BUILD THE

BACK TO THE FUTURE™ DELOREAN

ISSUE 10









FANHOME

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

UNIVERSAL

BUILD THE

BACK TO THE FUTURE™ DELOREAN

ISSUE 10





CONTENTS

4 DRIVE TIME
Work on the frame for your DeLorean model using our illustrated guide.

8 PRODUCTION DIARY
Travel back to a rainy December in 1984, and the early weeks of shooting *Back to the Future* with Eric Stoltz as Marty.

12 BIFF'S BOYS
Three up-and-coming young actors were chosen to play Biff Tannen's bumbling henchmen.

14 A TIME TRAVELLER'S GUIDE
Doc Brown explains his plan with an incredible table-top model of Hill Valley town square.

© 2023 Universal City Studios LLC and Amblin Entertainment, Inc. All Rights Reserved.
© 2023 DeAgostini Publishing, S.p.A. All Rights Reserved.

Creative Director: Maggie Calmels
Managing Editor: Ben Robinson
Art Editor: James King
Writer: Kieran Grant

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.

TO OUR READERS
The publisher reserves the right to modify any components as required during the course of the collection. Not suitable for children under the age of 14 (12 in the USA).
This product is not a toy and is not designed or intended for use in play. The collection is complete in 158 issues. Items may vary from those shown.

WARNING
Any reproduction, even partial, of the contents of the magazine is prohibited without permission from the Publisher.
The model and the magazine that accompanies it are strictly for private use, and within the family, in accordance with Article L122 - 5 10 of the Code of Intellectual Property.
Any reproduction other than that provided for in Article L122 - 5 20 of the Intellectual Property Code is prohibited. The magazine and/or elements of the collection may not be distributed, loaned, resold, rented or exploited for commercial purposes. All rights reserved.







YOUR CAR PARTS

With this issue you receive the frame and fixing screws.



10-A FRAME



AP 4 X SCREWS



GM 4 X SCREWS



DM 6 X SCREWS



BM 4 X SCREWS



AM 3 X SCREWS

CUSTOMER SERVICES

UK
Email customer.service@deagostini.co.uk

USA
Email support@usa.deagostini.com

DE
Email kunden.service@deagostini.de

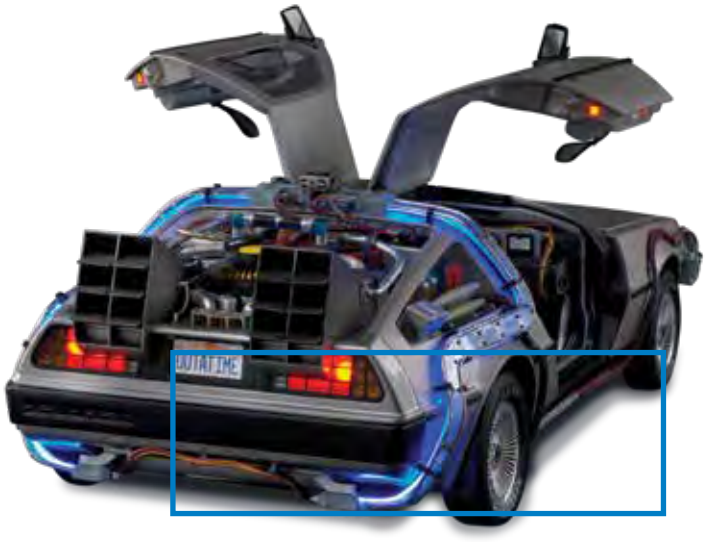
More information
at **fanhome.com**



DRIVE TIME

Start building the DeLorean's frame.

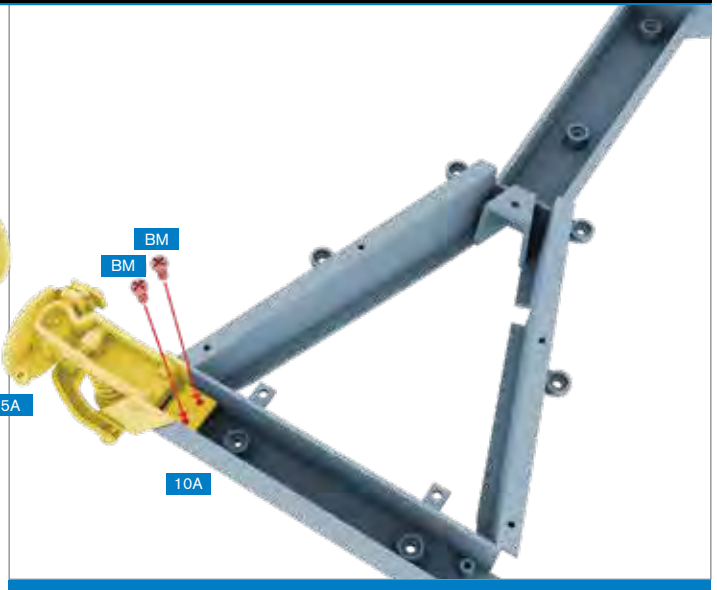
The parts of the DeLorean received with this stage are the frame and its fixing screws.



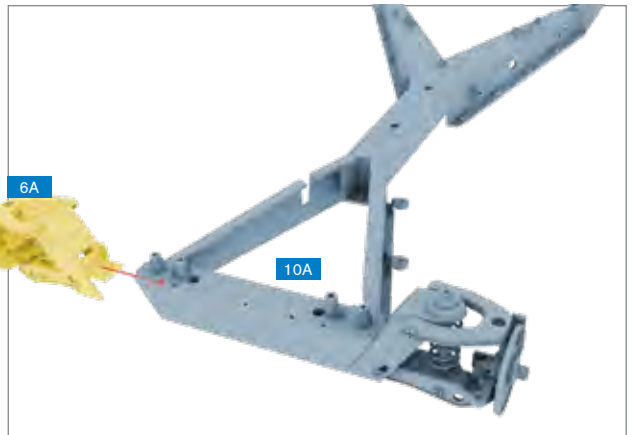
CONNECTING THE WHEEL HUBS



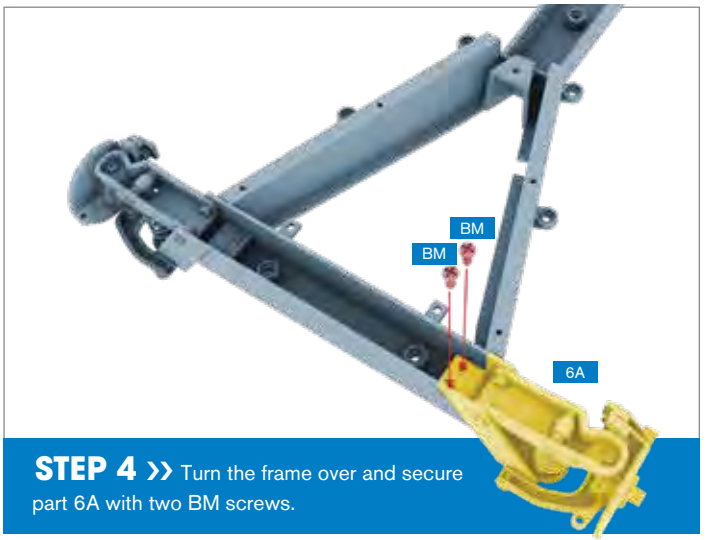
STEP 1 ›› Fit part 5A (the end of the left front suspension assembly) into the underside of the front of the frame (10A), aligning the corresponding screw holes of both parts.



STEP 2 ›› Turn the frame over and secure part 5A to the frame (10A) with two BM screws, as indicated.

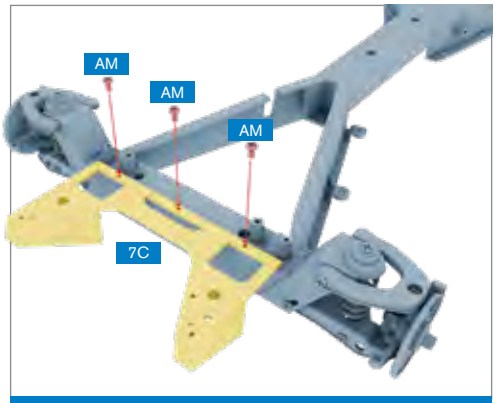


STEP 3 ›› Place part 6A (the end of the right front suspension assembly) into the other side of the frame.

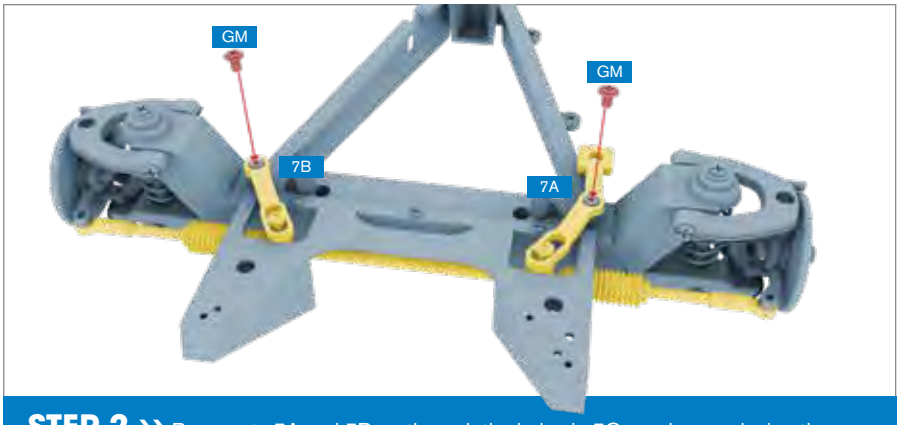


STEP 4 ›› Turn the frame over and secure part 6A with two BM screws.

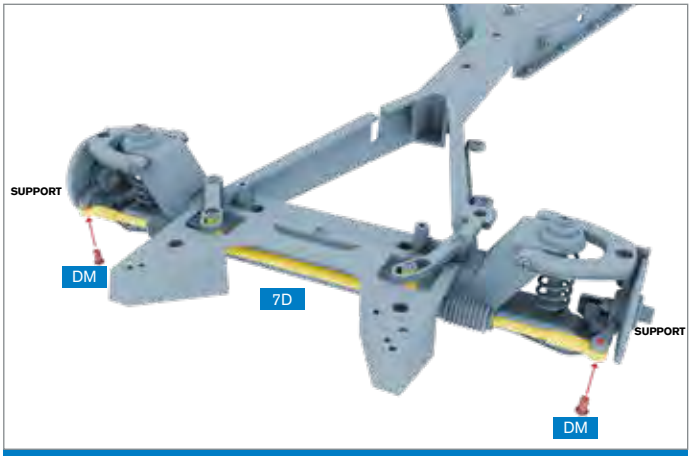
THE FRONT PLATE AND STEERING



STEP 1 ›› Place 7C on top of 10A and secure with three AM screws.



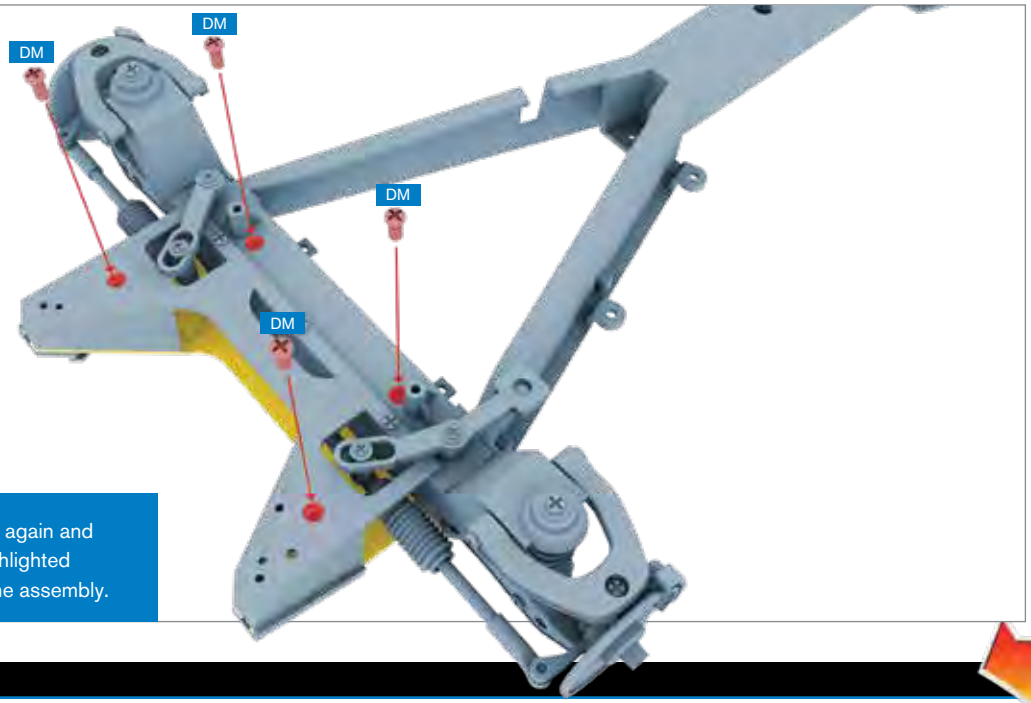
STEP 2 ›› Pass parts 7A and 7B up through the holes in 7C, as shown, placing the holes over the posts in 10A. Then, secure 7A and 7B to the posts with two GM screws.



STEP 3 ›› Secure part 7D to the supports (5A and 6A) with two DM screws.

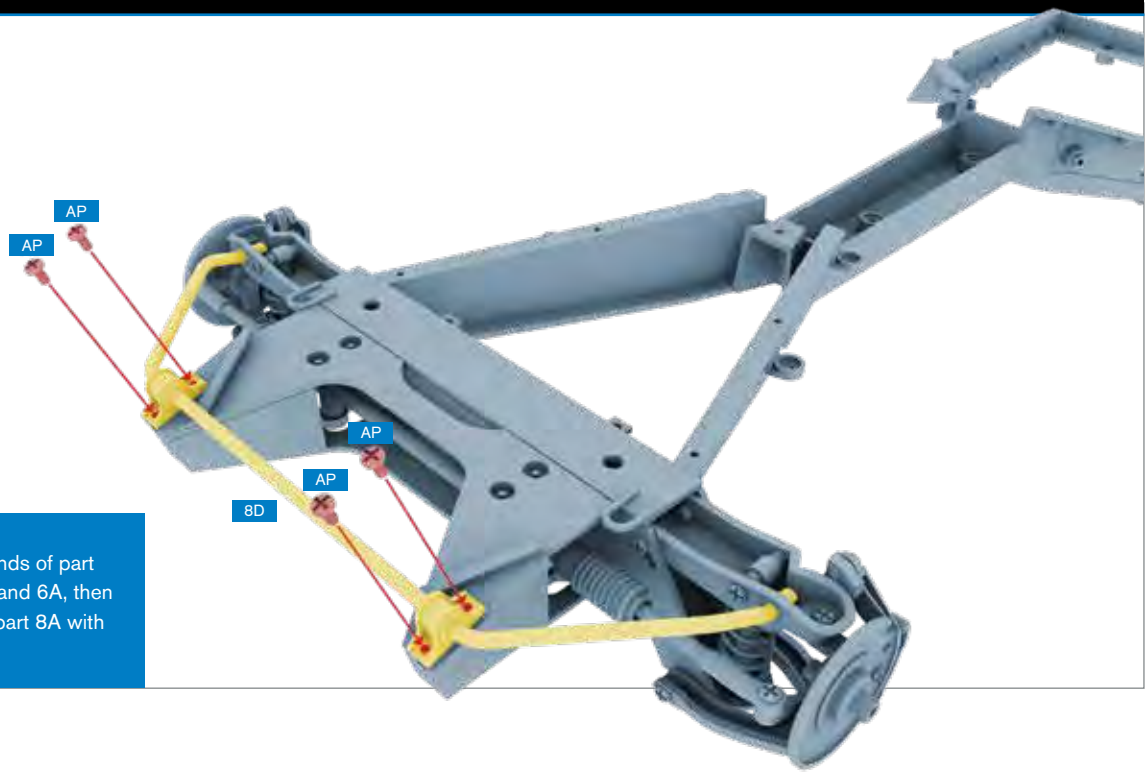


STEP 4 ›› Turn the assembly over and place part 8A onto the underside of the frame, as shown.



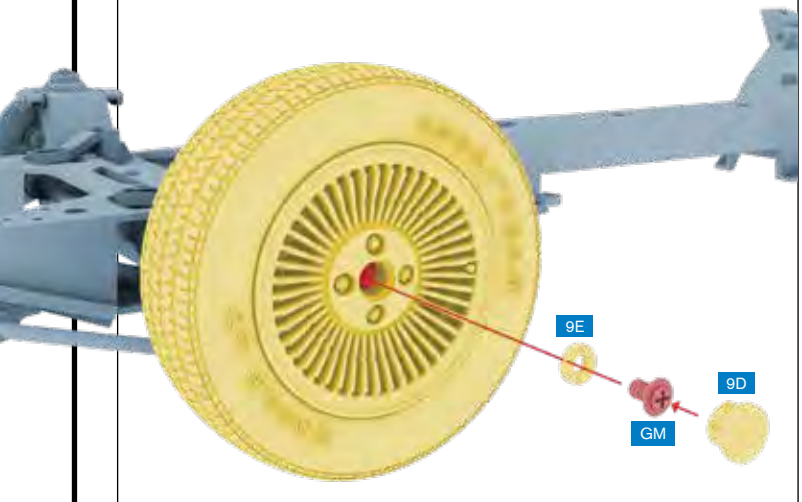
STEP 5 ›› Turn the assembly over again and tighten a DM screw into each of the highlighted holes, to secure part 8A to the rest of the assembly.

THE ANTI-ROLL BAR

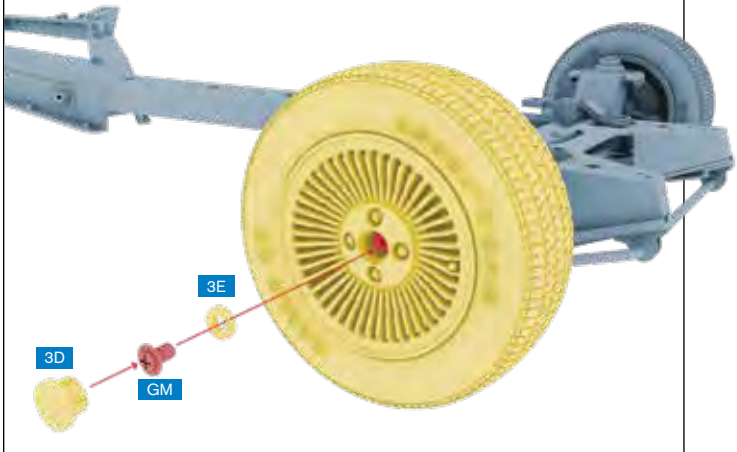


STEP 1 ›› Place the ends of part 8D through the holes in 5A and 6A, then secure the two brackets to part 8A with four AP screws.

THE WHEELS



STEP 1 ›› Place one of the front wheels onto the end of part 5A. Then place part 9E into the centre of 9B, secure it with a GM screw, and cover the screw with part 9D.



STEP 2 ›› Place the other front wheel onto the end of part 6A. Then, place part 3E into the centre of 3B, secure it with a GM screw, and cover the screw with part 3D.

FRAME, STEERING AND FRONT WHEELS



This is what your finished assembly should look like.



PRODUCTION DIARY

FILMING

The story continues...
On a wet December day,
rain stops play.









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

Week three of shooting on *Back to the Future* began on Monday 10th December 1984. The plan was to film the skateboard chase on the Universal backlot, but persistent rain kept the cast and crew indoors, so instead they filmed in Joe's Cafe on the side of the town square.

On Tuesday, the weather had improved enough to allow the exterior filming to go ahead on one of the film's most complex sequences. Marty 'invents' a skateboard to escape from Biff and his gang, culminating in Biff's car colliding with a truck full of manure.

Professional skateboard champions Bob Schmelzer and Per Welinder were engaged after the film's co-creator Bob Gale saw them skateboarding at Venice Beach. Schmelzer was Eric Stoltz's principal double for the skateboarding scenes, filmed over three days. Stoltz knew how to ride a skateboard and practiced diligently for many hours with Schmelzer – and though they weren't similar, when they were dressed alike, the resemblance was good enough to fool the camera.

The original storyline was that Marty should skate across a railway line in front of an oncoming train to escape from Biff, but budgetary constraints determined that the seqence would have to be filmed on the lot. "We had to do something to incapacitate Biff and his car so Marty could get away," Gale explained. "We walked through the set with our stunt coordinator and the skateboard guys to come up with things we could do on the town square." There was then some 'combined brainstorming'.

IN THE MANURE

The solution that they came up with was to have Biff's car running into a garbage truck, which was then changed to a load of manure because it added an extra comic level of embarrassment. The 'manure' was a mixture of peat moss, cork chips and sawdust with food thickener added to make it sticky, and though it was more pleasant than the real thing, Thomas Wilson (Biff) and his fellow actors found that it took a long time to clean off.



SEEING DOUBLE
Eric Stoltz as Marty (right) with his skateboarding stunt double Bob Schmelzer, and Biff's gang (JJ Cohen, Casey Siemaszko, Billy Zane and Thomas Wilson) on the 1955 Hill Valley town square lot.

> "We had to do something to incapacitate **Biff** and his **car** so **Marty** could get away."
>
> BOB GALE







SAFETY FIRST
Christopher Lloyd was anchored by a cable when he performed Doc's perilous climb around the clock tower. The lightning effects were added by ILM.

© Universal/Rex/Shutterstock

The end of the third week involved some night shooting in the town square, with Marty and George McFly (Crispin Glover). Later scenes involved Doc Brown (Christopher Lloyd) preparing his 'weather experiment' by the clock tower.

SECOND UNIT

Week four saw director Robert Zemeckis give executive producer and second-unit director Frank Marshall a shot list of elements that had been missed during the first three weeks. These included shots from Marty's point of view as he entered the square, the 1950s' shop fronts, the clock tower and the period cars.

The rain continued to fall, forcing more revisions to the schedule. The crew moved indoors to Stage 12, where the set for George McFly's bedroom had been constructed. Stoltz and Glover completed the scene where George receives a visit from an 'alien' (or rather, Marty in a radiation suit).

On 20th and 21st December, Christopher Lloyd was filmed on the clock tower. It was to be an uncomfortable business for Lloyd, who ventured up to the top of the tower to assess the situation.

"There was no way I was going to stand on the ledge as written," he said. He suggested to Zemeckis that Doc could crawl along the ledge, but the director disagreed, in no uncertain terms. A simple solution was soon found. "I was attached to a cable," Lloyd recalls, "and when it came time to do it, I felt very safe." Even so, Lloyd's expressions of wild terror are hilariously convincing.

> **"There was no way I was going to stand on the ledge as written."**
> CHRISTOPHER LLOYD

As well as the vertiginous height, Lloyd also had to compete with wind machines, flying debris and lightning effects. He was replaced by his stunt double Bob Yerkes for the most hair-raising parts of the sequence, such as hanging off the clock face, and sliding down the zip wire.

At the end of the fourth week, filming was three days behind schedule. The next few weeks would bring some hard decisions for the director and producers, but as Christmas 1984 approached, very few people involved with the film had any clue that some big changes were about to happen. ■ TO BE CONTINUED....

TWO MARTYS
In front of the 1955 cycle store, Stoltz and Schmelzer pose with more modern skateboards than Marty's makeshift version.



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

BIFF'S BOYS



© Universal/Rex/Shutterstock

BIFF & CO
Biff Tannen (Thomas Wilson), with 3D (Casey Siemaszko), Match (Billy Zane) and Skinhead (JJ Cohen).

The roles of Biff Tannen's goons in *Back to the Future* were filled by three up-and-coming young actors.

A villain is only as good as his henchmen, and Biff Tannen, for better or worse, is accompanied by three memorable stooges called 3D, Match and Skinhead. 3D is never seen without his red and green glasses (necessary to watch the 3D movies that were so popular in the 1950s), Match, with his matinée idol looks, is forever chewing on a match, and Skinhead, as the name suggests, has close-cropped hair. None seems particularly intimidating on their own, but when Biff gives the word they scramble to obey his every command.

These three characters are brought to life in *Back to the Future* by Casey Siemaszko, Billy Zane and Jeffrey Jay Cohen. Siemaszko and Zane auditioned for the role of Marty, and while neither were suitable, they clearly made enough of an impression to be given a role. Cohen was originally suggested for the role of Biff, but was not considered tall enough to intimidate Eric Stoltz as Marty. Ironically, if Michael J Fox had been in the role from the start, Cohen may well



© Everett/REX/Shutterstock

I'M GONNA RAM HIM!
Zane, Wilson, Cohen and Siemaszko are all set for a comic collision with a load of manure.

have been cast. All three were perfect at the kind of knockabout physicality that Robert Zemeckis wanted for the film.

MEET THE GANG

Billy Zane was born in Chicago in 1966, although he had a Greek background – the family name was changed from Zanikopoulos by his parents. He had previously performed in summer theatre but *Back to the Future* marked his movie debut. He would appear with the gang again in *Back to the Future Part II* and went on to stardom with leading roles in *Dead Calm* (1989), *The Phantom* (1995) and *Titanic* (1997).

Casey Siemaszko was also from Chicago. Born in 1961, he was the oldest of the gang, so when he joined Biff he had already appeared in several films and TV shows including the sci-fi series *V*. Perhaps his most significant subsequent role was in the Western *Young Guns* in 1988, and while Siemaszko has not had the same high-profile roles as Zane, he has worked solidly as an actor for more than 30 years.

Jeffrey Jay 'JJ' Cohen was born in 1965 and by 1984 he had already appeared in the daytime soap opera *Santa Barbara* and the teen comedy *Paradise Motel*. Later in 1985, he appeared in the film *Secret Admirer* with Casey Siemaszko – the only time that the two worked together apart from the *Back to the Future* trilogy.

SCHEDULING

When Michael J Fox joined the picture in January 1985, the shooting schedule was altered to accomodate Fox's *Family Ties* commitments. At the end of February, Cohen was set to do another film that would not previously have interfered with his *Back to the Future* shooting, but suddenly there was a conflict of dates. The producers took the unusual step of putting Cohen on a weekly retainer to secure his services.

Though Biff's goons are a much-loved feature of the first film, they don't have many individual lines. In fact, it's not until the second film that Match gets a line of his own! ■

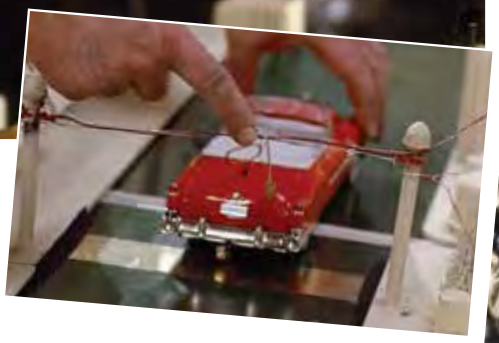
GETTING THE NEEDLE

JJ Cohen is seen as another character in *Back to the Future Part III*. At the end of the film, he is part of a different gang in a car with Marty's 1985-era nemesis, Douglas J Needles.



© AF Archive/Alamy Stock Photo





> "Please excuse the crudity of this model..."
>
> DOC BROWN



© AF Archive/Alamy Stock Photo

DOC'S MODEL

(NOT TO SCALE)

To explain his ingenious plan to transport Marty back to 1985, Doc Brown builds a model...

While Marty attempts to sort out the lives of his parents in 1955, Doc Brown is busily working on a plan to get the boy back to the future.

When Marty returns to Doc's garage workshop, the scientist proudly shows him an incredible table-top recreation of Hill Valley town square, made from boxes and bottles, all painted white. "Please excuse the crudity of this model," he says, modestly, "I didn't have time to build it to scale or to paint it."

Doc uses the model to demonstrate the plan. They will run some industrial strength electrical cable from the top of the clocktower and across the street between two lamp posts. The DeLorean will be fitted with a hook running directly into the flux capacitor. Marty will drive toward the cable, accelerating to 88 miles per hour. "At 10:04pm, lightning will strike the clocktower, sending 1.21 gigawatts into the flux capacitor, sending you back to 1985!" Marty winds up a clockwork car and releases it, while Doc rigs up a power line to simulate the lightning.

The hook connects with the wire, the car catches fire, shoots off the end of the table and sets fire to a heap of rubbish and rags. Only Doc's quick action with a fire extinguisher prevents a conflagration. Marty says he is filled with confidence! ■

JUICE: *Doc Brown simulates 1.21 gigawatts of lightning with an electrical cable.*

QUICK FACTS!

INSPIRATION

The scenes in Doc's garage were shot in a soundstage at Universal studios – production designer Lawrence Paull said that the model town square was one of his favourite set pieces in the film. Art director Todd Hallowell and Michael Scheffe, who had worked on the DeLorean, created the model from cereal packets and bottles. They were inspired by the cover of the 1979 Supertramp album *Breakfast in America* which featured a similar model cityscape.

NEXT ISSUE...

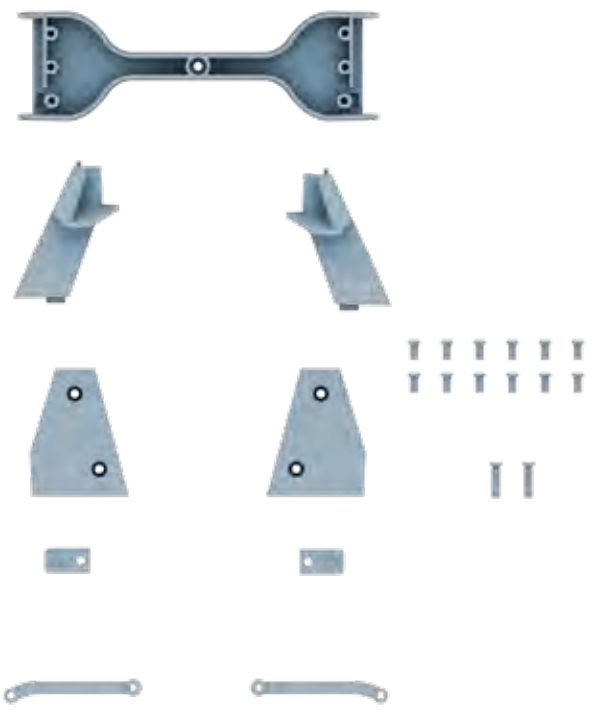
ENGINE SUPPORT

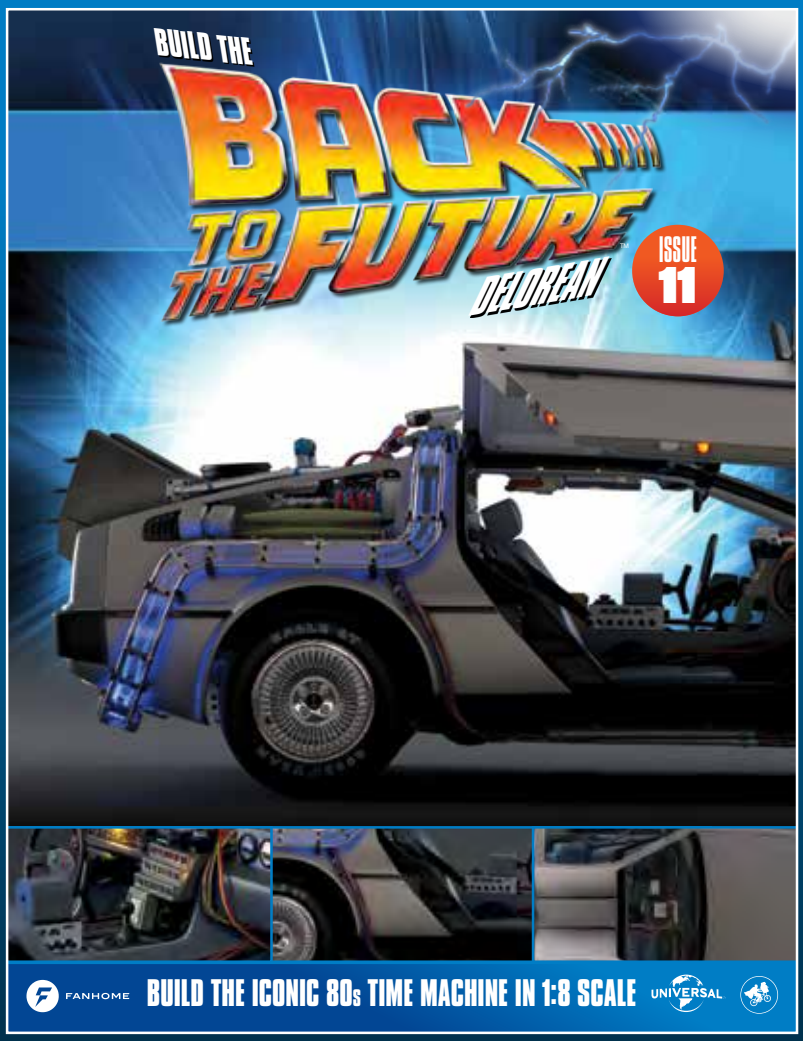
All the parts you'll need to add the engine support to your DeLorean.

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...

ENGINE SUPPORT





PRODUCTION DIARY

Continuing our fascinating week-by-week look at the making of *Back to the Future*.

INSIDE THE DELOREAN

A tour round the inner workings of everyone's favourite Time Machine!

PICTURE CREDITS: All photos © Universal except where stated.

BUILD THE

BACK TO THE FUTURE™ DELOREAN

FANHOME

UNIVERSAL

F230FSC010