BUILD THE

BACK TO THE FUTURE™ DELOREAN

ISSUE 06







FANHOME

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BUILD THE

BACK TO THE FUTURE™ DELOREAN

ISSUE 06





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Art Editor: James King
Writer: Kieran Grant

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YOUR CAR PARTS

With this issue you receive the parts for the right front suspension and brake.



6-A RIGHT FRONT SUSPENSION



6-B LOWER LINK





6-E COILSPRING

6-D SHOCK ABSORBER



6-C CONTROL ARM



6-G BRAKE CALIPER



6-H POSITIONING COLUMN



6-I SPRING



6-F RIGHT FRONT TIE HEAD



AM 2 X SCREWS



BM 2 X SCREWS



CM 2 X SCREWS



DM 3 X SCREWS



EM 1 X SCREW



AP 1 X SCREW



DP 1 X SCREW



6-J BRAKE DISC

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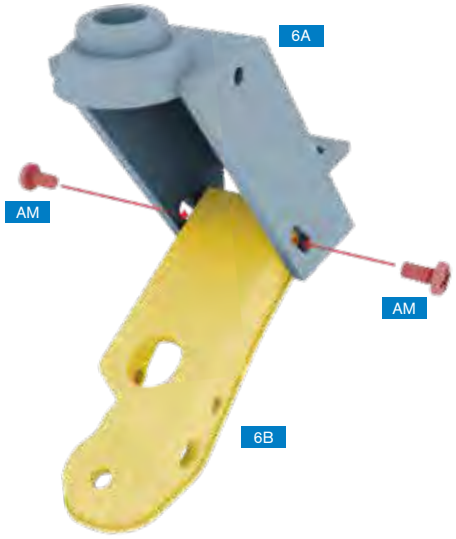
DRIVE TIME

Continuing the DeLorean's suspension on the right-hand side.

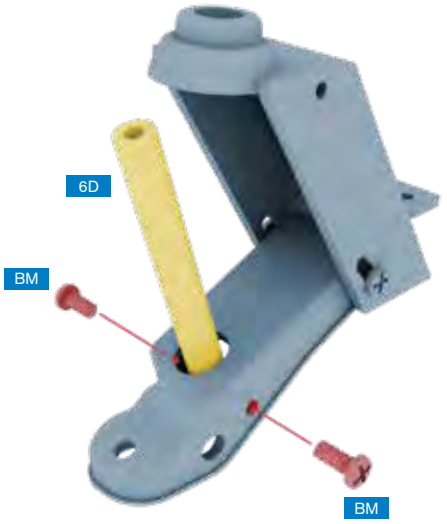
The parts of the DeLorean received with this stage make up the right front suspension, brake disc and caliper.



RIGHT FRONT SUSPENSION



STEP 1 ›› Fit part 6B into the gap at the bottom of part 6A and secure with two AM screws.



STEP 2 ›› Pass part 6D up through the large hole in 6B, as shown, and secure with two BM screws.

FROZEN ASSETS

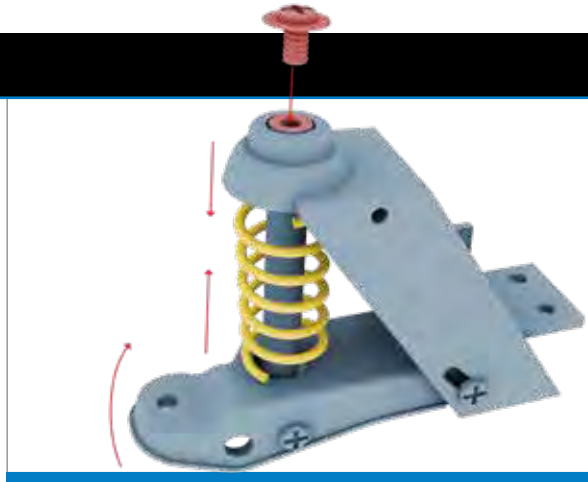
When the DeLorean first disappears into the time continuum, an enormous amount of heat is generated – enough for the number plate to be too hot to hold when Marty picks it up. Then, when the car returns, with Einstein inside, it is covered with ice. The 'cold DeLorean' effect made a lot of work for Special Effects Supervisor Kevin Pike, who used ice and frozen carbon dioxide. However, there was an unwanted side effect – when the open doors got cold, the rods holding them up started to sag, threatening to bring the door down on Michael J Fox's head!



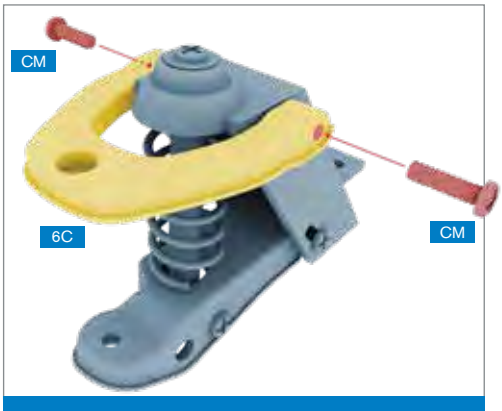
RIGHT FRONT SUSPENSION



STEP 3 ›› Place the coilspring, part 6E, over 6D.



STEP 4 ›› Lower part 6A onto the top of 6D, and over 6E. Hold the parts together and secure with screw EM.

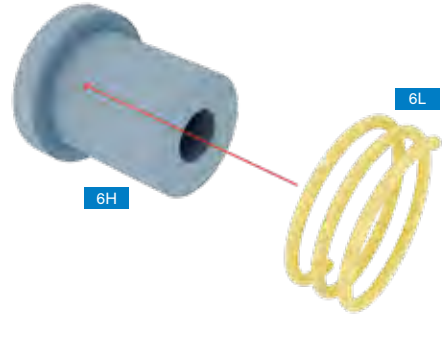


STEP 5 ›› Place 6C either side of the top of 6A, aligning the holes. Fix the two together with two CM screws.

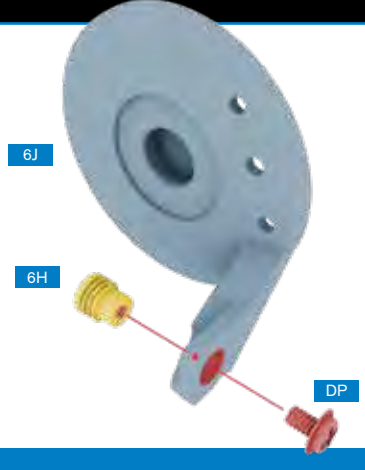


STEP 6 ›› Position 6F between parts 6C and 6B. Align the corresponding holes of the parts and secure with DM screws as shown.

RIGHT FRONT BRAKE

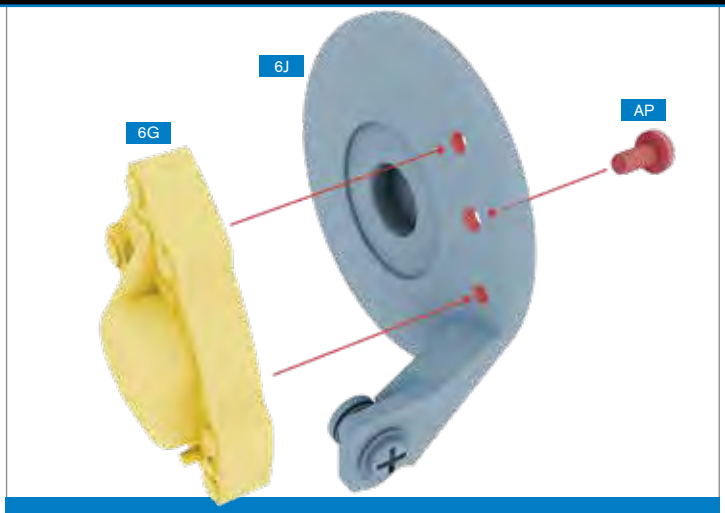


STEP 1 ›› Place part 6L onto part 6H, as indicated above.



STEP 2 ›› Insert the assembly into the hole at the end of the arm of part 6J, and then secure with a DP screw.

RIGHT FRONT BRAKE

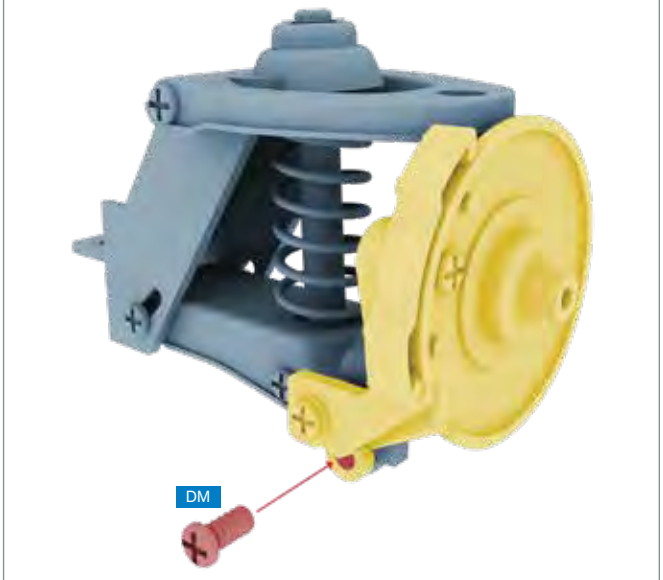


STEP 3A ›› Align the holes in part 6G with those in 6J. Tighten an AP screw through the central hole of part 6J to secure the two parts together.

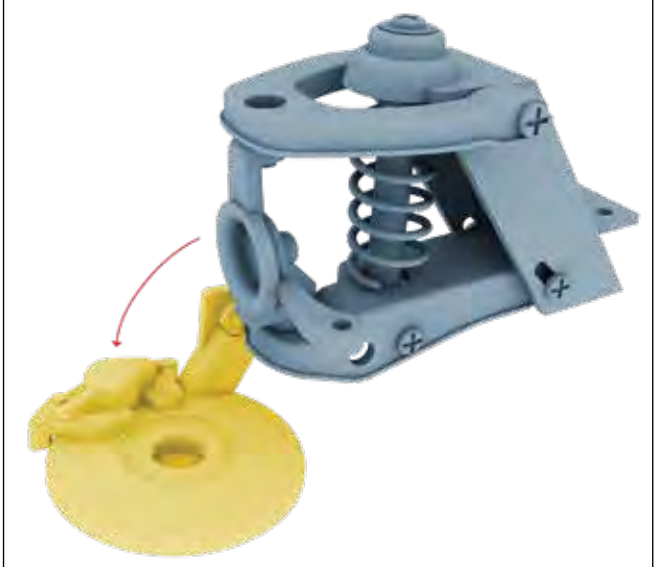


STEP 3B ›› This is how the parts should look after fitting.

COMBINING THE PARTS



STEP 1A ›› Hold the left front brake and suspension assemblies together, and secure them with a DM screw.



STEP 1B ›› Don't overtighten the screw because the brake assembly needs to pivot, as shown.

INDEPENDENCE DAY

One of the dates that Doc Brown punches in as a destination time for the DeLorean is July 4th 1776. It's a good job Doc changed the setting to 1955, otherwise Marty could have been stranded. There wasn't much in California back then, but maybe he could have asked Benjamin Franklin to help him with the lightning...



RIGHT FRONT SUSPENSION AND BRAKE



This is what your finished assembly should look like.



BULLY FOR HIM

How Thomas F Wilson was cast as bullying Biff Tannen in *Back to the Future* and its sequels.



Thomas Francis Wilson Junior was born on 15 April 1959 in Pennsylvania. He attended Radnor High School and Arizona State University and began acting professionally in 1978 in repertory theatre. He then studied at the American Academy of Dramatic Arts in New York City, where, he says, "I laid on the ground a lot, breathing deeply and pretending to be a radish. I was a tremendous radish, but there weren't many plays at that time featuring vegetables, so I moved to California."

COMIC ROOTS

In 1981, he became a regular at The Comedy Store on Sunset Boulevard, contemporary of a new breed of edgy, improvisational comedians including Andrew Dice Clay. Wilson then appeared in television commercials and TV roles, in series



PAYBACK: *When Marty returns from 1955, he finds Biff (Thomas F Wilson) transformed, and now working for the McFlys!*

> **"He physically telegraphed everything we wanted in the character."**
>
> JUDY TAYLOR

including *Knight Rider*. He then turned to the big screen, winning a role as a gang member in *LA Streetfighters*, and then he was spotted for *Back to the Future*.

FINDING BIFF

Casting director Judy Taylor recalled that Biff was one of the most difficult parts to cast because director Robert Zemeckis had such a specific idea of the character in his head. The actor chosen needed to cope not only with the prosthetics and playing Biff at different ages, he had to be threatening as well as funny at the same time. If the character was too imposing or violent, it would overbalance the tone of the film. If Biff was too comedic, there was no threat.

Dozens of young actors read for the part, including Tim Robbins (later to star in *The Shawshank Redemption*) and Jeffrey 'JJ' Cohen, who was ultimately cast as one of Biff's gang. Then Taylor saw Tom Wilson in the casting office waiting to be seen for another part, and knew he was perfect for Biff. With his comedy training and physical size he fitted all the requirements of the part – at 6'2", he could loom over Michael J Fox (5'4") and even Crispin Glover (5'10"). Taylor said that Wilson "physically telegraphed everything we wanted in the character". Zemeckis and producer/screenwriter Bob Gale were delighted with the choice.

Wilson soon endeared himself to everyone on the cast and crew and used his improvisational skills to add bits of business to Biff's repertoire of threats and insults. Wilson later admitted that he knew how bullies operated because he had been on the receiving end as a 'thin and sickly kid'. After being pushed around and bullied when young – until he grew bigger than his tormentors – he was able to channel that into playing Biff.

CHANGING FACES

A major headache for Wilson was the make-up – not only its application, but also its removal. Although he was delighted to be given major roles in the *Back to the Future* sequels, he didn't look forward to the lengthy and increasingly uncomfortable prosthetics sessions. Ultimately, Wilson played five different versions of Biff in the films (as well as his grandson Griff and grandfather 'Mad Dog' Tannen), each with its own particular make-up requirements. ■

THE TRIALS OF BIFF

After 30 years, Tom Wilson is still proud of his performance as Biff, but it wasn't without a few hair-raising moments.



HARDEST WORK

"I steeled myself for the hardest work of my life," Wilson remarked when starting* Back to the Future Part 2*. In later years he would recall the pleasures of being hung upside down on a hoverboard, covered in fake manure (again) and acting alongside himself in the spilt-screen scenes.



© Amblin Entertainment/Universal Pictures/The Kobal Collection

NOT TYPECAST

Since* Back to the Future*, Wilson has avoided typecasting by taking on an incredibly wide range of roles in many cult series. "I've been offered the opportunity to harass, beat up or kill people in myriad projects," he says, adding that he turned all such projects down!

PRIME LOCATIONS

FILMING

A clever combination of locations and the Universal studio backlot made Hill Valley a very real place...



HILL VALLEY
Two views of Hill Valley town square on the Universal backlot: left 1985, right, 1955.

Hill Valley in *Back to the Future* is the very definition of 'smalltown USA' and is one of the most famous locations in movie history. It is also the very definition of cinema magic, because it doesn't actually exist – instead it is a clever combination of real-life locations in California and part of the Universal Studios backlot.

In 1984, director Robert Zemeckis was looking for a central location for his new picture. He needed an area that could be dressed to work in two time periods, the 1980s and the 1950s, so the design team scouted a number of small towns in Northern California. None of them was absolutely right, moreover the movie's pre-Christmas filming schedule would cause considerable disruption to any working shops or offices. Todd Hallowell, the film's Art Director, remembers the fruitless location hunt. He said "After assessing all the available locations, production designer Larry Paull said to Robert Zemeckis – "'Let's just do it on the backlot.'"

Lawrence G Paull was an established Hollywood designer who won acclaim for his groundbreaking work in 1982 with director Ridley Scott on *Blade Runner*. For that film, Paull had used existing New York street sets at Burbank Studios. He had then worked with Zemeckis on *Romancing the Stone*. To highlight the advantages of using the lot, Paull took the director on a 'guided tour', and Zemeckis was soon convinced of the wisdom of shooting in an (almost) completely controllable environment.

In an interview at the time, Paul observed that very few modern films had been set in the 1950s. "This

> **"Production Designer Larry Paull said 'let's just do it on the backlot.'"**
>
> TODD HALLOWELL



NO ESTATE
Scenes of Marty hiding the DeLorean on the site of the future 'Lyon Estates' were filmed in Chino, south of Pomona, in California.

© Amblin Entertainment/UniversalPictures/The Kobal Collection

is going back to a period that people think is too recent to really be a 'period' film," he said, "but we have tried to give it a real period look."

"We tried to come up with an optimistic, colourful palette for the 1950s stuff," Todd Hallowell recalls. "What we based a lot of it on were the colour chips that we got from the different car manufacturers of the period. We had a lot of facades pre-built so that we could change over the various stores."

Using the town square on the Universal backlot seemed to some like an old-fashioned idea. "In retrospect, it was a brilliant idea," cinematographer Dean Cundey says. "We could create a town that was contemporary for the beginning of the film, and then go back and change it to our whim, make it still the same but do anything we wanted to it."

The part of the Universal lot that became Hill Valley is known as Courthouse Square. Over the years, it had been used in many different movies including *It Came From Outer Space* (1953), *Inherit the Wind* (1960) and *To Kill A Mockingbird* (1962).

DOC'S DOMAIN

Of course, it was still necessary to use real locations, and a selection of sites were chosen all over California. One of the most auspicious was the house used as Doc Brown's home at 1640 Riverside Drive. This is a listed building in Pasadena, more properly known as the Gamble



GAMBLE IN TIME
The historic Gamble House in Pasadena became Doc Brown's home.

House, built in 1908 for David B Gamble of the Procter and Gamble company. It was designed by the Greene Brothers architects and is regarded as a masterpiece of the Arts and Crafts style. Using influences from Japanese architecture, it is constructed using different types of wood – oak, maple, teak and cedar – and is entirely suited to Doc Brown's eccentric style. Interiors of the Doc's house were shot at another Greene Brothers building in Pasadena, Hill House, built for magnate Robert Blacker in 1907. When the crew were filming, the house was in the process of being sold, making scheduling extremely difficult.

Further afield, wide-open spaces were required for the sequence when Marty goes to the site of his family home and finds that, in 1955, the estate is



PEEPING
Crispin Glover's first day of shooting saw him up a tree in a street in Pasadena.

still farmland – although a billboard promises that the 'homes of tomorrow' will be built soon! Then, as now, there are no green fields in Los Angeles, so the scenes were filmed in Chino, south of Pomona.

Suburban streets and private residences were used for the sites of the McFly home and the Baines house. In fact, the very first scenes on *Back to the Future* were shot in Bushnell Avenue, South Pasadena, with Crispin Glover up a tree with binoculars as 'Peeping Tom' George. The interior of one house on the street was used for the scenes where Marty meets his future mother's family.

FILMING AFTER HOURS

For the DeLorean's first appearance in the car park at Twin Pines Mall, another real location was found at the Puente Hills Mall, 40 miles east of Hollywood, at California's City of Industry. The sign with its digital clock was a prop – or rather two props, as the sign reads 'Lone Pine Mall' after Marty's collision with a pine tree in 1955.
The DeLorean scenes were shot after hours and the tarmac was hosed down with water to reflect points of light on the DeLorean and the surrounding buildings.

The DeLorean's point of arrival in 1955 – Old Man Peabody's barn – was filmed at a property owned by the Walt Disney Company called Golden Oak Ranch, in Newhall, California.

For the interiors and exteriors of Hill Valley High School, Whittier High School was used as a location. Whittier is a city south east of Los

> "I like being able to let the audience **look around**, to have everything in **focus**."
>
> ROBERT ZEMECKIS

Angeles, and counts former President Richard Nixon as a onetime resident and pupil of the high school. The building's Art Deco exterior was appropriate for both eras, and it managed to be elegant and imposing at the same time.

The first batch of scenes at Whittier High School were shot during the school's Christmas break in December 1984. Minimal set dressing was needed for the school, other than various notices and, in the 1955 version, the posters for the 'Enchantment Under the Sea' dance.

The dance scenes themselves were not filmed at the high school, instead the school hall was recreated in the basement of the Hollywood United



TWIN PINES
Puente Hills Mall car park was the location of the DeLorean's first outing.



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PLAY IT LOUD
Robert Zemeckis watches the filming of the Enchantment under the Sea dance, at the Hollywood United Methodist Church.

Methodist Church, on Franklin Avenue in Los Angeles, helpfully just ten minutes from Universal studios. Larry Paull supervised the dressing of the location, and engaged a local company to provide 'deliberately tacky' hand-painted banners and 'under-the-sea'-themed decorations. Some 200 extras were required for the sequence as well as a full band. From 1985, the church would be used regularly as a filming location, featuring most prominently in *Sister Act* (1992).

WIDE ANGLE

The high school dance was a bravura sequence for Zemeckis and Dean Cundey to commit to film, choreographing camera moves through the dancing teens and tracking from the back of the hall to close in on Marty's fingers on the guitar. The look of the whole film, however, owes a debt to another filmmaker. Zemeckis used wide-angle lenses to film, as he had studied in the film-making of Stanley Kubrick. "I like being able to let the audience look around, to have everything in focus," says Zemeckis, "I wanted to use wide-angle lenses – the way *A Clockwork Orange* looked, the way *Dr Strangelove* looked."

Though audiences may not have been immediately aware of this technical aspect of Zemeckis' craft, they will no doubt have appreciated the carefully chosen locations, intricate sets, and the loving attention to period detail. ■



SCHOOL'S OUT
Whittier High School was the location for Hill Valley High.



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THE ENCHANTMENT UNDER THE SEA DANCE

BE THERE OR BE SQUARE

Marty has his work cut out trying to make sure that his parents have their first kiss...

The McFly children have heard the story a million times... their father George McFly took their mother Lorraine Baines to their High School's Enchantment Under the Sea Dance where they shared their first kiss. "Your father kissed me for the very first time on that dance floor," Lorraine recalls. "It was then I realized I was going to spend the rest of my life with him..."

So imagine Marty's surprise when he winds up in 1955 and sees these well-known events unravelling before his eyes. Lorraine – his mother – has fallen for him, George seems irredeemably hopeless and bully Biff Tannen is also muscling in on the scenario.

On the night of the dance, the school hall looks a picture, decked out with banners, seaweed, shells and shoals of paper fish, and they've got Marvin Berry and the Starlighters to play. Amidst the gaudy trappings, history must follow its correct path. Doc Brown gives Marty a grim warning. If his parents don't get together, then he will be erased from existence – and he will vanish from the space/time continuum altogether... ■

> "If they don't fall in **love**, they won't get married and they won't have kids..."
>
> DOC BROWN



LOVE MATCH: *In 1955, Marty realises that he is approaching a crucial point – the moment his parents fell in love...*

QUICK FACTS!

SPRING BALL

The dance as originally scripted had a 'Springtime in Paris' theme. When it was moved to later in the year, the Art Department took a cue from a real 1950s school yearbook with a reference to an 'under the sea' dance

BACK TO THE SEA

The Enchantment Under the Sea dance was recreated four years later, in its original location at the Hollywood Methodist Church (with many of the original dancers in the costumes) for *Back to the Future Part 2*.

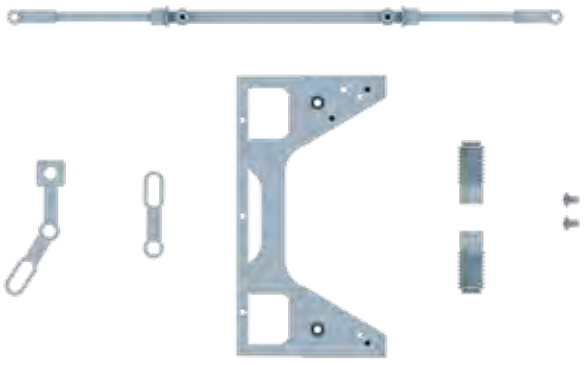
NEXT ISSUE...

SUSPENSION

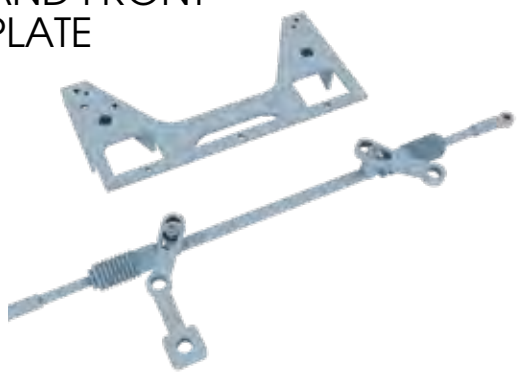
The steering rack, linkage and front plate for your DeLorean.

In the next issue you'll receive another set of parts for your DeLorean, plus detailed step-by-step instructions telling you how to assemble them.

YOUR CAR PARTS...



STEERING RACK AND FRONT PLATE





ROBERT ZEMECKIS

The early influences that made the *Back to the Future* director decide on a career in movies...

MICHAEL J FOX

The young actor's road to the future, and how he went from a werewolf to Marty McFly!

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