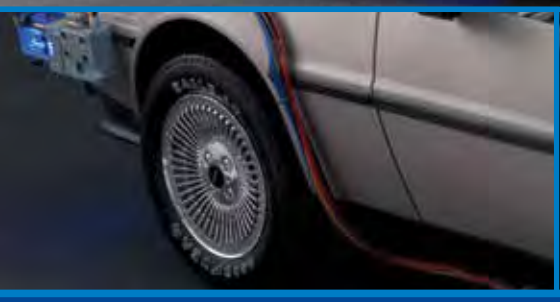
BUILD THE

BACK TO THE FUTURE™ DELOREAN

ISSUE 09









FANHOME

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

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BACK TO THE FUTURE™ DELOREAN

ISSUE 09





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In 1955, Marty witnesses one of Doc's earlier experiments, the brain-wave analyser!



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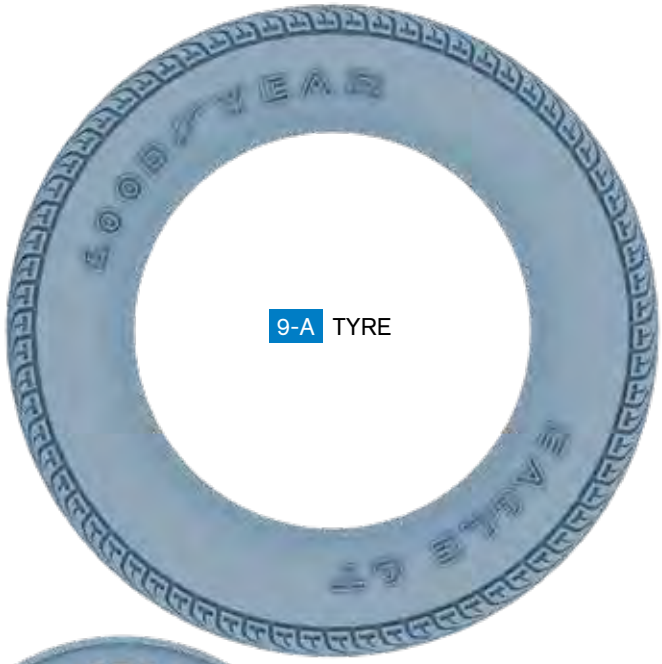
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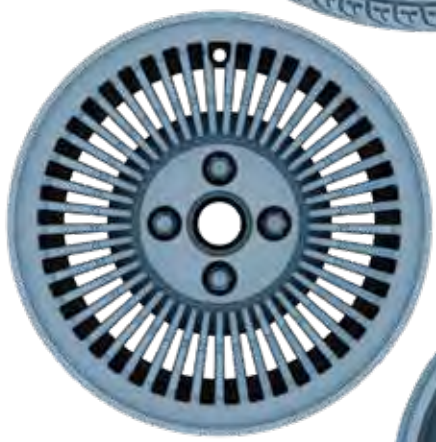


YOUR CAR PARTS

With this issue you receive the parts for the second front wheel, including the tyre, rim and hubcap.



9-A TYRE



9-B HUBCAP





9-D HUB



9-F WASHER

9-C RIM



3x BP SCREWS

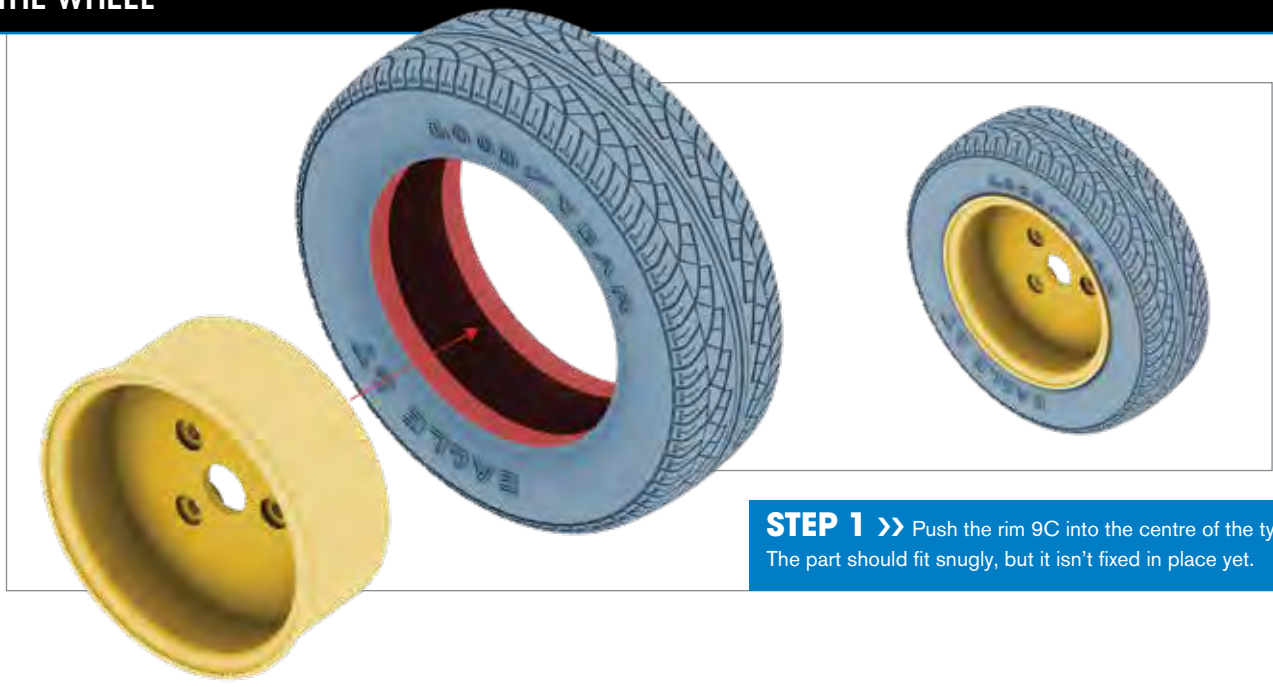
DRIVE TIME



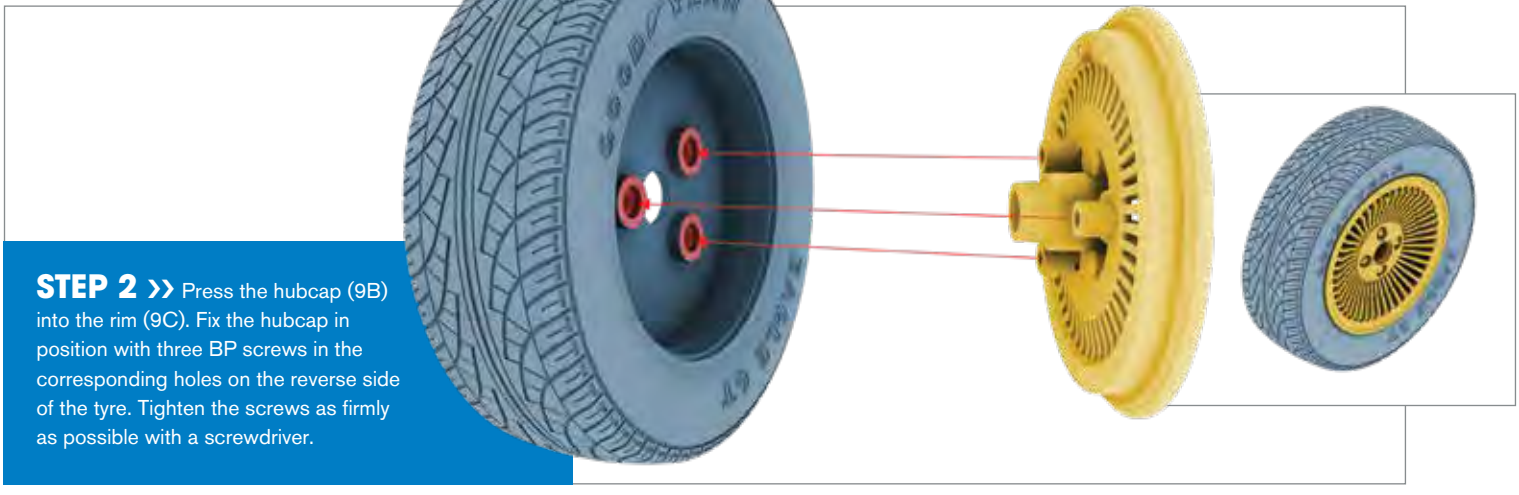
The second front wheel to get your DeLorean on the road!

Follow these instructions to put together the second of the four wheels for your DeLorean model.

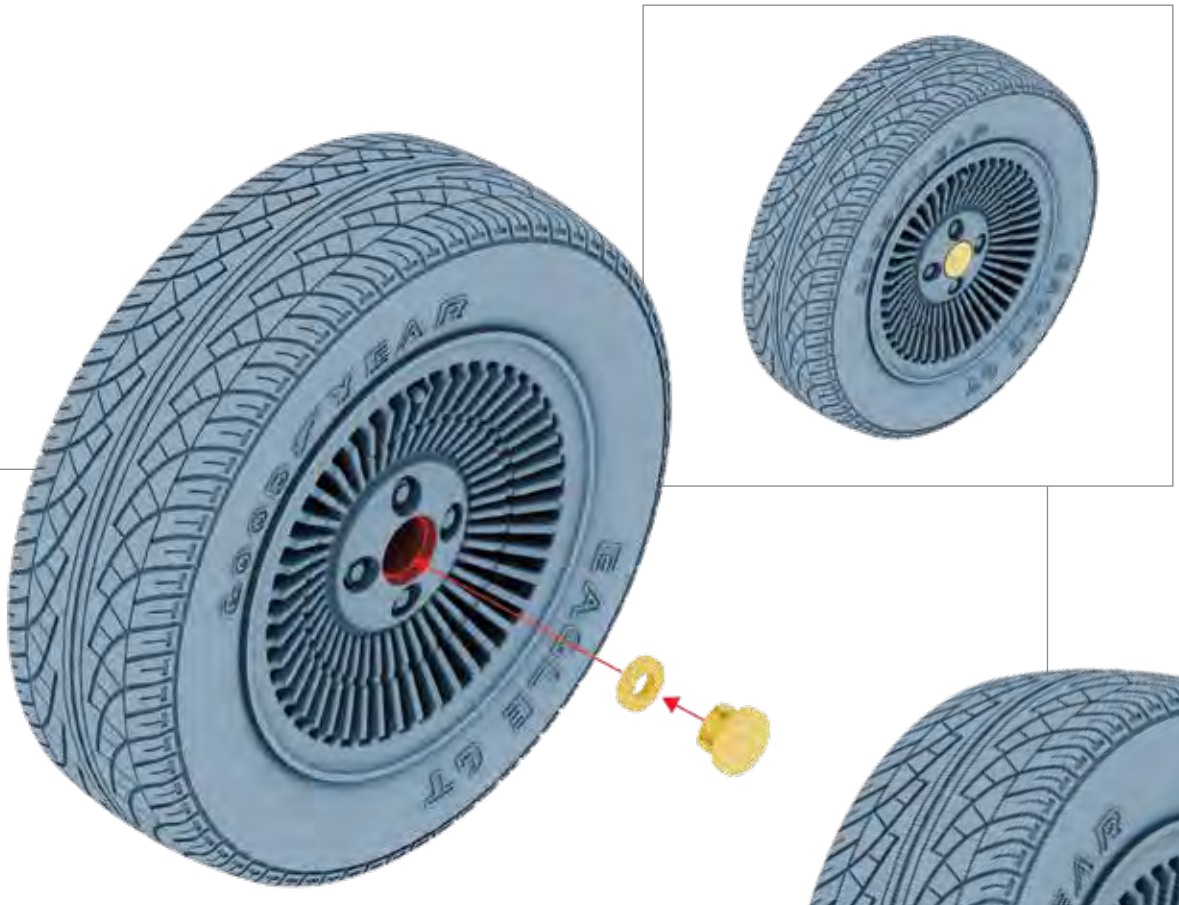
THE WHEEL



STEP 1 ›› Push the rim 9C into the centre of the tyre 9A. The part should fit snugly, but it isn't fixed in place yet.



STEP 2 ›› Press the hubcap (9B) into the rim (9C). Fix the hubcap in position with three BP screws in the corresponding holes on the reverse side of the tyre. Tighten the screws as firmly as possible with a screwdriver.



STEP 3 ›› Take the hub (9D) and push it into the washer (9F), then push the assembled hub into the hole at the centre of the hubcap. The hub should click firmly into place – and your second wheel is complete!



This is what the fully assembled wheel should look like.



PRODUCTION DIARY

FILMING

The story begins... late November back in 1984, early one morning, in a quiet street in Pasadena.



VERY FIRST DAY
George (Crispin Glover) and Marty (Eric Stoltz) on the very first day of shooting for Back to the Future. *Director Robert Zemeckis can (just) be seen behind the camera, Bob Gale is on the far left, Dean Cundey is behind the camera dolly.*

The first shot of *Back to the Future* was committed to film on Monday November 26th 1984 at 08.22 a.m. And if you think that's early, bear in mind that the crew were called for 6.00 a.m! The scenes to be filmed that day involved Marty McFly – at this point in the film's complicated genesis played by Eric Stoltz – in 1955, where he discovers his future father George (Crispin Glover) up a tree, spying on Lorraine Baines (Lea Thompson), Marty's future mother.

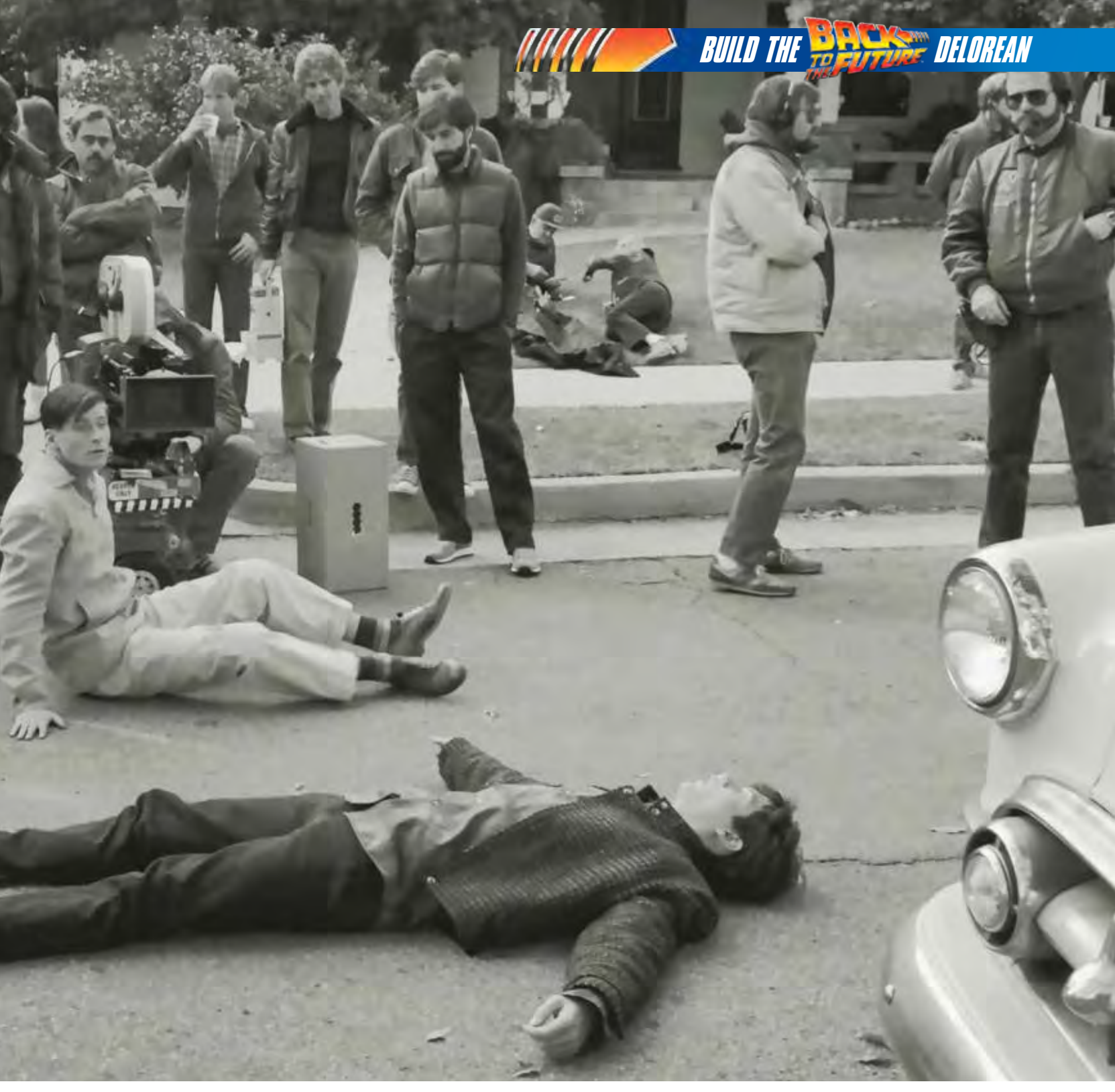
For Bob Gale, who had nurtured the project for more than four years with Robert Zemeckis, there was little time for celebrating the fact that they'd started filming – there was work to be done. "You're just relieved that you're actually rolling film and making the movie," Gale admitted. "You're always running in front of that train and hoping you can keep up and not get run over by it."

The location was described on the call-sheet as 'Ext. Hill Valley Street Nr. Baines House' and the location was Bushnell Avenue, a suburban street in South Pasadena. The houses were all suitable for the period, but set dresser Hal Gausman made the street look like 1955 by removing 1980s cars and signs, television aerials, burglar alarms, etc. 1955-era cars were brought in to provide background detail and two drivers were engaged.

The cast also included George DiCenzo as Sam Baines, Lorraine's father, and several stunt performers, doubling for Marty, George and Sam, who hits Marty with his car. Jerry Jackson was the stunt double for Marty, Mike Cassidy was the stuntman who fell from the tree in place of Glover, Max Klevens drove the car in place of DiCenzo. Walter Scott was the stunt co-ordinator.

The crew were to stay on the street for three more days, to get the scenes of Lorraine through

© From the core collection production photographs of the Margaret Herrick Library, Academy of Motion Arts and Sciences.



the window, the scenes in George's backyard of Marty teaching George how to win Lorraine's affections, and then the indoor scenes of the Baines family enjoying meatloaf and watching *The Honeymooners* on television. Actors Jason Hervey, Maia Brewton and Frances Lee McCain joined the ensemble to play Milton, Sally and Stella Baines.

> "You're always **running** in front of that **Train** and hoping you're not **run over**"
>
> BOB GALE



© From the core collection production photographs of the Margaret Herrick Library, Academy of Motion Arts and Sciences.

CAFE SOCIETY
Eric Stoltz on the set of Joe's Cafe, an exquisite recreation of a typical 1950s diner imagined by production designer Lawrence G Paull.

On 30th November, the shoot moved to the Blacker House in Pasadena, the interiors of which were used for Doc's house. These were the first scenes completed with Christopher Lloyd.

ON THE SQUARE

Back to the Future's second week of shooting began on 3rd December, with Eric Stoltz wandering wide-eyed through a gleaming Hill Valley town square as Marty realises that he has been transported back to 1955.

The standing set on the Universal backlot had been dressed to look like a typical American town square in 1955, Zemeckis and Gale working with production designer Lawrence Paull to fill the screen with familiar names such as Texaco and Pepsi-Cola in their 1950s livery. Once again, they took a cue from filmmaking great Stanley Kubrick, as Gale elaborates – "It was something we loved about Kubrick's *2001*, how great it was that in the future you saw all these brand names, like Pan Am and Bell Telephone. We took the approach that advertising defines a time period in the minds of the audience."

IT PAYS TO ADVERTISE

The shopfronts and logos that Zemeckis and Gale and Paull favoured were the ones that had changed significantly from the Fifties to the Eighties. Pepsi was used instead of Coca-Cola because Coca-Cola's logo hadn't changed and Pepsi's had. Similarly Texaco's logo had changed and Shell's hadn't. There was also a lucrative line in product placement, the commonly-used movie system by which companies paid to have their merchandise featured on screen. All the product placements were approved by the director, the designer and the producers, only allowing those products that would add value to a scene.

> **"Advertising defines a time period in the mind of the audience."**
> BOB GALE

Once the establishing scenes in the square were complete, the crew moved into the set for Joe's Cafe where Marty meets his father for the first time and also encounters young Biff (Thomas F Wilson). But things were not going entirely to plan. A combination of delays and minor on-set accidents meant that by the end of the second week, filming was already a day behind schedule... ■ TO BE CONTINUED....

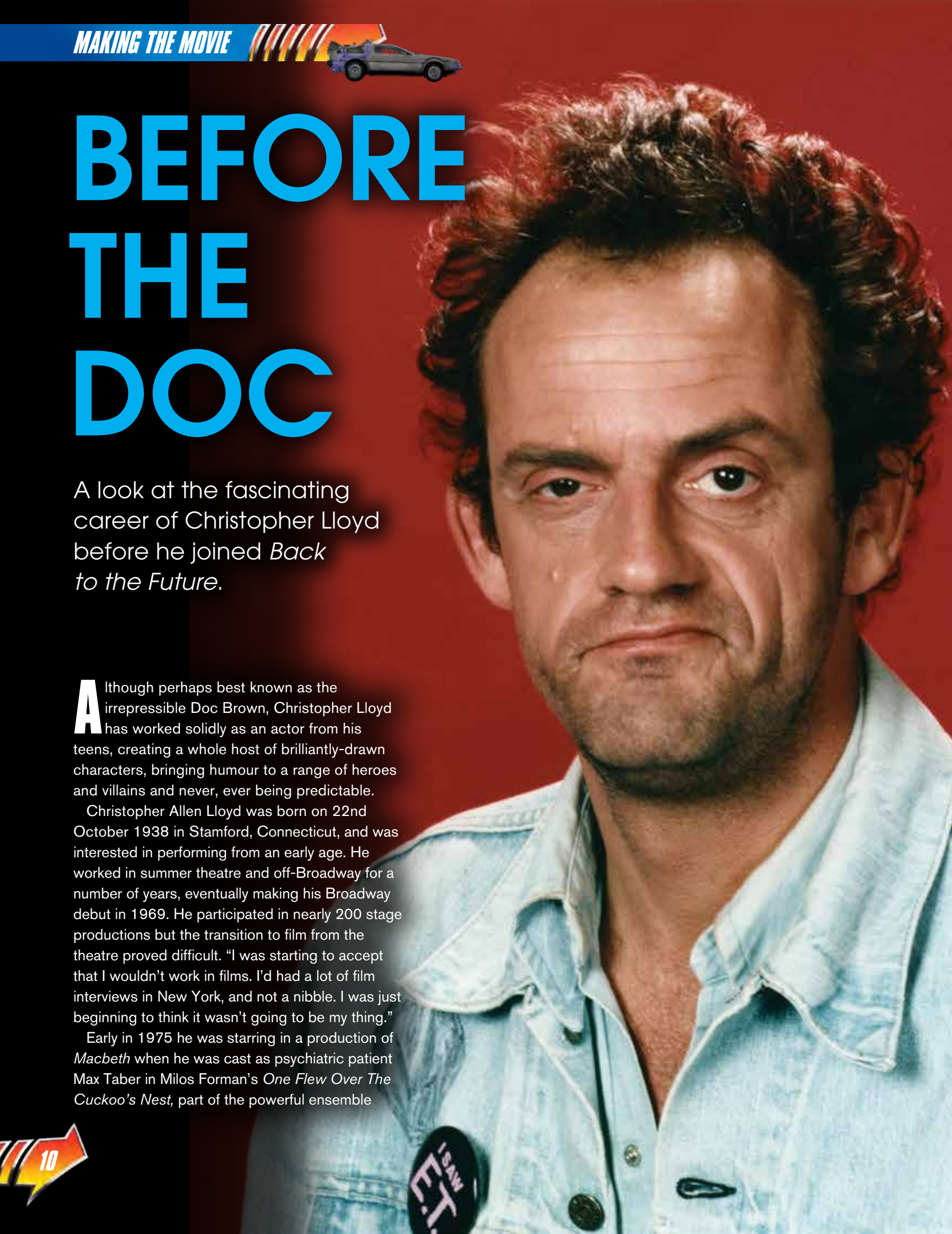
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SON & MOM
Eric Stoltz and Lea Thompson fool around for the camera. The pair were good friends after starring together in The Wild Life *earlier in the year.*


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BEFORE THE DOC

A look at the fascinating career of Christopher Lloyd before he joined *Back to the Future*.



Although perhaps best known as the irrepressible Doc Brown, Christopher Lloyd has worked solidly as an actor from his teens, creating a whole host of brilliantly-drawn characters, bringing humour to a range of heroes and villains and never, ever being predictable.

Christopher Allen Lloyd was born on 22nd October 1938 in Stamford, Connecticut, and was interested in performing from an early age. He worked in summer theatre and off-Broadway for a number of years, eventually making his Broadway debut in 1969. He participated in nearly 200 stage productions but the transition to film from the theatre proved difficult. "I was starting to accept that I wouldn't work in films. I'd had a lot of film interviews in New York, and not a nibble. I was just beginning to think it wasn't going to be my thing."

Early in 1975 he was starring in a production of *Macbeth* when he was cast as psychiatric patient Max Taber in Milos Forman's *One Flew Over The Cuckoo's Nest,* part of the powerful ensemble



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DEBUT
After much theatre work, Christopher Lloyd came into movies in 1975 at the top! His first film was the multi-award-winning One Flew Over the Cuckoo's Nest *with Jack Nicholson.*

> **"One thing I learned from film is how contained a close-up is."**
> CHRISTOPHER LLOYD

cast including Jack Nicholson, Danny DeVito and Louise Fletcher. The film won five Oscars in 1976, and was a memorable experience for all involved, specially Lloyd. "One thing I learned from film," he said, "was how contained a close-up is. It's very easy to overact, and it took me a while to learn that with films, you don't need much."

CO-STARS AGAIN

Lloyd returned to the theatre, with only a few forays into film. In 1978 Jack Nicholson directed a riotous comedy Western called *Goin' South*, inviting former co-stars Lloyd and DeVito to join the cast. Making her movie debut in the film was Mary Steenburgen, who would play Clara Clayton, Lloyd's love interest in *Back to the Future Part III*.

Later in 1978, Lloyd was given a guest role in the ABC sitcom *Taxi*, alongside Danny DeVito. His character, Reverend Jim Ignatowski, a boggle-eyed ex-hippie, was first introduced to conduct a wedding ceremony as 'an ordained minister of the Church of the Peaceful'.

"I loved playing Jim," Lloyd said, "I'd come out from New York not long before – the sitcom world was entirely new to me, I didn't see myself in that area. Then I saw the script and I immediately had an idea of who Reverend Jim was. A neighbour found me an old jacket with a peace sign on it, I found some worn-down shoes and an old hat, I wore those to the first meeting and the rehearsal, and I

CALL ME A CAB
Lloyd as Reverend Jim Ignatowski in Taxi *(1978)*

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A SINISTER FOE
Christopher Lloyd played the villainous Major Butch Cavendish in The Legend of the Lone Ranger *in 1981.*



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KLINGONS
Christopher Lloyd as Commander Kruge in Star Trek III: The Search for Spock *with John Larroquette (Maltz) and Stephen Liska (Torg).*

> **"People tell me I have a character face – I just try to use it."**
> CHRISTOPHER LLOYD

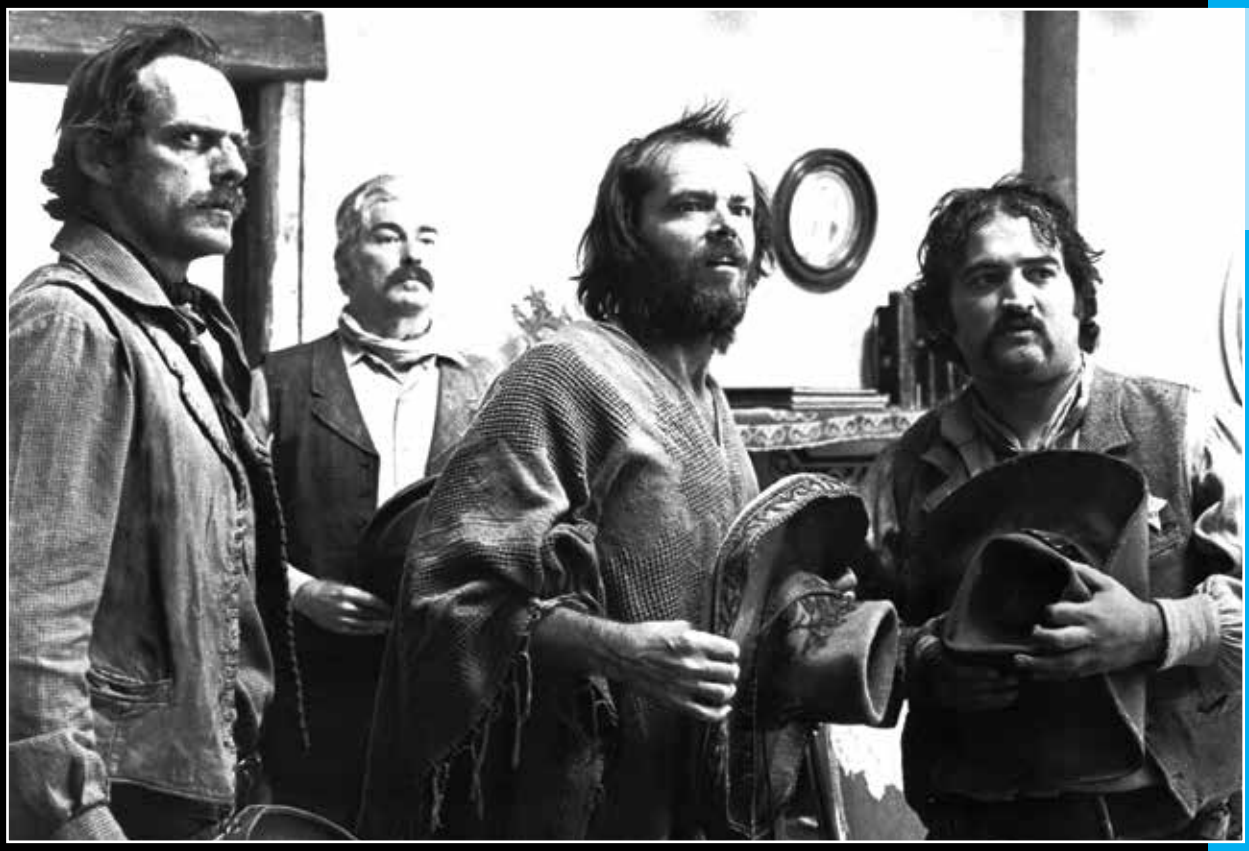
was wearing them for three-and-a-half years!" Lloyd's character was so popular that he was brought in as a regular in *Taxi*'s second season and had a starring role for the rest of the show's run. In 1982 and 1983, Lloyd won two Primetime Emmy Awards for Outstanding Supporting Actor in a Comedy Series. "*Taxi* really boosted my career," he said. "Suddenly I got offers to do parts, and I could never understand why I got them. What did they see in me that I don't know about? People tell me I have a character face – I just try to use it!"

During his stint in *Taxi*, Lloyd made a number of films, everything from horror in *Schizoid* (1980) to action adventure in *The Legend of the Lone Ranger* (1981), which saw him giving an early study in movie villainy as the wicked Major Cavendish. Also in 1981, Lloyd shared the bill with Jack Nicholson again in the remake of *The Postman Always Rings Twice.*

LOVING THE ALIENS

In the summer of 1983, Lloyd was cast as the Klingon Commander Kruge in *Star Trek III: The Search for Spock*. Leonard Nimoy, the actor famous for playing Mr Spock, was director of the film, and had admired Lloyd's work in *Cuckoo's Nest* and *Taxi.* He wanted the film to be 'operatic' in scope, and knew that Lloyd could bring a degree of theatricality to the role. *Star Trek* opened in June 1984, a few weeks before Lloyd began preparations to play Doc Brown.

Just before *Back to the Future*, Lloyd played another villainous alien, one of the evil Red



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WESTERN STYLE
Lloyd had a starring role in the Jack Nicholson-directed Western Goin' South, *with Nicholson and* Saturday Night Live *comedian John Belushi.*

Lectroids in *The Adventures of Buckaroo Banzai Across the 8th Dimension.* The film was an anarchic, genre-bending sci-fi comedy, starring Peter Weller and produced by Neil Canton, who would co-produce *Back to the Future*. Lloyd filmed *Buckaroo Banzai* close on the heels of *Star Trek* and the two films would be in virtual competition on release.

PLAYING FOR LAUGHS

Much of the comic interaction between Lloyd's character and his alien overlord Dr Lizardo, played by John Lithgow, was improvised by the actors. Peter Weller remembered the hilarity on set. "They had to stop takes over and over because we were laughing at the banter between Christopher Lloyd and John Lithgow."

The film baffled audiences and critics alike but is now regarded as a cult classic. John Lithgow and Jeff Goldblum from *Buckaroo Banzai* were considered for the role of Doc Brown, but it was Christopher Lloyd who made the greatest impression on Neil Canton and who came highly recommended to Robert Zemeckis. From September 1984, Christopher Lloyd had a new character to add to his repertoire... ■

TO BE CONTINUED...



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COMEDY IMPROV
Lloyd's largely improvised, hilariously funny performance in Buckaroo Banzai *paved the way for his role as Doc Brown.*

HEROES & VILLAINS

Christopher Lloyd's career has seen a pretty even mix of heroic and malevolent characters. "I've never tried to steer my career towards the good guys or the bad guys," he says. "Either way, my function is to make the character real, whether it is real and evil, or real and good, it's the same process. I try to bring my understanding of the character to the audience. Good or bad, I don't care, as long as it's something I can grab and take for a ride. A character I'd love to play is Don Quixote, I'm about the right age for that now, I'd love to get my teeth into that."



© Amblin/Universal/The Kobal Collection

BRAIN-WAVE ANALYSER

I'M GOING TO READ YOUR THOUGHTS!

When Marty meets Doc in 1955, he sees one of his earlier experiments in action.

When Marty finds himself stuck in 1955, there's only one person who can help him – the man who got him into this predicament in the first place – Dr Emmett Brown. He looks up the Doc in the telephone book at Lou's Cafe, and makes his way to the scientist's mansion home at 1640 Riverside Drive.

Knocking on the door, Marty is relieved when it is answered by the eccentric inventor, younger but otherwise unchanged. On his head, however, the Doc is wearing an elaborate piece of headgear, a network of metal and valves. The machine, the Doc says, will read Marty's thoughts. "Don't tell me..." he begins, "You want me to buy a subscription to the *Saturday Evening Post*?" – Marty says no. "Donations?" asks the Doc hopefully, mistaking Marty's orange jacket for a life-preserver. "You want me to make a donation to the coast guard youth auxiliary?"

Marty explains that he came to 1955 from the future, in a time machine that Brown invented. Now, he needs Doc's help to get back to the year 1985. This news has a devastating effect on Doc, who rips off the mind-reading helmet. "My God!" he exclaims mournfully. "Do you know what this means? It means that this damn thing doesn't work at all!" ■

"Let's see now... you've come from a great distance?"

DOC BROWN



IT STILL DOESN'T WORK: *Finding himself back in 1955 after his adventures, Marty tries the brain-wave analyser for himself.*

QUICK FACTS!

DRAWN BY...

Michael Scheffe, who worked on the design of the time-travelling DeLorean, completed several detailed production drawings of the Brain Wave Analyzer, showing the sensor array, as well as a prop 'blueprint' of the apparatus that was used on set.

QUICK RETURN

The brain-wave analyser prop makes a return appearance when Marty tries it on in *Back to the Future Part III*.

NEXT ISSUE...

THE FRAME

All the parts you'll need to make the main frame for your DeLorean.

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...

FRAME





PRODUCTION DIARY

We reach December 1984 in our fascinating week-by-week look at the making of *Back to the Future*.

BIFF'S BOYS

The three up-and-coming young stars chosen to play Biff Tannen's henchmen.

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