BUILD THE

BACK TO THE FUTURE™ DELOREAN

ISSUE 15









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BACK TO THE FUTURE DELOREAN

ISSUE 15





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Art Editor: James King
Writer: Kieran Grant

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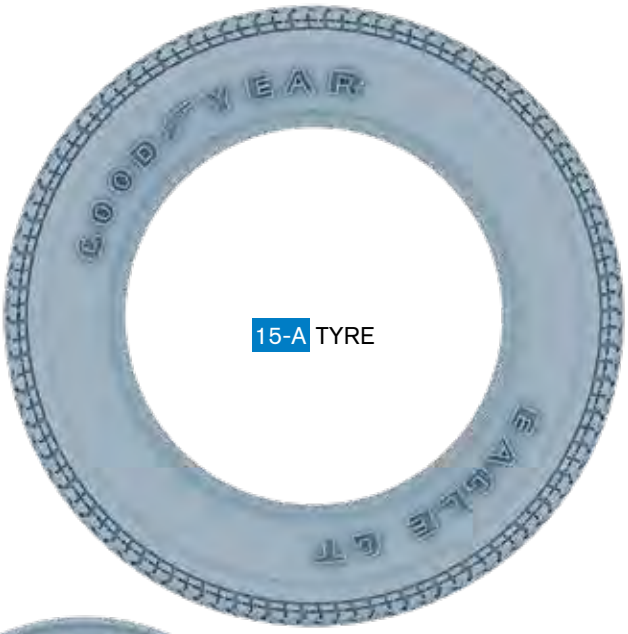

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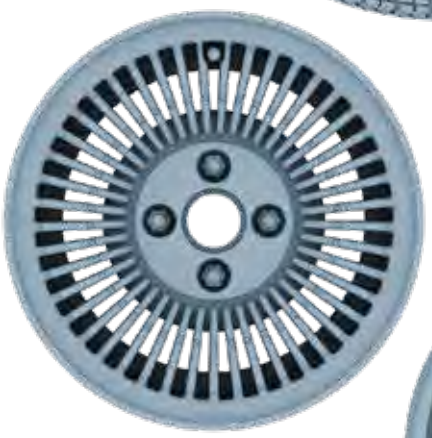


YOUR CAR PARTS

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



15-A TYRE



15-B HUBCAP

15-C RIM





15-D HUB



15-E WASHER



3x BP SCREWS



1x GM SCREW

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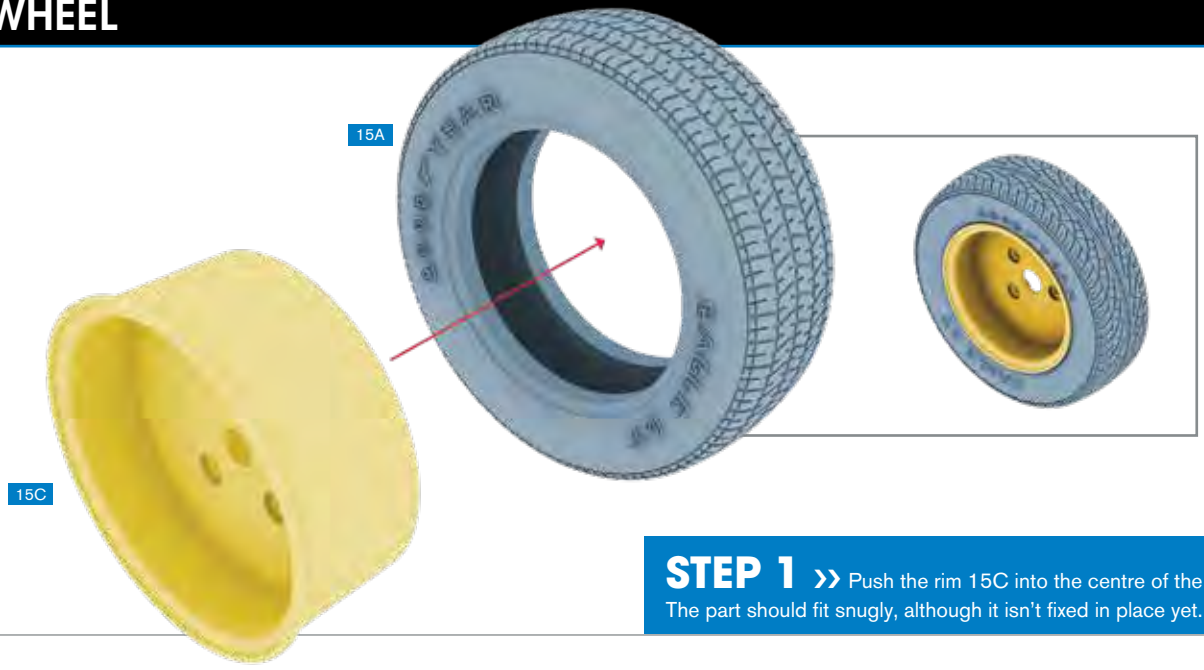
DRIVE TIME

Fit the second rear wheel to your DeLorean!

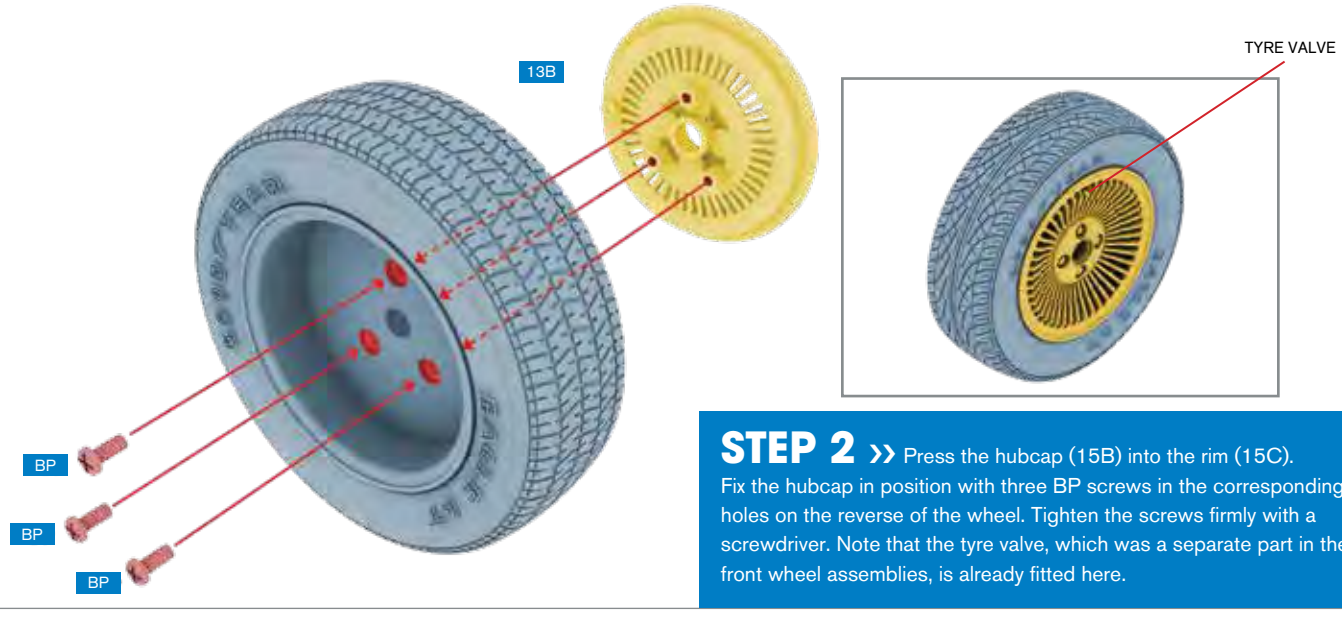
Follow these step-by-step instructions to add the last of the four wheels to your DeLorean.



THE WHEEL

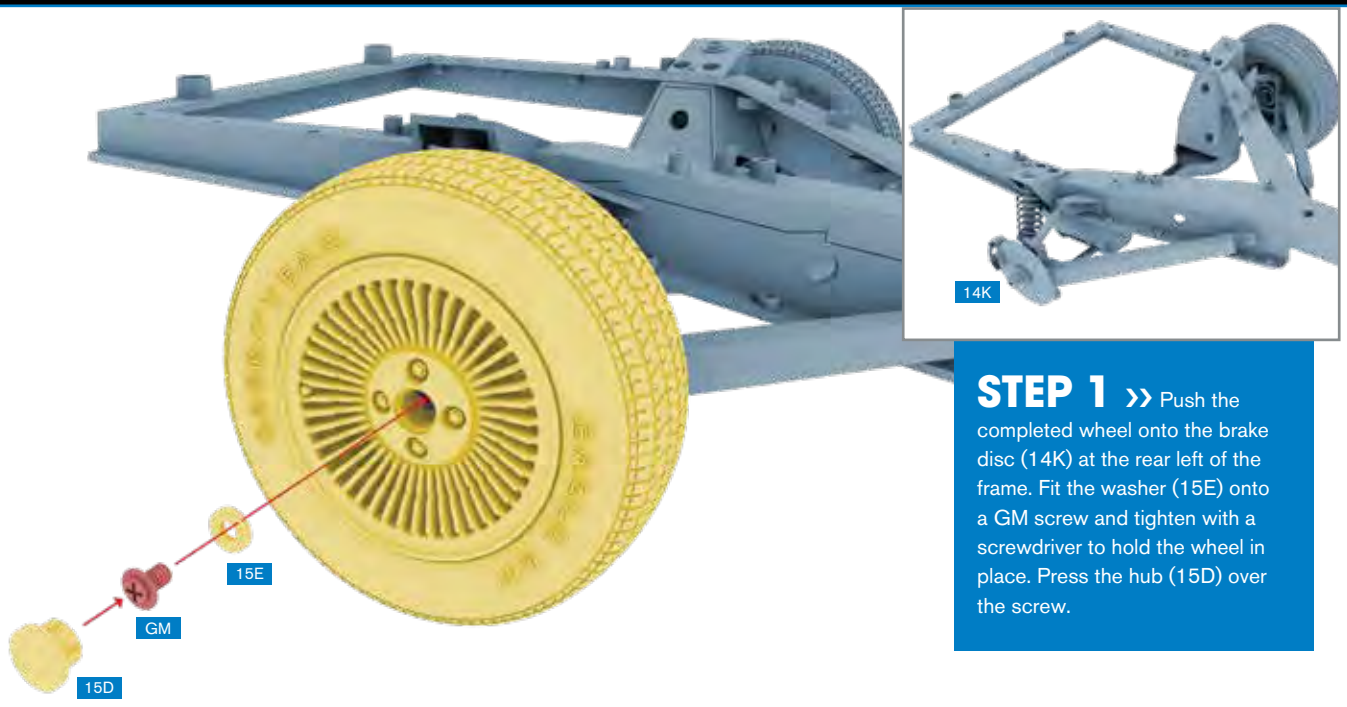


STEP 1 » Push the rim 15C into the centre of the tyre 15A. The part should fit snugly, although it isn't fixed in place yet.



STEP 2 » Press the hubcap (15B) into the rim (15C). Fix the hubcap in position with three BP screws in the corresponding holes on the reverse of the wheel. Tighten the screws firmly with a screwdriver. Note that the tyre valve, which was a separate part in the front wheel assemblies, is already fitted here.

FITTING THE WHEEL TO THE FRAME



STEP 1 ›› Push the completed wheel onto the brake disc (14K) at the rear left of the frame. Fit the washer (15E) onto a GM screw and tighten with a screwdriver to hold the wheel in place. Press the hub (15D) over the screw.



This is what the finished assembly should look like.

PRODUCTION DIARY

FILMING

Scenes at the clock tower for Doc (again!) and a family dinner at the McFlys'.

A film is rarely made by starting at the beginning of the script and progressing through the scenes one after the other, but *Back to the Future* was something else. It had technically demanding set-ups on top of a time-tripping plot, and scenes – sometimes even individual lines – were shot completely out of order, in whatever way was most expedient for the various combinations of make-ups and sets, and the availability of actors. Add to that the fact that halfway through the schedule the crew were now returning to scenes they had thought to be completed, and this was a more than usually demanding shoot. Moreover, they seemed set to be filming for a good while yet.

As the making of *Back to the Future* entered its twelfth week, the production team were just beginning to get used to the eccentric schedule and a new leading man, Michael J Fox, who didn't arrive until sundown.

DIRECTOR'S DOUBTS

Director Robert Zemeckis later confessed to agonizing doubts at this time. Had he done the right thing in changing the leading man? Did the crew think he was a monster? "I was distraught," Zemeckis admitted, "I thought most of my crew were going to quit, because who does such a thing? Obviously, I thought I was going to be pilloried as a horrendous director who didn't know how to make his movie and didn't know what he was doing."

Thankfully, most of Zemeckis' team thought highly of their director and respected his decision to change actors, appreciating that it was an extremely tough call to make. Also, everyone was enjoying watching Michael J Fox who had clearly nailed the character of Marty from the get-go. Week 12's night work included a reshoot of Doc and Marty at the clock tower (from week 6) which, providentially given Fox's schedule, had to be shot after dark.





NIGHT SHOOTING

Week 12 saw night shooting on the Universal backlot with Michael J Fox and Christopher Lloyd, which involved reshoots of scenes originally filmed in week 6. A replica of the clock tower pediment was created on Stage 12.



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MIDDLE-AGED MAKE-UPS

During the day, Thomas Wilson and Crispin Glover endured hours in the make-up chair to transform them into middle-aged Biff Tannen and George McFly for their 1985 scenes from the beginning of the film. These scenes, only featuring Marty at the end, had not been filmed before.

The make-up artist was Ken Chase, who faced a difficult challenge to make the actors, and later Lea Thompson, look convincingly middle-aged, while still making them recognisable. "If I was asked to make Lea look one hundred," Chase



SET THE CLOCK
"When this alarm goes off, you hit the gas!" Fox and Lloyd film a scene on the Universal lot.

said in 1985, "I would cover her whole face with latex foam prosthetics and there would be no skin visible. It would have the same texture and it would be easy to do. But for this film, since we couldn't change the appearance dramatically we had to use foam rubber against skin, and there is a difference in textures. The audience has to be able to recognise the actors through a thirty-year span, if we put too many appliances and wigs on, that's easily lost."

The make-up was only part of the story, however, as much of the believability of the older Lorraine, George and Biff was down to the performances of the actors involved.

> **"The audience has to be able to recognise the actors through a thirty-year span."**
>
> KEN CHASE, MAKE-UP SUPERVISOR



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DOC'S DOMAIN
Christopher Lloyd, Michael J Fox and Lea Thompson on the set of Doc's garage workshop, filmed on Stage 12 at Universal Studios.

For his 1985 scenes at the Puente Hills mall, Christopher Lloyd had also worn thin prosthetics to ensure that the modern version of Doc Brown looked older than his 1955 counterpart.

DINNER WITH THE MCFLYS

When Wendie Jo Sperber and Marc McClure came on set for their small but significant roles as Marty's brother Dave and sister Linda, in the dinner scene at the McFly house in 1985, it was their first time before the film cameras since their casting the previous September. Sperber and McClure were part of the unofficial repertory company brought together by Zemeckis and his co-writer/producer Bob Gale and both actors had already appeared in their films *I Wanna Hold Your Hand* and *Used Cars.* Both were cast in *Back to the Future* without auditions.

The dinner scene was filmed on the Universal sound stage in such a way that shots could be completed without Michael J Fox, allowing for him to be included later when he came to the studio after *Family Ties*. So Sperber and Thompson are in a two-shot as Lorraine reminisces about the Enchantment Under the Sea dance, then the film cuts to Michael J Fox in a single shot on the other side of the table, which would have been filmed later.

DELETED SCENE

In an earlier sequence, filmed but not used in the final cut, George McFly's kindheartedness and gullibility is shown when he is persuaded to buy several boxes of peanut brittle from a neighbour. The payoff remains at the beginning of the dinner scene, when George empties a box of peanut brittle into a bowl and offers it to Marty.

Lea Thompson recalls Crispin Glover bringing filming to a halt with George's reactions to *The Honeymooners* on TV – his weird face and body movements and strange chuckle caused much hilarity for all involved. "We blew like twenty takes and nobody cared," said Thompson. "We were

> **"We were all laughing at Crispin because he was being so ridiculous."**
>
> LEA THOMPSON

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TIME TRAVELLER
For the first months of 1985, Michael J Fox was working all day on *Family Ties* and most of the night on *Back to the Future*. He remarked that sometimes forgot which project he was working on.



all laughing at Crispin because he was being so ridiculous." She had been told not to laugh because the seams where the make-up joined the sides of her mouth were very delicate and would separate if she moved her mouth too much.

Elsewhere in Studio 12, a replica of the top of the clock tower had been constructed almost at ground level to enable Christopher Lloyd to film his close-ups in safety and relative comfort. Nearby was the set of Doc's garage, where the model town square was created and the DeLorean was kept hidden under a tarpaulin.

Michael J Fox had now spent about six weeks working on a TV show all day and a movie for most of the night. It was just as well that Marty had to look bewildered for most of the time – sometimes, the actor observed, he wasn't sure exactly where he was in the time-space continuum! ■ TO BE CONTINUED....

THE STAR CAR

Even before its role in *Back to the Future,* the DeLorean DMC-12 was a star in its own right...

Before there was *Back to the Future* or Marty McFly, there was the DeLorean DMC-12 – and, in many ways, the story of this remarkable vehicle is almost as amazing as Marty's. While, admittedly, the car couldn't travel through time when it rolled off the production line in Northern Ireland, it certainly had star quality from its inception and, in part through its association with *Back to the Future*, has achieved a kind of immortality.

THE CAR MAN

It is impossible to talk about the DMC-12, or the DeLorean Motor Company that made it, without considering the figure of John DeLorean himself, the flamboyant, high-flying car mogul who conceived the vehicle in the first place. We will look at DeLorean's early career more closely in a later issue, but by the late 1960s he was in a senior position at General Motors. He had a passion for car design and was dismayed at the tendency towards bland styling. He stated "a car should make people's eyes light up when they step into the showroom." He became known as a jet-setting personality in his own right, and his rebellious streak annoyed many who expected senior executives to behave more soberly.

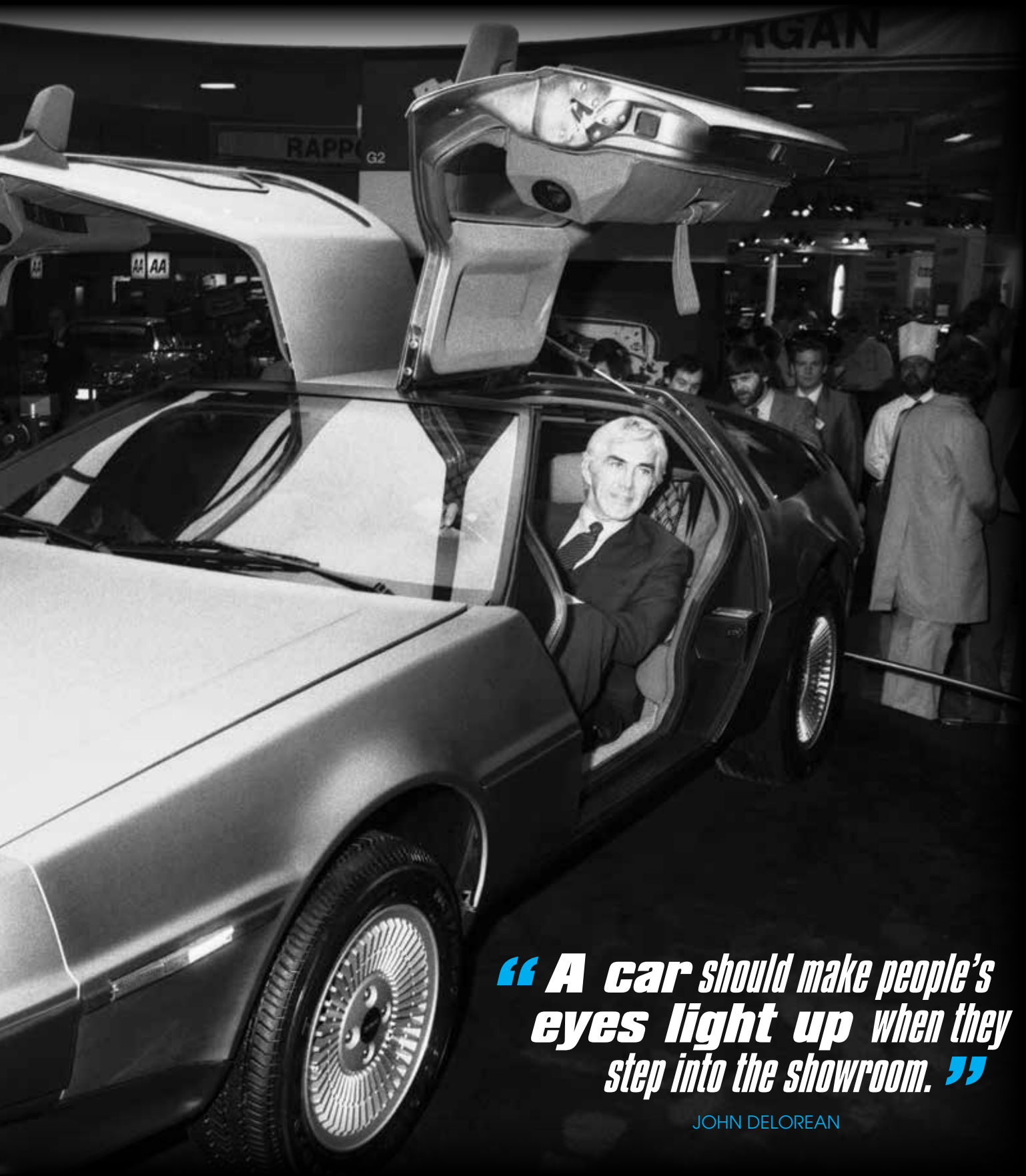
In 1973, although DeLorean seemed likely to become president of General Motors, he made the surprise decision to leave. He formed the DeLorean Motor Company, getting financial backing from celebrity friends including Sammy Davis Jr and Johnny Carson for his solo venture.

DeLorean devised a two-seater sports car, initially called the DeLorean Safety Vehicle (DSV),



SUPERCAR
London, 1981. John DeLorean sits at the wheel of a DMC-12 at the Earl's Court Motor Fair.

© CORBIS/Corbis via Getty Images



> **"A car** should make people's **eyes light up** when they step into the showroom. **"**
>
> JOHN DELOREAN



© Bill Pierce/The LIFE Images Collection/Getty Images

INSPECTING THE TROOPS
John DeLorean looks into the manufacture of the DMC-12 at the Dunmurry plant.

and employed the celebrated Italian designer Giorgetto Giugiaro – who would later be named Car Designer of the Century. True to DeLorean's philosophy, the car was to be as glamorous and individual as anything on the road.

In October 1976, the first prototype, now called the DeLorean DMC-12, was completed by William T Collins, former chief engineer at General Motors' Pontiac division. After considering several engines, the French/Swedish PRV (Peugeot-Renault-Volvo) fuel-injected V6 was chosen and the car made its public debut in March 1977 in New Orleans.

LOCAL HEROES

There were initial plans to build the cars at a factory in Puerto Rico, until DeLorean secured £100 million from the British government's Northern Ireland Development Agency to build a factory in Dunmurry outside Belfast. Approval for the grant was given by Labour Prime Minister James Callaghan in June 1978. It was a welcome move for the area and the government hoped that a successful project would attract more overseas investors to the area. The building work on the 72-acre Dunmurry plant began with a groundbreaking ceremony in October that year.

A force of local workers were employed and trained. They were paid well and given the best equipment available, and production of the DMC-12 was scheduled for 1979. DeLorean said that he had 30,000 advance orders for the car and promised the UK government that he would have finished vehicles ready in July 1980, setting himself the almost impossible task of making a completely new car in a completely new plant in just 18 months.

RE-ENGINEERING

Turning the prototype into a functioning car was a considerable task and in November 1978, Colin Chapman, the founder and owner of Lotus Cars, was given the job of re-engineering the DMC-12 for manufacture.

Although DeLorean had been experimenting with new processes and materials, in construction terms, Chapman started from scratch. He abandoned Collins' prototype (Collins subsequently left the project) and used manufacturing techniques developed by Lotus. Chapman determined that the fibreglass body be

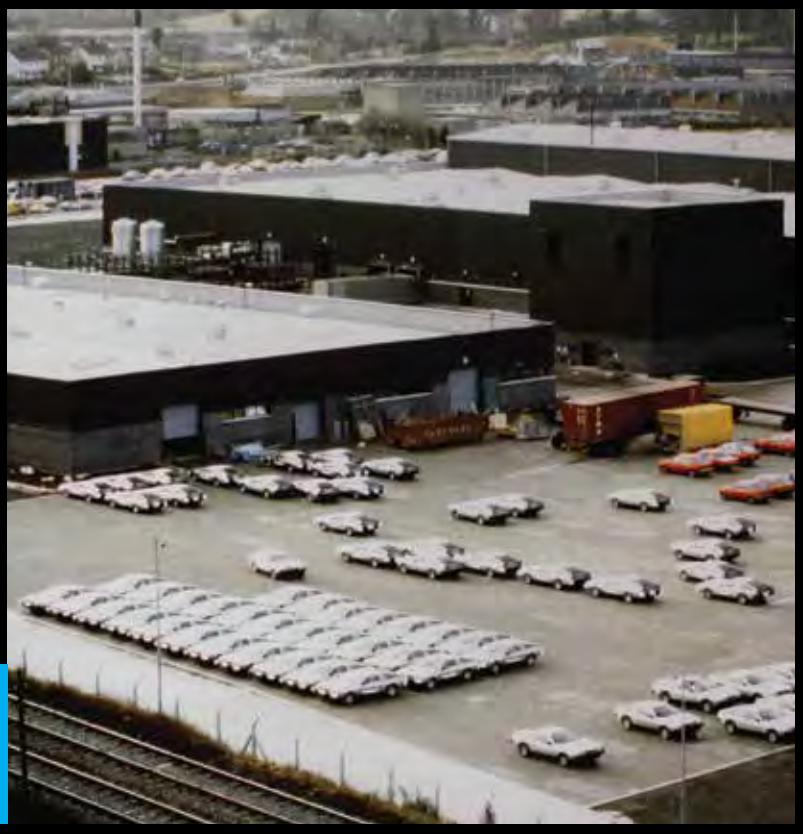


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BODY SHOP
The DeLorean body shop covered 17,750 square metres, the equivalent of two and a half football pitches.

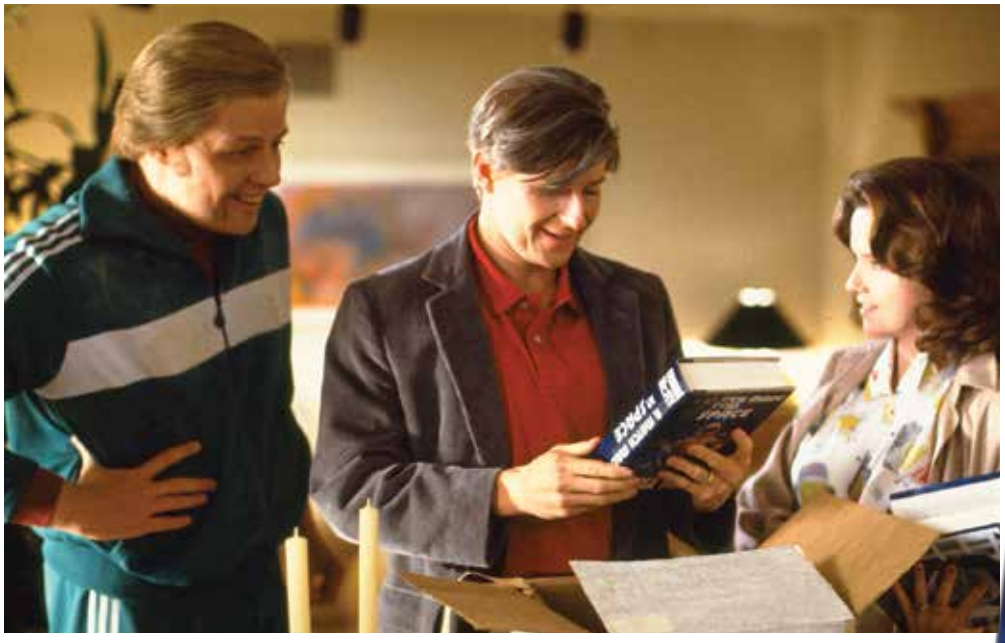
made using a tried and tested means (rather than a new process that DeLorean favoured) and introduced the car's steel backbone chassis. Other parts were sourced from all over the globe. Some components, including the air-conditioning unit, steering column and battery, were made by General Motors, others were produced by British Leyland, the stainless steel body cladding was supplied by British Steel, then pressed in the Republic of Ireland, while the fuel tank was produced by DYNO Industries in Norway.

It seemed to many that Delorean's great gamble was never going to pay off until, in mid-1981, a year later than originally stated, the first finished cars built in Dunmurry made their appearance before the world's press. The car undoubtedly made people's eyes light up when they saw it, but no one could have anticipated the next turbulent chapters of the DeLorean story. ■ TO BE CONTINUED...



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CARS, CARS, CARS
Row upon row of finished DMC-12s awaiting dispatch at the DeLorean plant in Dunmurry in 1981.



> "If you put your **mind** to it, you can accomplish **anything**"
>
> GEORGE MCFLY



HOT OFF THE PRESS: *(Top) Biff (Thomas F Wilson), George (Crispin Glover) and Lorraine (Lea Thompson) look at the first copy of George's science fiction novel.*

A MATCH MADE IN SPACE

GEORGE MCFLY'S DEBUT NOVEL

When Marty gets back to 1985, he finds that his father is a published author!

Perhaps the biggest surprise that Marty McFly gets during his trip to 1955 is meeting his father George, and finding that he wants to be a writer!

Marty sees George in the school canteen scribbling lengthy notes, and asks what he is writing. "Stories..." George replies, somewhat uncomfortably, "science fiction stories about visitors coming down to Earth from other planets."

"Get outta town!" Marty grins. "I didn't know you did anything creative!"

The George that Marty knows has been worn down by life, a sad, tired man older than his years, who is taken advantage of by everyone. Marty is able to give young George a push in the right direction, albeit by disguising himself as an alien.

When Marty gets back to 1985, many things have changed, but most amazing of all is the delivery of his father's first novel. The cover of the book shows a boy and girl in futuristic clothing kneeling facing each other and standing over them benignly, like a priest delivering a blessing, is a figure in a yellow spacesuit – exactly the same as Marty's radiation suit that he used to scare George into action in 1955. George proudly passes the first copy to his son, "Like I've always told you," he says, "if you put your mind to it, you can achieve anything!" ■

QUICK FACTS!

COVER STORY

The book cover of *A Match Made in Space* seen briefly at the conclusion of *Back to the Future* was painted by production illustrator Andrew Probert, a talented artist who also provided the cover for Sherman Peabody's prop comic book *Tales from Space*.

There were three sketches for George's book cover, the other two showed the couple in bed, with a space-suited figure looming over them, looking rather more menacing. The cover eventually chosen was Probert's preferred version.

NEXT ISSUE...

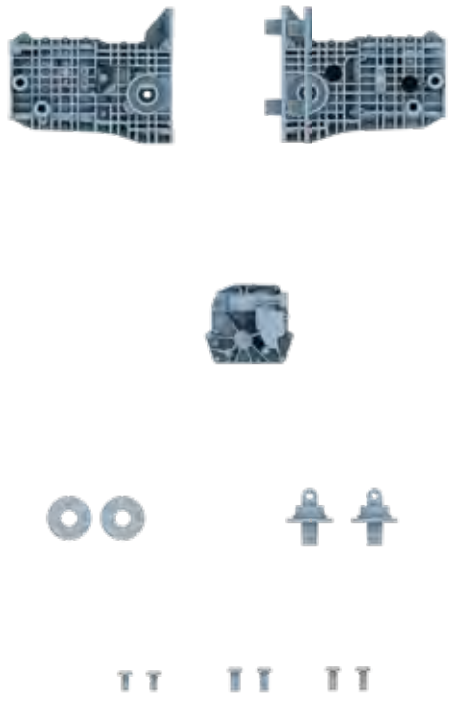
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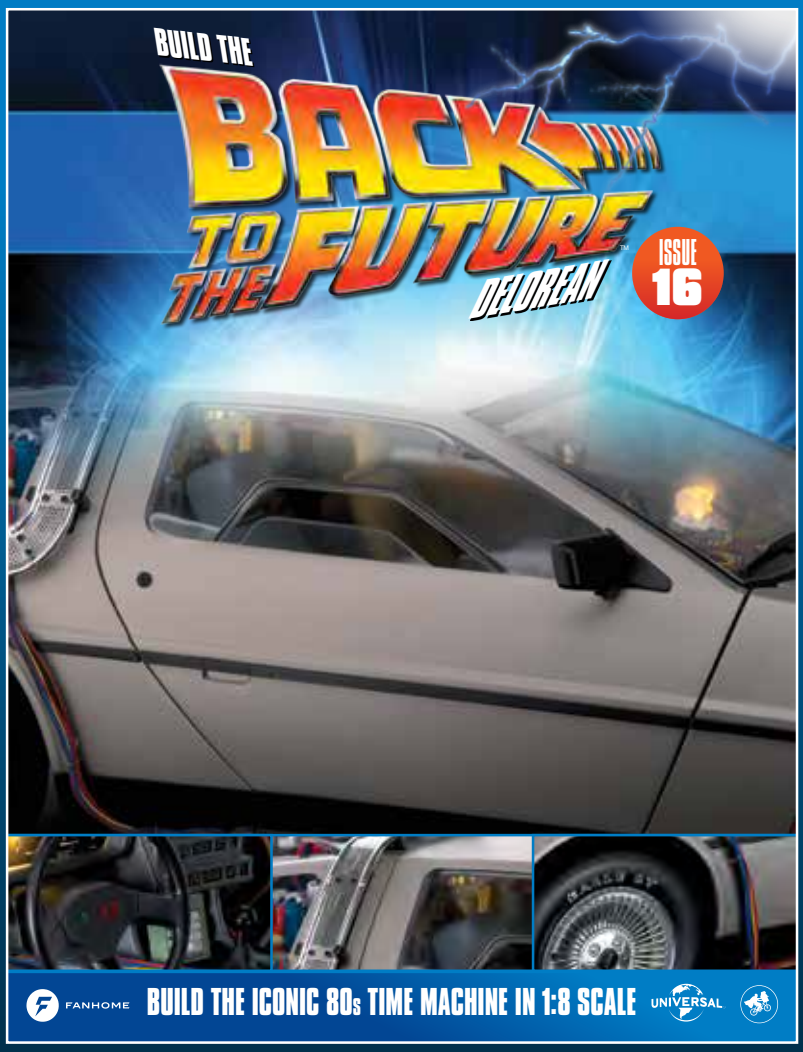
All the parts you'll need for the transmission for your DeLorean model.

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...

TRANSMISSION





PRODUCTION DIARY

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

THE ETHICAL SPORTS CAR

We consider John DeLorean's forward-thinking decision that the DMC-12 should be 'ethically' produced.

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