BUILD THE

BACK TO THE FUTURE™ DELOREAN

ISSUE 01







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

UNIVERSAL

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BACK TO THE FUTURE™ DELOREAN

ISSUE 01





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The first set of instructions complete with easy-to-understand illustrations showing how to assemble your *Back to the Future* DeLorean.

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Art Editor: James King
Writer: Kieran Grant

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14



YOUR CAR PARTS

With this issue you receive the numberplate, bumper and rear section including lights.



1-A REAR BUMPER



1-C UPPER REAR SECTION



1-B LOWER REAR SECTION



1-D PLATE BASE



1-E NUMBERPLATE

1-F STICKERS



1-G FRAME



1-H LIGHTS



1-I LIGHTS



1-J LIGHTS 1-K LIGHTS



1-L PLATE HOLDER

9x AP SCREWS

7x BP SCREWS

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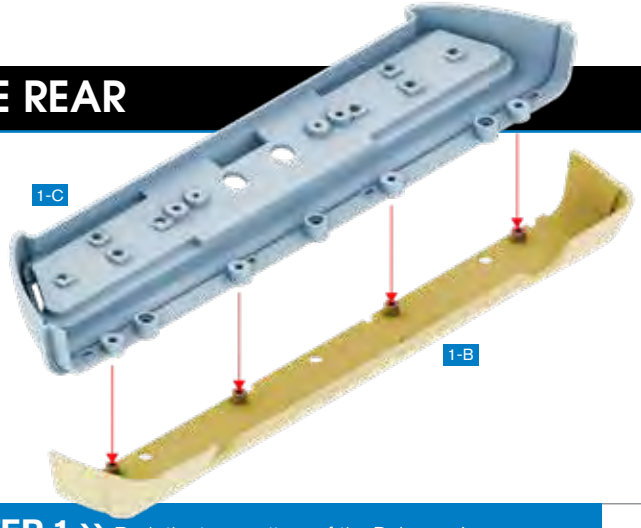
DRIVE TIME



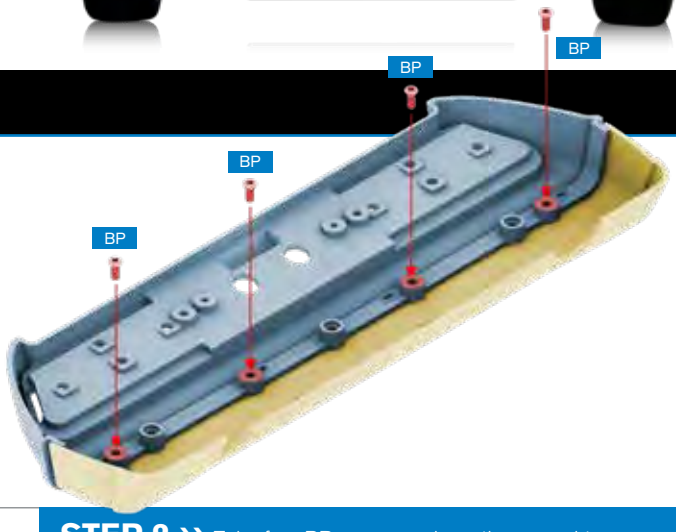
The DeLorean from *Back to the Future* is the most iconic time machine in movie history…

Start building your scale model DeLorean DMC-12 (with modifications) by assembling the rear bumper section and lights, and attaching that iconic 'OUTATIME' numberplate.

THE REAR



STEP 1 ›› Push the two sections of the DeLorean's rear together, carefully aligning the four holes spaced along the pieces. The bottom piece will fit into the lip of the top piece.



STEP 2 ›› Take four BP screws and use the screwdriver provided to fasten them into the holes. The two sections of the bumper should now be firmly joined.

NUMBER'S UP

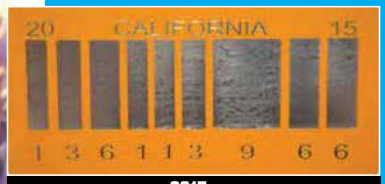
One of the DeLorean's most memorable features is its personalised California State numberplate, which bears the legend 'OUTATIME'. We first get a look at it when the time machine disappears on its initial test-drive at Twin Pines Mall in 1985 – and the plate is left spinning between the two flaming tyre tracks of the vanished vehicle.

When Doc Brown returns from 2015 at the end of the first *Back to the Future* movie, the inventor has made several modifications to his time machine: it can fly and has a 'Mr. Fusion' energy conversion unit that turns domestic waste into fuel. But one change is much more subtle. Doc has replaced his car's numberplate with a futuristic barcode. Whether this is 'street legal' in the future is anyone's guess!



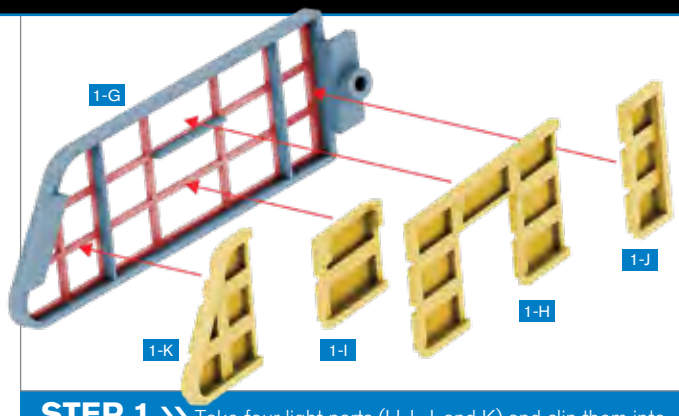


1985

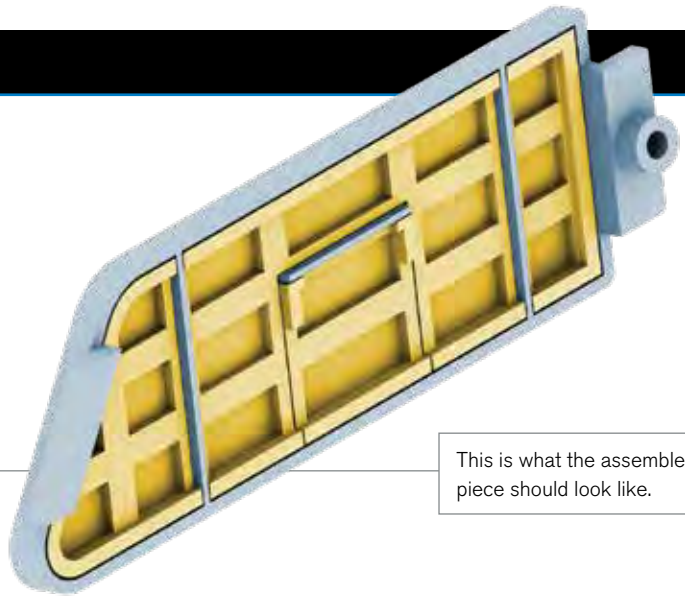


2015

THE LIGHTS



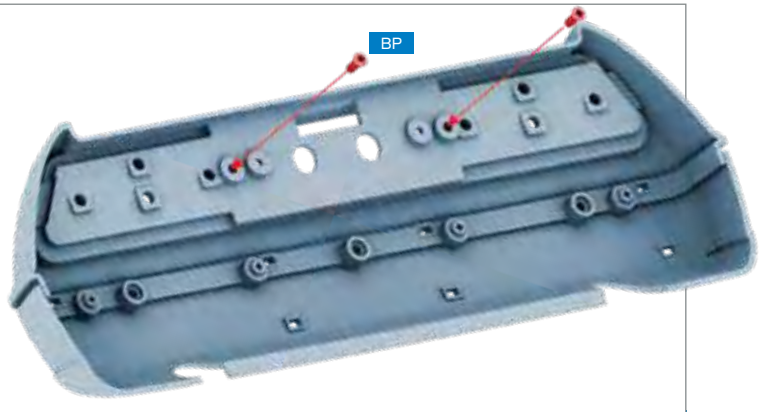
STEP 1 ›› Take four light parts (H, I, J, and K) and clip them into the corresponding spaces in Frame 1-G.



This is what the assembled piece should look like.

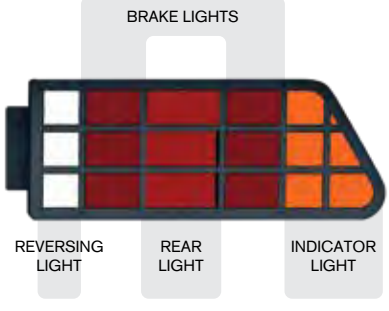


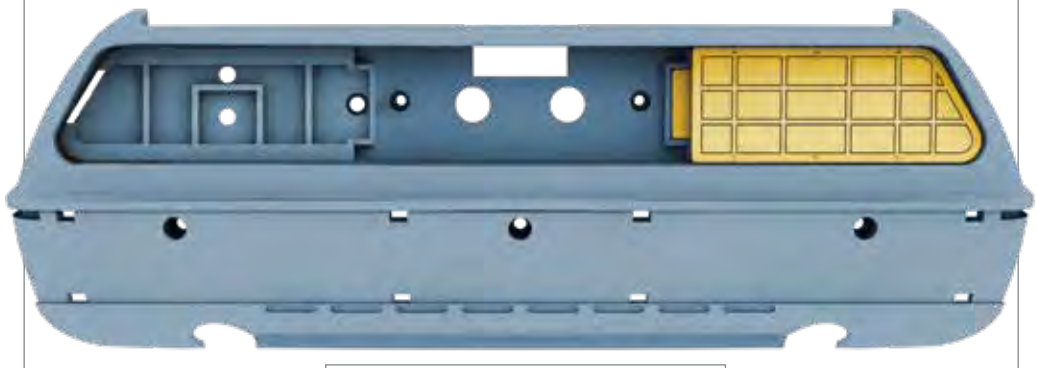
STEP 2 ›› Push the assembled Frame 1-Gh into the passenger-side socket on the rear section. Take care to push in the plastic 'lip' of the frame first, before pressing the rest of it into place.



STEP 3 ›› Take one BP screw and thread it into the back of the rear section. Use the screwdriver to tighten the screw, securing the panel of lights to the assembly.

The time machine's rear-light displays are identical to those of the original DeLorean DMC-12. They are divided into four distinct functions.



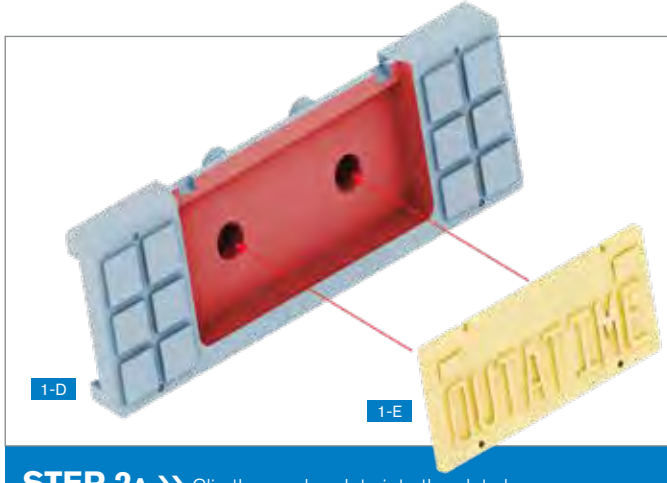


This is what the assembled piece should look like, with right-hand sets of lights screwed securely in place.

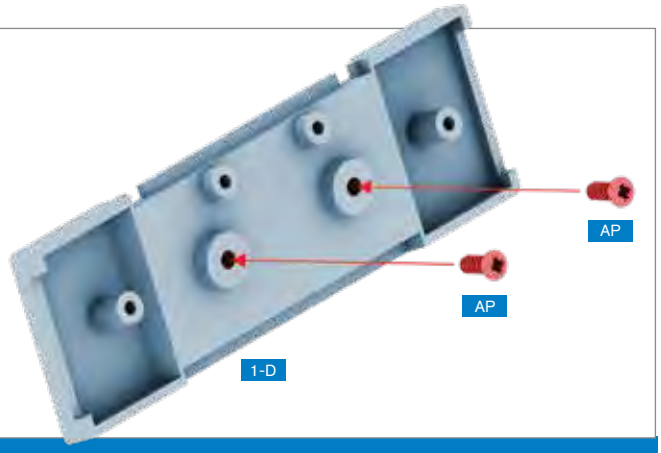
THE PLATE



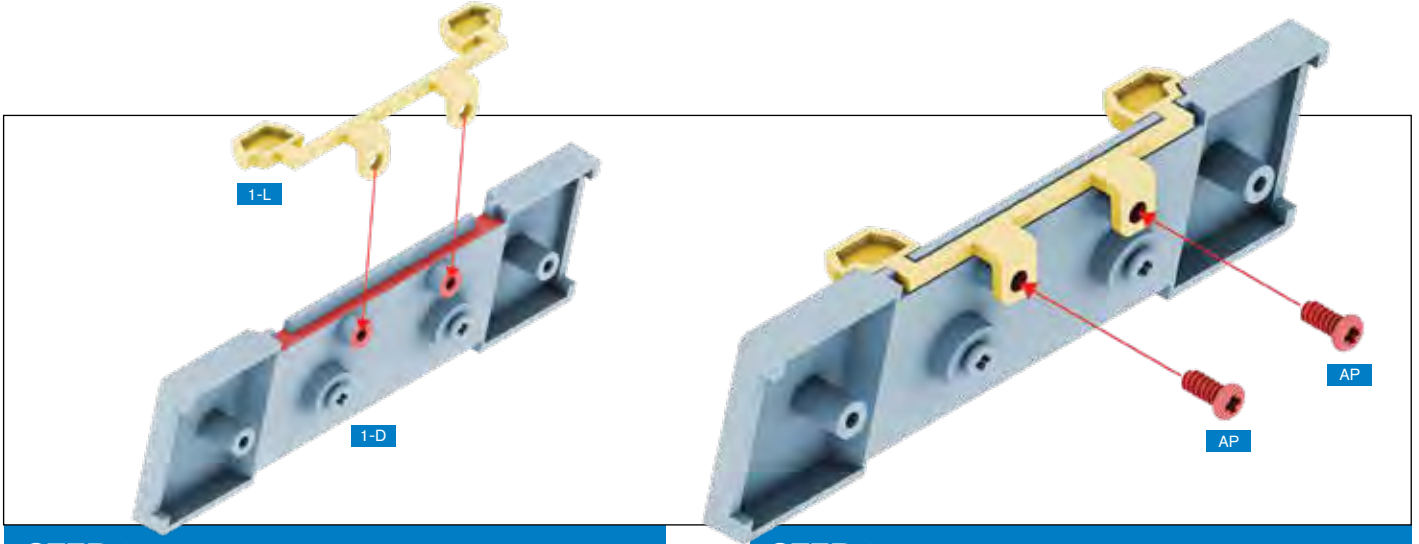
STEP 1 ›› Put the 'AUG' sticker above the 'O' on the numberplate. Attach the other sticker to the opposite corner.



STEP 2A ›› Clip the numberplate into the plate base, taking care to make sure both components are the correct way up.



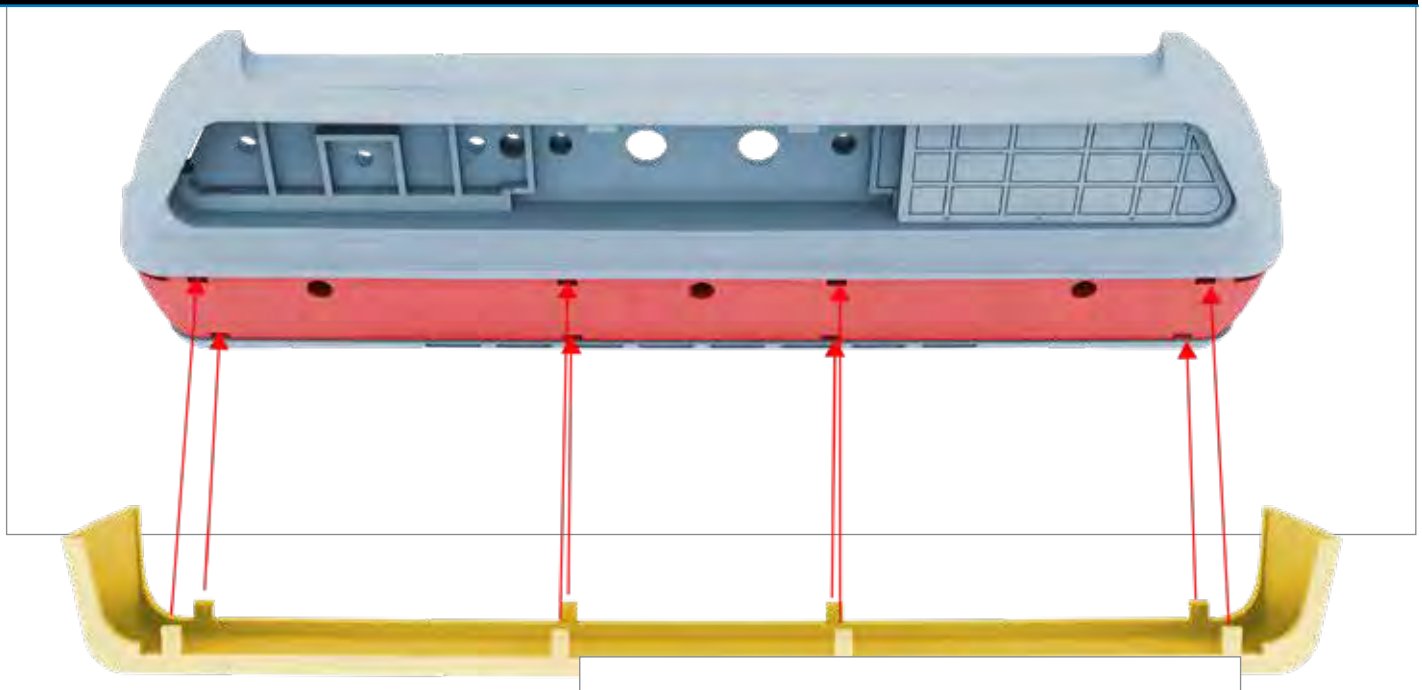
STEP 2B ›› Once the numberplate has been clipped into place, secure it to the plate base using two AP screws.



STEP 3A ›› Take the plate holder and clip it into the lip at the top of the plate base. Ensure that the holder's two screw-holes are tucked behind the base and aligned with the base's screw-holes.

STEP 3B ›› Take two AP screws and secure the plate holder to the plate base. The holder's two plastic lips should jut out above the number plate itself.

THE BUMPER



STEP 1 ›› Making sure that the 'DeLorean' logo is the right way up, take the bumper and attach it to the rear section. Align the holes carefully and push the two pieces together.



Your assembled rear-and-bumper section should look like this.

THE JOURNEY BEGINS: Now that you've assembled the first part of your *Back to the Future* DeLorean model, put it somewhere safe until Issue 2 arrives.



THE FUTURIST

WRITING THE SCRIPT

Bob Gale, the master storyteller behind the *Back to the Future* trilogy, takes us back in time to the genesis of a legend…

Everybody loves *Back to the Future*. Three decades after it hit big screens across the world, director Robert Zemeckis' plot-twisting comedy adventure is regarded as a classic of 20th-century American cinema and the best time-travel movie ever made. But where did this classic story come from? Did it spring fully formed from the space-time continuum, the result of a complicated temporal paradox? Or was it simply a dream come true for two enthusiastic film fans called Bob?

Robert 'Bob' Zemeckis and Bob Gale met in 1971 at the University of Southern California, where they bonded over a love of Hollywood movies. "I wanted to be a writer and Zemeckis wanted to be a director," recalls Gale, "so it made sense for us to team up." As students of the University's School of Cinematic Arts, they soon began work on their first film project, a low-budget horror called *Bordello of Blood*. But what Zemeckis and Gale really wanted to do was make a movie about time travel.

INTO THE FUTURE

In 1939, the New York World's Fair opened its Futurama exhibit, a vast model of what America might look like in 20 years' time. Designed by the modernist architect Norman Bel Geddes, it included robots, rockets and automated motorways – in short, a technological utopia. "We saw those images growing up,' recalls Gale, "and we thought, 'Wow, it's going to be cool living in the future!' But, of course, that Bel Geddes version of the future never happened. So we had this idea for a movie in which a character time-travelled to the future, and for some reason it's like a real-life World's Fair."

This was the concept, formed in the mid 1970s, that set Gale and Zemeckis on the road to *Back to the Future*. But there was still a long way to go. "I'd come up with a title," says Gale. "*Professor*



WORLD OF TOMORROW: *Post-war America's visions of the future included flying cars, robot servants and the preservation of the nuclear family.*

> "We were fascinated by how people predict the future incorrectly."
>
> BOB GALE

Brown Visits the Future. What we didn't have was a story. We needed a 'hook' for the main character, something dramatic, something that would turn the basic idea of travelling through time into a movie."

HIGH-SCHOOL HOOK

It wasn't until Gale stumbled across a relic from his father's past that he found the inspiration he'd been searching for. "When I saw my dad's old high-school yearbook," he says, "that was the moment I knew we had our story."

Gale had known that his father was on the school debating team, but he was surprised to learn from the yearbook that Gale Sr. had also been class president. "Until I picked up that book, I'd never given much thought to what kind of student he'd been," he says. "Conversations about high-school just hadn't come up in our household."

Gale began to wonder if he and his father would have been friends if they'd been high-school contemporaries, and from that thought came the 'hook' for his movie: what if you could go back in time and go to school with your parents? "The cliché of the family movie is that Dad knows best," he explains. "So we thought, why not turn that on its head so that the kid has his life together but the Dad is a complete loser, and the kid straightens out the Dad? Normally, that can't happen because there's a 30-year age gap – so you could only do this in a time-travel movie."

The bare bones of *Back to the Future*'s story were taking shape. "Zemeckis suggested that the mother could be at the same school," recalls Gale, "and that she would be much more sexually adventurous than the son ever expected!"

BACK TO FUTURAMA

Gale started writing the first draft of the script in 1980, and decided to send Marty back in time to 1952. But he also managed to incorporate the original World's Fair angle. "When Marty returned to the present at the end of that draft," he says. "it was an amazingly advanced, Norman Bel Geddes version of the 1980s. That was one of the key ideas that informed our writing from the start – and it was an idea nobody liked! They couldn't understand why Marty wasn't miserable, ending up in this strange futuristic world."

The writer reworked the ending once he moved on to the third draft, but Gale never abandons a great idea. "People convinced us to change it," he says, "and we decided to save it for the sequels…" ■

THE TWO BOBS

Robert Zemeckis and Bob Gale collaborated on three film releases before *Back to the Future*…



***I WANNA HOLD YOUR HAND* (1978)**

Zemeckis and Gale's first foray into teen-movie territory was this comedy about 1960s Beatlemania.



***1941* (1979)**

The duo wrote the screenplay for this World War II comedy, which was directed by Steven Spielberg.



***USED CARS* (1980)**

Kurt Russell played the lead, a slick used-car salesman, in Gale and Zemeckis' boisterous comedy.

TIME TRIALS

DESIGNING THE CAR

The creation of *Back to the Future*'s time machine was a team effort, and it began with the storyboards of concept artist Andrew Probert…

Doc Brown's DeLorean-shaped time machine is one of the most instantly recognisable vehicles in cinema history. But who designed it? As with the plot of the *Back to the Future* trilogy, the answer is anything but straightforward.

In early drafts of the script for the first film, the time machine was a refrigerator-like 'Time Chamber', but director Robert Zemeckis and writer Bob Gale soon realised the limitations of this design. They needed their device to move during the story's race-against-time finale, and by the third draft the pair hit on the idea of making it a car. "It was always going to be a DeLorean," says designer Andrew Probert of their choice of wheels, "though you may want to ask Bob Zemeckis to tell you the Mustang story!"

Probert was part of an exciting team that came together behind the scenes of Steven Spielberg's newly formed company, Amblin Entertainment, which was producing *Back to the Future*. He was hired by Zemeckis to create storyboards for the movie, while concept artist Ron Cobb was lined up to design the time machine. "I started doing the storyboards, but Ron hadn't arrived yet, and I needed to have some sort of car to work with," Probert says. "I started playing around with a design, so I could at least get something in my boards, and came up with several ideas." The artist incorporated a souped-up DeLorean into his storyboards, layering in more and more detail – and an iconic, very 1980s time machine began to take shape.



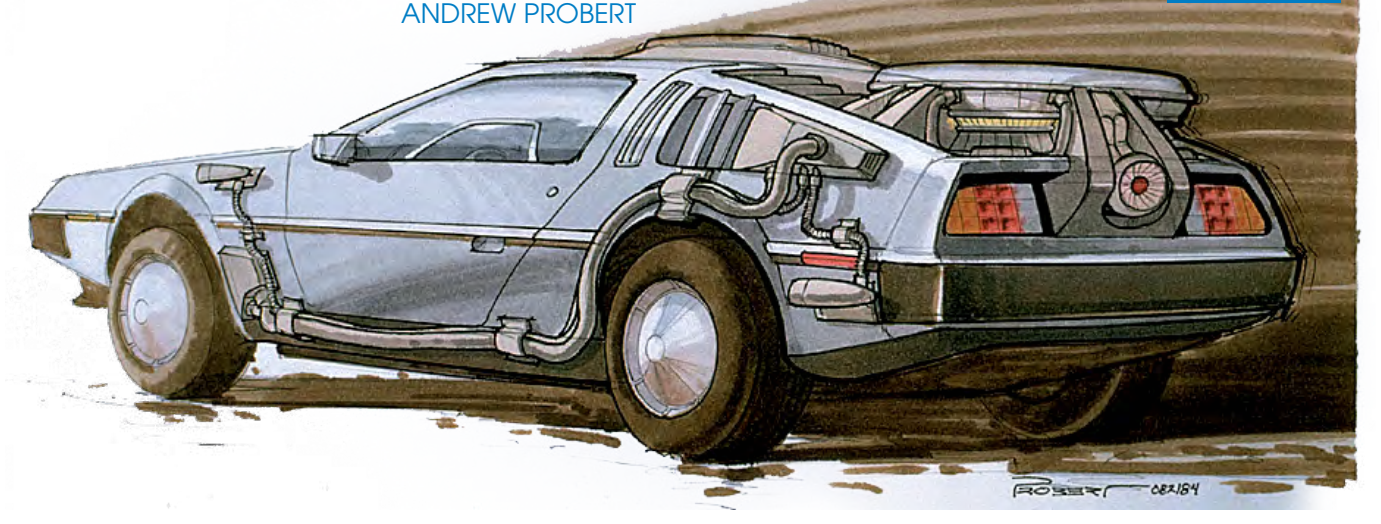
OUTATIME: *Andrew Probert's storyboards gave the producers their first glimpse of the time machine.*

BUILDING THE DETAIL

The DeLorean DMC-12 was launched in 1979 and discontinued in 1983, a year before *Back to the Future* went into production, but it would be immortalised by its starring role in Zemeckis' blockbuster hit. In the final shooting script, Doc Brown (Christopher Lloyd) explains how the car's unique unpainted "stainless steel construction" is

> **"I said, who's going to design this car?"**
> ANDREW PROBERT

FILLING IN: *The artist needed a car design to begin storyboarding, so he created one himself.*



ideal for "flux dispersal" and therefore the logical choice of ride for the modern time-traveller.

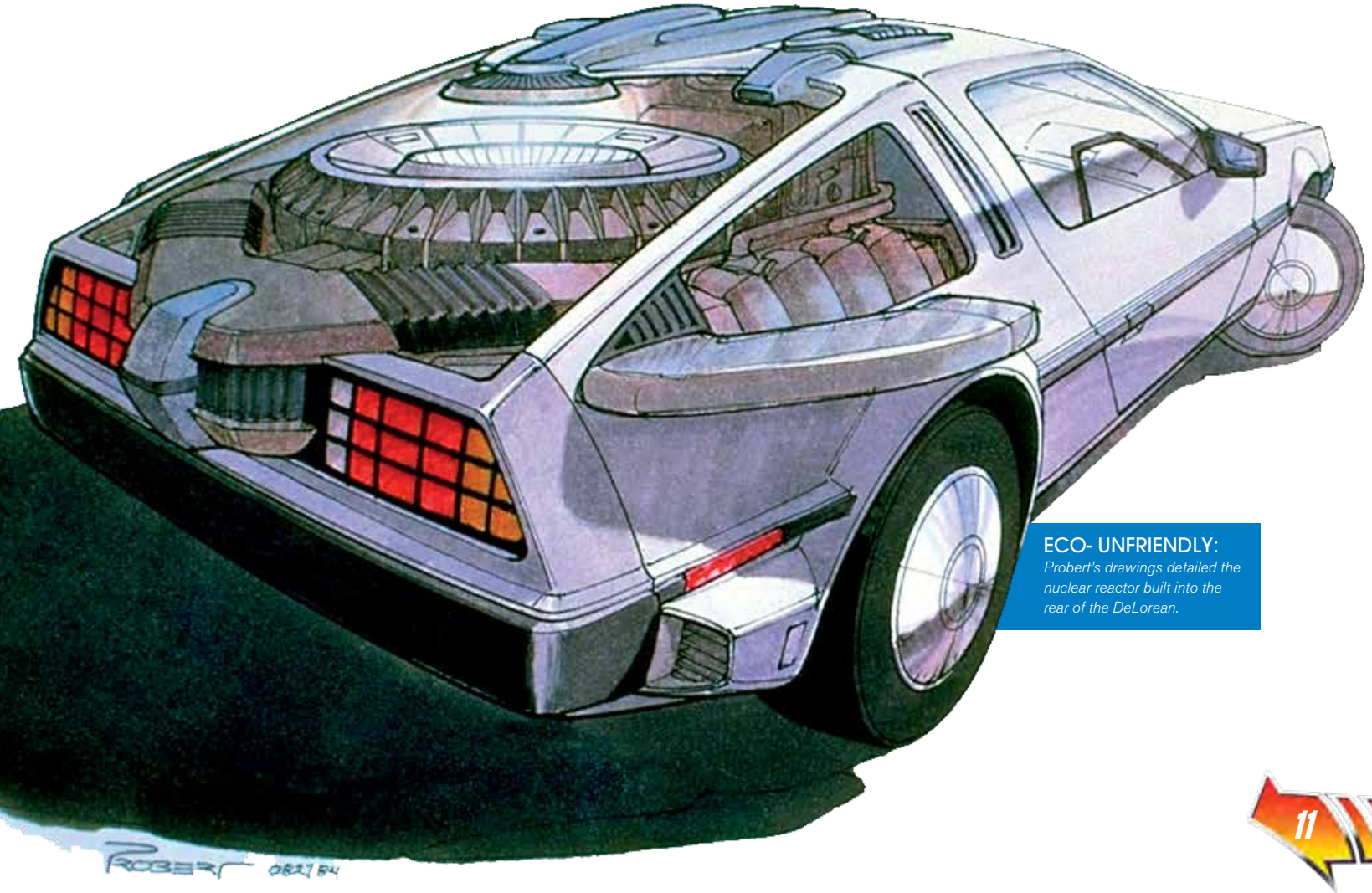
With its streamlined bodywork, metallic sheen and dramatic gull-wing doors, the DeLorean certainly had a ready-made science-fiction look. The scene in which the radiation-suited Marty (Michael J. Fox) crashes into a 1950s barn and is mistaken for a "spaceman from Pluto" is a sly acknowledgment of the car's sleek, flying-saucer appearance. But the DeLorean's basic design wasn't enough – the vehicle still required a few embellishments to transform it into a convincing time machine.

"I'm not sure if it was indicated in the script or not," says Probert, "but the back of the car was really the only logical place for everything to go." In his initial storyboard drawings, the artist packed the DeLorean's open boot with technology, taking the script's references to plutonium and nuclear power as his starting point. The focus of these early designs was a circular reactor that took up much of the boot space. "At one point I had a reactor that went off to one side," he explains, "I tried all sorts of approaches to make it convincing."

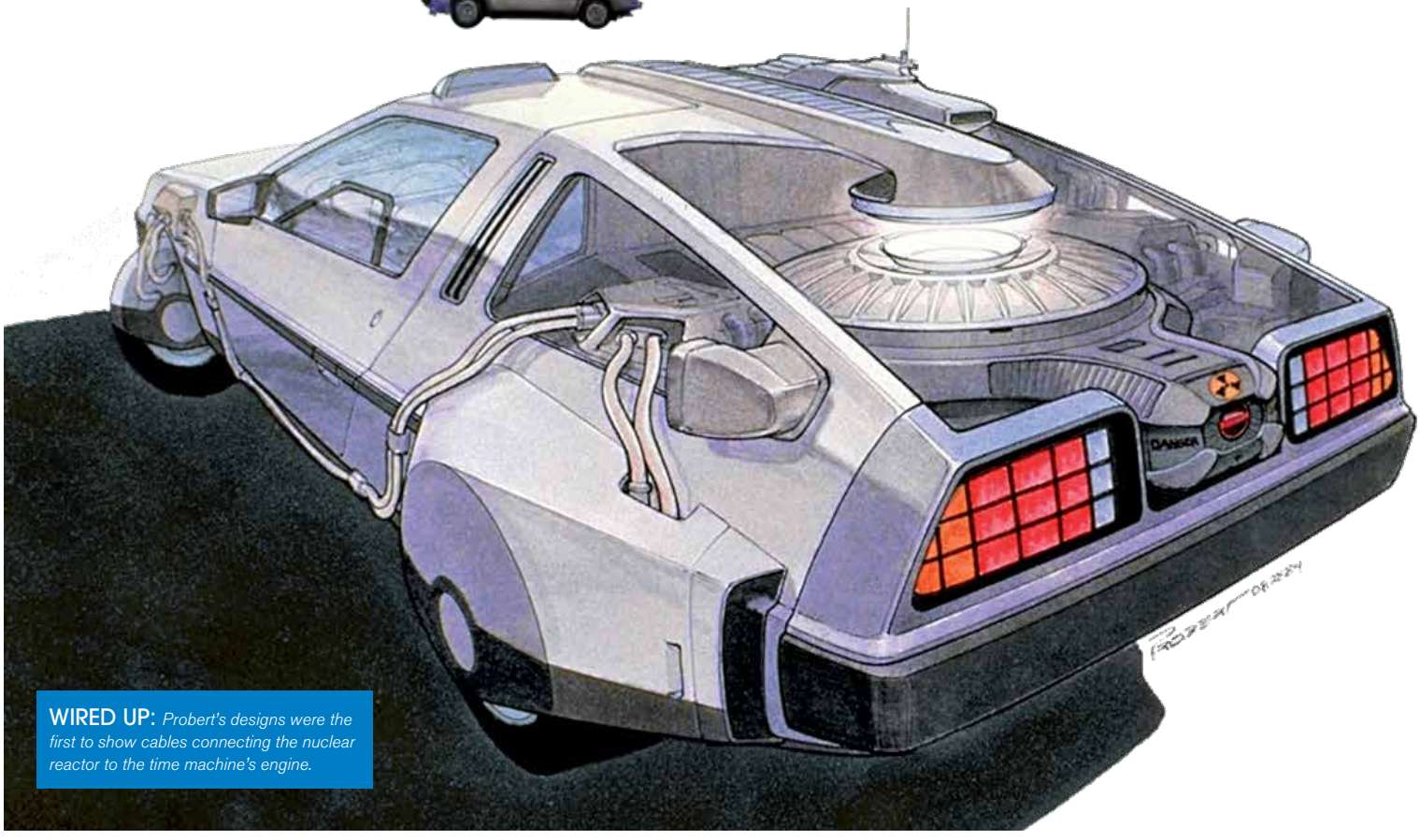


SPACEMAN FROM PLUTO: *Andrew Probert's storyboard illustration of the DeLorean's 'crash landing' in a Hill Valley barn.*

In Probert's storyboard designs, the bowl of the nuclear reactor glowed with white light and seemed to transfer power into a sleekly overarching 'arm' section that blended neatly into the car's roof. This arm was the external appearance of Probert's take on the time machine's now-famous flux capacitor, which he envisioned as being located in the ceiling of the car's two-seater cockpit. "I put the flux capacitor over their heads so the Doc could point to it and the camera could see it," he explains. "In the



ECO- UNFRIENDLY: *Probert's drawings detailed the nuclear reactor built into the rear of the DeLorean.*



WIRED UP: *Probert's designs were the first to show cables connecting the nuclear reactor to the time machine's engine.*

> **"My designs had a manufactured feel to them."**
> ANDREW PROBERT

final film, the camera had to cut away for you to see it, but in my version it could be in the same shot."

Other features included cables that snaked out of the boot, along the length of the car and into the engine, and a small radio antenna on the DeLorean's roof. At this stage of the design process, there was no sign of the vents that would later become such a vital component of the time machine's silhouette.

DANGEROUS DESIGN

Probert's usual brief was to create machines with an ultra-advanced appearance, such as the spacecraft of *Star Trek: The Motion Picture* (1979) and the television series *Battlestar Galactica* (1978–79). His work tended to emphasise sleekness and modernity over the down-and-dirty side of science fiction; later in his career, Propert would introduce groundbreaking 'touchscreen' technology to the bridge of the Starship Enterprise in *Star Trek: The Next Generation* (1987–94). His DeLorean designs brought this futuristic sheen to *Back to the Future*'s relatively mundane world of 1980s suburbia – but it wasn't quite what Zemeckis and Gale were after.

"My initial designs for the time machine had a manufactured look and feel to them," explains Probert, "which in the context of this script was absolutely incorrect because Doc Brown was getting parts from aircraft surplus, junkyards, electronics stores – wherever he could lay his hands on them, basically!" The clean, moulded lines of Probert's



STEEL WHEELS: *The DeLorean's unique stainless-steel bodywork gave it a sci-fi feel, accentuated by the car's unusual gull-wing doors.*



TOO PERFECT: *Early designs, which had yet to include the 'mad scientist' elements of the time machine, were deemed too slick.*

creations were always expertly rationalised, but they were at odds with the director's vision of a haphazard contraption cobbled together in the garage of a down-on-his-luck mad scientist. "The time machine had to look dangerous," said Zemeckis in a recent DVD commentary of the first film. "It had to look unstable and unreliable." The director was keen to create the impression that the time machine didn't work properly and might not make it back to the future in one piece. He also wanted it to look like something that could conceivably exist in the real 1985, even if the science behind it was still the stuff of fantasy.

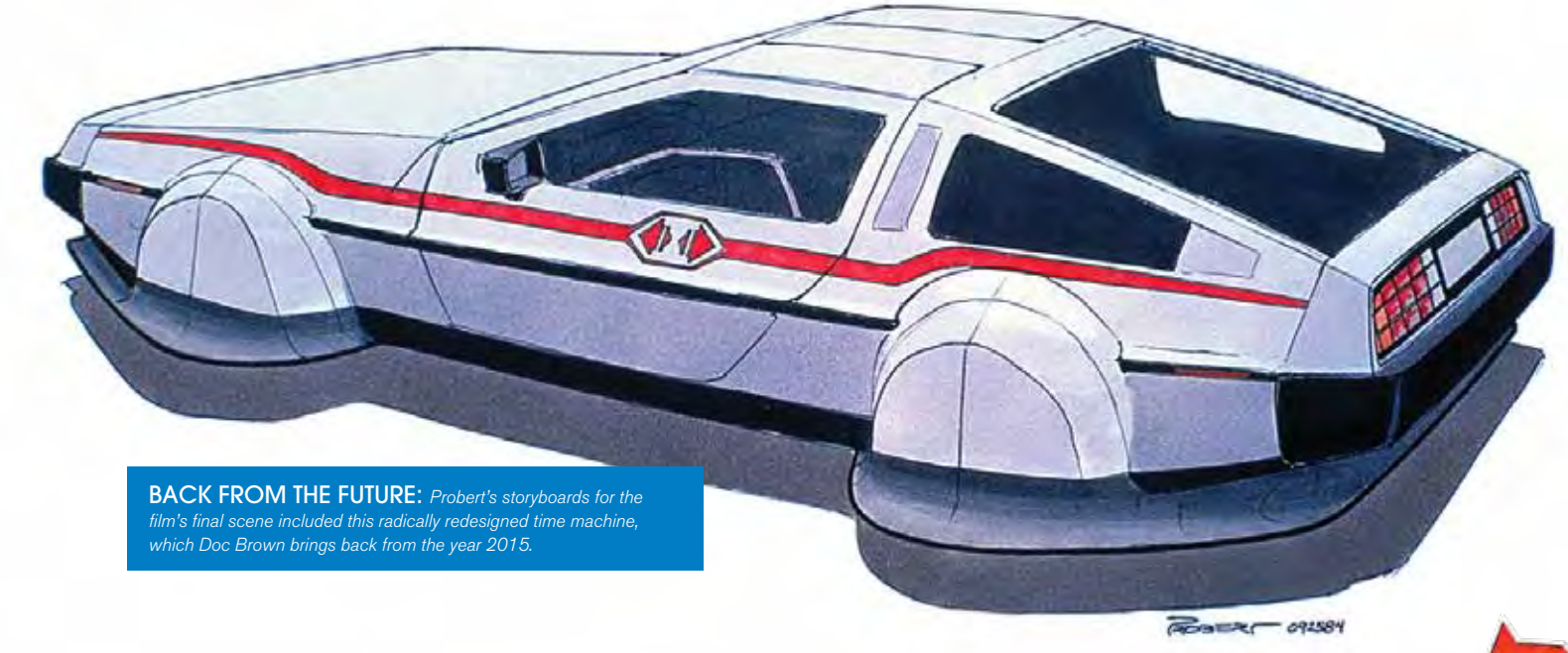
DOWN TO EARTH

Once Probert's detailed storyboards were underway, Ron Cobb started work on the design of the car. "I was a huge fan of Ron," says Probert of his fellow concept artist, "and I still am – he's so good, he freaks me out! His thinking and his attention to detail are incredible. When he arrived on the show he was charming and delightful and even more talented than I thought he was. He also whipped out that car design in nothing flat!"

Like Probert, Cobb's background was science fiction, most notably *Star Wars: Episode IV – A New Hope* (1977) and Ridley Scott's *Alien* (1979). Whereas Probert excelled at the sleek and modern, Cobb specialised in a much rougher tone. He combined an engineer's knowledge with a eye for realism and atmosphere. In *Alien*, for example, he helped to create the 'tramp steamer' look for the *Nostromo* spacecraft, and it was this rugged aesthetic that Zemeckis hoped Cobb would bring to Doc Brown's "dangerous" DeLorean.

Probert continued to work on the film's storyboards, but it wasn't the end of the road for his vision of the *Back to the Future* time machine. "We could probably only afford Ron for a week," says Bob Gale, "but he got us over the hump. We gave Ron's drawings to Andy and told him this is the way we wanted to go, with the nuclear reactor sitting on the back and the crazy coils all over the car."

Having laid the visual foundation for one of cinema's most iconic vehicles, Probert found himself involved in the final stages of the time machine's creation. Once Cobb left the project, Probert was able to take his ideas and refine them for the big screen, tweaking the design until it was perfect in the eyes of Zemeckis and Gale. After months of conceptualisation, the DeLorean was very nearly ready to tear up the tarmac. ■ TO BE CONTINUED...



BACK FROM THE FUTURE: *Probert's storyboards for the film's final scene included this radically redesigned time machine, which Doc Brown brings back from the year 2015.*



> "It was this weird ride that I got on..."
> MICHAEL J. FOX



TIME TEAM: *According to Michael J. Fox, his first scenes with Doc Brown were shot "in a freezing parking lot at 2am".*

MICHAEL J. FOX

MARTY McFLY

The young star of *Back to the Future* went on to become a huge Hollywood star…

When he won the lead role in *Back to the Future*, 23-year-old Michael J. Fox was already enjoying success on television. His performance as Alex P. Keaton in the sitcom *Family Ties* (1982-89) had made him famous – but it was the part of Marty McFly that made him a star.

Fox was making *Teen Wolf* (1985) when he first heard about *Back to the Future*, and before long he was riding the skateboard of cinema's favourite time traveller. He followed his turn as Marty with the films *The Secret of My Success* (1987), *Bright Lights, Big City* (1988) and *Doc Hollywood* (1990). He also starred in Brian De Palma's Vietnam War drama *Casualties of War* (1989) opposite Sean Penn.

In 1996, the actor returned to television with the sitcom *Spin City*, in which he was briefly reunited with his *Back to the Future* co-star Christopher Lloyd. He then starred in writer-director Peter Jackson's horror comedy *The Frighteners* (1997).

A year later, Fox announced that he was suffering from Parkinson's disease. The star semi-retired from show business to establish the Michael J. Fox Foundation for Parkinson's Research. ■

QUICK FACTS!

DOUBLE LIFE

Fox made *Back to the Future* and *Family Ties* at the same time – for two months he was getting one hour's sleep every night!

VOX POP

He has starred in two other movie trilogies: *Homeward Bound* and *Stuart Little*. In both fanchises, he voiced an animal character.

STARTING OUT

Fox was born in Alberta, Canada, and got his TV break in the Canadian sitcom *Leo and Me* (1979) at the age of 18.

PUBLIC IMAGE

In 1991, he was diagnosed with Parkinson's disease. He did not tell the world about his struggle with the illness until 1998.

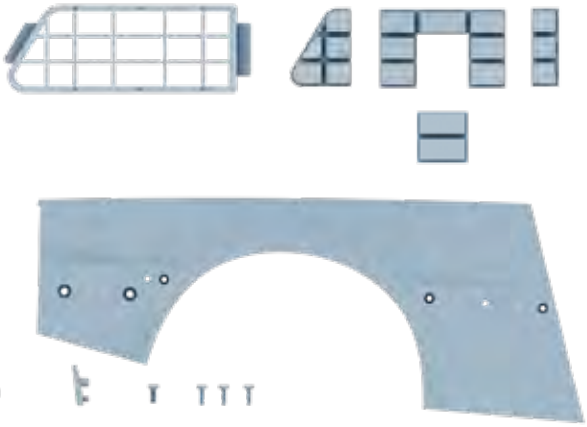
NEXT ISSUE...

THE FRONT WING

The build continues with the driver's side front wing of your DeLorean time machine...

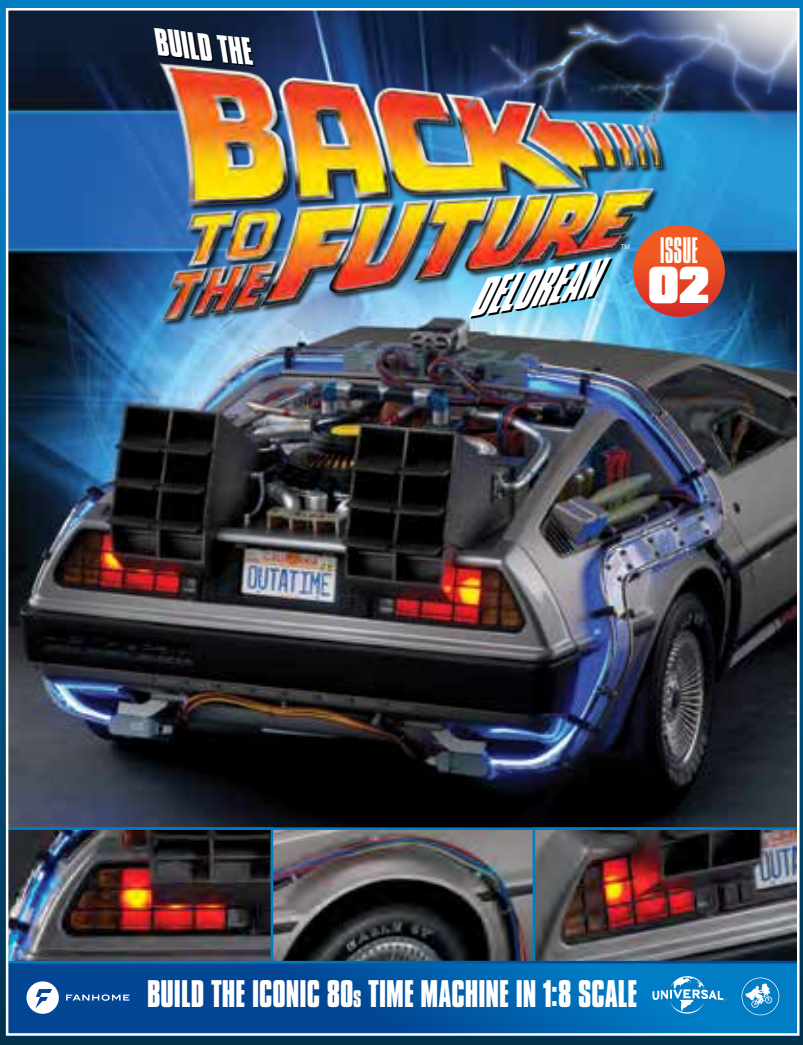
In the next issue you'll receive the second set of parts for your building project, plus detailed step-by-step instructions telling you how to assemble them.

YOUR CAR PARTS...



THE COMPLETED FRONT WING...





ALTERNATE REALITY

Find out all about the radically different first draft script for *Back to the Future*, and how it evolved into the film we know and love.

DESIGNING THE FUTURE

Check out the concept art produced by legendary sci-fi designer Ron Cobb, a veteran of *Star Wars* and *Alien*.

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