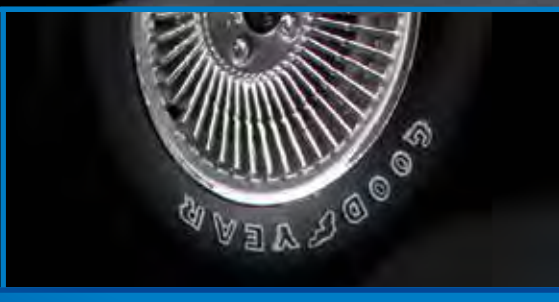
BUILD THE

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ISSUE 03







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

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ISSUE 03





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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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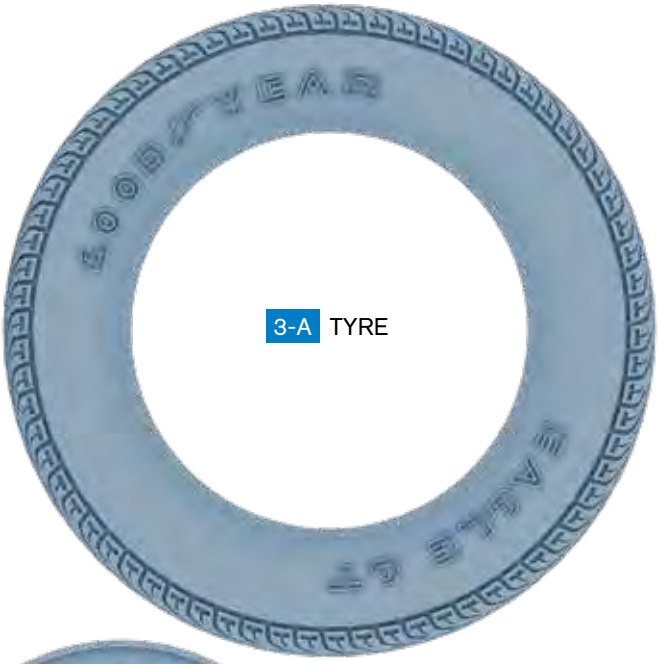

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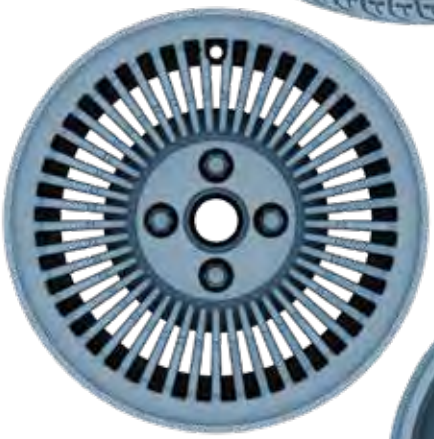


YOUR CAR PARTS

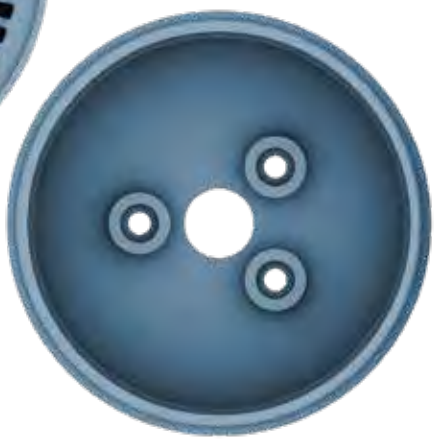
With this issue you receive the first of four wheels, including the tyre, rim and hubcap.



3-A TYRE



3-C HUBCAP





3-D HUB



3-E WASHER

3-B RIM



3x BP SCREWS

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DRIVE TIME

Your guide to assembling the most iconic screen vehicle of them all.

It's time to add the first of the four wheels to your DeLorean model. Follow these instructions and add the completed part to your collection.



THE WHEEL

STEP 1 ›› Push the rim (3-C) into the centre of the tyre (3-A). The part should fit snugly but is not yet fixed in place.



3-A



This is what the assembled piece should look like.



3-C

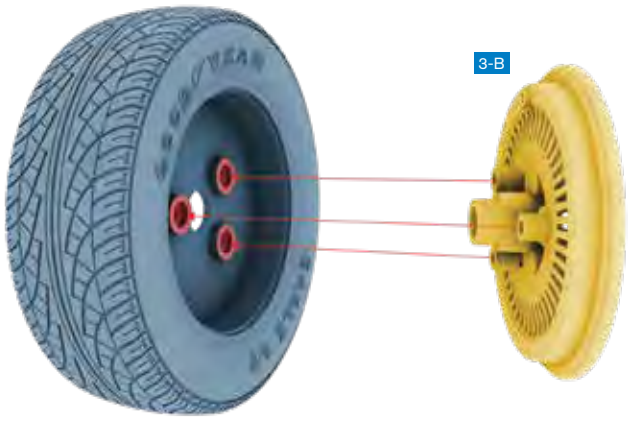
WHEELS ON FIRE

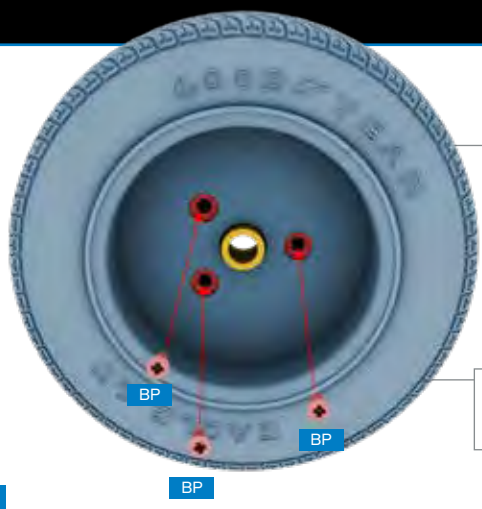
One of the most instantly recognisable images from *Back to the Future* is Marty and Doc standing on the twin 'flame tracks' created by the speeding DeLorean. These fiery trails were a neat way of visualising the car's journey through time, as they stopped suddenly at the point at which the DeLorean vanished. They also looked very cool.

As *Back to the Future* was made several years before digital effects came to Hollywood, the flames were created using two trails of specialist pyrotechnic fluid. Each trail was lit by a member of the special-effects crew just before a take. This caused a few problems, as the flames would often die out before the actors could get through the scene. Sometimes the fire would extinguish before the camera even started rolling.



THE WHEEL





This is what the assembled piece should look like.

STEP 2 ›› Press the hubcap (3-B) into the rim (3-C). Fix the hubcap into position by threading three BP screws.



STEP 3 ›› Take the hub (3-D) and press it into the washer (3-E), then press the assembled hub into the hole at the centre of the hubcap. The hub should click firmly into place – and your first wheel is complete.





This is what the fully assembled wheel should look like.

ANOTHER REALITY

WRITING THE SCRIPT

Marty and Doc Brown were very different characters in the first two drafts of *Back to the Future's* script.

As with any movie, the script for *Back to the Future* went through many rewrites before it got in front of the cameras. Not only did the story change with each new draft, but the characters evolved as well. Bob Gale shares his thoughts on the 'original' versions of Marty and Doc Brown…

MARTY MCFLY

"We had one really terrible idea that lasted about a week," remembers Gale, "and that was Marty trying to commit suicide at the start of the movie. He was depressed because his family was such a mess. He doesn't realise what Doc Brown's time machine is – he thinks it's some kind of death ray – and he tries to commit suicide with it and ends up back in time. We ran with that idea for a bit, and then we realised it was terrible!"

The version of Marty that appears in Gale's first draft isn't depressed, but he's a bit edgier than the one we know and love. "In those early drafts, Marty is an *operator*," laughs Gale. "Part of the original conception of the character was that he would use time travel for a get-rich-quick scheme, like betting on a horse, but we ended up using that in the sequel and giving that storyline to Biff."

In the first two drafts, the Marty of 1982 makes his money by ripping off movies and selling the tapes to his school friends. At one point he dupes Biff by selling him pornography. "When we went to Universal and had an interview with CEO Sid Sheinberg, the first thing he said was, 'I'm not making a movie where the hero is a video pirate!' So that was the first thing we changed when we wrote the third draft."

> "What about all that talk about screwing up future events?"
>
> MARTY TO DOC



TEST PILOT: *If the Doc's pet chimp had made the final cut, Shemp would have taken the DeLorean for a test drive instead of Einstein.*



BIG BUSINESS: *In an earlier draft, the Doc's E. Brown Enterprises became a global business empire in an altered version of the 1980s.*

EMMETT BROWN

We know him as the Doc, but until the third draft of the script Emmett Brown was referred to as professor – or 'Prof', as Marty called him. Sheinberg suggested the change, believing 'Doc' was less boring. (In the US a professor is a college-level teacher.) The Universal CEO also insisted that Brown's pet chimpanzee, Shemp, be dropped from the story and replaced with a dog – and that's how Einstein was born. "Sid said monkeys in movies don't make money!" recalls Bob Gale.

In the original script, 'Professor' Brown lives in a derelict theatre called the Orpheum, where he and Marty make money from the video pirating outfit. He's still the archetypal mad scientist, but his 'murderers' are two US government agents (called Reese and Foley) instead of bazooka-wielding Libyan terrorists.

At the end of that version of Gale's script, when Marty returns to 1982 the 'Prof' has become the most famous inventor in the world. His company E. Brown Enterprises has pioneered flying cars, robot butlers and automated photo-albums. This was conceived as a kind of happy ending for the Prof, who was down and out – and a laughing stock – at the beginning of the story.

"Well, I figured what the hell?"

DOC TO MARTY

THE SPIELBERG FACTOR

Back to the Future's writer and producer Bob Gale recalls how Steven Spielberg became involved with the classic movie…

Bob Gale first met Steven Spielberg in 1973, at a screening of the director's debut feature film, *The Sugarland Express*. "He wasn't much older than us," recalls Gale, "so it was amazing that he'd made this big-budget movie with 75 police cars and movie stars like Goldie Hawn." Spielberg was two years away from making his first commercial masterpiece, *Jaws*, and had essentially come from the same place as Gale – they were both 'Movie Brats', young cinephiles turned filmmakers who emerged from the film schools of Southern California.

NEW HOLLYWOOD

Gale was a graduate of the University of Southern California's prestigious cinema course, along with contemporaries Robert Zemeckis, John Milius, Francis Ford Coppola and George Lucas. This group would become known as the 'USC Mafia', artists united in their ambition to make big, Hollywood-style movies aimed squarely at their own generation. Spielberg applied twice to USC in the late 1960s, but he was turned down on both occasions; instead, he attended the University of California State, though he soon dropped out of his course to work at Universal.

Sid Sheinberg, the studio's CEO, had seen Spielberg's short film *Amblin'* (1968)



ON THE SET: *Steven Spielberg (far right) with Robert Zemeckis, Bob Gale, Michael J. Fox and producer Neil Canton, during production in 1984.*

"Let's go back to the guy who believed in this all along."

BOB GALE ON SPIELBERG

and awarded him a seven-year contract as a director. Gale and his creative partner Zemeckis were a little awestruck by their fellow filmmaker. "Zemeckis met him first," says Gale. "He showed him his student film, which Steven really liked, and they stayed in touch. In 1975 we both snuck into an exhibitor's screening of *Jaws*, and afterwards we busted into Steven's office at Universal to tell him how brilliant the movie was – and it's still brilliant."

PLANNING THE FUTURE

By 1980, Gale and Zemeckis had started work on the script for *Back to the Future*. They were based at Columbia Pictures but were having trouble getting the film off the ground, so they began hawking their project around different studios. Surprisingly, they were reluctant to approach their friend Spielberg at Universal, even though he loved the idea.

"By that time, Zemeckis and I had done three projects with Steven," explains Gale of the working relationship they had built since 1975, "*I Wanna Hold Your Hand*, *Used Cars* and *1941*. The first two had flopped and the third was barely profitable. We were afraid that if we made another film with Steven and it bombed we'd never get another job."

A FINE ROMANCE

Taking themselves out of Spielberg's shadow was a shrewd business move, but Gale and Zemeckis's decision left *Back to the Future* without a studio. "We had a year of rejection everywhere we turned," says Gale, "so Zemeckis said, 'I'm going to direct the next decent script that comes along.' For a while we thought it would be a gangster movie we had in development at ABC Motion Pictures, but that got cancelled as soon as it went into pre-production. Then Zemeckis was offered *Romancing the Stone*. It was such a huge hit that suddenly *everybody* wanted to work with him."

Romancing the Stone, an action-packed comedy adventure, was released in 1984 and made nearly $90 million at the box office. Zemeckis could now take his pick of projects, but he and Gale chose to honour an old friendship. "We thought, let's not go with fair-weather friends, let's go back to the guy who believed in this all along. So we went to Steven, who had just set up Amblin Entertainment, and he said, '*Back to the Future* is gonna be the first Amblin movie that I don't direct.' So we set it up with him at Universal, and from that point on it was actually happening." ■

ROAD TO THE FUTURE

These three movies were landmarks on Bob Gale and Robert Zemeckis's journey to making *Back to the Future*...



***JAWS* (1975)**

Spielberg's classic shark tale inspired the duo to approach Spielberg with their project ideas.



***CLOSE ENCOUNTERS OF THE THIRD KIND* (1977)**

Gale and Zemeckis were invited to the location filming of* Close Encounters *in Mexico, to rewrite the film* 1941 *for Spielberg.



***ROMANCING THE STONE* (1984)**

Zemeckis's first commercial hit, which starred Michael Douglas and Kathleen Turner, turned him into a bankable filmmaker.

FINAL COUNTDOWN

DESIGNING THE CAR

Artist Andrew Probert added the finishing touches to the design of the DeLorean time machine…

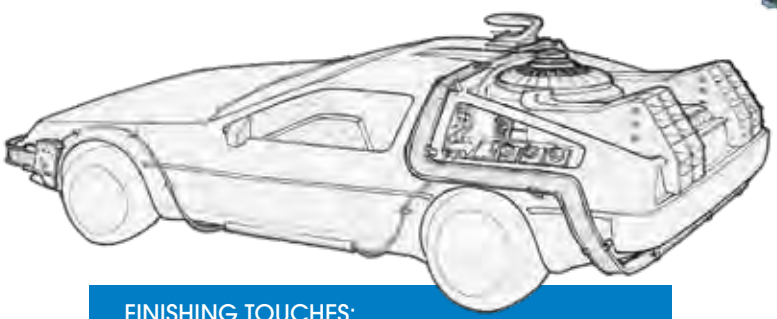
The famous DeLorean time machine was the product of a highly creative team effort. The vehicle began life as a 'Time Chamber' dreamed up by the film's writer, Bob Gale. It became a car at the suggestion of the movie's director, Robert Zemeckis, and it was first conceptualised by the storyboard artist Andrew Probert.

Legendary science-fiction designer Ron Cobb was drafted in to revamp the concept, and by the time he left the production team it was beginning to look like the vehicle we know and love. All it needed was a few modifications, so Gale and Zemeckis went back to Probert…

DOUBLE VENT

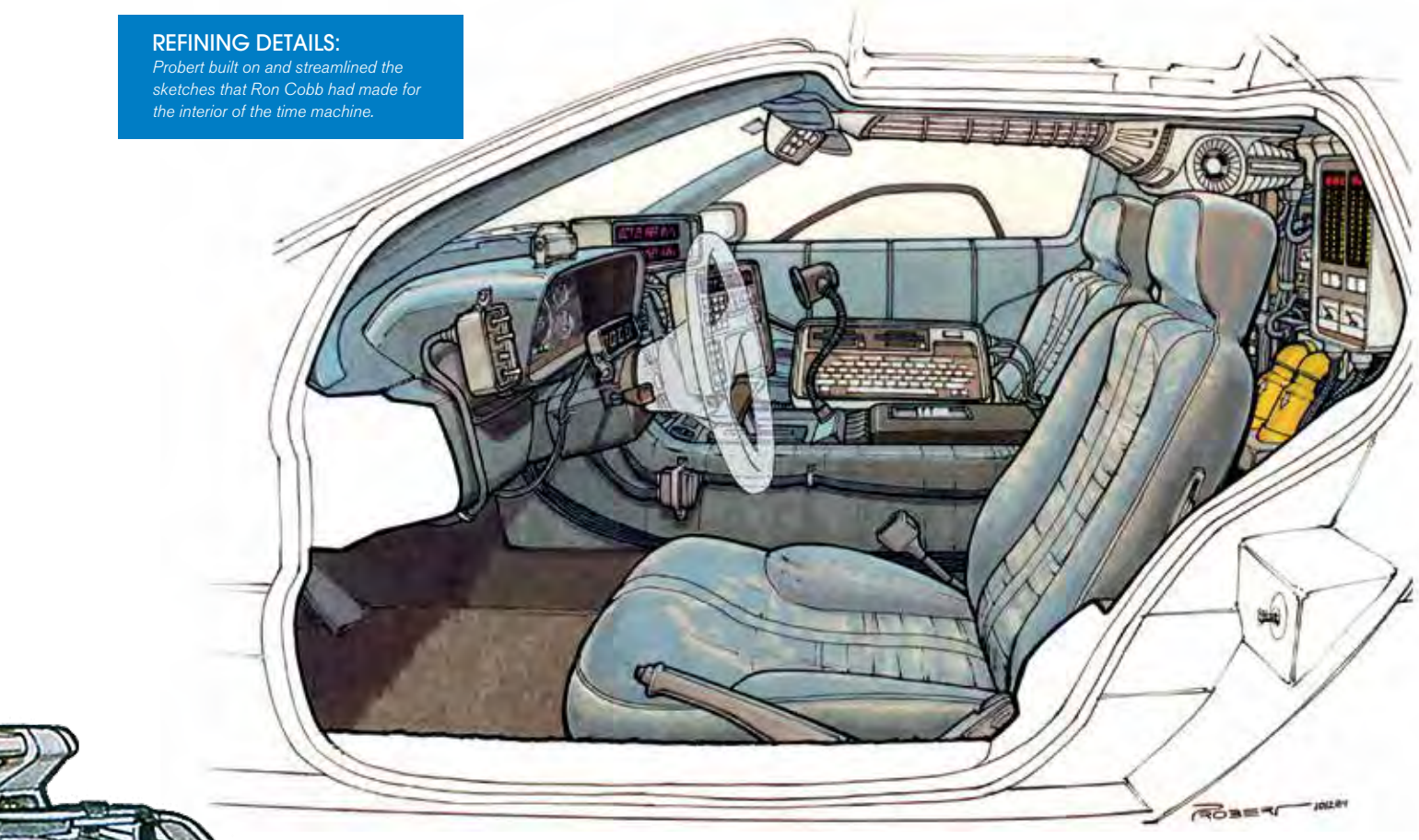
Probert set to work building on Cobb's vision of a grungy machine powered by the messily unstable apparatus of a mini nuclear reactor. His most significant addition was a second vent at the back of the car – Cobb had added the first, lending the vehicle an asymmetrical look, but Probert gave it a twin and enlarged them both.

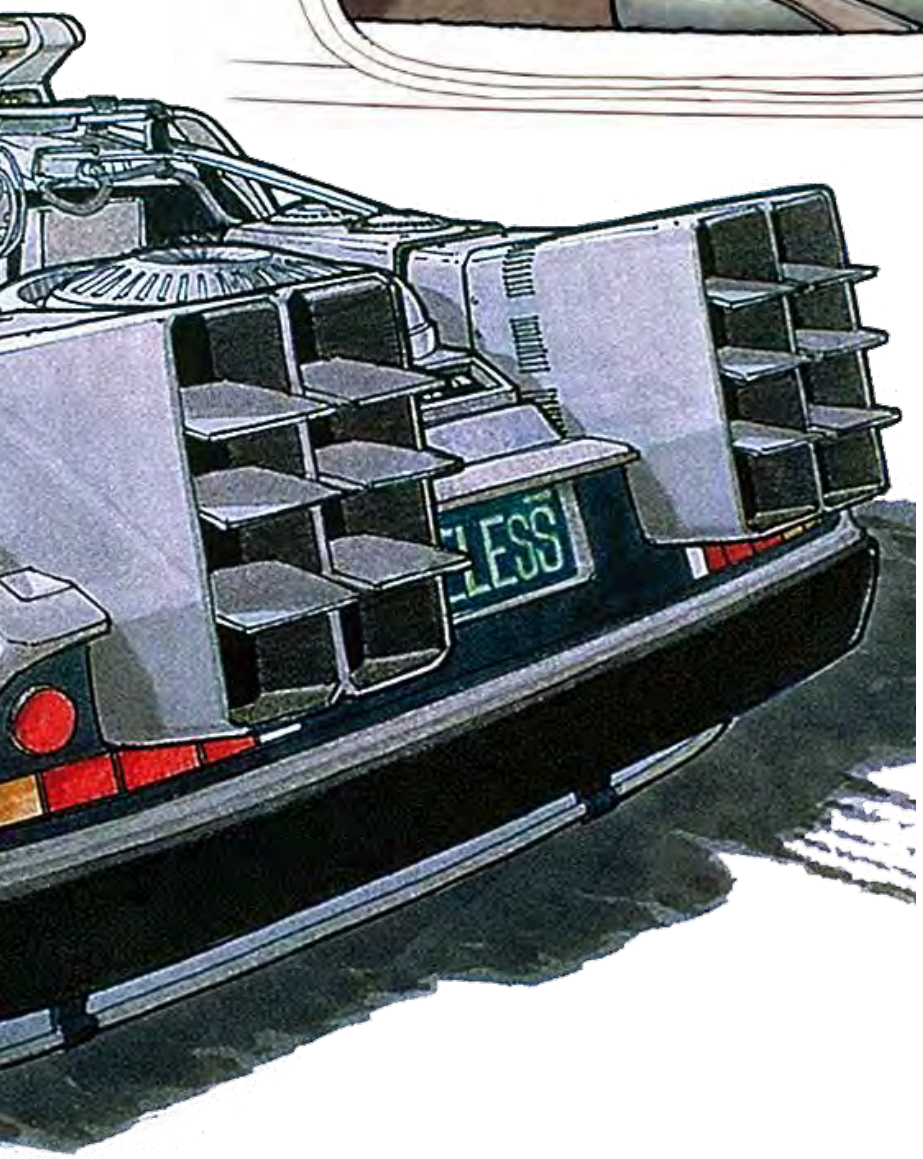
"I tried to sneak an aerial back on to the roof," laughs Probert, "but they took it off at the last minute. That was a detail I'd pushed for from



FINISHING TOUCHES:
Andrew Probert found himself working on the DeLorean design for a second time – and he tried to incorporate a rooftop aerial again!

REFINING DETAILS:
Probert built on and streamlined the sketches that Ron Cobb had made for the interior of the time machine.





the beginning." The artist also retained the glowing coils that Cobb had added, streamlining them to give the car a slightly sleeker look.

AT THE CONTROLS

Probert's approach to refining the interior of the time machine was influenced by practical aspects of the story. "Ron had drawn all these beautiful, bristling switches and levers, but I didn't have any controls on the arm rest because you can't comfortably drive with all that stuff at your elbows," he recalls.

"I also moved all the controls off to the side, away from the centre console," explains Probert, "because I knew Marty's face would get slammed against the dash on more than one occasion and that would be pretty painful if it was covered in buttons and gauges!"

Once Zemeckis and Gale gave their final seal of approval, the design of the DeLorean time-machine was officially locked for production. It was then passed to Kevin Pike, whose job was to bring the car to life. He in turn would employ Michael Scheffe…

TO BE CONTINUED....

FINDING MARTY

CASTING

With the script in place and a major studio behind them, Bob Gale and Robert Zemeckis set out to find an actor to play the lead in *Back to the Future*...

Casting is one of the most important processes in any film production. Get it right and the movie could be a classic. Get it wrong and all the script rewrites in the world won't save the story from disaster. *Back to the Future* got it so right that it's hard to imagine anyone other than Michael J. Fox in the role of Marty McFly. The 23-year-old actor was always the first choice of both writer-producer Bob Gale and director Robert Zemeckis, but he very nearly missed out on the part – in fact, for the first five weeks of filming, Marty was played by a completely different person.

In late 1984, when he was first approached about the possibility of starring in *Back to the Future*, Fox was busy appearing in the NBC sitcom *Family Ties* and couldn't be released from his contract. The actor had heard about Bob Gale's script while filming the horror comedy *Teen Wolf*, and he was desperate to be involved with the Universal project – but NBC wouldn't budge and Zemeckis couldn't wait around for the actor to be free. "We were told by Universal that we had to make the movie by a certain date," recalls Zemeckis. "If we didn't they would cancel the movie. So being a young and hungry filmmaker I thought, 'I can make this work', even if it meant we couldn't have Michael."

CHANGING HISTORY

Zemeckis and Gale screen tested other young stars for the role of Marty, and their favourites were C. Thomas Howell, who had appeared in Steven Spielberg's *E.T. The Extra-Terrestrial* (1982), and Eric Stoltz. The pair had seen Stoltz's performance in a rough cut of *Mask* (1985), Peter Bogdanovich's drama about the life of a disfigured teenager, and sensed that here was a star in



"I can make this work, even if it meant we couldn't have Michael."

ROBERT ZEMECKIS ON MICHAEL J. FOX



THE OTHER MARTY:
Robert Zemeckis and Bob Gale have always maintained high praise for Eric Stoltz, who at 23 was the same age as Michael J. Fox when he was cast as Marty McFly. Losing the role must have been a blow, but it didn't stop this talented actor from enjoying a varied and rewarding high-profile career. In 1985, the year that *Back to the Future* was released, Stoltz received a Golden Globe nomination for his performance in *Mask*, and he went on to star in Quentin Tarantino's *Pulp Fiction* (1994), Cameron Crowe's *Jerry Maguire* (1996), *The House of Mirth* (2000) and the acclaimed TV series *Caprica* (2009).

> **"I had to make this horrific decision..."**
> ROBERT ZEMECKIS

waiting. After much deliberation they offered Stoltz the part and he accepted.

Production began, but it soon became clear that their talented lead actor had been miscast. "We shot for five weeks with Eric," says Gale. "He was totally professional, but there was just something missing." Zemeckis had filmed several key scenes with Stoltz as Marty – including the climactic set piece and the character's first interactions with his parents in the '50s – and felt that the actor's performance was too straightlaced. "He's a magnificent actor," explains the director, "but his comedy sensibilities are very different to what I had written with Bob, and he and I just were never able to make that work."

Zemeckis faced a dilemma: continue filming with a miscast star or take drastic action. "He showed me the first five weeks of footage cut together," recalls executive producer Steven Spielberg, "and he said, 'I just don't think we're getting the laughs we were hoping for.' I looked at him and I realised he was absolutely correct, so I asked him what he wanted to do." Incredibly, Zemeckis and Spielberg were able to persuade Universal to give them an extra $3 million to reshoot most of the footage. This would restore Zemeckis's original vision for the film, but it would also put the production five weeks behind schedule – and meant that the director would have to fire Stoltz from the movie.

"I had to make this horrific decision that was very heartbreaking for everybody," says Zemeckis, who along with Gale and Spielberg announced the casting change during a break in filming of the Twin Pines mall scenes. For a time, *Back to the Future* was Marty-less – until Zemeckis went back to NBC and his original choice of actor.

THE REAL MCFLY

Zemeckis approached the producers of *Family Ties* and asked if they could 'borrow' Michael J. Fox whenever he wasn't filming the sitcom. On this occasion NBC agreed, and Fox signed up for a punishing shooting schedule that left him with as little as two hours' sleep a night. He would rehearse and record *Family Ties* during the day and then be whisked off by Universal to reshoot the night scenes for *Back to the Future* until the early hours of the morning.

The recasting had a knock-on effect for Melora Hardin, the actor who had been signed to play Marty's girlfriend, Jennifer Parker. Hardin was deemed too tall to play opposite Fox and was replaced with Claudia Wells before she got a chance to film a single scene. These were tough decisions for Zemeckis and Gale, and they didn't take them lightly, but they knew that casting is everything. ■



"Great Scott!"

DOC BROWN



PASSION PROJECT: *Doc Brown poured every cent of his family fortune into realising his dream of travelling through time.*

DOC BROWN

CHRISTOPHER LLOYD

Back to the Future featured the maddest mad scientist of them all…

Doctor Emmett Lathrop 'Doc' Brown was an inventor who spent his entire family fortune on his passion project: the time machine. For decades he worked on the contraption in the garage of the old Brown family mansion, which burnt to the ground in 1962. Doc sold the site to property developers to help fund his research. The sacrifice proved to be worth it: in 1985 he finally unveiled his plutonium-powered time-travelling DeLorean DMC-12 – and it actually worked.

Doc's only friend was his part-time assistant Marty McFly, who he met – and hired – when Marty broke into his lab. It wasn't until the scientist found himself stranded in the 1880s, following an accident involving the DeLorean, that he found love with a local schoolteacher called Clara Clayton. The couple had two sons, Jules and Verne, named after the French science-fiction writer who inspired Doc to invent. Doc's other heroes included Einstein and Copernicus, and he named his two dogs after these icons of science.

Doc Brown was last seen leaving the Old West aboard his time-travelling steam train, intending to take the Brown family on a tour of history. It's not known if he ever saw Marty again, but it's likely that their timelines crossed again in the future – or maybe in the past. ■

QUICK FACTS!

GO WEST!

Doc's family originally moved to the Hill Valley area in 1908, several years after his adventure with Marty in the Old West version of the town.

EUREKA MOMENT

The idea of the flux capacitor came to Doc in a vision on 5th November 1955, when he slipped and hit his head while hanging a clock in his toilet.

DODGY DEALINGS

The Doc was so determined to complete his time machine that he ripped off a group of Libyan terrorists in order to get his hands on some plutonium.

ALL ROUNDER

Doc Brown describes himself as a 'student of all sciences' and in 1955 attempted to build a mind-reading machine. The experiment was not a success.

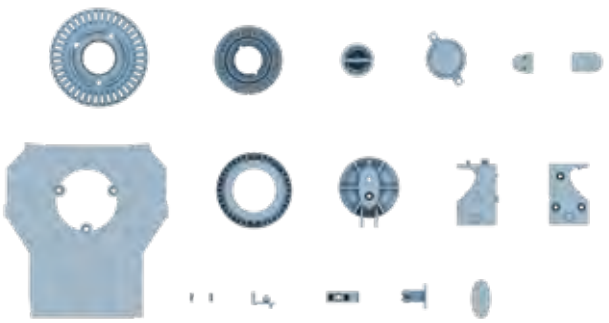
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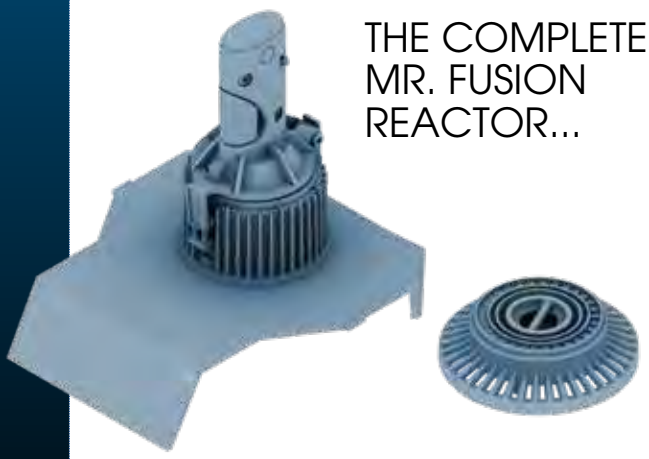
MR. FUSION

Want your time machine to run on banana skins?

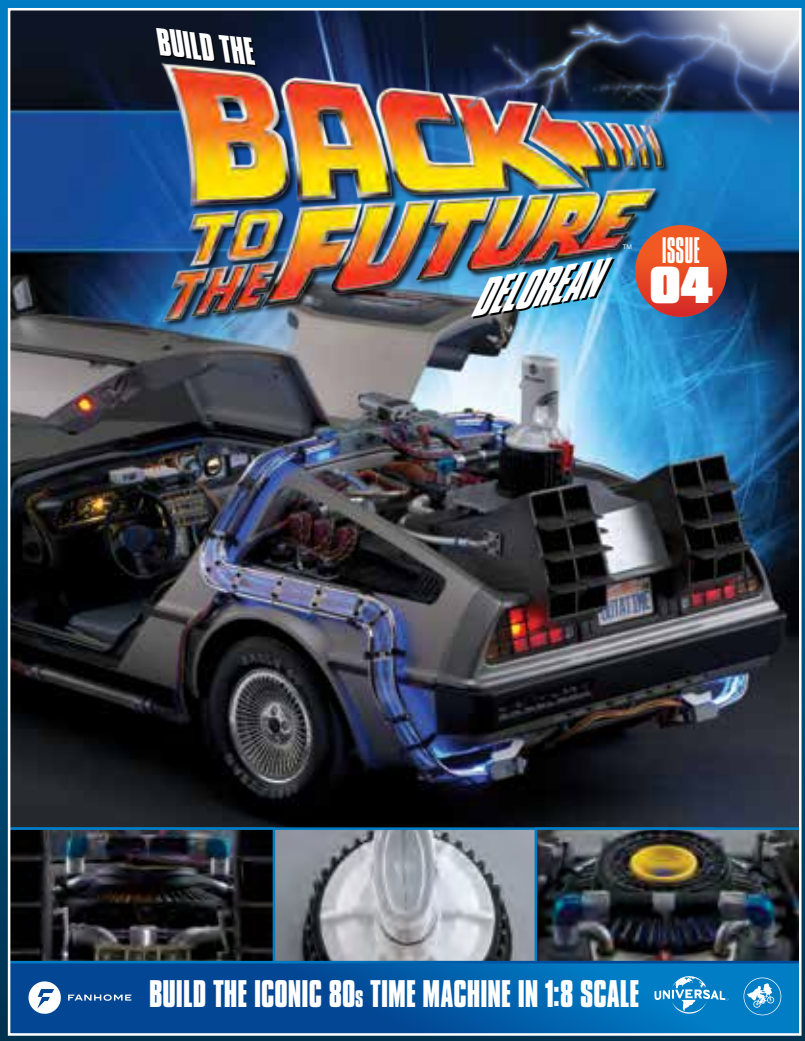
In the next part of *Build The Back To The Future DeLorean* you'll receive your Mr. Fusion generator, plus all the usual detailed instructions and step-by-step illustrations.

YOUR CAR PARTS...





THE COMPLETED MR. FUSION REACTOR...



BUILDING THE CAR

The DeLorean's construction co-ordinator, Michael Scheffe, shares his memories.

CASTING DOC

Find out how Christopher Lloyd got the part – and who else was considered for the role.

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