BUILD THE

BACK TO THE FUTURE™ DELOREAN

ISSUE 17









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UNIVERSAL

BUILD THE

BACK TO THE FUTURE DELOREAN

ISSUE 17





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TO OUR READERS
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YOUR CAR PARTS

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



17-A ENGINE BOTTOM



17-B SUMP PAN



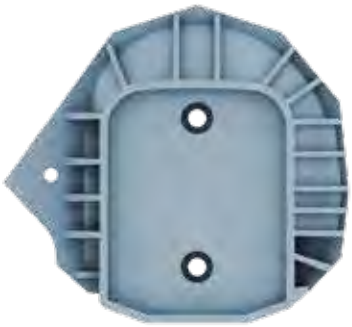
17-C ENGINE FRONT



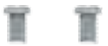
17-E STARTER 1



17-F STARTER 2



17-D TRANSMISSION CASE REAR



JM 2 X SCREWS



FP 2 X SCREWS



DM 5 X SCREWS



AP 1 X SCREW

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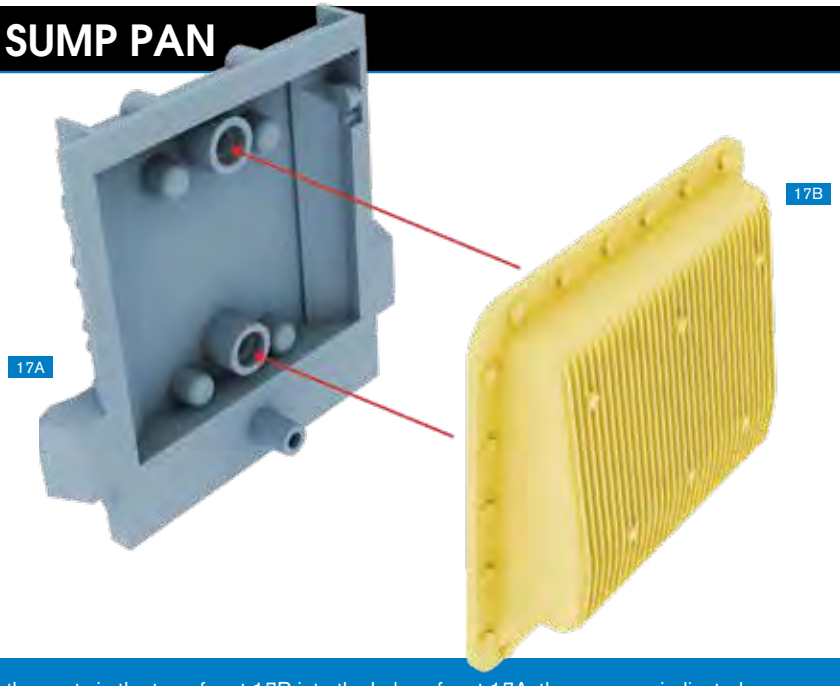
DRIVE TIME

Continuing the engine assembly for your DeLorean.

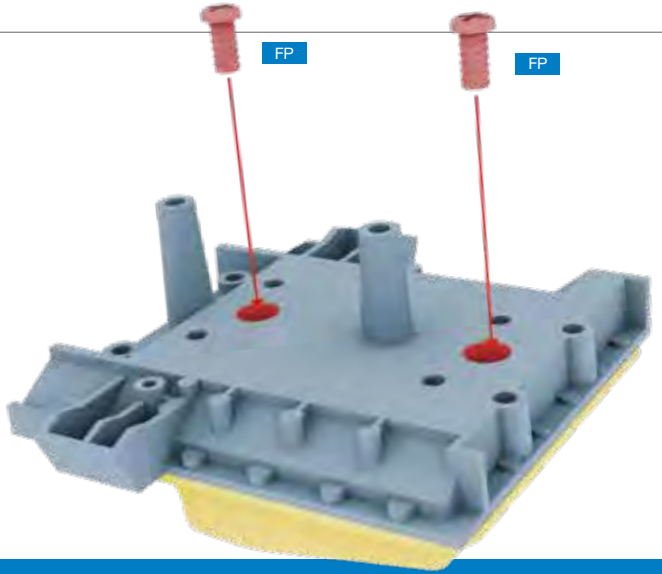
Put together these important engine components for the DeLorean by following the step-by-step instructions.



FITTING THE SUMP PAN

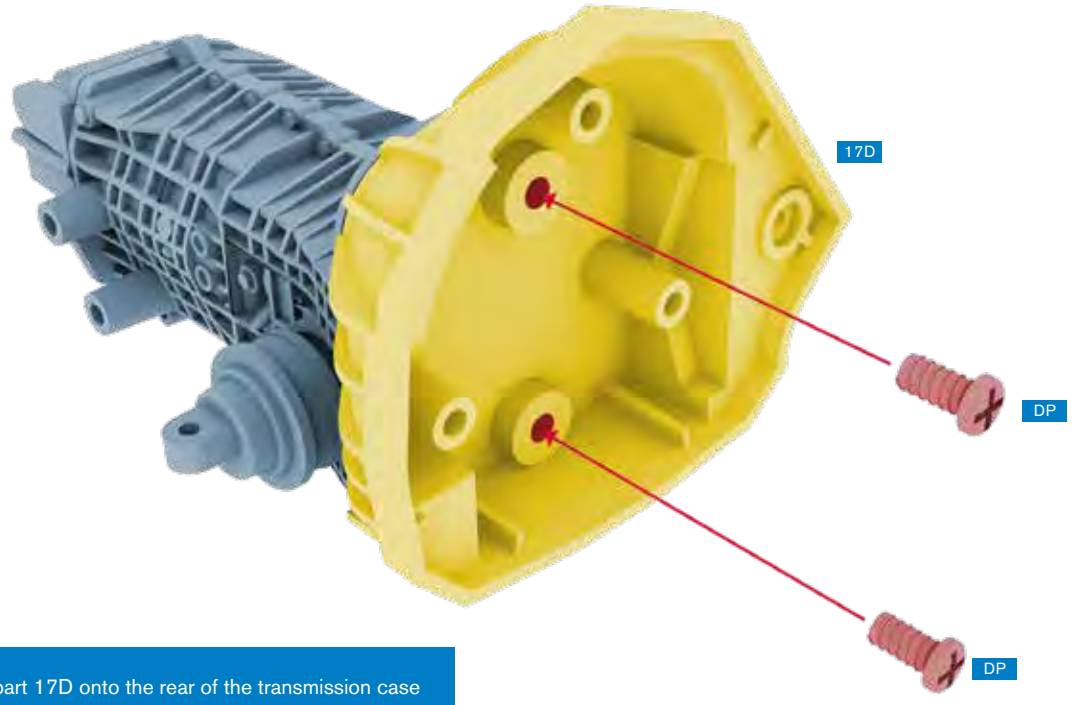


STEP 1 ›› Insert the posts in the top of part 17B into the holes of part 17A, the sump, as indicated.



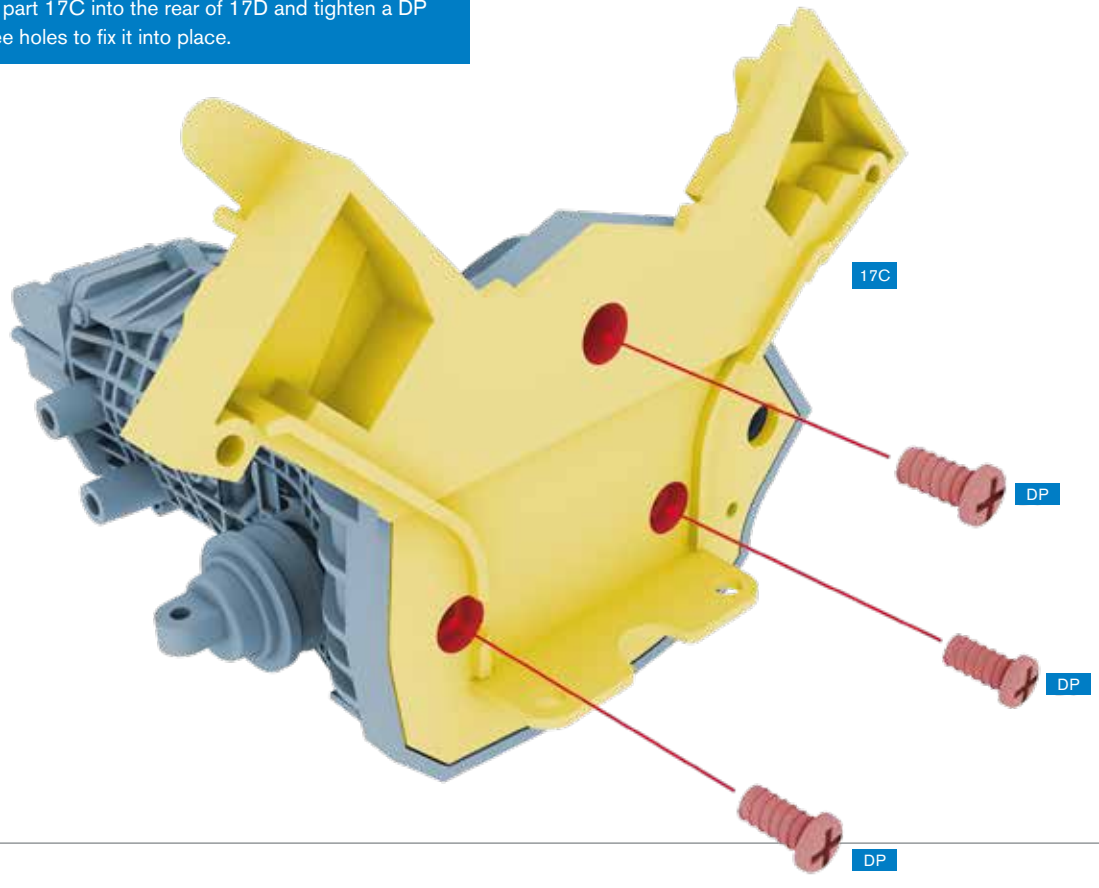
STEP 2 ›› Tighten an FP screw into both holes of part 17A to secure 17B to it.

CONTINUING THE ENGINE ASSEMBLY

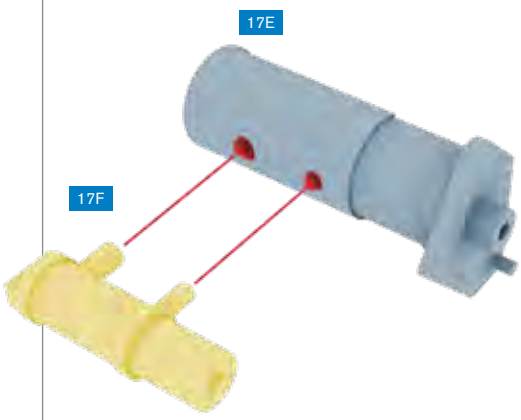


STEP 1 ›› Place part 17D onto the rear of the transmission case from Stage 16 and secure with two DP screws.

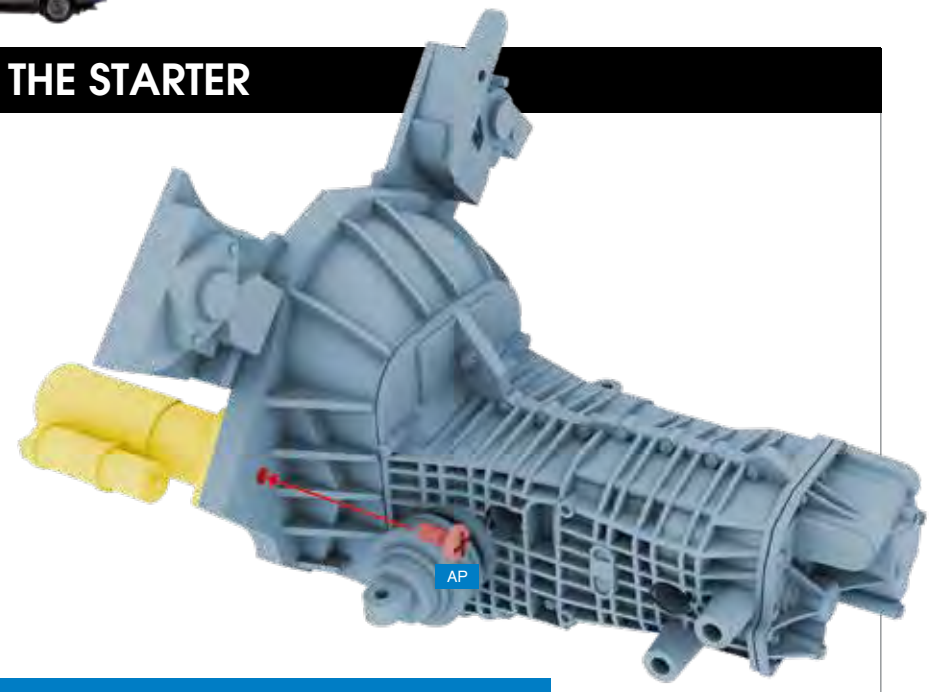
STEP 2 ›› Place part 17C into the rear of 17D and tighten a DP screw into the the three holes to fix it into place.



ASSEMBLING AND FITTING THE STARTER

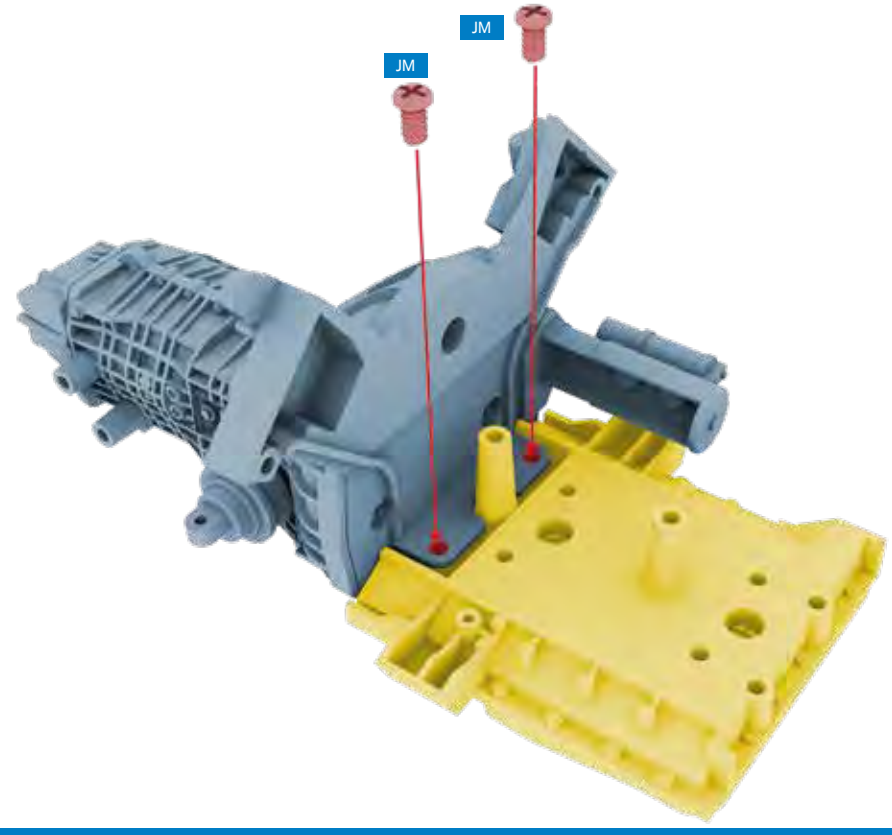


STEP 1 ›› Insert the two pins of part 17F into the holes in 17E.



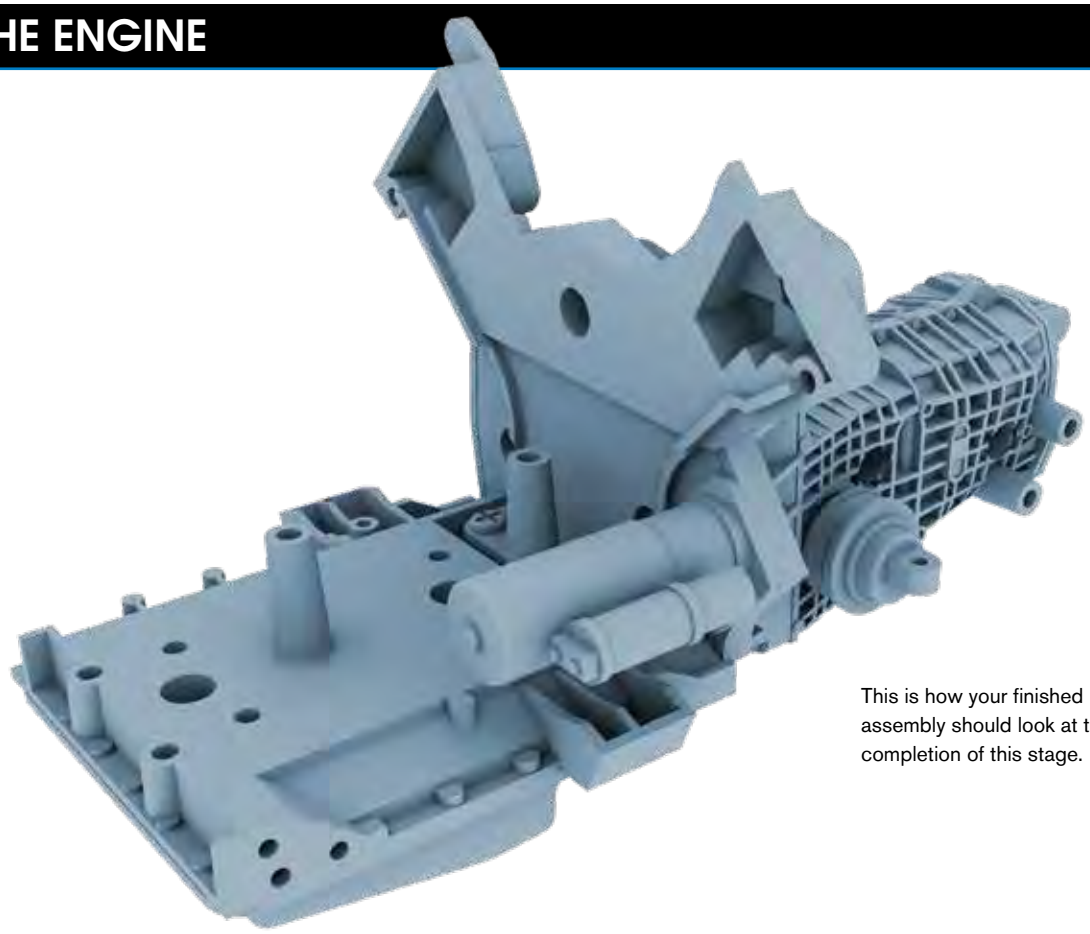
STEP 2 ›› Place the starter up against the front of the engine and secure with an AP screw.

FITTING THE ENGINE BOTTOM



STEP 1 ›› Place the engine bottom underneath the front of the engine and fix into position with two JM screws.

THE ENGINE



This is how your finished assembly should look at the completion of this stage.



PRODUCTION DIARY

FILMING

Filming begins on one of the great set pieces for Back to the Future*, the Enchantment Under the Sea dance.*

The metamorphosis of George McFly from a disappointed wreck into a successful, well-off writer at the conclusion of *Back to the Future* was a problem for Crispin Glover, the actor who played him. He was not afraid to voice his opinions, especially as time passed on the lengthy and demanding shoot, and he became concerned that the conclusion of the film delivered the moral that money equalled happiness. Robert Zemeckis and Bob Gale, who created the character and the story, saw things differently – the final scene was visual shorthand for the fact that George was now confident and happy. "We needed to visually depict that the McFlys had a better life as a result of George's actions," said Gale.

BOHEMIAN VOLCANO

Glover, furiously over-analysing, decided on a new costume for George's final scene, something more like he imagined a writer would wear. It was described by those who saw it as 'Bohemian'.

He went around the crew trying to gain support for his garb, but found no allies. He had already tried to bring Lea Thompson round to his way of thinking and invited her to his apartment to prepare for the last scene. "He was like, 'What, we're so much better now because we're richer and we play tennis?'" Thompson recalled. "That wasn't really the point, the point was that we were a fully functioning family, but he had trouble creating that character."

Glover had a plan that they should paint a picture together – a picture of a volcano. "That was the most awesome preparation to play a character ever," she said. "If we had to paint a volcano to get there, so be it. I would do it again in a heartbeat."

According to Bob Gale, "One of the hardest things we had to do was to get Crispin to wear the polo shirt and carry the tennis racquet, and act like a regular guy." Eventually, Glover relented, and the 'version 2' 1985 scenes were in the can.

SWEET SIXTEEN

By now it was week sixteen of the shoot, 11th March 1985. The crew moved back out onto the Universal lot, which was still dressed as Hill Valley town square 1955, to film scenes in the Texaco station and at Lou's cafe, the scenes which had required much re-jigging of schedules earlier.

Then it was time for one of the most elaborate set pieces in the film – the climax of George and Lorraine's story – the Enchantment Under the Sea dance at Hill Valley High.

During term time, the dance couldn't be filmed at the location used for Hill Valley High, instead, it was staged in the Hollywood United Methodist Church on Hollywood Boulevard, close to the studios. Some two hundred extras were engaged to play the high schoolers and teachers, with a



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GOTTA DANCE

The Enchantment Under the Sea dance was filmed at the Methodist Church on Hollywood Boulevard. 200 extras played the Hill Valley High School teens.



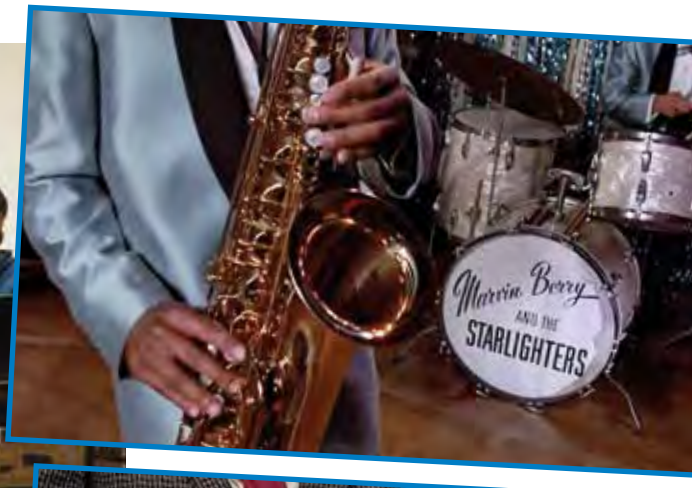
live band, called 'The Starlighters' in the movie, made up of professional musicians, led by Harry Waters Jr as Marvin Berry.

Waters auditioned for the role of Marvin at the end of 1984 and was asked to sing *a capella*, which he enjoyed – he was performing in a stage musical called *The Me Nobody Knows* at the time so felt that he was in very good shape for the audition. Shortly afterwards, he

> "I thought that was the most **awesome preparation** to play a **character** ever"
>
> LEA THOMPSON

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TAKING DIRECTION
'Your kids are gonna love it...' Robert Zemeckis in the director's chair, Michael J Fox on guitar, filming the audience's reactions from the stage at the Enchantment Under the Sea Dance.

auditioned for the lead in a TV series called *He's the Mayor*, and was pleased to also get a callback audition with Robert Zemeckis. "The day before New Year's Eve," Waters explained, "they called to offer me *Back to the Future*. At the same time, I got the offer from ABC for the TV series. My agent said it had to be one or the other and said 'You've got to take this series!' – I said, 'But it's a Spielberg movie!'"

PARTY TIME

Waters took the movie role, of course, and happily joined the Starlighters, who became something of a band of brothers during the shoot, often entertaining the assembled company with impromptu songs. "When we weren't shooting," he said, "the band and I just jammed. We had a party the entire time, the extras would dance and the crew was entertained. It was a wonderful feeling across the board." The film's composer, Alan Silvestri, asked Waters to perform the 1954 hit 'Earth Angel' for the climactic scene in which Lorraine and George share their first dance, much to the actor's delight.

There was some concern for the producers when they couldn't secure the rights to use Chuck Berry's song *Johnny B Goode* for Marty's showstopping performance at the dance. There were worried calls as the time to shoot the sequence drew nearer, eventually, with just hours to spare, Chuck Berry personally gave his permission for the song to be used.

GUITAR PRACTICE

Michael J Fox performed to a pre-recorded vocal track by Mark Campbell and a guitar track by Tim May. Fox was tutored for several weeks by guitarist Paul Hanson so the actor could play the right sequence of chords and he was given a half-speed version to practice with. Hanson was given an onscreen appearance in *Back to the Future* as the bass guitarist for Marty's band 'The Pinheads' in the Battle of the Bands scene. ■

TO BE CONTINUED....

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MARTY ROCKS
Michael J Fox takes to the air while performing Johnny B Goode. *The song was used with the permission of Chuck Berry himself.*

> "When we weren't **shooting**, we just jammed. We had a **party** the **entire** time."
>
> HARRY WATERS JR



DELIGHT IN THE DETAILS

Veteran set decorator Hal Gausman helped the *Back to the Future* designers fill each scene with a wealth of eye-catching detail.





SAME HOUSE, DIFFERENT LIFE
Two views of the McFly residence from the beginning (left) and end (right) of the film, with many changes showing the upturn in the family's fortunes.

The dazzling design work in *Back to the Future* is rightly celebrated, and much of the delight comes from the wealth of visual information crammed into every scene. Production designer Lawrence Paull created the sets, with assistance from art director Todd Hallowell, but the extra details were provided by veteran set decorator Hal Gausman, who was recognised as one of the best in the business.

DISNEY REGULAR

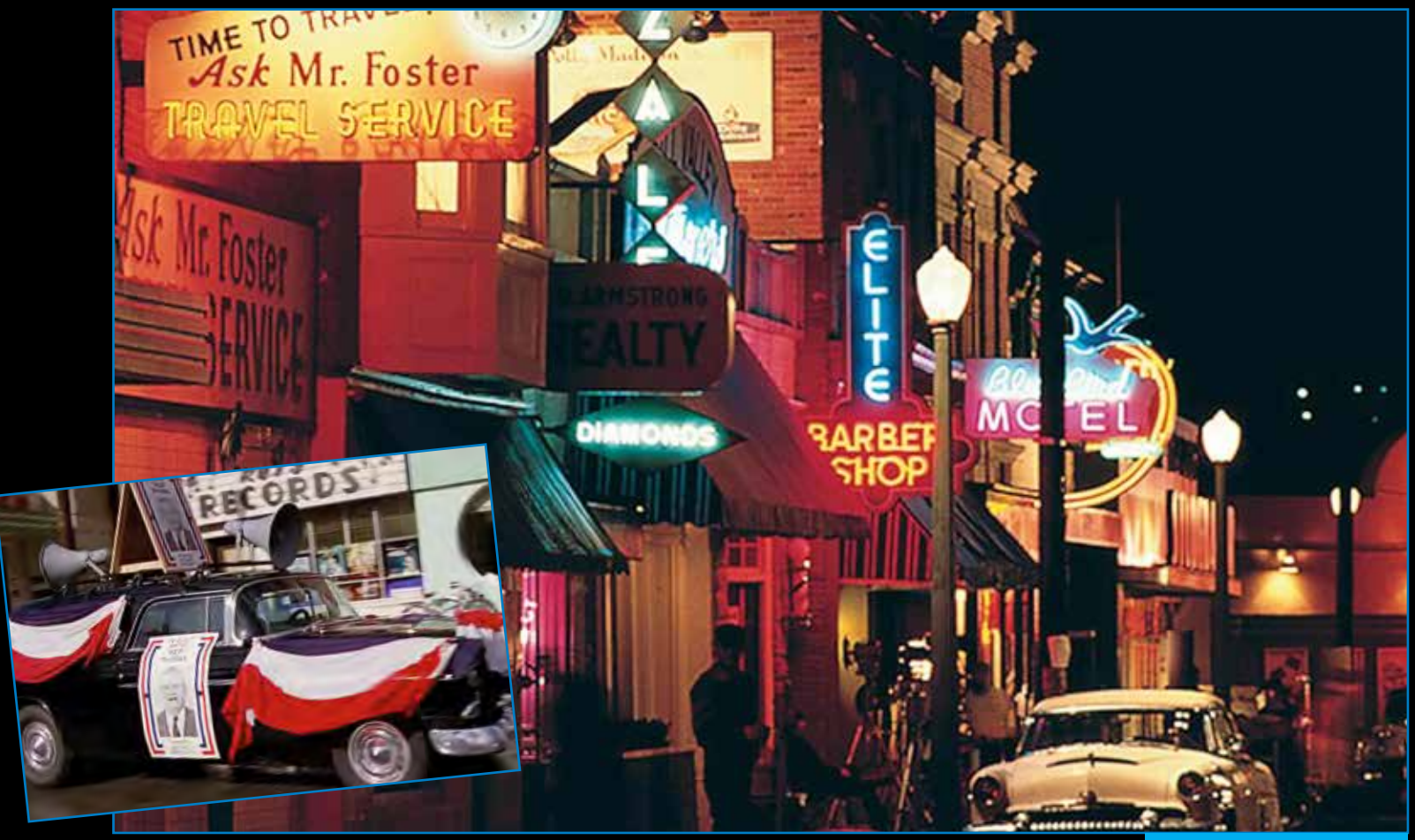
Gausman was hired by Walt Disney Pictures in 1961 as the set decorator for *The Absent-Minded Professor*. He had worked on films since 1952 and became a regular at Disney, providing period decorations for films including *Mary Poppins* and *Bedknobs and Broomsticks*, earning four Academy Award nominations along the way.

"I get together with the director at the beginning of a picture," Gausman explained in 1979. "We decide what kind of look we want, then it's my job to find the antiques, props, whatever, that make it work." Working with a perfectionist like Walt Disney provided a good training, as the filmmaker would demand that the sets be redone over and over until he was satisfied. "It wasn't that you weren't doing your job in putting together a good-looking set, it was just a difference of opinion over the kind of look he wanted." For a period setting, where possible, Gausman purchased items from antique dealers and storage firms around Los Angeles. What couldn't be found was created new, based on illustrations or books from the period. The problem with more recent settings, as Gausman explained it, was that "You're not talking about antiques... you're talking about junk."

WEIRD SCIENCE

Gausman's attention to detail in the *Back to the Future* sets recalls the meticulous style of Disney's live-action movies and creates an appropriate fairytale quality, as well as rewarding those viewers who go back to watch the film over and over again.

Look at Doc's garage in 1955, for example, filled with a cornucopia of objects that give clues



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HILL VALLEY BY NIGHT
Some of the vintage signs put together for Hill Valley town square. Inset, set decorator Hal Gausman's face was used on the posters for Mayor 'Red' Thomas.

to the workings of Doc's mind. Among the more expected equipment (including the standard-issue mad scientist's retorts of coloured liquid) are a saxophone, a stuffed marlin, a canoe and a dartboard. Some items from the 1955 set can be spotted in the 1985 version of Doc's garage.

INTERIOR DESIGN

It's rare for a film to use design so precisely to make a narrative point, such as the contrast between the McFly home at the beginning of the film and at the end. The first time we see the McFlys' living room, it is full of mismatching colours and busy patterns, with lots of family photographs and a fussy decoration of a brass galleon on the wall. It's warm and homely, but old-fashioned for the 1980s and in need of attention. When Marty returns to 1985, the house is transformed – the living room, decorated in pastel tones and grey, has new furniture and an abstract artwork on the wall. It immediately tells the audience that the McFlys' lives are very different in this version of 1985.

Creating Hill Valley town square in 1955 required a close collaboration between all members of the design team, and Gausman's experience was particularly useful to locate a nostalgic collection of 'junk' – old signs and adverts, record sleeves, film posters, vintage cars and other ephemera. Todd Hallowell said simply, "Hal was a very fine set decorator."

For someone whose work played such an important part in the film, Hal Gausman is appropriately immortalised on screen in *Back to the Future*. In the first 1955 Hill Valley town square scene, Gausman's likeness is used on the posters as the face of Mayor 'Red' Thomas. ■

> **"It's my job to find the antiques, props, whatever..."**
>
> HAL GAUSMAN



> "Perfect! My experiment worked!"
>
> DOC BROWN





BACK IN TIME: *The 'Harold Lloyd' clock, and the newspaper cuttings that tell the sad fate of Doc Brown's old home – the house burned down and the land was sold off.*

DOC'S CLOCKS

IT'S ABOUT TIME

Doc Brown's garage workshop is filled with an incredible collection of timepieces...

In Doc Brown's garage, you can always be sure of knowing the time. Next to his bed, along with the automated system that switches on the radio and TV while making the coffee, there are lots and lots *and lots* of clocks. There are big ones and there are small ones. There is a clock that gives the times in different cities around the world, there is one that looks like Felix the Cat, with eyes that flick back and forth in time with his pendulum tail, there is one shaped like a poodle and another shaped like an owl.

Yes, Doc Brown is obsessed with time – in fact, as we later find, he is working on a way to travel *through* time. But in the midst of all the clocks is a poignant reminder of the sacrifices that Doc has made to pursue his dream – a yellowing newspaper gives details of the fire that destroyed the family home, and a headline reads 'Bankrupt inventor sells off 435 prime acres'.

Into this singular environment comes Marty McFly, who is using the Doc's amp for guitar practice. Marty is taking a phone call from an excited Doc at 8 o'clock when, deafeningly, all the clocks chime at once. "Perfect! My experiment worked!" cheers the scientist. "They are all exactly 25 minutes slow!"

"Are you telling me it's *8.25*?" shouts an incredulous Marty over the din. "Damn! – I'm late for school!" ■

QUICK FACTS!

HOMAGE

Robert Zemeckis conceived the opening scene of *Back to the Future* as a homage to the title sequence of the 1960 film of HG Wells' *The Time Machine*. One of the clocks has the figure of Harold Lloyd hanging off the hands, as he did in his famous 1923 film *Safety Last*. This foreshadows the later scene when Doc Brown is hanging off the clock face during the lightning storm – when the comedy torch was passed from Harold Lloyd to Christopher Lloyd.

NEXT ISSUE...

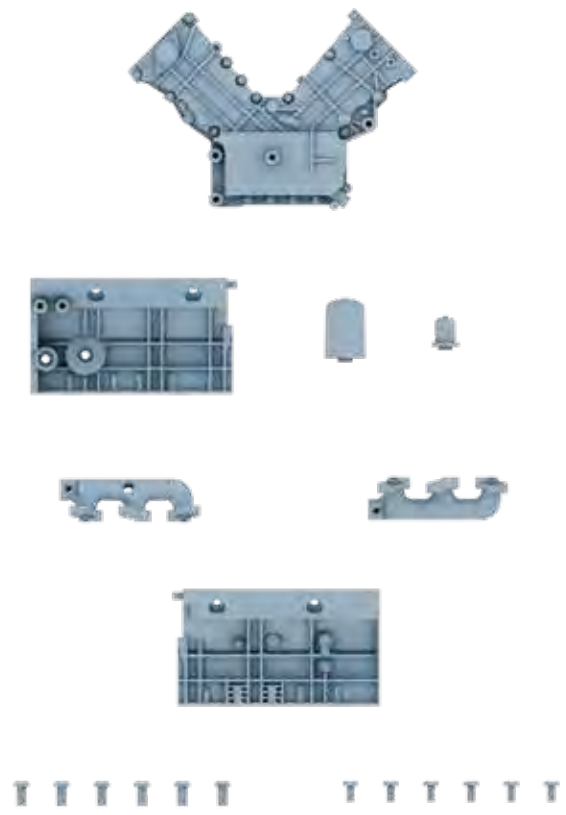
ENGINE

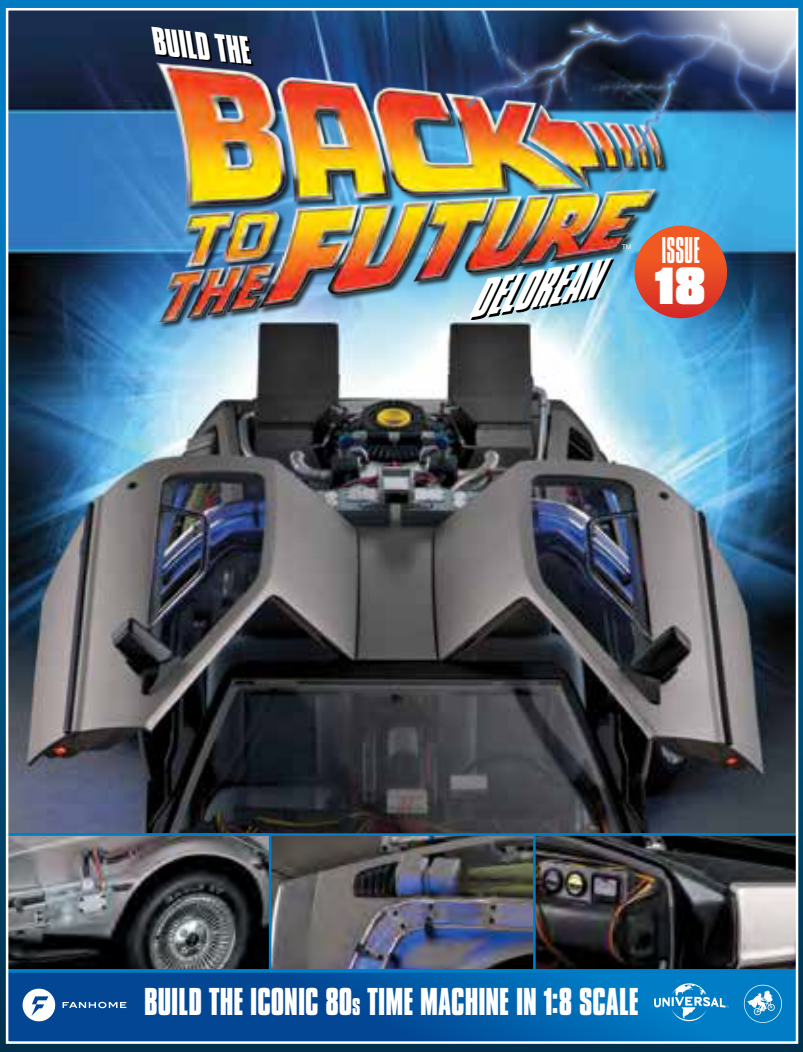
Continue working on the engine and fit the manifolds to your DeLorean model.

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 & MANIFOLDS





PRODUCTION DIARY

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

HARRY WATERS JR

The talented actor and musician who played Marvin Berry, lead singer of 'The Starlighters'.

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