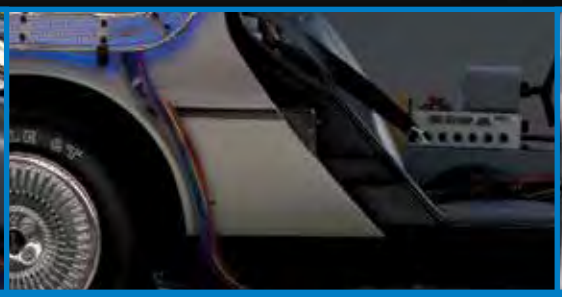
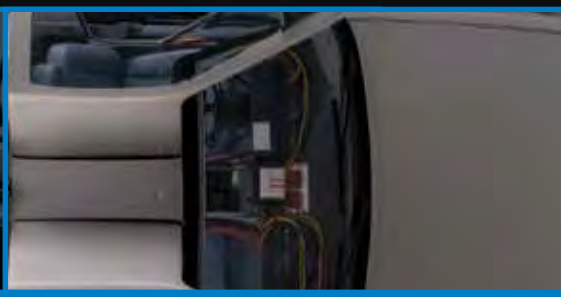
BUILD THE

BACK TO THE FUTURE™ DELOREAN

ISSUE 11







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

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BACK TO THE FUTURE DELOREAN

ISSUE 11





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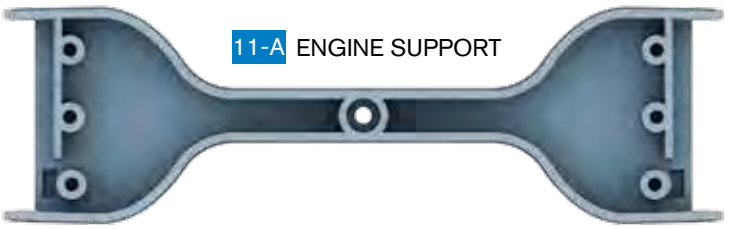
12


14



YOUR CAR PARTS

With this issue you receive these parts for the engine support plus connecting rods and fixing screws.



11-A ENGINE SUPPORT



11-B ENGINE SUPPORT LEFT



11-C ENGINE SUPPORT RIGHT



11-D BASE PANEL



11-E BASE PANEL



11-G CONNECTING RODS



11-F RODS



12x DM SCREWS



2x HM SCREWS

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DRIVE TIME

Continue working on the frame for your DeLorean.

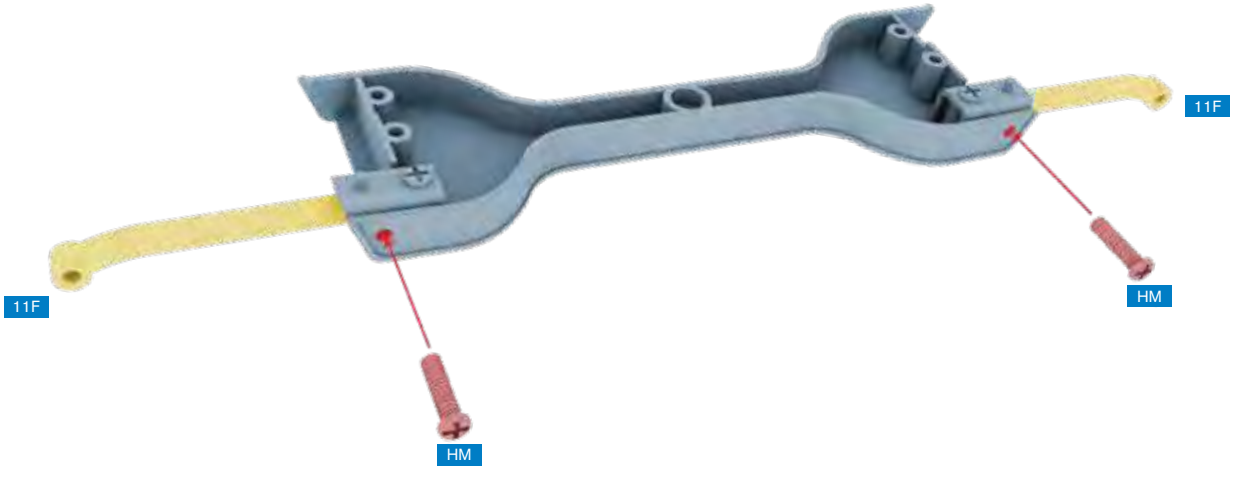
Add the engine support to your DeLorean's frame by following the step-by-step instructions.



THE ENGINE SUPPORT



STEP 1 ›› Fit parts 11G at the ends of the engine support (11A), aligning the corresponding screw holes of all three parts. Secure them with DM screws.



STEP 2 ›› Place parts 11F under parts 11G, aligning the holes in both, and secure with two HM screws.

FIXING THE SIDES



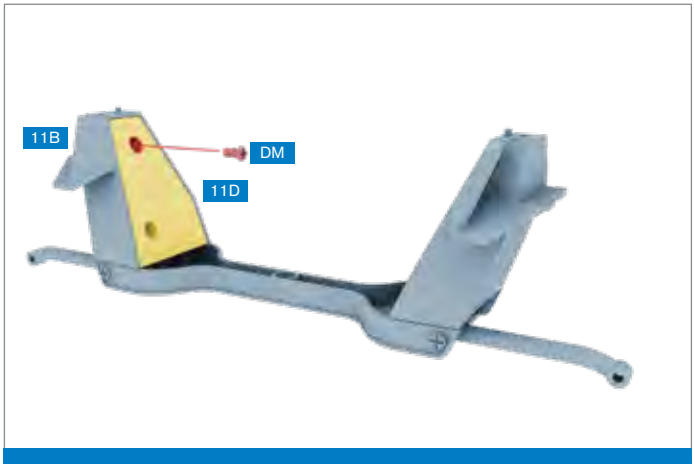
STEP 1 ›› Place 11B onto the end of 11A, over 11G and secure with two DM screws.



STEP 2 ›› Now place part 11C at the other end of the engine support and secure with two more DM screws.



STEP 3 ›› Place part 11E into 11C, make sure you have the parts orientated as shown to avoid confusion. Secure with one DM screw.

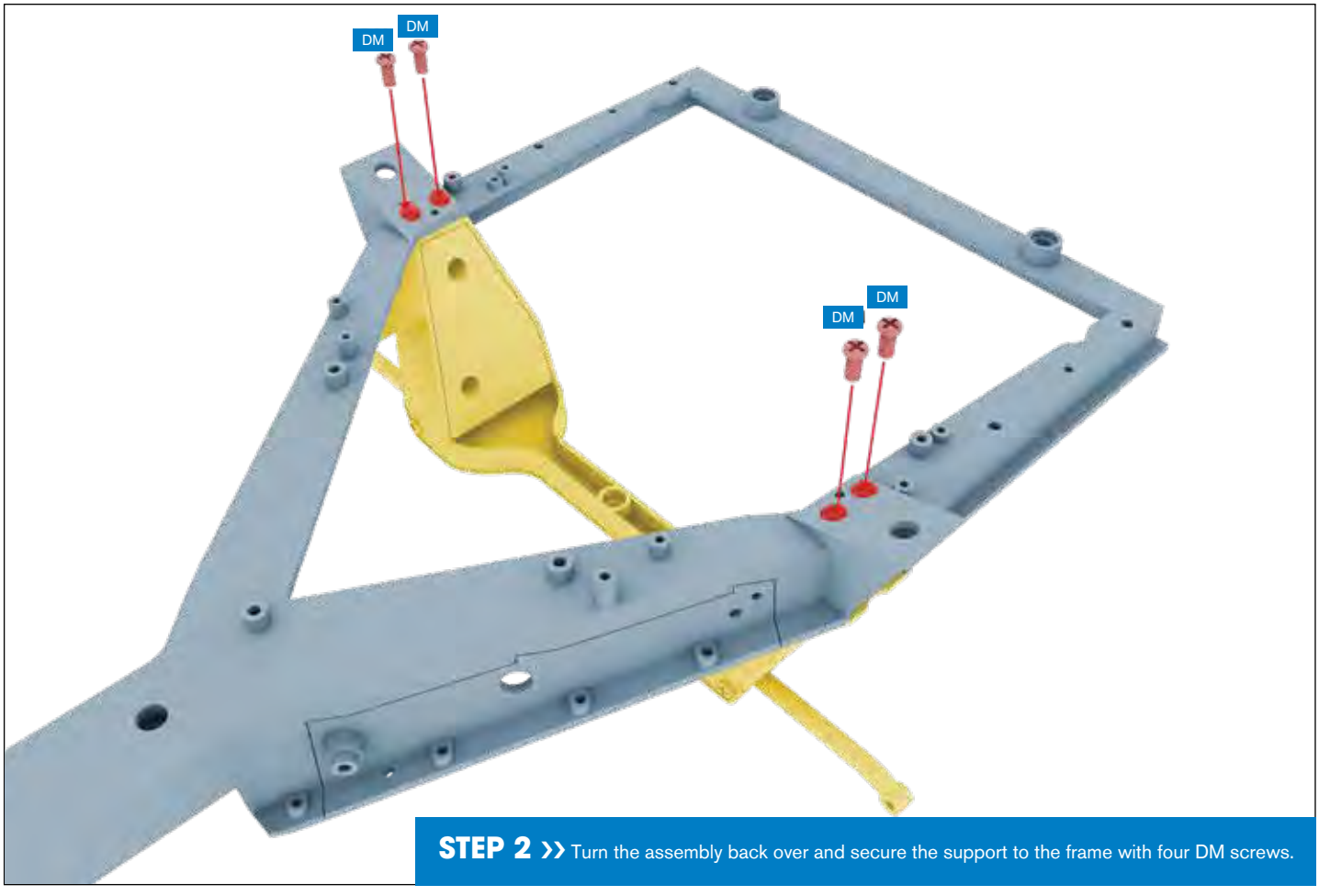


STEP 4 ›› Then, place 11D into 11B, as shown, securing it with a DM screw.

MOUNTING THE SUPPORT



STEP 1 ›› Place the engine support onto the upturned end of the frame, as shown, aligning the corresponding holes of both parts.



STEP 2 ›› Turn the assembly back over and secure the support to the frame with four DM screws.

THE FRAME



This is what your finished assembly should look like.



PRODUCTION DIARY

FILMING

School's out for Christmas... the film-makers move in.

Christmas week 1984 saw the fifth week of shooting on *Back to the Future*, but there was no holiday for the crew as they moved to a new location, Whittier High School in Whittier, Southern California (coincidentally, the city was the birthplace of star Eric Stoltz).

The Art Deco-fronted High School building would appear on screen as Hill Valley High in 1985 and 1955 – in reality, the pupils were on holiday, leaving the school empty and ready to be dressed. The 1985 version, seen near the beginning of the film, is dirty and covered with graffiti. There's a striking contrast in 1955, when it is sparkling clean, with ornate lamps on either side of the main door. "Whoa, they cleaned this place up!" Marty says in disbelief. "It looks brand new!"

SCHOOL DAYS

The original script involved Marty getting detention and executing a complicated 'escape' to get to his audition for the Battle of the Bands – so Eric Stoltz as Marty faced James Tolkan's Principal Strickland in a scene in the Principal's office. (The scene was later changed completely.)

Other scenes used the school's main corridor, which was decked with posters in 1955, but was considerably less welcoming in 1985. In the 1955 version of the school canteen, Marty met his future father George, and atttempted to avoid the fists of Biff Tannen, helped by a younger version of Mr Strickland.

THE MARTY QUESTION

Although on the surface, things were going well, there was a problem. As shooting progressed,







TWO FACES
Whittier High School in California was the location for Hill Valley High, spruced up, with bicycles, for 1955 (top) and covered with graffiti for its 1985 incarnation (middle and bottom).



Robert Zemeckis was having more and more doubts about the most vital ingredient in the film – his central character. He asked editors Artie Schmidt and Harry Keramidas for a rough-cut of all the material that had been shot so far. There was no doubt that Eric Stoltz was a fine actor, but

Whittier High School would appear on screen as Hill Valley High in 1985 and 1955.

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



in Zemeckis' mind, the characterisation needed what Lea Thompson described as 'the old-fashioned Buster Keaton fall-off-your-chair crack-your-voice technique'. Stoltz was not, by his own admission, a comedian and he had very clear ideas about playing the part.

Stoltz had dropped out of university to become an actor, moving to New York in 1981, then studying with Stella Adler and Peggy Feury, two highly-regarded acting coaches. Shortly

CANTEEN CREW

Crispin Glover and Robert Zemeckis (sitting) in the canteen at Whittier High School, watched by cinematographer Dean Cundey, producer/co-creator Bob Gale and Eric Stoltz.



TEACHER
James Tolkan as Principal Strickland with Eric Stoltz. Both actors had studied at New York's famous Actors' Studio.

afterwards, he made his movie debut in *Fast Times at Ridgemont High*. But his unyielding method-acting approach, seeking internal emotional connections with the character he was playing, was at odds with the lightness and comedy that Zemeckis was aiming for. The actor's intensity in front of, and away from the camera was off-putting.

METHOD MAN

Lea Thompson was good friends with Stoltz, having worked with him on the film *The Wild One* some months before. "He had a really interesting process," she recalls, "but I think he liked to create friction. He liked to be called by his character name, which a lot of people found difficult. He wanted to grow his fingernails because guitar players had long fingernails. All this wasn't going over well in what was supposed to be a giant summer teen movie."

According to Thompson, Stoltz's 'process' was at work from the first readthrough."We were sitting around laughing, because it was a funny script, but Eric wasn't laughing. He said 'I think it's a tragedy, really.' There was silence. They said 'Why do you think it's a tragedy, Eric?' And he said, quite rightly, 'My whole family remembers a past, and I, Marty, remember a completely different past.' It was a very sad thought, and it was quite correct, but he shouldn't have said it!"

When Robert Zemeckis viewed the rough assembly of scenes it did little to allay his fears about the characterisation. Cinematographer Dean Cundey recalled that Zemeckis felt there was 'a big hole in the middle of the movie'.

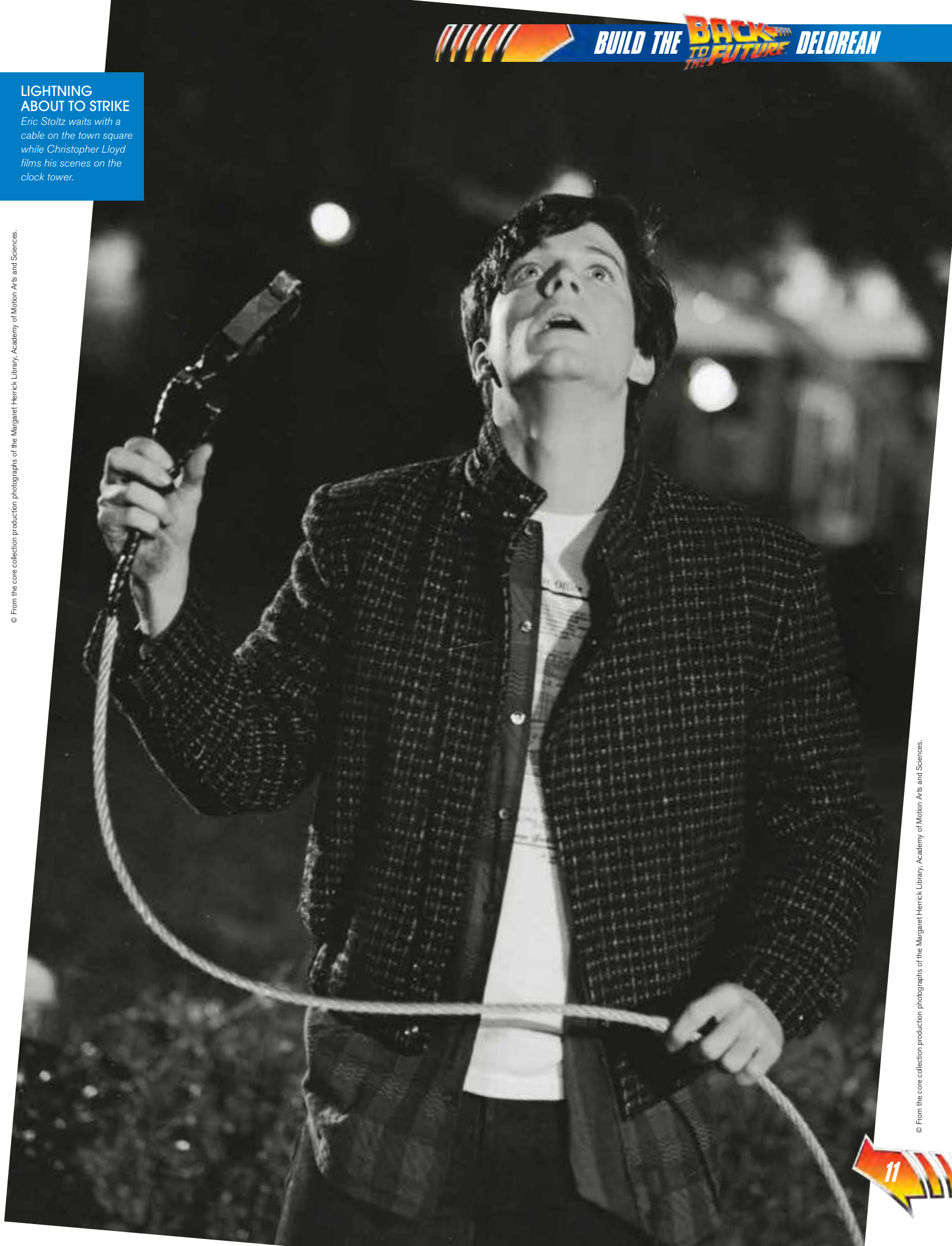
There was a solution to the director's problem, but it was a frankly terrifying prospect. They would have to start again with a different actor, obliterating most of five weeks' filming, and reshooting many complex scenes.

The success or failure of the decision depended on choosing the right actor to replace Stoltz. For Robert Zemeckis and Bob Gale, there was only one choice... ■ TO BE CONTINUED....

> "Eric said 'I think **the story is a tragedy**, really'."
>
> LEA THOMPSON

LIGHTNING ABOUT TO STRIKE

Eric Stoltz waits with a cable on the town square while Christopher Lloyd films his scenes on the clock tower.



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

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

INSIDE THE TIME MACHINE

Get behind the wheel of the DeLorean to look at some of the complex controls that make time travel possible!





DATE WITH DESTINY
The digital readouts in the DeLorean show your destination and departure times. A key pad (above) is used to enter the dates.

The design for the interior of the DeLorean Time Machine was just as important as that for the exterior, and was the result of much discussion about what the car was actually required to do. The top priority was that it looked good on screen, but there were other important considerations – the film's plot required more explanation than the average teen comedy, so various visual clues were cleverly put in place to help audiences keep up with the story.

GETTING TO 88

Doc Brown explains that the DeLorean travels through time when the car reaches 88 miles per hour. However, when the real DeLorean was built, the then-current speed restrictions in the US required its top speed to be limited to 85 miles per hour. The original DeLorean speedometer was easily replaced with one that had a higher top speed, and a digital speedometer was also added. The time-travelling speed of 88 miles per hour was not decided upon for any scientific reason, but only because it would look impressive on the digital display and would be easy for audiences to remember. The digital speedometer was included in Ron Cobb's designs for the cockpit (see *Build the Back to the Future DeLorean* issue 2).

WHAT TIME IS IT?

The displays showing the Destination Time, Present Time and Last Time Departed are vital to the storytelling. When conceiving *Back to the Future*, Robert Zemeckis and Bob Gale were inspired by George Pal's 1960 movie *The Time Machine*, and the Victorian time traveller's brass-bound machine in that film has a similar array

START UP
"First you turn the time circuits on," explains Doc. The handle is situated on the driver's right side.



POWER TRIP

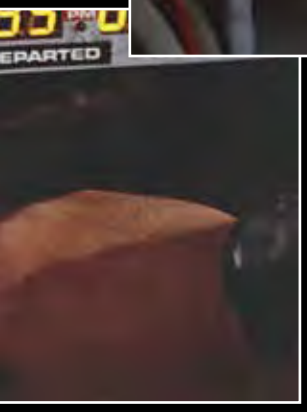
The plutonium chamber indicator, with a flashing red light to show it is empty, added to a dramatic scene in the film when Marty finds he is stuck in 1955.





DOC'S CLOCK

Sometimes, the oldest technology is the most reliable – Doc provides Marty with an alarm clock placed next to the digital speedometer.



showing the changing date. Ron Cobb's designs featured the first interpretation of the time indicators, but the three-part stepped console seen on screen was the brainchild of Michael Scheffe, the construction coordinator for the DeLorean, who specified that Dymo labels be used. This gave the impression that Doc Brown himself had meticulously labelled each component with a home-labelling kit, and helped the audience to know what they were looking at!

LIGHTS FANTASTIC

Behind the driver's seat is an arrangement that Scheffe called the 'Christmas Tree' – a board of 200 individual coloured lights in 20 rows of 10 that gave a visual indication that the car was in motion. The lower portion was green, then yellow, with red at the top, corresponding with the speed of the car and presumably its readiness for time-travel. It was conceived by Scheffe simply to look exciting, which it undoubtedly is, even if its exact function is somewhat obscure.

Another display that plays an important part in the story is the power indicator, situated on the right of the driver. This gives off a warning alarm to tell Marty that after his trip to 1955, the plutonium chamber is empty – he won't be able to get back to 1985.

The riveted corners on the consoles were another specification from Michael Scheffe. They are a subtle detail, giving the impression that the machine has had bits added on here and there, as Doc thought of them.



CAMERA READY

Many of the components were put in the best place for them to be seen by the camera rather than their most logical position in relation to the driver. Even so, both Ron Cobb and Michael Scheffe tried to ensure that the dashboard was clear of sharp edges because Marty was likely to get thrown towards it when driving the car. Despite their best efforts, Michael J Fox bemoaned the fact that when he was driving the DeLorean, there were still plenty of things around him that were likely to cause injury! ■



STATE OF FLUX

The most famous component in the time machine is the flux capacitor. In the first drawings it was placed in the ceiling, but it was moved to behind the driver so it could be seen more easily.



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BIFF TANNEN

(1955 VERSION)

A less-than charming combination of muscle and violence, Biff is the terror of Hill Valley High.

Marty McFly knows Biff Tannen in 1985 – he's the sleazy creep of a supervisor who makes life a misery for Marty's hapless father, George. So imagine Marty's alarm when he arrives in 1955 and finds a younger Biff terrorizing the younger version of George, while making improper advances on Lorraine, Marty's future mother.

When Marty first meets his father in 1955, it's not long before Biff comes knocking – knocking on George's *head*, to be precise, enquiring "Hello! *Hello!* Anybody home?" George has been bullied into doing Biff's homework, and Biff is devious enough to copy it out. "Do you realize what would happen if I hand in my homework in your handwriting? I'd get kicked out of school. And you wouldn't want that to happen, would you?"

Later, in the school canteen, Biff has his hands all over Lorraine. "You know you want it," he says, "and you know you want me to give it to you." Marty steps in to defend his mother from Biff's 'meathooks' and narrowly avoids a beating himself.

Marty's future depends on getting George to stand up to Biff and take Lorraine to the dance. But George can't face rejection, and Biff is backed up by three grinning goons. Will the bad guy triumph after all? ■

> "Why don't you make like a **tree** and get **outta here?**"
>
> BIFF TANNEN



© AF Archive/Alamy Stock Photo

CONFRONTATION: *At the High School dance, Biff finally pushes George too far...*

QUICK FACTS!

BIFF THE COP

In early drafts of the story, the grown-up Biff was a policeman who was hounding Marty. It became clear for the story to work that the grown-up Biff had to bully George in 1985, exactly as he did in 1955.

IMPROVISING

Many of Biff's sayings and gestures – 'Make like a tree and get outta here', etc – were improvised by actor Thomas Wilson on set.

NEXT ISSUE...

ENGINE SUPPORT

All the parts you'll need to add the left rear axle 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...

LEFT REAR AXLE





PRODUCTION DIARY

Continuing our fascinating look at the making of *Back to the Future* as there's a change of lead actor...

INSIDE THE DELOREAN

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

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