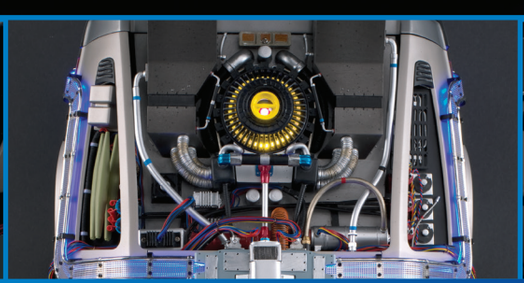
BUILD THE BACK TO THE FUTURE™ DELOREAN

ISSUE 97







FANHOME

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

UNIVERSAL

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BUILD THE

BACK TO THE FUTURE DELOREAN

ISSUE 97





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10 **A TIME TRAVELLER'S GUIDE**
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6


10



YOUR CAR PARTS

With this issue you add details including the right side valance and a step to your DeLorean.



97A VALANCE (LEFT SIDE)

97B STEP



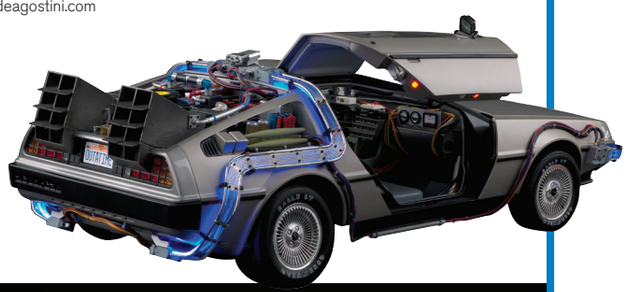
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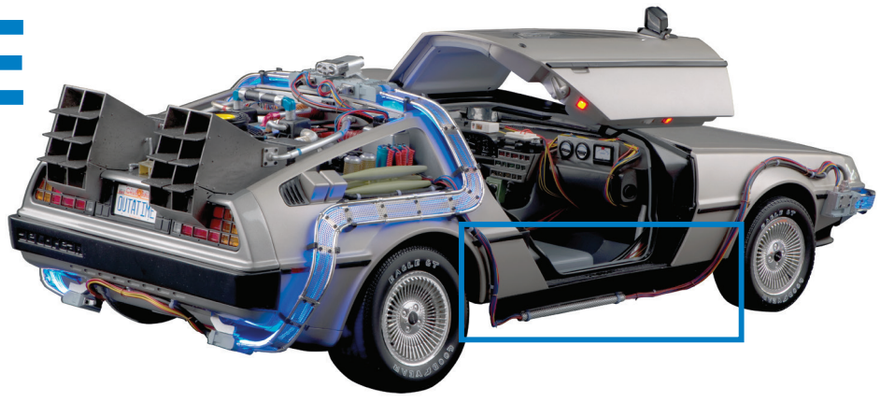
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DRIVE TIME

Fit a valance and step on the right side of the body.

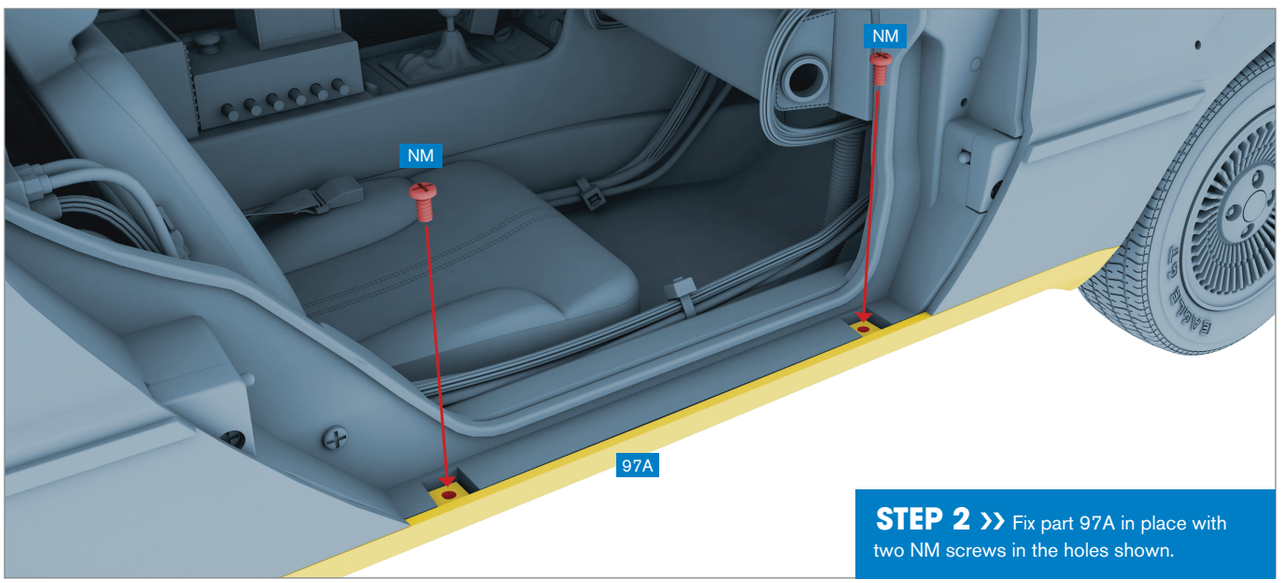
As you did on the left side last issue, work on the right side of your DeLorean to fit a valance and step by following the illustrated instructions.



SIDE VALANCE

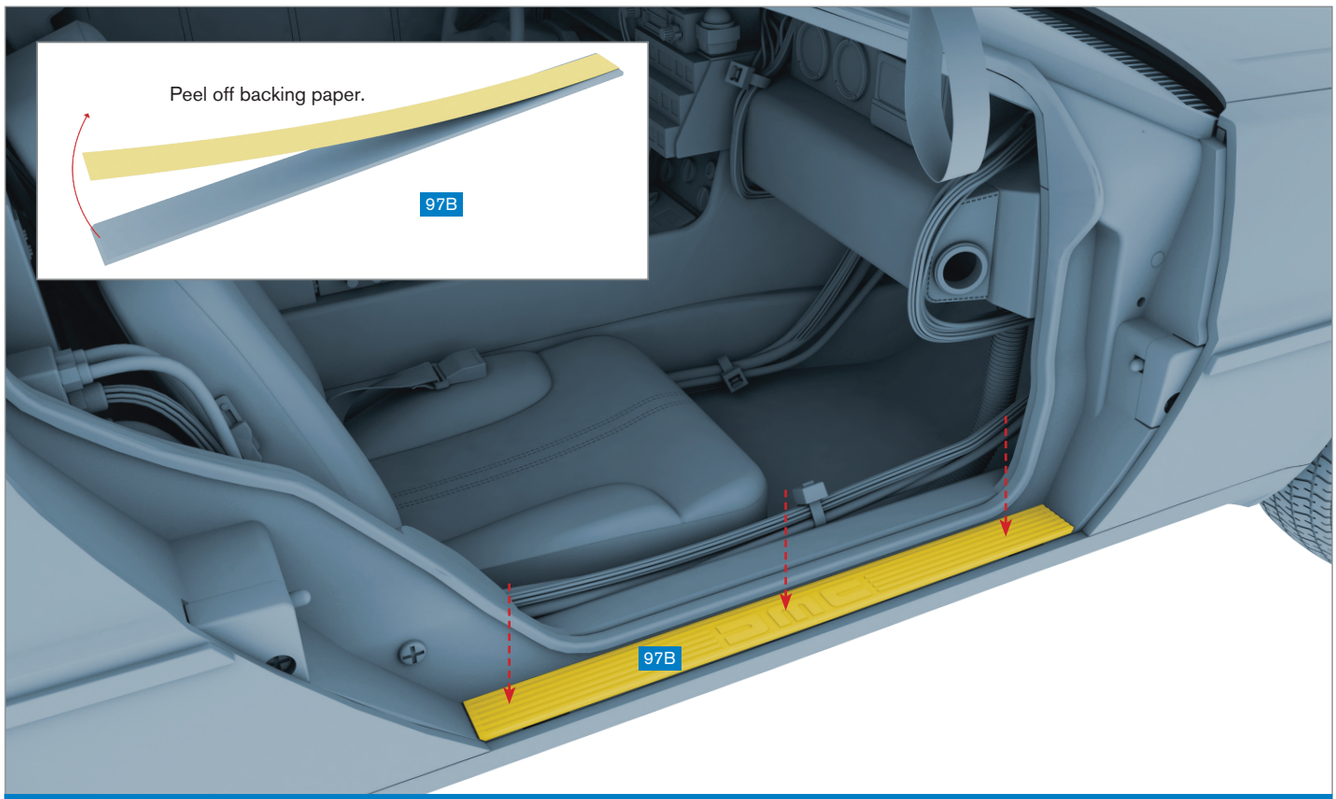
STEP 1 ›› Push part 97A into place below the right door as shown.



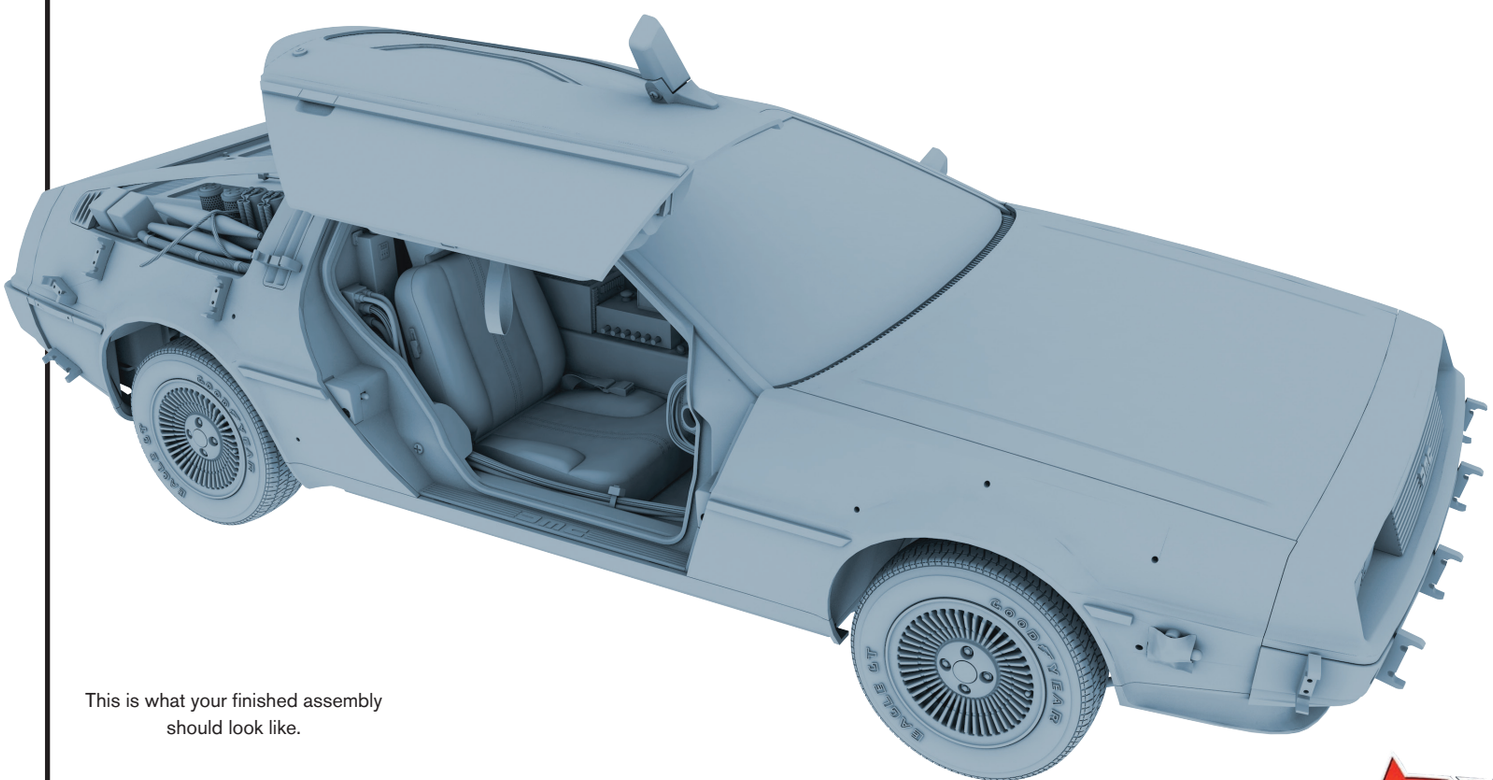


STEP 2 ›› Fix part 97A in place with two NM screws in the holes shown.

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STEP 3 ›› Peel off the backing paper from the step (part 97B) and press firmly in place in the position shown above.



This is what your finished assembly should look like.

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THE REVIEWS ARE IN...

PRESS REACTION TO PART III

"They've saved the best for last" said the posters for *Back to the Future Part III* in May 1990, and many agreed!



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PANACHE AND INGENUITY

As a great fan of Westerns, Leonard Maltin of Entertainment Tonight *had no problems with* Back to the Future Part III *and found it 'great fun from start to finish'.*

While *Back to the Future Part II* divided critics, there was general agreement among the press when *Part III* was released in May 1990 that the third film was a success.

The esteemed Leonard Maltin of *Entertainment Tonight* summed up many viewers' thoughts when he said "I thought it was great fun. I happen to love Westerns, and I was happy to see a big splashy shot in Monument Valley with a great railroad train. I just thought it was great fun from start to finish. It captured the spirit of the first film while going in a completely different direction and it had so many funny ideas. One of my chief disappointments with *Part II* was that it got serious. *Part III* lightened the tone again, and even though it was markedly

> **"Divinely frivolous, nearly perfect fun."**
>
> HAL HINSON, WASHINGTON POST

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different from the first film, it had the same panache and ingenuity."

Maltin's friend and fellow critic Roger Ebert of the *Chicago Sun-Times* concurred, but didn't quite grasp the premise of the Western setting. "One of the delights of the first two *Back to the Future* movies was the way the story moved dizzyingly through time," he wrote. "Paradoxes piled on top of paradoxes, until we had to abandon any attempt to follow the plot on a rational level, and go with the temporal flow. That looking-glass quality is missing from *Back to the Future Part III*, which makes a few bows in the direction of time-travel complexities, and then settles down to be a routine Western comedy. The town in *Future III* is made up of bits and pieces from old movies, including even a shootout on Main Street and the usual troubles with the local sheriff"

HOMAGE TO THE PAST

What Ebert and other reviewers failed to appreciate was that Robert Zemeckis and Bob Gale were consciously and gleefully paying homage to the great Westerns that they loved when growing up. The reviewers, being too literal for their own good, took these things at face value, seeing a parody rather than a tribute. They also failed to realise that the Hill Valley set was virtually an entire town built in Sonora, and complained about the 'studio backlot' sets.

Ebert did glean something of the truth when he spotted veteran cowboy star Pat Buttram as one of the Old Timers in the saloon. "I was delighted to see Buttram again (he was Gene Autry's sidekick in the old days) and even happier to hear that his voice still is in need of oiling."

OLD WEST EPISODE

Owen Gleiberman in *Entertainment Weekly* was heading towards the truth when he compared *Part III* to "those '60s sitcoms that always featured an Old West episode when a character would get conked on the head, the story would turn into a dream sequence in ten-gallon hats, and the whole thing would be filmed on generic Western sets." But *Variety*, who had a habit for spotting where the money went, realised that some had undoubtedly been spent on the Western setting, and praised "the wide expansiveness of its use of space, are a refreshing change from the convoluted, visually cramped and cluttered second part."



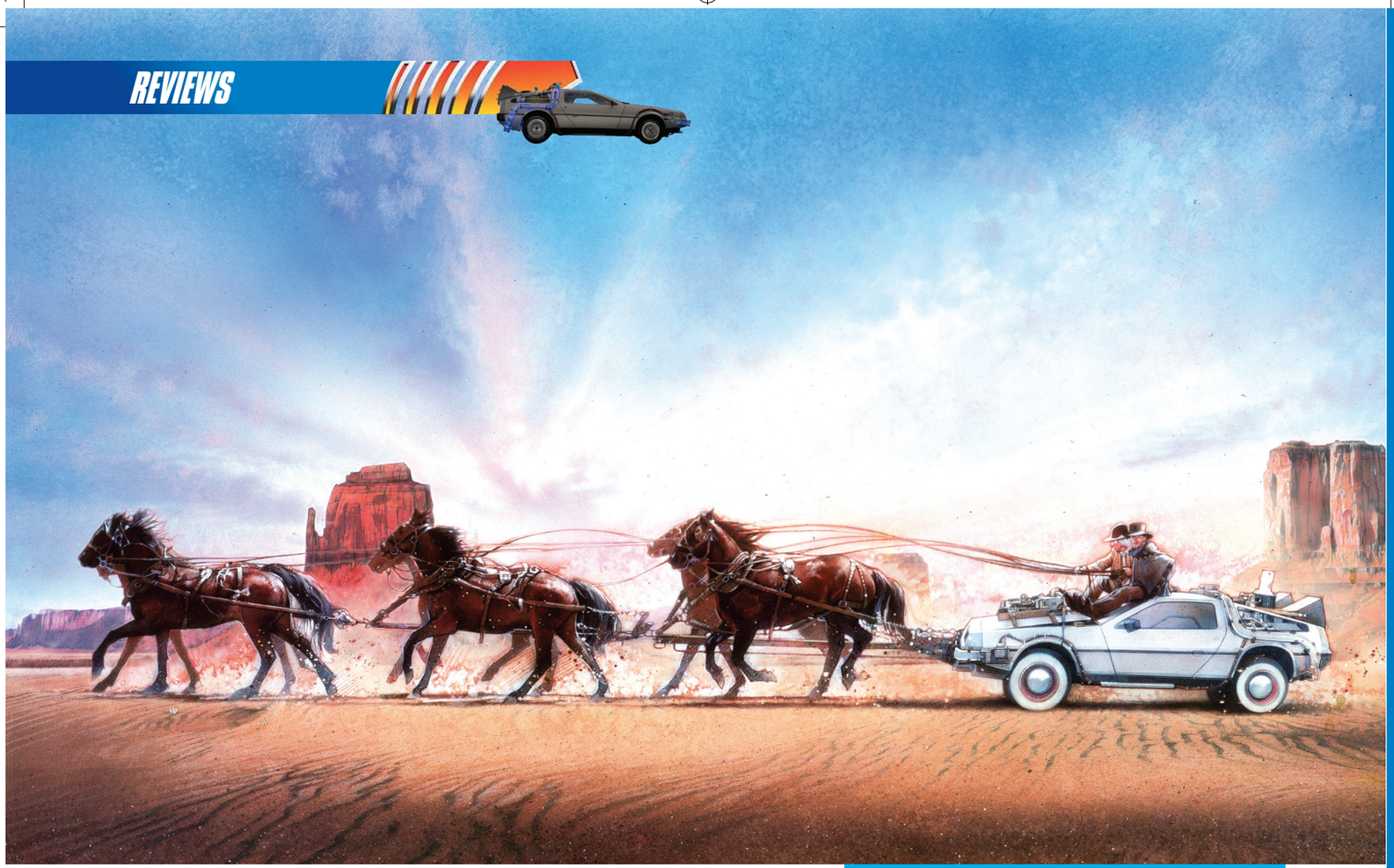
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ALIAS MR EASTWOOD

Michael J. Fox in hat and poncho as the reluctant gunslinger in Back to the Future Part III. *Below, the film's locations, including the wide open spaces of Monument Valley, were an undoubted highlight of the film for some reviewers.*



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THRILLING, FUNNY AND VERY EXCITING

Drew Struzan's artwork (above) perfectly captures the thrills and spills of the third part of the Back to the Future *trilogy. His poster artwork successfully continued the theme of the first two.*

Jonathan Rosenbaum in the *Chicago Reader* said "this is a good deal more likable than part two because the product plugs have been held back, and Zemeckis is clearly having fun alluding to his favourite westerns; there's also a certain sweetness and charm in the Lloyd-Steenburgen romance."

ROMANCE AND TIME

The romance between Doc (Christopher Lloyd) and Clara (Mary Steenburgen) was one of the elements that Roger Ebert liked most. "They fall in love at first sight, and then Doc gets to thinking about his duty to the future and mankind, and he grows depressed about the mischief he has wrought in the world by inventing time travel."

Ebert summed up the charm of the trilogy when he said, "the one thing that remains constant in all of the *Back to the Future* movies, and which I especially like, is a sort of bittersweet, elegiac quality involving romance and time. In the first movie, McFly went back in time to be certain his parents had their first date. The second involved his own romance. The third involves Doc Brown and Clara. In all of these stories, there is the realization that love depends entirely on time. Lovers like to think their love is eternal."

There were similar sentiments from William Gallagher, reviewing the film's UK release for the BBC, who said the film was "not as tremendous as the first movie but it is thrilling, funny and very exciting. It's also got what *Part II* lacked – a rousing conclusion, this time with a heart-stopping train ride." Gallagher mused on the significance of the lightning-struck clock tower in the trilogy, noting that in *Part III*, "we get to see Marty and Doc Brown posing before the clock itself, before the tower is built, and oddly it makes the movie touching as well as exciting."

In summing up, his advice was "treat the trilogy as just two movies – the original one and then *Parts II* and *III* together – and you've got one of the most popular double acts in cinema history." ■

> **"A bittersweet, elegiac quality involving romance and time."**
>
> ROGER EBERT ON *PART III*

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DOC CAN DANCE

A MAN OF MANY TALENTS

Doc Brown and Clara Clayton share their first dance at the Hill Valey Festival.

Doc Brown looks a picture as he waits for Clara at the Hill Valley dance. Dressed in his smartest checkered suit, with his hair combed, a floppy bow tie and a sprig of heather in his lapel (for luck) he looks nervously around the gathering.

Clara approaches, clearly looking around for Doc. She sees him and he grins broadly, she returns a beaming, delighted smile. Doc approaches and doffs his hat in a gentlemanly manner, wishing her good evening.

"You look very... nice," he stammers.

"Thank you!" she says, smiling even more broadly. They stand mutely for a few seconds while Doc plucks up courage for his next line and Clara politely waits for it. With nothing to lose, indicating the dance floor, he says "Would you like... uh... would you care to...?"

Clara without hesitation, says "I'd love to." She reassuringly takes his arm and they join the dance.

Nearby, Marty is engrossed in a demonstration by the Colt Gun Salesman. He turns to speak to Doc and realises that his friend isn't beside him, then looks over to where Doc and Clara are dancing. Marty is dumbfounded.

"Doc can dance?!" he gasps.

But danger is not far away, as Mad Dog Tannen and his henchmen have just ridden into town... ■

"He's right there! Dancing with that piece of calico!"

MAD DOG'S HENCHMAN (CHRISTOPHER WYNNE)

Left: Doc Brown (Christopher Lloyd) and Clara (Mary Steenburgen) at the dance.

QUICK FACTS!

DRESSED UP

- Clara wears a printed calico dress to the dance. Calico is a fabric made from unbleached, partially-finished cotton, not as fine as muslin, but finer than canvas or denim, and relatively cheap because of its coarser appearance. Cloth manufacturers printed calico using wooden block printing.
- ZZ Top joined the Hill Valley town band to play a specially-arranged version of their song Doubleback on vintage guitars and a drum. The drum was adapted to spin, a trademark of the band's drummer Frank Beard. Mary Steenburgen had to dance with her leg strapped up as she had pulled a tendon in rehearsals.



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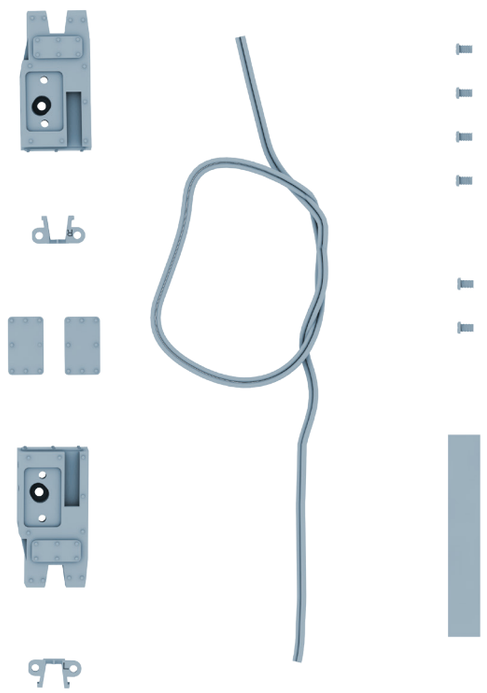
NEXT ISSUE...

JUNCTION BOXES

Add more details to the front of your DeLorean.

With next issue, you will receive components for the front of your DeLorean including junction boxes for the power coils which you can fit by following the step-by-step guide.

YOUR CAR PARTS...





HILL VALLEY COMES TO LONDON

Stratford in London was the venue for Secret Cinema's presentation of *Back to the Future* in a special recreation of Hill Valley Town Square!

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