BUILD THE

# BACK TO THE FUTURE™ DELOREAN

ISSUE 14










FANHOME

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

UNIVERSAL

BUILD THE

# BACK TO THE FUTURE DELOREAN

ISSUE 14







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**Creative Director:** Maggie Calmels
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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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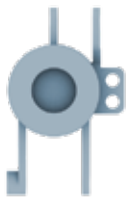




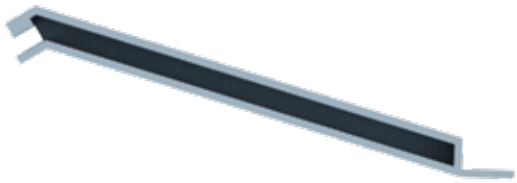



# YOUR CAR PARTS

With this issue you receive the parts for the right rear axle and brake.



14-A REAR RIGHT HUB CARRIER



14-B REAR RIGHT RADIUS ARM



14-C BOOT



14-D FRONT RIGHT TRACK ROD



14-E FLANGE



14-F REAR SHOCK ASSEMBLY



14-D SPRING



14-H LINK



14-I BRACKET



14-J REAR BRAKE CALIPER



14-K REAR BRAKE DISC



BM 2 X SCREWS



CM 2 X SCREWS



HM 1 X SCREW



EM 3 X SCREWS



AP 2 X SCREWS



IM 1 X SCREW

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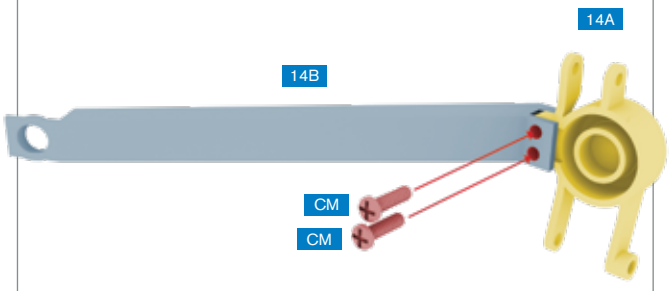
# DRIVE TIME

Work on the DeLorean's suspension, brakes and steering.

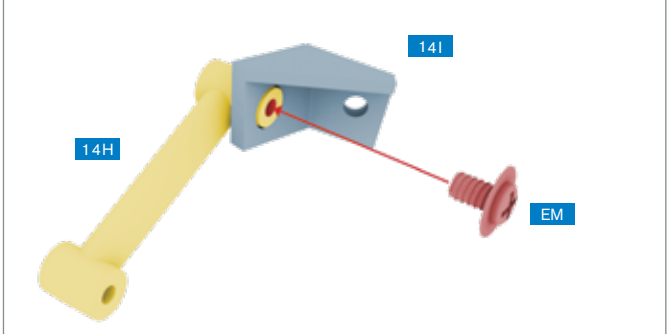
The parts of your DeLorean you receive with this stage are all associated with mounting or supporting the wheels, and can be assembled following the step-by-step instructions.



## FITTING THE RIGHT REAR WHEEL HUB AND SUSPENSION




**STEP 1 ››** Fit the rear hub carrier (14A) into the end of the radius arm (14B). Align the holes in both parts and secure with two CM screws.



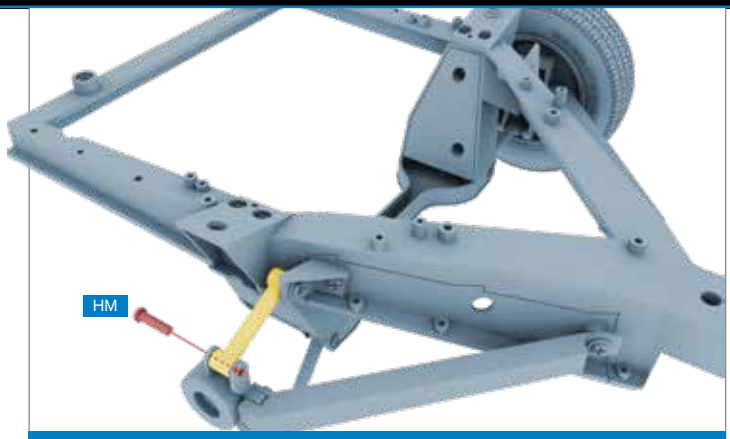

**STEP 2 ››** Insert the end of the link (14H) into the hole in the bracket (14I) as shown and secure with an EM screw.



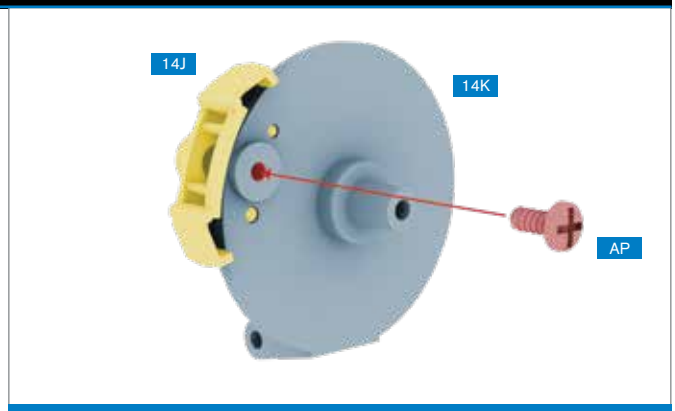

**STEP 3 ››** Secure the bracket to the side of the frame with a BM screw.



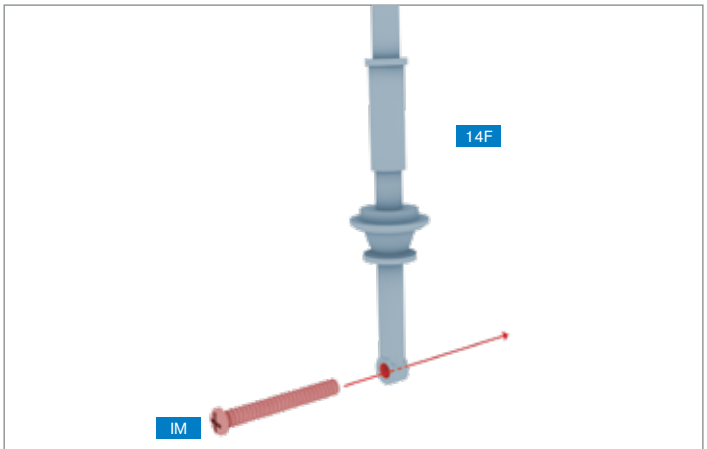

**STEP 4 ››** Place the hole at the end of the arm over the post at the side of the frame. Tighten an EM screw into the post hole.




**STEP 5 ››** Place the end of the link between the two uprights of the rear hub carrier, and put an HM screw through the aligned holes.




**STEP 6 ››** Place the two pins of the caliper (14J) into the corresponding holes in the brake disc (14K), then secure with an AP screw.




**STEP 7 ››** Insert an IM screw through the hole at the bottom of the shock assembly (14F).



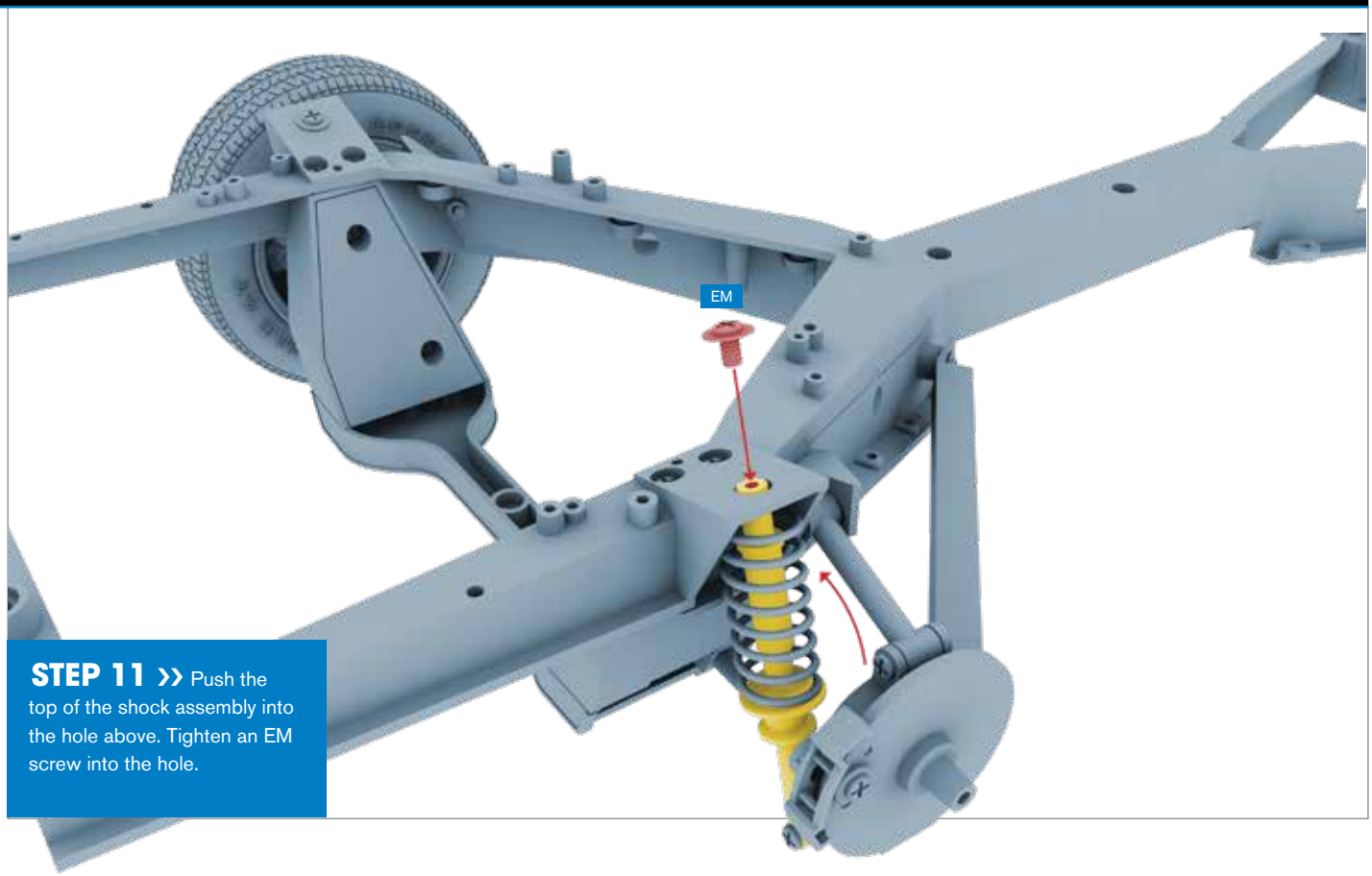

**STEP 8 ››** Place the brake disc into the rear hub carrier, and raise the lower link up into the bottom of the brake disc.




**STEP 9 ››** Insert the IM screw through the hub carrier, brake disc and link. Tighten the screw into place.

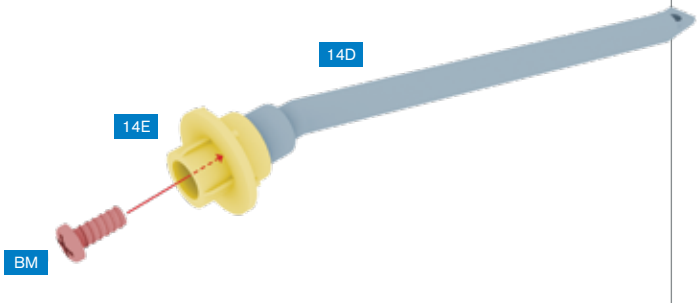



**STEP 10 ››** Lower the spring (14G) onto the shock assembly.

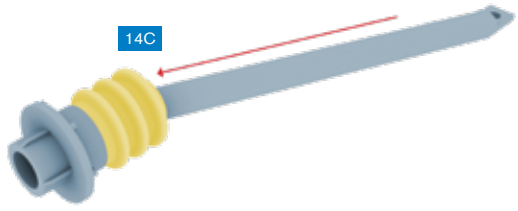



**STEP 11 ››** Push the top of the shock assembly into the hole above. Tighten an EM screw into the hole.

## THE FRONT RIGHT TRACK ROD

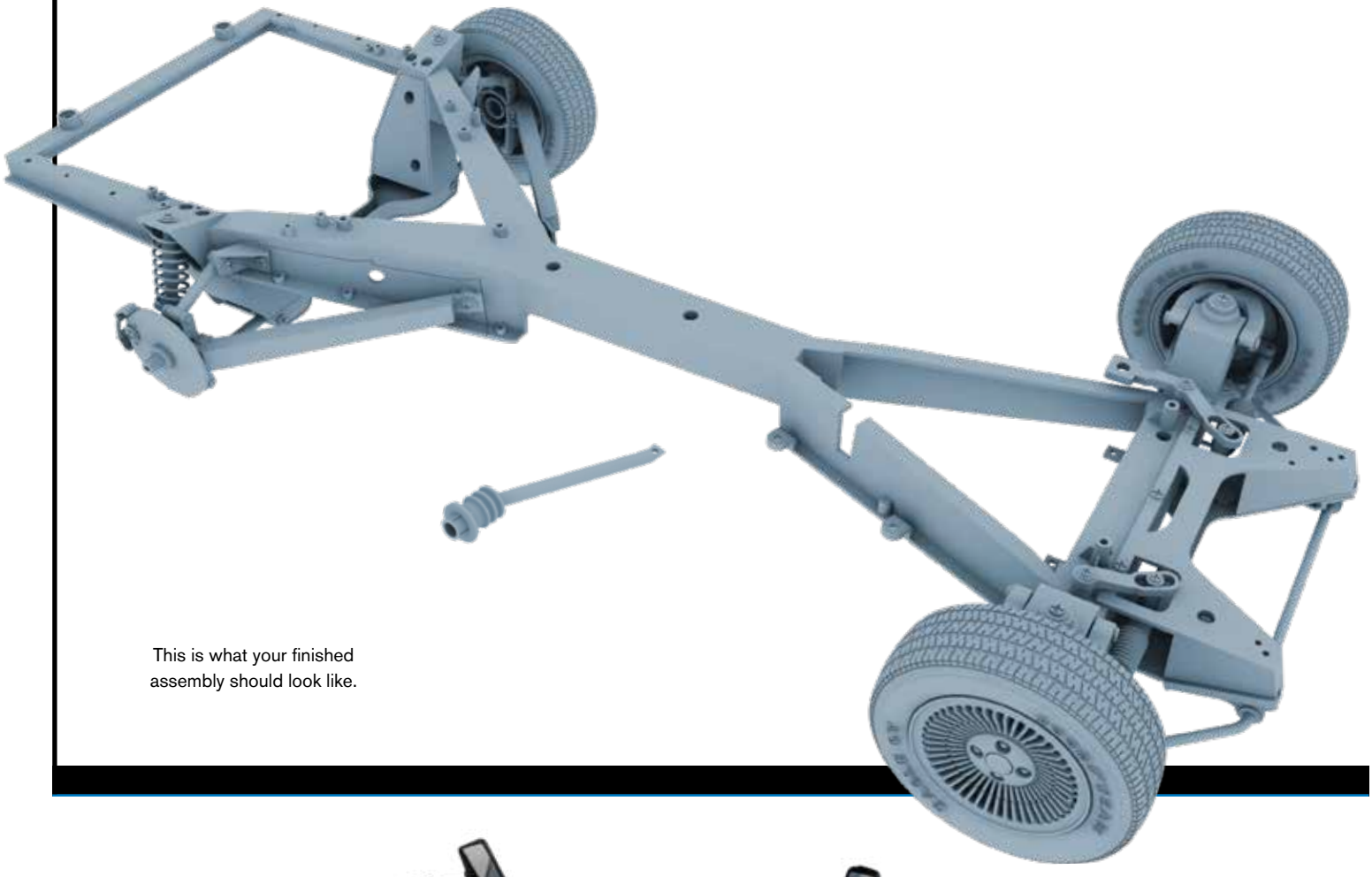



**STEP 1 ››** Place part 14E onto the end of 14D, as shown. Tighten a BM screw into the end (shown by the arrow), securing the parts together.




**STEP 2 ››** Push part 14C onto 14D, up against 14E. Keep the completed assembly in a safe place, as it will be needed in an upcoming stage.

## THE FRAME



This is what your finished assembly should look like.



# PRODUCTION DIARY

FILMING

*Though still battling with the weather, the crew completed some classic scenes.*

By the tenth week of filming on *Back to the Future*, things had settled down after the change of lead actor from Eric Stoltz to Michael J Fox. When the decision to recast had been made, director Robert Zemeckis and the producers quickly arranged that all the sets be left untouched until the reshoots had been completed, so the 1950s version of Hill Valley town square was ready for action.

Michael J Fox had quickly found his feet as Marty and completed the early DeLorean scenes with Christopher Lloyd. On 28th January, after location work at Puente Hills mall in Pomona, it was back to the Universal lot, but unfortunately, this still didn't mean plain sailing. Over the weekend, Fox had fallen ill with gastritis and the incessant rain meant that the scheduled reshoots of the skateboard chase would be impossible. So, the crew moved indoors to the sound stage to refilm the scenes with Marty waking up in Lorraine's bed. The fact that Fox, although recovered, still looked a little unwell suited the character's predicament.

## NEW BOY

Lea Thompson admitted that at first it was difficult for her to adjust to the new Marty – Eric Stoltz was a good friend and she had been very sorry to see him go. The actress remembers being rather grand in her attitude towards Fox, because he was 'a TV actor'. "I was cranky," she confessed. "My friend had gotten fired. I remember being really, really snobby about Michael. There were movie actors and there were TV actors, especially sitcom actors. Movie actors tended to look down on sitcom actors." Nevertheless, Thompson had enough experience of film-making to know why Fox had been brought in, and noticed the change around her. "I think the mood lightened up because they were happier with what they were getting, for sure." Thompson enjoyed the scenes of the 'predatory' Lorraine, later saying that she imagined a cat on heat to get into character, and even put a purr into her voice.





**BOARD ACES**

*Michael J Fox was assisted by professional skateboarder Per Welinder and stuntman Charlie Croughwell to create skateboarding magic for Marty.*



© AF archive/Alamy Stock Photo

## TWISTED

"I got a good compliment from Bob Zemeckis," Thompson laughs. "He was, like, 'You just went for it!' and I said 'Well, thank you.' I certainly did. I loved the twisted part of that character and I loved playing innocent. It's such a bizarre idea. What if your Mom fell in love with you instead of your Dad and is going to erase you from existence?"

Soon, Thompson was another victim of Fox's irresistible charm and she ultimately called him 'a prince'. She later took back everything she said about sitcoms, too. "After I actually did a sitcom, *Caroline in the City*, I realised it was the hardest thing in the world."



LOOKS FAMILIAR
*Lea Thompson was initially 'cranky' about her new co-star, but soon came to appreciate Michael J Fox's comic skills, and realised that the mood on the film had lightened.*

For the rest of that week, the weather cleared outside and the crew could start making headway with the skateboard scenes.

## STORM WARNING

Filming on week 11 again took place at Universal studios, with a large amount of night shooting involving Fox and Christopher Lloyd around the clock tower. Fox found it difficult to see and hear because of the huge fans that were brought in to create the effects of a storm, and the arc lights flashing to imitate lightning. On set, he observed, the technicians were worrying about the special effects, the leaves blown onto the set and the

> "I was cranky. **Movie actors** tended to look down on **sitcom actors.**"
>
> LEA THOMPSON



**UP AND OVER**
*Charlie Croughwell executed the showstopping stunt when Marty jumps over Biff's car.*

lightning, but he had to bear in mind that when the film was seen, the audience would only be worrying about Marty.

## SKATE STUNTS

During the day, when Fox's attendance was limited by his *Family Ties* rehearsals, additional scenes for the skateboard chase were completed with newcomer Charlie Croughwell signed up as the star's stunt double. The stuntman who had doubled for Eric Stoltz was too tall to be a match for Fox, so Croughwell was taken on instead. As the film's stunt coordinator Max Kleven pointed out, "There weren't a lot of stuntmen around who were Michael's size." Professional skateboarder Per Welinder performed some of the skating scenes because Bob Schmelzer, who had doubled for Stoltz, was, again, too tall.

## SHOW-STOPPER

Almost immediately, Croughwell was required to execute one of the film's most heart-stopping stunts – Marty jumping off his skateboard onto the hood of Biff's car and running across the top, landing on the skateboard on the other side. Croughwell successfully did this and received a round of applause from the cast and crew. The young stuntman was employed as Michael J Fox's stunt double for many years afterwards.

> **"There weren't a lot of stuntmen around who were Michael's size."**
>
> MAX KLEVEN

More exterior filming was planned for 8th February, but the rain continued to fall and the crew moved indoors again, to Studio 12 to refilm the scenes where George McFly (Crispin Glover) has a night-time visitation from Marty in his radiation suit. Originally, the scene ran longer than was seen on screen, with Marty telling sci-fi fan George to take the 'female unit' to the dance in 'four Earth cycles' on the orders of the 'Supreme Klingon'. Finally Marty chloroforms George before escaping out of the window back to Doc's car. Most of the scene was cut, although George's later line about not waking up for school the next day remains. ■ TO BE CONTINUED...

**CAT'S WHISKERS**
Lea Thompson imagined 'a cat on heat' to get into character as Lorraine in *Back to the Future.*



# DRESSED FOR SUCCESS

When Michael J Fox was cast as Marty, the character got a whole new look.



© AF archive/Alamy Stock Photo

When Michael J Fox took on the role of Marty McFly, director Robert Zemeckis and writer/producer Bob Gale took the chance to make a few other changes. Eric Stoltz's 1985 costume for Marty was a tweedy turtleneck jacket and dark jeans, "To make him more or less blend in in 1955" as Gale explained. The overall impression, however, had been rather severe. Costume designer Deborah Lynn Scott took a cue from 1980s fashions and gave Fox a more informal, layered outfit including a blue denim jacket with the sleeves turned up to show the Paisley lining in the cuffs.

## THE FINISHING TOUCH

The new ensemble was topped off by a distinctive orange overjacket – called a down vest in the States, or a gilet, better known in Britain as a body-warmer. These brightly-coloured insulated jackets had only recently come into fashion and Zemeckis and Gale had noticed members of the crew wearing them. They felt there was potential to add another visual gag, so characters in 1955 think Marty is wearing a life jacket.

The jacket also has the advantage of making Marty the brightest thing on screen – amongst all the pastel colours of the 1950s scenes, the audience wouldn't be able to take their eyes off him. The result is a screen costume that is funny, fashionable and iconic – as immediately familiar to movie-goers as Indiana Jones or Luke Skywalker.

Many of the characters' costumes, went through changes as the film developed.

**MARTY'S NEW CLOTHES**

*Marty's costume was made less formal when Michael J Fox took over.*



© AF archive/Alamy Stock Photo

**SHARP DRESSED**
*Christopher Lloyd's costumes for Doc Brown in the 1950s were smarter than his 1980s incarnation might suggest.*

Doc Brown was described in early drafts of the script as 'about 65, an old hippie, with shoulder-length white hair, Hawaiian shirt, faded jeans and an Indian turquoise around his neck.' This outfit was never seen because the script was rewritten and Doc in his 1985 incarnation is only seen in white overalls until the end of the film. The 1955 version of Doc is quite sharply dressed, with a light jacket and a patterned shirt, and his hair combed tidily under a rather snappy hat.

## PAINFULLY AUTHENTIC

When playing Marty's mother Lorraine as a young girl, Lea Thompson took a great interest in her costume and hair, keen to ensure that all the period details were correct. Unfortunately, this meant that her pink silk prom dress was authentically wasp-waisted, and it was difficult to sit down when wearing it. "I would take it off and walk about in a corset bra and crinoline underskirt," she recalled. "My mother came to visit and she was freaking out because there were two hundred extras and me sitting there in my bra. My mom was so scandalized, but the dress was really tight."



**SHRINKING VIOLET?**
*Lorraine's school outfits in pastel colours helped to create an impression of a demure young lady.*

"I was a stickler about the hair and makeup," Thompson says. "How many times have you seen movies where someone won't wear the right hair or makeup of the time? It's really stupid, in my opinion. I cut my hair – which I didn't like – so that it was right, and I made sure there were no streaks in it, because people didn't highlight their hair at the time. I hate when I see a period movie and people have highlights in their hair. It's like, '*Come on!* Really?' Work for it!" ■

> "There were **two hundred extras** and me sitting there in **my bra.**"
>
> LEA THOMPSON

## DEBORAH LYNN SCOTT

Costume designer Deborah Lynn Scott, who created such distinctive looks for *Back to the Future*, has worked on many famous films including James Cameron's films *Titanic* (1997) and *Avatar* (2009). Her work has taken in everything from period costumes for movies such as Roland Emmerich's *The Patriot* (2000) to three *Transformers* movies (2007-2011).



## A SHOE-IN

Deborah Lynn Scott included Michael J Fox's own Nike Bruin trainers as part of Marty's costume because Robert Zemeckis thought they looked better than the green Converse boots that Stoltz had worn. But that particular style of Bruins had recently been discontinued, so additional copies for filming had to be specially made by Nike. A relationship was established between the filmmakers and Nike which would pay dividends in the future.




© AF archive/Alamy Stock Photo

> "I guess you guys aren't ready for that yet..."
>
> MARTY




COOKIN': *Marty and the Starlighters give the pupils of Hill Valley High a taste of rock 'n' roll with 'Johnny B. Goode'.*

# JOHNNY B. GOODE

## YOUR KIDS ARE GONNA LOVE IT

### Marty introduces the youth of Hill Valley to a new kind of music.

Marty McFly is at the Enchantment Under the Sea Dance at Hill Valley High in 1955, where his mother and father are destined to kiss for the first time on the dancefloor. But Marvin Berry, guitarist of 'The Starlighters' – the group providing music for the dance – has cut his hand. The dance is over, he tells Marty, "Unless you know somebody else that can play the guitar..."

Thankfully, Marty is able to step in, and as Marvin sings 'Earth Angel', Marty plays along on stage. Despite a momentary palpitation in the time-space continuum, George and Lorraine kiss and all is well.

"Let's do something that really cooks!" says Marvin. Marty agrees, and steps up to the microphone. "This is an oldie," he begins, before correcting himself. "Well, it's an oldie where I come from..."

Marty plays 'Johnny B. Goode' and the pupils of Hill Valley gradually find themselves caught up in rock 'n' roll, several years early. Running to the wings, Marvin Berry telephones his cousin Chuck. "You know that new style you're looking for?" he says, holding up the phone, "well, listen to this!"

For his finale, Marty executes a particularly mind-blowing guitar riff, and as the last note fades, the assembled teens stand silent and open-mouthed. Marty looks sheepish. "I guess you guys aren't ready for that yet," he smiles. "But your kids are gonna love it!" ■

## QUICK FACTS!

### LEGENDARY

'Johnny B. Goode' was written by Chuck Berry and first recorded in 1958, although the song was written in 1955. In *Back to the Future*, the fictional Marvin Berry was played by Harry Waters Jr, and his fellow 'Starlighters' were David Harold Brown, Tommy Thomas, Lloyd L Tolbert and Granville 'Danny' Young. Although Michael J Fox could play the guitar, for the film he played along to a pre-recorded track by studio musician Tim May.

# NEXT ISSUE...

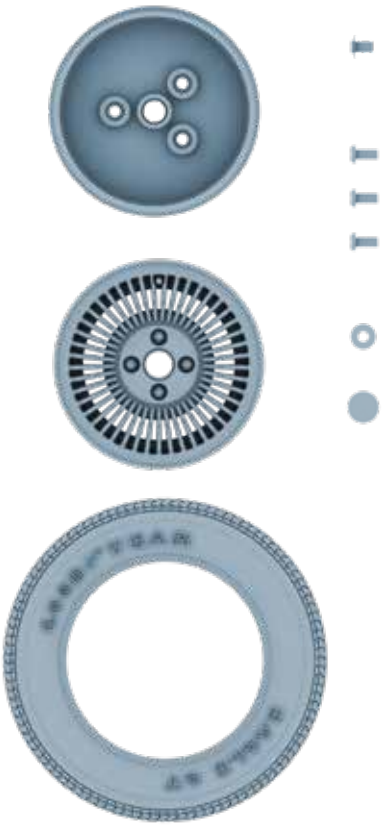
## WHEEL

Make the last of the four wheels 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...

A WHEEL






### PRODUCTION DIARY

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

### RESTORING THE DELOREAN

More from Joe Walser on the remarkable restoration of the original movie car.

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