BUILD THE

BACK TO THE FUTURE™ DELOREAN

ISSUE 27







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BUILD THE

BACK TO THE FUTURE™ DELOREAN

ISSUE 27





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Assemble the radiator fans for your DeLorean, using the step-by-step guide.

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Back in 1985, reviewers were already comparing *Back to the Future* with the greats of Hollywood.

10 **A TIME TRAVELLER'S GUIDE**
Mr Sandman was a hit song of the 1950s that Lea Thompson sang before takes to get into the mind of a 1955 teenager.

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YOUR CAR PARTS

With this issue you receive the radiator fans, mounting brackets and fixing crews, plus the horn for your DeLorean model.

27A HORN



27B HORN BRACKET



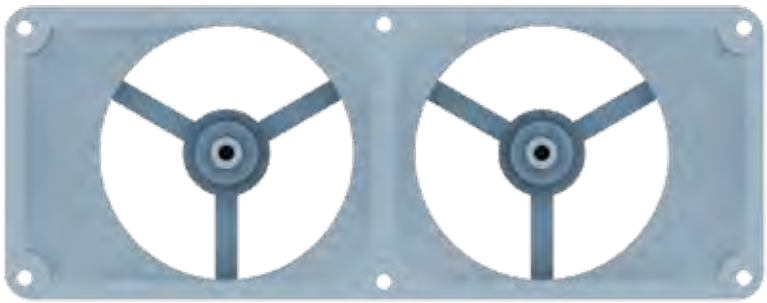
27C RADIATOR FAN



27C RADIATOR FAN



27D RADIATOR BACK



27E RADIATOR MOUNTING BRACKET



27F RADIATOR MOUNTING BRACKET



NM X 3 SCREW



GP SCREW



HP X 2 SCREW



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DRIVE TIME

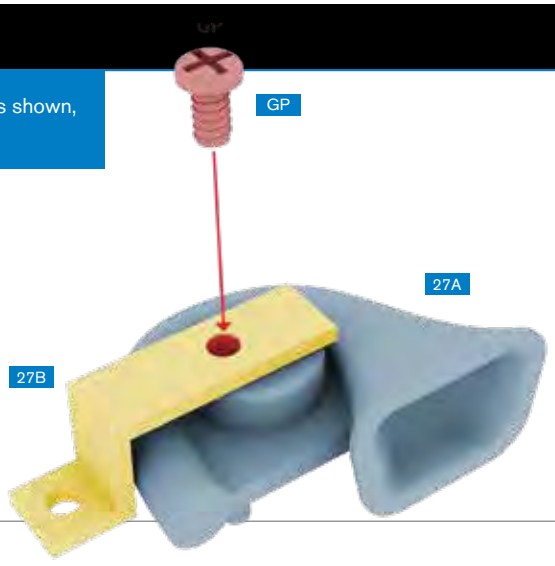
Add the horn and radiator fans to your DeLorean.

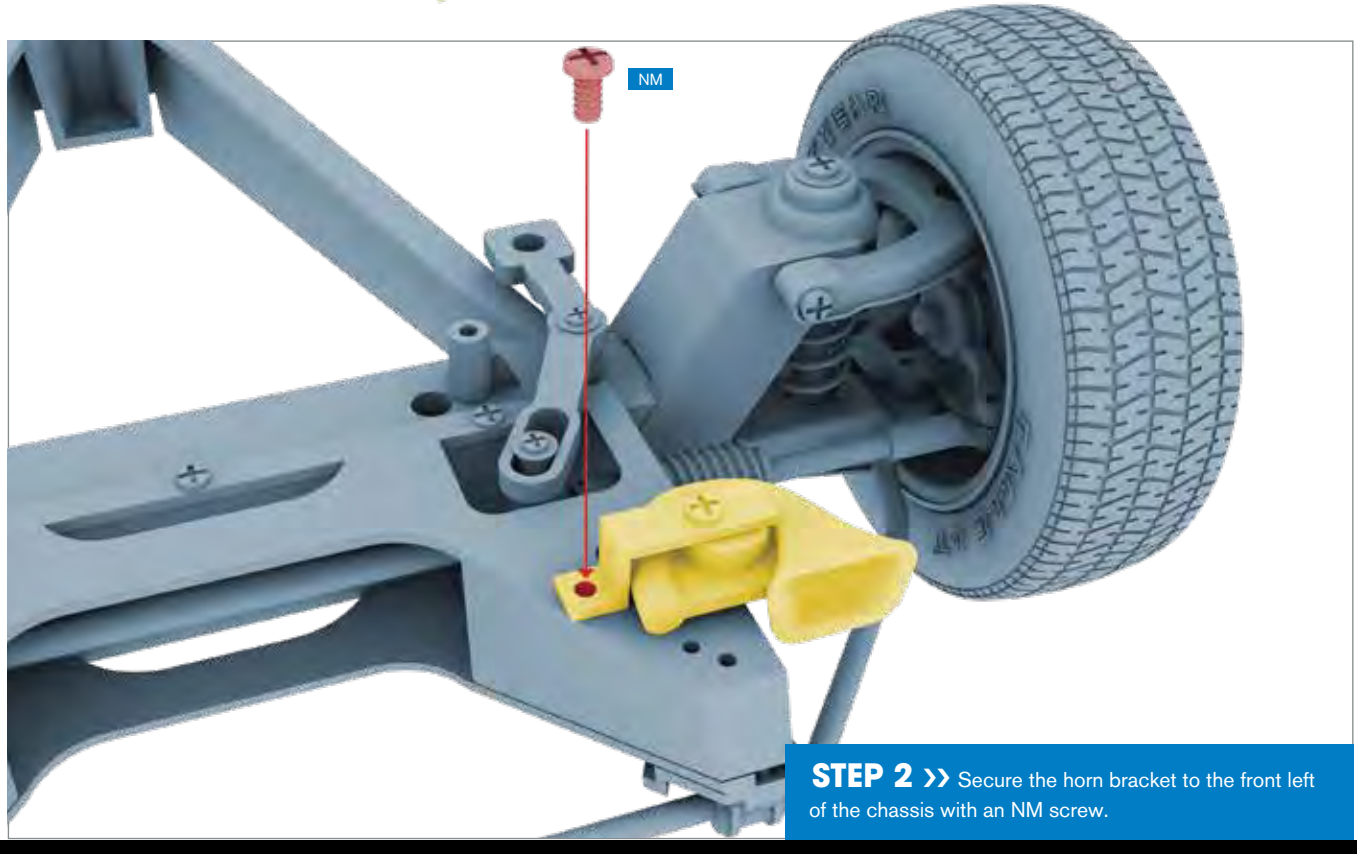
In this issue you will add more details to the chassis and begin assembling the radiator by following these step-by-step instructions.



THE HORN

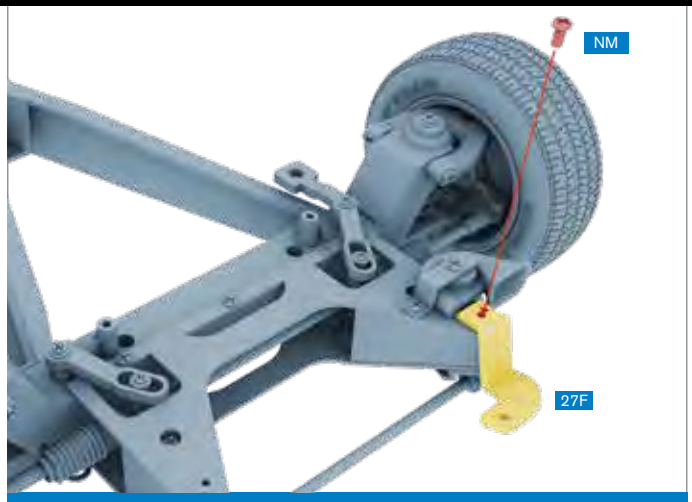
STEP 1 ›› Place 27B onto 27A, as shown, and secure with the GP screw.



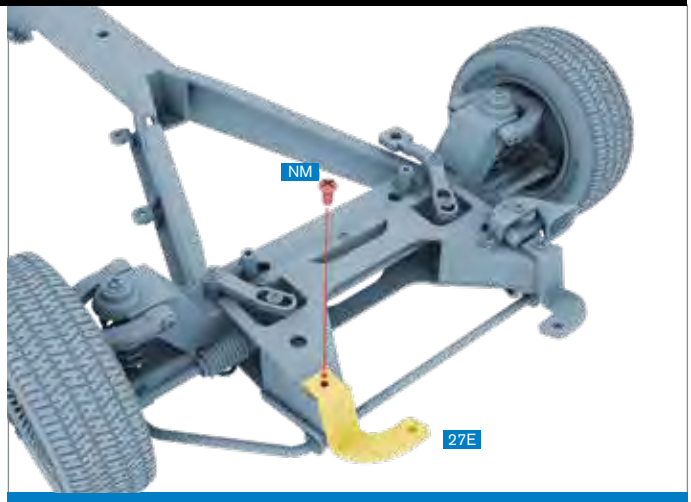


STEP 2 ›› Secure the horn bracket to the front left of the chassis with an NM screw.

THE RADIATOR MOUNTING BRACKETS

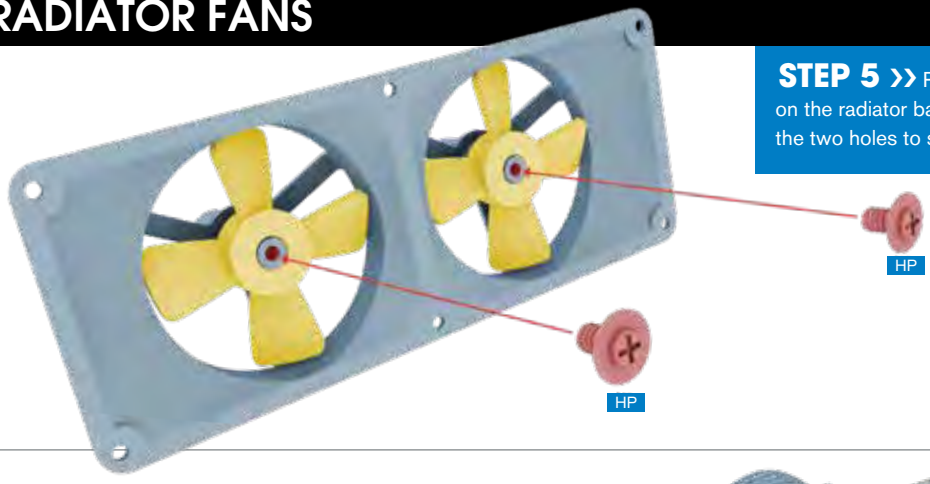


STEP 3 ›› Secure 27F to the chassis, in front of the horn, with an NM screw.



STEP 4 ›› Fix 27E to the right side of the chassis with an NM screw.

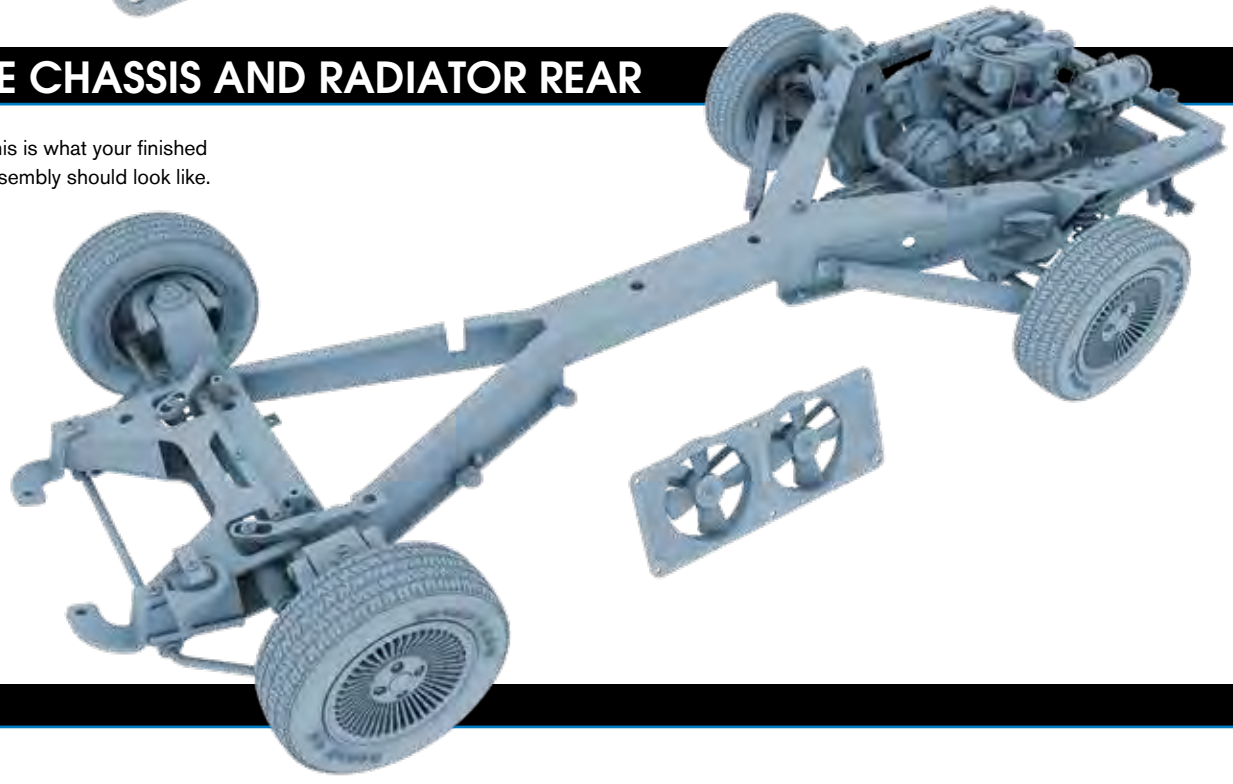
THE RADIATOR FANS



STEP 5 ›› Place the two radiator fans onto the posts on the radiator back and tighten an HP screw into each of the two holes to secure them.

THE CHASSIS AND RADIATOR REAR

This is what your finished assembly should look like.



WHAT THE PAPERS SAID

PRESS REACTION

A look back at some of the press reviews for Back to the Future *on its release, 3rd July 1985.*

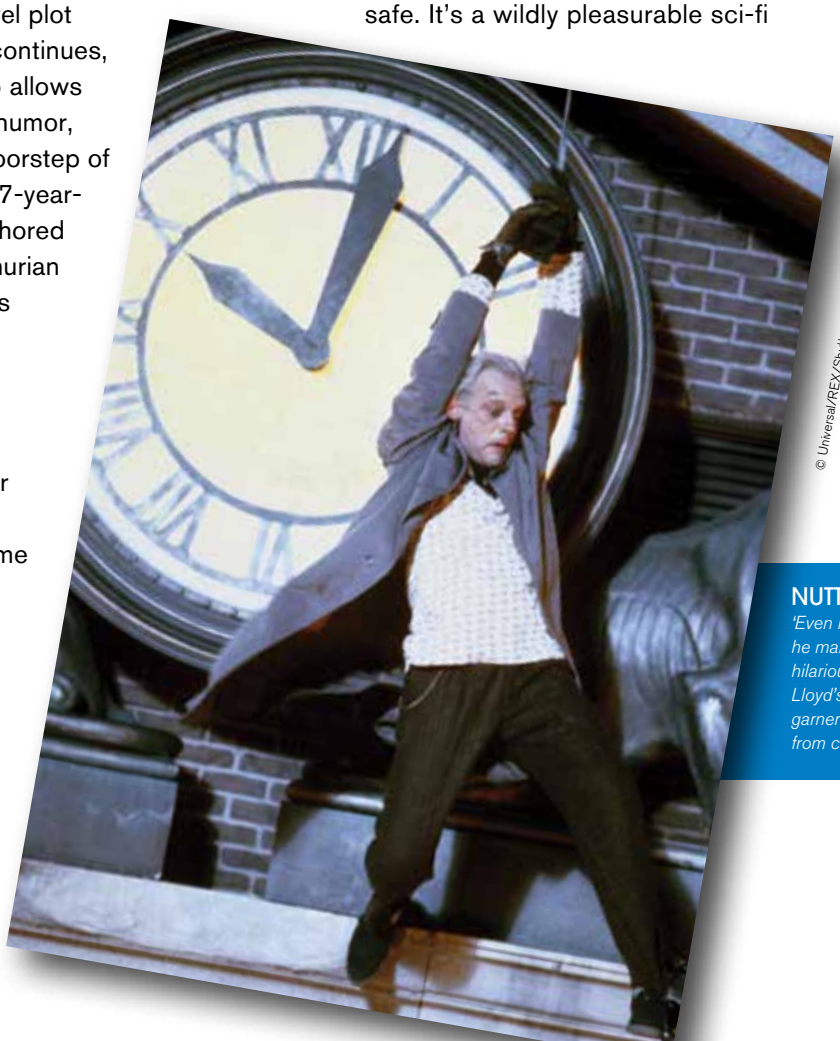
One of the great delights of looking back at the first reviews of a classic movie is seeing how many reviewers were aware that they were watching a piece with lasting appeal. Almost every reviewer for *Back to the Future* (if not quite *everyone*) could see that this was something special.

The movie industry bible *Variety* was quick to shower praise on the film's stars, citing 'the earnest Fox, the lunatic Lloyd, the deceptively passionate Lea Thompson, and, particularly, the bumbling-to-confident Glover, who runs away with the picture.' The time-travel plot went down well, too, as the review continues, 'Hurtling the audience back to 1955 allows for lots of comparative, pop culture humor, delivering a 1985 teenager at the doorstep of his future parents when they were 17-year-old kids. The film is also sharply anchored by zestful byplay between Fox's Arthurian knight figure and Christopher Lloyd's Merlin-like, crazed scientist.'

BREAKTHROUGH

Paul Attanasio in the *Washington Post*, also had praise for Christopher Lloyd. '*Back to the Future* is Lloyd's breakthrough,' he wrote. 'The first time he has shown that his own brand of nutty intensity can carry a whole movie. Although he's best known for his 'Reverend Jim' riff on the TV series *Taxi*, Lloyd came to the movies from the theatre, and there's more than a little musical-comedy style in the way he throws his gestures straight out to the audience. Even in repose, he makes Doc Brown hilarious. Those big Lloyd eyes lock beneath adventurous brows, his mouth folds out into a bird's bill, and with his big, flapping walk he has an explosive Daffy Duck quality that blows the dust off the mad-scientist cliche.'

Attanasio was equally impressed with the film as a whole, saying, 'Welcome back to the art of storytelling! *Back to the Future* is a whirling merry-go-round of a movie, in which everything is precisely machined but nothing seems quite safe. It's a wildly pleasurable sci-fi



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NUTTY

'Even in repose, he makes Doc Brown hilarious.' Christopher Lloyd's performance garnered much praise from critics.



© Tim Graham/Getty Images

ROYAL APPOINTMENT
Diana, Princess of Wales meets Steven Spielberg and his wife Amy Irving at the UK premiere of Back to the Future *on 3rd December 1985, behind are singer Phil Collins and the film's co-creator, Bob Gale.*

comedy, filled with enchantment and sweetness and zip as only a bona fide summer hit can be.' As an aside, Attanasio, who was film critic for the *Post* from 1984-87, went on to be a very successful scriptwriter himself and was one of the creators of the TV drama *House*.

A QUESTION OF IDENTITY

The film took six months to reach the UK, but Derek Malcolm, film critic of the *Guardian*, reported on *Back to the Future*'s screening on 10th August 1985 at the 39th Edinburgh Film Festival. Though he liked the film, Malcolm unfortunately had difficulty seeing past the dazzle of Spielberg's name on the credits and repeatedly returned to the mistaken notion of Spielberg as the 'ideas man' behind *Back to the Future* – with Zemeckis merely as 'executant'. (He did, however, recognise Zemeckis as the director of 'the efficient and at times ingenious *Romancing the Stone*'.)

'The Festival got off to a good, glitzy start over the weekend,' wrote Malcolm, 'with a gala performance of the Spielberg-produced, Robert Zemeckis-directed *Back to the Future*, which has made so much money in the States this summer that a quarter per cent of its net profit would set up the likes of you and me for life...'

> **"With his big, flapping walk, Lloyd has an explosive Daffy Duck quality."**
>
> PAUL ATTANASIO, WASHINGTON POST



PREDICAMENTS
Marty's alarmed encounter with his future mother was a highlight for many critics, who saw that the film's 'paradoxes and predicaments' put it some way above the norm.

'Spielberg supplies the sentiment and Zemeckis pours the acid, so that nostalgia is laced with a little provocation. It doesn't go as far as *Gremlins*, because Joe Dante really is spiteful, whereas Zemeckis is only playing at it. But the moment the ordinary guy's mother takes a lunge at him in her bedroom, without knowing he is her son, is at least one sequence to cherish. A spot of unknowing incest, which of course never comes off, suggests that this is not the bland leading the bland.'

TWO THUMBS UP

A little earlier, back in the States, veteran critic Roger Ebert, in the *Chicago Sun-Times*, relished the film's remembrance of past times. He wrote, 'One of the running gags is the way the town has changed in 30 years (the porno house of 1985 was playing a Ronald Reagan movie in 1955). But a lot of the differences run more deeply than that, as Marty discovers when he sits down at a lunch counter next to his Dad – who is, of course, a teenager himself. Because the movie has so much fun with the paradoxes and predicaments of a kid meeting his own parents, I won't discuss the plot in any detail. I won't even get into the horrifying moment when Marty discovers his mother 'has the hots' for him. The movie's surprises are one of its great pleasures.'

Ebert's deep love of film history saw him quickly spot a direct line of sight between *Back to the Future* and the work of the Hollywood greats. Zemeckis had always intended the movie's small-town setting to pay homage to Frank Capra, and Ebert spotted it right away. 'Zemeckis shows not only a fine comic touch but also some of the lighthearted humanism of a Capra. The movie, in fact, resembles Capra's *It's A Wonderful Life* more than other, conventional time-travel movies.'

WAXING LYRICAL

Gene Siskel – co-host with Ebert of the weekly film review TV show *At The Movies* – was reviewer on the *Chicago Tribune* in 1985. Like Ebert, he also waxed lyrical. 'A jewel of an entertainment,' he wrote. 'A throwback to the classic Hollywood scripts of 40 or more years ago. Director Zemeckis, who is on a roll with this film and his previous effort, *Romancing the Stone*, has placed enough twists and turns in his story so that even jaundiced movie viewers are likely to be surprised more than once.'

In 1989, Siskel and Ebert would famously have an on-screen spat about *Back to The Future Part II*, but that's a story for another day... ■ TO BE CONTINUED...

INTERNATIONAL
The film was a hit all over the world. The Swedish poster for Back to the Future *used different artwork to the classic Drew Struzan version, with another car alongside the DeLorean.*

> **"A throwback to the classic Hollywood scripts of 40 or more years ago."**
>
> GENE SISKEL, CHICAGO TRIBUNE

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HITS OF 1955: *Left: Lea Thompson sang* Mr Sandman *before every take, so Robert Zemeckis put it in the film. Above: Although the Chordettes, the first group to record* Mr Sandman*, can be briefly glimpsed on a poster when Marty arrives in 1955, it is the version of the song by The Four Aces that we hear on the soundtrack.*

MR SANDMAN

BRING ME A DREAM

The popular song that Lea Thompson used to help her travel through time.

Mr Sandman, bring me a dream,
Make him the cutest that I've ever seen,
Give him two lips like roses in clover,
And tell me that my lonesome nights are over...

Lea Thompson used all manner of tricks to get herself into the mindset of Lorraine Baines, a teenager in 1955. Her costume, hair and make-up were all accurate to the period, she read vintage magazines and newspapers, and carried 1955 money. And in her head, she carried a tune – *Mr Sandman*, a relentlessly catchy number that was a hit for a host of different artists throughout 1954 and 1955.

For many, *Mr Sandman* defines a very particular sound of the 1950s, the sort of jaunty, close-harmony singing that was all the rage until Rock 'n' Roll stormed in. Thompson said "*Mr Sandman* kept me in that kind of demented, fake innocence that I had to create for Lorraine. Lines like 'Lots of wavy hair like Liberace!' can you believe it? It got me into that kind of goofy mood that the country seemed to be in at that time. Eventually Bob Zemeckis was, like 'OK – I've got to put that in the movie because you keep singing it!'" ■

> **"With lots of wavy hair like Liberace..."**
>
> LEA THOMPSON

QUICK FACTS!

CHART TOPPER

Mr Sandman was written by songwriter Pat Ballard (1899-1960) and first recorded in May 1954 by Vaughn Monroe and his Orchestra, then later that year by girl group The Chordettes. The single topped the charts in the USA in Summer 1954, reaching number 11 in the UK.

The original sheet music included both male and female versions of the lyrics, and in November of 1954, a male group, The Four Aces, released a version of the song that again topped the charts in the US, and it's this version that is heard in *Back to the Future*. Dickie Valentine reached number five in the UK charts with his version in 1954.

NEXT ISSUE...

RADIATOR

Add the radiator to 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...

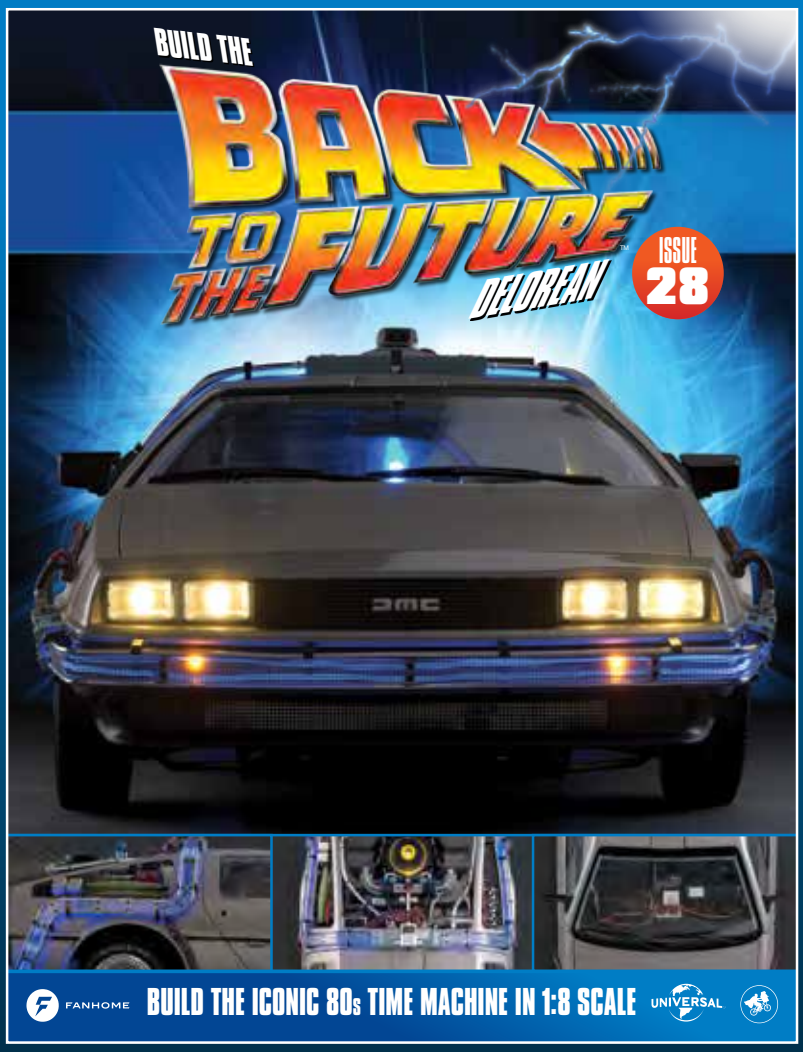
THE RADIATOR











WHAT THE PAPERS SAID

More contemporary reviews of *Back to the Future* from the US and UK.

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