorraine Baines McFly, Thompson went on to star in features such as *Some Kind of Wonderful*, *Howard the Duck*, *Space Camp* and *The Wizard of Loneliness*. The actress most recently starred in the Turner Network production of *Night Breaker*, for which she received an Ace Award nomination, and in an episode of the HBO series, *Tales From the Crypt*. She also completed the Turner Network presentation of *Montana*, written by Larry McMurty.

The Official *Back To The Future* Fan Club contacted Lea recently to discuss her involvement with the *Back To The Future* trilogy.

Lea, do you recall when you first became interested in acting?

I guess I've always been interested in being on stage. I did my first play when I was nine. Then I became a dancer and danced professionally when I was fourteen. I still did some plays in the off-season. By the time I was twenty-one, I quit dancing and started acting full-time. I was just always interested in performing. That's all I ever really wanted to do.

Are you pleased with the level of success you're at now?

Thompson as 77-year-old Lorraine.



I do feel very grateful that I don't have financial worries in that I've been able to work a lot. But you always have to have new dreams.



Do you recall how you were casted for the original *Back To The Future*?

Well, they were looking at a movie I had done called *The Wild Life*. They were actually looking at Eric Stoltz for the part of Marty McFly. The director saw me and said, "Let's get that girl in here." My first meeting was a really big one — I remember Steven Spielberg was there. And then they cast me. I remember that I read with a lot of different actors trying out for the role of Marty. That was interesting. For the first five weeks, I worked with Eric Stoltz.

You've worked on all three films with Michael J. Fox. How would you describe him?

He's a pretty neat guy. He's easy to work with and very professional and very quick. He's also quite funny to be around. He's got a great sense of humor.

Were you surprised when the original film became such a hit?

It was pretty amazing! What was really amazing was, not that it made so much money and that it was this huge hit for the summer, but that it was constantly number one. Everybody seemed to like it — the critics liked it, punk rockers liked it, old women liked it — it was amazing! Usually, people are wishywashy — some like it, some don't. But people loved *Back To The Future*. I think I've met two people who hated the movie and that was it! And it was like that all over the world. It's a pretty neat feeling to know that all these people liked it.

Do you get recognized on the street as

(Continued on Page 9)

EXCLUSIVE INTERVIEW

ROBERT ZEMECKIS

Behind The Camera On *Back To The Future*

By Dan Madsen with Michael Klastorin

Bob Zemeckis is the real Doc Brown," says Michael J. Fox of his *Back To The Future* director. "He's manic, but that insanity is tempered by an incredible mastery of his craft as well as an amazing vision and incredible flair for storytelling. It's great just to watch Bob work. I feel like I'm Marty McFly both on screen, and in real life, but that's why Marty hangs out with Doc, because things happen."

Zemeckis has, in fact, made things happen for millions of moviegoers worldwide, with two of his films, *Back To The Future* and *Who Framed Roger Rabbit*, earning over \$350 million each as the top-grossing films of 1985 and 1988, respectively.

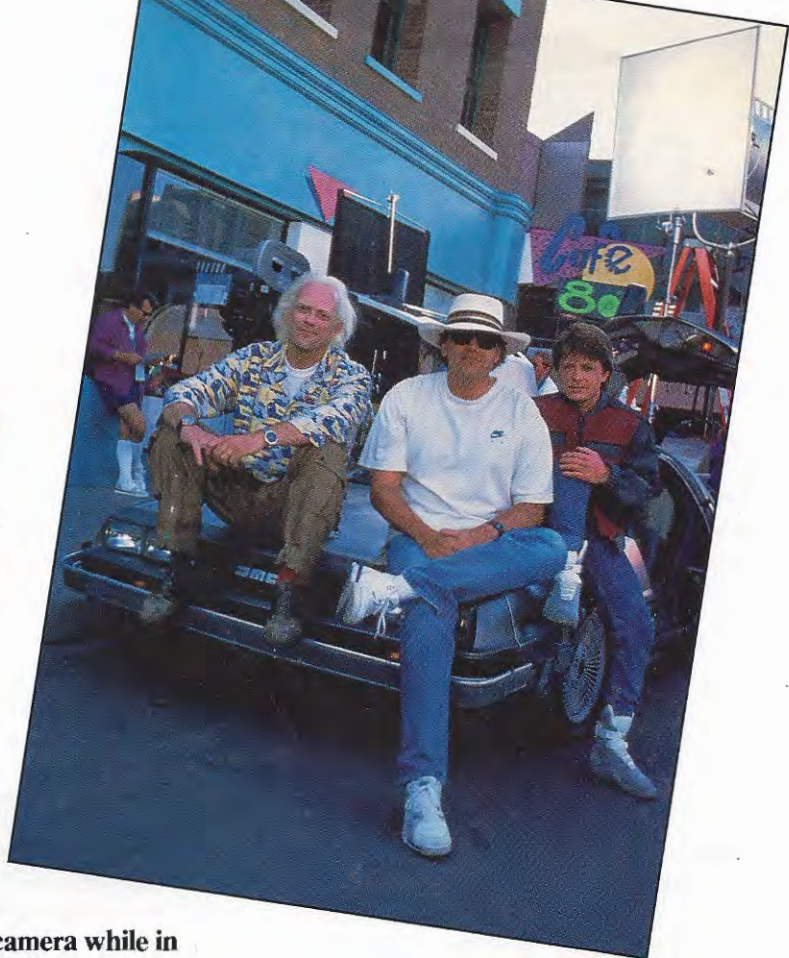
When first approached to do a sequel to *Back To The Future*, Zemeckis, Bob Gale and Neil Canton all agreed they wouldn't come back unless they could find a way to preserve the quality and originality of the first film. "The biggest obstacle one faces when making a sequel," says Zemeckis, "is that you are enslaved by the first movie. What we strived to do with the trilogy, was to take the concept of the sequel, which is generally looked down upon as crassly commercial and in many circumstances merely a rehash of the original film, and redefine that concept.

"We were able to do that in *Part II* by actually going back into the first movie from a different perspective. In *Part III*, we continue to explore and ultimately resolve the emotional complexities of the characters and their dilemmas. We've also structured each chapter so they work as one completely interwoven saga, from the

original film through the end of *Part III*."

Born and raised in the south side of Chicago, Zemeckis began making films with an 8mm camera while in high school. He attended Northern Illinois University before transferring to the University of Southern California School of Cinema. Winning an Academy Award for his student film *Field of Honor*, Zemeckis showed the film to directors Steven Spielberg and John Milius, who later made it possible for Zemeckis and his USC writing partner Bob Gale to get a development deal for an original screenplay. Spielberg would later choose to direct the project — *1941*.

Zemeckis made his directorial debut in 1978 with *I Wanna Hold Your Hand*, the story of a group of teenagers who try to meet the Beatles on the eve of their first appearance on *The Ed Sullivan Show*. Zemeckis also co-wrote the screenplay with Bob Gale. He directed another Zemeckis-Gale screenplay, *Used Cars*, starring Kurt Russell, but it was his third film that proved to be the turning point in Zemeckis's career, as he directed the team of Michael Douglas, Kathleen Turner and Danny DeVito in *Romancing the Stone*. He followed by re-teaming with Bob Gale in directing the duo's screenplay, *Back To The Future*. Zemeckis topped himself with his next feature, as he spent two years



to perfect the process of directing live actors opposite animated "Toons" in the box-office smash *Who Framed Roger Rabbit*.

Zemeckis has also directed several projects for the small screen, including an episode of Steven Spielberg's *Amazing Stories* and the HBO series, *Tales From The Crypt*, on which he also serves as producer.

The Official *Back To The Future* Fan Club caught up with Zemeckis recently to discuss his memories directing the *Back To The Future* trilogy.

Bob, do you recall when you first came up with the idea for *Back To The Future*?

Well, it wasn't like a major cathartic thing that happened. It was just something that kind of evolved — it wasn't a lightning bolt idea. It actually started more with a tone for a movie we wanted to do. It was a contemporary movie with some sort of science fiction element. Then the idea of a kid going back in time and meeting his parents at the same age was the germ of the idea.

Why did you decide to shoot *Part II*

and Part III back to back?

That was the way we had to do it because we wanted to do these sequels as a trilogy and do the whole piece as a saga. We knew that the only way we could ever get the third movie done was to film them together. We didn't want to be in the situation where we started a trilogy and then because of everyone's unavailability, we weren't able to finish it. So, we decided to shoot them together, one right after the other.

What was the studio's reaction to your idea of shooting them back to back?

They were shocked a bit. (Laughter) But then when it was all laid out and they looked at the material and understood that this was the only way it could be done, it became clear to them. It was all inspired by the material.

One of the most exciting scenes in Part III was the train sequence at the end. It looked difficult to shoot. Was it?

It was very time-consuming. And that's the key whenever you put someone in a situation that looks dangerous, it takes a lot of time to build a lot of pieces, to have a lot of cuts, and to make it look exciting. But the actors obviously were never put in any danger. We would never do that. It's all basically a montage and that's what gives it that exciting feeling.

Were the *Back To The Future* movies more difficult to shoot than *Who Framed Roger Rabbit*?

No, nothing was harder than *Roger Rabbit*. The *Back To The Future* movies were very difficult but *Roger* was harder.

What inspired you to go back to the old west in Part III?

It really wasn't an idea of going back to the west, it just felt like the appropriate place where the end of the saga should be — the birthplace of Hill Valley. We consider Hill Valley to be a character in the saga along with all the human characters. We thought that it would be nice to see it's birthplace and that just happened to be in the 1880's, so it became the old west.

Did you build the entire western town?

Yes, we built that whole town up in Jamestown, California. Everything is still there except for the courthouse which we tore down.

Do you prefer shooting on-location or on a soundstage?

Oh, I definitely prefer shooting on a soundstage. There is a lot more outside interference when you shoot on-location.

Did you always intend on giving Doc Brown a love interest in Part III?

We always wanted to keep the characters growing and keep stretching them so the obvious joke was giving Doc the ultimate question, the ultimate mystery — women! (Laughter)

Which aspect of directing do you most enjoy?

Post-production is the most fun. That's where it all comes together. The actual editing, for me, is the most enjoyable because you get to see it all finally start to take shape and come to life.

How would you describe Michael J. Fox and Christopher Lloyd?

I would describe them as terrific dramatic actors as well as great comedy actors — they have wonderful comedy timing. They're also terrific film actors in that they're good at the technical stuff that's required for these types of films. They never let it get in the way of their ability to perform their roles. They're totally professional and very easy to work with.

Bob, many of our readers are interested in becoming directors themselves someday. What basic qualities do you feel are inherent in all good directors?

You have to know how to write if you're going to be a good director. I really believe that.

A lot of people have mentioned that you would be a good person to direct

any future *Star Wars* movies. How do you feel about that?

I probably wouldn't because that would be considered a sequel and I probably won't do any more sequels. But I would do a movie for George Lucas. I'm a big fan of his, but I probably wouldn't do a *Star Wars* film.

Do you set high, medium or low expectations for yourself?

Always high.

Which film do you feel is your greatest accomplishment to date?

I like them all for different reasons. And I think each one of them supplies its own challenges that were overcome. Each one had its own kind of creative problems that I had to solve. So I like them all for different reasons.

Which films do you recall most fondly?

I think the two screenplays I am most proud of were the original *Back To The Future* and *Used Cars*. Those hold a special place because I think the screenplays were very clever.

Now that you've had so many blockbuster films, do you find it hard to top your previous picture because the public has come to expect so much from a Robert Zemeckis film?

No, because I've never approached my films other than to try to satisfy myself. I always want to be responsive and respect-

"We didn't want to be in a situation where we started a trilogy and then because of everyone's unavailability, we weren't able to finish it," says Zemeckis, seen here with Michael J. Fox on *Part II*. "So, we decided to shoot them together, one right after the other."



ful of the audience and I always hope to know that an audience is out there and that they deserve my respect. But I always have to do what I feel is the right thing. I always want to entertain, but I'm always trying to satisfy myself.

Which directors have influenced you most?

I've always admired the great American directors — Frank Capra, Alfred Hitchcock, John Ford, Billy Wilder and so on. The guys who made the mainstream American films — they are the ones I've always enjoyed watching.

Were you an avid moviegoer when you were young?

I wasn't a fanatic. I would go see all the popular films and the horror films but I wasn't a movie buff. I watched TV somewhat but I didn't really become a movie buff until I went to film school.

When did you decide that filmmaking was going to be your chosen career?

It happened in high school. I thought it would be an interesting thing to do. I started fooling around with a camera and then went to film school and sort of grew from there.

I understand that the idea of using a DeLorean in the *Back To The Future* movies was your inspiration. How did you come up with that particular car to put the time machine in?

Well, we had this idea for a joke that the farm family was supposed to see the car and think it was a flying saucer. And the only car that had go-wing doors that opened like a hatch was a DeLorean. The car also looks like a spaceship because it was stainless steel. You know, ideas come from so many different areas and strange places but the idea that this was a joke was the inspiration. It all grew out of the idea of this farm family finding the car in the barn and thinking it was a UFO.

There are a couple of questions that our members have requested we ask you. Number one, why was Old Biff in so much pain when he stepped out of the car in Part II? And second, why



“I'm relieved that the *BTF* movies are finished and I'm relieved that they turned out so well,” says Zemeckis. “I'm glad that we went out with a certain amount of integrity and style. But I also have a feeling of sadness because this has been part of my life for almost ten years and certainly working with these people for almost six. It's kind of like leaving high school.”

did the DeLorean travel through time at the end of Part II when it wasn't travelling 88 mph?

Well, first, Old Biff is ceasing to exist. And the reason he is ceasing to exist is that Bob Gale and I speculated that because he had altered his past and had become the corrupt Biff, he doesn't survive to that age. We figure Lorraine would've shot him five years after our adventure, or he was rubbed out by the mob. He never lived to be as old as the Old Biff.

The answer to the second question is that the DeLorean doesn't have to be going in a linear fashion. You look closely at the film, it sort of flies end over end so it's spinning 88 mph. As long as it reaches that acceleration, it doesn't have to be going forward. Its mass just has to reach that speed.

How did you get the rock group ZZ Top involved in Part III?

Well, we asked them if they would be interested in doing it and they thought it would be a lot of fun. We wanted a sort

of presence in that dance sequence and they certainly look the part for me. So we said, “We'd like you to be in the film and write a song for it.” They loved the idea and signed on.

How does Robert Zemeckis relax when he's not making movies?

I like to snow ski in the winter and water ski in the summer. I enjoy sport shooting and I like just relaxing and doing nothing.

Will you make an attempt to stay away from special effects films now that you've done quite a few?

No, I don't want to react to that. I won't let a good script go by or a good idea go by just because it has special effects in it. I don't want to put those limitations on myself. But, in the same token, I'm not particularly interested in doing another special effects movie unless the screenplay's right.

I understand that you were at the special *Back To The Future* marathon when it was running out in L.A.

Yeah, it was the best! It was a once-in-a-lifetime chance to see all the movies with an audience that has an incredible appreciation for our work and gets everything that we've put into the movies. I felt it was important to at least see that. It will probably never happen again so it was great!

What has been your lasting memory of working on these films? Do you have a feeling of sadness or relief?

It's both. I'm relieved that they're finished and I'm relieved that they turned out so well. I'm glad we went out with a certain amount of integrity and style. But I also have a feeling of sadness because this has been part of my life for almost ten years and certainly working with these people for almost six years. So, it's kind of like leaving high school.

Bob, in conclusion, what would you like to say to all the *Back To The Future* fans reading this interview?

I would just like to say thanks for their support and for being fans. I hope we've all lived up to their expectations. ■

LEA THOMPSON

(Continued from Page 5)

Lorraine Baines McFly?

I wouldn't say I've gone unrecognized but I've done a lot of movies and some films people recognize me from and some don't. I think that Lorraine McFly, besides the fact that she's in so much makeup sometimes, even the young Lorraine McFly was such a character and I don't resemble her in real life. She had that hairdo and acted so goofy. I'm a much different person than she is. People don't recognize me as much as Lorraine McFly as they do some other characters I've played that maybe look more like me.

What was your reaction when they told you they were going to shoot part II and III back-to-back?

Well, I got a call from my agent. They didn't tell me they were shooting II & III together. The script that became Part III was originally part of the script for Part II. Although it was a little long, so we were all wondering how they were going to do it. That's why they split it in half, embellished them both and made Part II and Part III. But that happened part of the way through shooting Part II.

How did you feel about coming back to play Lorraine again in Part II?

I had hoped that it would be a great part because that's what acting is all about. I was excited that I would get to work with all those people again. I love Bob Zemeckis and Bob Gale — they're fun people. They are my old friends. And it was nice to go into a movie that you know is a pre-sold success. There is always so much worry when you're making a movie that it will be successful so it takes a burden off you to know that it will be successful.

How did you feel about Crispin Glover not coming back in the role of George McFly?

I felt bad. I think he's a great actor and I thought he was really great in the first movie. I also knew that my part was tied to him so without him I couldn't figure out what they would do with me. He was hysterical in the first movie.

How would you describe Lorraine?

I would just say that she is Marty McFly's mother at various ages and dimensions — literally. She's a really fascinating character to play. It was an interesting acting challenge to play someone in all those different stages of their life and different circumstances.

Which version of Lorraine did you have

most fun playing?

I had a lot of fun playing the original young Lorraine. It was also fun playing the drunk Lorraine in the beginning of the original movie. I had a blast playing her as the chesty, Vegas version. I loved all the incarnations of her.

Some of the incarnations required a great deal of makeup. Which was most difficult?

They were all hard but the most difficult was from Part II — the 80 year old and 50 year old. When I played her as the 50 year old, I was covered from my belly button all the way up to my head with the wig and everything. It took 5 ½ hours everyday. It was a pretty tough experience.

Was it strange to see yourself as an old woman?

Yeah, it was pretty strange but you get a chance to get used to it because it takes so long. And what's weird is that when you take it off you almost believe you're going to look like that. You feel like you look so great when you take it off after wearing it for 17 or 18 hours.

Did you have a feeling of de'ja'vu when you came back to shoot Part II?

It was weird coming back in Part II. Some of those scenes we had done three times — first with Eric Stoltz, then with Michael J. Fox and again in Part II.

Describe your impression of Maggie McFly in Part III?

Maggie is an Irish immigrant and she's very stern. She comes from good Irish stock. I visited Ireland last year and met a woman there who I used as inspiration for Maggie. Also, I'm of Irish ancestry, and I saw a lot of righteous indignation in her character, which reminded me a lot of my own grandmother. I read *Trinity* to try to get an idea of what those people were feeling and experiencing at the time. I worked with a dialogue coach to perfect the accent, and the wardrobe itself played an important part in establishing the way I played the character. Wearing a corset, for instance, makes you sit up higher and creates a more formal attitude.

Maggie was a lot of fun to play. She was a lot different from the other characters but it was the first time I played a different character in the movies. It was fun and Michael did a wonderful job as my husband, Seamus.

Did you enjoy shooting a western?

Yeah, it was fun. I had actually just come back from shooting a western in Montana. Although,

in Montana, I got to ride horses and everything, whereas in Part III, I was a prairie mother.

Which part of the trilogy is your favorite now?

I'm sure that Part One will always be my favorite. I think it's a nearly perfect movie. Part III was great but I have a soft spot in my heart for Part One — it's just a neat movie. Part One was the most fun to shoot, too. I had the biggest part of all three movies in that one.

Up to now, which role in your career is your favorite?

I often say it's the one I'm doing right now. I like them all, though. Of all the parts I've done, certainly Lorraine in *Back To The Future* is the most varied. There wasn't really time to get bored because there were so many characters to play — it was really an acting challenge.

Is there a role you would still like to sink your teeth into?

I would kind of like to play a really bad person! (Laughter) I've never really had the

"Maggie was a lot of fun to play," says Thompson. "It was the first time I played a different character in the movies. Michael did a wonderful job as my husband, Seamus."



chance except in a *Tales From The Crypt*.

What do you enjoy doing in your free time?

I'm really big on golf right now. I've been playing it a lot. I like to cook and hang out with my dog and cats. I got married last July to director Howie Deutch — he directed the films *Some Kind of Wonderful* and *Pretty In Pink*.

Lea, in conclusion, what will you remember most about your association with the *Back To The Future* trilogy?

I think I'll remember this one time after *Back To The Future* was open for about two months. I went to this big theater called the Cinerama Dome with my boyfriend at the time and we got to the parking lot and they let us in free and I got to the theater and they let me in free. It was totally packed — there were no seats. And I sat in the back and watched the whole movie and the audience just loved it so much, and were laughing and having the best time. I remember thinking to myself, "This is about as good as it gets." I will always remember that day. It was the nicest experience! ■

Behind-The Scene Illusions of *Back To The Future*

By Desire' Gonzales

Few special effects coordinators can make the claims-to-fame that Michael Lantieri can. HE is the man who dropped the water on Jennifer Beals in *Flashdance*. He is the man who had to watch over and over (he is very dedicated) the famous dress scene of Marilyn Monroe in the *Seven Year Itch* just so he could get it right for *The Lady In Red*. He also can say that he has trashed several DeLoreans, both on purpose and by accident (oops). But, most of all, he can lay claim to making you believe a man can fly, or rather, hover.

"In every conversation with Bob Zemeckis, the most frightening thing and the thing he was most concerned with was not looking silly with the flying," states Michael Lantieri, Special Effects Coordinator on *Back To The Future Part II* and *III*. He explains that, "flying is real difficult — you tend to swing and it's real easy (for the audience) to pick it out if you're not careful. We started experimenting with skateboards with mirrors under them. Snowboards with ramps. Just any number of things." Compounding the hoverboard problem was finding a system that could handle flying five people at the same time. The solution was found in two huge 110-foot cranes in conjunction with specially designed harnesses.

Lantieri further explains that, "if you hang a grid across the top of Universal's back lot, the sun comes out and you'll always have shadows. What do you DO about the shadows? The crane was ideal — it was something we could keep moving with the sun.

"We did get an Academy Award nomination for the flying for TWO — Ken Ralston and myself. The studio did send us limousines and did send us to the Academy Awards. And yes, we did lose. Robin Wil-

liams is right: you want to trip the guy who wins." Lantieri has had to console himself with the British Academy Award for *Back To The Future Part II*.

It is the second one he has received, the first being for *The Witches of Eastwick*.

Lantieri was born in the city of Los Angeles where he attended school with Ron Howard ever since the first grade.

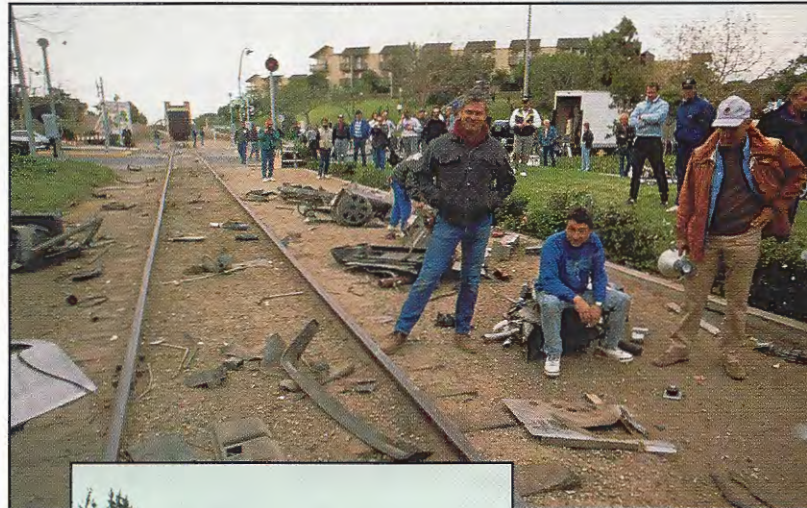
"And, as stupid as it sounds, I always wanted to be in the movie industry," says Lantieri sheepishly. He went to work in the special effects department at Universal Studios doing the electronics for such shows as *The Six Million Dollar Man*, *Battlestar Galactica*, and *Buck Rogers*. Lantieri stayed at Universal for ten years learning every aspect of special effects — from blowing up buildings to making rain — before leaving to branch out on his own.

Interestingly, special effects is not where Lantieri had expected to be, he had wanted to be a director — perhaps his auspicious birthdate, August 1, 1954 (yes, that was a Friday) had something to do with it. Folklore has it that you are a witch or a warlock when born on that superstitious day. What could be more appropriate then becoming a creator of illusion where you can conjure up

giant windstorm, or make people and cars fly?

In working on

SPFX Coordinator Michael Lantieri (sitting) and his crew on-location for the finale from *BTTF III*. Below: the actual scene of the destruction of the DeLorean.



BTTF II, illusion was very important. "It was a building/manufacturing kind of show," says Lan-

tieri. "All the futuristic props, all the streetlights, mailboxes, fax machines, the Ronco Garden Center — we built everything from scratch!" Lantieri even found himself working closely with Joanna Carter, costume designer, because where do you get self-lacing shoes and shrinking coats? "We got the bare shoe from Nike," says Lantieri. "We then ran individual laces through the sole of the shoe and right through a phony piece of alleyway. So, from underneath, we were pulling each one individually. If you notice, he (Fox) doesn't pick his feet up in that shot."

Another effect, the shrinking coat, figured very prominently in the movie. Lantieri shares the secret. "It

was all cable-controlled. He (Fox) had about eight different cables run up his back and down his sleeves and around his waist and in his pockets. On cue, we had people pulling levers to shrink it up to fit him. There were about fifteen jackets. We had two (production) units going at all times (shooting those scenes). Sometimes you'd have to have the long sleeve jacket on. So, you'd have to have one for each unit and a back-up — that's four long ones. Then, you had to have four that were fitted to him without the cables. Then, you had to have two WITH the cables...it added up real quick."

Besides having to shrink a jacket, Lantieri had to have one that would "blow dry" itself. "Pretty simple deal, you would think," says Lantieri. "We've got airlines run down Michael's leg and we're ready for him to walk into his close-up and blow-up the jacket (with air). Bob Zemeckis says, 'I've been thinking, I want him to walk all the way up the stairs and into the shot.' Which means, we can't have airlines showing. We quickly cut the lines and put connectors on them so they're just under his pantleg. He walks into the shot and as soon as they're about knee-high with the camera, four guys ROLL in underneath him and plug air in!"

While working on *BTTF II*, Lantieri and his wife, Lynn, had their first child, Andrew. And, of course, being a new proud father, Lantieri brought Andrew to the set. Since Michael J. Fox was expecting his own son very soon, he practiced holding a baby with Andrew Lantieri's help.

By the time *BTTF II* finished, the crew gladly jumped right into *BTTF III*. "We wanted to get out of the future and go into the Wild West," relates Lantieri. "I used virtually the same crew. We built the clock, the interior of Doc's place, the breakfast machine. Doc's train at the end of the movie was built full-size. That thing was the size of a real locomotive! It was hand-built from scratch by us. The wheels folded up and the door worked hydraulically. All the bells and whistles worked on it.

"We had to engineer DeLoreans

to be pushed by the train on the rail. We were real concerned because if you derail that car in front of that train, it's going to go right over it." There was so much concern about derailment that Lantieri talked Zemeckis into shooting a key scene — where Marty puts the hoverboard out for Doc Brown — in reverse to ensure Fox's safety.

Like stuntwork, special effects is a very dangerous job. "If you think

pies didn't rise.' Well, gee," says Lantieri, "I dropped a 3,000 lb. car next to an 8 million dollar actor! When an effects guy has a bad day, it's a bad day. Lot's of times, we're in situations where people could get hurt, so we lie awake at night, 'did I think of everything?'"

Lantieri says that despite the long hours and sleepless nights, "We really liked *BTTF III*. It was really the most fun of the bunch. I think it shows in

"We had to engineer DeLoreans to be pushed by the train on the rail," says Lantieri. "We were concerned because if you derail that car in front of that train, it's going to go right over it." There was so much concern about derailment that Lantieri talked Zemeckis into shooting a key scene — where Marty puts the hoverboard out for Doc Brown — in reverse to ensure Fox's safety."



about it, special effects is not an exact science," relates Lantieri. "You're dealing with stunts and you're always in dangerous situations and you're always calculating this and calculating that. You can TELL someone that this building is going to fall right here. Well, you can get close but you can't be SURE.

"I dropped an entire car! Well, that's your worse nightmare. Other people come home from work and and their spouse says, 'what did you do today?' 'Well, I'm a baker and the

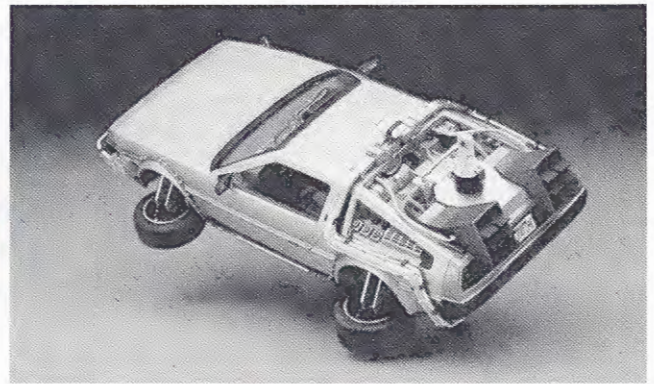
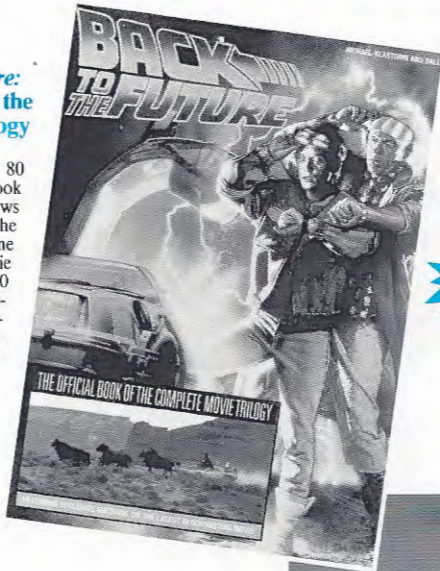
the movie." Lantieri pauses then continues, "it was great working with EVERYBODY. Fox was great, just a LOT of fun. He liked water — anything involving water — we had quite a few water fights in Sonora. Chris Lloyd is real easy to get along with. Mary Steenburgen was great. There just wasn't a bad thing about it. I'm sure the entire same group would go right back together with Bob Zemeckis if we can get Bob to take another movie project. We all felt honored to work for him." ■

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This beautiful full-color 80 page behind-the-scenes book includes on the set interviews with the cast and crew, the secrets behind the awesome special effects, as well as movie poster art and more! Over 120 color screenshots, behind-the-scene stills, original storyboards, set and prop design sketches, and costume drawings are also included. A must have for any BTTF collector! **PRICE: \$9.95/US, \$10.95/CAN., \$11.95/FOR.**



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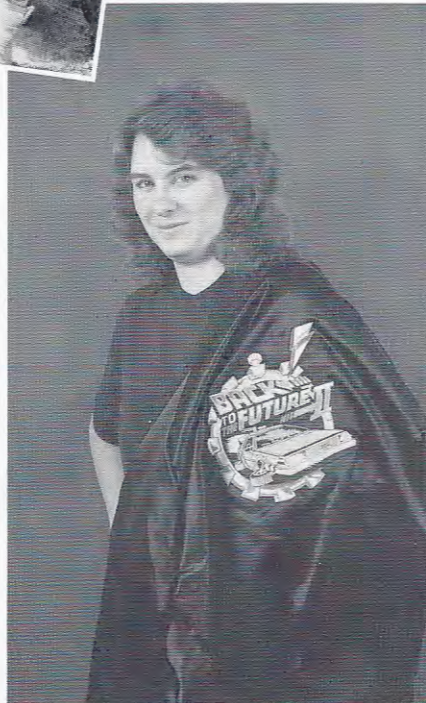
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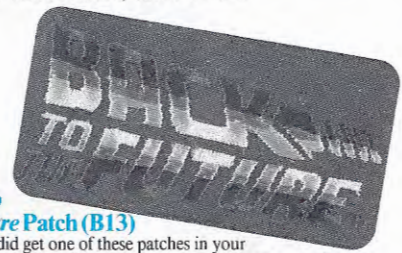
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Back To The Future Patch (B13)

Yes, you did get one of these patches in your kit. But one may not be enough! These embroidered BTTF patches are only available from the fan club and look great on jackets, hats, etc. Get some extras while you can! **PRICE: \$3.00/US, \$4.00/CAN., \$5.00/FOR.**

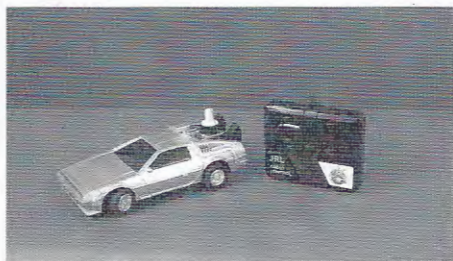


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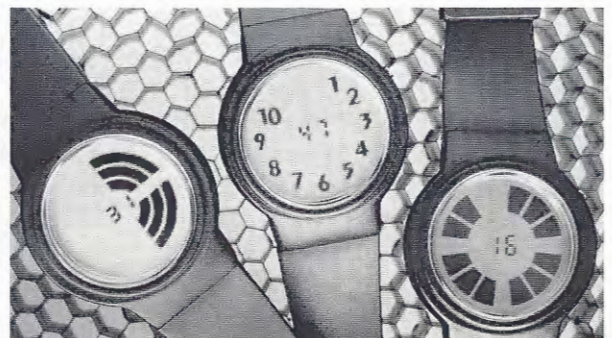
Back To The Future Remote Control Car (B03)

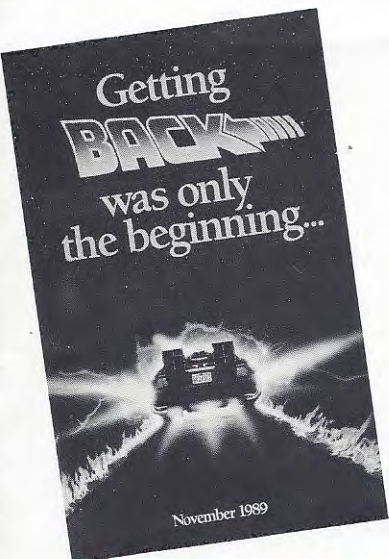
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Back To The Future Advance Poster #1 (BP1)

An extremely limited number of this advance poster are available from the fan club on a first come, first serve basis. Featuring the DeLorean time machine streaking away with the tag line "Getting back was only the beginning," these posters will be limited to one (1) per membership while our supplies last! **PRICE: \$20.00/US, \$21.00/CAN., \$22.00/FOR.**

Back To The Future III Release Poster (BP3)

Complete your collection of BTTF posters with this gorgeous poster from the final film. Measuring 27 X 41 inches, this poster was created by Drew Struzan, (the artist for all three release posters!) and features Marty, Doc and Clara. This poster will not last long as quantities are very limited. Order now! **PRICE: \$8.00/US, \$9.00/CAN., \$10.00/FOR.**

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B03	BTTF II REMOTE CONTROL CAR		\$49.95	\$50.95	\$51.95	
B13	BTTF PATCH		\$3.00	\$3.50	\$4.00	
B14A	BTTF II POSTER		\$5.00	\$6.00	\$7.00	
B16B	BTTF II KEYCHAIN		\$3.00	\$3.50	\$4.00	
B17	BTTF II POSTCARDS		\$9.00	\$10.00	\$11.00	
B18	BTTF GRAFIX WATCH (CIRCLE) A B C		\$35.00	\$36.00	\$37.00	
B19	BTTF TRILOGY BOOK		\$9.95	\$10.95	\$11.95	
B20	DELOREAN MODEL		\$14.95	\$15.95	\$16.95	
BP1	BTTF II ADVANCE POSTER		\$20.00	\$21.00	\$22.00	
BP3	BTTF III RELEASE POSTER		\$8.00	\$9.00	\$10.00	
SUBTOTAL						
			AURORA, COLORADO RESIDENTS ADD 7.2%			
			CO (NON-AURORA) ADD 3.7%		TAX	
(TAX + SUBTOTAL) = TOTAL						
POSTAGE & HANDLING MUST BE INCLUDED ON ALL MERCHANDISE ORDERS! USE CHART BELOW. P&H						
BBI	BTTF FAN CLUB MAGS (CIRCLE) #1 #2 #3 #4		\$3.50	\$4.50	\$5.50	
(TOTAL + P&H + BBI) = GRAND TOTAL						
POSTAGE & HANDLING CHARGES						
			\$ 0.00 — \$ 9.99	add \$ 3.00		
			\$ 10.00 — \$ 19.99	add \$ 5.00		
			\$ 20.00 — \$ 29.99	add \$ 6.25		
			\$ 30.00 — \$ 49.99	add \$ 7.50		
			\$ 50.00 — \$ 74.99	add \$ 8.75		
			\$ 75.00 — \$ 99.99	add \$10.00		
			\$100.00 — \$124.99	add \$11.25		
			\$125 & OVER	add \$12.50		

