

# Entertainment

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## Time-tripping Back to the Future goes west

LOS ANGELES—It's twilight time on the set of *Back to the Future III*. With only a few weeks left of shooting, the grand finale installment of time-tripping travellers Marty McFly and Doctor Emmett Brown, is taking a colossal twist yet again.

"All we can do is make the movie that we want to make; the

one where we can get up in the morning and get excited creatively about doing," says producer and co-writer of all three *Back to the Future* films, Bob Gale. "We just asked ourselves what else would be a challenge to us as film makers and story tellers. How else can we have fun. Where else can we take these characters."

Destination: Due West. Way, way-out west. 1885 West to be precise.

*Back to the Future III* picks up where *Part II* left off, with Marty McFly stranded in 1885 after the 1985 version of Doc Brown and the irreplaceable time transportation tool—the DeLorean—gets zapped back to the Old West of 1885, leaving Marty lost in the continuum shuffle.

"The idea of going to the Old West was actually one of the very first ideas we ever had about a sequel," Gale admits. "I was going through some of my old notes made three or four years ago and I have things in there about the West and how you would be able to get the DeLorean up to 88 mph in the West. And we wanted to deal with all these neat ideas—like the idea that Doc could be in the West for eight months and Marty could find out about it in an instant, having the Western Union guy delivering the letter immediately after the thing happens, which to us, was a great time-travel, cosmic idea.

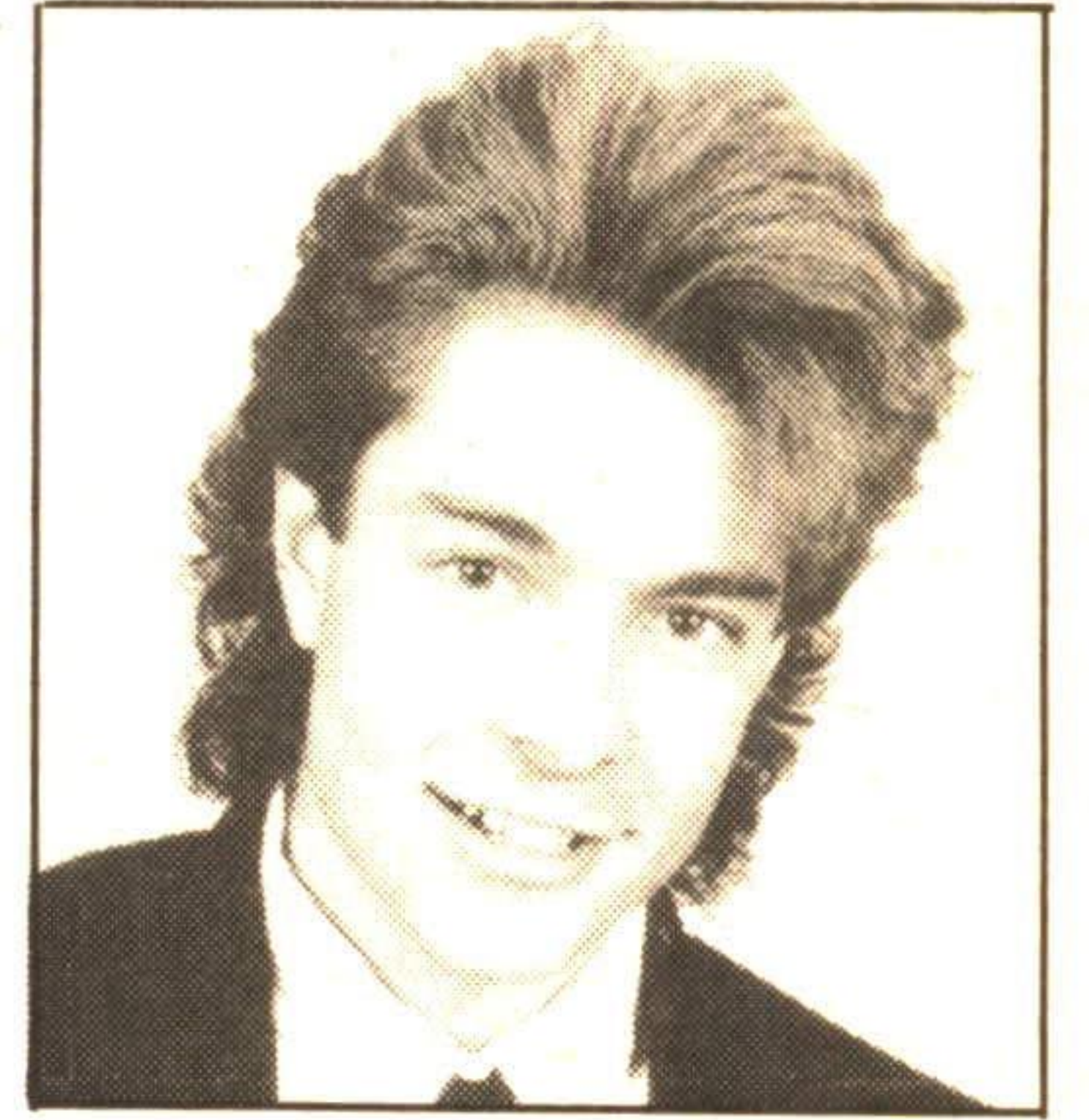
"We just had all these neat ideas racing around and we wanted to do them all. And we convinced the studio that they should let us," laughs Gale with a school-boy grin.

For actor-cum-international commotion Michael J. Fox, his role of Marty McFly in the original

### Hollywood Beat

By DAVID GIAMMARCO

Entertainment reporter David Giammarco spent some time on the set of *Back to the Future III* and filed this interesting and revealing report after extensive interviews with the major stars, and the behind-the-scenes people.



*Back to the Future*—which has since grossed over \$300 million since its release in 1985—certified and permanently sealed his place in superstardom, making him the top 'everyman' actor for his generation and those to follow.

But that pivotal role almost didn't happen for Fox because of his commitment to *Family Ties*. So shooting *Family Ties* during the day, Fox filmed *Back to the Future* at night—for six months straight—lending for a rather hazy, if not oblivious, experience.

"The big change between the first film and these sequels was that I was only semi-conscious during the first one," Fox remembers in comparing the original to the continuations five years later. "I'm a bit more aware of what's going on. Bob has such a distinct style of directing that bouncing

back and forth between the film and *Family Ties* the way I was doing, I really didn't know a hell of a lot about what was going on. In the first *Back to the Future*, I felt more like a tool. Now I feel more like an accomplice." "Bob," of course, is none other than director Robert Zemeckis, the genius behind *Who Framed Roger Rabbit* and the much-heralded hero for pulling off all three *Back to the Future* films, sanity still in check.

"We were only able to pull all this off because we had such a good crew and we knew that what we were entering into was going to be extremely difficult. So we were planning for every possible contingency," Zemeckis says about the enormous undertaking of shooting two major motion pictures without a break, at a budget (continued on page 10)

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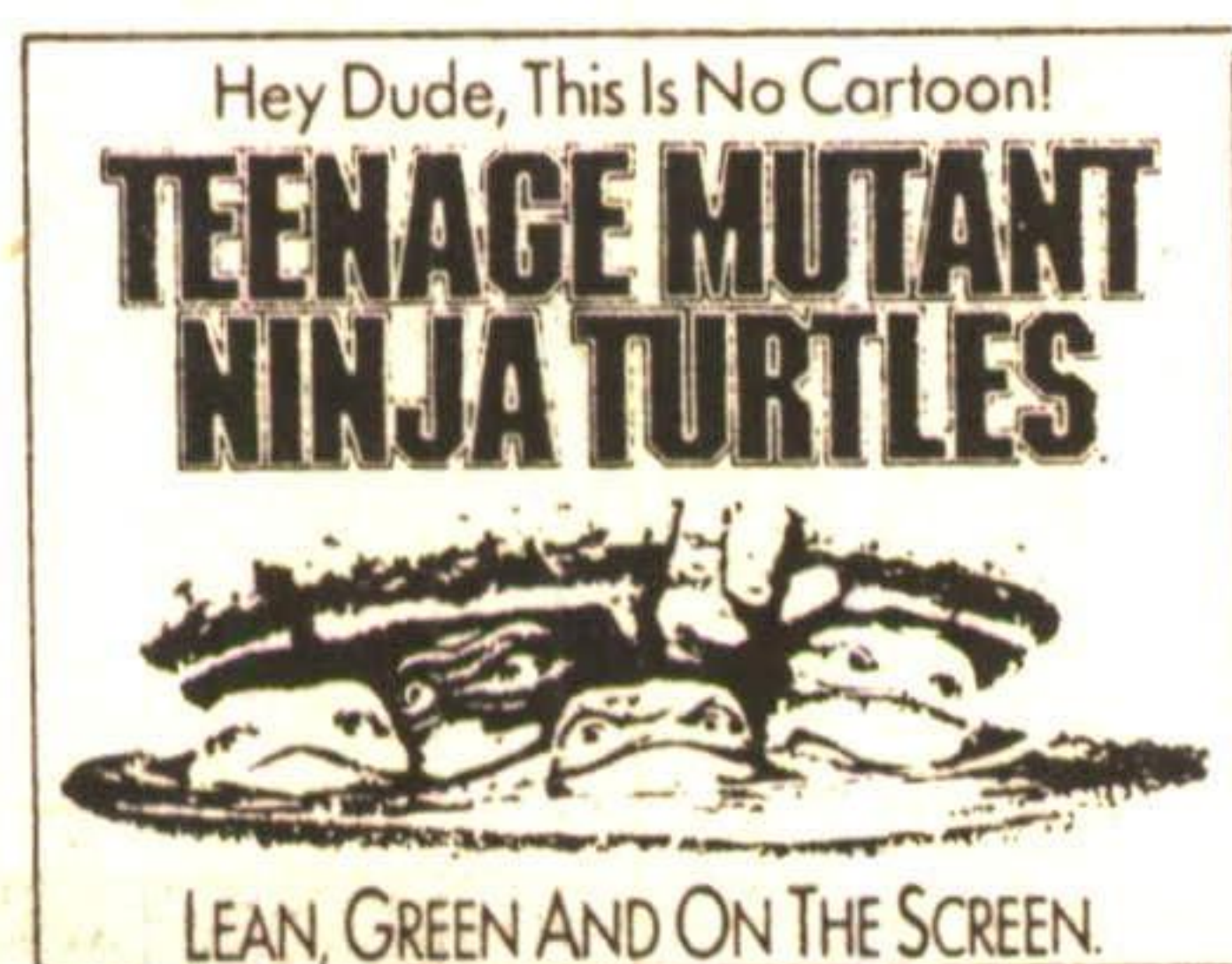
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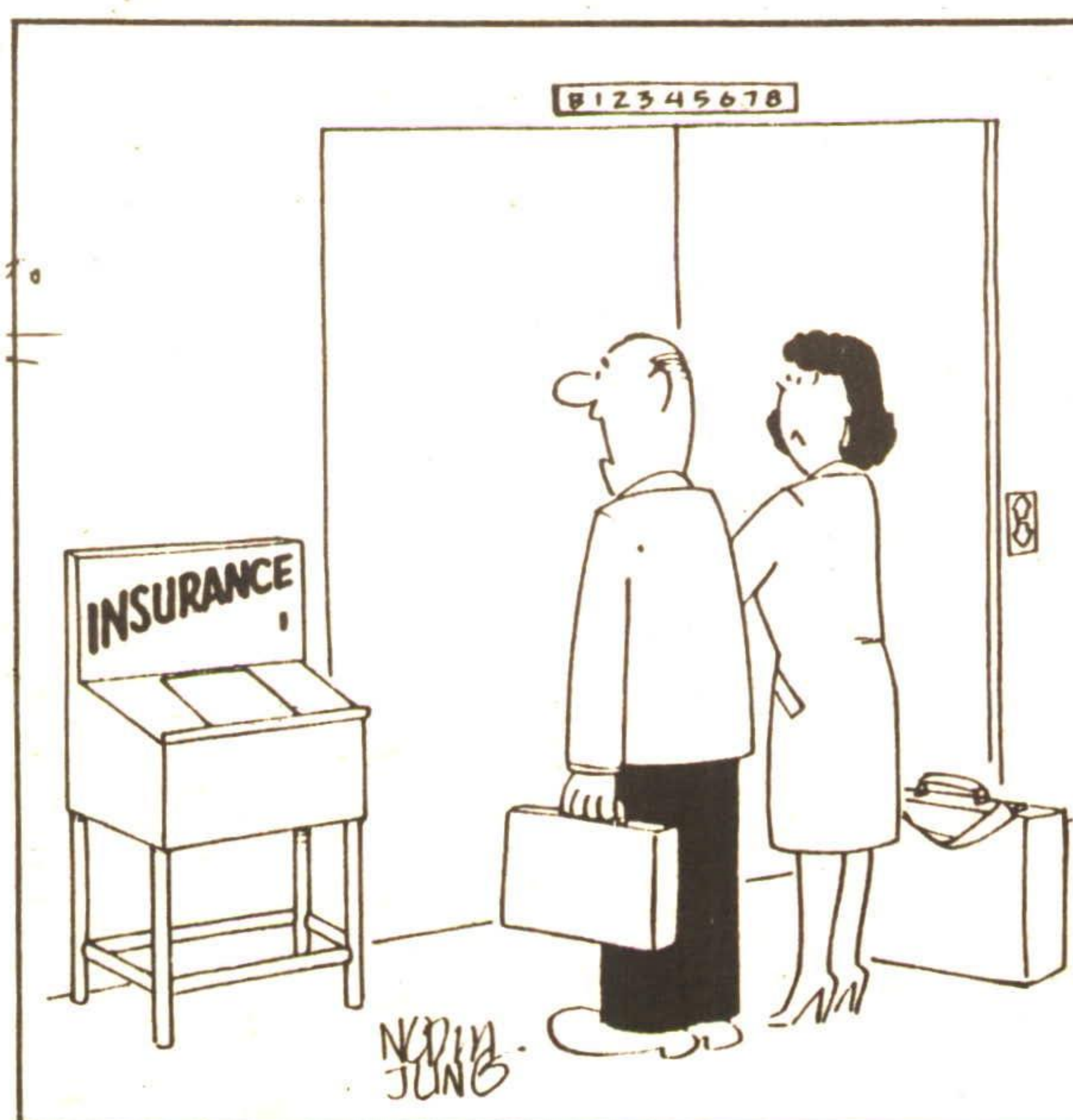
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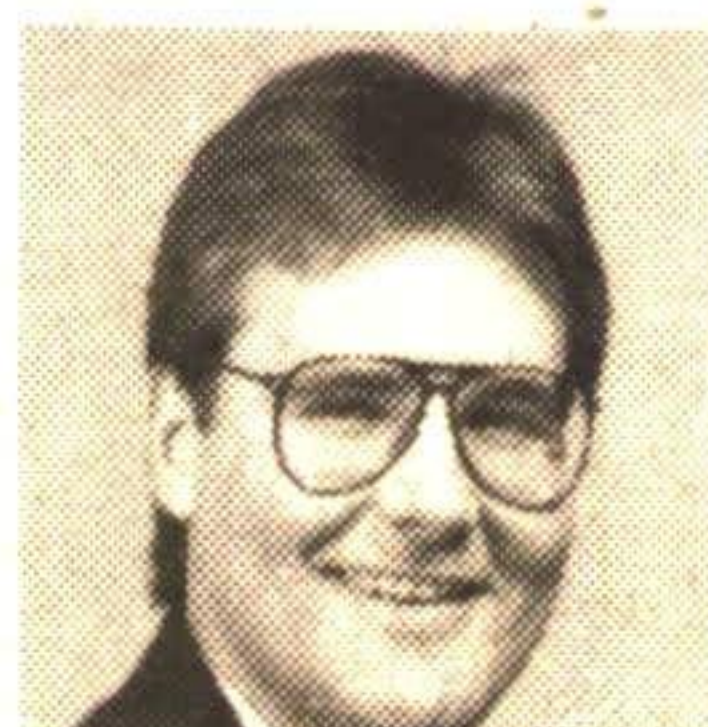
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