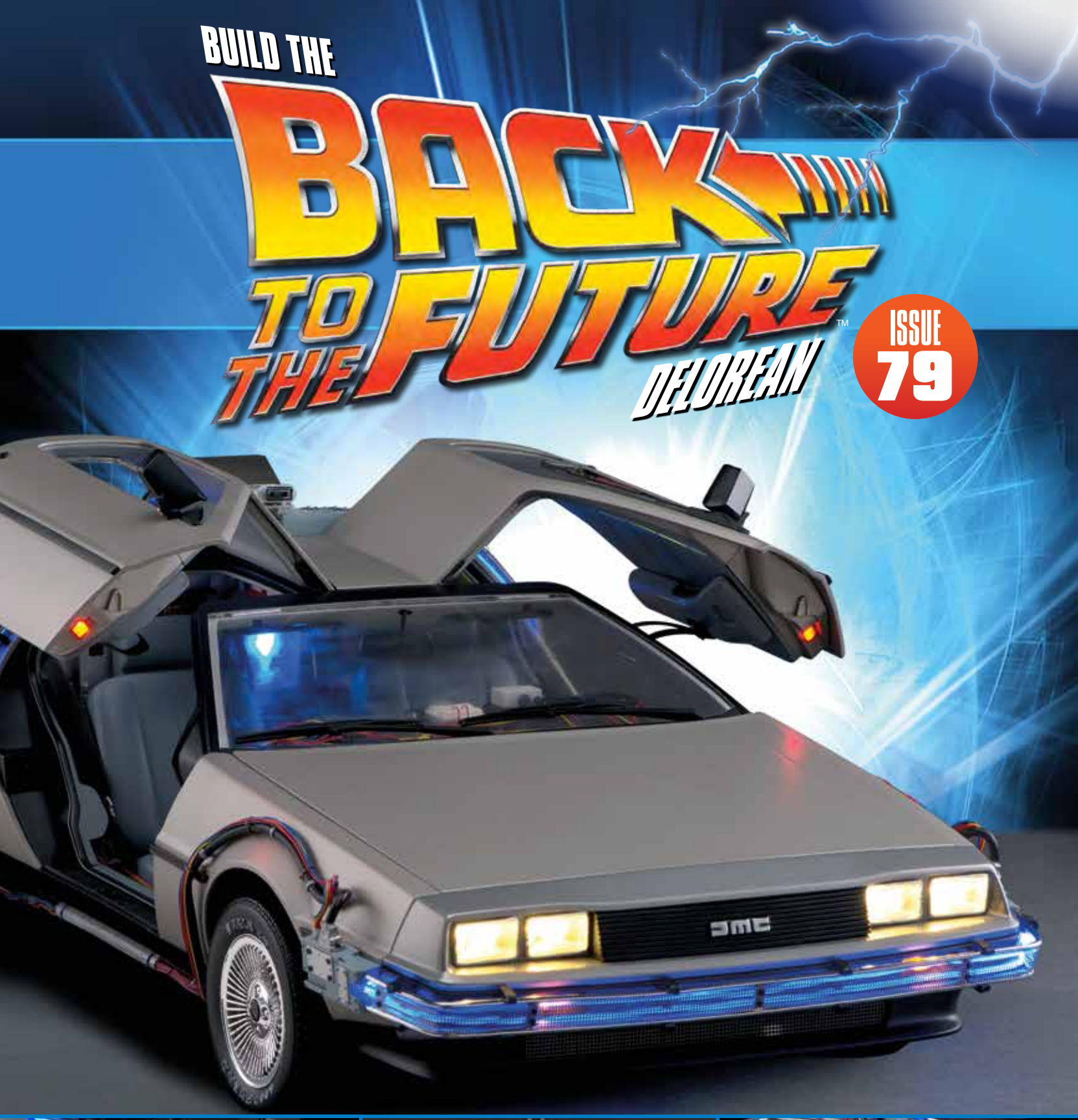
BUILD THE

BACK TO THE FUTURE™ DELOREAN

ISSUE 79









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BUILD THE

BACK TO THE FUTURE DELOREAN

ISSUE 79





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Creative Director: Maggie Calmels
Managing Editor: Ben Robinson
Art Editor: James King
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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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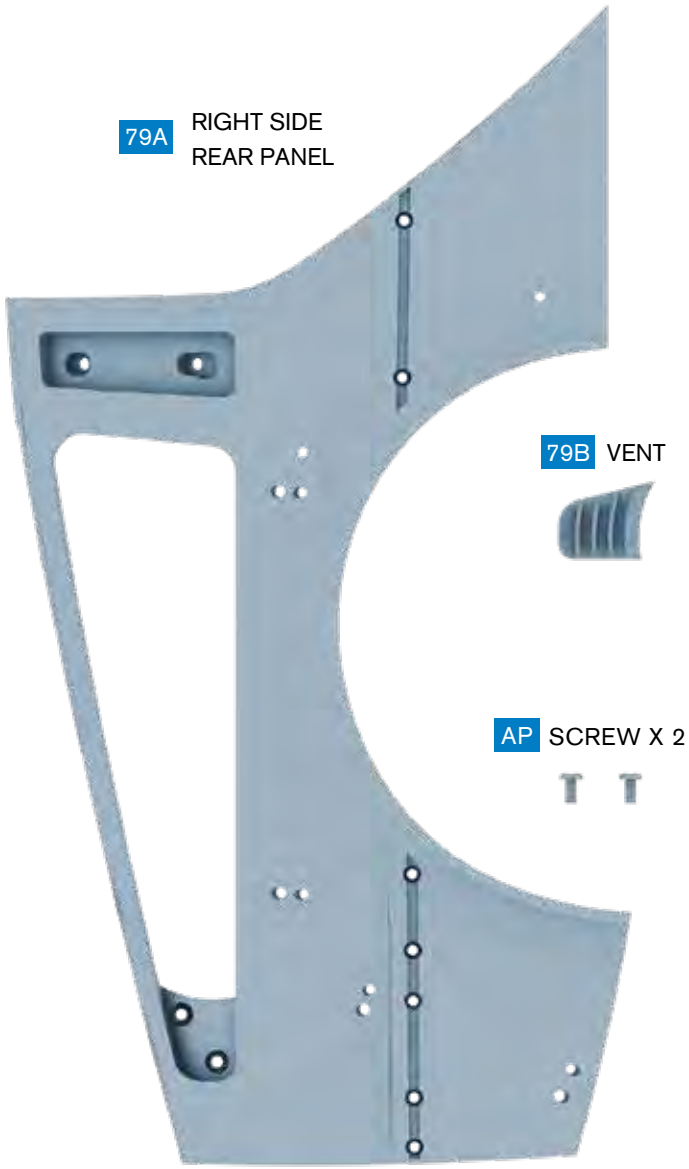
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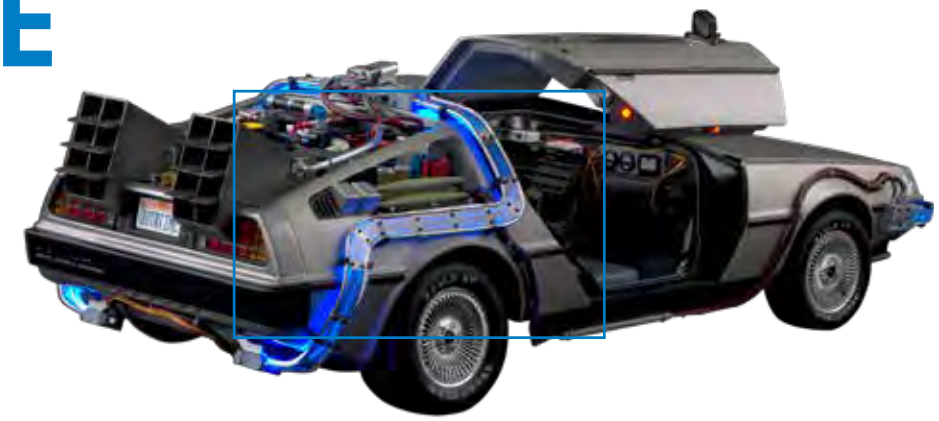
With this issue you receive the right side rear panel for your Delorean and add a detail.



DRIVE TIME

Work on the right side rear panel for your DeLorean.

Follow the instructions to add a detail to the right rear panel of your DeLorean.



RIGHT SIDE REAR PANEL

STEP 1 ›› Push part 79B into the holes indicated in the panel 79A.



STEP 2 ›› Fix the part in place with two AP screws.





This is how the panel should look at the completion of this stage.



THE END OF THE LINE

FILMING THE TRAIN SEQUENCE

Painstaking stunt work and detailed models created the spectacular scenes of Marty's race to the future.



© Photo 12/Alamy Stock Photo

DEATH DEFYING
Most of the shots of Doc climbing over the train used stunt doubles, but Christopher Lloyd did perform some of the stunts himself.

The climax to Marty's adventures in 1885, and his death-defying ride as the DeLorean is propelled up to 88 miles per hour by a steam locomotive, involved almost all of the effects teams working on *Back to the Future Part III*, from model work to CGI.

Michael Lantieri, mechanical effects supervisor, handled all the full-size props, including the steam train and the DeLoreans. "We had five cars in all, in the film," said Lantieri. "Two from the original movie that we put back in action and two that were off-road vehicles built for the Indian chase. They had high-performance Volkswagen engines in DeLorean bodies. Then we had one that we built from scratch that had the railway wheels on it."

The 'railway' DeLorean could actually be driven at 30 miles per hour under its own power along the tracks. Charlie Croughwell, Michael J. Fox's regular stunt double, rode in this DeLorean for the majority of the time it was being pushed by the train. Croughwell was not strapped into the car, and was ready to jump out at the first sign of trouble.

ON TWO WHEELS

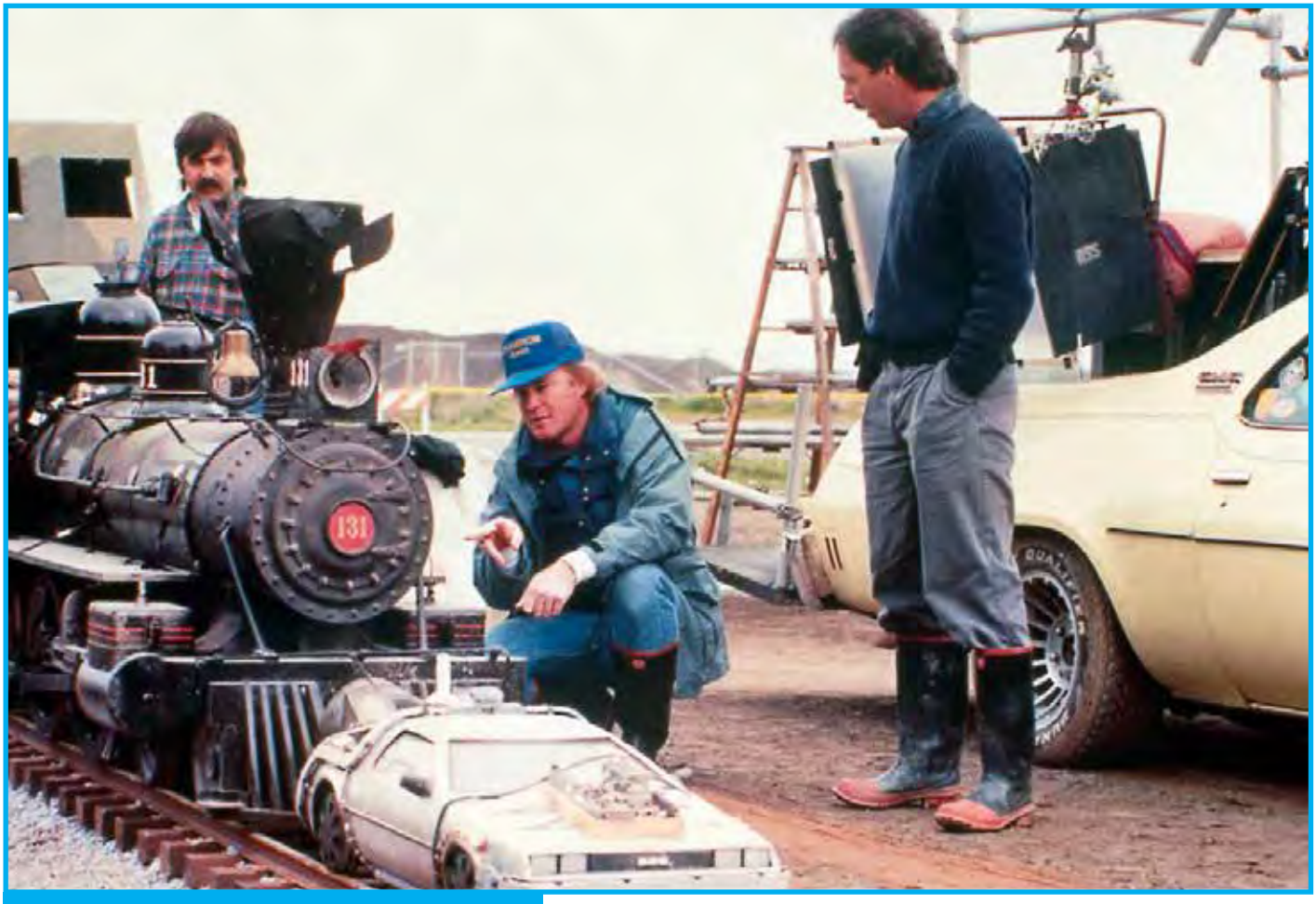
As the DeLorean reached 88 miles per hour, Robert Zemeckis wanted it to do a wheelie on the tracks. "I didn't want to do that," said Michael Lantieri, "because of the

© Universal/Kobal/REX/Shutterstock

ALL ABOARD!
The film crew is crammed onto the front of the vintage locomotive to film the scenes of the DeLorean (fitted with train wheels) being pushed along the lines.

> "We had one **DeLorean** that we built from **scratch** that had the **railway wheels** on it."
>
> MICHAEL LANTIERI





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PLAYING TRAINS

The beautiful quarter-scale models of the locomotive were built from aluminium, lead sheeting, wood and resin. They were 13 feet long, pushing a three-foot model of the DeLorean. The model's demise is shown on the right.

chance of the car going off the track. But we were able to hide a set of wheelie bars so that as it lifted up, these hidden wheels would pop down." The wheelie was eventually accomplished with a hydraulic ram that lifted the body, and it was held in place by cables that ran back to the locomotive's cab. The cables were removed from the shots later with CGI.

TIME RUNS BACKWARDS

Because Michael J. Fox had to be seen as he threw the hoverboard back to Doc, Lantieri suggested that they film the scene in reverse. "It was the only safe way to do it. If the car had derailed, the train would have just pulled away backwards, rather than running over the car and flattening it." So when Marty appears to be throwing the hoverboard *out* of the DeLorean, he was actually pulling it *in*. Visual effects supervisor Ken Ralston at ILM added smoke to the shot that was moving in the right direction and the illusion was complete.

Wes Takahashi, ILM's animation supervisor, also added additional smoke to the colourful pyrotechnics. He said "I







"A real crash would not have been that spectacular."

STEVE GAWLEY, SUPERVISING MODEL MAKER

POINT OF NO RETURN

"From the top of the trestle to the bottom of the gorge was about 60 feet," said model supervisor Steve Gawley. He and his crew built the model trains in the same way as the real ones, so that they would come apart realistically.



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airbrushed some smoke blasting out in a number of bursts over the top of the stage smoke. It would blast out of the smokestack and then whip back in the direction the train was coming from, just to enhance the impression that the train was moving faster than it was."

GRAND SCALE

For the conclusion of the scene, as the train flies off the uncompleted bridge into the ravine, two quarter-scale trains were built by the Universal model shop. Supervising model maker Steve Gawley decided on a larger scale because of the need to include flames and smoke that would not look realistic in a smaller-scale model. "One of the things we found out from our research was that because locomotives were made of cast iron, they tended to survive crashes and a real crash would not have been that spectacular. Bob Zemeckis wanted the crash to have a real 'nuclear' explosion because of the super-powerful energy logs that Doc has fed into the boiler."

The models were made of wood, aluminium, lead sheeting and epoxy resin and complex parts like the wheels were acquired from a company that specialised in quarter scale model trains. "We tried to build it like a real train," said Gawley, "so that it would come apart realistically when it crashed."

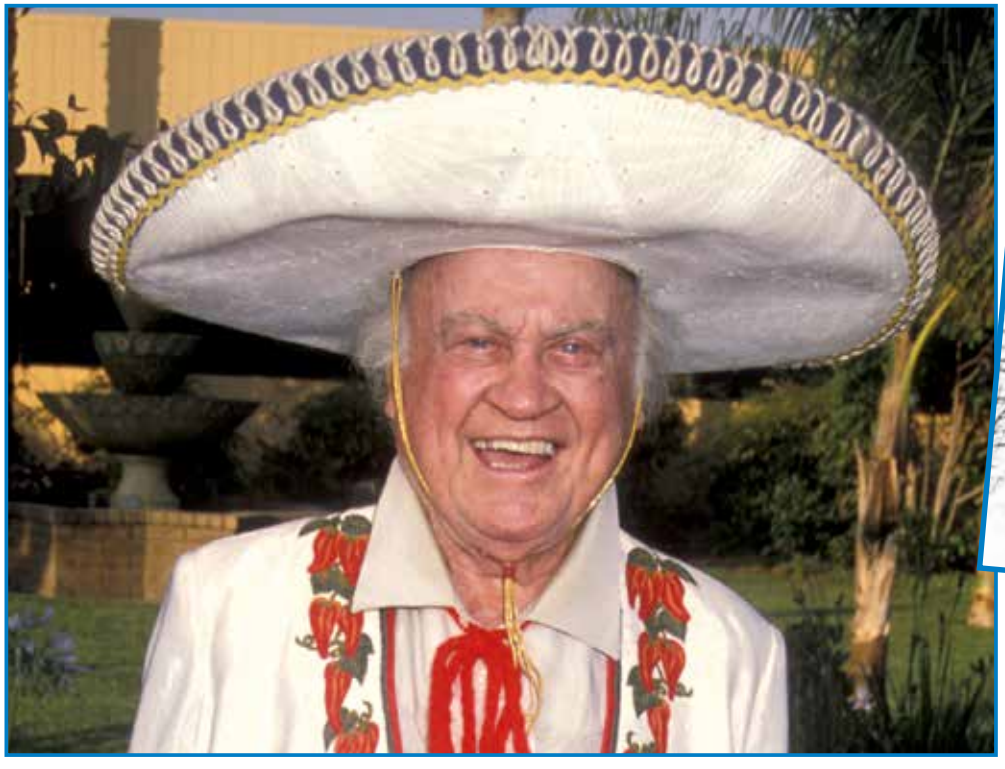
THE BIG BANG

Each of the finished model trains was 13 feet long and weighed 1,300 pounds. A quarter-scale model DeLorean, three feet long, was made for the shots of the car being pushed towards the edge of the ravine.

The crash was filmed at a rock quarry with more than two hundred feet of track leading up to the edge, and care was taken to match the model bridge with the full-size set. Six high-speed cameras were used to capture the crash and both quarter-scale trains were destroyed, as the scene was staged twice. Ken Ralston operated one of the cameras on a cherry picker to get a high-angle shot. Pyrotechnic charges created the flames from the smokestack and $C0^2$ bottles in the tender gave the impression of steam coming from the pistons.

The combined work of all the technicians brought the scene to an effectively spectacular conclusion. Thinking that cutaways to different angles might suggest a 'cheat' to the audience, Zemeckis chose to use a single, lingering, dramatic low-shot of the train, rather than multiple cuts. ■

TO BE CONTINUED....



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Left: Funster Dub Taylor clowning at a rodeo celebration in 1990. Above: In more familiar garb in The Little House on the Prairie.

DUB TAYLOR

LEVI, SALOON OLD TIMER

Another screen veteran who appeared as an Old Timer in the Hill Valley saloon in *Part III*.

Another of the actors playing an Old Timer in *Back to the Future Part III* is Dub Taylor, a much-loved supporting character in films and television from the 1940s to the 1990s.

He was born Walter Clarence Taylor Jr in 1907 – growing up in Atlanta, Georgia, he was known as 'W' then just 'Dub'. After a brief football career he started working in films, and during the 1940s appeared in more than fifty Westerns, playing the sidekick to a number of cowboy heroes including Tex Ritter, Bill Elliott and Russell Hayden.

Moving onto more varied character parts, though still staying in the Western genre, Dub would be a reassuringly familiar presence in any number of movies, popping up as friendly postmen, garrulous cooks and disreputable doctors.

In the 1960s, he became part of director Sam Peckinpah's repertory company, appearing in *Major Dundee* (1965) as a horse thief and *The Wild Bunch* (1969) as a prohibitionist minister. He played the father of Michael J Pollard's character CW Moss, in Arthur Penn's *Bonnie and Clyde* (1967) and appeared in Michael Cimino's crime film *Thunderbolt and Lightfoot* (1974).

On television, he continued to delight, with appearances in popular series including *The High Chaparral*, *Perry Mason* and *The Little House on the Prairie.* ■

"Look, see what just breezed in the door."

AN OLD TIMER SPIES MARTY

QUICK FACTS!

BIG BREAK

- Dub made his film debut in 1938 as the cheery ex-football captain Ed Carmichael in Frank Capra's *You Can't Take It With You*. Taylor got the part because the role required an actor who could play the xylophone.
- His TV work included several episodes of the western series *Gunsmoke*, in which his son, Buck Taylor, played the character Newly O'Brien. In his later years on television, Dub was a regular on the country music/comedy show *Hee Haw.*

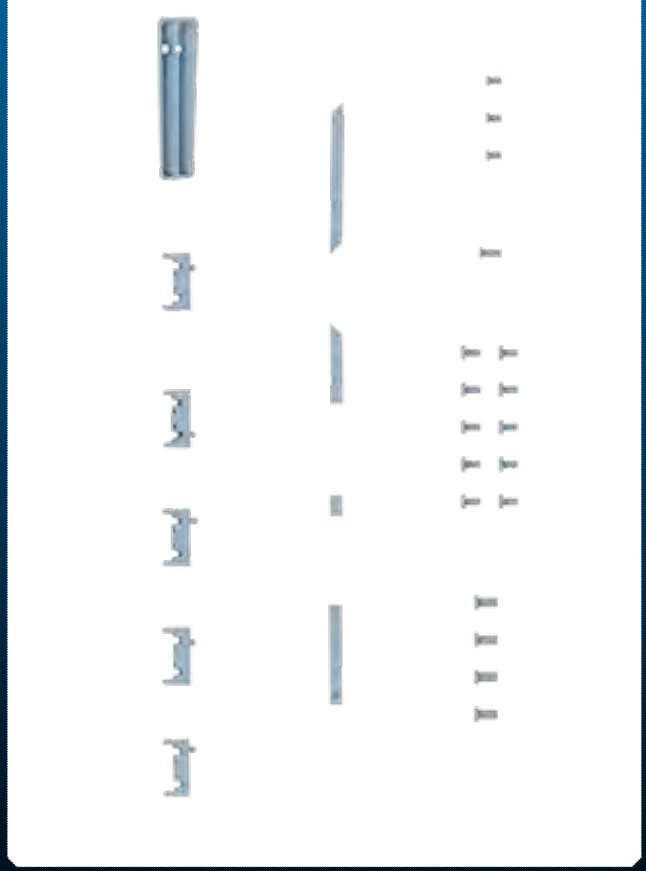
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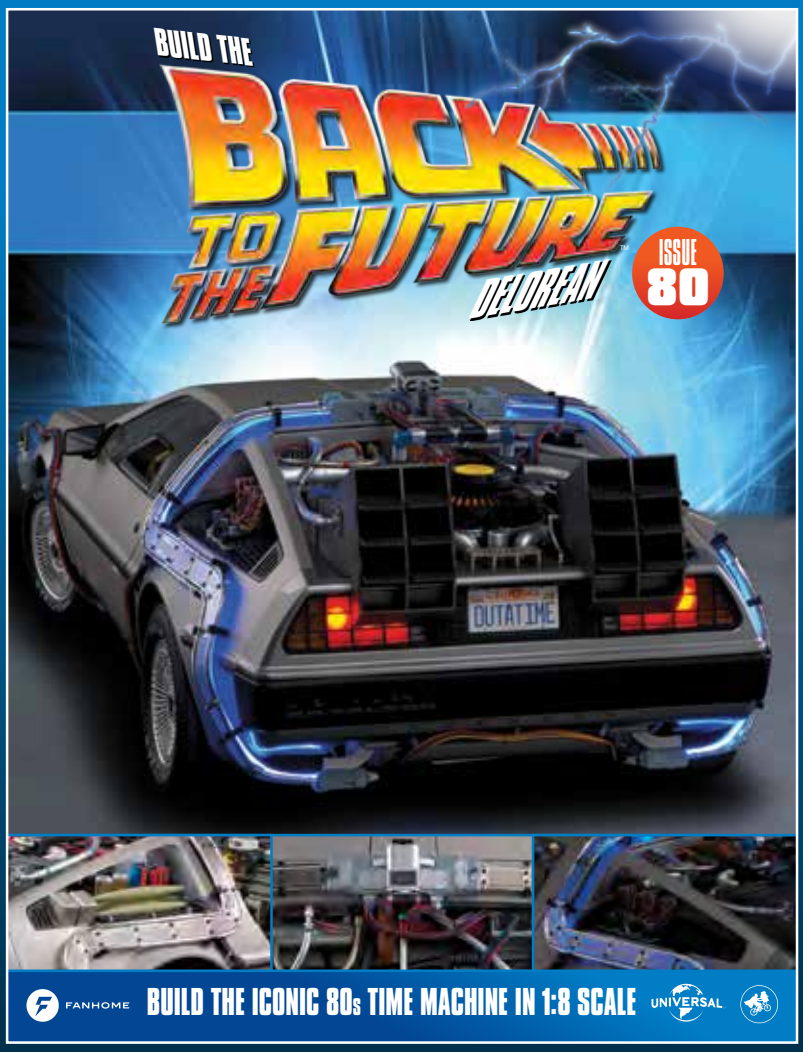
BRACKETS

Fit more brackets for your DeLorean's power coils.

In the next issue you'll receive five brackets, more trim and fixing screws, plus step-by-step instructions to complete the next stage of the assembly of your DeLorean.

YOUR CAR PARTS...





PRODUCTION DIARY

How Robert Zemeckis worked to complete *Back to the Future Part II*, while also shooting *Part III*.

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