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BACK TO THE FUTURE™ DELOREAN

ISSUE 02









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BACK TO THE FUTURE™ DELOREAN

ISSUE 02





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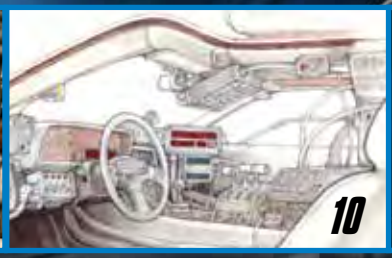
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10


14



YOUR CAR PARTS

With this issue you receive the second rear light assembly and one wing with black trim.

5x AP SCREWS



2-E LIGHTS

2x BP SCREWS



2-G LIGHTS



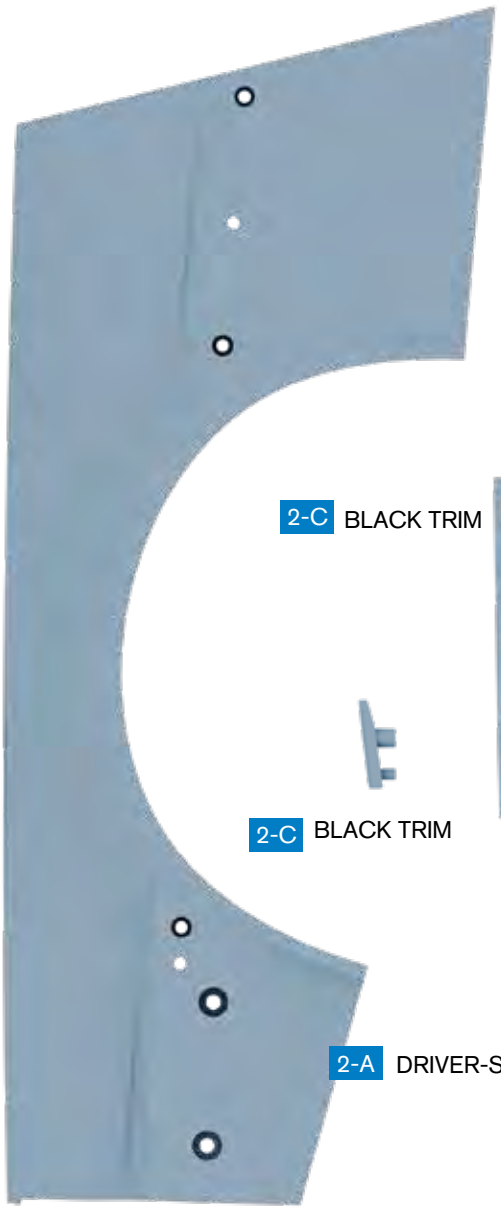
2-D FRAME



2-H LIGHTS



2-F LIGHTS



2-C BLACK TRIM

2-C BLACK TRIM

2-A DRIVER-SIDE WING

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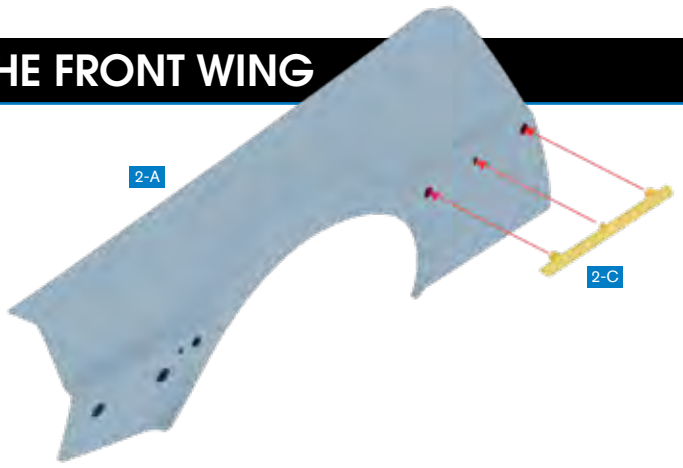


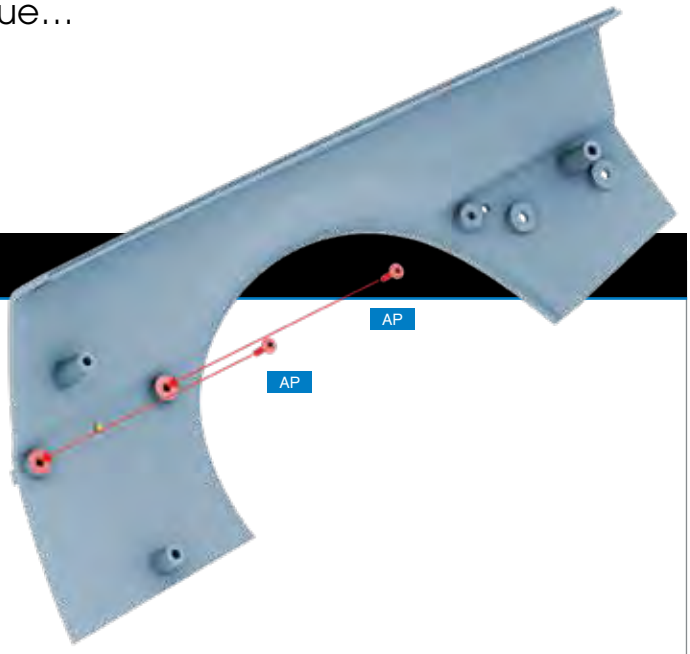
DRIVE TIME

The DeLorean's iconic stainless steel bodywork starts to come together in this issue…

With the rear section, bumper and numberplate of your DeLorean already assembled, it's time to start building the car's iconic unpainted steel shell. First up is the driver-side wing with its trim…

THE FRONT WING





STEP 1 ›› Align the longer piece of black trim (2-C) with the three holes on the outside of the wing (2-A), ensuring the trim fits flush with the edge of the metal piece. Press the trim firmly into place.

STEP 2 ›› Thread two AP screws into the two outermost holes on the inside of the wing. Use the crosshead screwdriver that you received with Issue 1 to screw the trim securely into position.

THE TRIM

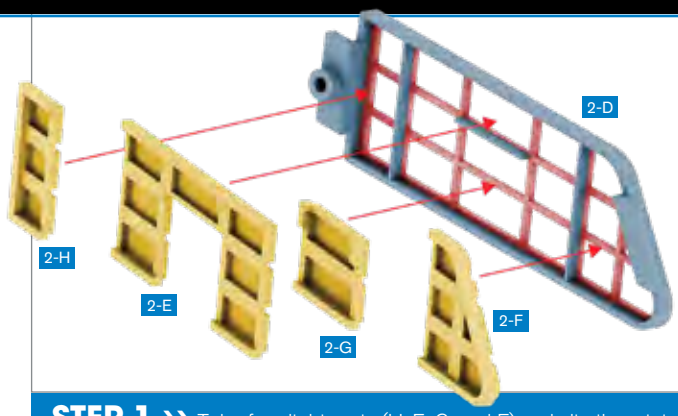




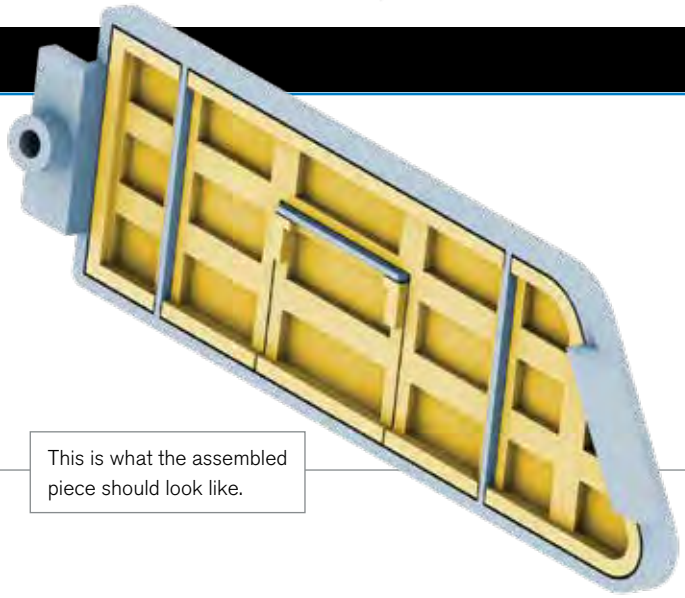
STEP 1A ›› Take the shorter piece of black trim (2-B) and align it with the two corresponding holes on the outside of the wing. Press the plastic piece firmly into place.

STEP 1B ›› Thread a AP screw into the corresponding screw-hole on the inside of the wing. Screw it securely into place, as with Step 2 of 'The Front Wing' section.

THE LIGHTS



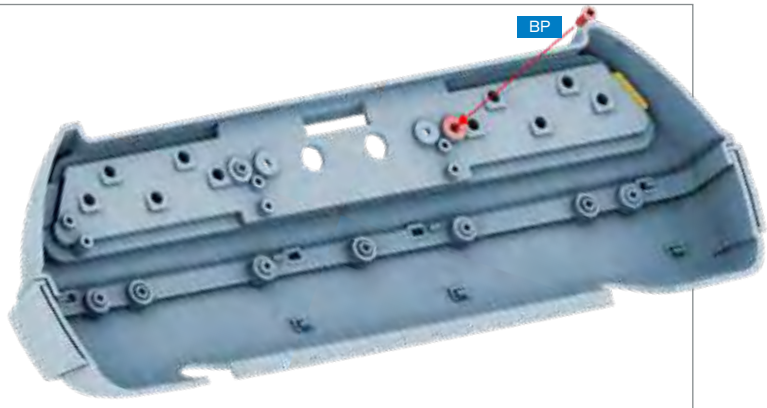
STEP 1 ›› Take four light parts (H, E, G, and F) and clip them into the corresponding spaces in Frame 2-D.



This is what the assembled piece should look like.

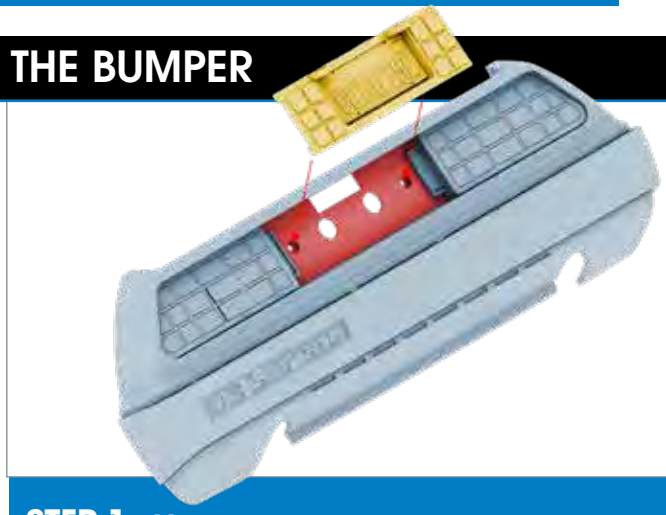


STEP 2 ›› Push the assembled Frame into the passenger-side socket on the rear section. Take care to push in the plastic 'lip' of the frame first, before pressing the rest of it into place.

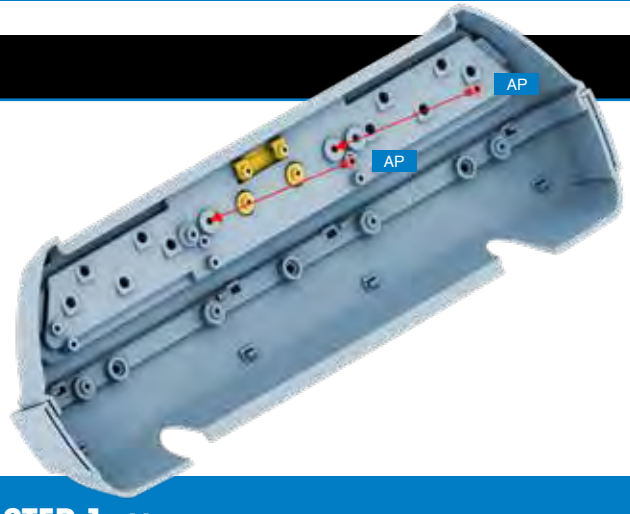


STEP 3 ›› Take one BP screw and thread it into the back of the rear section. Use the screwdriver to tighten the screw, securing the panel of lights to the assembly.

THE BUMPER



STEP 1A ›› Clip the assembled numberplate, holder and base into the space between the two light panels on the car's rear section.



STEP 1B ›› The plate should fit neatly into the rear section. Using two AP screws and the screwdriver, secure the plate to the rear.

BACK TO THE FIRST DRAFT

WRITING THE SCRIPT

Pet monkeys, atomic bombs – and no DeLorean! Writer and producer Bob Gale talks us through the original script for *Back to the Future*…

Most film scripts go through several rewrites before they make it to the screen, and *Back to the Future* was no exception. The movie is all about altered timelines, so it's perhaps appropriate that writer Bob Gale's first two drafts of the screenplay were radically different to the story we know and love. Some of the most iconic elements of the trilogy – the DeLorean, the lightning strike, the name Hill Valley – don't appear at all, and there are some surprising 'new' elements, some of which very nearly made it into the finished movie.

PERFECT TIMING

When Gale sat down to write his script for Columbia Pictures the year was 1980, and he decided to send Marty McFly back in time to 18 March, 1952. "It was as much a mathematical calculation as anything," recalls the writer. "We had to work out all the factors. How old is this kid? When would his parents have gone to school? We figured the movie would get released sometime in 1982, so we traced back 30 years from there."

Timing was a crucial part of planning the story, as Gale and Zemeckis discovered when they began to work out the details of their script. "We came up with this notion that Marty would invent rock and roll," says Gale, "but that meant 1955 was as late as we could go with the time travel story. So the longer the film took to make, the less likely it became that we could include that idea."

In the first two drafts of the script, Doc Brown was a professor and his time machine wasn't a DeLorean – it was a lead lined, refrigerator-like 'Time Chamber' that ran on cola. "What's easy to

ROCK AND ROLL



Chuck Berry is often credited as the inventor of the 'duckwalk' that Marty emulates on stage. Berry claims the first time he performed the move was at a New York show in 1956…



ATOMIC AGE: *The dummies of 'Doom Town', a nuclear test site in the Nevada desert, photographed by Life magazine in 1955.*

> **"An atomic blast would melt me and the time machine in a matter of seconds!"**
>
> MARTY IN THE ORIGINAL SCRIPT

write isn't necessarily easy to direct," explains Gale. "When the time machine was a fridge, we had to work out where to put the camera when we were loading it on and off the truck that Marty used to move it around. It was tough and we had a lot of problems with it. Then Zemeckis came in to the office and suggested we make it a car…"

ATOMIC KIDS

The biggest difference between the initial drafts and the final movie is the ending. In Gale's original vision, Marty and Professor Brown drive out to an atomic test facility in the Nevada desert. Once there, they hide out in a deserted town filled with creepy test-dummies and use a nuclear explosion to send the time-travelling 'fridge' back to the future.

"We only cut out the nuclear test stuff because of budgetary reasons," recalls Gale, "it was just too expensive. Our inspiration there was a 1954 movie called *The Atomic Kid*, in which Mickey Rooney played a prospector in Nevada who stumbles across one of those ghost towns. The bomb goes off, he gets irradiated and ends up with superpowers. Steven Spielberg loved that film, too, and he remembered it when he came to make *Indiana Jones and Kingdom of the Crystal Skull* (2008) – and the sequence in that movie also included a lead-lined fridge!"

The atomic-bomb subplot is seeded earlier in that early draft. At Marty's school the science teacher Mr. Arky gives a doom-laden lesson on nuclear warfare to a class of bored 1980s teenagers. A younger version of Mr. Arky appears in the 1950s section of the story. "The science teacher in 1982 was very dark and pessimistic," says Gale, "whereas in 1952 he was much more optimistic about the future. So there was a darkness in that version of the story – not an intentional darkness but something that grew out of the story – that got lost along the way as we rewrote it. That said, we did manage to get an *Atomic Kid* reference into the finished film – if you look carefully, you'll see it's the movie playing at the Hill Valley picturehouse in 1955." ■

THE ATOMIC KID

This 1950s minor comedy classic had a big influence on the development of Marty McFly's story…



***THE ATOMIC KID* (1954)**

Gale, Zemeckis and Spielberg were all influenced by this science-fiction comedy film directed by Leslie H. Martinson. Mickey Rooney stars as 'Blix' Waterberry, who finds himself trapped in a replica town that turns out to be a nuclear test site.

When the bomb goes off, Blix – unable to find anything as useful as a lead-lined fridge – simply closes his eyes and sticks his fingers in his ears. The film's publicity described it as 'a laugh explosion'!



NOW SHOWING: *The title of the film can be glimpsed on a cinema marquee in the first Back to the Future film.*

TIME-TRAVEL CONSULTANT

DESIGNING THE CAR

Ron Cobb was the design genius behind the DeLorean time machine. He shares his memories of how the iconic vehicle took shape…

One of the most influential science-fiction visionaries of the past forty years, Ron Cobb has forged a brilliant career imagining the future on film. His work as a concept artist includes the cinematic worlds of *Dark Star* (1974), *Star Wars* (1977), *Alien* (1979), *The Last Starfighter* (1984), *Aliens* (1986) and *Total Recall* (1987). But his most widely recognizable contribution to pop culture is almost certainly the DeLorean time machine from *Back to the Future*, an iconic vehicle he designed in little more than a week.



SPIELBERG'S CHALLENGE

Ron Cobb first heard about *Back to the Future* while working at Steven Spielberg's fledgling company, Amblin Entertainment. He had recently worked with the director on the production design of the first Indiana Jones movie, *Raiders of the Lost Ark* (1981). "I was working on all sorts of things at Amblin," recalls Cobb, "mostly speculative projects. Spielberg likes to have production art around him so I was busy producing lots of that for him. He came up to me one day and asked me how I would go about making a time machine out of a DeLorean. He just said, 'Give it some thought' – and then wandered off! From there, I kind of got drawn into the project. I read the script and found parts of it very funny."

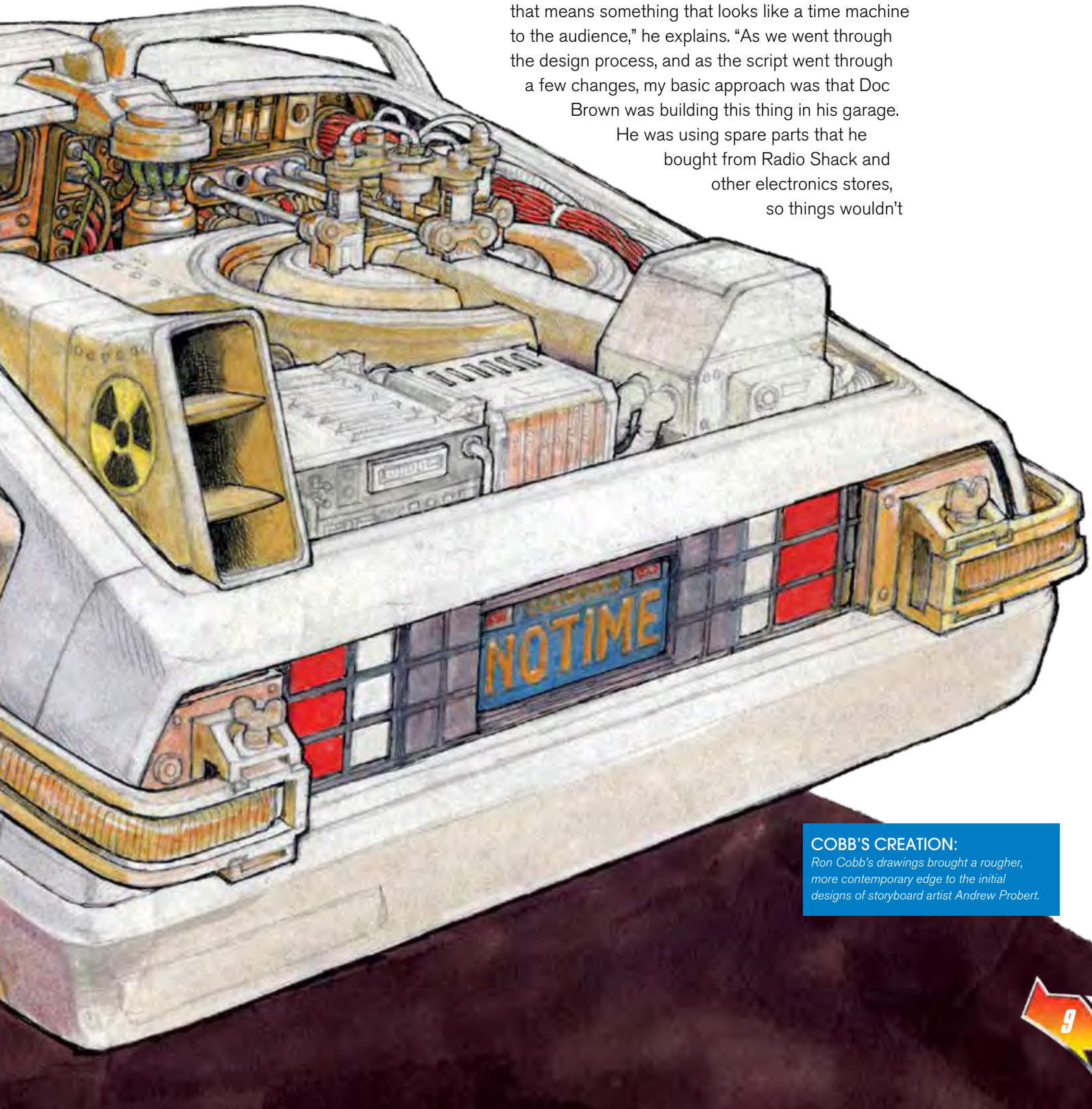
By the time Cobb joined the *Back to the Future* production team in 1984, the film's special-effects centrepiece had already begun to take shape. A version of the time-travelling DeLorean DMC–12 had already been sketched by illustrator Andrew Probert as he created storyboards, but Probert never expected these designs to be used. These initial concepts didn't quite convey the cobbled-together feel that director Robert Zemeckis wanted for the

vehicle and he and Bob Gale, the film's writer, hoped that Cobb could bring an earthier, more dangerous tone to the nuclear technology that powered Doc Brown's invention.

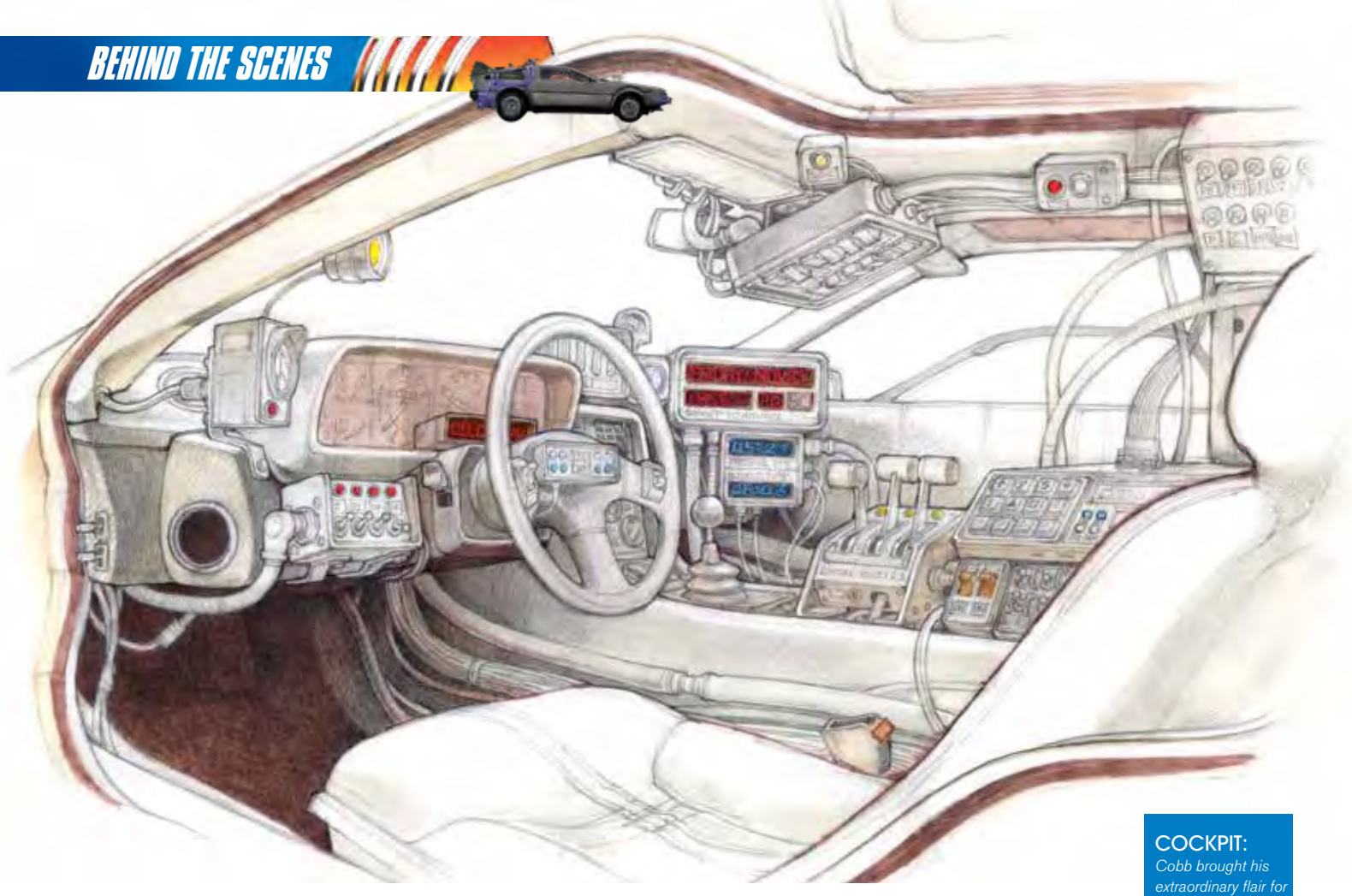
BACK TO REALITY

Cobb began work by studying the DeLorean and seeing what he could add to the car's basic outline. "Zemeckis, Bob Gale and I went to all sorts of places across southern California looking at different DeLoreans and seeing if we could buy a bunch of them," he says. "I think we bought about seven in total, mainly out of people's private collections."

Andrew Probert's storyboard designs had introduced the idea of the DeLorean's boot section being loaded with outlandish technology. Cobb also concentrated the car's modifications at the rear, but he wanted to root them in a world that the audience could relate to. "I tried to design a time machine, and that means something that looks like a time machine to the audience," he explains. "As we went through the design process, and as the script went through a few changes, my basic approach was that Doc Brown was building this thing in his garage. He was using spare parts that he bought from Radio Shack and other electronics stores, so things wouldn't



COBB'S CREATION:
Ron Cobb's drawings brought a rougher, more contemporary edge to the initial designs of storyboard artist Andrew Probert.



COCKPIT: *Cobb brought his extraordinary flair for detail to the design of the DeLorean's cramped interior.*

quite fit together or match up."

As in all of his work, Cobb started from the principle that function invariably dictates form. "If I take time to design a device or weird prop, I always think about the reality of it, whether it's a time machine or a spacecraft," he explains. "That's what the engineers at NASA would do, and I try to parallel that – I want to design it like it's a real piece of engineering. I'm in no way scientifically educated but I've always had a basic grasp of that approach, ever since I was a teenager."

SUBLIMINAL MESSAGE

Realism is only half the story in a Ron Cobb design. There is always another layer to his creations, something he calls the "subliminal message" of the concept. "If you have a spacecraft or robot that looks like it can conceivably perform a function, then I think it makes that design more authentic," says Cobb. "But there's also a theatricality to design in science-fiction. Most sci-fi films will style that spacecraft or robot to look strange and menacing and leave it there, whereas I like to take it further and give the theatricality an extra resonance.

"A good example is in James Cameron's *Aliens*, where I designed the UD4L Cheyenne dropship to look like it could actually carry a tank. But at the same time, the subliminal message was the Vietnam War – that's what that ship in that situation is supposed to remind you of." So what is the hidden message in Cobb's DeLorean design? "*Back to the Future* is first and foremost a comedy, so the theatricality led to a touch of humour rather than menace. Humour is what I tried to introduce in my design of the time machine."

Cobb had great fun with the idea that Doc Brown's plutonium-powered contraption was far from 'street legal'. "I always thought there should be a sizeable – even slightly comical – change in the look of the car," he says. "I didn't think you should just add tiny things to it. I tried to make the nuclear reactor look like a miniature version of a *real* nuclear reactor, all messy and industrial with a huge vent for radioactive steam, though Andy later tweaked the design to make it look a little more futuristic."

In the credits for the finished film, Cobb is credited as 'DeLorean Time-Travel Consultant'. He reveals that his consultancy work on the time



ICE TIME: *Cobb came up with the idea of the time machine icing up after its test journey.*

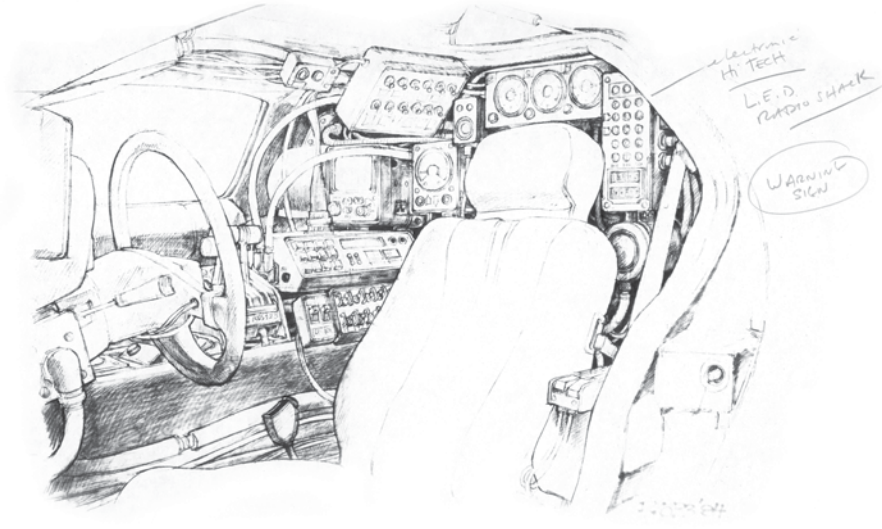
"I want to design it like it's a real piece of engineering."

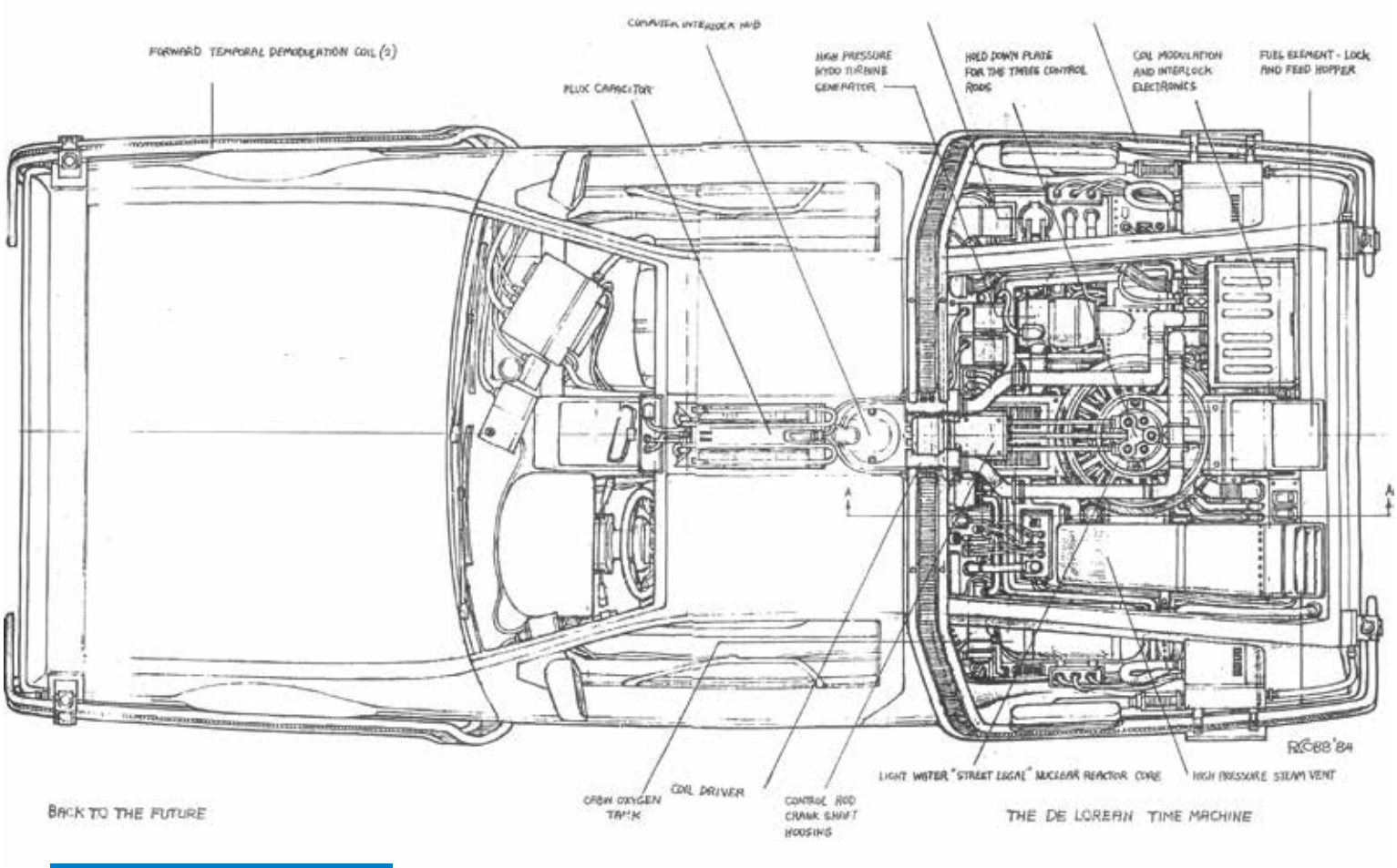
RON COBB

machine extended beyond the nuts-and-bolts design of the car and into the realm of theoretical physics. "I always thought the DeLorean should have a coil that looped around the car and generated a kind of electrical field that transported it through time," he explains. "I suggested to Zemeckis that the actual time-travel sequences should be conducted in some bizarre, utterly black, starless universe, where the temperature was absolute zero."

Zemeckis ultimately decided not to show the DeLorean 'in flight' through the space-time continuum, as he and Bob Gale felt it was unnecessary, but the director liked Cobb's ideas. "These were just thought processes of my own," laughs the designer, "but Zemeckis took them on board. So in the scene when the DeLorean comes back from its first test ride, with Doc Brown's dog at the wheel, the car is covered with ice because it's just been through an absolute-zero environment."

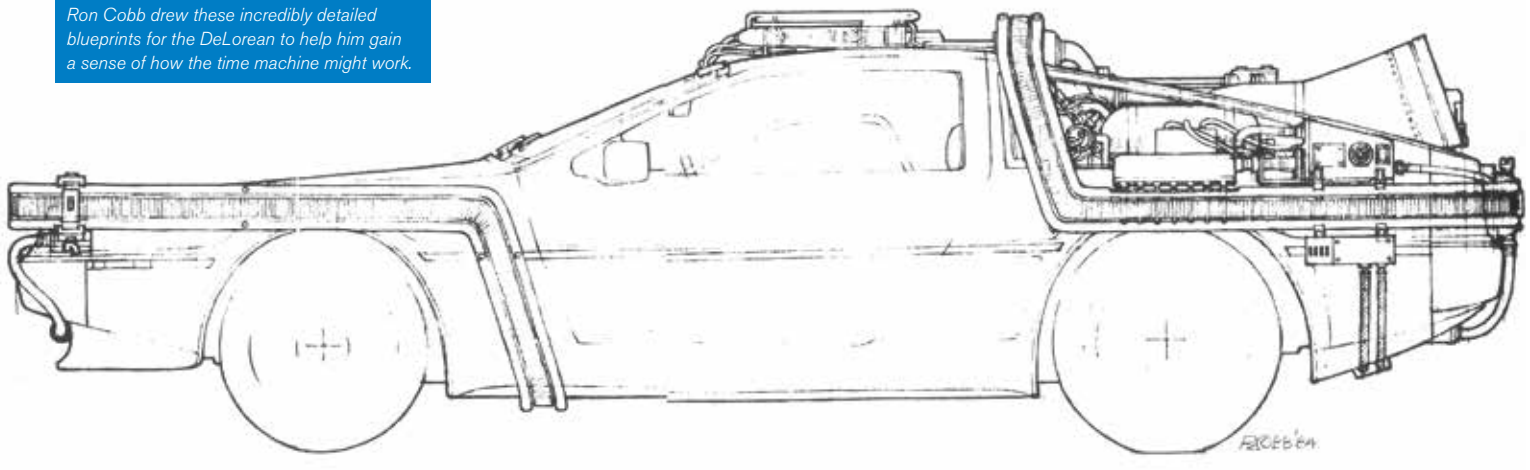
The dry-ice effect looks pretty cool, but it's also another example of Cobb's form-follows-function approach to creating fantastical contraptions for the screen.

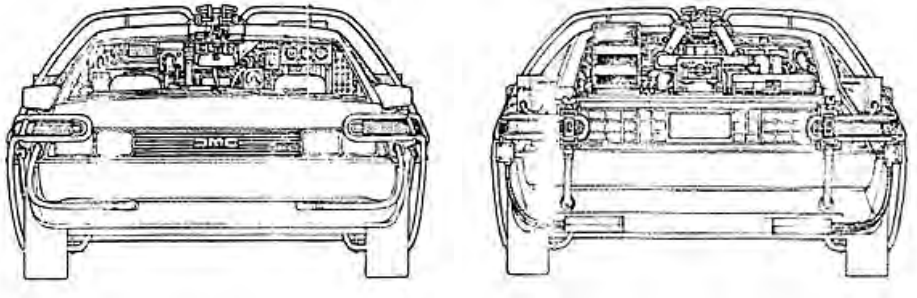


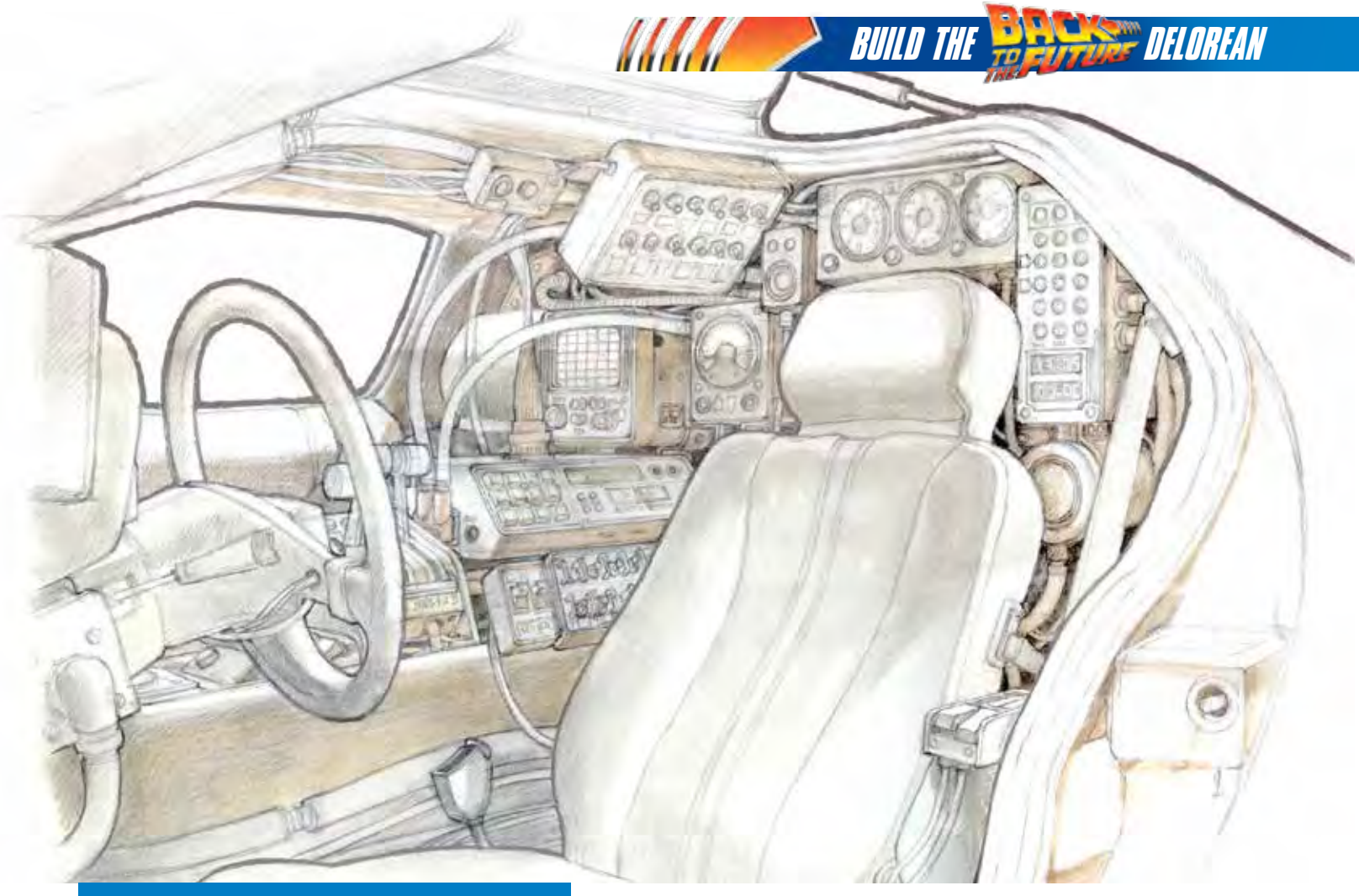


SCHEMATICS:

Ron Cobb drew these incredibly detailed blueprints for the DeLorean to help him gain a sense of how the time machine might work.







BUILDING THE DETAIL:
Cobb layered colour into his original sketches to add texture and atmosphere to the DeLorean design.

HANDING OVER

Cobb only remembers working on *Back to the Future* for a week, but his genius for combining story and spectacle put the DeLorean's design on the right track. "I was then whisked off on some other project [the 1985 comedy *Real Genius*]," recalls Cobb, "and Andy Probert took over to give the car concept a polish. He did a great job of making it look a little more integrated and sci-fi. Then the special-effects supervisor Kevin Pike came in and added some elements and took others away. So a lot of people contributed – and, by God, it worked!"

The time machine was now in its final stages of conceptualisation, and the deadline for filming was fast approaching. But the silhouette that would be so familiar to millions of viewers wasn't quite there yet. With Cobb working on another film, Zemeckis and Gale turned full circle and asked Andrew Probert to give the car's design a final pass. He would add the crucial finishing touches… ■ TO BE CONTINUED...

> **"A lot of people contributed – and, by God, it worked!"**
> RON COBB



TEAM EFFORT:
Cobb's main legacy was the DeLorean's cobbled together, 'mad invention' feel. His suggestion that the car be covered with ice after its test journey added to the concept that it was a dangerous ride.



"May it stand for all time!"

MAYOR HUBERT



BOLT FROM THE BLUE:
The famous lightning strike that stopped the clock in November 1955.

HILL VALLEY COURTHOUSE

CLOCK TOWER

12TH NOVEMBER 1955

This landmark of Hill Valley's Courthouse Square has seen a lot of action in its 130-year history…

The clock at the top of the Hill Valley Courthouse building was officially started at 8 P.M. on 5th November 1885. It was stopped by a bolt of lightning on 12th November 1955. Marty McFly and Doc Brown were present on both of these occasions…

Before his adventures in the Doc's DeLorean, Marty didn't give the broken clock tower a second glance. It was just another background detail of his humdrum home town. He had no idea that its past was bound up in his own personal future, and that he would end up travelling back to the 1950s to see the lightning strike – and then further back to the 19th century to witness the clock's construction.

Sometime between 1985 and 2015, the courthouse was converted from a social security office into a shopping mall, complete with radically redesigned glass facade that was ultimately smashed by a hoverboard. In an alternative timeline that branched off from November 1955, the building was bought by Biff Tannen and repurposed as a casino, the centrepiece of a very different Hill Valley that was overrun by corruption and squalor. ■

QUICK FACTS!

FAKESVILLE
The clock tower was part of Courthouse Square, a huge set built on the Universal Studios backlot.

A LOT LESS COMPLICATED
The producers decided to film on the backlot to avoid redressing a real town square for two different time periods.

DÉJÀ VU
Courthouse Square has featured in other films and TV shows, such as *To Kill A Mockingbird*, *The Twilight Zone* and *Gremlins*.

FIRE DAMAGE
The Courthouse Square set has twice been damaged by fire, once in 1990 and again in 2008.

STRANGE TIMES
The Roman numerals on the clock face includes a 'IV', instead of the 'IIII' found on most clocks of its kind in the United States.

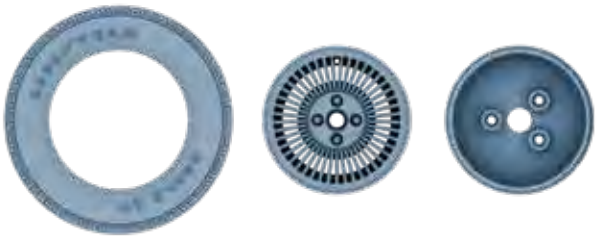
NEXT ISSUE...

THE WHEEL

Introducing the first of the four wheels in your build-up DeLorean DMC-12 project…

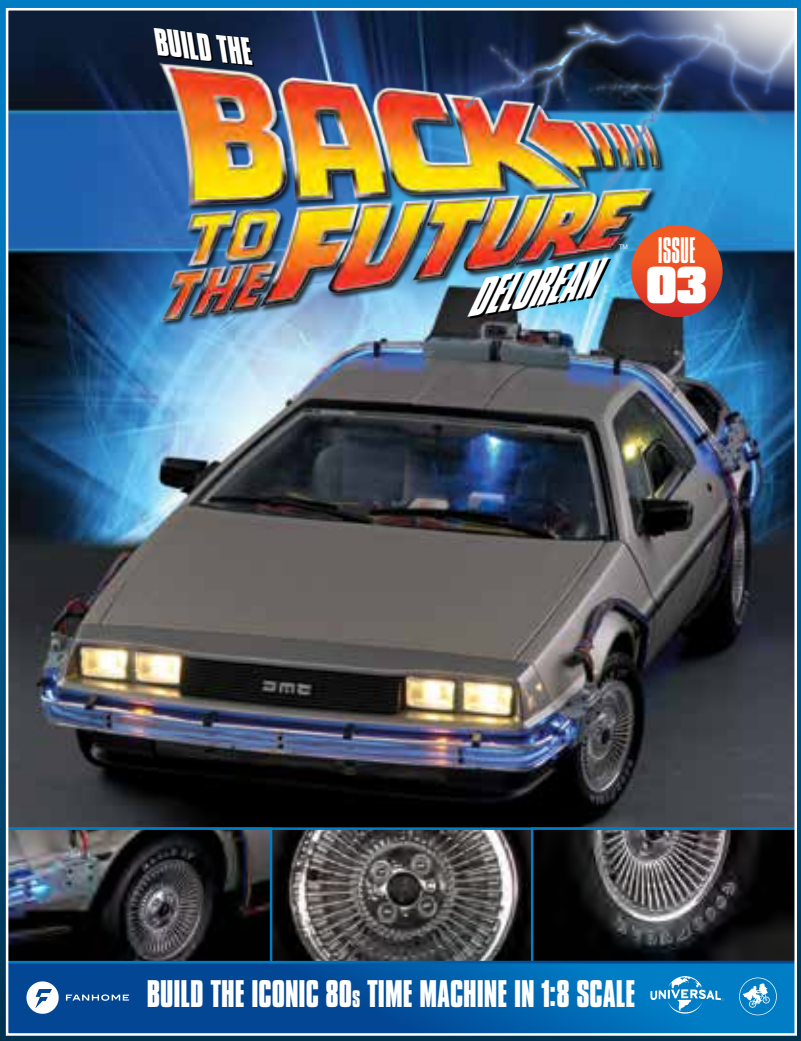
In the next issue you'll receive another set of parts for your building project, plus detailed step-by-step instructions telling you how to assemble them.

YOUR CAR PARTS...



THE COMPLETED WHEEL...





THE SPIELBERG FACTOR

Bob Gale explains how Steven Spielberg became involved with *Back to the Future*.

FINAL DESIGN

Discover more about how the film's DeLorean time machine was designed.

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