

# BACK TO FUTURE THE MUSICAL



## EDUCATION PACK

SECTION 1: BACK IN TIME  
(PRE-SHOW MATERIALS)

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# INTRODUCTION FOR TEACHERS

Welcome to the **Back to the Future The Musical** Educational Resources! We hope that these teaching resources allow you and your students to really engage with, and explore, this amazing show. They cover many aspects of the curriculum, from Key Stages 3-5, and are divided into four separate downloads:

**SECTION 1: BACK IN TIME (PRE-SHOW MATERIALS)**

**SECTION 2: SCREEN TO STAGE (POST-SHOW MATERIALS)**

**SECTION 3: LIVE PERFORMANCE REVIEW - STUDENT NOTEBOOK**

**SECTION 4: PROFESSIONAL PRACTICE / ROLES IN THEATRE**

There are two downloadable slide decks:

1) **BACK TO THE FUTURE: CONTEXT** - An introduction to contextual information from the 1950s and 1980s. Ideal to share with students before you go and see the show.

[DOWNLOAD NOW](#)

2) **FAILURE BEFORE SUCCESS** - This slide deck accompanies the Teacher Notes on p.2-3 of 'Section 2: Screen to Stage'.

[DOWNLOAD NOW](#)

## HOW TO USE THE RESOURCES

- The whole of Sections 1 & 3 can be given directly to students as handouts.
- In sections 2 and 4, it will say either 'Student Worksheet' or 'Teacher Notes' at the top of each page.



# CURRICULUM MAP

Subject Area	Level	Pages & Handouts
Drama & Performing Arts (Acting & Directing)	Key Stages 3-5	<p><b>Section 2:</b></p> <ul style="list-style-type: none"> <li>• Student Worksheet 2 - Biff Tannen</li> <li>• Student Worksheet 4 - Cedric Neal Interview</li> <li>• Student Worksheet 5 - Lorraine Baines</li> <li>• Student Worksheet 6 - Rosanna Hyland Interview</li> <li>• Teacher Notes - Practical Exploration (Rehearsal Technique 1)</li> <li>• Student Worksheet 15 - Actioning &amp; Objectives</li> <li>• Student Worksheet 16 - Explore Actions &amp; Objectives</li> <li>• Teacher Notes - Practical Exploration (Rehearsal Techniques 2 &amp; 3)</li> <li>• Student Worksheet 17 - Role on the Wall Example</li> <li>• Teacher Notes - Practical Exploration (Rehearsal Technique 4)</li> </ul>
Drama & Performing Arts (Theatre Design)	Key Stages 3-5	<p><b>Section 2:</b></p> <ul style="list-style-type: none"> <li>• Student Worksheet 12 - Set Design</li> <li>• Student Worksheet 13 - Lighting Design</li> </ul> <p><b>Section 4:</b></p> <ul style="list-style-type: none"> <li>• Student Worksheet 2 - Creating 'Sequence to '55'</li> <li>• Student Worksheet 3 - Who Creates 'Sequence to '55'?</li> <li>• Student Worksheet 4 - Production Roles Flash Cards</li> <li>• Student Worksheet 5 - The Role of the Producer</li> <li>• Student Worksheet 6 - The Role of the Production Designer</li> <li>• Student Worksheet 7 - The Role of the Lighting Designer</li> <li>• Student Worksheet 8 - The Role of the Stage Manager</li> </ul>
Drama & Performing Arts (Live Theatre Review)	Key Stages 3-5	<p><b>Section 3:</b> Live Performance Review Notebook &amp; Glossary</p>
Drama & Performing Arts (Roles in Theatre/ Professional Practice)	Key Stages 4 & 5	<p><b>Section 4:</b> Roles in Theatre/Professional Practice</p>

Subject Area	Level	Pages & Handouts
Music	Key Stages 3-5	<p><b>Section 1:</b> p. 16 Listen Out for</p> <p><b>Section 2:</b></p> <ul style="list-style-type: none"> <li>• Student Worksheet 7 - Musical Themes</li> <li>• Student Worksheet 8 - The Secondary Theme</li> <li>• Student Worksheet 9 - Composition</li> <li>• Teacher Notes - Jim Henson</li> <li>• Student Worksheet 10 - Orchestra Facts</li> </ul>
Dance	Key Stages 4 & 5	<p><b>Section 4:</b></p> <p>Student Worksheet 9 - A Day in the Life of a Performer</p> <p>Student Worksheet 10 - The Well-being of a Performer</p>
PSHE	Key Stage 3	<p><b>Section 1:</b> p.9 - Themes</p> <p><b>Section 2:</b></p> <ul style="list-style-type: none"> <li>• Teacher Notes - Failure Before Success</li> <li>• Student Worksheet 1 - Failure Before Success</li> <li>• Student Worksheet 2 - Biff Tannen</li> <li>• Student Worksheet 3 - Explore Context</li> </ul>
English	Key Stages 3 & 4	<p>Section 2:</p> <p>Student Worksheet 11 - Writing for Stage &amp; Screen</p>
Media & Film Studies	Key Stages 4 & 5	<p>Section 2:</p> <p>Student Worksheet 11 - Writing for Stage &amp; Screen</p>

# SYNOPSIS

## “THIS IS TOO GOOD A STORY.

THIS IS TOO GOOD A PROPERTY. THIS STORY MEANS SO MUCH TO SO MANY PEOPLE THAT WE HAVE TO BRING OUR BEST TO IT.”

**BOB GALE, WRITER**



## ACT 1 - HILL VALLEY - OCTOBER 25TH 1985

Marty McFly is an ambitious teenager who yearns to be a musician. The musical starts with Marty entering Doc Brown's lab. Doc is nowhere to be seen but he listens to a message from Doc, which tells him to meet him at 1.15am at the Twin Pines Mall Car Park. Marty heads to school and we hear about his ambitions in the opening song 'Only a Matter of Time'. Marty's band 'The Pinheads' audition for the 'Annual Celebration Day' performance, but they are rejected. His girlfriend, Jessica Parker, heard about the failed audition, and they sing 'Wherever We're Going' together, which boosts Marty's self-belief and confidence. Scene 5 is set in the McFly household. We see Marty's father George McFly being belittled and bullied by Biff Tannen, his childhood 'friend'. Marty sings 'Hello - Is Anybody Home?' about George's lack of ambition and his inability to stand up to Biff.

At 1.15am Marty goes to meet Doc at Twin Pines Mall and, in a burst of light and a cloud of smoke, the DeLorean arrives. Doc tells Marty that he has invented a time machine - finally one of his inventions works! He shows Marty the 'flux capacitor', which is 'what makes time travel possible'. He also reveals that the time machine runs on plutonium. Suddenly, he realises that some plutonium has seeped through his radiation suit, onto his hands and chest. Marty jumps into the DeLorean to go to the hospital and get an ambulance. Despite Doc's warning not to drive too fast, Marty's speed reaches 88mph and he travels back in time...30 years.

## HILL VALLEY - NOVEMBER 5TH 1955

Marty has arrived in 1955 and listens to the song 'Cake' about the 'idyllic' Hill Valley, which is 'a nice place to live'. For Marty, this is a 'nightmare', as he needs to get back to 1985. He goes into the café on the town square and realises he is sitting next to his father, when George was a teenager. A young Biff enters, asking why George hasn't completed his homework for him yet and ends up tipping cereal onto George's head. Goldie Wilson, who works in the café, tells George he should stand up to Biff, saying that he himself has grand ambitions to become Mayor and sings 'Gotta Start Somewhere'. Marty follows George and finds him spying on Lorraine (Marty's mum) at her home. Marty tries to talk to him, but George falls out of the tree, on top of Marty, then runs off. Marty is taken inside the house by Sam (his future grandfather) and wakes up in a bedroom of young Lorraine, who starts to fall in love with Marty, not realising it is her son!

Marty finds Doc Brown's house and manages to convince him that he is from the future, then shows him the DeLorean time machine. They realise that the way to get back to 1985 is to harness the energy from the lightning bolt which will strike the clock tower the following weekend. Marty realises that he has interfered with his parents meeting and falling in love so must get George to ask Lorraine to the school dance. In the school lunchroom, Marty does persuade George to ask her out, but she is already falling in love with Marty. Biff then enters and ends up chasing both Marty and George around the school, until he finally ends up in the bin!

## ACT 2 - NOVEMBER 1955

Act 2 opens with a 'futuristic tableau', as Doc sings about the '21st Century'. Marty wakes Doc from a dream he is having about the year 2020. Lorraine turns up at the door and asks Marty if he'll take her to the 'Enchantment Under the Sea Dance' on Saturday. She says that she wouldn't let George take her because he wouldn't be able to 'stand up' for her. The 'date' is arranged for 8pm on Saturday. Doc realises how serious the situation is, telling Marty that he must teach his father to 'be a man'. Marty goes to see George in his backyard and talks him through the plan for Saturday. Marty will be in the car with Lorraine and then George will open that car door and come to her rescue when she starts to feel uncomfortable about Marty's advances. George is on board with the plan.



Back at Doc's workshop, he has discovered the video camera footage which shows the moment in Twin Pines Mall when he becomes poisoned by radiation. Marty tries to explain what will happen but Doc does not want to know about the future because he could 'endanger his own existence'. He sings a song called the 'For the Dreamers' about all of the inventors throughout history and how failure precedes success. Biff sings a song with his 'goons' about Marty and how he will 'Teach Him a Lesson', for humiliating him at school. Doc sets up his 'weather experiment' outside the clock tower and gets ready for the storm. Marty tries once again to tell Doc about the future and the radiation poisoning but he won't listen; instead Marty writes a letter to Doc telling him what will happen.

At The Enchantment Under the Sea Dance, the band Marvin Berry and the Starlighters play on stage, as couples dance. George checks his watch and realises it's time to go. Marty is in a parked car with Lorraine and is feeling increasingly uncomfortable with the situation. Lorraine leans across and kisses Marty but then feels like she's kissing her 'brother'. Biff opens the door and pulls Marty out of the car. Biff's 'goons' throw Marty in the dumpster and Biff gets into the car with Lorraine, despite her saying 'I'm not your girl!' George appears (thinking that Marty is in the car), but is told by Biff to 'walk away'. George musters the courage to stand up to Biff and punches him out cold. George asks Lorraine if she's ok and takes her inside. Marty is shouting from the dumpster and is released by Marvin Berry, who ends up injuring his hand, so Marty must play guitar instead. Lorraine and George finally kiss on the dance floor and the future is back on track! Marty heads to the clock tower to meet Doc. Once again, Marty tries to tell Doc about the radiation poisoning, but he rips up the letter, just before they realise that the cable connected to the clock tower has been dislodged. Doc manages to connect it and Marty makes it up to 88mph just in time for the lightning bolt to strike the clock tower.



It is 1985. Marty arrives back in Hill Valley and is relieved to discover that Doc read the note and was able to wear a radiation suit, which saved his life. Doc gets back into the DeLorean and says he's going to travel thirty years into the future. The next morning, in Hill Valley Town Square, there is a podium set up. Marty realises that his family all look very different and are much more confident and happier. George is now an author, and they celebrate 'George McFly Day'! Goldie Wilson has now been elected as Mayor. Marty has an opportunity to fulfil his ambition as a musician and performs for Jennifer's uncle, a record company mogul.



## DID YOU KNOW?

- ✓ The plot and narrative of **Back to the Future** was originally created by Bob Gale and Robert Zemeckis when they wrote the screenplay for the film, released in 1985.
- ✓ However, the plot of the stage musical is slightly different from the original film.
- ✓ The script for the stage musical took over seven years to develop.

## MEET THE CREATIVE TEAM

### MEET SOME OF THE AMAZING CREATIVES INVOLVED IN **BACK TO THE FUTURE THE MUSICAL**:

Book by Bob Gale

Music and Lyrics - Alan Silvestri and Glen Ballard

Executive Producer - Colin Ingram

Designer - Tim Hatley

Director - John Rando

Musical Director - Jim Henson

Lighting Design - Tim Lutkin

Sound Designer - Gareth Owen

Video Designer - Finn Ross

Choreographer - Chris Bailey

Illusion Designer - Chris Fisher

### WE ASKED THE CREATIVE TEAM WHAT THEY HAVE ENJOYED MOST ABOUT BEING PART OF **BACK TO THE FUTURE THE MUSICAL**:

“THIS, FOR ME, WAS PROBABLY THE **BEST CREATIVE EXPERIENCE I’VE EVER HAD.**”

**BOB GALE, WRITER**

“**IT’S BEEN A GREAT TEAM.** ALL MY DESIGN COLLABORATORS HAVE BEEN GREAT TO WORK WITH, AND I’VE REALLY ENJOYED THAT.”

**TIM HATLEY - DESIGNER**

“JUST THE SHEER SCALE OF IT. IT’S A LARGE ORCHESTRA. IT’S A COMPLEX SCORE. IT’S A BRILLIANT STORY.”

**JIM HENSON - MUSICAL DIRECTOR**

# MEET THE CAST

MEET SOME OF THE TALENTED CAST PERFORMING IN  
**BACK TO THE FUTURE THE MUSICAL:**



**MARTY MCFLY**  
BEN JOYCE



**DOC BROWN**  
ROGER BART



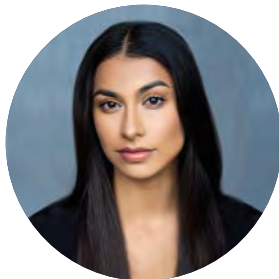
**LORRAINE BAINES**  
AMBER DAVIES



**GEORGE MCFLY**  
OLIVER NICHOLAS



**GOLDIE WILSON/  
MARVIN BERRY**  
JORDAN BENJAMIN



**JENNIFER PARKER**  
SOPHIE NAGLIK



**BIFF TANNEN**  
HARRY JOBSON



**STRICKLAND**  
GARY TRAINOR



**DAVE MCFLY**  
WILL HASWELL



**LINDA MCFLY**  
EMMA LLOYD

# MUSICAL NUMBERS

## ACT 1

It's Only A Matter Of Time  
Got No Future  
Wherever We're Going  
Hello - Is Anybody Home?  
It Works  
Cake  
Got No Future (Reprise)  
Gotta Start Somewhere  
My Myopia  
Pretty Baby  
Future Boy  
Hill Valley High School Fight Song  
Something About That Boy

## ACT 2

21st Century  
Something About That Boy (Reprise)  
Put Your Mind To It  
For The Dreamers  
Teach Him A Lesson  
Only A Matter Of Time (Reprise)  
Deep Divin'  
Pretty Baby (Reprise)  
Earth Angel  
Johnny B. Goode  
For The Dreamers (Reprise)  
The Power Of Love  
Back In Time

# THEMES

## AMBITION

"I BELIEVE I'VE REALISED MY DREAM ... PROOF POSITIVE THAT YOU CAN ACCOMPLISH ANYTHING IF YOU JUST PUT YOUR MIND TO IT!"

**DOC BROWN**

Marty has a youthful energy, ambition and wants to succeed. This contrasts with the rest of his family, who lack ambition and do not have the self-belief to pursue their dreams. At the start of the musical, he sees his father, George McFly, as a failure. Despite being told by the Head Teacher Mr Strickland. "you'll never amount to anything", Marty still believes he can succeed as a musician. In his opening song 'Only a Matter of Time', he sings:

"I'LL ROCK MY FUTURE, I'M A WINNER, NOT A LOSER"

**MARTY MCFLY**

## REWRITING HISTORY

"I'M YOUR DENSITY ... I MEAN, YOUR DESTINY."

**GEORGE MCFLY**

The musical explores to what extent our future is pre-determined. Once Marty has gone back to 1955, he starts to realise that every decision and action has an impact on 'future events'. George McFly also changes his future by standing up to Biff Tannen. It is a small step towards becoming more confident and more accomplished as a writer.

## COURAGE & SELF-BELIEF

“I JUST DON’T THINK I CAN TAKE THAT KIND OF REJECTION.”

**GEORGE MCFLY**

The story explores the challenges of being courageous and brave; the idea that, in order to be courageous, you also need to take risks and be vulnerable. George McFly overcomes his fears and is courageous when he stands up to Biff. It is Marty who helps his father to have the courage and self-belief to stand up to Biff with his positivity and belief in George.

## FAILURE BEFORE SUCCESS

“I INVENTED SOMETHING WHICH ACTUALLY WORKS!”

**DOC BROWN**

The theme of ‘failure before success’ runs through **Back to the Future**, as many of the characters face challenges before they finally succeed. As an inventor, Doc comments on how many of his creations have not worked, even though he has succeeded in creating time travel. This theme connects with ambition, courage, and self-belief, as they are important qualities if you are going to succeed in the face of adversity.

## THE POWER OF LOVE

“IF THEY DON’T KISS, THEY’LL NEVER FALL IN LOVE AND HAVE A HISTORY.”

**MARTY MCFLY**

**Back to the Future** is essentially a love story. Marty is in love with his girlfriend Jennifer in 1985 and the whole plot revolves around helping his parents to fall in love again in 1955. The character of Lorraine has an idealised view of love and what it means to be in love. This is shown in Act 1, when she sings ‘Pretty Baby’ about falling in love for the first time.



# A MESSAGE FROM BOB GALE

(CREATOR AND WRITER OF **BACK TO THE FUTURE**)



## SOME THOUGHTS ON ‘FAILURE BEFORE SUCCESS’

Whenever I’m asked to talk about **Back to the Future**, this is where I start:

The original movie was released in 1985 and was a gigantic hit worldwide. In America, it played in cinemas for nine months. We made two sequels, released in 1989 and 1990, and all told, corrected for inflation, the three films grossed the equivalent of two billion US dollars (over 1.5 billion UK pounds).

I came up with the idea in Summer 1980. Director Robert Zemeckis and I wrote two drafts, but during the following two years, the project was rejected by every studio, production company and producer over 40 times. We finally got it off the ground in 1984 after Zemeckis made his first hit movie, *Romancing The Stone*.

Rejection can be brutal. And painful. Every person on the planet has been rejected and has failed at some point – often, many, many times – and it never ends. In sports, this is obvious. No footballer scores a goal in every attempt – not even close – just as no goalkeeper has a 100% success rate. Failure is part of the game. Thomas Edison, who invented the light bulb, tested over 10,000 filaments before he found one that worked. 10,000! He famously said:

“I HAVE NOT FAILED 10,000 TIMES. I’VE SUCCESSFULLY FOUND 10,000 WAYS THAT WILL NOT WORK.”

**THOMAS EDISON**

We all face rejection, constantly, in big things and little things. We get rejected by someone we really want to go out with. Or we don’t get invited to a party – that’s rejection. We get rejected by a club we want to join or by a school we want to attend or for a job we want to get. It hurts. Rejection hurts. Failure hurts. Even now, I still get rejected and I still fail. It’s part of life. And learning how to deal with it, learning how to push through it, finding the strength to get up when you’re knocked down...that’s one of the themes of **Back to the Future**.

If you take nothing else from this study experience, it’s that you should understand that EVERYBODY gets rejected sometimes, everybody fails sometimes. It hurts, but we can all help one another deal with that pain, just by showing a little kindness to somebody in that situation, just as you would appreciate that from somebody else, just as our characters do in **Back to the Future**, and to see it as an opportunity to learn and to do better.

# MEET MARTY & DOC



ROGER BART

BEN JOYCE

**MARTY MCFLY - TEENAGER (16/17 YEARS), WANTS TO SUCCEED AND BECOME A MUSICIAN, HILL VALLEY (1985)**

**DOC BROWN - 65-70 YEARS, SCIENTIST/INVENTOR, HILL VALLEY (1985)**

Marty McFly and Doc Emmett Brown are the main characters in **Back to the Future The Musical**. Even though Doc is significantly older than Marty, they have a very special friendship. This was created and developed during the **Back to the Future** film trilogy and has now been translated onto the stage. Look out (and listen out) for the following in the show:

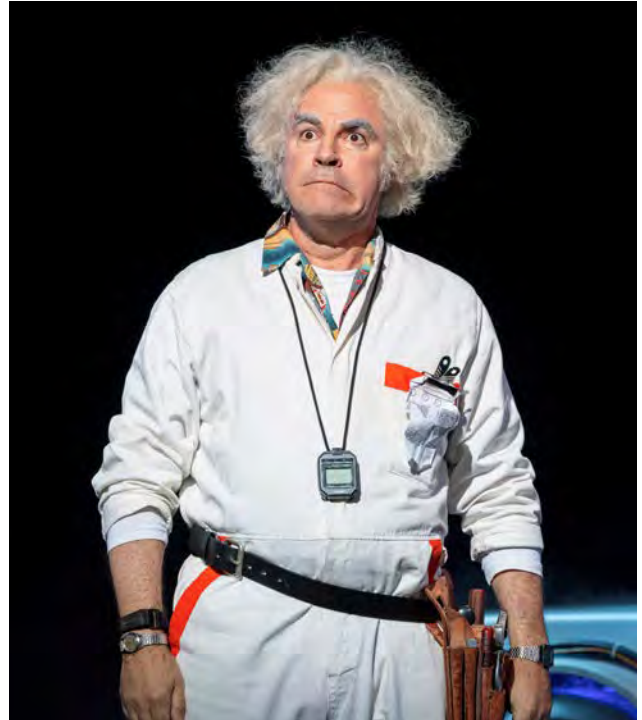
- ✓ Moments of comedy between them.
- ✓ Doc Brown's amazing facial expressions (especially when he realises that Marty's mom has fallen in love with him!).
- ✓ The musical motifs which are used in relation to Doc.

## **MARTY'S COURAGE & SELF-BELIEF**

"YOU CAN ACCOMPLISH ANYTHING IF YOU JUST PUT YOUR MIND TO IT!"

**DOC BROWN, ACT 1**

Marty faces many challenges throughout the show and needs to have a huge amount of self-belief, courage, and determination to succeed. He is told by his schoolteacher, Strickland, that he's a 'slacker' and 'will never amount to anything'. However, Doc Brown helps him every step of the way and instils him with confidence.



## **DOC BROWN - THE OUTSIDER?**

### **MARTY**

“I’M LOOKING FOR DOCTOR EMMETT L. BROWN. DO YOU KNOW HIM?”

### **SAM**

“THE LUNATIC OF RIVERSIDE DRIVE? WHY WOULD YOU WANT TO SEE HIM?”

**DISCUSSION: IN WHAT WAY IS DOC SEEN AS SOMEONE LIVING OUTSIDE OF CONVENTIONAL SOCIETY? WHY ARE PEOPLE SUSPICIOUS OF HIM?**

## **DID YOU KNOW?**

### **BOB GALE TALKING ABOUT THE CHARACTER DOC BROWN:**

“WHEN THE SCRIPT WAS WRITTEN IN THE 1980s, THE AUTHORS REFERRED TO ‘DOC’ AS ‘BROWN’ AND THAT’S WHAT YOU’LL SEE HERE. IN EARLIER DRAFTS, HE WAS ORIGINALLY KNOWN AS ‘PROFESSOR BROWN’ BUT IT WAS LATER DECIDED THAT SOUNDED TOO STUFFY AND FORMAL. SO THE AUTHORS CHANGED IT TO ‘DOC BROWN’. WHEN THEY WROTE THE SEQUELS, HE IS REFERRED TO AS ‘DOC’, JUST AS HE IS IN THE BOOK.”

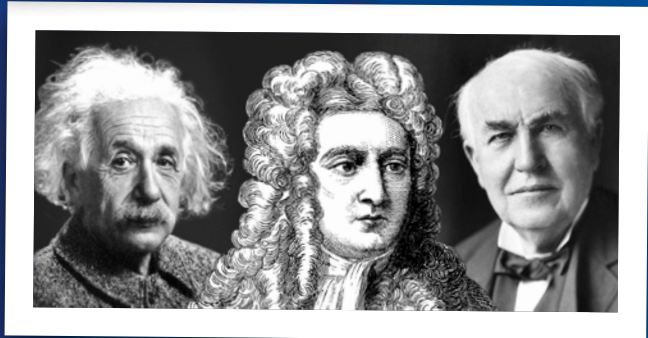
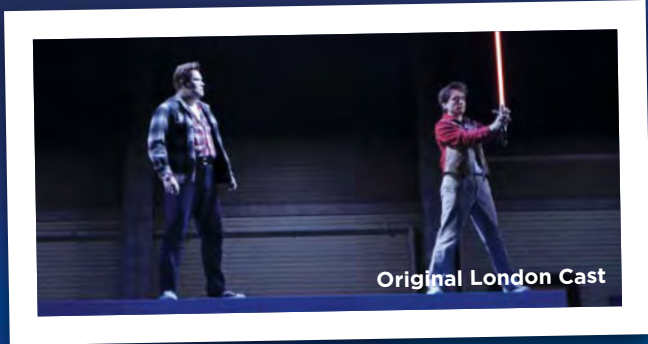
# LOOK OUT FOR...

FROM THE MOMENT YOU WALK INTO THE THEATRE, EVERYTHING YOU SEE AND HEAR HAS BEEN CAREFULLY CONSIDERED BY THE CREATIVE TEAM. HOW MANY OF THE FOLLOWING EIGHT FEATURES AND DRAMATIC TECHNIQUES CAN YOU SPOT WHEN YOU'RE WATCHING THE SHOW?





- 1 A STAGE 'REVOLVE'
- 2 A REFERENCE TO THE FILM STAR WARS
- 3 TWO MOMENTS OF TIME-TRAVEL
- 4 A STILL IMAGE
- 5 A MOMENT OF 'CROSS-CUTTING'
- 6 MOMENTS OF PHYSICAL COMEDY
- 7 ACTORS MULTI-ROLLING
- 8 THESE FAMOUS INVENTORS



# LISTEN OUT FOR...

**MUSICAL DIRECTOR JIM HENSON IS IN CHARGE OF THE MUSIC SIDE OF BACK TO THE FUTURE THE MUSICAL. HE ALSO CONDUCTS THE BAND THROUGHOUT THE SHOW AND PLAYS THE PIANO! HE SAYS:**

“THE THING THAT’S UNIQUE ABOUT THIS SHOW IS WE HAVE THREE VERY DISTINCT STYLES. THEY’RE THREE KINDS OF QUITE DIFFERENT WORLDS.”

So...listen out for music and sounds from the **eighties**, the **fifties** and the **film score music**, created by Alan Silvestri.

## THEMES AND MOTIFS

Here are some specific themes and motifs to listen out for throughout the show.

- Where and when do you hear them?
- What does the theme convey about the characters?
- How do the themes change at certain moments?

### THE MAIN THEME

MAIN THEME

B $\flat$  C/B $\flat$  B $\flat$  C/B $\flat$

F/A G(SUS4) G C(SUS4) C

### MAIN THEME WITH VARIATION MOTIF

MAIN THEME VARIATION MOTIF

Can you also listen out for motifs which convey:

- ✓ Danger
- ✓ Discovery
- ✓ Time-travel

## KEY VOCAB IN FOCUS

**LEITMOTIF** - Commonly used within film music. Leitmotifs are intentionally repeated, recurring aural themes associated with a particular person, idea, or action. For example, when Alan Silvestri composed the original film score for **Back to the Future**, he gave the character of Doc Brown his own set of musical characteristics. Listen out for a more staccato rhythmic feel. These represent his manic brain activity and 'quirky' thought processes.

MOTIFs - Doc related

E B $\flat$  E B $\flat$



The image shows a musical score for a motif related to Doc Brown. It features a treble clef and a key signature of one flat (B-flat). The notation consists of a series of chords and melodic lines. The first part shows a sequence of chords: E, B-flat, E, B-flat. The second part shows a melodic line with eighth notes and rests. The third part shows a more complex rhythmic pattern with eighth notes and rests.



# BACK TO THE EIGHTIES

## 80s CULTURE



## 80s FASHION



## 80s TECHNOLOGY



## 80s POLITICS

America's President in the 1980s was Ronald Reagan. When Marty tells Doc that Ronald Reagan is president in 1985, he doesn't believe him, because in 1955, Reagan was a Hollywood film actor.

## 80s YOUTH CULTURE & MUSIC

In both the UK and the USA, teenagers and young people engaged with all sorts of new music and media. Advancements in technology led to electronic music emerging and young people able to create and record their own music at home. Movies and TV had their golden era and **Back to the Future** the movie was a huge part of that!

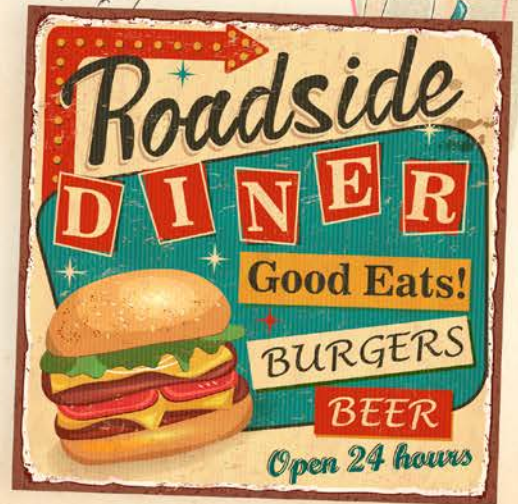


# Back to the Fifties



## ***GENDER ROLES - DID YOU KNOW?***

- The gender roles for men and women were clearly defined in 1950s America.
- Couples wed early. In the late 1950s, American women got married at the average age of 20.
- Generally, women were the 'homemakers' and stayed at home, whilst men went out to work. These expected gender roles were reinforced through print and television advertising.



## ***YOUTH CULTURE & 50s MUSIC***

The fifties saw the emergence of youth culture and rock 'n' roll, which originated from black American music such as gospel, jump blues, boogie woogie, rhythm and blues, as well as country music. The genre acquired its name in 1954 and was pioneered by artists such as Chuck Berry. (Look out for Marvin Berry, Chuck Berry's cousin, who appears in **Back to the Future!**)

# BACK TO FUTURE THE MUSICAL



**Mousetrap**  
theatreprojects

Commissioned by  
**Mousetrap Theatre Projects**  
[www.mousetrap.org.uk](http://www.mousetrap.org.uk)



**WE TEACH DRAMA**

Written by  
**Lucy Bellingham**  
[info@weteachdrama.com](mailto:info@weteachdrama.com)

DESIGNED BY **DEWYNTERS**