

MAXIMUM OVERDRIVE

DE LAURENTIIS ENTERTAINMENT GROUP INC.

DINO DE LAURENTIIS PRESENTS

A FILM BY STEPHEN KING

"MAXIMUM OVERDRIVE"

Starring

EMILIO ESTEVEZ

PAT HINGLE

LAURA HARRINGTON

YEARDLEY SMITH
JOHN SHORT
ELLEN McELDUFF
J.C. QUINN

CHRISTOPHER MURNEY
HOLTER GRAHAM

Executive Producers

MELVIN PEARL
DON LEVIN

Produced by

MARTHA SCHUMACHER

Written for the Screen
and Directed by

STEPHEN KING

Music by

AC/DC

Rated: "R"

Running Time: 97 minutes

THE CAST

BILL ROBINSONEMILIO ESTEVEZ
HENDERSHOTPAT HINGLE
BRETTLAURA HARRINGTON
CONNIEYEARDLEY SMITH
CURTJOHN SHORT
WANDA JUNEELLEN McELDUFF
DUNCANJ.C. QUINN
CAMP LOMANCHRISTOPHER MURNEY
DEKEHOLTER GRAHAM
HANDYFRANKIE FAISON
JOEPAT MILLER
MAXJACK CANON
STEVEBARRY BELL
FRANKJOHN BRASINGTON
ANDYJ. DON FERGUSON
BRADLEON RIPPY
BARRYBOB GOODEN
ROLFR. PICKETT BUGG
VIDEOPLAYERGIANCARLO ESPOSITO
2ND MANMARTIN TUCKER
2ND WOMANMARLA MAPLES
BRIDGEMASTERNED AUSTIN
HELPERRICHARD CHAPMAN, JR.
COACHBOB GUNTER
UMPIREBILL HUGGINS

STUNT CO-ORDINATORGLENN RANDALL, JR.

STUNT PERFORMERS

PHIL ADAMS
ROBIN GRATHWOL
KENT HAYS
DENVER MATTSON
BRUCE MORIARTY
EDGAR MOURINO

CHRISTINE BAUER
GENE HARTLINE
JULIUS LeFLORE
BERNIE POCK
GARY McLARTY
DICK LANGDON

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MAXIMUM OVERDRIVE

"MAXIMUM OVERDRIVE"

(Synopsis)

Imagine your worst nightmare; (author Stephen King's specialty) machines taking over the earth. All those mechanical toys we play with begin, slowly at first, to play with us, then taunt us, and finally try to destroy us. Lawnmowers cut down their owners; power saws turn their blades toward their operators; stereo headsets deliver fatal broadcasts to their listeners; cars and trucks try to run over their drivers. Every machine shifts into "MAXIMUM OVERDRIVE."

Modern technology reigns supreme when a seemingly harmless comet, Rhea-M, circles the earth. No place is safe, including the Dixie Boy Truck Stop where patrons and employees try to out-maneuver a convoy of terror. At first the problems seem minor: the gas pumps suddenly stop pumping fuel, the video games flash and beep uncontrollably, and the soda machine spits change and cans of soda pop wildly. Soon, the attacks become more serious. Wanda June (ELLEN McELDUFF), the restaurant's waitress, is attacked by an electric carving knife. Jumping out of her grasp, it slices her arm and falls to the floor,

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continuing its attack on her shoes and then on an unsuspecting patron.

News of the comet catastrophe is broadcast on the radio just as travelling salesman Camp Loman (CHRISTOPHER MURNEY) picks up a pretty hitchhiker. Put off by Loman's advances, Brett (LAURA HARRINGTON), insists he pull over at the Dixie Boy, whereupon the lecherous salesman is attacked and almost killed by a rampaging truck. When Bill Robinson (EMILIO ESTEVEZ), the diner's short order cook, goes to investigate, he finds neither a driver nor a key to the ignition of the blood thirsty 18-wheelers.

Meanwhile, on a nearby highway, newlyweds Curt and Connie (JOHN SHORT and YEARDLEY SMITH) desperately try to elude the onslaught of yet another carnivorous semi. Barely escaping, they burst through a gap in the rolling chain of trucks surrounding the Dixie Boy and are rescued by Bill, Brett, and the conniving truck stop owner, Bubba Hendershot (PAT HINGLE).

Settling in for the long night, the Dixie Boy inhabitants are roused from their troubled sleep by the desperate cries of the badly wounded salesman they had all taken for dead. Bill and Curtis attempt an ill-fated rescue mission and utilize a network of drains and sewers to avoid being spotted by the trucks. However, Camp is dead by the time they arrive. Not a total loss, their efforts lead them to Deke (HOLDER GRAHAM), the son of the slain truck stop employee, who has managed to make his way

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to the Dixie Boy. Just as Bill and Curtis find Deke, one of the diesel monsters, ironically emblazoned with the name, Happy Toyz, pinpoints their whereabouts. Escape seems impossible. Retreating to the Dixie Boy is their only hope. Crawling as fast as they can, the three barely make it to the drainpipe in time to escape the attacking cab as it slams through the ditch where they once hid.

By dawn, the circle of trucks has diminished, many have run out of fuel. A sense of elation fills the prisoners as they realize that soon all the trucks will run out of gas. Their celebration is short lived, however, as an army jeep arrives, outfitted with a fully operational machine gun aimed directly at the Dixie Boy and the people inside. Its horn blares out a message in morse code: "fuel the trucks, or die." The humans find themselves slaves to filling thousands of near-empty gas tanks.

After a full day's work in blistering heat, an exhausted Bill decides that an underground escape is the only hope of survival and convinces the group they should take refuge on nearby island, where no machines exist.

Armed with a secret cache of weapons that Hendershot has collected and hidden in the basement of the diner, Bill leads his friends back through the sewers to a drainpipe across the road from the Dixie Boy. Realizing that their captives have eluded them the trucks go on a rampage, plowing through the structure that once imprisoned their hostages. When one of the semis strikes a gas tank, the

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Dixie Boy explodes in flames. Escaping into the night, Bill and the others head for the open sea in a last-ditch effort to save themselves and the human race.

De Laurentiis Entertainment Group presents "MAXIMUM OVERDRIVE," a film by Stephen King, starring Emilio Estevez, Pat Hingle, Laura Harrington, and Christopher Murney.

"MAXIMUM OVERDRIVE" is co-produced by Milton Subotsky, executive produced by Mel Pearl and Don Levin, produced by Martha Schumacher, and written for the screen and directed by Stephen King.

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"MAXIMUM OVERDRIVE"

Production Notes

Circling ominously, they watch their prey, waiting for their moment to strike, secure in the knowledge that they have all the time in the world. A woman raises her voice in anguish at the predators. "YOU CAN'T DO THIS! WE MADE YOU!," she screams, before she too becomes one of their victims.

Trucks--commonplace, ordinary-looking trucks--are the object of her futile cry. These huge vehicles, however, are far from ordinary. Driverless, they are killing off the species that created them. Like the rest of the world's machinery, they are in "MAXIMUM OVERDRIVE."

Set in a terrifying world that could only come from the imagination of best-selling author STEPHEN KING, "MAXIMUM OVERDRIVE" is a De Laurentiis Entertainment Group presentation. Marking the motion picture directorial debut of Stephen King, the film is produced by MARTHA SCHUMACHER, starring EMILIO ESTEVEZ, PAT HINGLE, and LAURA HARRINGTON. The screenplay was adapted by King from his original short story "Trucks," published in his first anthology, "Night Shift." MEL PEARL and DON LEVIN are the film's executive producers. "MAXIMUM OVERDRIVE" is being distributed throughout the United States and Canada by

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the De Laurentiis Entertainment Group.

"MAXIMUM OVERDRIVE" takes place in the not-too-distant future, at a time when the earth is passing through the tail of Rhea-M, a rogue comet. Not an uncommon event by celestial standards, it nonetheless turns the world into a deathtrap, triggering a murderous revolt by mankind's machines against their makers.

What was it that prompted the people at the North Carolina Film Corporation to approach Stephen King to direct his first movie? Producer Martha Schumacher explains, "we felt that the history of Stephen King screen adaptations lacked the potency his books have had. So we decided to go right to the source."

"Getting King to direct his first movie was almost as difficult as putting a major motion picture into production," Schumacher says. The author initially declined the offer to write the adaptation of his short story. "I was busy at the time, working on a book," he explains, "but I did ask Dino to look at a treatment by a writer whose work I respect very much." De Laurentiis wasn't satisfied with the version submitted, and the next time King visited him in North Carolina, asked Stephen if he had any further ideas on the project. "And I had," recalls King. "I had this idea about the comet, and having all machinery going crazy, in addition to the trucks."

Once again, De Laurentiis asked King to do a treatment of the story, and again, he declined. "The thing with Dino," reflects

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King, "is that he's almost telepathic. He knows when the ideas have started to sink in. When he called a week later and asked me to do the screenplay, I immediately said yes, because by then, I had a really clear picture of the plot and found myself wanting to go ahead with the adaptation."

It took King just over three weeks to write that adaptation. He then began preparing to direct by breaking down the screenplay into a list of 1,147 specific shots. "All those shots weren't going to be in the film," King explains, "but I looked at it from a moviegoer's point of view, thinking about everything I'd want to see if I were watching the film. Of course, no amount of preparation can adequately prepare you for the actual experience," he admits. "That first week of shooting was like two semesters at UCLA film school."

The offer for King to direct "Maximum Overdrive" was neither the first one he had received, nor was it the first he had been tempted to take. "For a long time, I thought, 'maybe I ought to direct an adaptation of one of my stories,' because so many people have said to me, 'The film didn't seem like the book.' While I don't necessarily dislike the films that have been made out of my work, I've always felt that the spirit of the book was somewhat lost when turned into film. This was never really very important to me as a writer but it was as a moviegoer. In that vein, I was intensely curious to find out if I could translate whatever was in my heart and brain, the stuff that's between the lines, onto film." Until now,

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however, the desire to do that was never a priority; my family always came first. My kids are older now, so the timing was right."

Principal photography on "Maximum Overdrive" began on July 14th, 1985 in the city of Wilmington, North Carolina, where Stephen King and his crew took control of the Cape Fear River drawbridge for one of the film's opening scenes. The action centered around the drawbridge opening mysteriously by itself, causing massive destruction, as the cars caught on the bridge topple backwards onto one another and their unsuspecting drivers.

Because the actual bridge was not built to accomodate such a feat, the scene was done in several parts. A miniature version of the bridge was placed on a special shooting platform several yards away from the actual structure. When filmed from a specific angle, the miniature version of the bridge appears on the screen, with scaled-down cars. This footage is intercut with additional scenes filmed on yet another replica of the drawbridge. In an abandoned rock quarry, located just several miles from the real bridge, technicians constructed their own totally functional, hydraulically powered section of that bridge. It was at this location that King was able to choreograph the elaborate stunt and collision work needed to make the scene terrifyingly real.

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"Maximum Overdrive" is a film laden with stunts and special effects, and one might question King's decision to embark on a directorial career with such an intricately technical script. "It never worried me," answers King to the query. There was so much choreography of machines, that it seemed to me I wouldn't have to direct in the traditional sense of getting down there with the actors, talking about method and motivation, and all that other stuff." Reflecting upon the debut experience, the fledgling director added, "Of course, after we did a few of the stunts, I said to myself, 'Hmm, people could actually get hurt here,' and it did start to worry me a little bit."

All of "Maximum Overdrive's" filming took place in Wilmington, both in and around the city, and on the soundstages of the DEG Film Studios Inc. Founded in 1983 by Dino De Laurentiis, the facility has swelled within one year to become the largest East Coast film production center (outside of New York), boasting five soundstages, as well as a ten acre back lot. Knowing that all of the filming would take place in Wilmington influenced King to set the story in this historical coastal town.

"The studio's been used as other cities: Wilmington as Washington, D.C. ("Firestarter"), Wilmington as New York ("Year of the Dragon"), and Wilmington as Atlantic City ("Stephen King's Cat's Eye"), King says, "so I figured why not use Wilmington as Wilmington?"

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Most of the action in "Maximum Overdrive" occurs at the Dixie Boy truck stop, where a group of people find themselves held captive by the renegade vehicles. The entire set, however, stood on several acres and featured a diner, fuel office, game room, gas pumps, service garages and showers for the drivers. Built adjacent to an interstate highway, this set was so realistic that quite a few road-weary truckers mistook the Dixie Boy for a new facility. A local newspaper, alerted to the situation, printed an article citing a need for an actual new truck stop, having learned from the production company's example.

One of the most important effects needed for the film was to make the trucks appear driverless. To accomplish this, many of the trucks were rigged with black curtains positioned over the drivers' seats. The drivers, dressed in black Ninja-like garb, blended in almost imperceptibly. Other trucks had special compartments built in so the driver was completely hidden. Still another truck disguised the driver as, of all things, a seat cushion.

The script's call for the destruction of the Dixie Boy challenged the talents of special effects coordinator Steve Galich in yet another way - rigging the structure for almost three thousand simulated bullet hits. An army mule vehicle equipped with a machine gun proves to the humans that the trucks mean business, pumping hundreds of rounds of ammunition into the building. After this scene was filmed,

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the truck stop had to be completely renovated to film earlier scenes, only to be totally destroyed again for another dramatic moment. Having spent nearly two months at that location, both cast and crew alike sent up a rousing cheer as a fireball razed the building to its foundations. "It got a little more purgatorial each week that we filmed there," explains King of the reaction, and adds with a smile, "When I saw the blast, I thought I'd died and went to heaven."

Stuntwork also played a prominent role in bringing "Maximum Overdrive" from the printed page to the screen. One stunt in particular looked so realistic that even master of horror Stephen King couldn't bring himself to call for a second take. After spending hours in the hot sun fueling trucks, Bill Robinson, portrayed by Emilio Estevez, finds the underground pumps dry. Ready to call it a day, he sets off to the diner for a well deserved rest. Before he can make it to the door, he finds himself blocked by a tanker truck which has brought more fuel for the vehicles. Bill stands up to the truck, refusing to pump any more. The truck will not be denied and "nudges" Bill to the spot where he can refuel the tanks. The stuntman doing the scene was actually hit by the truck several times as it pushed him to the right spot. Why was King so nervous during this scene? Probably because the "stuntman" performing the action was Estevez himself!

Overall, King enjoyed his directorial debut and would

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certainly consider doing it again in the future. "Not the near future," he adds, "and of course, that presupposes that somebody would want me to direct another film."

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MAXIMUM OVERDRIVE

"MAXIMUM OVERDRIVE" PRODUCTION NOTES

ABOUT THE CAST...

"Just before we started the casting process," says Stephen King, "I was reading an article in a magazine that featured a picture of EMILIO ESTEVEZ. That picture looked like the image I had in mind for Billy. We talked about a bunch of other guys, but by then, to me, he was Billy, and I was happy to learn that he wanted to do it."

"I had just come off of making three 'talky' films," responds Estevez, "and I've always wanted to do an action film where I got to run, jump, be a hero, and get the girl. Besides, when I was seventeen, I read The Shining and had a lot of trouble sleeping afterwards. I've always been a big fan of Stephen's work."

It was for this reason that the actor immediately accepted the lead role of Bill Robinson. A parolee working as a short order cook at the Dixie Boy, Robinson finds himself the leader of a small group of people trying to survive the attack of the deadly trucks. For 23-year old Estevez, the part of Bill is just another in a series of widely divergent roles which highlight his talent and

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versatility.

Born in Manhattan, and raised in Los Angeles, Estevez's professional career began on the day he graduated high school, having landed a part in a television special entitled "Seventeen Going on Nowhere." He also appeared in the television film "In the Custody of Strangers," a drama about juveniles caught in the criminal justice system.

Two novels by S.E. Hinton adapted for the screen provided Estevez with his first motion picture roles. His debut came in "Tex" with Matt Dillon, and was followed by his performance as "Two-Bit" Matthews in Francis Ford Coppola's "The Outsiders." He has since starred in the cult classic "Repo Man," John Hughes' "The Breakfast Club," and "St. Elmo's Fire." Prior to his work on "Maximum Overdrive," Estevez returned to the works of S.E. Hinton, as he wrote the screenplay and starred in "That Was Then, This Is Now." Emilio's next project will have him following in Stephen King's footsteps, making his directorial debut with a project he wrote and will star in.

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"He adds a stamp of validity to a film," says producer Martha Schumacher of PAT HINGLE, who portrays Hendershot, the slightly sinister and overtly nasty owner of the Dixie Boy.

Beginning his professional career in 1950, Hingle has been a staple of theatre, film and television. On stage, his credits include performances in "Cat on a Hot Tin Roof,"

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"Strange Interlude," "That Championship Season," "The Dark at the Top of the Stairs" (for which he won a Tony nomination), "The Deadly Game," "The Glass Menagerie," Arthur Miller's "The Price," "The Odd Couple" and "Child's Play," among others.

His television debut came in 1950 as a cockney panhandler in a 30 minute version of "Dr. Jeckyll and Mr. Hyde." Hingle also served as the narrator for the Emmy award winning documentary "Let Us Now Praise Men," by James Agee and Walker Evans, and co-starred with Dennis Weaver in the series "Stone." He is known to movie audiences through his appearance in films such as "On the Waterfront," "Splendor in the Grass," "Hang 'Em High," "The Ugly American," "All the Way Home," "Norma Rae," "Sudden Impact," "The Falcon and the Snowman," and "Brewster's Millions."

Hingle's portrayal of Hendershot was an especially comforting one to first-time director Stephen King, who acknowledges, "Whether or not I can direct, this guy can act."

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While casting for a female lead to play opposite Emilio Estevez, producer Martha Schumacher and director Stephen King found themselves deadlocked. Each had a completely different "type" concept for the character of Brett, until LAURA HARRINGTON came along.

Laura made her Broadway debut opposite Al Pacino in "Richard III," and has appeared in the television film "Susan." She starred in the feature "City Girl," directed by Martha

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Coolidge, and has also been on screen in the films "Dark End of the Street" and "Buckaroo Banzai."

Harrington makes her home in Los Angeles.

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JOHN SHORT portrays Curt, a newlywed who finds that the honeymoon is over sooner than he thought, due to the menace of a horde of bloodthirsty trucks. Short will make his feature film debut in the upcoming release of Blake Edwards' "A Fine Mess," and has been seen in the movie of the week, "The Other Lover," and episodes of "Newhart" and "Trapper John."

A native of Mt. Carmel, Illinois, Short left his Drama Desk nominated role of Tom Sawyer in the Broadway production of "Big River" to appear in "Maximum Overdrive."

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YEARDLEY SMITH portrays Connie, Curt's bride. Smith made her Broadway debut opposite Jeremy Irons in Mike Nichols' "The Real Thing." She has been featured in the films "Heaven Help Us" and "The Legend of Billie Jean." On television, Yearley starred in the ABC Afterschool Special "Mom's on Strike."

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When HOLTER GRAHAM learned that he had been picked for the role of Deke, he did what any normal 13 year old boy would do: a handstand. "Maximum Overdrive" marks Graham's professional acting debut. A native of Baltimore, Holter

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had auditioned at the DEG Film Studios Inc. a year earlier for a role in "Marie: A True Story" but just missed getting the part. When casting began on "Maximum Overdrive," producer Martha Schumacher remembered the audition and called Graham in to read for the part of Deke. Now having completed the film, Holter is sure that he wants to make acting his permanent career.

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"Maximum Overdrive" also boasts an impressive group of actors who round out the employees and patrons of the truck stop, among whom are included:

ELLEN McELDUFF, given the Obie award for her performance in "Southern Exposure," who portrays Wanda June, the Dixie Boy's waitress.

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CHRISTOPHER MURNEY is Camp Loman, the Bible salesman, who meets an untimely end at the rear of a truck. Murney has several feature television and stage roles to his credit.

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FRANKIE FAISON portrays Handy, the trucker, who brings the evil Happy Toyz truck to the Dixie Boy.

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PAT MILLER plays Joe, Hendershot's long suffering assistant.

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BARRY BELL portrays Steve Gayton, the Dixie Boy mechanic.

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J.C. QUINN is Deke's father, Duncan Keller.

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Other diner patrons including R. PICKETT BUGG, JOHN BRASINGTON, J.D. FERGUSON, JACK CANON, ROBERT GOODEN, and LEON RIPPY.

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MAXIMUM OVERDRIVE

"MAXIMUM OVERDRIVE" PRODUCTION NOTES

ABOUT THE FILMMAKERS...

DINO DE LAURENTIIS, a veteran of more than 500 films, is one of the most prolific and adventuresome filmmakers working today. Born, raised and educated in Italy, De Laurentiis enrolled in Rome's Centro Sperimentale di Cinematografia at the age of 17. To earn a living and gain practical experience in film production, he worked as an actor, an extra, a propman, a unit manager, and as an assistant director before producing his first film, "L'Amore Canta," when he was 20.

In the early 1950's, De Laurentiis and Carlo Ponti established the Ponti-De Laurentiis Production Company. They were awarded the Best Foreign Film Oscars in 1956 and 1957 for their productions of Fellini's "La Strada" and "Nights of Cabiria." Among their many other productions was the epic "War and Peace," directed by King Vidor.

De Laurentiis formed his own production company in the late 1950's, as his partnership with Ponti dissolved. In this period, he produced such classics as "This Angry Age," "The Tempest," "The Bible," "Waterloo," "Under Ten Flags," "The Best of Enemies," "Barabbas," "Three Faces of a Woman" and one of Jane Fonda's earliest hits, "Barbarella."

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Relocating to United States in the early 1970s, De Laurentiis produced a wide variety of films, including "Serpico," "Three Days of the Condor," "Orca," "The Valachi Papers," "Buffalo Bill and the Indians," "Death Wish," "King of the Gypsies," "The Brinks Job," "King Kong," "The Serpent's Egg," "Hurricane," "Face to Face," and "Flash Gordon," among others.

More recent De Laurentiis productions include "Ragtime," "The Dead Zone," "The Bounty," "Firestarter," two "Conan" films, "Dune," "Stephen King's Cat's Eye," "Silver Bullet," "Red Sonja" and "Year of the Dragon."

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"Maximum Overdrive" marks a renewed acquaintance between Stephen King and producer MARTHA SCHUMACHER. She served as associate producer on "Firestarter " and made her producing debut with "Stephen King's Cat's Eye." Soon after, a film based on a King novella Cycle of the Werewolf entitled "Stephen King's Silver Bullet" went into production, and again, Martha assumed the mantle of producer.

Schumacher began her career in show business as an assistant auditor on the CBS miniseries "The Dain Curse." Prior to that, she had been involved in junior fashion photography, having done some modeling in college.

After "The Dain Curse," Schumacher worked as a location auditor on a number of television shows, including the

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series "Eischied." Making the jump to film, she worked with director/producer Walter Hill on "The Warriors," as assistant casting director on "Wolfen," and served as the Orion Pictures representative for "Prince of the City." This led to her association with Dino De Laurentiis.

Before being asked to associate produce "Firestarter," Martha worked in various capacities on the De Laurentiis productions of "Ragtime," "Amityville II: The Possession" and "Amityville 3D." In addition to her work as producer of "Maximum Overdrive," Schumacher simultaneously serves as President of the DEG Film Studios Inc.

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"Having a piece of written work turned into film," opines STEPHEN KING, "is like sending a child off to college. You let him go and hope he turns out all right." For the production of "Maximum Overdrive," King decided to "accompany" his child to college. The "child" in question is his original short story Trucks, the accompaniment -- his directorial debut.

Before King was acknowledged as one of the world's best-selling authors, he held a variety of part-time jobs, including gas station attendant, moving van hand, and laundromat worker (the period in which he wrote Trucks). With a B.A. degree in English from the University of Maine in Orono, King took a teaching job during the day and wrote in the evenings and on weekends. His first short story

sales paid him \$35.00, his first four novels were rejected.

In 1974, King and his wife Tabitha were living in a rented trailer when the first of his novels was accepted by a publisher. That novel, Carrie, would also become the first of King's novels to be turned into film.

Since that time, another ten films have resulted from the written work of Stephen King, those being "The Shining," "Christine," "The Dead Zone," "Cujo," "Firestarter," "Children of the Corn," "Cat's Eye" (which included adaptations of two King short stories), "Silver Bullet," and the made for TV "Salem's Lot." In addition, five more of King's novels have already been optioned to become motion pictures.

Those fans who might fear that King is giving up his writing to become a director have no reason to worry. Throughout the filming process on "Maximum Overdrive," King managed to find the time to work on yet another novel.

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Director of Photography ARMANDO NANNUZZI has more than 75 feature films to his credit. American audiences have appreciated Nannuzzi's work in such well known hits as "La Cage Aux Folles" and its sequel, as well as Zeffereilli's "Jesus of Nazareth," "The Visit," "Waterloo," "Wild Horses," and "Italian Secret Service."

Nannuzzi has been the recipient of many international film awards, including the Anna Magnani Award for "Al Di La Del

Bene E De Male," the Targa Argento Festival Award in Buenos Aires for "Il Bell'Antonio" and several Silver Tape ("Nastro D'Argento") Awards for his work on "Jesus of Nazareth," "Ludwig," "Incompresso," "Vaghe Stelle Dell'Orsa" and "Giovani Mariti."

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GIORGIO POSTIGLIONE, the production designer, has over 350 films to his credit in less than 30 years and has worked with many of Europe's top directors, including Fellini (three films), Bertolucci and Ingmar Bergman. In the United States, Postiglione has designed such films as "Amityville 3D," "Conan the Barbarian," "Flash Gordon," "Hurricane," "Firestarter" and "Stephen King's Cat's Eye," to name but a few.

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GLENN RANDALL, JR., the film's stunt coordinator, has worked on features such as "E.T.: The Extraterrestrial," "Raiders of the Lost Ark" and "Indiana Jones and the Temple of Doom." On all three, he performed a dual function as both stunt coordinator and second unit director. His other credits include "Mrs. Soffel," "Return of the Jedi," "Never Say Never Again," "Poltergeist," "Lion of the Desert," "Ghost Story," "The Black Stallion" and "Firestarter."

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Editor EVAN LOTTMAN received an Academy Award nomination for his work on "The Exorcist," and has edited such diverse projects as "Panic in Needle Park," "Scarecrow," "The Effects of Gamma Rays/Man on the Moon Marigolds," "Apocalypse Now," "The Seduction of Joe Tynan," "Sophie's Choice" and "The Muppets Take Manhattan."

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Biography of

STEPHEN KING

"It was time," explains best-selling author STEPHEN KING, when asked why he chose to make his directorial debut with De Laurentiis Entertainment Group's "Maximum Overdrive."

"For a long time, I thought maybe I should direct one because so many people have said to me 'It didn't seem like the book,'" King continues, referring to the numerous screen adaptations of his literary work. "Maximum Overdrive" marks the eleventh time that King's work has been translated to the screen.

Produced by Martha Schumacher, "Maximum Overdrive" is a chilling tale of attempts by humans to survive in a world where the orbit of a rogue comet triggers a murderous revolt by machines against their makers. Starring Emilio Estevez, Pat Hingle and Laura Harrington, the screenplay was adapted by King from "Trucks," an original short story written by King and published in his first anthology, Night Shift. Mel Pearl and Don Levin are the film's executive producers.

Born in Portland, Maine, King spent part of his youth living in the small town of Durham, attending a one-room school with four other children. He later received a scholarship to the University of Maine at Orono, where he

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obtained a bachelor's degree in English. While attending school, King met his wife Tabitha in the University library, and upon graduation in 1970, they married.

It was during his college career that Stephen King began writing and selling horror stories, mostly to mass market men's magazines. Those first short story sales paid him \$35.00 each. His first four novels were rejected by publishers. In 1974, the Kings were living in a rented trailer propped up on cinder blocks. Stephen was working in a laundromat, making \$1.75 an hour ("I had just gotten a raise," he remembers), when the idea for a short story about machinery out to get its makers occurred to him. He was paid \$250 for "Trucks" and recalls that the check came just in time to repair the Buick that had just coughed up its transmission. "Just another machine out to get me," says King with a smile.

Three months later, another check arrived in the mail, this one a \$2,000 advance from Doubleday and Company for the hardcover rights to a novel. That novel, Carrie, would become the first of King's works to reach the motion picture screen.

Other films adapted from King's work include "The Shining," "Christine," "The Dead Zone," "Cujo," "Firestarter," "Children of the Corn," "Cat's Eye" (which included a two-part television presentation of "Salem's Lot.") In addition to writing the screenplays of "Cat's Eye" and "Silver Bullet," King was also responsible for the original screenplay of "Creepshow," and options have already been taken on four other

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King novels for the screen.

Stephen King fans were recently surprised to learn that the author had written five novels under the pseudonym of Richard Bachman. Those works are now enjoying another life in print under the King name.

During the course of his career, King has published over seventy-five short stories, including many in the anthology Night Shift. Some of his earliest works appear in the best-selling anthology Skeleton Crew, published in 1985, and even though Stephen has embarked on another facet of an already amazing career, fans need not worry that King will abandon his writing for directing. In fact, during the filming of "Maximum Overdrive," the author made his presence known, and King found the time to work on yet another novel.

The experience of directing "Maximum Overdrive" was an overall pleasurable one for King, although he sometimes likened the work to being something akin to "working on a road gang." Shot on location in the summer in temperatures surpassing 90 degrees in the open road, or in the middle of the night at a truck stop, causing the fledgling director to remark, "I think the next film I direct is going to be titled "Three O'Clock in the Afternoon in an Air Conditioned Motel Room."

The De Laurentiis Entertainment Group presents "Maximum Overdrive," a film by Stephen King, starring Emilio Estevez, Pat Hingle, Laura Harrington, and Christopher Murney. "Maximum Overdrive" is co-produced by Milton Subotsky, executive produced by Mel Pearl and

Don Levin, and produced by Martha Schumacher, and written
for the screen and directed by Stephen King.

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Biography of

EMILIO ESTEVEZ

Emilio Estevez stars in the De Laurentiis Entertainment Group's presentation of "Maximum Overdrive," as Bill Robinson, a parolee whose job as a short order cook at the Dixie Boy Truck Stop places him in the midst of life threatening terror.

After three consecutive starring roles in "The Breakfast Club," "St. Elmo's Fire" and "That Was Then, This Is Now," Estevez felt that it was time for a change. "It's important to mix and match in one's career," he explains, "and those were three 'talky' films. The chance to take on a physically demanding action/adventure role was very appealing to me," he says of the character of Robinson.

As a child growing up in Los Angeles, Emilio's first acting experience came in junior high school plays. Once in high school, he continued acting, and wrote several plays that he and his friends performed in.

Estevez turned professional on the day he graduated from high school, landing a role in a television special entitled "Seventeen Going on Nowhere." He followed this with the telefilm "In the Custody of Strangers," a drama dealing with juveniles caught in the criminal justice system.

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Screen adaptations of two S.E. Hinton novels set among teenagers in Oklahoma provided Estevez with his first motion picture roles. He debuted opposite Matt Dillon in "Tex," and followed that with his characterization of "Two-Bit" Matthews in Francis Coppola's "The Outsiders." In a film that has achieved cult status since its release, "Repo Man," Emilio appeared as Otto, a punk rocker whose adventures involve him with automobile repossessors, as well as alien beings.

During the filming of "Tex," Estevez found himself intrigued by the novels of S.E. Hinton, and began to read all the works of the author. Particularly impressed with That Was Then, This Is Now, Emilio optioned the property from Hinton, and wrote the screenplay adaptation within the '60's time frame of the novel. He later updated the work to present day. It was the suggestion of S.E. Hinton, upon meeting Estevez on the set of "Tex," that lead Emilio to play the lead character of Mark Jennings in "That Was Then, This Is Now."

Following his work on "Maximum Overdrive," Estevez took a cue from first-time director Stephen King, and makes his directorial debut with the film "Wisdom," which he wrote and stars in.

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Christopher Murney. "Maximum Overdrive" is co-produced by Milton Subotsky, executive produced by Mel Pearl and Don Levin, and produced by Martha Schumacher, and written for the screen and directed by Stephen King.

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