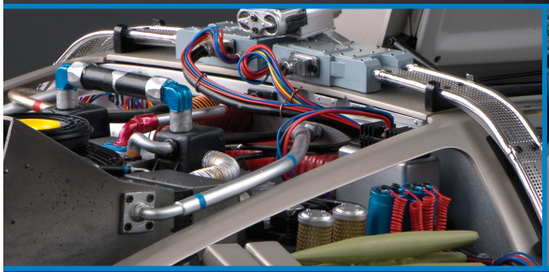
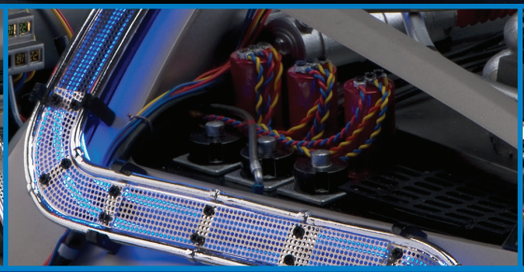
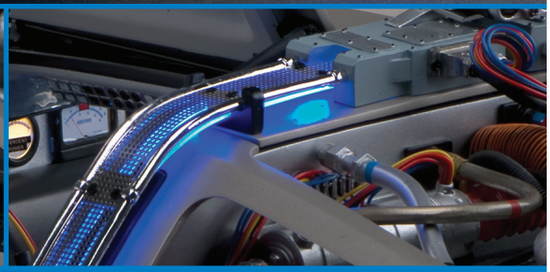
BUILD THE BACK TO THE FUTURE™ DELOREAN

ISSUE 104









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

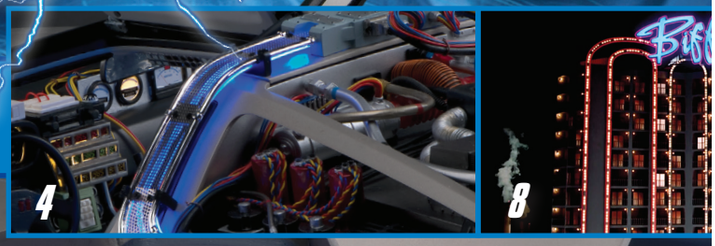
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BUILD THE

BACK TO THE FUTURE DELOREAN

ISSUE 104



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At Lou's cafe, Marty has to persuade George to take Lorraine out to the dance. It's his density.

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Creative Director: Maggie Calmels
Managing Editor: Ben Robinson
Art Editor: James King
Writer: Kieran Grant

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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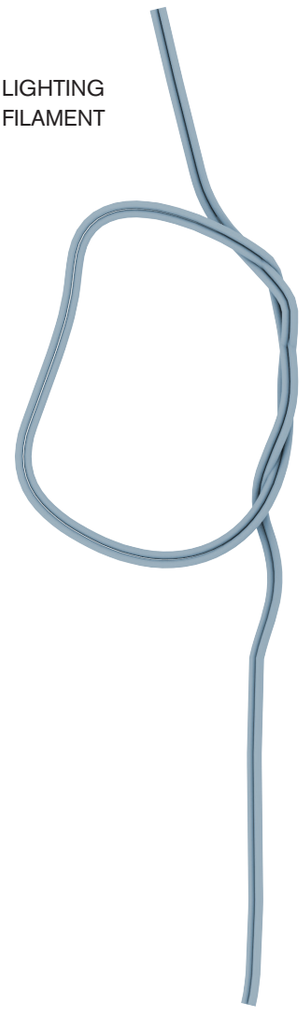
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YOUR CAR PARTS

With this issue you receive the junction box and lighting filament for the top left side of your DeLorean.

104A LIGHTING FILAMENT

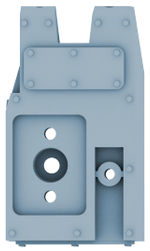


104B BRACKET



marked 'L'

104C JUNCTION BOX



104D PLATE



104E ADHESIVE TAPE



IP SCREW X 2



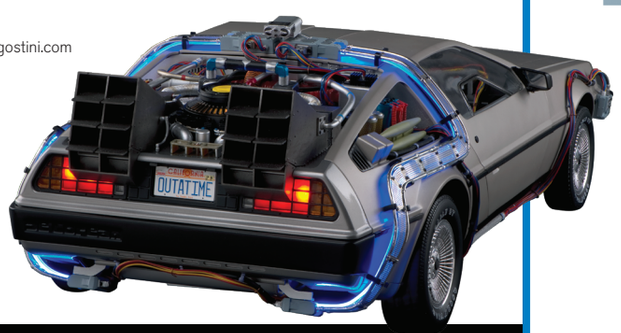
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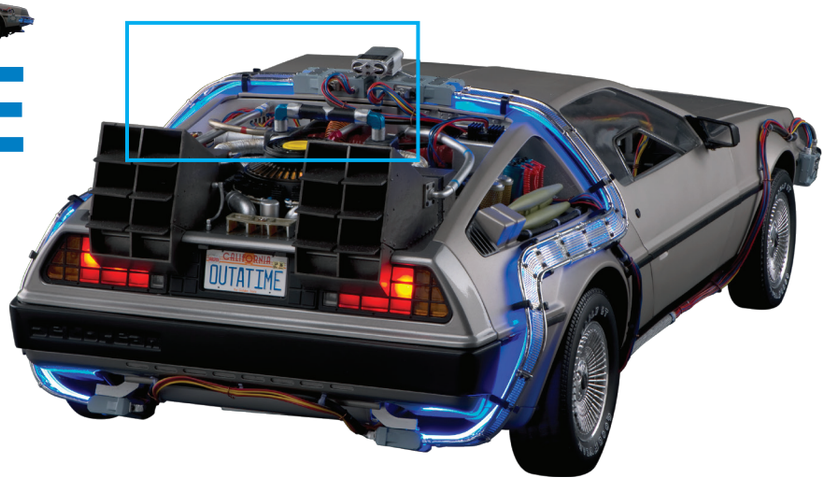
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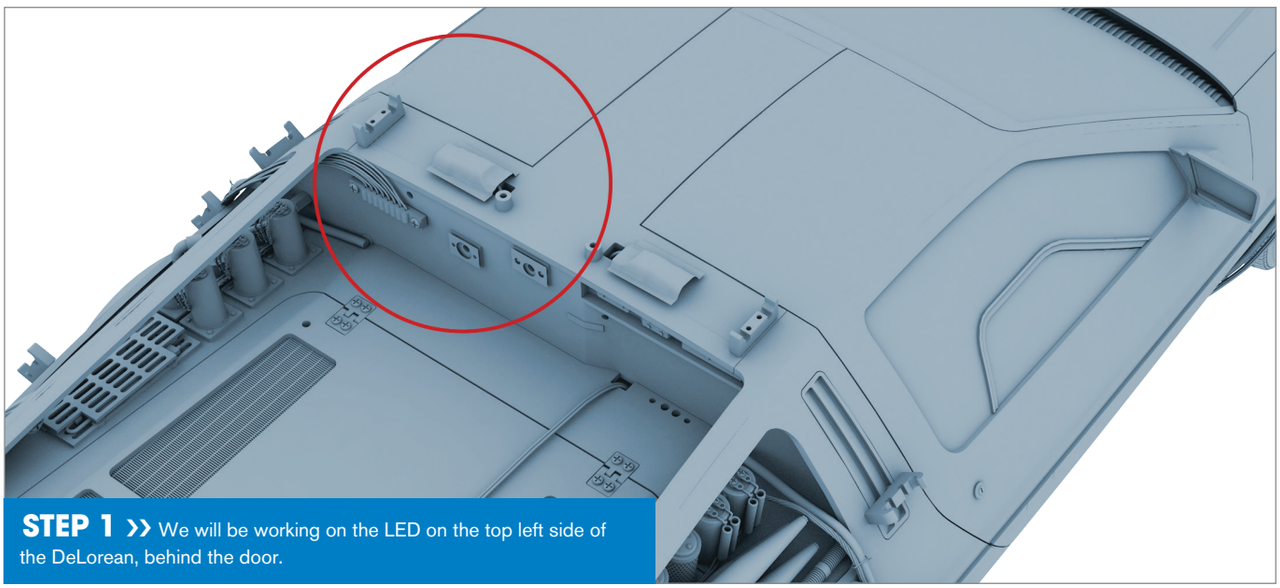
DRIVE TIME

Add a junction box to the top of your DeLorean model.

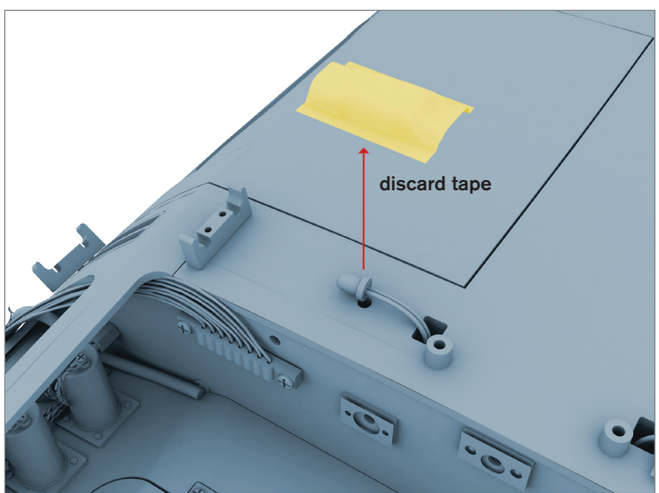
Add a junction box to the top left side of your DeLorean, by following the step-by-step guide.



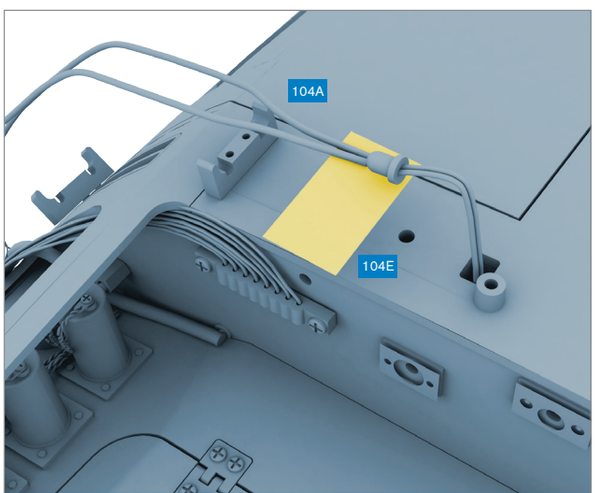
JUCTION BOX, TOP LEFT SIDE



STEP 1 ›› We will be working on the LED on the top left side of the DeLorean, behind the door.

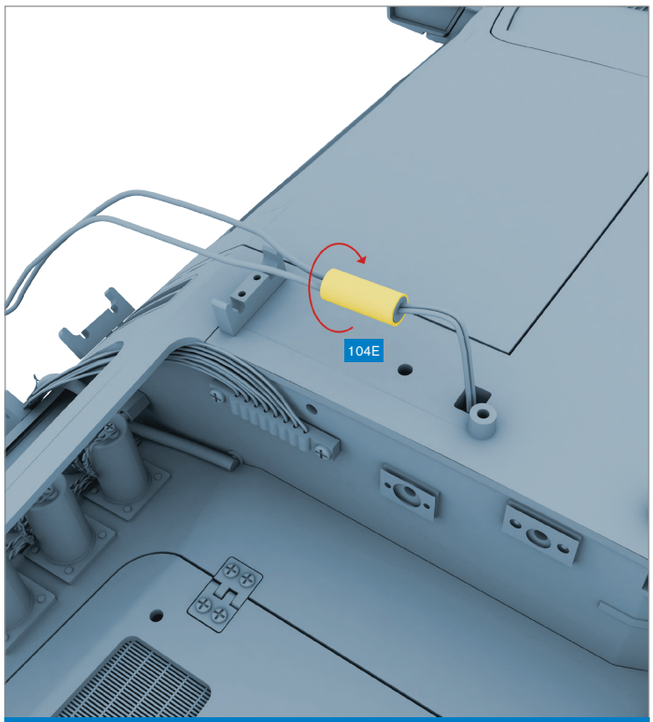


STEP 2 ›› Remove and discard the adhesive tape that is protecting the LED.

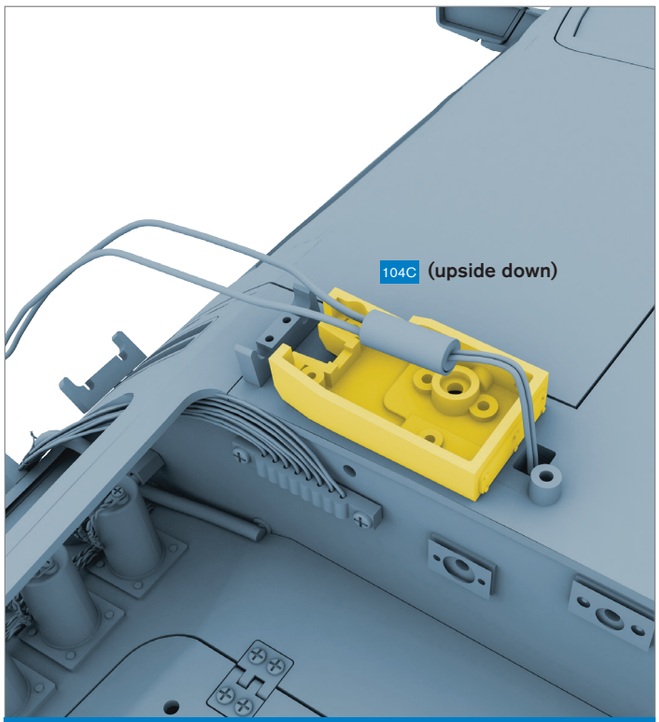


STEP 3 ›› Place the two ends of the lighting filment 104A up against the LED, on top of a new piece of adhesive tape (104E).

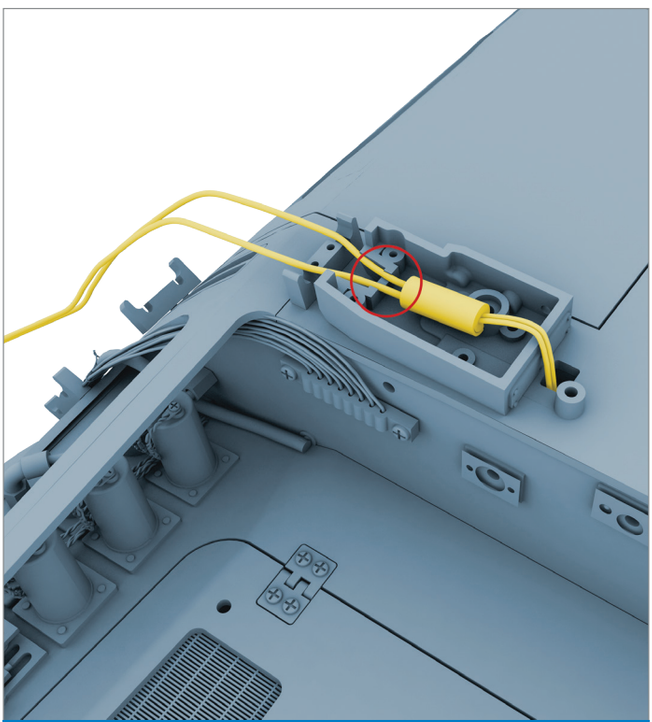
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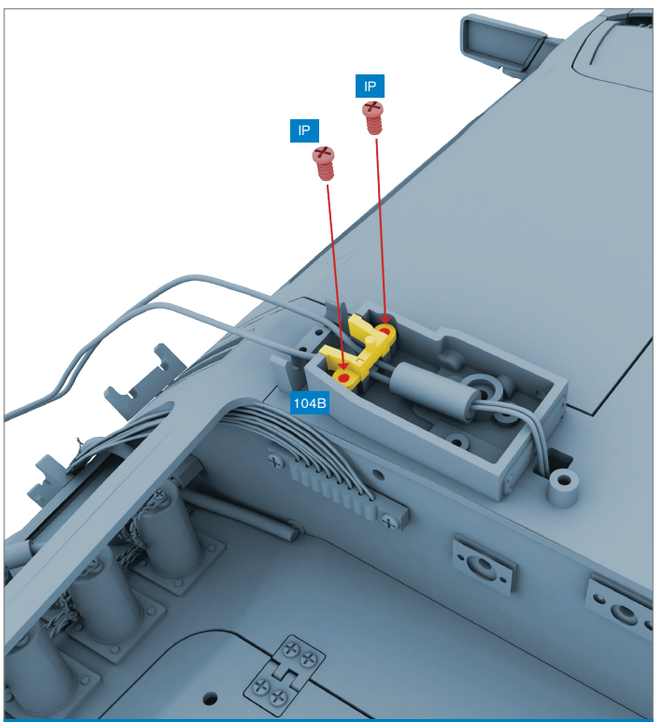
STEP 4 ›› Carefully wrap the tape around the LED and filaments to keep them secure.



STEP 5 ›› Turn part 104C upside down as shown and position it underneath the LED and filaments.

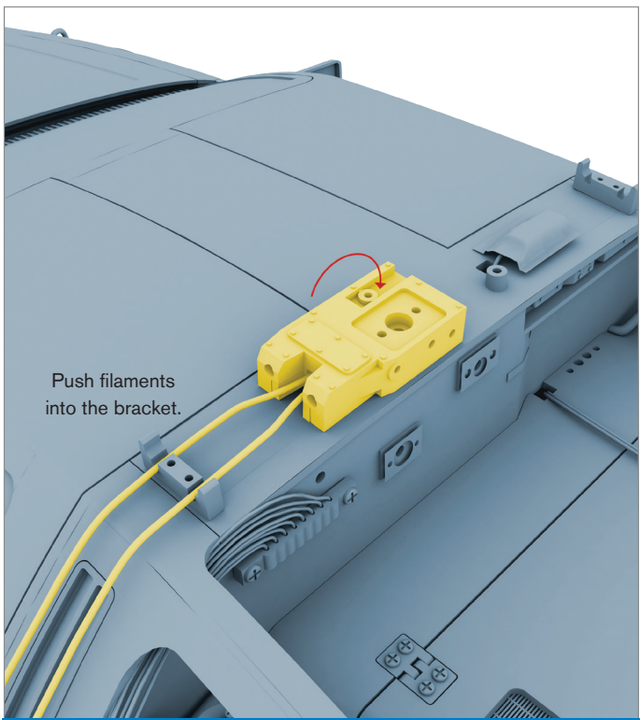


STEP 6 ›› Place the parts in 104C, ensuring that the filaments fit into the notches in the junction box as shown.

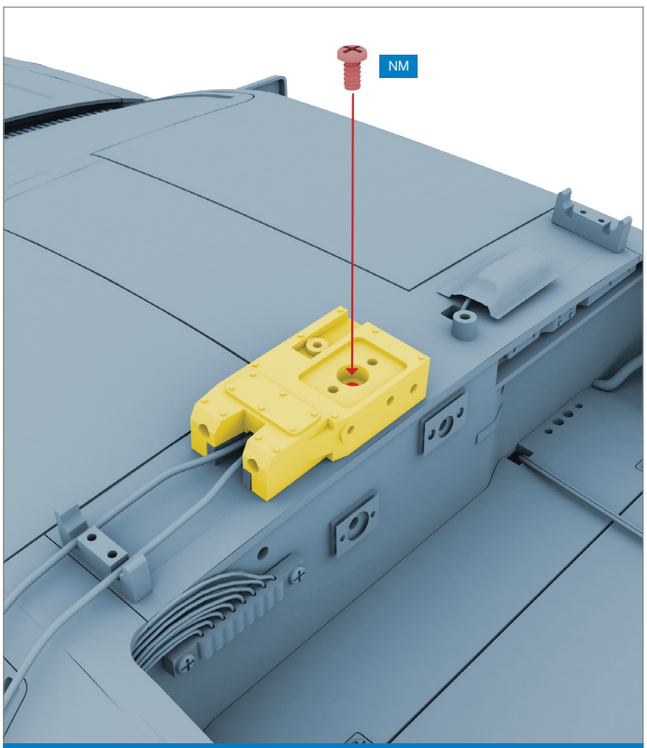


STEP 7 ›› Keep the filaments in place with part 104B. Fix two IP screws in the holes shown to secure the parts.

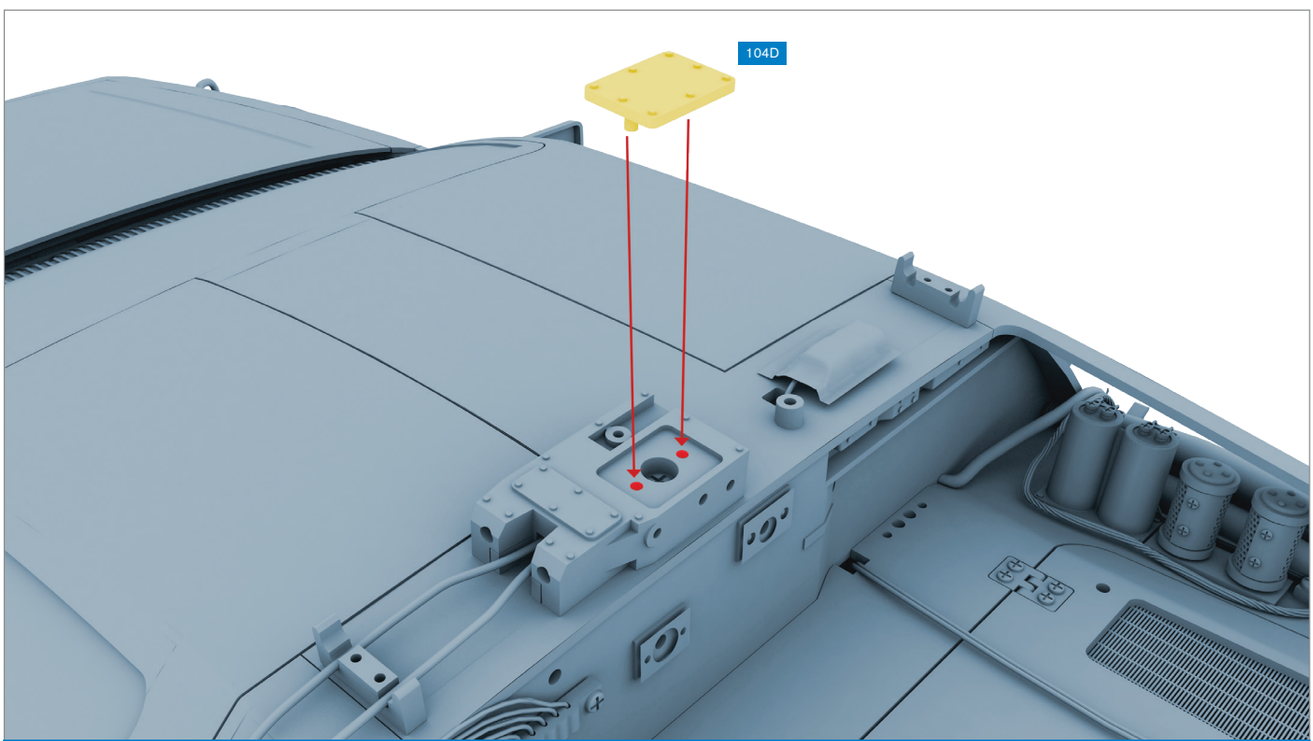
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STEP 8 ›› Flip the assembly over and push into place by aligning the post and socket. Push the filaments into place in the bracket.



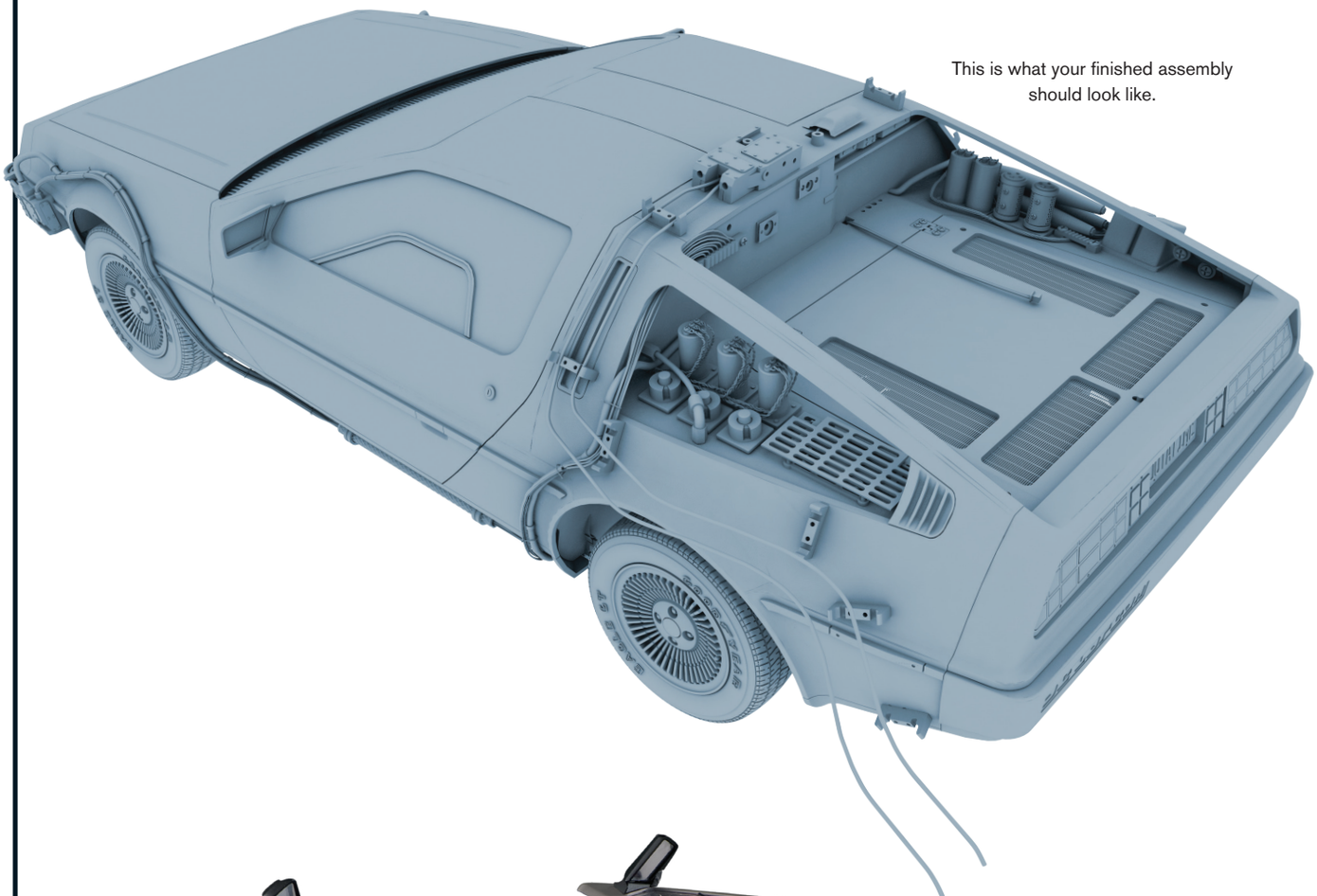
STEP 9 ›› Fix the part in place with an NM screw.



STEP 10 ›› Complete this stage of the assembly by finishing off the junction box with the plate 104D, which fits in place as shown.

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This is what your finished assembly should look like.





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INDUSTRIAL LIGHT & MAGIC

MOVIE MIRACLE WORKERS

More from the famous effects house on split-screen secrets and a high-rise horror in *Back to the Future Part II*.





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SPLIT PERSONALITIES

For the Cafe 80s scenes, mattes and split-screen tricks were used to show Biff Tannen and his grandson, both played by Thomas Wilson (left). Michael J. Fox also played a dual role as Marty and his son, Marty Jr.

One of the most interesting things about the effects work by Industrial Light & Magic on the *Back to the Future trilogy* is that it straddles the change from purely optical effects to computer effects. Director Robert Zemeckis was constantly pushing effects technology forward and his demands on the effects crew for *Back to the Future Part II* – in which characters quite literally had to bump into themselves – saw many innovations used for the first time, while other long-established techniques were used for the last time.

Because computer technology was not advanced enough to allow digital composition of the various film elements, a variation of the tried and tested multiple exposure technique was used. Optical photography supervisor Stuart Robertson developed a means to combine elements optically which was in most cases invisible, "unless you knew where to look and what to look for."

The trick was judging where to place things in the frame. Splits did not conceal well, for example, against a white wall, but a textured background would disguise the join better. "We paid a lot of attention to where we placed the split," said Robertson. "We would hide the splits in places that people would not think to look – it was sleight of hand all the way."

Seven moving split shots were required in the Cafe 80s sequence alone, and they needed to be seamless, because they introduce the 'multiple character' idea to the film. The Cafe 80s scene features Marty and Marty Junior, both played by Michael J. Fox, plus Old Biff and young Griff, both played by Thomas Wilson. Visual effects supervisor Ken Ralston recalled some of the additional

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A SENSE OF SCALE

The model for Biff's Pleasure Paradise was eight feet high and made largely from perspex. The vertiginous drop (right) was filmed horizontally.

problems. "The Cafe 80s was essentially an exterior shot. We had natural light coming in through these big windows so I had to shoot everything as fast as possible because the light was constantly changing. The most complex shot was Marty and Old Biff in the cafe, Griff gets out of the car, looks in the window, crosses behind them and comes in the door. There was a three-way split going on there, sometimes a four-way and we had to shoot it over two days. Of course, on the first night it rained, we had water pouring in everywhere and it was a mad scramble to cover everything and get the shot. When we shot the next day, the lighting was completely different for the other side of the plate. We tried to avoid that kind of thing, but the realities of making a movie totally bypass any kind of sense."

HOTEL OF HORROR

A rather more traditional piece of film magic for *Part II* was the model of Biff Tannen's gaudy hotel HQ, 'Biff's Pleasure Paradise'. It was based on the Plaza Hotel in Las Vegas and built in the ILM model shop, based on drawings by modelmakers Bill Beck and Chuck Wiley. It was a useful project, according to effects artist Steve Gawley, because they used a new technique of computer-cutting perspex. "The majority of the model was quarter-inch perspex, cut by a computer-controlled laser, then it was assembled like a kit, which saved a great deal of time. The twenty-five storey building became an eight-foot high model with two hundred and fifty balconies. Railings were laser-cut from one-eighth inch perspex, punched out and glued on." The model was constructed by Chuck Wiley and his crew.

When the model was finished, 180 feet of miniature neon was applied. One of the hardest tasks was the 'Biff's' sign on the top which production designer Rick Carter wanted to light up one letter at a time. The letters were outlined in red neon, then the outline filled with blue neon. The model also had individual balcony lights and more than two thousand individually-lit lights for the cascading display at the front.

There was another model of the hotel required for the film, for the shot when Marty has been cornered by Biff on the rooftop and looks at the giddying drop below. A sense of perspective was created by making a horizontal model of the side of the hotel from foamcore and painting the alleyway on the vertical wall at the bottom, with the cars and dustbins glued to the wall. Effects art director John Bell and Steve Gawley both worked on what they called the 'quick' model. ■ TO BE CONTINUED...

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DESTINY

GEORGE & LORRAINE

Marty McFly attempts to bring his parents together, but it's a struggle...

Marty and George are in Lou's cafe in 1955 Hill Valley. To ensure that future events happen as planned (including Marty's birth) George has to invite Lorraine to the Enchantment Under the Sea dance. Which sounds easy, but for George, things are complicated. "Just say anything, George," Marty advises. "Say whatever's natural, the first thing that comes to your mind."

"Nothing's coming to my mind!"

"*Jesus,* George!" says Marty in despair, "it's a wonder I was even born!" He collects himself. "Tell her destiny brought you together, tell her that she's the most beautiful girl you have ever seen in the world. Girls like that stuff." (Marty has clearly used this approach before.)

Filled with courage, George strides to the bar and orders a chocolate milk, swigs it, then crosses to where Lorraine and her girlfriends are chatting. "Lorraine," he says, "my density has popped me to you."

She barely looks up. "What?"

"Oh, what I meant to say was..."

There is a flicker of recognition from Lorraine. "Hey, don't I know you from somewhere?"

George is heartened. "Yes! Yes, I'm George... George McFly, and I'm your density. I mean, your *destiny*."

Lorraine looks up at George, who is suddenly transfigured – almost angelic. The future is secure! Or is it...? The arrival of Biff Tannen ruins the romantic atmosphere. Destiny is going to need some help... ■

"I'm George... George McFly, and I'm your density."

GEORGE MCFLY

Left: Crispin Glover and Lea Thompson as star-crossed lovers George McFly and Lorraine Baines.

QUICK FACTS!

HANGOUT

- Lou's Cafe was part of the town square set on the Universal backlot. Unfortunately it wasn't protected from the elements, so when it rained, the rain came in through the roof!
- The scenes at Lou's were some of the first to be filmed in the production, but all the scenes featuring Marty were later refilmed when Michael J. Fox took over from Eric Stoltz.



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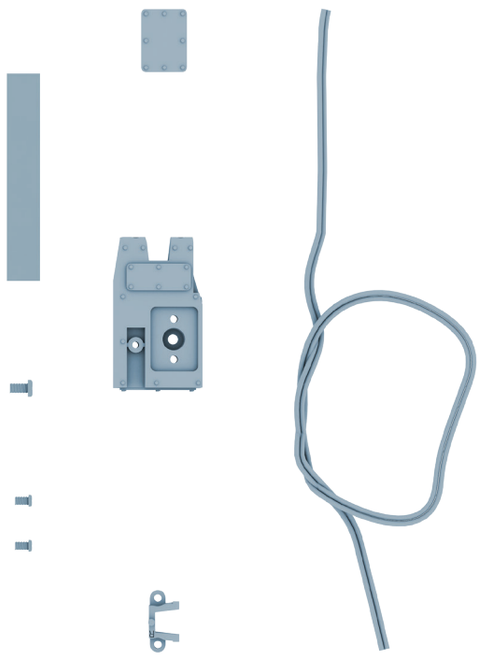
NEXT ISSUE...

JUNCTION BOX

Add another junction box to the top of your DeLorean.

With the next issue, you will receive more components for your DeLorean including another lighting filament and junction box which you can fit by following the step-by-step guide.

YOUR CAR PARTS...





INDUSTRIAL LIGHT & MAGIC

How the legendary effects company created the spectacular climax of *Back to the Future Part II*.

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