BUILD THE

BACK TO THE FUTURE™ DELOREAN

ISSUE 12









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UNIVERSAL

BUILD THE

BACK TO THE FUTURE DELOREAN

ISSUE 12





CONTENTS

4 DRIVE TIME
Work on the rear left axle for your DeLorean model using our illustrated guide.

8 PRODUCTION DIARY
In January 1985, Robert Zemeckis made a momentous decision that resulted in a great change to *Back to the Future.*

12 WHAT ERIC DID NEXT
Eric Stoltz lost out on the role of Marty, but went on to be an acclaimed actor and director.

14 A TIME TRAVELLER'S GUIDE
On the run from landing a punch on Biff Tannen, Marty uses an improvised skateboard to make his getaway.

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Writer: Kieran Grant

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YOUR CAR PARTS

With this issue you receive parts for the rear left wheel hub and suspension, plus fixing screws.



12-A REAR LEFT HUB CARRIER



12-B REAR LEFT RADIUS ARM



12-C BOOT



12-D FRONT LEFT TRACK ROD



12-E FLANGE



12-F REAR SHOCK ASSEMBLY



12-D SPRING



12-H LINK



12-I BRACKET



12-J REAR BRAKE CALIPER



12-K REAR BRAKE DISC



BM 2 X SCREWS



CM 2 X SCREWS



HM 1 X SCREW



EM 3 X SCREWS



AP 2 X SCREWS



IM 1 X SCREW

CUSTOMER SERVICES

UK
Email customer.service@deagostini.co.uk

USA
Email support@usa.deagostini.com

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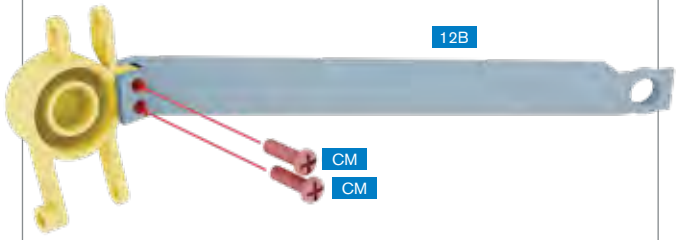
DRIVE TIME

Work on the DeLorean's suspension, brakes and steering.

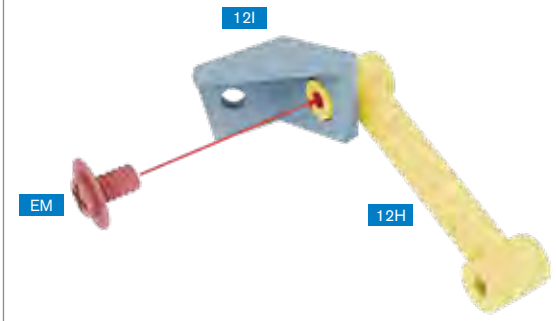
The parts of your DeLorean you receive with this stage are all associated with mounting or supporting the wheels, and can be assembled following the step-by-step instructions.



FITTING THE REAR LEFT WHEEL HUB AND SUSPENSION



STEP 1 ›› Fit the rear hub carrier (12A) into the end of the radius arm (12B). Align the holes of both parts and secure with two CM screws.



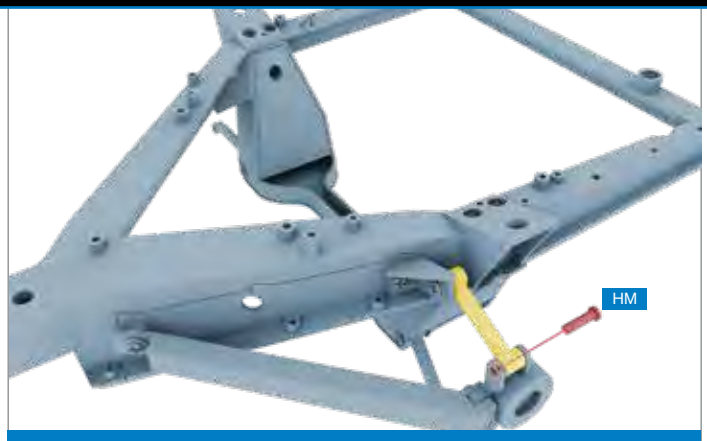
STEP 2 ›› Insert the end of the link (12H) into the hole in the bracket (12I), as shown, and secure with an EM screw.



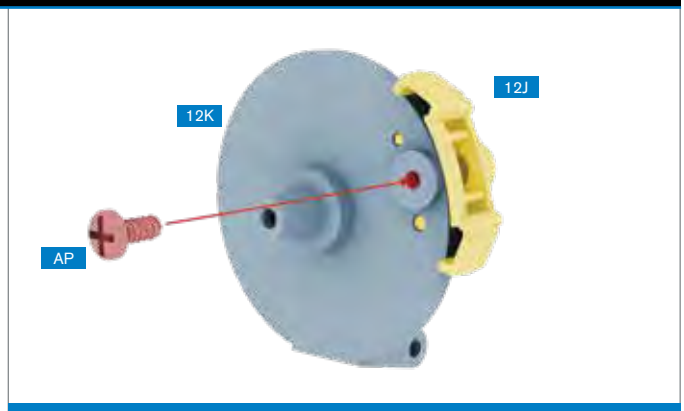
STEP 3 ›› Secure the bracket to the side of the frame with a BM screw.



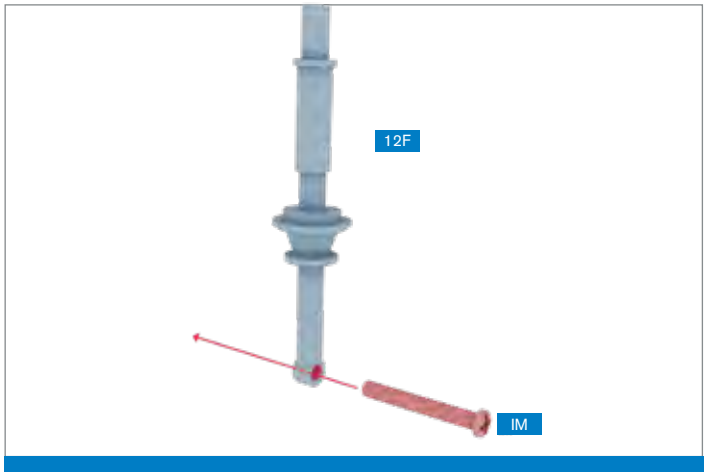
STEP 4 ›› Place the hole at the end of the arm over the post at the side of the frame. Tighten an EM screw into the post hole.



STEP 5 ›› Place the end of the link between the two uprights of the rear hub carrier, and pass an HM screw through the aligned holes.



STEP 6 ›› Place the two pins of the caliper (12J) into the corresponding holes in the brake disc (12K), then secure with an AP screw.



STEP 7 ›› Insert an IM screw through the hole at the bottom of the shock assembly.



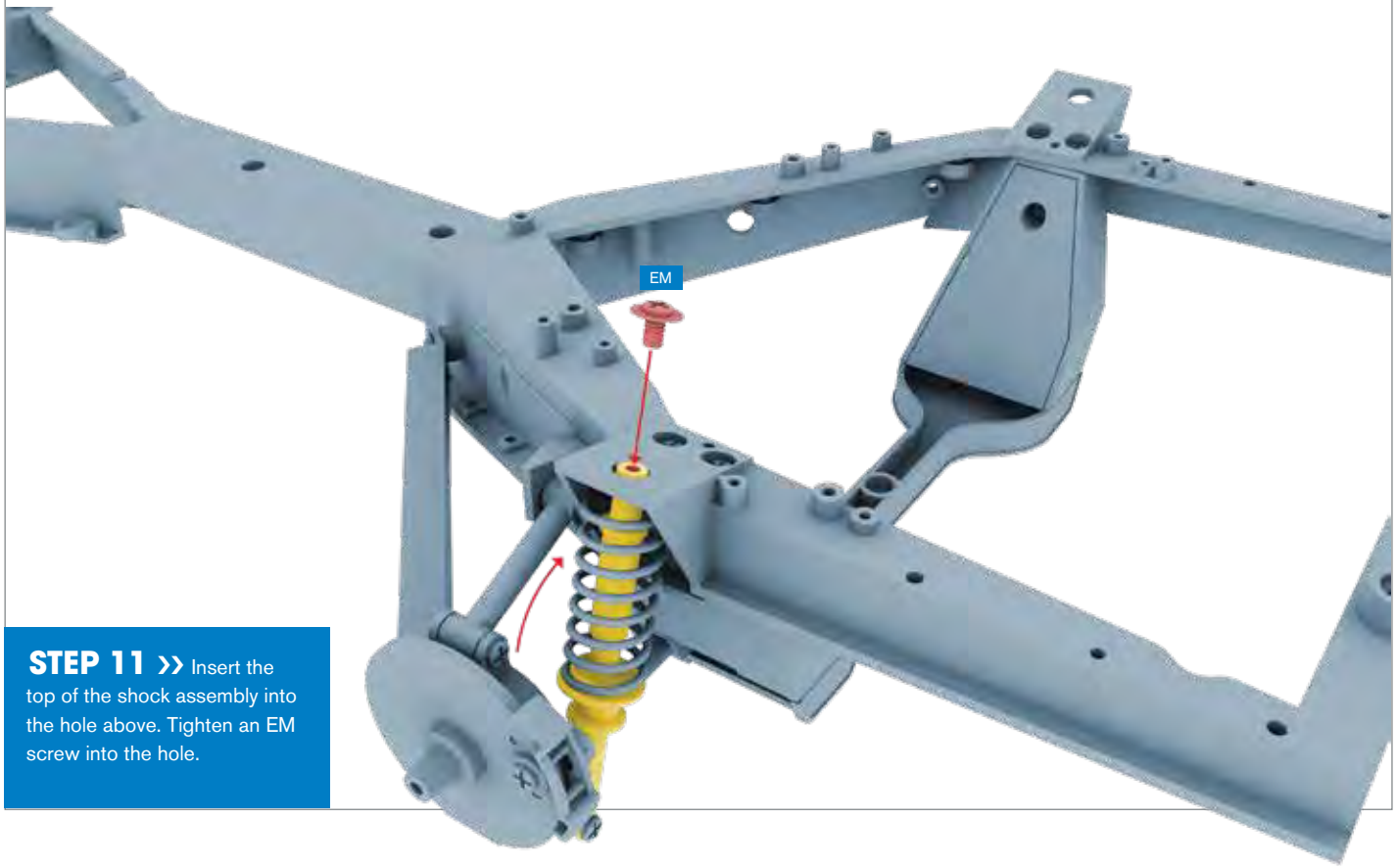
STEP 8 ›› Place the brake disc into the rear hub carrier, and raise the lower link up into the bottom of the disc brake.



STEP 9 ›› Insert the IM screw through the hub carrier, brake disc and link. Tighten the screw into place.

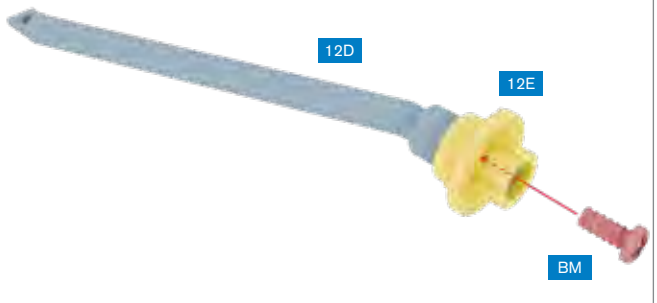


STEP 10 ›› Lower the spring (12G) onto the shock assembly.

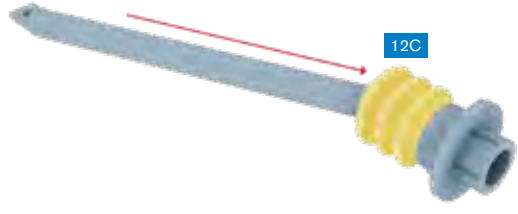


STEP 11 ›› Insert the top of the shock assembly into the hole above. Tighten an EM screw into the hole.

THE FRONT LEFT TRACK ROD

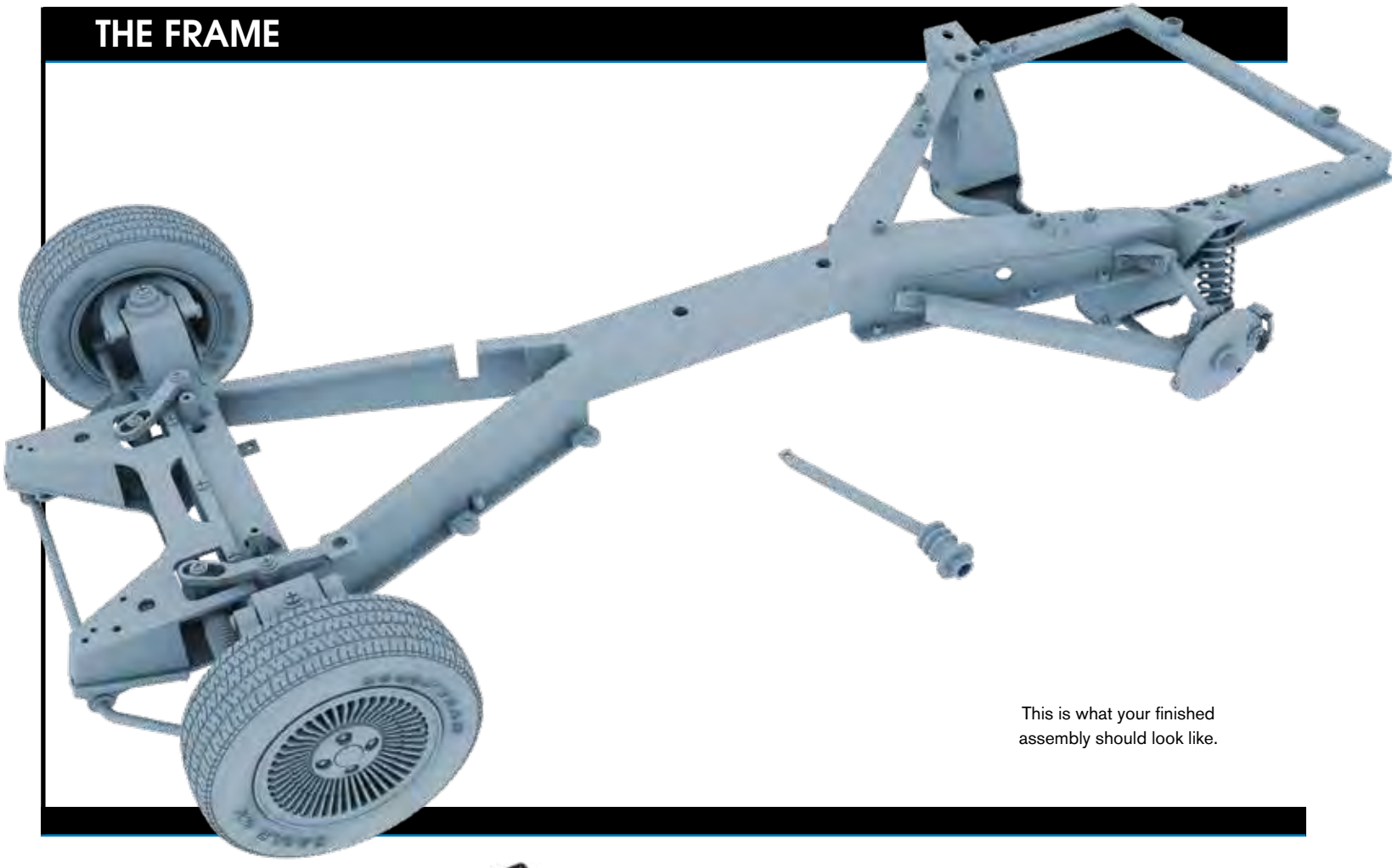


STEP 1 ›› Place part 12E onto the end of 12D, as shown. Tighten a BM screw into the end (arrow), securing the parts together.



STEP 2 ›› Push part 12C onto 12D, up against 12E. Keep the completed assembly in a safe place, as it will be needed in an upcoming stage.

THE FRAME



This is what your finished assembly should look like.



PRODUCTION DIARY

FILMING

In which Robert Zemeckis makes a big decision, and Marty gets a new face.



WE NEED TO TALK ABOUT MARTY
Director Robert Zemeckis and star Eric Stoltz on location. Stoltz would leave the production in early January 1985.



It was the start of a new year – 1985 – and there was trouble behind the scenes of *Back to the Future*. After much consideration and soul-searching, director Robert Zemeckis was facing the decision to fire his lead actor. Executive producer Steven Spielberg was shown a rough 45-minute edit of the footage so far. "He showed me the first five weeks cut together," Spielberg recalled, "and he said 'I just don't think we're getting the laughs that I thought we would get.' And I looked at Bob and I realised he was absolutely correct."

"So, I had to make this horrific decision," said Zemeckis, "that was very heartbreaking for everybody." In many ways, the director had every sympathy with Stoltz – he himself had been fired as director of the film *Cocoon* and replaced by Ron Howard.

DON'T STOP

While the plan to get a new leading man was discussed at the highest level, Steven Spielberg advised Zemeckis not to tell the crew about the decision and to continue filming, keeping the momentum of the shoot going.

The end of 1984 was spent on stage 12 at Universal studios, with Marty and Lorraine (Lea Thompson) in Lorraine's bedroom. Night scenes in the town square were scheduled to be completed in the first week of 1985.

Zemeckis, Spielberg and co-producer/writer Bob Gale made various trips to Universal Films executive Sid Sheinberg to solve the Marty problem. They had secured the agreement of Michael J Fox – who had always been their first choice – and, more importantly, the producer of the young star's top-rated TV show *Family Ties* agreed to let Fox participate in the hours outside his TV schedule. Sheinberg gave his consent.

NIGHT AT THE PARK

Filming carried on, more or less as usual. On 7th January, the crew moved to Griffith Park, site of the famous zoo and observatory that have been used as a backdrop in many famous movies. Only a short sequence was filmed in the park, however,

> "I just don't think we're **getting** the **laughs** that I **thought** we would get."
>
> ROBERT ZEMECKIS

This page and main photo © From the core collection production photographs of the Margaret Herrick Library, Academy of Motion Arts and Sciences.

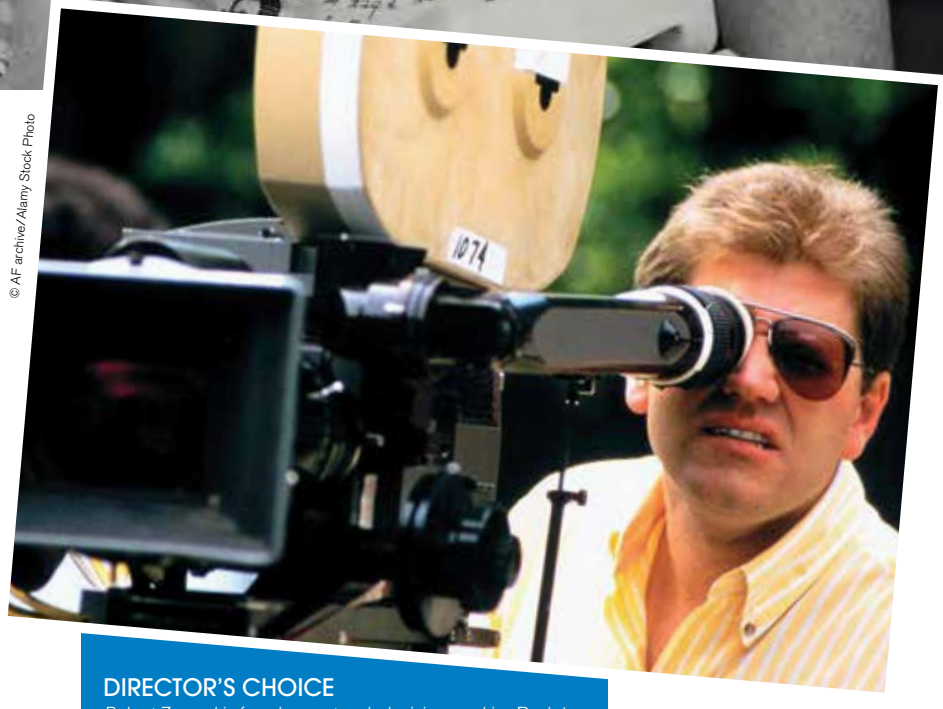


BED HEAD
One of the last scenes Lea Thompson shared with Eric Stoltz was the 'bedroom' scene. It was filmed in studio 12 at Universal on the last day of 1984.

in front of a prop sign for the 'Bluebird Motel, Hill Valley'. Marty fits the hook to the top of the DeLorean, then sets off on his final high-speed run into the town square – scenes which would be filmed on the Universal lot.

For those behind the camera, particularly cinematographer Dean Cundey, there were clues that something was going on. Robert Zemeckis wasn't filming close-ups of Stoltz, knowing that they would ultimately have to be replaced.

With the DeLorean's final run in the can, it was time to work on the car's first appearance. Filming moved to Puente Hills Mall in the City of Industry, east of Los Angeles. This was the location for



© AF archive/Alamy Stock Photo

DIRECTOR'S CHOICE
Robert Zemeckis faced some tough decisions making Back to the Future, *none tougher than firing Eric Stoltz.*



© From the core collection production photographs of the Margaret Herrick Library, Academy of Motion Arts and Sciences.

ACTION!
The camera sits next to Thomas Wilson, for the chase on the Universal lot in which Biff tries to run down Marty.

Hill Valley's Twin Pines Mall, where the time machine is introduced along with Doc Brown and Einstein. Scenes had to be completed 'after hours' because the centre was open to shoppers until 9pm. Many of the action sequences with the arrival of the Libyan terrorists were completed.

BIG DECISIONS

For the crew of *Back to the Future*, 10th January 1985 was an eventful night. They were scheduled to complete scene 18, which would involve the Delorean's first explosive journey through time. However, there was a growing realisation on set that something big was happening behind the scenes too. At the evening meal break, Robert Zemeckis had a meeting with Eric Stoltz to explain the situation, and the actor was officially signed off the production.

Then Zemeckis gathered the crew to make a formal announcement about what was going on. He reassured all concerned that although the change of lead actor would mean some reshooting, that no one else was going to lose their job and the film would carry on. So, carry on they did – for the first half of the evening they were making a film starring Eric Stoltz, for the second half of the evening, they weren't.

Zemeckis later recalled that Stoltz took the news without fuss – the film was still very much an unknown quantity and perhaps he realised that, after all, he just wasn't right for the production. The Universal publicity department did their best to keep the story away from the gossip columns, as this wasn't an unknown occurrence in the film world, after all. They redirected the energies of the press to promoting Stoltz's upcoming film *Mask*, which was already gaining critical acclaim and though the industry newspaper *Variety* ran a story about the troubles at *Back to the Future,* there was little real interest. "About three or four days later," Special Effects Supervisor Kevin Pike recalled, "we met a guy called Michael J Fox, and our world absolutely turned upside down!" ■



TIME'S UP
Eric Stoltz's last filmed scenes on Back to the Future *were alongside Christopher Lloyd in the parking lot of the Puente Hills shopping mall.*

On 10th January 1985, Eric Stoltz was signed off the production.



© From the core collection production photographs of the Margaret Herrick Library, Academy of Motion Arts and Sciences.

WHAT ERIC DID NEXT

He lost out on playing Marty, but Eric Stoltz went on to star in many highly-regarded films before turning to directing.



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NEW HORIZONS
Eric Stoltz has played a wide range of varied roles in a long film career.

The biggest upheaval in the making of *Back to the Future* was undoubtedly the change of lead actor, so as Eric Stoltz leaves the story, here's a quick look at what happened afterwards. For the filmmakers, there were great advantages in being able to go back to scenes already shot – a second bite at the cherry, a chance to refine shots and techniques from the first time around.

From the actor's point of view, however, losing a lead role in a major movie could seriously dent their confidence. For Stoltz, missing out on the role of Marty McFly wasn't pleasant, but it certainly wasn't the end of his career. In fact, the actor admits, it allowed him to take on a wider range of roles. He also received the encouragement of a Golden Globe nomination for Best Supporting Actor for his role as Rocky Dennis in *Mask*, which was released in 1985.

VARIED ROLES

His subsequent film work would take him from playing Percy Shelley in *Haunted Summer* (1988) to a US airman in *Memphis Belle* (1990) to a drug lord in Quentin Tarantino's *Pulp Fiction* (1994) among many other roles. He appeared on Broadway in classics including *The Importance of Being Earnest* and *The Glass Menagerie.*

Stoltz was involved in another troubled film when he was cast as the lead in the John Hughes-scripted *Some Kind of Wonderful*. The original director Martha Coolidge was sacked and replaced by Howard Deutch, who changed



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WONDERFUL
Lea Thompson and Eric Stoltz were reunited in Some Kind of Wonderful, *also starring Mary Stuart Masterson.*

several members of the cast. When they were looking for a new leading lady, Stoltz recommended his friend Lea Thompson, who had supported him through the *Back to the Future* crisis. The movie not only changed Thompson's life – she and Deutch subsequently married and have two daughters – it was a blockbuster hit into the bargain.

AFTER MARTY

In 2007, Stoltz talked about *Back to the Future* in an interview with film website *Moviehole.net*, although he admitted "I'm notorious and actually very well liked for the fact that I have an awful memory." Of Zemeckis and company, he affirmed that they were good people and said, "I rarely look back, if at all. I think just getting through that difficult period helped me realise how freeing it really was. I went back to acting school, I moved to Europe, I did some plays in New York and I actually invested in myself in a way that was much healthier for me. If I had become a massive star, I don't know if I wouldn't have gone into therapy. On the other hand, I would've been exceedingly rich which would've been wonderful!"

IN THE DIRECTOR'S CHAIR

After directing several short films, Stoltz turned with great success to being a television director. He worked on series including *Boston Legal* and *Grey's Anatomy* and helmed top-rated episodes of *Glee*. In 2010 he took a lead role in the science fiction series *Caprica*, as well as directing several episodes. ■

> "I'm actually **well liked** for the fact that I have an **awful memory**."
>
> ERIC STOLTZ



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PULP FICTION

After working with director Roger Avary on *Killing Zoe* in 1993, Stoltz met Quentin Tarantino, who cast him in *Pulp Fiction* (which Avary co-scripted). Stoltz played drug dealer Lance, and was nominated for an Independent Spirit Award for Best Supporting Male for his performance.



© Moviestore/REX/Shutterstock

ROB ROY

California-born Stoltz may have seemed an unlikely choice to star in the Scottish epic *Rob Roy* (1995), but Stoltz had actually spent some time in Scotland and appeared in plays on the Edinburgh fringe.



> "Wow! Look at him go!!!"
> KID





MARTY MAKES A SKATEBOARD

HE MAKES SPARKS FLY!

In 1985, Marty McFly goes everywhere on his skateboard – but in 1955, he has to improvise!

After knocking down massive Biff Tannen with one punch at Joe's cafe, Marty has to make a quick getaway. Under normal circumstances, he would've jumped on his skateboard, but this is 1955, and there aren't many of those around. Or are there? Marty hurriedly stops a kid who is going along on a scooter made from a crate. He pulls the crate scooter to pieces – much to the dismay of the boy – and heads off, using the base as a skateboard. And very good it is, too – there are sparks flying from his back wheels as he turns corners and waves to the gathered crowd. Biff and his gang are close behind, almost falling over each other to scramble into Biff's car and speed after him.

We've already seen Marty on a skateboard as he made his unconventional way to school in 1985, hanging onto the back of various vehicles – it's called 'skitching', for the uninitiated. But here, he's skating for his life – or at least, skating to escape a beating. As Marty uses his skills to manoeuvre Biff and his thugs into the back of a manure truck, he attracts the eye of Lorraine Baines – the woman who will become his mother. "Where does he live?" asks one smitten Hill Valley girl. "I don't know," says Lorraine, "but I'm gonna find out...!" ■

SCOOT: *Marty 'adapts' a kid's crate scooter into a skateboard!*

QUICK FACTS!

SKATING TRICKS

Although Michael J Fox had some skill on a skateboard, professional skateboarder Per Welinder was his stunt double for the more hair-raising sequences. Bob Schmelzer had doubled for Eric Stoltz in the original version of the sequence but was too tall to double for Fox.

The sparks flying from the skateboard's wheels were a late idea from Robet Zemeckis, who asked for a retake of the scene – sparklers were fixed to the back of the skateboard.

NEXT ISSUE...

A WHEEL

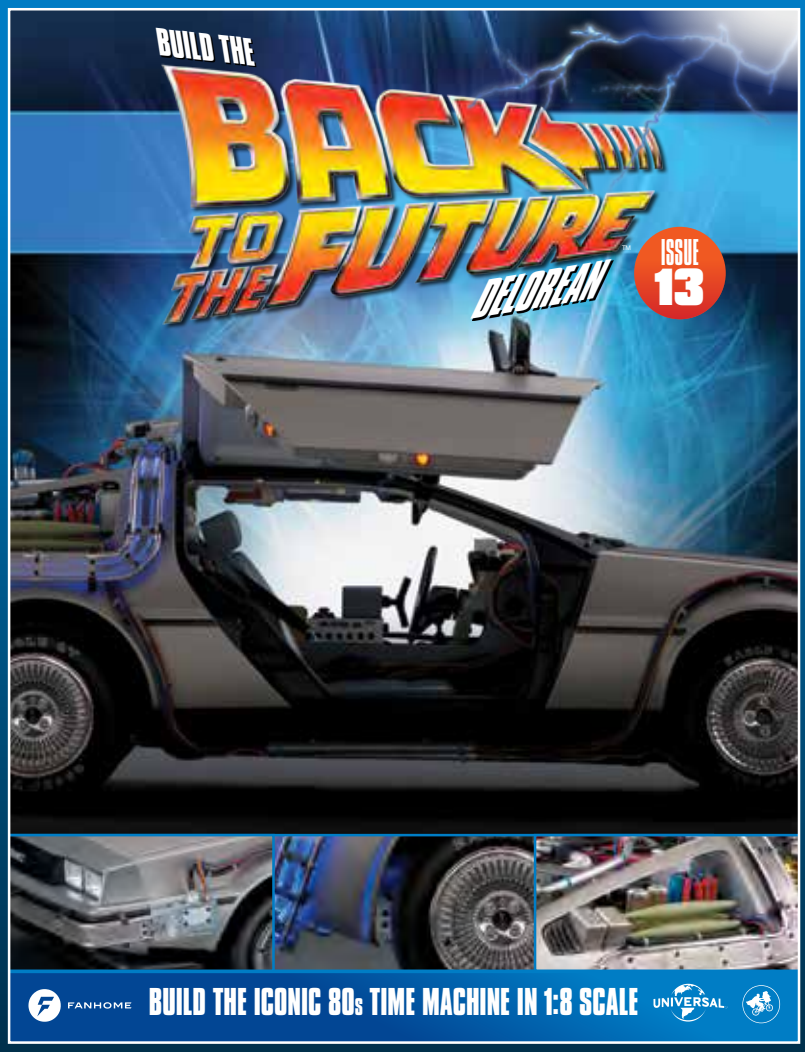
All the parts you'll need for a rear wheel for your DeLorean model.

In the next issue you'll receive these parts for your DeLorean, plus detailed step-by-step instructions telling you how to assemble them.

YOUR CAR PARTS...

REAR WHEEL





PRODUCTION DIARY

Continuing our fascinating week-by-week look at the making of *Back to the Future*.

THE DELOREAN STORY

Before there was a time machine, there was the DeLorean DMC-12, a car with a remarkable story.

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