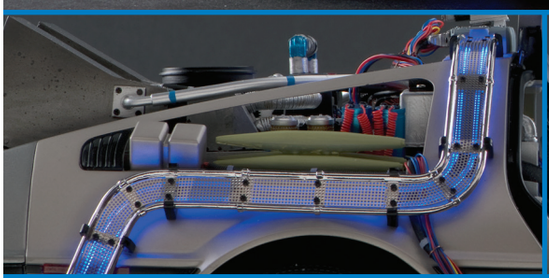
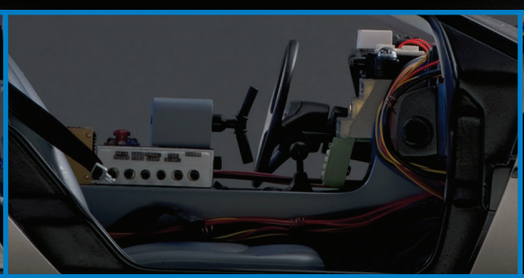
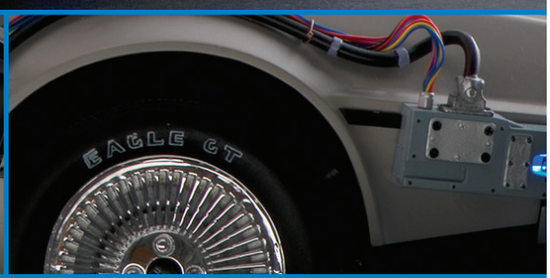
BUILD THE BACK TO THE FUTURE™ DELOREAN

ISSUE 81







FANHOME

BUILD THE ICONIC 80s TIME MACHINE IN 1:8 SCALE

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BUILD THE

BACK TO THE FUTURE DELOREAN

ISSUE 81





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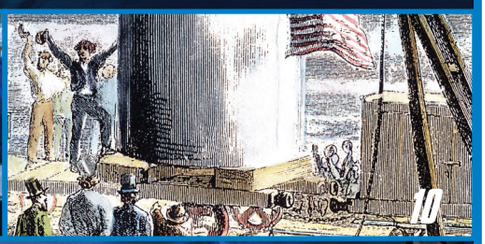
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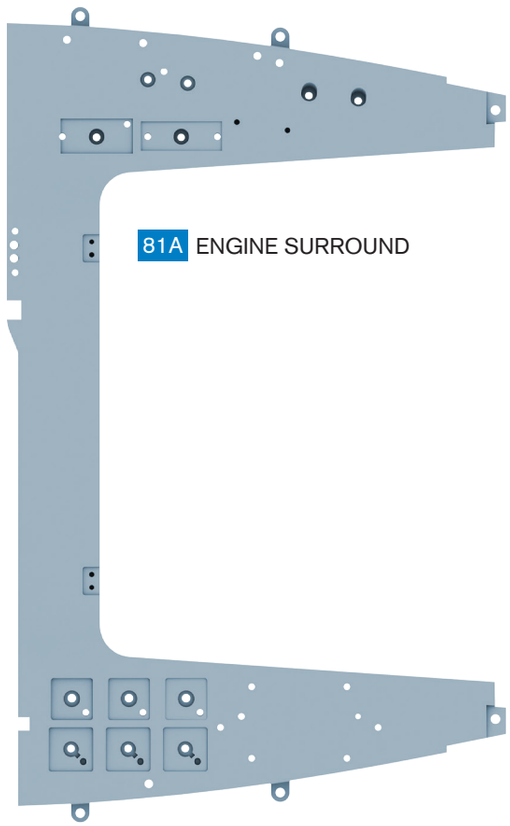

6


10



YOUR CAR PARTS

With this issue you begin working on the engine surround of your DeLorean.



81A ENGINE SURROUND

81B ELEMENT



81C GRILLE



81D GRILLE BASE



81F BLOCKS



AP SCREW X 2



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DRIVE TIME

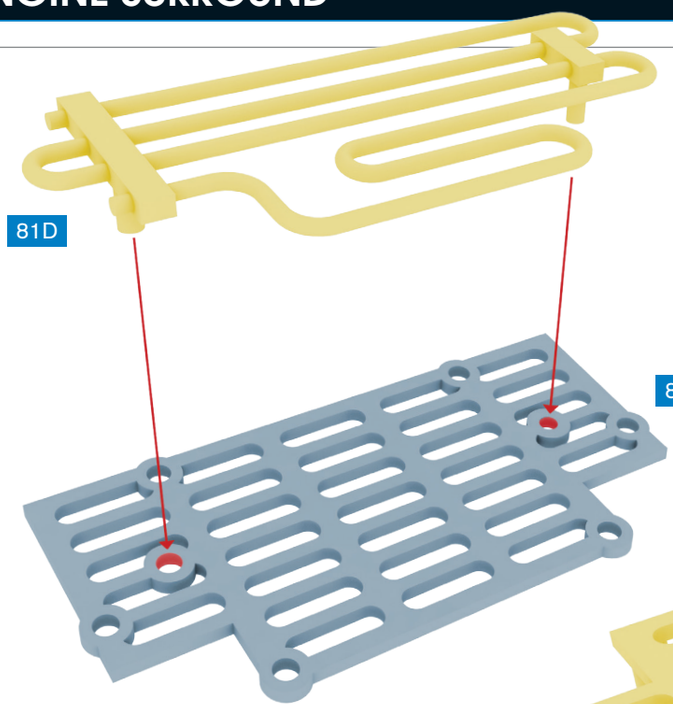
Work on the engine surround for your DeLorean.

Follow the instructions to add two details to the engine surround of your DeLorean model.

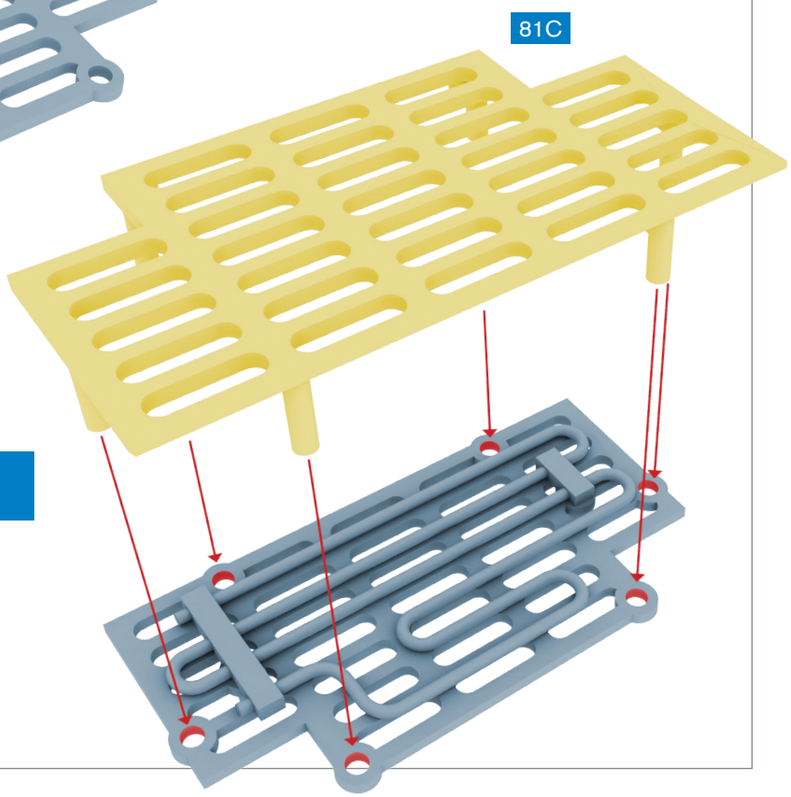


ENGINE SURROUND

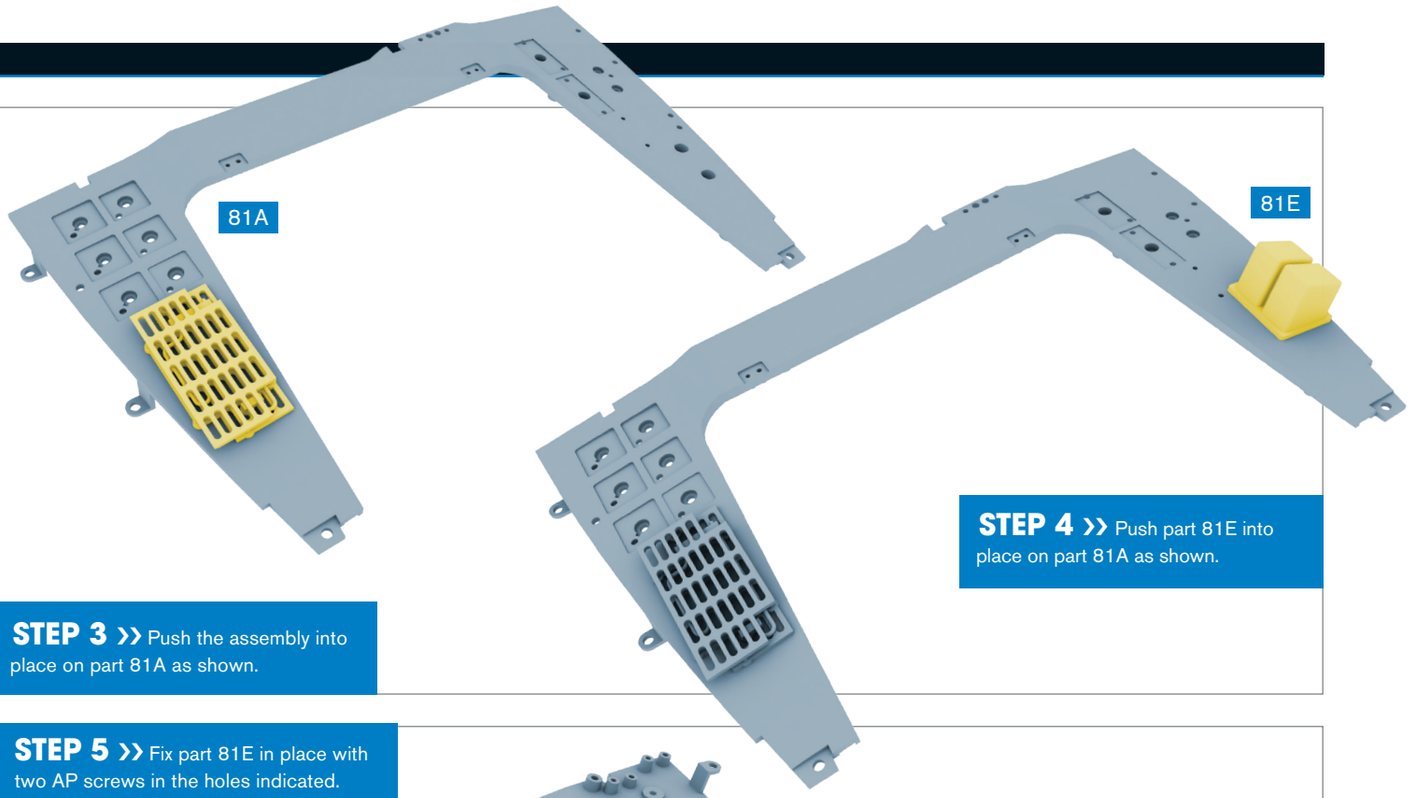
STEP 1 ›› Push part 81D into the holes indicated in part 81B.



STEP 2 ›› Push part 81C into part 81B as shown.



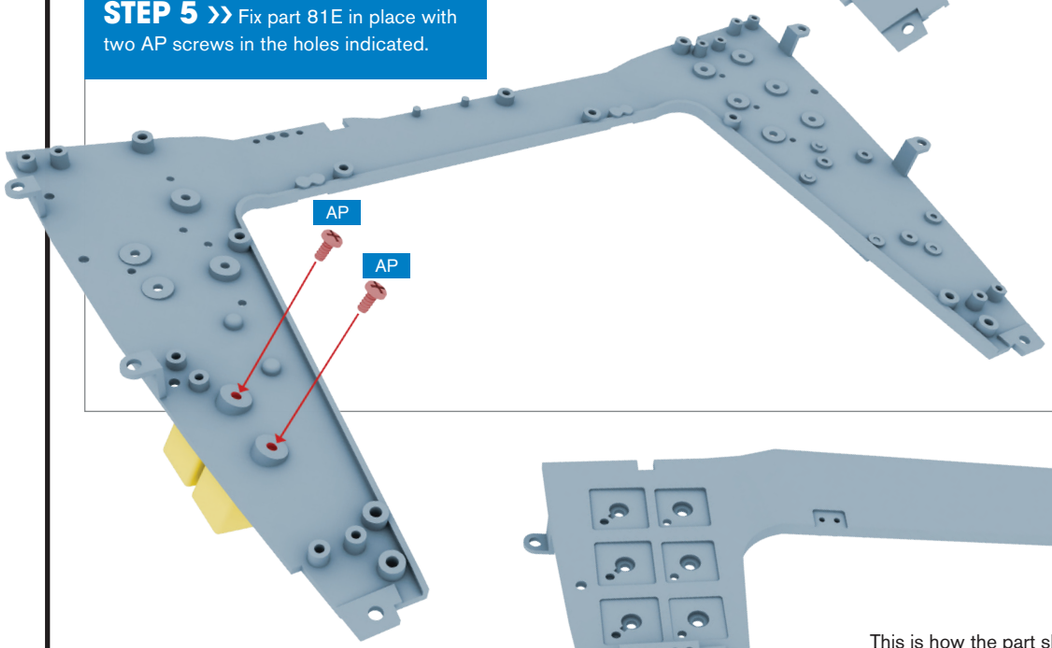
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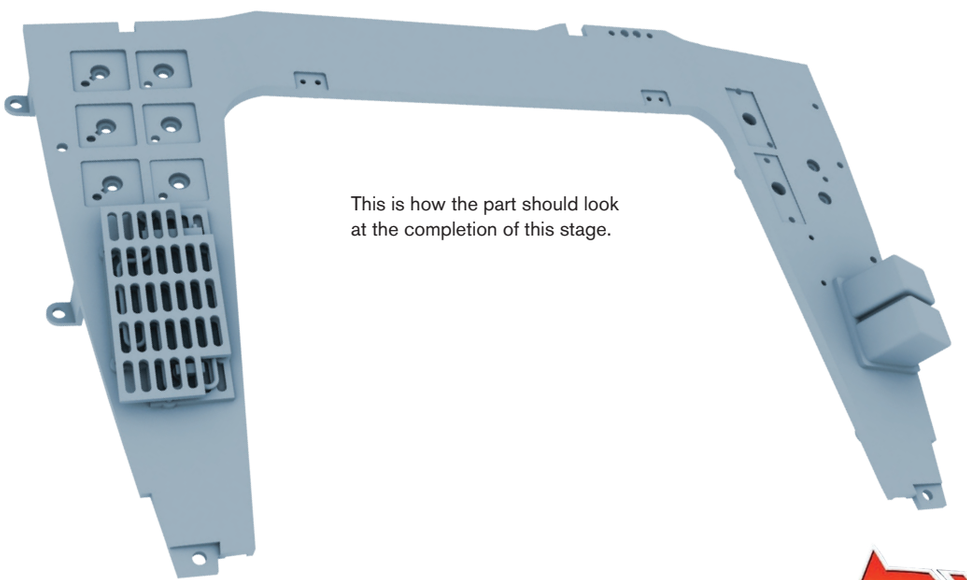


STEP 3 ›› Push the assembly into place on part 81A as shown.

STEP 4 ›› Push part 81E into place on part 81A as shown.

STEP 5 ›› Fix part 81E in place with two AP screws in the holes indicated.





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

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A DIRECTOR IN TIME

ROBERT ZEMECKIS

Director Robert Zemeckis had a herculean task to complete *Back to the Future Part II* while making *Part III*.



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In October 1989, with the release of *Back to the Future Part II* getting closer and closer, director Robert Zemeckis was needed at the editing sessions that were being supervised by writer/co-producer Bob Gale and Artie Schmidt in Los Angeles. Zemeckis however, was on location in Sonora County, 350 miles north, shooting *Part III*.

So, for a period of about three weeks, at the end of each shooting day, Zemeckis and producer Neil Canton would fly back to Burbank and be driven to Universal Studios. There, Zemeckis would review the day's editing and offer suggestions. Then, if possible, he would get a few hours sleep at the Sheraton Universal hotel. At 4.30 the next morning he and Canton would be picked up and flown back to Sonora where shooting would begin again.

It's worth remembering that by this point, Zemeckis had been shooting *Parts II* and *III* since

ZEMECKIS ON... COMEDY

"It's the hardest thing to describe," says Zemeckis about his writing collaboration with Bob Gale. "When it comes to humour, Bob and I are very irreverent, we have the same sense of humour. It comes from the energy of being in a room together, we start layering jokes on top of each other. It's a true collaboration, there's no kind of form to it. It's free form writing, then when something really works, we write it down. We share this one true belief that nothing is sacred, everything can and should be lampooned, made fun of, and exposed for what it really is."



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BETWEEN TAKES

Director and star – Michael J. Fox and Robert Zemeckis between takes during the filming of Back to the Future Part III *in Sonora County.*



February 1989, and pre-production, with which the director was closely involved, had started months before that. The 'editing run' had echoes of Michael J. Fox's schedule for the first *Back to the Future*, when he was filming at night and making the TV show *Family Ties* during the day.

At first, according to Neil Canton, the idea of being ferried around in a jet was quite exciting, but as the editing wore on, the journeys became more taxing and everyone was very glad when the process was complete.

MUSICAL NOTES

Another vital part of completing *Part II* was adding the score, and as with *Part I*, the music for the film would once again be provided by Alan Silvestri, who had worked with Zemeckis as composer on all of his film and TV projects thus far.

"I collaborate with Alan the same way I do an actor," said Zemeckis. "I consider the music to be a character in the movie, and I give Alan direction as I'd give an actor, which is what I feel the music should be doing emotionally. I never, ever suggest what the music should sound like or talk about it in any technical terms or musical terms because I don't know anything about that, but I do know what I want to evoke as a feeling, and as an emotion. Alan is very receptive to that, and I think that's what makes our collaboration what it is."

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"I consider the music to be a character in the movie."

ROBERT ZEMECKIS

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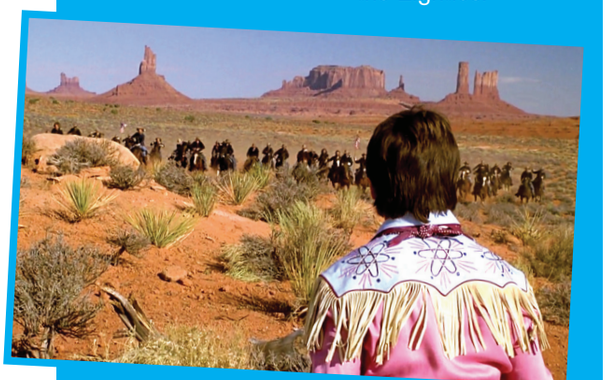
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TEAMWORK
Clockwise from left: Script supervisor Marion Tumen, cinematographer Dean Cundey, co-writer/producer Bob Gale, director Robert Zemeckis and Michael J. Fox behind the camera during the filming of Part III.

ZEMECKIS ON... WESTERNS

On choosing the period in which *Part III* is set, Zemeckis said, "This was the point when the railroads were just coming in, it was the most romantic time of the American West, the post-Civil War era. But, for me, 1885 was a natural because it was exactly one hundred years from 1985. We went exactly one hundred years into the past."

"Part III isn't necessarily a Western, it is a time travel movie with our characters that *goes* to the 1880s. So we have horses, guns and shoot-outs and all those things, but it's the West seen through the eyes of a kid from the Eighties."



The director felt that the third film brought a new depth to the story. "*Part III* is much more of a human journey and much more spiritual," he said. "The first movie is very much an Eighties movie that really taps into that idea of what success was in the Eighties, and what young people were thinking."

DOC'S DRAMA

"What's interesting about all three of the *Back to the Future* movies is that the Michael J. Fox character is not the pivotal character of any of the stories. In the first film, Marty's father, the Crispin Glover character, is the pivotal character and in *Part III*, Doc Brown is the pivotal character. Michael's character is just this kind of Master of Ceremonies. He has only one problem, and that's trying to get back to his own time. He takes us on all these adventures, but the characters that have the true dramatic changes are always someone else. So it was natural for us that Doc's character was the one who has the dramatic problem." ■

ON THE TRACKS
Zemeckis with the DeLorean and the locomotive during the filming of the climactic sequence in Part III.

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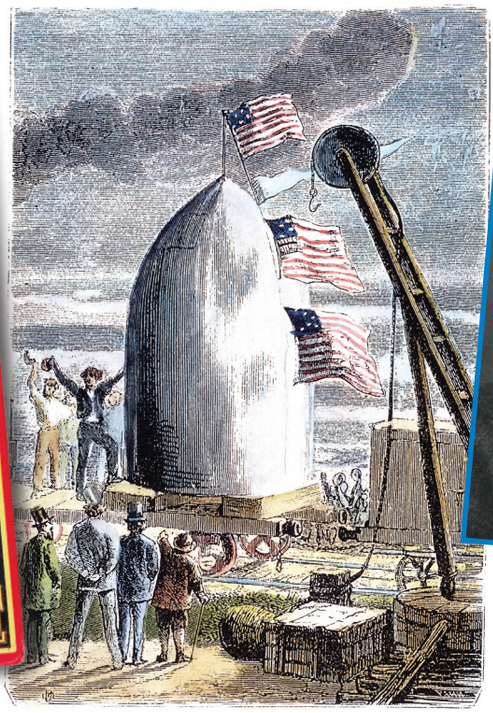
> **"The third film is much more of a human journey and much more spiritual."**
>
> ROBERT ZEMECKIS

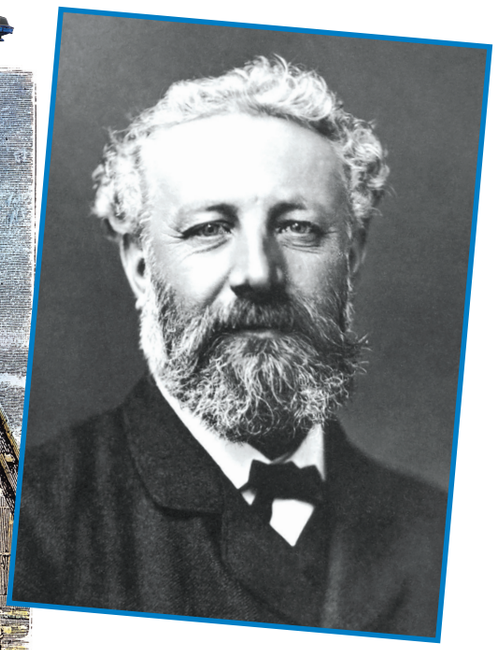
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Left: The cover of an early volume of Jules Verne's 'Voyages Extraordinaires' and an illustration showing the moon-capsule which is shot into space. Above, a photograph of Verne aged 50, taken in 1878.

JULES VERNE

FAMOUS FRENCH FANTASIST

Verne's adventure novels play a big part in the world of *Back to the Future.*

"The writings of Jules Verne had a profound effect on my life," Doc Brown tells Marty during their adventures. "I was 11 when I first read *20,000 Leagues Under the Sea*. That's when I realized that I must devote my life to science."

Doc doesn't realise that his love of Jules Verne's epic stories will continue to change his life, until he meets another Verne fan – schoolteacher Clara Clayton. When they both realise that they have read Verne's *From The Earth To The Moon*, their attraction grows ever stronger.

"You've read Jules Verne?" asks Doc in gleeful surprise.

"I adore Jules Verne!" says Clara.

"So do I!" Doc enthuses. "*20,000 Leagues Under The Sea* is my absolute favourite. The first time I read that, when I was a little boy, I wanted to meet Captain Nemo!"

But Doc's delight is almost his undoing – he's forgotten that he is in 1885, and *20,000 Leagues Under The Sea* was first published in English in 1873.

"Oh, Emmett," says Clara, "you couldn't have read that when you were a little boy, it was only published ten years ago!"

"Ah, yes, well..." Doc blusters. "I meant it made me *feel* like a boy."

Poor Doc! He is already head over heels in love with Clara, and he won't be able to hide the truth for much longer... ■

"I'd been reading my favourite author, Jules Verne..."

DOC BROWN

QUICK FACTS!

HIGH ADVENTURE

● Jules Gabriel Verne (1828-1905) was born in Nantes and trained as a lawyer, but quit the profession to write for magazines and the stage. His famous adventure novels including *Journey to the Centre of the Earth* (1864), *20,000 Leagues Under the Sea* (1870) and *Around the World in 80 Days* (1873) have never been out of print and have been adapted many times for film and television.

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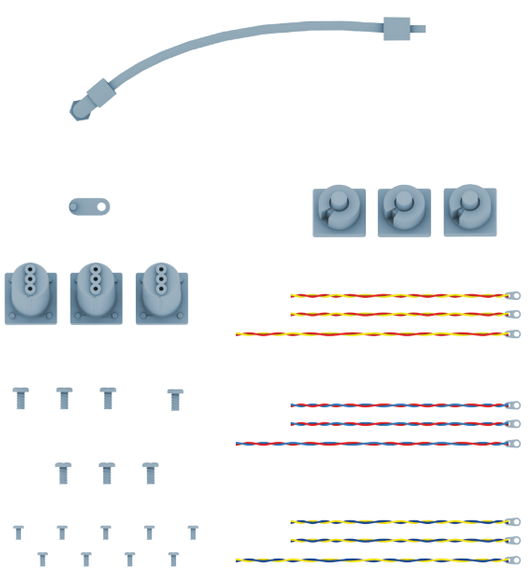
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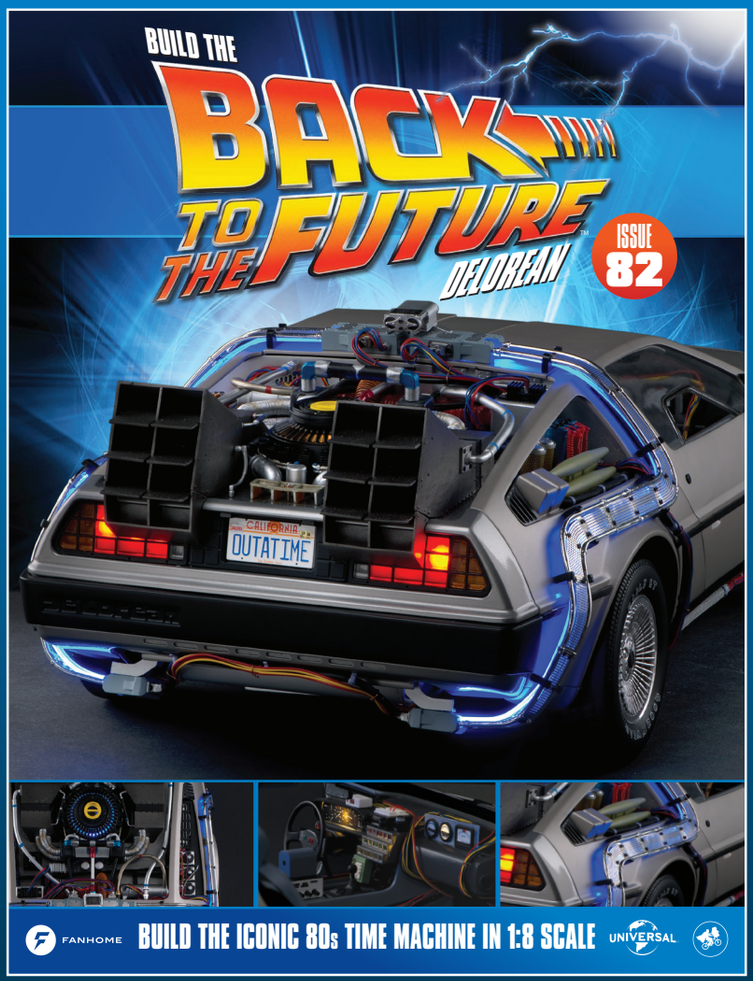
CABLES & DETAILS

Continue working on the engine surround for your DeLorean

In the next issue you'll add more details to the engine surround, following the step-by-step instructions.

YOUR CAR PARTS...





PRODUCTION DIARY

As shooting nears completion on *Back to the Future Part III*, there is a break for the premiere of *Part II*.

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