BUILD THE

BACK TO THE FUTURE™ DELOREAN

ISSUE 19







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BUILD THE

BACK TO THE FUTURE DELOREAN

ISSUE 19





CONTENTS

4 **DRIVE TIME**
Add the water pump, hoses and pipes, then fix the auxiliary air pipe in place by following these step-by-step instructions.

8 **PRODUCTION DIARY**
As filming on *Back to the Future* reached its conclusion (almost), the crew returned to some familiar locations.

12 **DOC'S DOMAIN**
A look at the two historic and beautiful Pasadena houses that were used as the filming locations for Doc Brown's mansion.

14 **A TIME TRAVELLER'S GUIDE**
An anachronistic cherry red Gibson guitar plays a starring role in Marty McFly's debut – and farewell – performance with the Starlighters.



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12


14



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YOUR CAR PARTS

With this issue you receive more parts for the engine for your DeLorean, including the air pipes, water pump and hoses.

19A ENGINE TOP





19B AUXILIARY AIR PIPE

19C PIPE



19D WATER HOSES



19E WATER PUMP



19F WATER DISTRIBUTION PIPES



3x AP SCREWS



4 x AM SCREWS

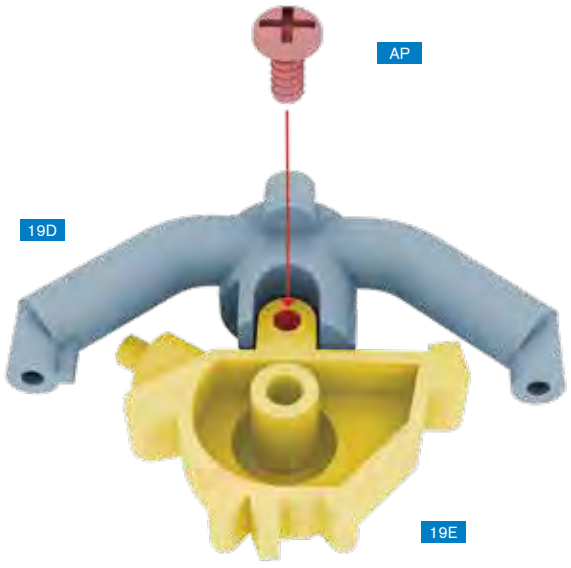
DRIVE TIME

Continuing the engine assembly for your DeLorean.

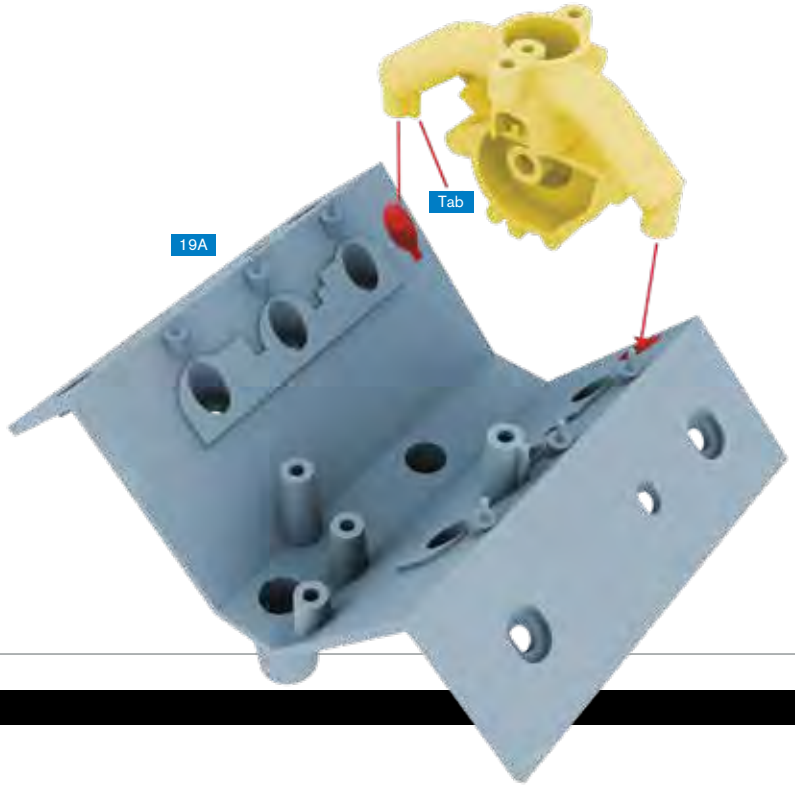
Add the water pump, hoses and pipes then fix the auxiliary air pipe in place by following these step-by-step instructions.



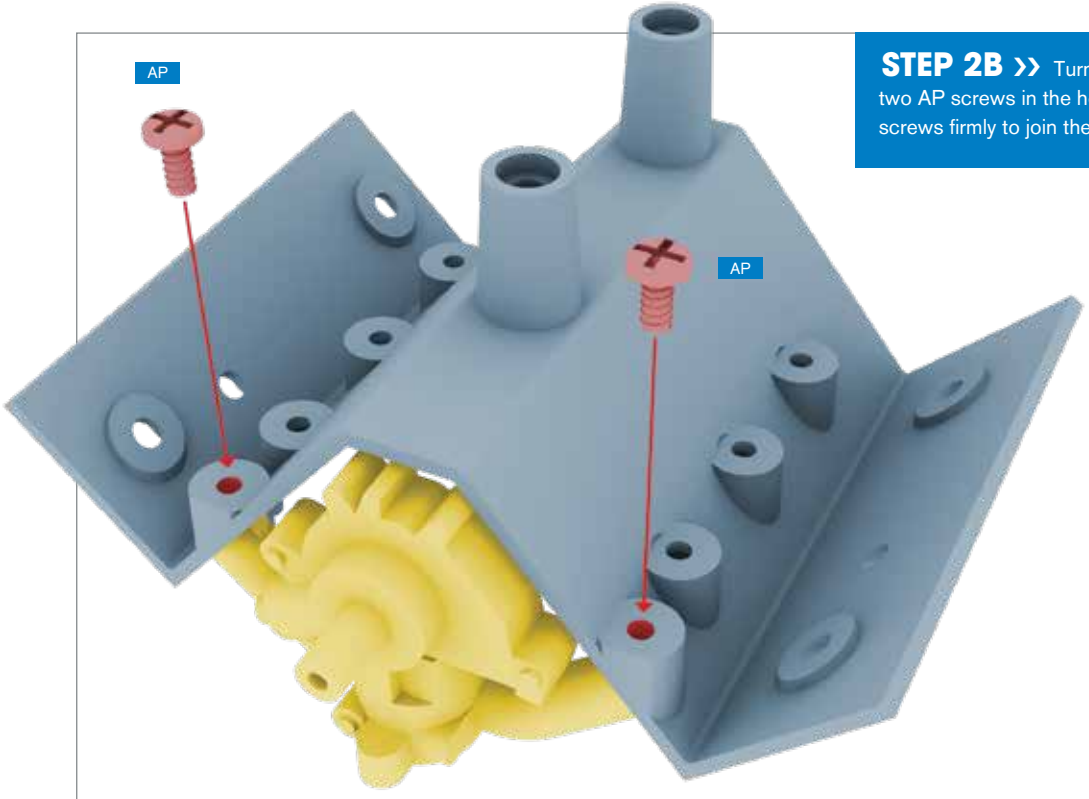
FITTING THE WATER PUMP, HOSES AND PIPES



STEP 1 ›› Fasten the water pump (part 19E) to the water hoses (part 19D) as indicated with an AP screw.

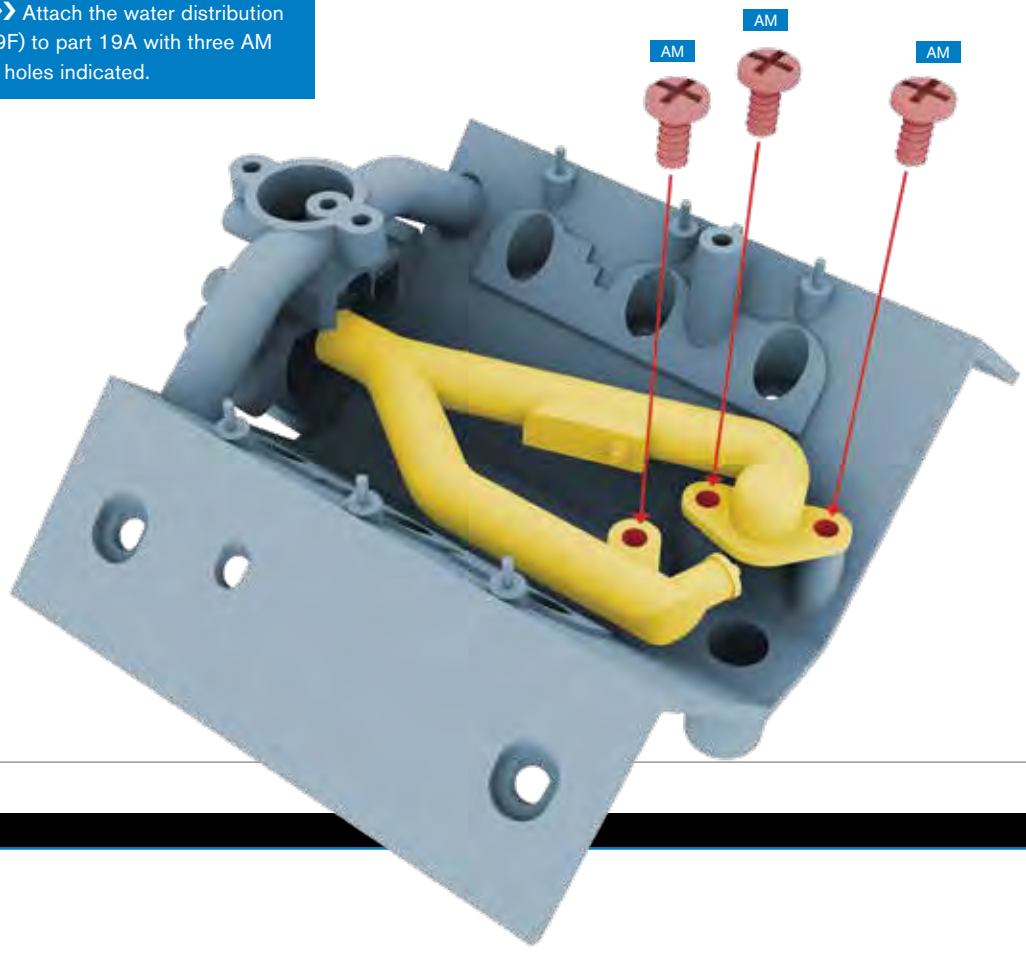


STEP 2A ›› Push the ends of the hoses into part 19A as indicated. Note that the hose on the lefthand side has a tab on it to ensure the correct orientation of the part.

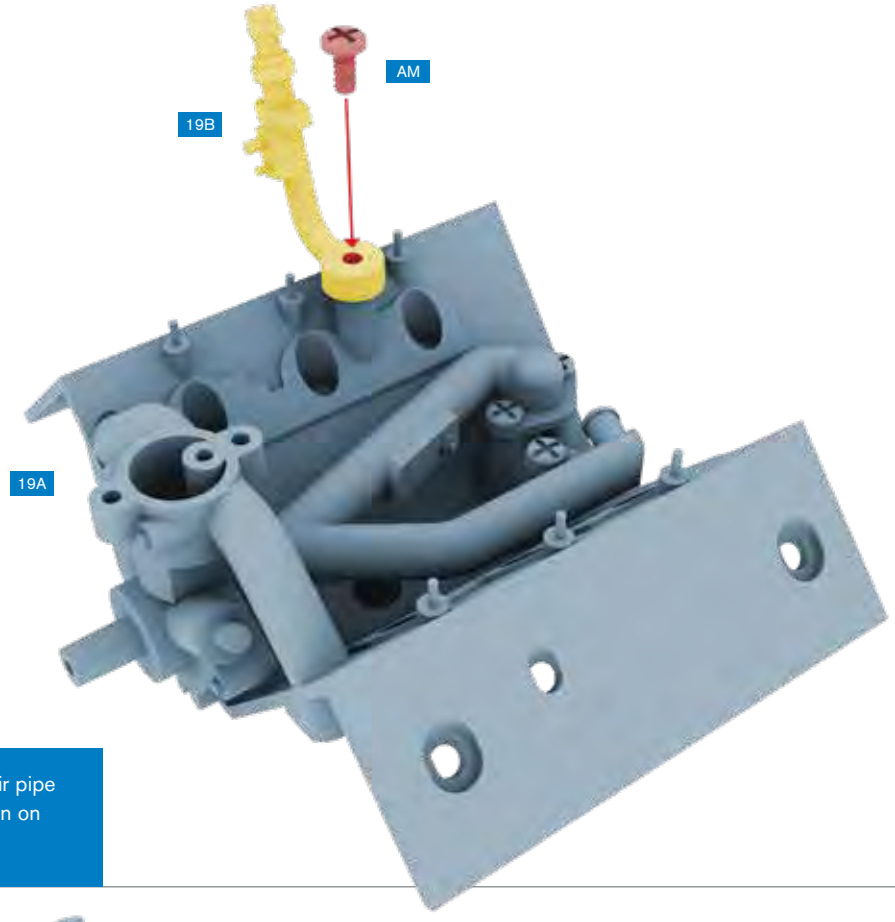


STEP 2B ›› Turn the assembly over and insert two AP screws in the holes indicated. Fasten the screws firmly to join the pieces together.

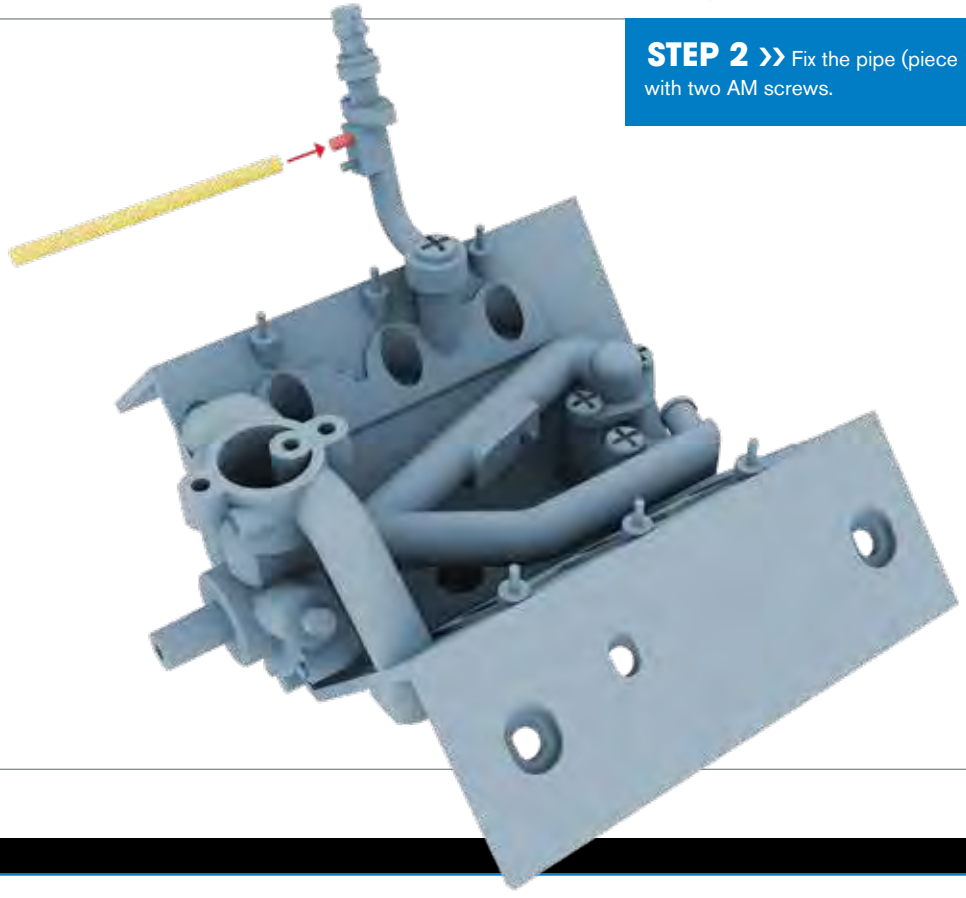
STEP 3 ›› Attach the water distribution pipes (part 19F) to part 19A with three AM screws in the holes indicated.



FITTING THE AUXILIARY AIR PIPE

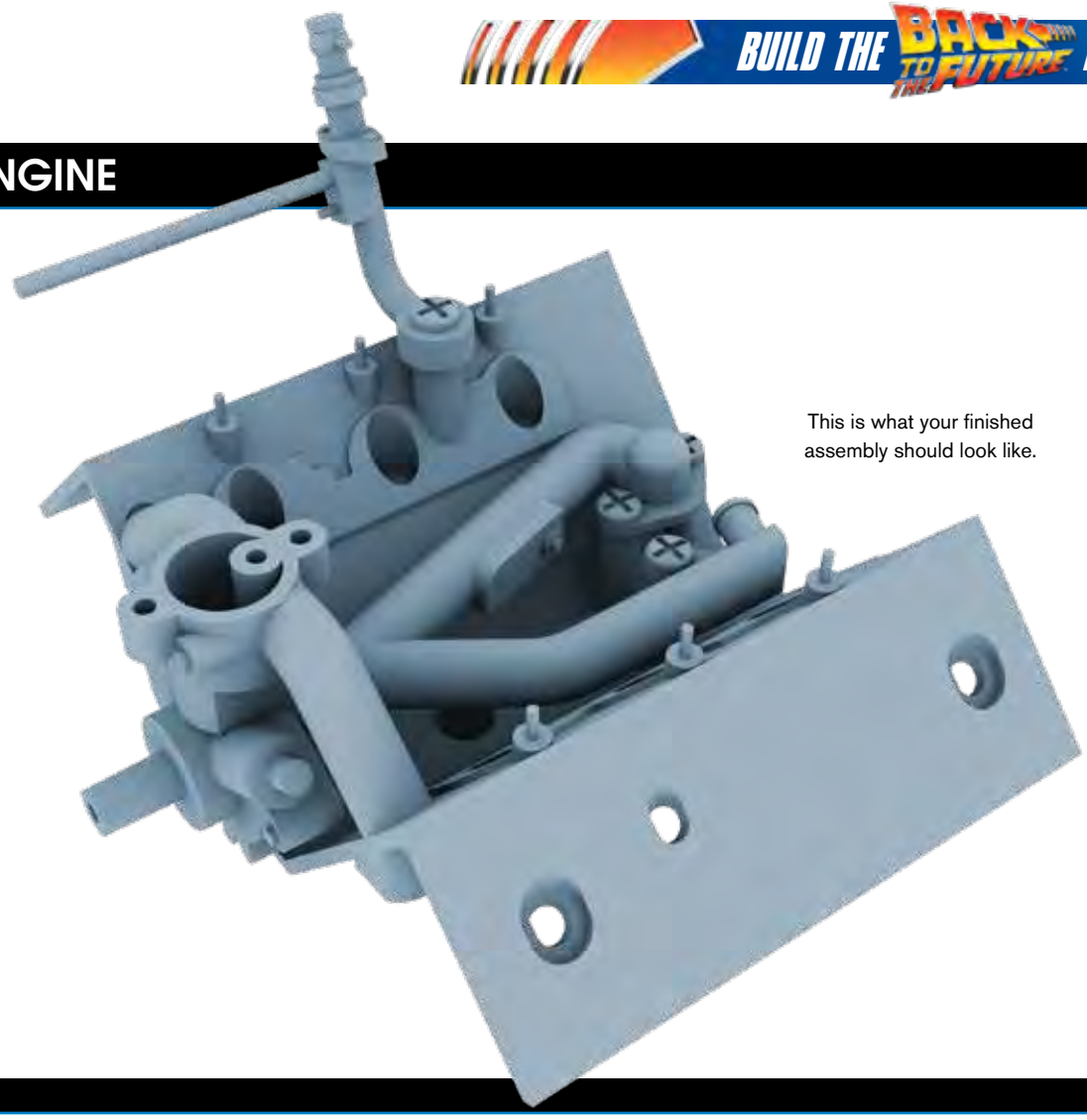


STEP 1» Fix the auxiliary air pipe (piece 19B) in position as shown on piece 19A, using an AM screw.



STEP 2 » Fix the pipe (piece 19C) into position on piece 19B with two AM screws.

THE ENGINE



This is what your finished assembly should look like.



PRODUCTION DIARY

FILMING

As filming on Back to the Future *drew to a close, the crew returned to some familiar locations.*



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SCHOOL'S IN
Michael J Fox, Crispin Glover and Lea Thompson in a scene filmed at Whittier High School in April 1985.



© Universal Pictures/REX/Shutterstock

Week 19 of filming on *Back to the Future* began on 1st April, but there was no time for fooling around. The crew returned to Whittier High School to film interiors while the pupils were on Spring Break holiday.

All the 1955 corridor and canteen scenes needed to be restaged, with the full complement of extras in 1950s costumes, plus Marty and Jennifer meeting Principal Strickland in 1985.

NO BRUISES

When Marty stands up to Biff to defend Lorraine in the canteen, Michael J Fox had to push Tom Wilson back with a shove to the chest. This confrontation had caused some grief for Wilson when Eric Stoltz, taking his method acting philosophy to extremes, had decided to do the shove 'for real', leaving Wilson with bruises to his collarbone as the takes went on. Thankfully, there were no bruises for Wilson this time around.

There were problems with some canteen scenes, however, from Crispin Glover, who was determined to show George McFly's restless creativity by bouncing around in his chair and messing up his hair. Director Robert Zemeckis became increasingly strained by the actor's antics which made it impossible to get scenes – or even shots, that could be cut together in the edit.

"It was very hard," recalled Lea Thompson, who was often the mediator with Glover. "Crispin had a lot of really strong feelings about things, and Bob's approach to filmmaking – he got really

> **"It was a long shoot, and a lot of hard work."**
>
> LEA THOMPSON



TO THE DANCE
Michael J Fox and Christopher Lloyd were at Whittier High School in April 1985 to film the 1955 Hill Valley High scenes.

emotional about things, so it got difficult in some of those scenes … I mean, it was a long shoot, and a lot of hard work."

When the school work was finished, it was back to Arleta for a few additional exterior shots of the McFly house, where Tom Wilson, after a more hours in the make-up chair, became the newly-subservient 45-year-old Biff, waxing George's car. When the scenes were done, Tom Wilson said goodbye to the crew, with whom he'd formed a strong bond, and goodbye forever – or so he thought – to Biff Tannen.

As the end of the shoot approached, the crew found themselves back on location remaking the very first scene that was shot on the film, with Marty being hit by Sam Baines' car. The first version had been filmed on Bushnell Avenue in Pasadena on 26th November, and the crew returned to the same street on 8th April, but with a new Marty. Charlie Croughwell, who had doubled for Michael J Fox in the most hair-raising skateboard sequences, got 'hit' by



© Moviestore collection Ltd/Rex/Shutterstock

FAMILY MEAL
Marty joins the Baines clan for meatloaf and Jackie Gleason. The scene had been shot with Eric Stoltz some months before.

the car this time, while stuntman Max Kleven drove the car, as he had done in November.

Another scene that was re-run on location was George hanging out the washing while Marty explains his plan to impress Lorraine at the dance. Crispin Glover was more subdued with his physical tics and so less exasperating for the director.

PACKING A PUNCH

This scene was meant to conclude with Marty hanging up a duffel bag for George to punch – George punches the bag but the whole line collapses and breaks a window. There was a problem, however, when Michael J Fox came to hang the bag on the line, in that the height had been worked out for Eric Stoltz, and Fox couldn't reach. (A similar problem had occurred when Fox had to fix the hook onto the back of the DeLorean – a step was provided to bring Fox up to the required height.) The clothes line contained a special-effects rig which was designed to collapse when Crispin Glover hit it.

The effects crew altered the rig and the scene was filmed, but the collapsing clothes line would never be seen on screen. In the final version of the film, the scene cuts after Marty tell his father, "If you put your mind to it, you can accomplish anything." The filming of this scene marked Glover's last work on the picture.

The interiors for the Baines house were also filmed on Bushnell Avenue, so the meal with the family watching *The Honeymooners* (on its first transmission) was next to be refilmed. The Baines family was reunited – including George DiCenzo and Frances Lee McCain as Pa and Ma Baines, plus Lea Thompson – now joined by Michael J Fox.

The completion of these scenes marked Lea Thompson's last day on the film. "I remember feeling good because Bob Zemeckis would laugh at so much stuff, and how kind of tickled he was



© Universal Pictures/REX/Shutterstock





by watching it all come alive. Later, he told me 'I was so tired!' but I remember him being so excited when things went right."

Then it was back to the McFly house location in Arleta, for the last scenes of the movie, with Doc making his unexpected reappearance in the DeLorean – both car and scientist now complete with futuristic embellishments.

To finish the week, there was just time to film a scene between Claudia Wells and Michael J Fox on the Hill Valley town square on the Universal lot, now in its weathered, 1985-style set dressing. Actress Elsa Raven was on hand to cry "Save the Clock Tower!" and to hand over the photocopied leaflet that is so significant to the plot.

Week 20 of the shoot was over and the much-amended schedule was nearing completion, but *Back to the Future* wasn't quite finished yet... ■

LINE RETURN
Michael J Fox and Crispin Glover on location. The duffel bag that George uses as a punchbag is on the grass behind Glover.

DON'T NEED ROADS
The DeLorean on the street outside the McFly residence. This is the last shot of the real car in the film, before the model work takes over, for the take-off.

> *"I remember feeling **good** because **Bob Zemeckis** would laugh at so much stuff."*
>
> LEA THOMPSON

DOC'S DOMAIN

Two gorgeous houses in Pasadena provided the backdrop to Doc Brown's world in *Back to the Future*.



© Arcaid Images/Alamy Stock Photo

ARTS AND CRAFTS STYLE
Greene and Greene's Japanese influence can be clearly seen in this interior which uses mahogany, oak, teak and cedar woods, with stained-glass panels.

When Marty McFly arrives in 1955, he looks up Doc Brown's address in the phone book and finds him at 1640 Riverside Drive. The real house used for Doc's mansion by the filmmakers is located at 4 Westmoreland Place in Pasadena, and is regarded by many as a national treasure.

This magnificent residence was built in 1908 by architect brothers Charles and Henry Greene for David and Mary Gamble, the second generation of the Proctor and Gamble families that had formed the famous soap company. The Gambles worked closely with the architects on ideas for the interior – and every detail from the panels and furnishings, to the fixtures, decor and carpets – was custom designed by the Greenes. Their approach mixed a love of traditional American craftsmanship with Japanese characteristics. They had seen Japanese architecture for the first time at the World's Columbian Exhibition in Chicago, and their own work was profoundly influenced by the style.

At the beginning of the 20th Century, the Greenes started an architectural firm building houses for wealthy businessmen, and called their Pasadena houses 'ultimate bungalows'. They were constructed using different types of wood – oak, mahogany, maple, teak and cedar.

MASTERPIECE

The Gamble House is considered a masterpiece of the American Arts and Crafts style, and thankfully was saved intact for posterity when, in 1966, it was given into the care of the City of Pasadena and the University of Sourhern California School of Architecture.

Because restoration work was in progress at the Gamble House, the interiors of the Brown Mansion were filmed at another Greene and Greene house in Pasadena, the older sister of the



© Stephen Saks Photography/Alamy Stock Photo

THE GAMBLE HOUSE
Exterior view of the house from the front lawn, as it was seen in Back to the Future.

Gamble House, on Hillcrest Avenue in Pasadena, built for timber magnate Robert Blacker and his wife Nellie in 1907.

When Nellie Blacker died in 1946, the house was purchased by Mr and Mrs Max Hill. In 1984, the recently-widowed Mrs Hill allowed the *Back to the Future* crew to use the house as a location while it was up for sale, and there was just time to return for reshoots before the sale was closed.

NATIONAL OUTCRY

Shortly afterwards, the new owners began removing furniture and leaded glass from the house and selling it off on the antiques market. There was a national outcry and the press talked about 'the rape of the Blacker House' and as a result, Pasadena brought in a law – known as the Blacker Ordnance – forbidding the dismantling of Greene and Greene properties. Furniture from the Blacker House, originally sold in the 1980s, has since changed hands at auction for hundreds of thousands of dollars.

From 1994, the Blacker House came under new and rather more sympathetic ownership when it was purchased by Harvey and Ellen Knell. A complete restoration was undertaken by Randall Makinson, an architect specializing in Greene and Greene houses, and master craftsman James Ipekjian. Many of the missing pieces were remade, preserving the house for future generations. ■



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THE BLACKER HOUSE
Used for interiors for Back to the Future *in 1985 – afterwards, items from the house were sold off piecemeal.*



CHERRY RED GUITAR

GIBSON ES-345 TDC WITH BIGSBY

When Marty McFly joins the Starlighters, he gets his hands on a very special guitar.

There's trouble behind the scenes at the Enchantment Under the Sea dance. Marvin Berry, lead singer and guitarist of The Starlighters, has cut his hand trying to rescue Marty from the trunk of his car, where the youngster had been thrown by Biff's goons. Marvin should go back to providing the music for the dance, where George McFly and Lorraine Baines are destined to kiss for the first time, but his left hand is bleeding.

"He can't play with his hand like that," says one of Marvin's fellow musicians, looking at the nasty wound, "and we can't play without him."

"Marvin, you gotta play," Marty pleads. "If there's no music, they can't dance, and if they can't dance, they can't kiss, and if they can't kiss, they can't fall in love and I'm *history*!" Nevertheless, Marvin says, the dance is over. "Unless you know someone else who could play the guitar?"

Happily, Marty does know someone who can take over! And so he embraces Marvin's beautiful cherry red guitar, playing along as Marvin sings *Earth Angel* and his future parents kiss. The curiously modern-looking guitar works its magic.

With the future secure and Marty looking less transparent, Marvin suggests they play 'something that really cooks' and Marty steps up to the mic. He tells the Starlighters, "Blues riff in B, watch me for the changes, and try and keep up, okay?" ■

> **"Hey man, the dance is over. Unless you know someone else who could play the guitar?"**
>
> MARVIN BERRY



A RIFF IN TIME: *The gorgeous red Gibson guitar threatens to steal every scene it's in. Maybe Doc brought it back from 1959 to give it to Starlighters?*

QUICK FACTS!

TIME WHAMMY

The guitar that Michael J Fox plays in the film didn't exist in 1955 – it is a cherry red Gibson ES-345 TDC with Bigsby, a model not available until 1959 – that was rented from an LA store called Norm's Rare Guitars. The store's proprietor, Norman Harris, offered the film a Gibson ES-5 Switchmaster, correct for the period, but art director Todd Hallowell wanted "Something red, with a whammy" and opted for the flashier model, even though it wasn't from the right year.

NEXT ISSUE...

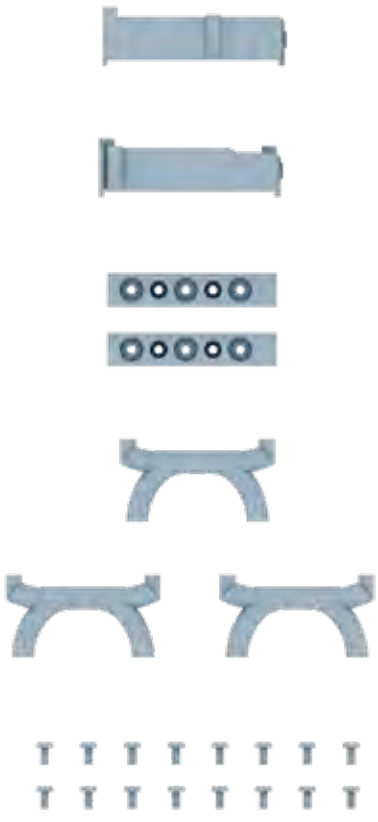
ENGINE

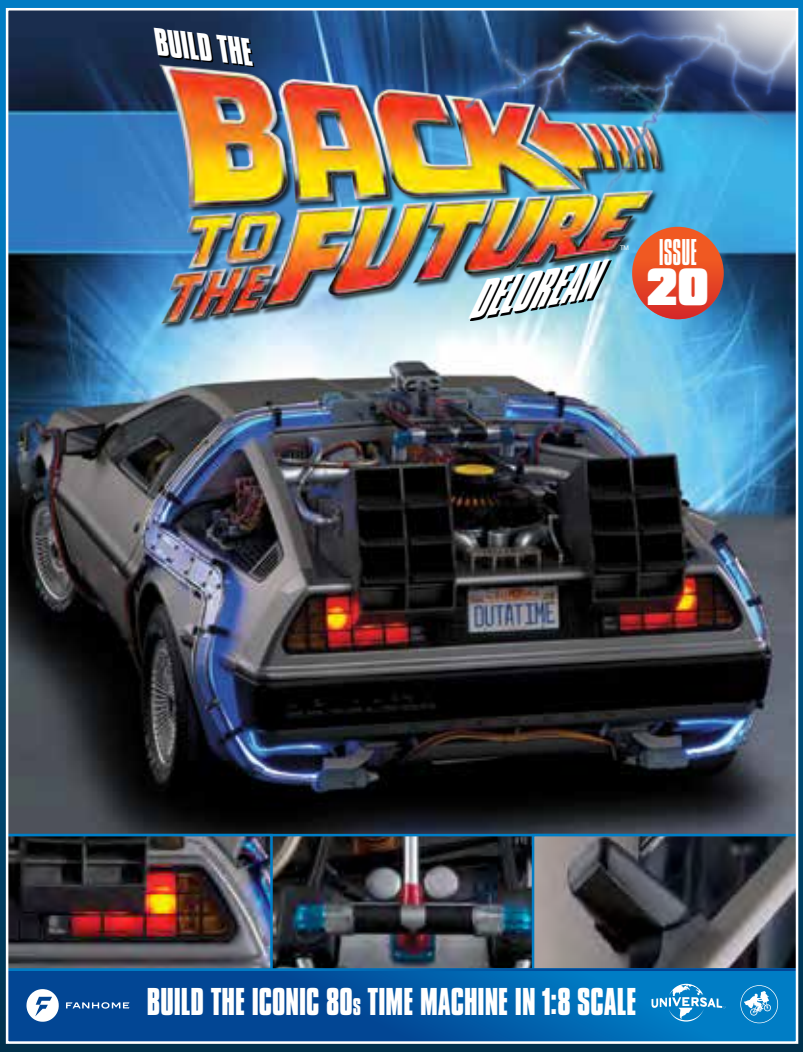
Continue working on the engine for your DeLorean model.

In the next issue you'll receive the intake manifolds and fixing screws for your DeLorean, plus detailed step-by-step instructions.

YOUR CAR PARTS...

INTAKE MANIFOLDS





PRODUCTION DIARY

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

HUEY LEWIS

A look at the hits of Huey Lewis, and his two memorable songs for the *Back to the Future* soundtrack.

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