BUILD THE

# BACK TO THE FUTURE™ DELOREAN

ISSUE 08







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BUILD THE ICONIC 80s TIME MACHINE IN 1:8 SCALE

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BUILD THE

# BACK TO THE FUTURE™ DELOREAN

ISSUE 08







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**ISSN:** 2057-357X
Printed in Italy/Czech Republic

The price of this issue includes the magazine and the attached pieces for model assembly.

**UNITED KINGDOM**
Published by DeAgostini UK Ltd c/o Royds Withy King, 69 Carter Lane, London EC4V 5EQ.

**UNITED STATES**
Published by DeAgostini Publishing USA, Inc. 299 Park Avenue, New York,New York 10171.


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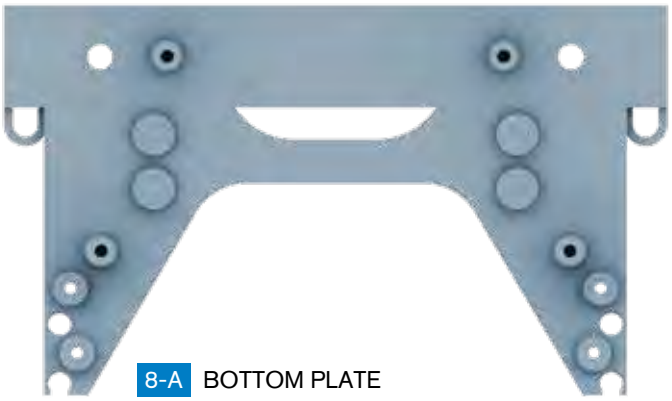






# YOUR CAR PARTS

With this issue you receive the parts for the anti-roll bar and bottom plate.



8-A BOTTOM PLATE



8-B LEFT ANTI-ROLL BAR BASE

8-C RIGHT ANTI-ROLL BAR BASE



AP 4 X SCREWS

8-D ANTI-ROLL BAR

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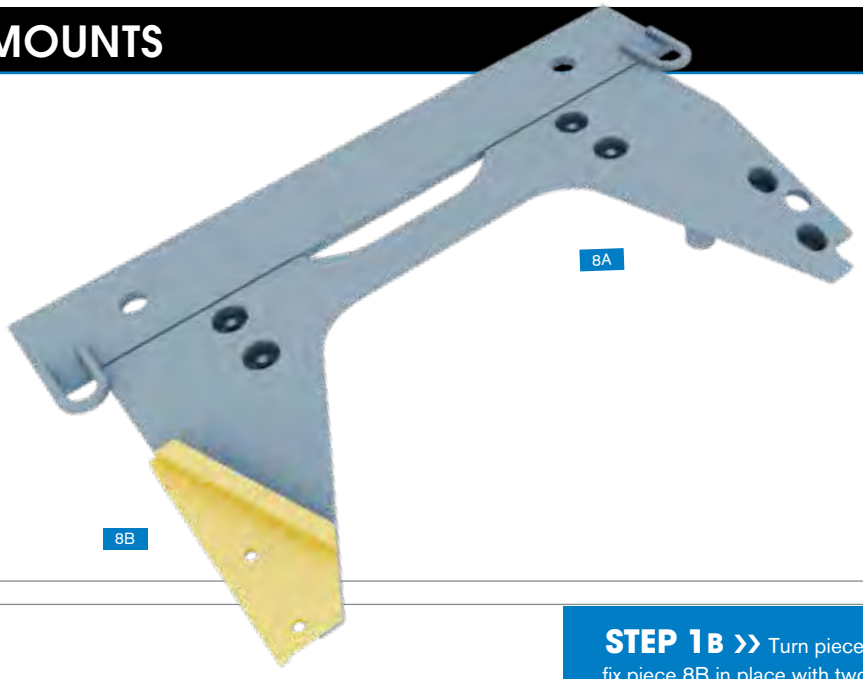
# DRIVE TIME

## Fix the anti-roll bar mounts to the bottom plate.

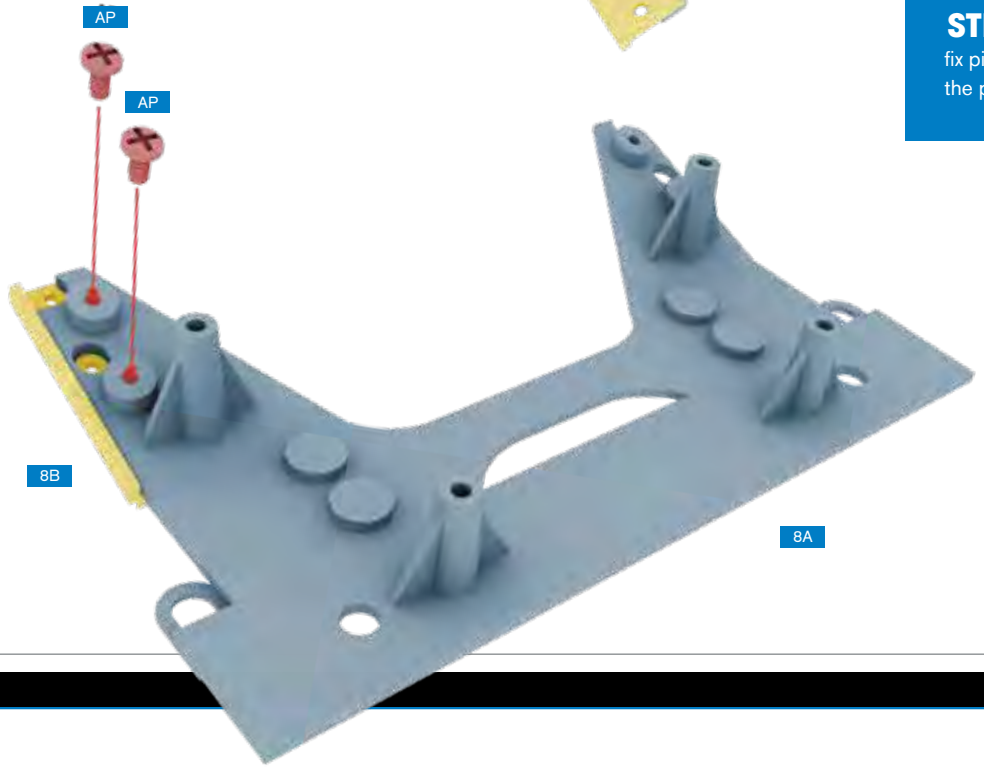
With this issue, you receive parts that make up the bottom plate of your DeLorean. Keep any unused parts, as you will need them for a future assembly.



## ANTI-ROLL BAR MOUNTS



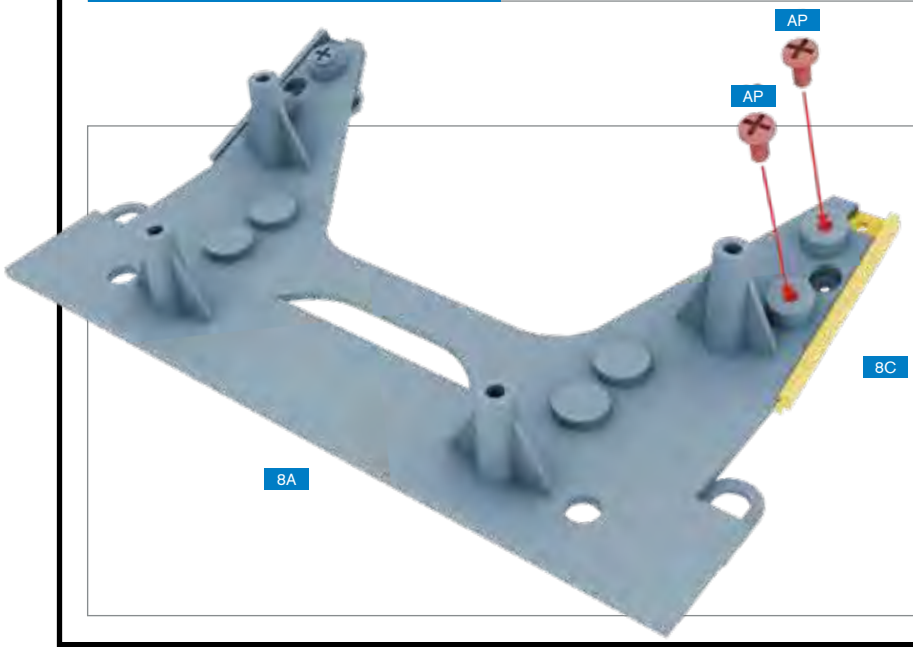

**STEP 1A ››** Push piece 8B onto piece 8A as shown.




**STEP 1B ››** Turn piece 8A over and fix piece 8B in place with two AP screws in the posts indicated.



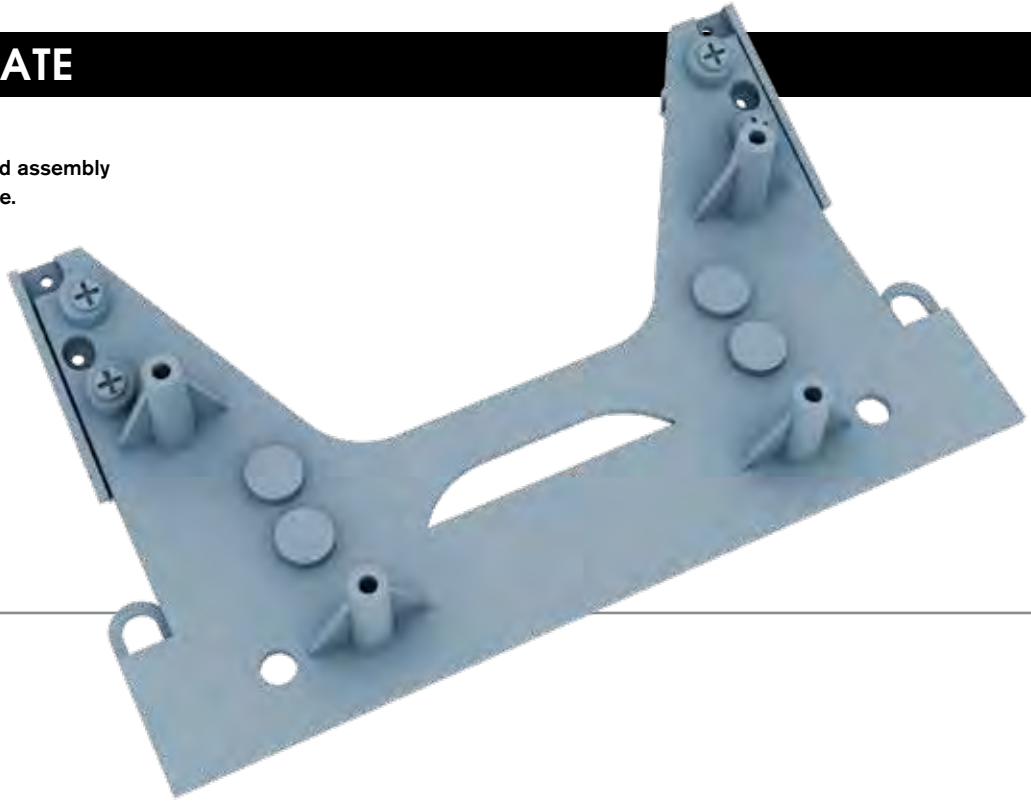

**STEP 2A ›› Push piece 8C onto piece 8A as shown.**




**STEP 2B ›› Turn piece 8A over and fix piece 8C in place with two AP screws in the posts indicated.**

## BOTTOM PLATE

**This is what your finished assembly should look like.**



# THE FUTURE GIRL

In 1984, Claudia Wells lost out on the part of Marty's girlfriend in *Back to the Future.* But, as with so many aspects of this remarkable film, that wasn't quite the end of the story...



© Universal/Rex/Shutterstock

KISS THE GIRL
*Not seen on screen – Claudia Wells and Michael J Fox kiss as Jennifer and Marty in* Back to the Future.

***Doc:*** *I'm sure that in 1985, plutonium is available at every corner drug store, but in 1955, it's a little hard to come by. Marty, I'm sorry, but I'm afraid you're stuck here.*
***Marty:*** *Whoa, whoa, Doc! Stuck here? I can't be stuck here! I got a life in 1985. I got a girl.*
***Doc:*** *Is she pretty?*
***Marty:*** *Doc, she's beautiful! She's crazy about me.*

For the small but crucial role of Jennifer Parker, Marty McFly's girlfriend, Claudia Wells was always the front runner. By 1984, the actress had built up a considerable resume of TV work, with a regular role in a spin-off comedy based on Walt Disney's *The Love Bug* in 1982 and appearances in popular shows such as *Trapper John M.D.* and *Fame.*

Wells had an interesting life story for a Hollywood actress. She was born in Kuala Lumpur, Malaysia, and spent her early life in Venezuela, before moving to California and graduating in San Francisco. In the autumn of 1984, she was cast as Jennifer Parker in *Back to the Future* and called in for wardrobe tests.

Then she got a call from her agent. Earlier in 1984, she had filmed a sitcom pilot for Warner Bros Television called *Off the Rack.* The comedy was set in New York's garment district and starred Ed Asner and Eileen Brennan. Wells was contracted to join the show if it was taken to series, which was now the case. She would have to leave *Back to the Future.*

Wells' co-star Ed Asner gallantly approached the producers, pleading the case for Claudia to do the movie rather than the TV show. The

> "It wasn't a **tragic** moment for me, I was **at peace** with it."
> CLAUDIA WELLS

producers however, in a repeat of the situation that initially kept Michael J Fox from the film, were adamant that she stay. With little alternative, Wells stoically accepted her fate. “It wasn’t a tragic moment for me,” she admitted later. “I was at peace with it. And they cast my main competition to play Jennifer.” The ‘competition’ was actress Melora Hardin, a friendly rival in the Hollywood audition scene. “Every role we went for,” said Wells, “ended up between her, Sarah Jessica Parker and me.” So Hardin was cast opposite Eric Stoltz in *Back to the Future* and Wells went off to make her sitcom.

## CALL FROM THE FUTURE

But that wasn’t the end of the story. In December 1984, Wells got another call. Halfway through the filming of *Back to the Future,* the lead role had been recast. Michael J Fox was now playing Marty, and there was a problem – Melora Hardin was taller than the new Marty. Robert Zemeckis and Bob Gale asked the crew whether the height difference would be a distraction, and the response, particularly from the female members of staff, was affirmative. Zemeckis and Gale sadly told Hardin that she was being replaced. She had yet to film a single scene with Eric Stoltz, and now both of them were off the picture.

## CAST AT LAST

By this point, Claudia Wells was finished with her commitments to *Off the Rack* (a run of just six episodes) and at 5' 4", she was exactly the same height as Fox. She was cast, but, as the 1955 sets were left standing, it would be a little while before Wells was actually required in front of the camera. Ultimately, though, she was filming, and her on-screen chemistry with Fox was electric.

Wells’ last shot on the movie was the scene in front of the Clock Tower, filmed on the Universal lot on 12th April 1985. One thing about the partnership that still amuses Wells is that Jennifer and Marty never get a proper kiss. She laughs, “The most he ever gets is to kiss her cheek!” For the record, a rather more passionate smooch is captured in the on-set photographs. ■



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**DOC’S RETURN**
*In one of her last filmed scenes on location, Claudia Wells as Jennifer watches with Michael J Fox as Doc returns from 2015.*

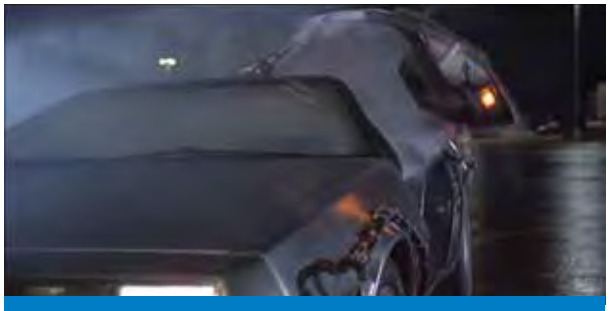
# DRIVING THE TIME MACHINE

SPECIAL EFFECTS

*The DeLorean may have looked magnificent, but the car, with all its time-travelling embellishments, certainly wasn't designed for comfort...*

The decision to use a DeLorean as a time machine in *Back to the Future* was a brilliant one, and created one of the most iconic vehicles in film history. But a ride through time sometimes proved uncomfortable for those who had to work with the eccentric vehicle.

Special Effects Supervisor Kevin Pike looked after the DeLorean on location – or rather, the *three* principal DeLoreans, each constructed for a different purpose. The cars were found at a former DeLorean dealership in Glendale, California that had a number of original models in stock.



OUCH!: *The DeLorean's distinctive gull-wing doors proved something of a hazard for star Michael J Fox.*

## ABC OF TIME TRAVEL

"We started with the 'A' car," he explained. "That was the hero car, which would be seen in close-up and needed the most work. The first step was disassembling it, cutting the back open, taking off parts, taking the window out, then welding on extra pieces. The 'B' car was only going to be used for long shots, so only had the detailing on the outside until the first day of shooting when they decided that they needed to see inside it as well. The 'C' car was sliced up – we took the back off so we could get it onto the process stage at Universal, for rear-screen projection and blue screen shots."

Pike admitted that none of the cars was particularly designed for comfort, and there wasn't a lot of room for the cameras or the cast. "It was tight quarters, but it was a time machine! It wasn't a luxury Cadillac or something."

Michael J Fox found the DeLorean a temperamental co-star, particularly the hydraulic arms that were supposed to keep the DeLorean's doors open. "I wish we had a gag reel of every time I was hit by that freaking door, the DeLorean door," Fox bemoaned. "Take after take it was – whack!" It can't have helped that these were some of the first scenes that Fox filmed when he took on the role of Marty. "It was the worst thing to drive," he continued. "It had two gears! You'd slam it forward and my hand would slam into the circuits so my hand would be bleeding and my head would be bleeding from being hit by the door. I had to get it all off before I went back to *Family Ties*." ■

**"I wish we had a gag reel of every time I was hit by that freaking door."**

MICHAEL J FOX






## IMAGE

*The time-travelling DeLorean quickly became iconic through its use in artwork and promotional advertising.*

## ONE OF THREE

*Special effects supervisor Kevin Pike used three different versions of the DeLorean for various shots.*



# MICHAEL J FOX
# BECOMING MARTY

ROAD TO THE FUTURE

*Having achieved massive success as the star of* Family Ties, *the young actor was offered a new challenge...*



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**YOUNG STAR**
*Fox was the hottest star on television thanks to his role in* Family Ties *and was in great demand.*

Michael J Fox was in demand. He was the first choice of Robert Zemeckis and Bob Gale to play their hero Marty McFly in *Back to the Future*. However, Fox was fully occupied making his phenomenally successful sitcom *Family Ties* at Paramount studios. When Zemeckis approached Gary David Goldberg, creator and producer of *Family Ties*, to see if Fox could be released from the show, Goldberg wouldn't budge. Fox was an integral part of the show's chemistry and couldn't be let go. Moreover, Goldberg told Zemeckis that he wouldn't even let Fox see the script, because he knew it was the sort of project that Fox was hankering for – it was better for Fox, and everyone else, that he knew nothing about it.

Zemeckis went back to Universal in defeat. The studio had scheduled the film for a late summer 1985 release, so Zemeckis needed a lead actor, and fast. Universal executive Sid Sheinberg recommended Eric Stoltz, whose work on the completed (but not released) Universal film *Mask* was attracting a lot of critical interest. Sheinberg's opinions carried a lot of weight at he studio, so Stoltz was cast and the production got underway.

## WHEELS TURNING

Meanwhile, Michael J Fox knew nothing of the wheels that were turning around him. Meredith Baxter-Birney, who played Fox's mother in *Family Ties*, was about to have a baby and the sitcom was on a break. Fox took advantage of the spare time to make *Teen Wolf*.

Making the high school werewolf comedy wasn't a bad experience for Fox, but it was a low-budget production – somewhere around $1 million – and the wolf make-up was time-consuming and uncomfortable. He knew that a film called *Back*

> **"It's the best script I've ever read. When do I start?"**
>
> MICHAEL J FOX

*to the Future* was being made nearby, with an exciting cast including Crispin Glover (who had appeared in an episode of *Family Ties*) and Christopher Lloyd, but he'd sadly faced the fact that he would not be involved. He headed back to Paramount studios and the set of *Family Ties*.

At Universal, Robert Zemeckis and Steven Spielberg had reached the conclusion that Eric Stoltz, for all his undeniable talents, just wasn't Marty McFly. Spielberg contacted Gary David Goldberg, who was now only a few weeks away from the end of the season. Goldberg agreed that Zemeckis could have Michael J Fox for filming whenever he wasn't required, if Michael was prepared to handle the additional workload.

**ROCKING**
*Michael J Fox had no trouble relating to the 'guitars, girls and skateboards' in Marty's life.*



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## NO SLACK

"I was called into Gary's office," Fox remembers. "And I was nervous because there was always the chance that I was going to get fired." Goldberg explained the situation with *Back to the Future* and apologised that Fox had deliberately been kept out of the picture. Fox understood. "He said he wasn't going to cut me any slack, if you think you're up to doing both, then it's OK with me, but you're going to have to do the film and *Family Ties* at the same time. Then he passed me a manila envelope. He said 'Here's the script. Take it home, read it, see what you think of it.' I kind of weighed the envelope in my hand and said 'It's the best script I've ever read. When do I start?'"



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## MARTY AND THE DOC

At the heart of *Back to the Future* is the relationship between Marty and Doc Brown. "The Doc is his mentor," Fox explains, "He channels Marty's energy into curiosity about things, into exploration and discovery and seeing that everything isn't exactly as it appears to be. He showed Marty that all things are possible. When you're 17 or 18, a lot of things don't seem possible – you're running up against what you can't do, and who you are and where you don't fit in. So to have this mentor, this guy who was not like every other guy he knew, was special. Doc invited him to share in his ideas and his adventures. I'm sure that resonated with people that age, for people to accept them as they were and include them."



© Ubu Productions/Rex/Shutterstock

**PROMISE KEPT**
*Fox promised that he would stay with* Family Ties *as long as the series ran – and he kept his word, marking up seven seasons and 168 episodes.*

© Zuma Press, Inc./Alamy Stock Photo

When he read the script, Fox was delighted to find that not only was this a blockbusting adventure story, but also that the character of Marty was an excellent fit. "I was thrilled. It was in my wheelhouse at that time. Guitars, girls and skateboards. I had done that. That was life for me growing up. I could completely relate to Marty."

> **"It was such an overwhelming experience."**
> MICHAEL J FOX

## THE NEW MARTY

With Fox's participation secured, Zemeckis and Spielberg returned to Sid Sheinberg, who gave his blessing to the recasting. On Spielberg's advice, Zemeckis had kept to the production schedule while negotiations were in progress. This helped, in that the crew did not lose momentum, but it also kept any knowledge of the casting problems away from the public. Exacting calculations were made by producers Bob Gale and Neil Canton based on the amount of material that needed to be reshot. The cost of additional work to complete the film with Michael J Fox as the lead was calculated at approximately $4 million.

And so, with relatively little fuss, Eric Stoltz was quietly signed off, and Michael J Fox was taken on. Many of the cast and crew noticed a definite change to a lighter tone on the film with their new leading man – and particularly enjoyed the chemistry between Fox and Christopher Lloyd as Doc. Lea Thompson, who was sad to lose Eric Stoltz, had reservations, but was completely won over by the newcomer. "Michael was a real prince," she said. "He had a way of getting a laugh when they needed a laugh."

## EMBRACING IT

Fox didn't watch any of the existing footage with Eric Stoltz, preferring to make the performance his own. "I can only assume that Eric did good work because that's what he does," There was no room for self-examination, he felt. "You can't have a moment where Marty is angst-ridden or depressed. You just had to go into it balls-to-the-wall, eyes open and rolling and just embrace it."

However, working on the film and the television show proved a punishing schedule for the young



**CHAMPION**
*Fox has fun at a hockey game in 1983. His star was already in the ascendent thanks to* Family Ties.



© Universal/Rex/Shutterstock

**PIN-UP**
*Fox was one of the biggest stars on TV in 1985, but* Back to the Future *made him into a bona fide movie star.*

actor – sometimes, Marty's expressions of confusion were Fox's own. "I would be waiting backstage on *Family Ties* going 'Where's my camcorder?' I'd be looking for props for *Back to the Future* while I was making *Family Ties*. I think I called Meredith Baxter 'Doc'."

Fox's work day on *Back to the Future* went something like this: When he finished recording at Paramount around 5:30, he was picked up by car and driven to the location or to Universal studios, where he would work until the small hours of the morning. He was then driven home for a few hours' rest, often sleeping in the back of the car, then back to *Family Ties* in the morning.

## AMAZING PEOPLE

But he certainly wasn't afraid of hard work - "I was 24," he said later, looking back, "I was young, I could cope with it! It was such an overwhelming experience, doing the show and the movie at the same time, and to step in with these amazing people, with this cast and Bob Zemeckis. You have to remember that I was only five or six years removed from being a kid in Canada, thinking I was going to work in the fish docks or go in the army like my Dad. And suddenly I'm on a set with Steven Spielberg and Bob and these amazing actors doing this amazing story. This was one of those times where you wanted to pinch yourself, but you didn't want to wake up, it was just incredible." ■



# LEA THOMPSON

LORRAINE BAINES MCFLY

Her role in *Back to the Future* was just the part of an exciting and successful career.

In 1984, Lea Thompson already had a string of film credits to her name (including 1983's *All the Right Moves* with Tom Cruise) when she was cast as Marty's mother in *Back to the Future*. Despite having to film many of her scenes twice, she loved the film and is delighted at its phenomenal, ongoing success. She then made the sci-fi adventure *SpaceCamp* with Tom Skerrit and the George Lucas-produced *Howard the Duck*, and was reunited with Eric Stoltz (her co-star in 1984's *The Wild Life* as well as the original Marty) in *Some Kind of Wonderful* (1987). Then came two *Back to the Future* sequels, which saw her playing two new versions of her original character and Marty's great-grandmother.

From 1995-1999, Thompson played cartoonist Caroline Duffy in NBC's series *Caroline in the City*, and she made crossover appearances as Caroline in *Friends* and *Frasier*. In 2005, after stage success on Broadway, Thompson played Jane Doe, an ex-secret agent turned housewife, in a series of Hallmark movies. Showing her versatility, Thompson directed two films in the series. ■

> "If I'm only remembered for **one film**, *Back to the Future* isn't a bad one..."
>
> LEA THOMPSON



**PROM:** *Lorraine (Lea Thompson) looks a picture at the Enchantment Under the Sea dance in Hill Valley High, 1955.*

## QUICK FACTS!

### ACTING FAMILY

In 1989, Lea married Howard Deutch, her director on *Some Kind of Wonderful*, for which she won the Young Artist Award for best young actress. She has two daughters, Madelyn and Zoey, both are actresses.

### STILL DANCING

Since 2011, Thompson has starred in the ABC series *Switched at Birth*. In 2014 she recalled her roots as a ballet dancer when she participated in *Dancing with the Stars*, finishing in sixth place.

# NEXT ISSUE...

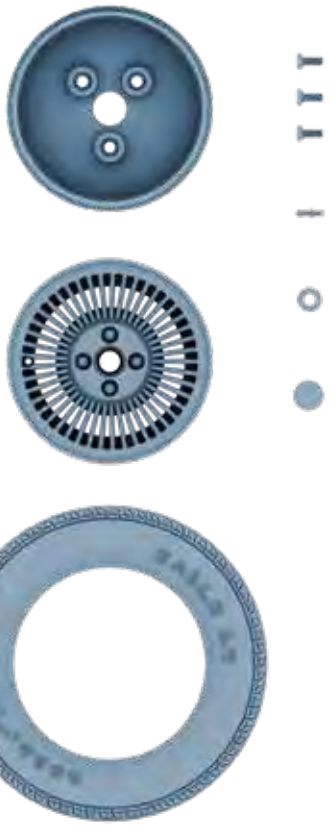
## A WHEEL

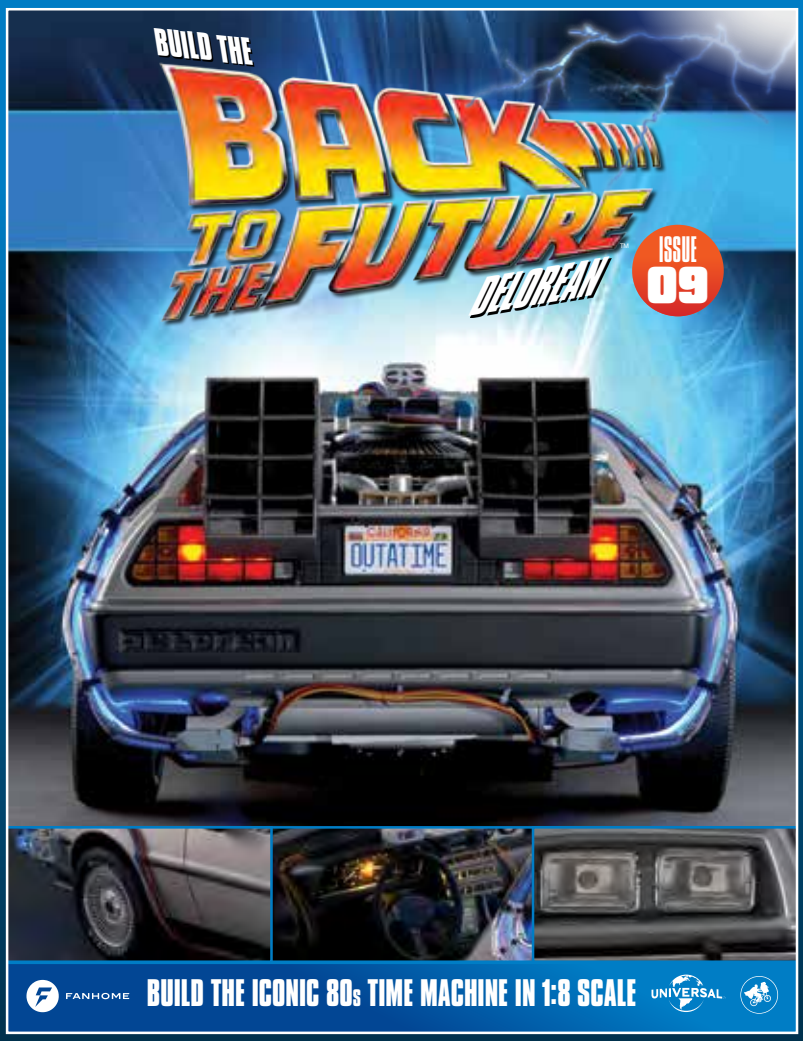
All the parts you'll need for another wheel for your DeLorean model.

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

### YOUR CAR PARTS...

A WHEEL






### PRODUCTION DIARY

A fascinating week-by-week look at the making of *Back to the Future* from the very beginning!

### MARTY TO MEGASTAR

After *Back to the Future*, Michael J Fox was one of the hottest talents in Hollywood!

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