BUILD THE

BACK TO THE FUTURE™ DELOREAN

ISSUE 20









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BUILD THE

BACK TO THE FUTURE DELOREAN

ISSUE 20





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Add the air intakes and intake manifolds to the engine of your DeLorean by following the step-by-step instructions.

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YOUR CAR PARTS

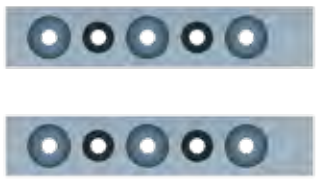
With this issue you receive the intake manifolds and fixing screws.



20A LEFT AIR INTAKE



20B RIGHT AIR INTAKE



20C INTAKE BOTTOMS

20D INTAKE MANIFOLDS







AP 16 X SCREWS

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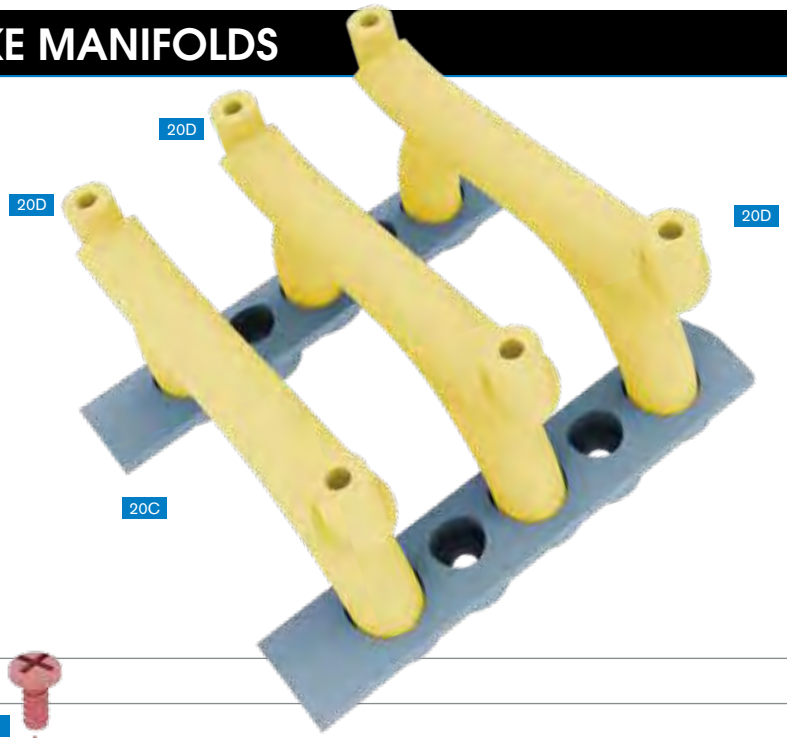
DRIVE TIME

Continuing the engine assembly for your DeLorean.

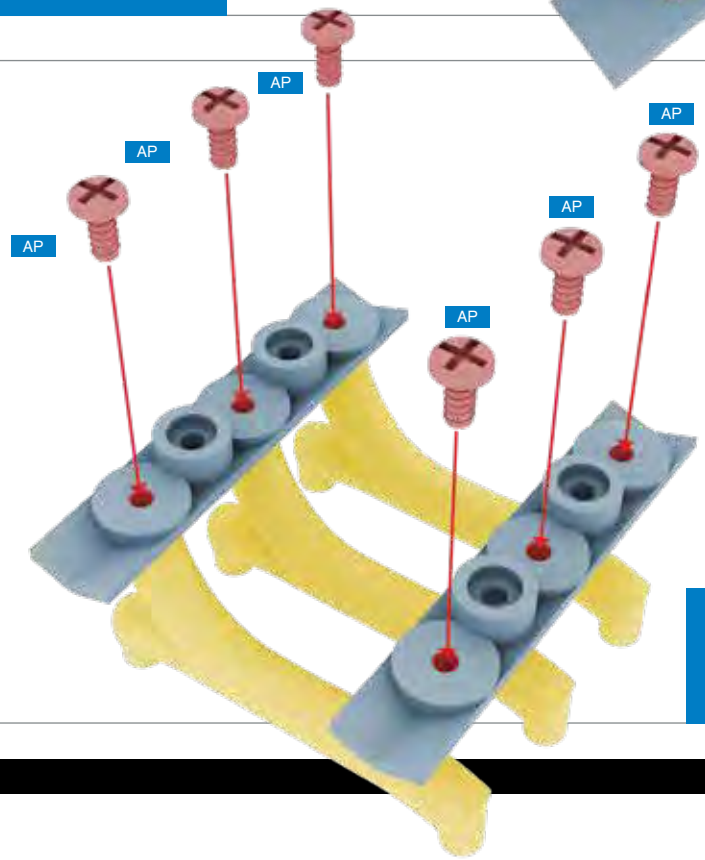
Assemble the intake manifolds and then fix in place by following these step-by-step instructions.



ASSEMBLING THE INTAKE MANIFOLDS

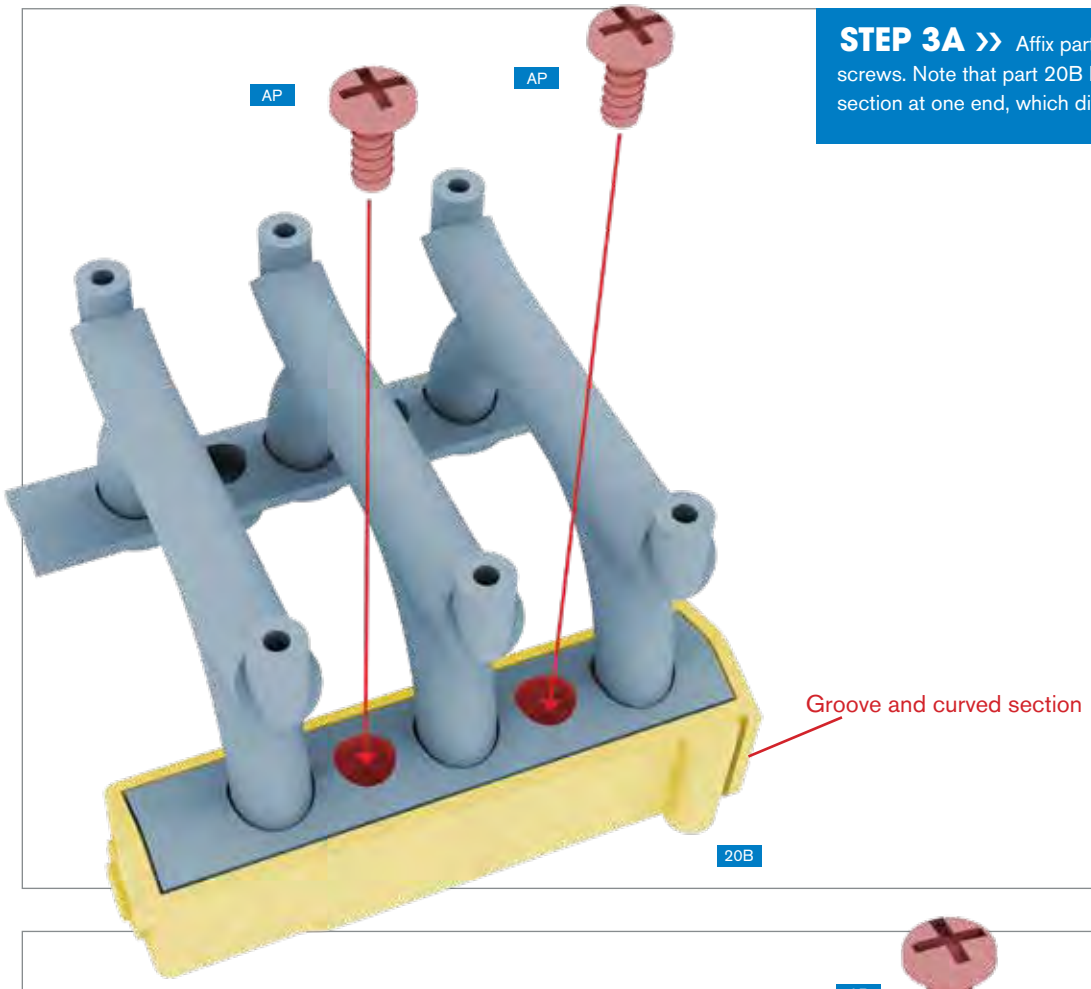


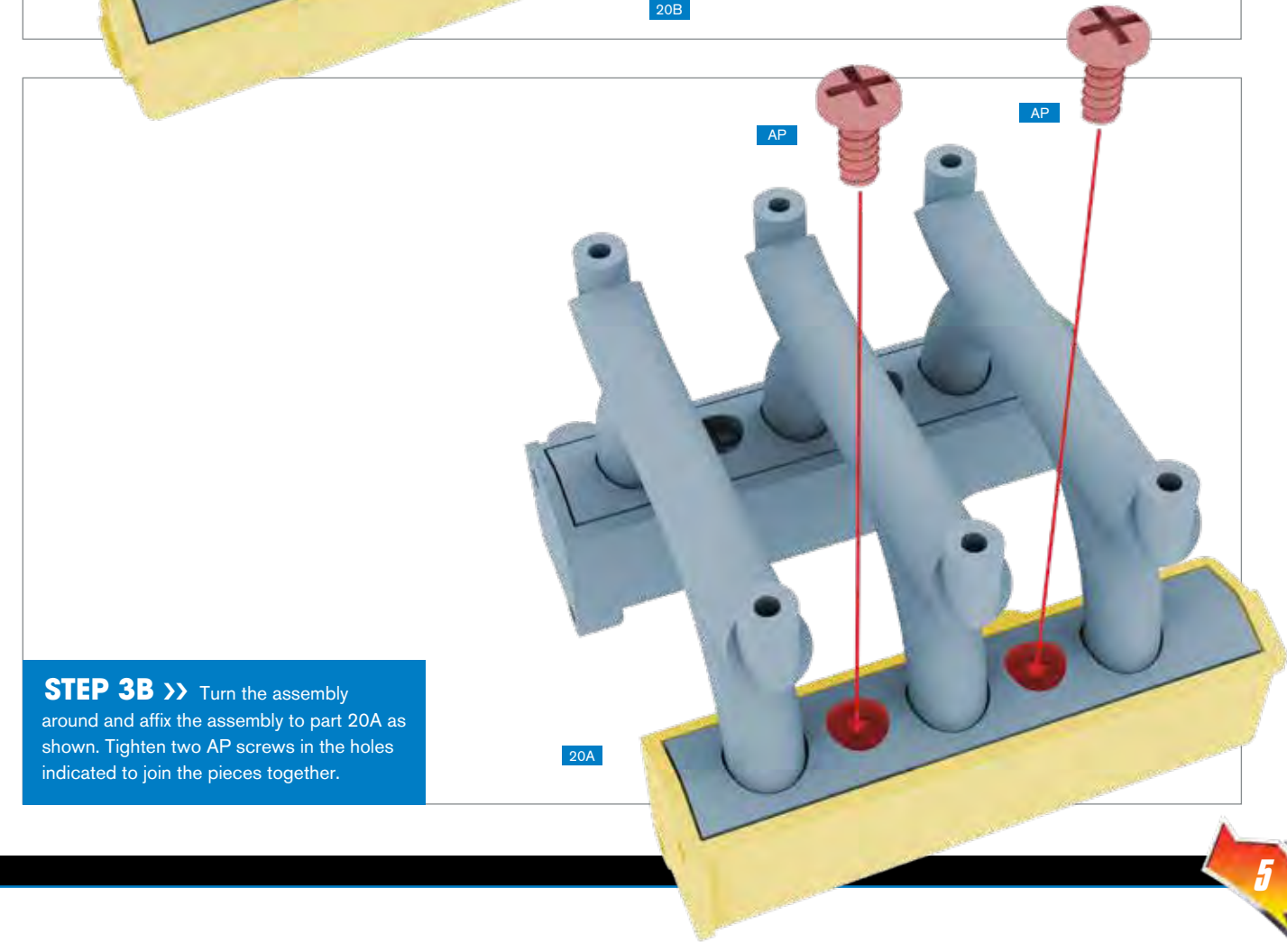
STEP 1 ›› Push the three parts 20D into the holes in the two crosspieces 20C, as shown.



STEP 2 ›› Fix the parts together with six AP screws as shown.

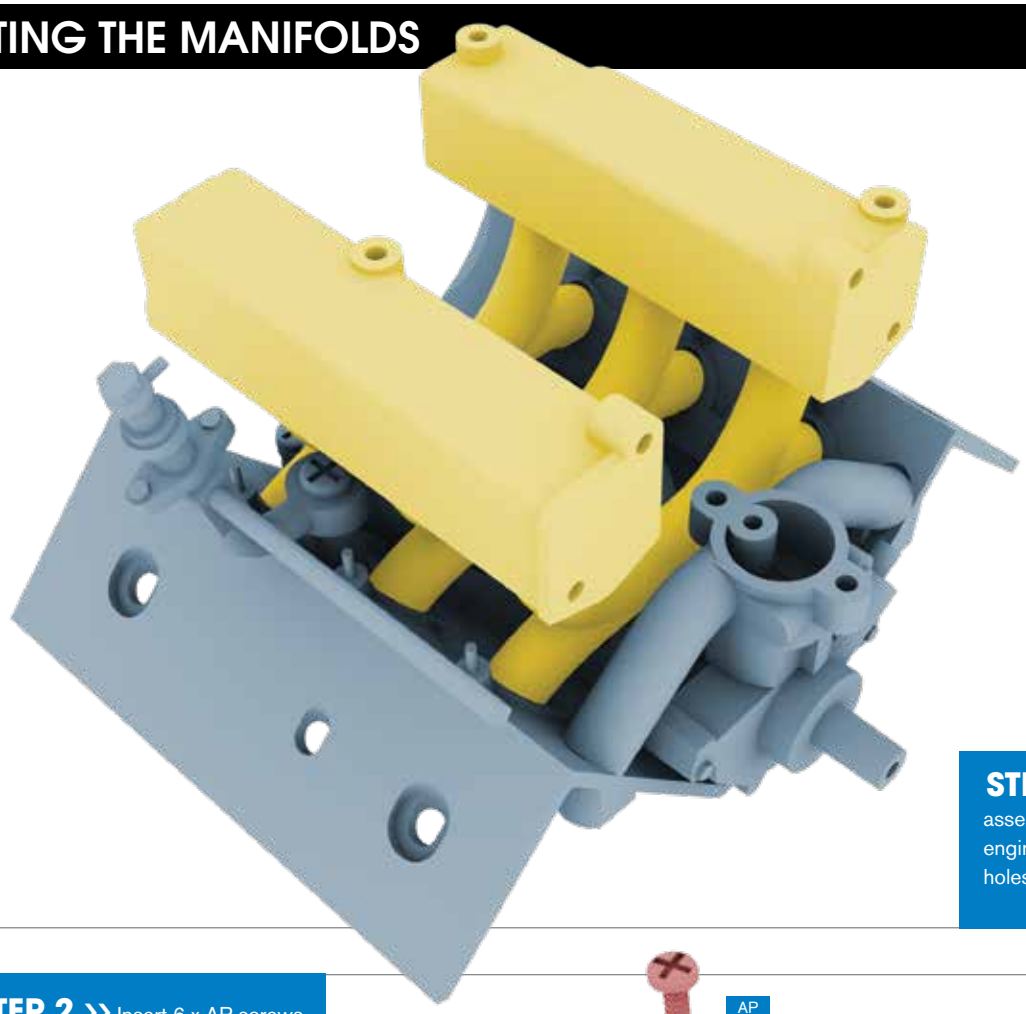
STEP 3A ›› Affix part 20B as shown with two AP screws. Note that part 20B has a groove and a curved section at one end, which differentiates it from part 20A.





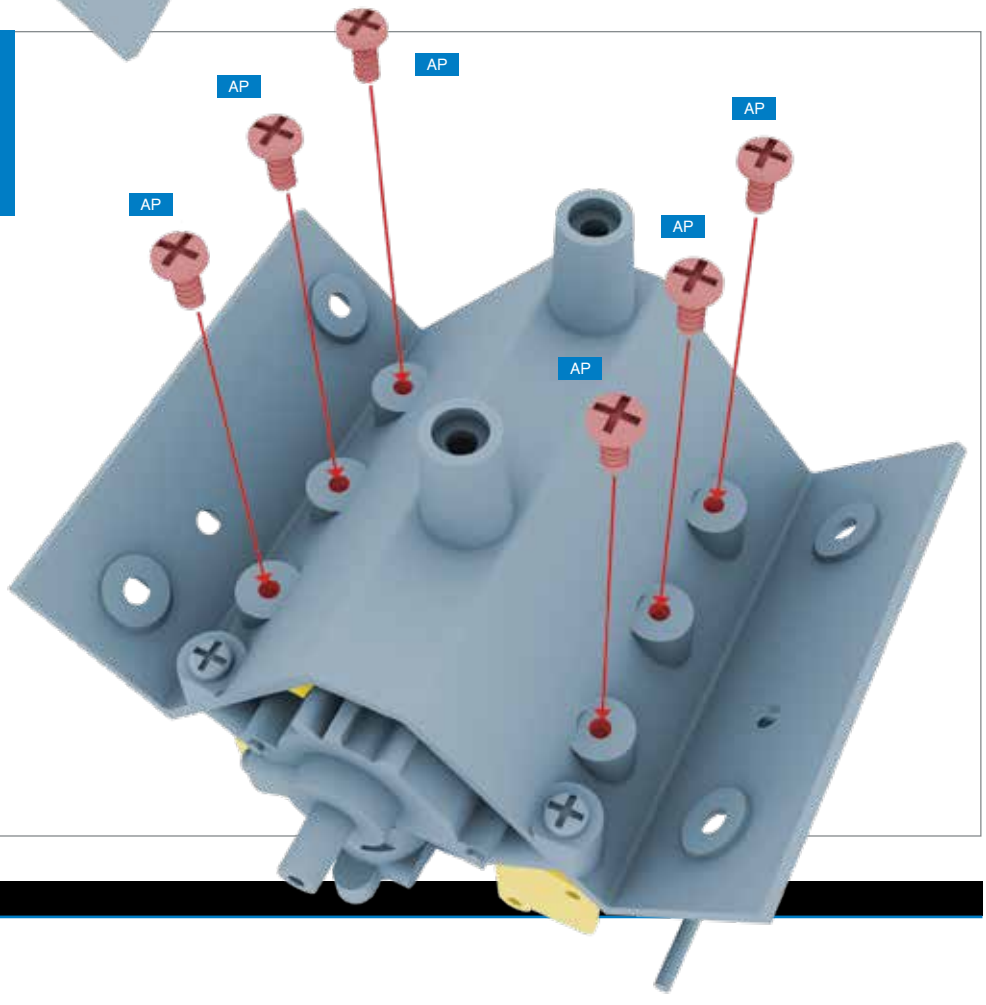
STEP 3B ›› Turn the assembly around and affix the assembly to part 20A as shown. Tighten two AP screws in the holes indicated to join the pieces together.

FITTING THE MANIFOLDS

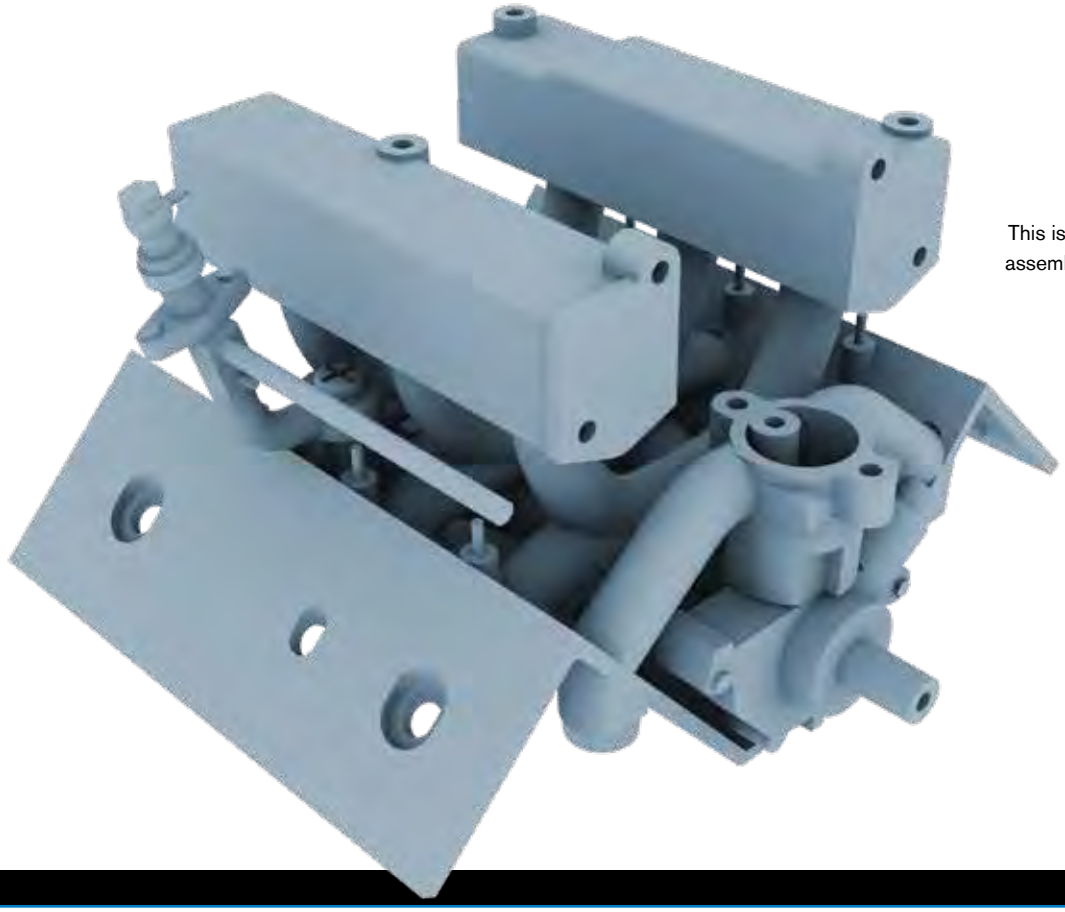


STEP 1 ›› Insert the assembly into the top of the engine as shown, aligning the holes of both sub-assemblies.

STEP 2 ›› Insert 6 x AP screws in the holes indicated to fix the pieces together and complete this stage of the assembly.



THE ENGINE



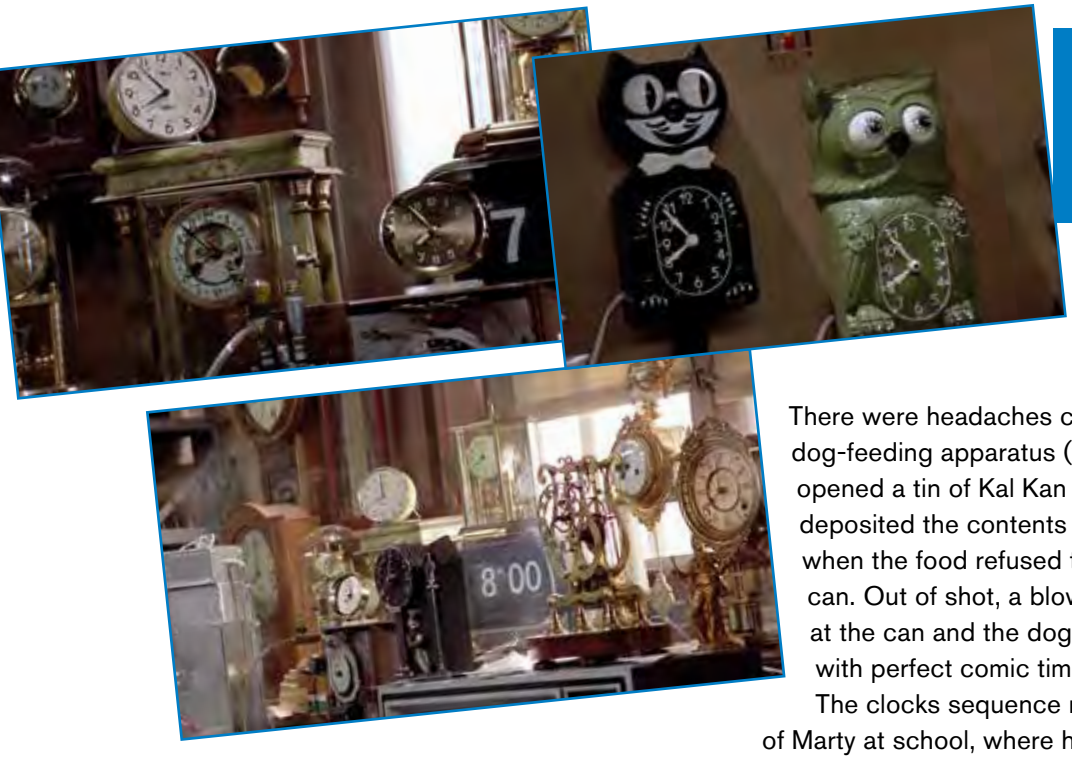
This is what your finished assembly should look like.



PRODUCTION DIARY

FILMING

As the marathon shoot neared its end, editing was well under way, and a new title sequence was devised.



CLOCK CRAZY
Some of the many clocks collected by prop master John Zemansky for the opening shot of Back to the Future.



© Universal Pictures/REX/Shutterstock

Week 21 of the making of *Back to the Future*, began on 15th April 1985, when the film's opening sequence was shot, a two-and-a-half-minute pan around Doc's garage laboratory, showing an array of ticking clocks and some of Doc's wacky inventions. It is a brilliant sequence that sets up the story (with clues such as the TV news report of the plutonium theft) and establishes the character of Doc without actually showing him. Perhaps the most fascinating thing about this sequence was the fact that it was shot in one continuous take, with stagehands holding the pendulums of the clocks and releasing them on cue.

There were headaches caused by Doc's dog-feeding apparatus (which automatically opened a tin of Kal Kan dog food and deposited the contents in Einstein's dish) when the food refused to fall out of the can. Out of shot, a blowlamp was aimed at the can and the dog food slipped out with perfect comic timing.

The clocks sequence replaced a scene of Marty at school, where he falls asleep in a lecture about the atomic bomb tests and gets detention from Mr Strickland – the sequence was a hangover from an earlier draft of the script. Filming this would have required the building of another set, but saving money was now a

> **"The plethora of clocks was a homage to George Pal's *The Time Machine*."**
>
> BOB GALE



DOC'S LAB
Doc's garage laboratory was seen in the film in two time periods – 1985 and 1955 – with some elements common to both.

priority. The garage set was already built and easily accessible, and the new scene required no actors. "The plethora of clocks was a homage to George Pal's film of *The Time Machine*," writer/producer Bob Gale explained, "which opens with shots of various clocks."

Prop master John Zemansky was responsible for collecting the different timepieces and was particularly pleased to find a clock featuring silent comedy star Harold Lloyd. A tiny figure hung off the hands of the clock (as Lloyd did in the film *Safety Last* in 1923) foreshadowing Doc Brown's hair-raising adventures atop the clock tower.

The following day, Michael J Fox was on set to film Marty's first scene, when he gets blown off his feet by Doc's amplifier. Charlie Croughwell stood in for Fox once more as Marty is seen to fly across the room. Croughwell was propelled across the set by an air ram, and had to angle his body correctly when hit, otherwise he would have been shot across the floor rather than upwards. The stunt was performed an



© Universal Pictures/Rex/Shutterstock

eye-watering five times, and executive producer Steven Spielberg paid a visit to the set to watch the stunt being filmed.

REALLY, REALLY TOUGH

Director Robert Zemeckis was nearing the end of what had been an often arduous, occasionally soul-destroying project. "We had to shoot pretty much everything at night," he said, "and we didn't have enough time. It was a really, really tough movie, doing big stuff for very little money. I was also carrying around this black cloud, thinking it's probably my last movie. There was not a lot of joy in the making of *Back to the Future*."

Even after Michael J Fox's arrival, there were still doubts in Zemeckis' mind. "After Michael came in, and the editors started putting scenes together, I felt like it was working. I said 'Am I crazy? This is *good*, isn't it?' And they agreed, it was good, but it was hard to separate myself emotionally from the misery I was going through, to see the forest for the trees."

When first scheduled, the film was intended for release on 24th May, for the Memorial Day holiday. When Michael J Fox came on board, the need to shoot additional material pushed the release date back to 19th July 1985. In the second week of April, even the new date seemed awfully close.

MALL RATS

The Twin Pines Mall scenes and the DeLorean's first trip was edited by Artie Schmidt. The final scenes were handled by Harry Keramidas.

IN THE EDIT

Early on, it had been decided that to speed up the editing process, two film editors would work in tandem. They would both work individually to complete a sequence, then would confer with each

> "We had to shoot **everything** at **night**, and we didn't have enough **time.**"
>
> ROBERT ZEMECKIS









DOG'S DINNER
The title sequence also featured several of Doc's inventions, like the dog food dispenser, which needed some assistance from stagehands to work properly.

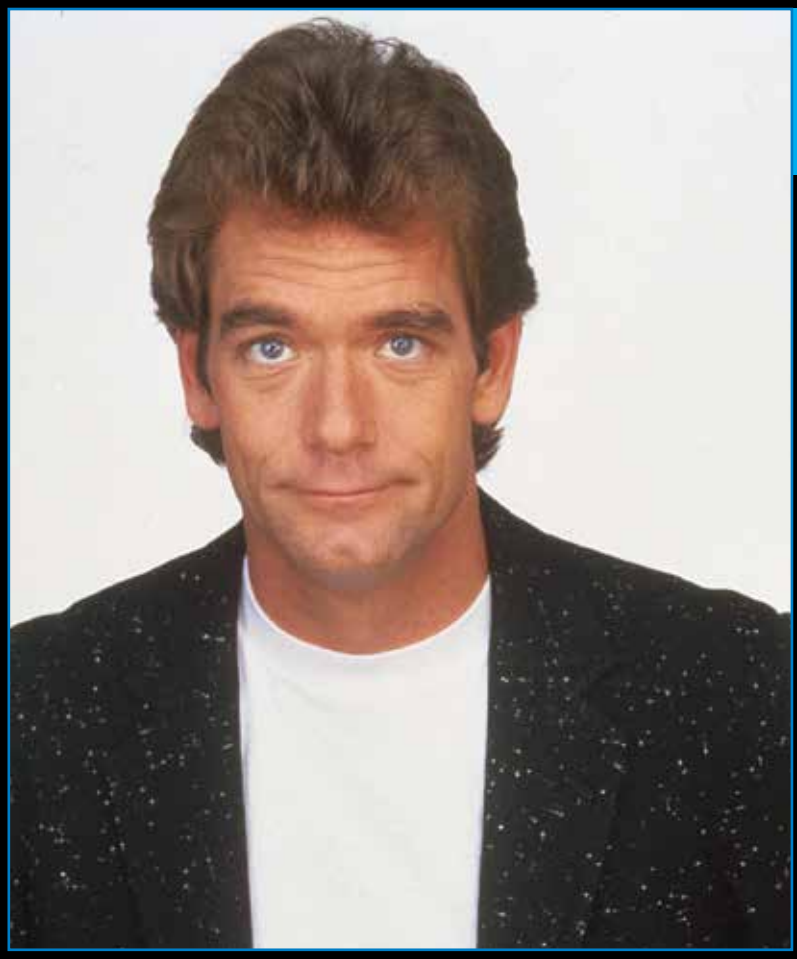
TIME ON HIS HANDS
The Harry Lloyd clock (inset) in the title sequence foreshadowed the later scene with Christopher Lloyd on the clock tower.

other about the finished results. Artie Schmidt took the first major set-piece, the Twin Pines Mall sequence, while Harry Keramidas took the climactic clock tower scenes. There was always an element of risk in having two editors on the film, because their styles might not have married, but throughout Zemeckis held everything together with his determined vision of how the film should be. Although the action sequences were show-stoppers, even the smallest scenes, according to Schmidt, required a great deal of care as "they were all kind of tricky and nuanced in the content and emotion." He took particular care with the first dinner scene, introducing the McFly family, because there was so much information that had to be conveyed clearly in a relatively short period of time. There was no time for self-congratulation as the editors rushed to get ready for the dubbing stage and make a temp dub ready for the preview. "We just wanted to get it as right as it could be," said Schmidt.

There were just a few more scenes left to shoot – mainly effects shots with Michael J Fox and Christopher Lloyd. The end of filming on *Back to the Future* was tantalisingly close... ■ TO BE CONTINUED....

THE POWER OF LOVE

Platinum-selling 1980s band Huey Lewis and the News added hit music and legendary status to *Back to the Future*.



© Sipa Press/REX/Shutterstock

THE MUSIC MAN

Huey Lewis in 1984, when his band was riding high with their million-selling album Sports. *He had been working as a musician for more than ten years before hitting the big time.*

The sound of Huey Lewis and the News accompanying Marty McFly as he rides his skateboard to college in the opening minutes of *Back to the Future* tells us everything we need to know about Marty – rebellious, a free spirit, a bit rock-n-roll, with humour and charm to spare. It's an exceptional pop song, and rarely has the combination of song and visuals worked so satisfyingly on screen.

Huey Lewis was born Hugh Anthony Cregg in 1950 in New York. He grew up in California, and after graduating from High School, hitch-hiked around Europe, supporting himself by playing blues harmonica. When he returned to the US, he attended Cornell University for a year before dropping out in 1972 and joining a country rock band called Clover. In 1977, the group was signed by Phonogram Records in London, where Lewis and the band lived while recording two discs in Wales.

BACK TO THE BAY

With the birth of punk rock in London, Clover disbanded and Lewis moved back to San Francisco where in 1977 he began to assemble a new group. In England, he had used the stage name 'Hughie Louis' and the name would change again when he formed a new band, 'Huey Lewis and the American Express' in 1980. They signed with Chrysalis records who feared copyright problems and the band was renamed 'Huey Lewis and the News'. Lewis' bandmates were Mario Cipollina (bass guitar), Johnny Colla (saxophone, rhythm guitar),

Bill Gibson (drums, percussion), Chris Hayes (lead guitar) and Sean Hopper (keyboards, backing vocals). All were established musicians – Hopper was a member of Clover, while Gibson, Colla and Cippolina had played together in a rival band called Sound Hole.

The new group's self-titled first album was not a success, but they battled on and their fortunes improved with the second album, *Picture This*, which gave them a Top 40 hit, 'Do You Believe in Love?' The third album, *Sports*, in 1983, became a number one hit in 1984, went platinum and was ultimately a million-seller several times over. It was *Sports* that attracted the attention of Robert Zemeckis who was looking for a tie-in song for *Back to the Future*.

A SONG FOR MARTY

Zemeckis and Bob Gale decided that Huey Lewis and the News would be exactly the sort of music that Marty McFly would listen to, and brought Lewis to the studios to talk about the film and the possibility of him contributing to the soundtrack.

Lewis thought it was cool that he would have a fan immortalised on film, even if he didn't quite grasp what the film was supposed to be about. His only concern was that he would have to write a song entitled 'Back to the Future', but he was assured that this would not be necessary. Lewis said that Zemeckis could have the very next song he wrote, although the track he later sent to the director, called 'The Power of Love' was co-written by Lewis, Chris Hayes and Johnny Colla. Lewis was then asked to provide a second song for the film's end credits. He decided tell the story from Marty's point of view, and wrote 'Back in Time' with News keyboardist Sean Hopper.

SOLID GOLD

A little later, Zemeckis, Gale, producer Neil Canton, Christopher Lloyd and Michael J Fox were invited to the band's recording studios in Sausalito to hear a work in progress mix of 'The Power of Love'. Lewis was nervous at presenting the song, but it was very well received by all.

With the songs in hand, Zemeckis and Gale devised a way for Lewis to make a cameo appearance in the movie. The musician was initially very reluctant, but eventually agreed to appear uncredited as a judge at the Battle of the Bands audition. (Lewis has since acted on stage as Billy Flynn in *Chicago*, as well as in several films, including *Duets* with Gwyneth Paltrow.)

Lewis was less satisfied with the soundtrack album that was subsequently released, which included 'The Power of Love' and 'Back in Time', along with three songs from The Starlighters, several other pop tracks used in the film and a few cues from Alan Silvestri's brilliant score – complete soundtrack albums were still relatively rare in the 1980s. Despite its shortcomings, and propelled by the power of love (for the film), the *Back to the Future* soundtrack was awarded a gold disc for sales exceeding 500,000 copies in three months! 'The Power of Love' was nominated at the Grammy awards as song of the year in 1986, and in the same year, Lewis, Hayes and Colla received an Academy Award nomination for Best Original Song. ■



© Roger Ressmeyer/Corbis/VCG via Getty Images

HERE IS THE NEWS
Huey Lewis – and the News (clockwise from Lewis) Johnny Colla, Bill Gibson, Sean Hopper, Mario Cipollina and Chris Hayes.



JAILBIRD JOEY

A LIFE BEHIND BARS

Marty meets a notorious member of the family in unlikely, but strangely familiar, circumstances.

"Kids, we're gonna have to eat this cake by ourselves," says Marty McFly's mother dejectedly as she flings a large cake down onto the family table. "Uncle Joey didn't make parole again."

The cake is garishly decorated with a large black bird flying out of jail – presumably made by Mom's own fair, if somewhat unsteady, hands. She seeks solace in a bottle of vodka and asks the kids to drop a line to their uncle.

"I think it's a major embarrassment having an uncle in prison," sniffs Marty's sister Linda. But mother knows best: "We all make mistakes in life, children," she tells the family.

Imagine Marty's surprise when he ends up at the dinner table with his mother 30 years earlier – before she was married and before Marty was born. Lorraine's mother Mrs Baines introduces her brood, Lorraine, Milton, Sally and Toby, "and over there in the playpen is little baby Joey."

Marty looks in wonder at the tot in the pen. "So you're my Uncle Joey...?" he says. He considers the small prison in which the baby is enclosed and smiles. "Better get used to these bars, kid!"

Lorraine's mother explains, "Joey just loves being in his playpen. He cries whenever we take him out so we just leave him in there all the time." How things will change in the future! Perhaps... ■

> **"So you're my Uncle Joey...? Better get used to these bars, kid!"**
>
> MARTY



IN THE PEN: *Baby Joey is seen in his playpen in one brief scene in* Back to the Future. *The young actor was not credited onscreen, but he played a part in one of the film's best-loved gags.*

QUICK FACTS!

A PRIME LOCATION

When we see Joey in 1955 he is wearing black and white stripes – traditionally associated with burglars and convicts. The fate of Joey Baines becomes a running gag in the *Back to the Future* films, although we only ever see him as a baby.

In a deleted scene from Part 2, at the family dinner in 2015, Marty says, "Now Mom, before we throw any more parties for Uncle Joey, let's wait to see if he makes parole."

In the alternate reality 1985 with Biff Tannen in control, Lorraine Baines is his wife. When she threatens to leave, Biff says, "Maybe you'd like to have all three of your kids behind bars, just like your brother Joey? One big happy jailbird family!"

NEXT ISSUE...

ENGINE

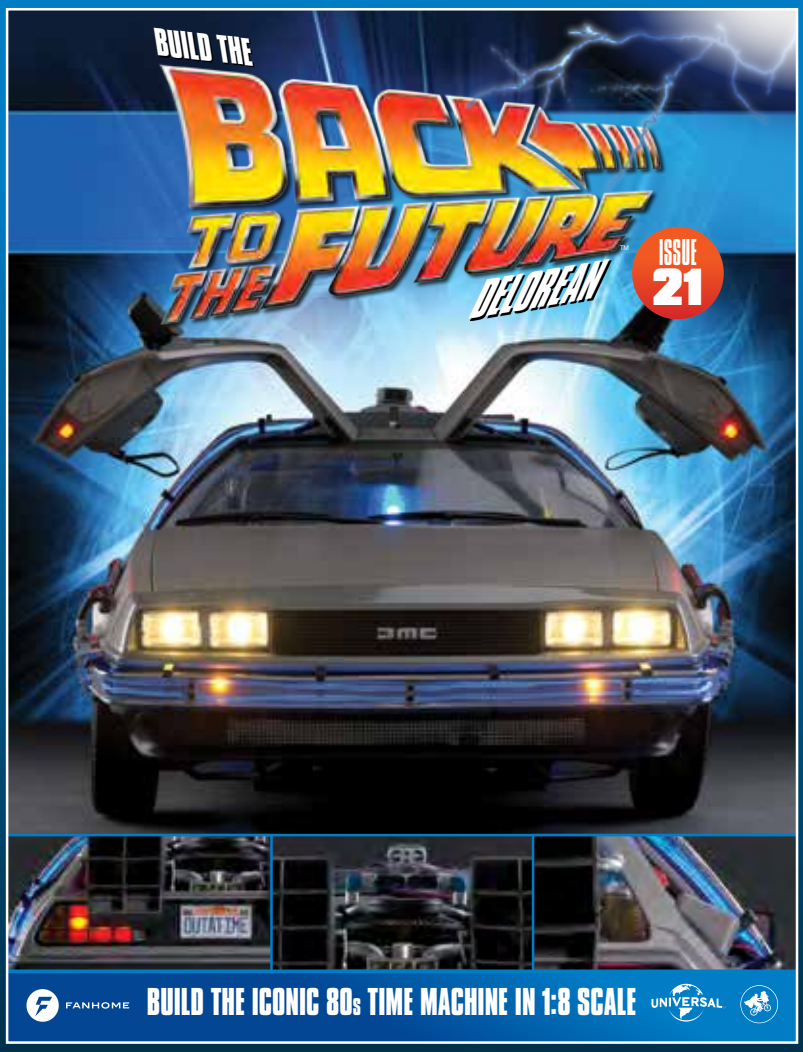
Continue working on the engine for your DeLorean model.

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...

CYLINDER HEAD COVERS & THERMOSTAT





PRODUCTION DIARY

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

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