BUILD THE

BACK TO THE FUTURE™ DELOREAN

ISSUE 16









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BUILD THE

BACK TO THE FUTURE DELOREAN

ISSUE 16





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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.

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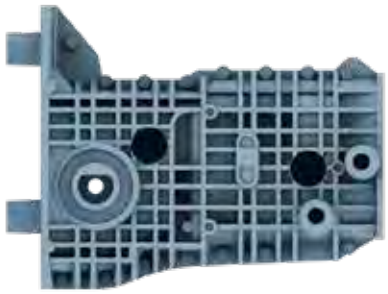
YOUR CAR PARTS

With this issue you receive the parts for the transmission case.



16A LEFT HALF TRANSMISSION CASE

16B RIGHT HALF TRANSMISSION CASE





16C TRANSMISSION CASE END



16D AXLE MOUNTS



16E SEALS



AM 2 X SCREWS



DM 2 X SCREWS



EP 2 X SCREWS

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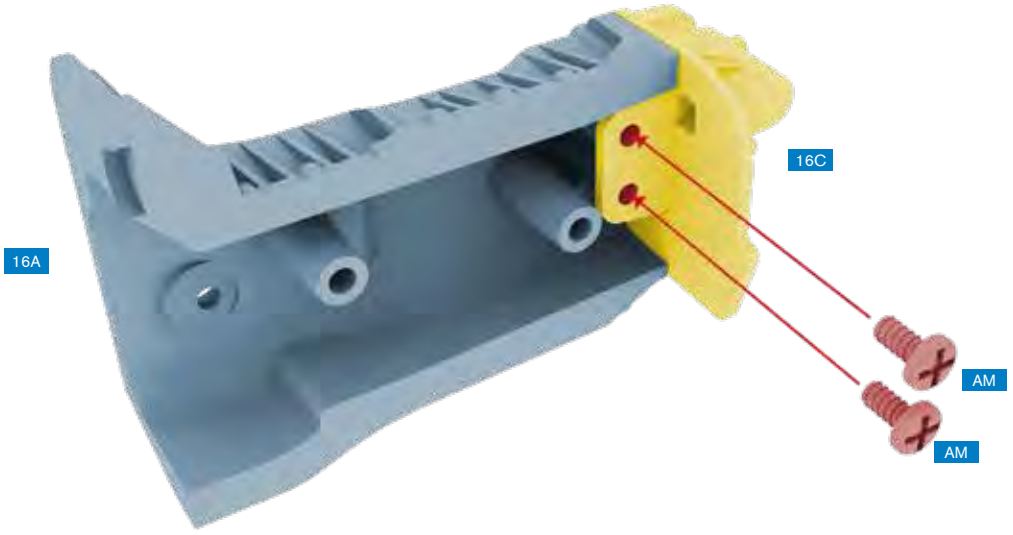
DRIVE TIME

Construct the transmission case for your DeLorean.

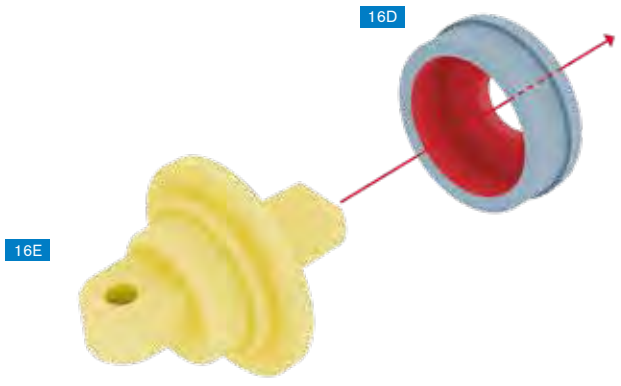
Put together this important component for the DeLorean by following the step-by-step instructions.



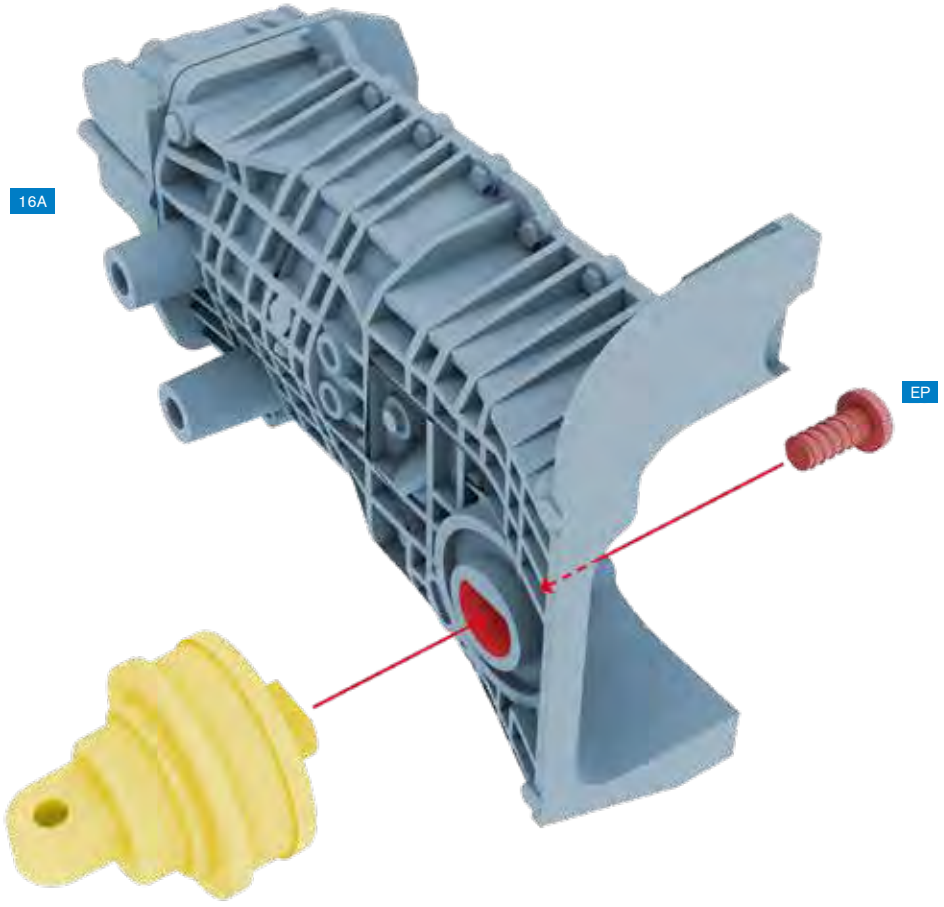
THE TRANSMISSION



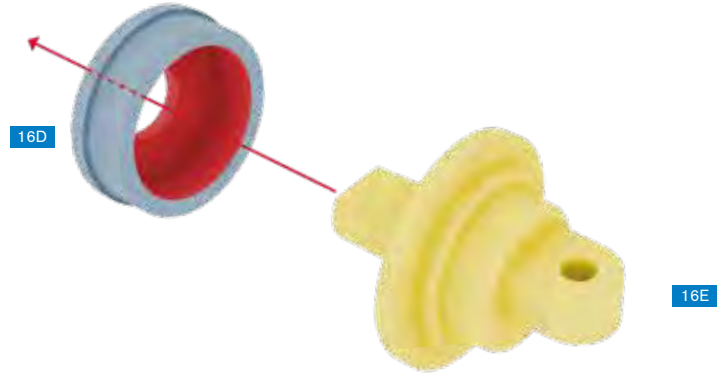
STEP 1 ›› Fit part 16C at the end of part 16A, aligning the screw holes in both parts. Secure with two AM screws.



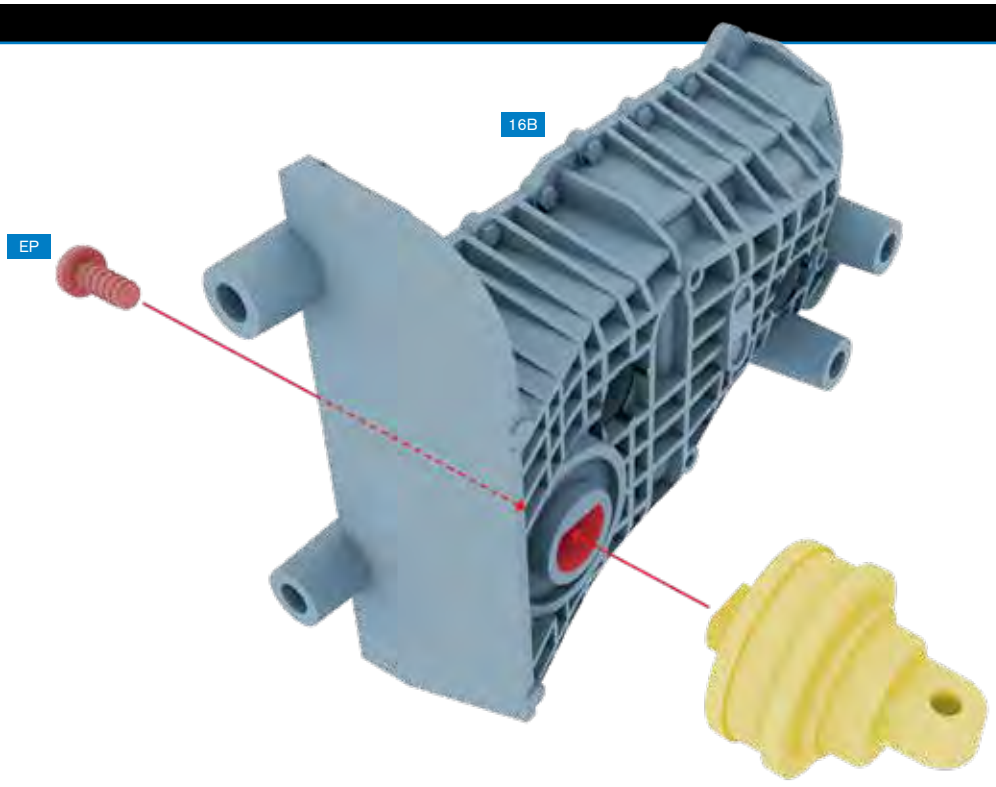
STEP 2 ›› Push one of the parts 16E into one of the parts 16D.



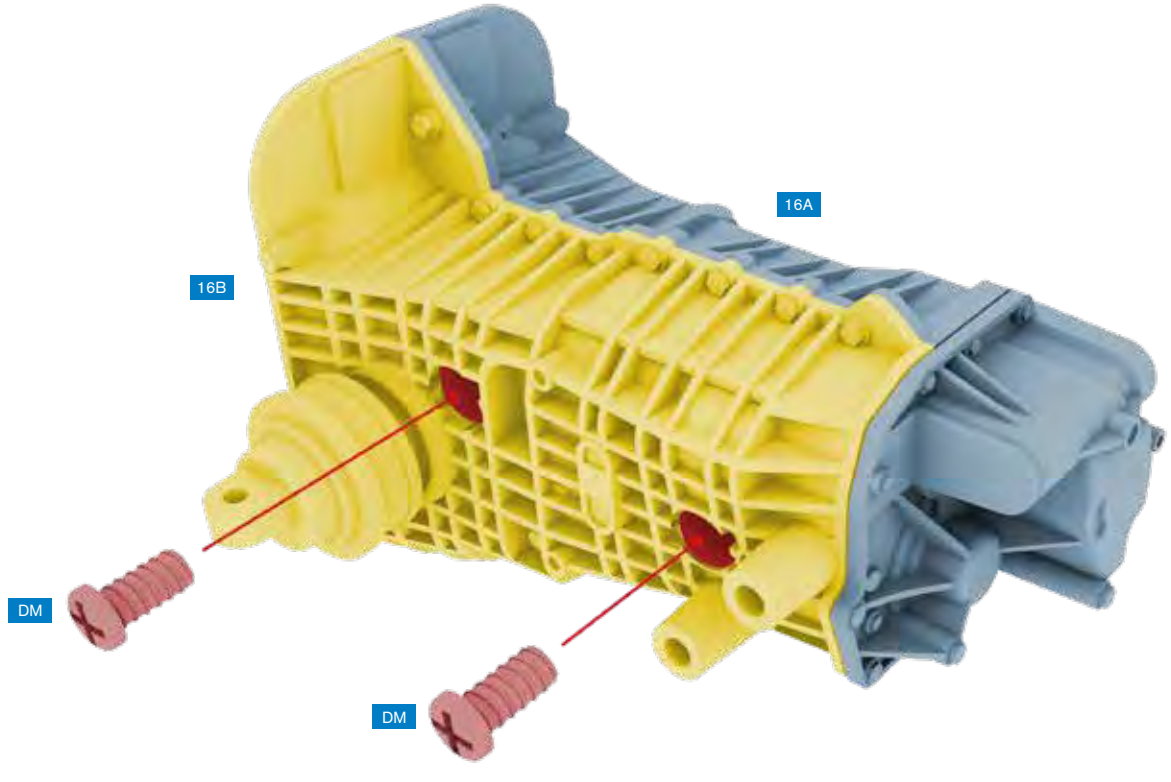
STEP 3 ›› Push the assembly from Step 2 into the hole indicated in 16A and secure with an EP screw.



STEP 4 ›› Push the other part 16E into the other part 16D.

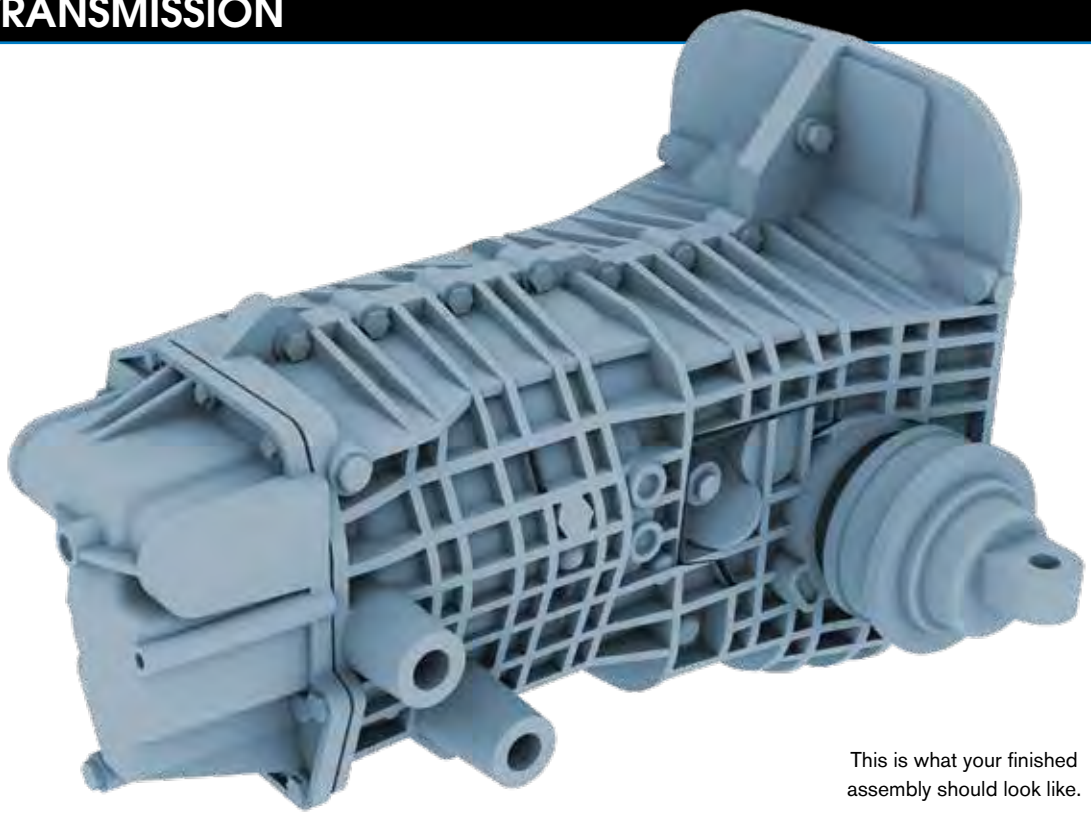


STEP 5 ›› Push the assembly from Step 4 into the hole indicated in 16B and secure with an EP screw.



STEP 6 ›› Fit 16A and 16B together. Insert two DM screws in the holes indicated and tighten to complete the assembly.

THE TRANSMISSION



This is what your finished assembly should look like.



PRODUCTION DIARY

FILMING

Some hasty rescheduling and a return to Doc's house in the nick of time!

As the making of *Back to the Future* entered its fourteenth week at the end of February 1985, the production team were catching up with the material that needed to be reshot. Michael J Fox was expecting to take a week's break from his 'day job' – the sitcom *Family Ties* – towards the end of the month, which enabled the team to concentrate on finishing up the 1955 Town Square material. Confident of their star's availability, the producers drew up firm plans for the coming weeks.

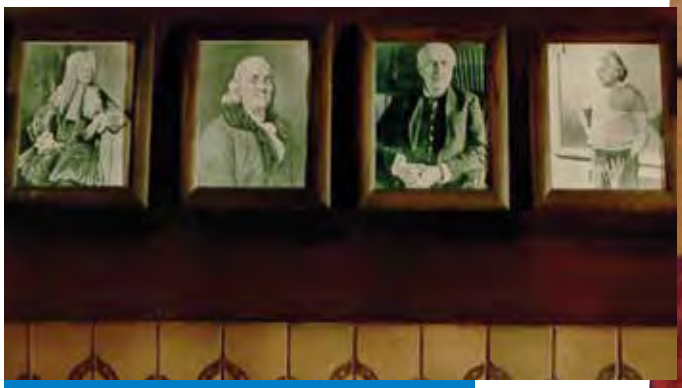
BEST LAID PLANS

However, as so often happened in the making of *Back to the Future*, the best-laid plans didn't stay in place for long. Michael J Fox's break from *Family Ties* was suddenly rescheduled.

The crew was due to return to the Blacker House in Hillcrest, Pasadena, which had been used at the end of November as the location for the interiors of Doc Brown's house. The house had been custom-built in 1907 with a multitude of gorgeous hand-made features, including teak carvings, stained-glass door panels and elaborate light fittings – making an entirely appropriate environment for Doc.

The filmmakers had established a good relationship with Mrs Marjorie Hill, who had owned the property with her husband Max since the 1950s, but who was now widowed. Some of the footage from the previous shoot could be salvaged, making it financially worthwhile to return to the location with Michael J Fox. However, when the producers contacted Mrs Hill, they discovered that, since November, she had sold the house. It seemed likely that they would have to go through a new set of long and potentially costly negotiations with the new owners.





SET PIECES
Having secured permission to use the interior of the Blacker House, it was dressed with various props (such as the portraits of famous scientists and a 1950s TV) to become Doc's domain.

Thankfully, it transpired that the sale was still in progress, meaning that for just one week, Mrs Hill was the legal owner of the house and could grant permission for filming there. She was happy to do so, and the dates were fixed for 25th and 26th February. Gary David Goldberg, the *Family Ties* producer, agreed to release Michael J Fox for those two days.

FOX ON LOCATION

Filming at the Blacker House was completed without further ado. The sad fate of the house after its starring appearance in *Back to the Future* is a story for another time, but thankfully the building has since been fully restored and is on the US National Register of Historic Places.



© AF archive/Alamy Stock Photo



DOORSTEPPING

Christopher Lloyd went back to Pasadena to refilm scenes at the Blacker House with Michael J Fox. Here, Marty tries to explain that he's from the future to a disbelieving Doc.

The crew then returned to the more controllable environment of a Universal sound stage to film scenes in Doc's garage. The elaborate tabletop model of the town square was built by art director Todd Hallowell and Michael Scheffe, who took a cue from the photograph on the cover of

> "I came here in a **time machine you** invented. I need your help to get back to the year **1985**."
>
> MARTY



LIFE IN MINIATURE
On Stage 12 at Universal Studios, Todd Hallowell and Michael Scheffe spent weeks building Doc's miniature version of Hill Valley town square from cereal packets, bottles and egg boxes. A watch (right) stood in for the town hall clock.

Supertramp's album *Breakfast in America*. "For the album cover they had taken household objects, and painted them all white, and created a cityscape," says Hallowell. "We thought that was a fun idea." The model took weeks to design and construct, but was designer Larry Paull's favourite set piece for the film.





IN THE PICTURE
JJ Cohen (above, far left, as Skinhead) was preparing to work on another film when the schedules changed. The Back to the Future *producers paid a retainer to keep JJ in the film!*

ADJUSTMENTS

There was some good news to come out of the rejigged schedule, as Bob Gale related to fellow producers Neil Canton and Frank Marshall. "We now have Michael on a full-time basis one week earlier, starting on March 11th instead of the 18th. We are in the process of adjusting the schedule accordingly."

Unfortunately, they had already given several actors confirmed dates for a full week's shooting from 25th February – specifically "the 3 Biff's boys" (Casey Siemaszko, JJ Cohen and Billy Zane), "Lou" and "Goldie" (Norman Alden and Donald Fullilove). "We are now in the process of determining their availabilities and what havoc this change will wreak on their lives," Gale wrote, as his carefully-worked-out plans fell apart before his eyes.

There was a considerable scheduling conflict for actor JJ Cohen, who was going to work on another movie. His dates would not have conflicted with the original schedule, so the producers paid Cohen a retainer to keep him on *Back to The Future*. The many changes added at least $11,000 to the budget, not including 'fringes or overheads'. "All because of *Family Ties* changing their schedule!" Gale wrote in exasperation. "Undoubtedly we will face other

> **"The model of the town square was inspired by a Supertramp album cover."**
>
> TODD HALLOWELL, ART DIRECTOR

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similar repercussions down the line which are out of our control."

Elsewhere in the studio, the interior of the McFly house had been altered for the scene at the end of the film when Marty finds his home – and parents – have been changed by his actions.

The set was almost completely redressed, in stylish grey tones that were the height of 1980s interior design, the mismatched covers and throws are gone, there is new furniture and abstract art on the wall. But the change in the family's lifestyle didn't sit well with one cast member, as we will see next issue... ■

TO BE CONTINUED....



NEW LOOK
The interior of the McFly house was changed to show the upturn in the family's fortunes.

THE ETHICAL SPORTS CAR

John DeLorean maintained that he wanted the DMC-12 to be built as 'ethically' as possible.



© Damien Maguire/REX/Shutterstock

DUNMURRY
The production line in Northern Ireland where the DeLorean DMC-12 was manufactured.

When he left General Motors in 1973, John DeLorean was thinking of the future in more ways than one. He maintained that he wanted to build an 'ethical sports car', one that was economical with fuel, reliable and safe. Built of fibreglass and skinned with stainless steel, it would have a long life. These were big promises, but this was a big project, and a deeply personal crusade for the car maker. "You don't do a thing like this for money," he said, "you do it because you love doing it."

LIGHTWEIGHT

It was intended that the car would weigh no more than 2,200 lb (1,000 kg) which would deliver high performance and fuel economy. Despite its lightweight construction, there was a focus on safety, and among various features the new car was intended to have were airbags providing 40mph crash protection, more than US law then required. A plastic fuel tank and polyurethane front and rear fascia panels also contributed to the vehicle's 'ethical' tally.

SAFETY FIRST

Early on, DeLorean called the new car the DeLorean Safety Vehicle, in part to win investment from the Allstate insurance company but also taking a cue from other plastic-bodied sports cars that were being developed in the early 1970s. Businessman Malcolm Bricklin's car, the Bricklin Safety Vehicle-1, available from 1974-1976, was partly funded by the government of New Brunswick in Canada, but only 3,000 were sold before the company collapsed. The demise of Bricklin's car led DeLorean to play down the safety aspect of his own project vehicle, which was then officially renamed the DMC-12.

DISTINCTIVE

Both Bricklin and DeLorean's cars had eye-catching gull-wing doors. DeLorean insisted that the style allowed better side-impact protection, with a higher sill than was practical with conventional doors, but the publicity generated by the car's futuristic appearance must also have played a part. The DeLorean's doors proved more reliable than the Bricklin's, which were powered.



©Roger Ressmeyer/Corbis/VCG via Getty Images

PUBLICITY
John DeLorean with his DMC-12, which he tried to build in the most ethical way possible.

The DMC-12's prototype engineer William Collins later remarked that they had avoided power assistance for the doors so that the occupants were not trapped inside the car if the engine failed. As the hydraulic struts got older, however, the doors had a tendency to sag when open. Bob Gale, Robert Zemeckis and Michael J Fox all said that keeping the doors open was a persistent problem with *Back to the Future*'s DeLorean, especially when the car was cold.

STEELY DETERMINATION

The car's rust-proof stainless steel skin provided more headaches. The panels were designed to be replaced, rather than repaired, as a conventional repair job, which would usually be hidden under a re-spray, was not an option here. Consequently, a larger number of 'spare' panels were produced. Because the steel scratched easily, DMC worked with DuPont to create a transparent lacquer. This would have also allowed the cars to be produced in various colours, but there were doubts about the lacquer's durability and it was never used.

Although some customers had their cars painted after delivery, all the DeLoreans that came off the production line in Dunmurry had a skin of unpainted stainless steel. The only exceptions were the cars made for American Express – with 24-carat gold-plated panels that stretched the 'ethical' notion to breaking point!

Though DeLorean's attempts to make the DMC-12 an ethical car were often confounded by technical considerations, he was at least thinking in those terms. Whether this was for publicity value or a sincerely-felt desire to make a safer car and protect the environment, such ideas were very much ahead of their time. ■

> **"You don't do a thing like this for the money, you do it because you love doing it."**
>
> JOHN DELOREAN



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> "When you raise questions, people say, 'You're crazy...'"
>
> CRISPIN GLOVER



CRISPIN GLOVER

GEORGE MCFLY

The actor, writer and director has had a varied and unconventional career.

Crispin Glover, son of actor Bruce Glover, was born in New York in April 1964 – so was only 20 when he made *Back to the Future*. Since then, he has been a regular presence on screen, often in bizarre or eccentric roles. He made scene-stealing appearances as a silent assassin in the *Charlie's Angels* films (2001-2003), played the rat-loving Willard Stiles in the horror film *Willard* (2003) and was the Knave of Hearts in Tim Burton's *Alice in Wonderland* (2010). In 2007 he worked with *Back to the Future* director Robert Zemeckis again in *Beowulf*, playing the legendary monster, Grendel.

His subsequent work has involved avant-garde filmmaking and writing as well as acting. He directed two films, *What is It?* (which premiered at the 2005 Sundance Film Festival and was made for a budget of $150,000), and *It is Fine, Everything is Fine!*

In his work, and indeed in his life, Glover has never been afraid to challenge the accepted view of things, which has sometimes got him into trouble. "When you raise questions," he admitted, "people say, 'You're crazy, you're weird.' But there are many correct ways to think."

Glover owns a 20-acre 17th century chateau near Prague which he used as the setting for his third (as-yet unreleased) film. The restoration of the property is, he says, "a lifetime project" for Glover. ■

FAMILY GUY: *(Left) Crispin Glover as Willard Stiles with Socrates the rat in* Willard *(2003). (Above) As young George McFly in* Back to the Future.

QUICK FACTS!

CRISPIN WRITES!

Glover has written some 20 books, many of which are pieces of visual art as much as they are written works. He makes his books by taking out-of-copyright works (such as the 1896 book *Studies in the Art of Rat Catching*), rearranging the text and adding his own notes and illustrations in the margins, creating an entirely new narrative. Four of his books have been published so far, through his publishing company Volcanic Eruptions.

NEXT ISSUE...

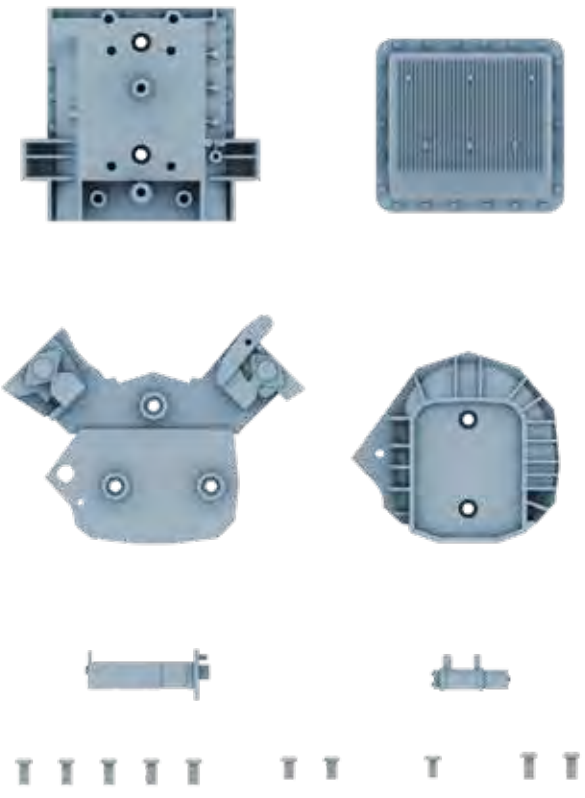
ENGINE

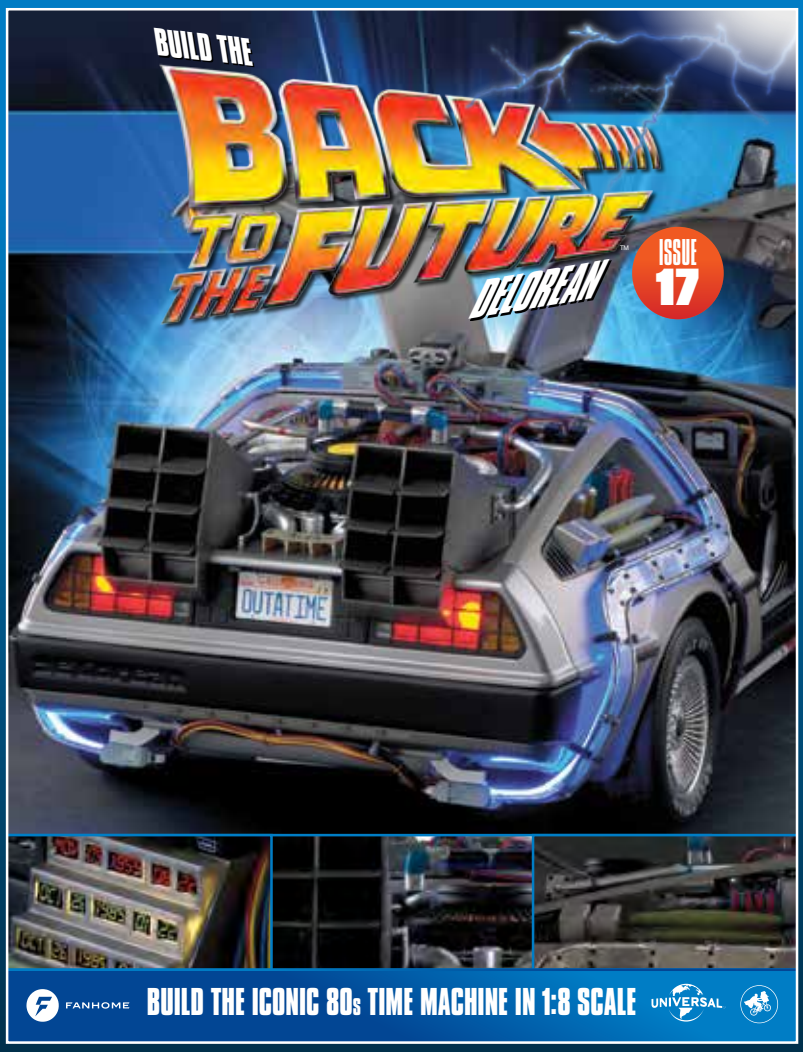
Key parts you'll need for the engine for your DeLorean model.

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...

ENGINE





PRODUCTION DIARY

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

DELIGHT IN THE DETAILS

The sets for *Back to the Future* include a wealth of intriguing detail for eagle-eyed viewers.

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