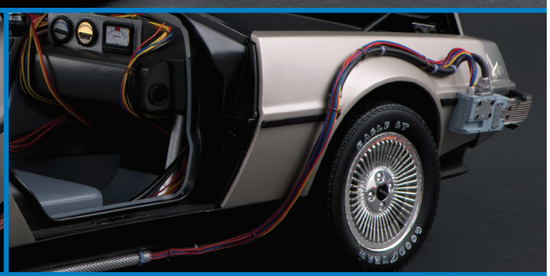
BUILD THE BACK TO THE FUTURE™ DELOREAN

ISSUE 103







FANHOME

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

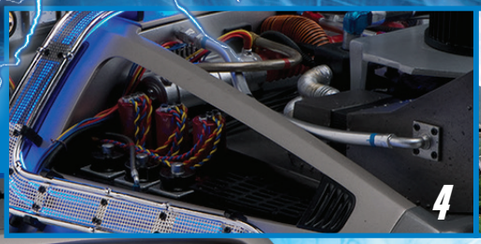
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BUILD THE

BACK TO THE FUTURE™ DELOREAN

ISSUE 103





CONTENTS

4 **DRIVE TIME**
Add another cable and tube to your DeLorean, using the step-by-step guide.

8 **INDUSTRIAL LIGHT & MAGIC**
Flying cars and floating hoverboards were some of the futuristic effects required for *Back to the Future Part II*.

10 **A TIME TRAVELLER'S GUIDE**
To help his father take the biggest step of his life, Marty dons a disguise, and George McFly gets an extra-terrestrial visitor.

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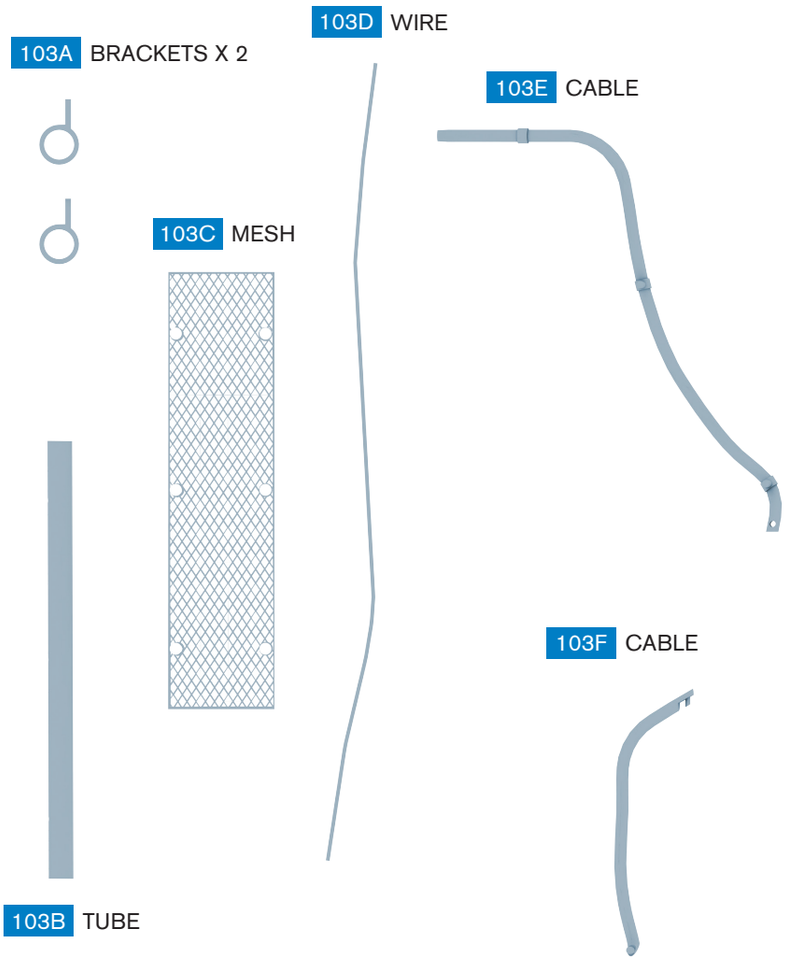






YOUR CAR PARTS

With this issue you receive parts of another cable and more wires for your DeLorean, plus a tube, mesh and fixing screws.



MP SCREWS X 3

KM SCREWS X 2



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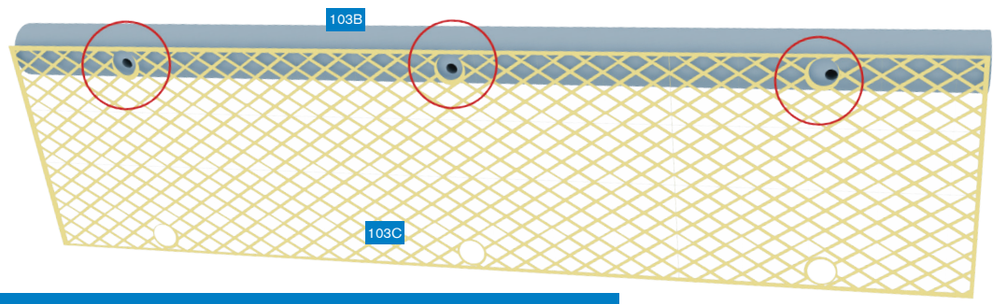
DRIVE TIME

Add another cable to your DeLorean model.

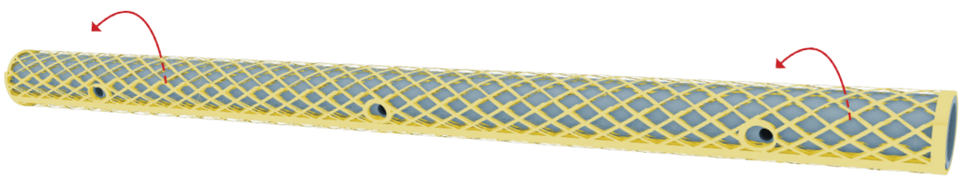
Add another cable and a bundle of multicoloured wires to your DeLorean, by following the step-by-step guide.



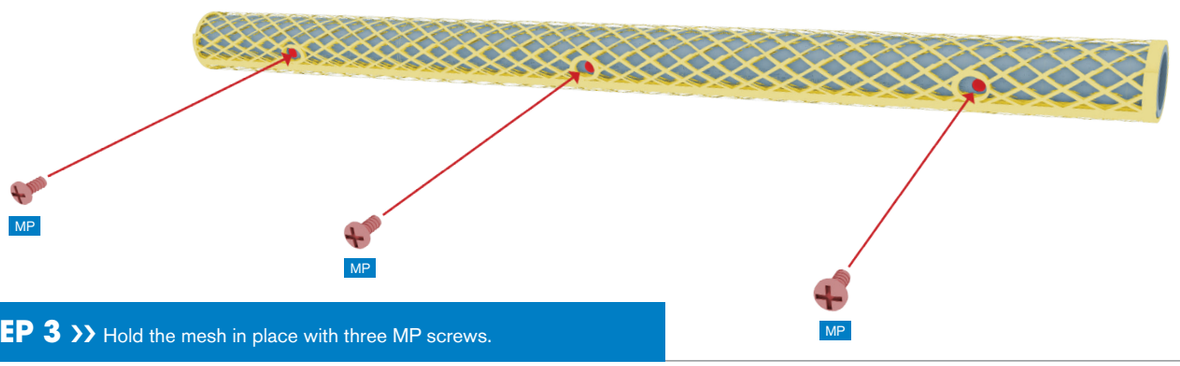
CABLE AND WIRES, RIGHT SIDE



STEP 1 ›› Place the mesh 103C onto the tube 103B. Align one row of holes in 103C with those in 103B, as shown.

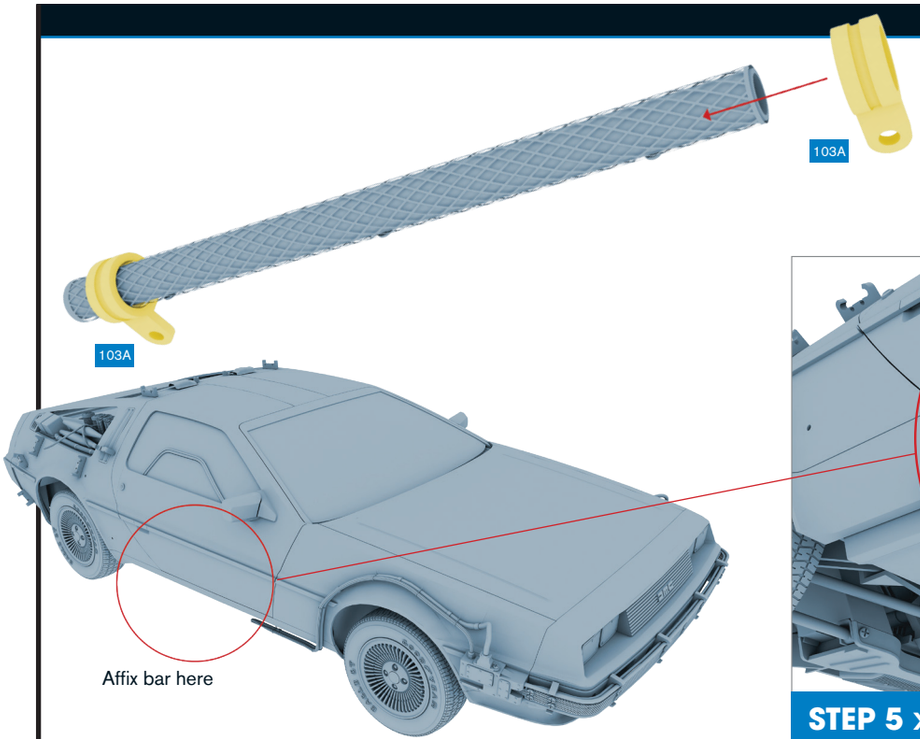


STEP 2 ›› Carefully roll 103C around 103B until the lower row of holes in 103C also align with the holes in 103B.

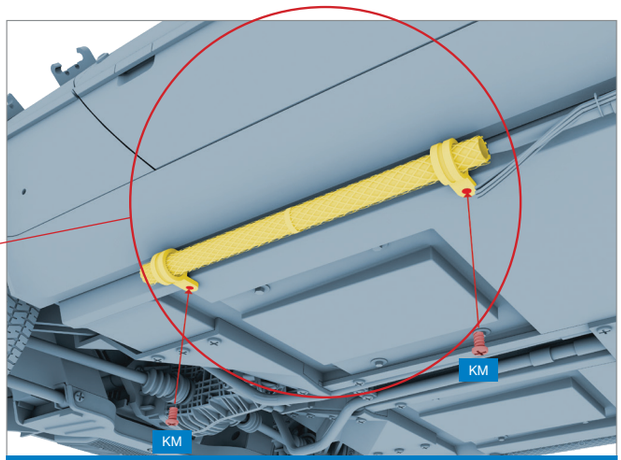


STEP 3 ›› Hold the mesh in place with three MP screws.

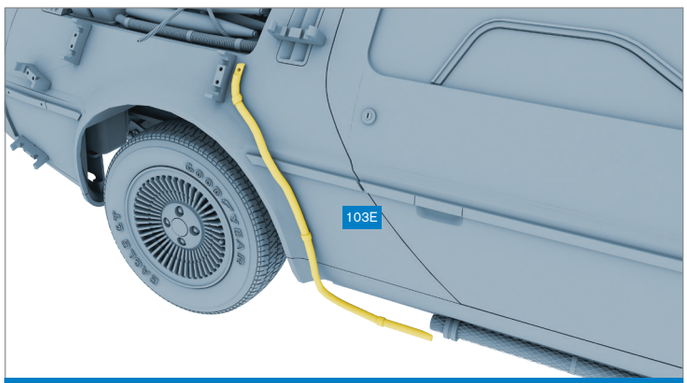
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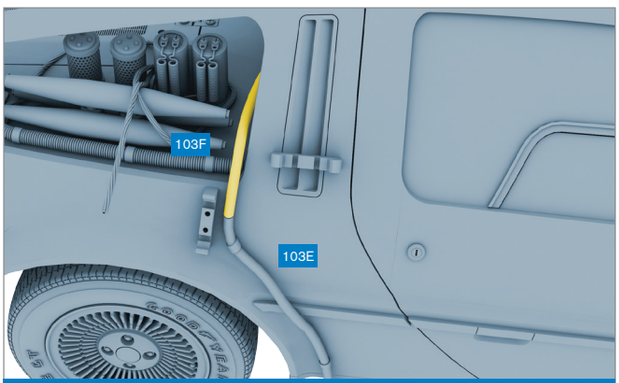
STEP 4 ›› Push the two brackets 103A over the ends of the tube as shown.



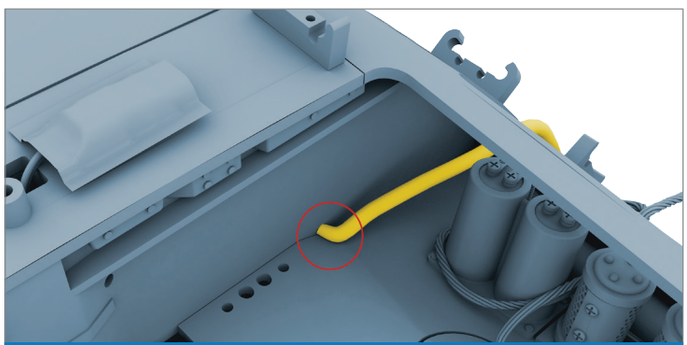
STEP 5 ›› Fix the tube beneath the door with two KM screws in the brackets as shown.



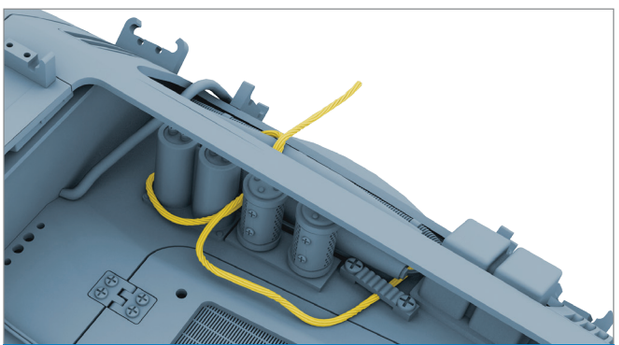
STEP 6 ›› Push the cable 103E into place as shown, aligning the posts on the back of 103E with the corresponding holes in the body.



STEP 7 ›› Push the post in 103F into the hole in the end of 103E, and position the cable as shown.

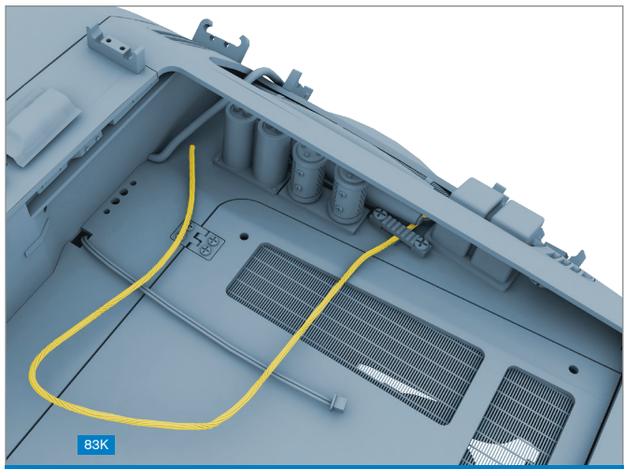


STEP 8 ›› Ensure the post on the other end of 103F fits into the hole in the bulkhead, indicated by the red circle.

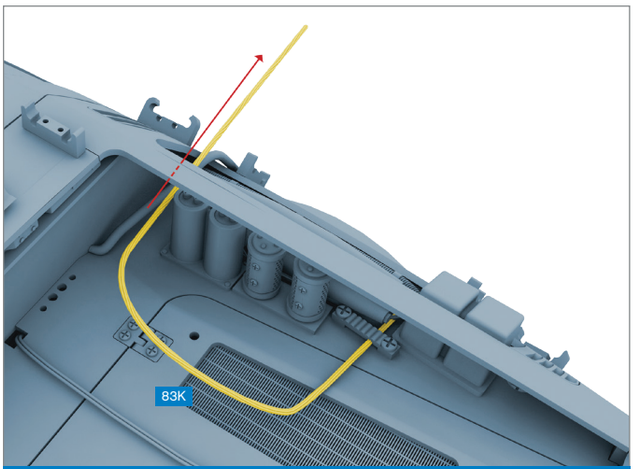


STEP 9 ›› Locate wire 83K on the right side – it is loosely wrapped around the storage units.

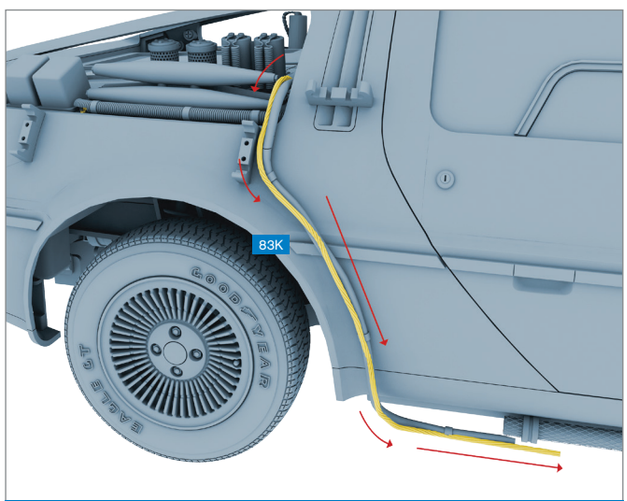
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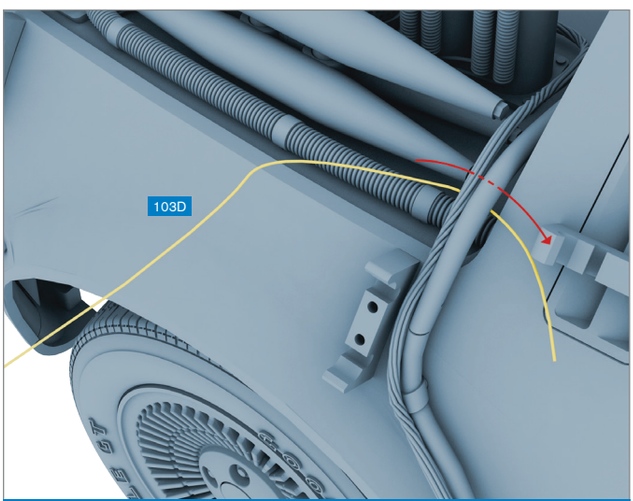
STEP 10 ›› Untangle and straighten wire 83K, ensuring it is not caught up on any parts.



STEP 11 ›› Carefully feed the wire out through the body as shown.



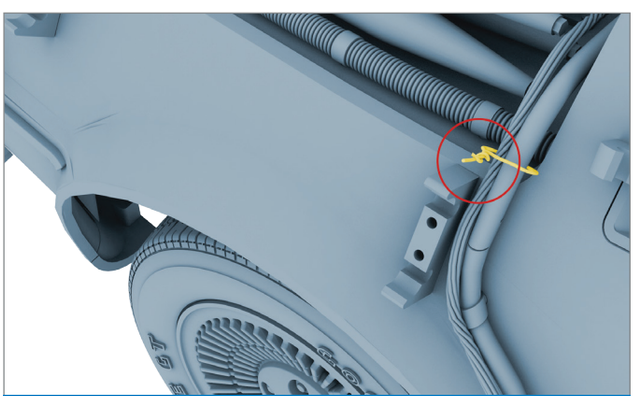
STEP 12 ›› Pull the multicoloured wires down through the opening as shown and position them alongside the cable.



STEP 13 ›› Pass the black wire 103D underneath and around the wires and cable as shown.

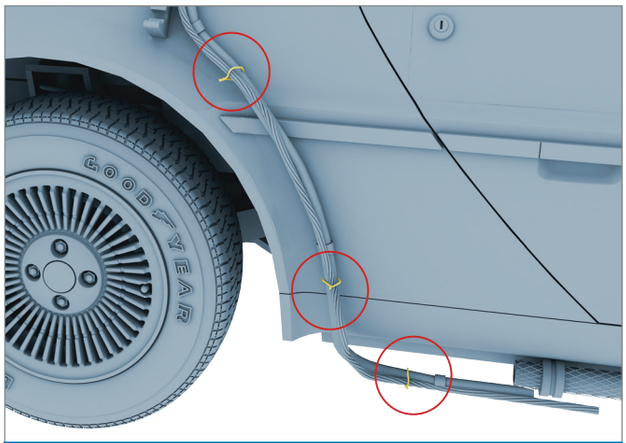


STEP 14 ›› Twist the black wire to hold the cable and multicoloured wires together. This step may be easier using pliers.

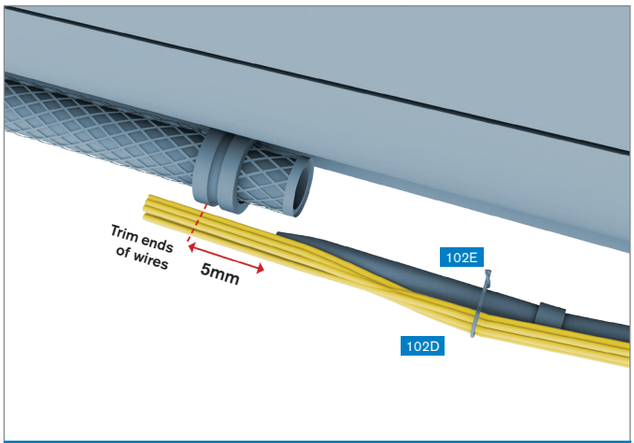


STEP 15 ›› Cut off the excess wire to leave a neat tie.

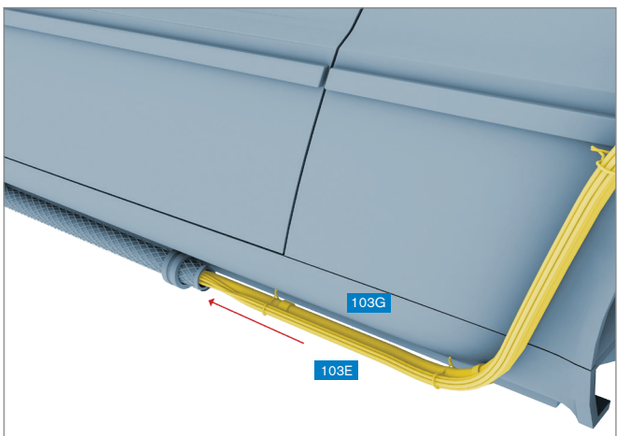
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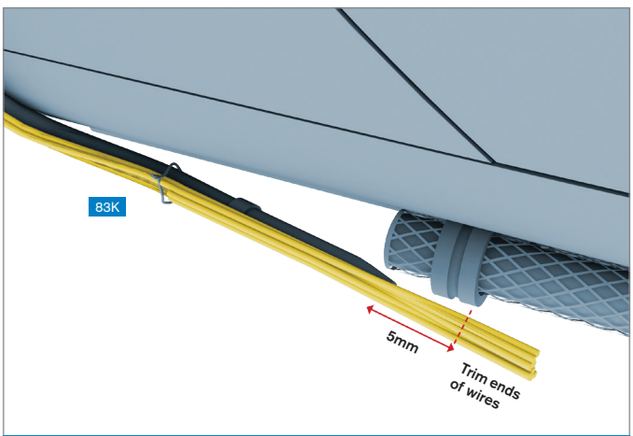
STEP 16 ›› Repeat a further 3 times along the length of the cable 103E as shown.



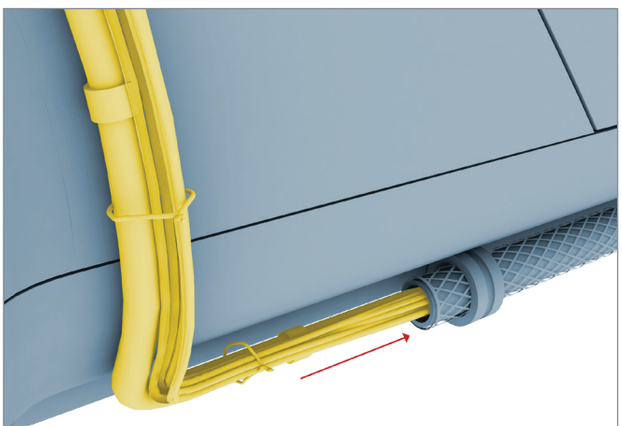
STEP 17 ›› Trim the ends of the multicoloured wires 102D so they will fit in the tube, leaving them about 5mm longer than 102E.



STEP 18 ›› Carefully push wires 103E and cable 103G into the front end of the tube.

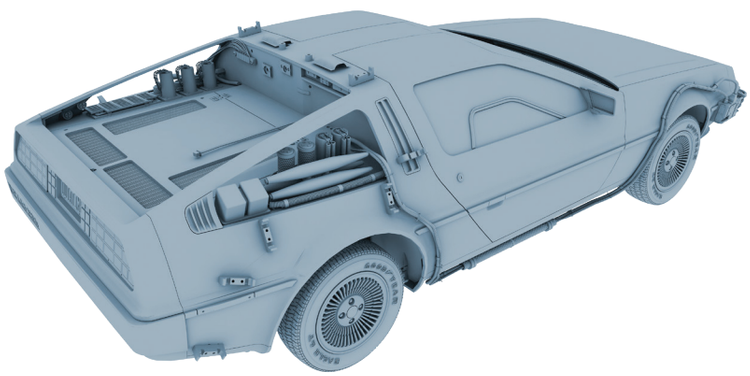


STEP 19 ›› At the back end of the tube, trim the multicoloured wires 83K, leaving them about 5mm longer than the cable.



STEP 20 ›› Carefully push the ends of the multicoloured wires and the cable into the tube.

This is what your finished assembly should look like.



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INDUSTRIAL LIGHT & MAGIC

MOVIE MIRACLE WORKERS

How the famous effects house created future worlds and hoverboards for *Back to the Future Part II*.



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FUTURISTIC VEHICLES
The 2015 police car was conceived by ILM illustrator John Bell and realised as both a 1:5 scale model and a full-sized car. The model, shown here, was auctioned in 2017.

The majority of work carried out by effects company Industrial Light & Magic in *Back to the Future Part II* was used to create the 2015 version of Hill Valley, and occupies most of the first 40 minutes of the film.

As well as designing more than 20 futuristic vehicles, ILM illustrator John Bell worked on the look of Hill Valley town square. He guessed that a futuristic version of Hill Valley would include buildings from 1985, in the way that nothing much had changed in the square from 1955 to 1985.

In a 1990 interview, Bell said, "When the year 2000 comes, they won't suddenly tear down all the buildings and put up new ones, there will be familiar structures and objects blended in with the newer aspects of civilisation. What made it difficult was that we weren't dealing with a metropolis like Los Angeles in *Blade Runner*, where all the breakthrough technology is going to be most apparent. Hill Valley is a small town and logically there is not going to be much change. But we had to push it somehow, so we opted for a more graphic look at the way the town square might change, with just a little bit of technology here and there." After a while looking logically at how products and automobiles might develop in the next thirty years, Bell changed tack. "About halfway through I tossed out all logic and thought about what would look good on screen. So there is a certain amount of believability to it, but also a certain amount of whimsy."

The panoramic opening shot of the town square, which sets the scene for the future world, was shot using a Vistavision camera on a crane, something that provided extra headaches for the animators who required a stable picture to add in elements

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DEFYING GRAVITY

ILM used a mixture of model work, full-size props and bluescreen effects to create the flying cars, sky freeways and hoverboards of the year 2015.

like the lines of cars in the sky freeway. “We had to plot every single thing into that shot by hand,” said visual effects supervisor Ken Ralston. “It was a murderous shot for animation – just the freeway moving back and forth made it absolute hell for them to match those frames. There was bobbing and weaving and perspective shifts. Scenes like that can drive you crazy!”

Several vehicles are seen taking off and landing, and were realised, like the flying DeLorean, using a mixture of model work and full-sized car props. Different-sized versions of the police car were created, similarly the eccentric ‘Luxor Cabs’ taxi that Biff uses in order to follow (and then steal) the DeLorean. The one-eighth scale taxi was created by ILM modelmakers Jon Foreman and Richard Miller, and included a puppet of the taxi driver complete with a parrot on his shoulder.

HOVERBOARD CHASE

One of the most demanding 2015 sequences was the hoverboard chase, which, in the planning stages, went through various concepts. There was a plan to hire professional skateboarders and photograph them doing complex tricks on blue ramps which would then be matted out. There was another idea to do the sequence with stop-frame animated skaters. “It was going to be a major visual effects sequence,” said Ralston, “then Bob Zemeckis decided to do it practically. It was the best way to do it. I was delighted.”

So the lion’s share of the hoverboard sequence fell to mechanical effects supervisor Michael Lantieri. “We used every trick we could think of,” he said, “trying never to use the same trick twice in a row. Just when an audience might be looking for a rig underneath, we’d switch to something up top.”

A few bluescreen shots were used to reinforce the idea of the hoverboards actually flying. There is a matte shot of the gang swooping over the camera at one point, and when Biff’s ‘Pit Bull’ hoverboard emerges from its case, the sequence was created with a motion-controlled hoverboard.

Computer graphic techniques were also used for wire removal in the hoverboard scenes. First, the film was digitally scanned, then specially designed software took pixels from the right and left of the wire to disguise it. At this point, ILM was just beginning to do heavy-duty CG removal work, removing heavy cables and supporting poles, as Sandra Ford of ILM’s digital department joked, somewhat prophetically. “We’re waiting for grip removal next. The grip will just hold a spaceship and we’ll paint him out.” ■

TO BE CONTINUED...

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DARTH VADER

(FROM THE PLANET VULCAN)

Some classic science fiction references help Marty spur George McFly into action...

As part of his plan to persuade George McFly to take Lorraine Baines to the Enchantment Under the Sea dance (thereby ensuring that future events are secure) Marty disguises himself as an alien, using the protective suit he was wearing when he arrived in 1955. At 1.22 in the morning, wearing the yellow suit, Marty creeps into George's bedroom, carefully places his Walkman headphones over George's ears, and puts in a Van Halen tape. George is blasted awake to find a masked figure standing over him, and Marty rummages in his brain for all the sci-fi references he can remember.

"Who are you?" George whimpers.

"Silence, Earthling! My name is Darth Vader. I'm am an extra-terrestrial from the planet Vulcan." We are left to imagine what happens next.

But, surprisingly, Marty's deception works. The next day, he meets George, who is in a state of even higher anxiety than usual. At once delighted by his close encounter and utterly terrified, he tells Marty, "Last night, Darth Vader came down from planet Vulcan, and he told me that if I didn't take Lorraine, that he'd melt my brain!" Marty says he better not mention it to anyone. Now, all George has to do is ask Lorraine out on a date... ■

> **"Darth Vader told me that if I didn't take Lorraine to the dance, he'd melt my brain."**
>
> GEORGE MCFLY

Left: Marty, in 'alien' disguise, pays George a visit.

QUICK FACTS!

SCI-FI HEAVEN

- Darth Vader is, of course, the black-masked villain in *Star Wars* (1977) and its sequels, which Marty would have seen when growing up. Vulcan is the home planet of Mr Spock in *Star Trek* (1966-69). Marty makes the Vulcan salute when he mentions the world.
- The scene with Marty and George was originally longer, but was trimmed for timing purposes. Marty points Doc's hairdryer at George saying "My heat ray will vaporise you if you do not obey me!" He tells George that he has created a rift in the Space Time continuum, and continues "The supreme Klingon hereby commands you to take the female unit know as Baines Lorraine to the place called Hill Valley High School, exactly four earth cycles from now. *That's this Saturday night, George.*" George agrees, whereupon Marty knocks him out with a dose of chloroform.

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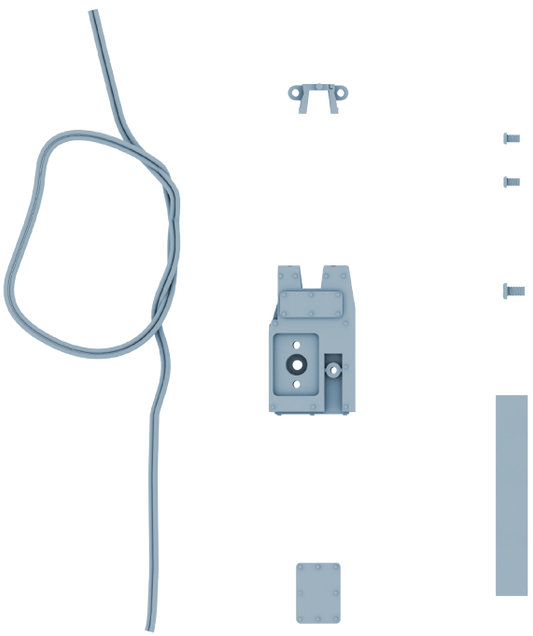
NEXT ISSUE...

JUNCTION BOX

Add a junction box and lighting filament to your DeLorean.

With next issue, you will receive components for the left side of your DeLorean's roof, including a junction box and lighting filament which you can fit by following the step-by-step guide.

YOUR CAR PARTS...





INDUSTRIAL LIGHT & MAGIC

More from the legendary special effects company on the making of *Back to the Future Part II*.

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