

THE ICONIC **FORD** **FALCON XB GT**



Rear Seat Cover and Frame



Cortina USA



Bullitt (1968)

POST-APOCALYPTIC EDITION

THE ICONIC FORD FALCON XB GT

ISSUE 78

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The seat frame is fitted to the back of the rear seat.

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The Cortina conquered the UK and European markets, but its stateside version only kept Ford in this market until the Maverick was released.

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Bullitt (1968) won many awards and nominations, but it was the car chase that made a star of the car that everyone remembers.

YOUR MODEL

You will be building a 1:8 scale replica of a customised 1973 Ford Falcon XB GT. Features include a lift-up bonnet that reveals a detailed engine, opening doors, wind-down windows and an 'active' steering wheel. A remote-control fob illuminates the main lights, brake lights and indicators.

Scale: 1:8
Length: 62cm
Width: 25cm
Height: 19cm
Weight: 7+kg



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Published by Hachette Partworks Ltd
4th Floor, Jordan House, 47 Brunswick Place,
London, N1 6EB
www.hachettepartworks.com



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Distributed in the UK and Republic of Ireland by Marketforce.
Printed in the United Kingdom
ISSN 2976-5811

Complete in 130 issues.

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The installation of electronic parts must always be carried out by an adult. When replacing batteries, use the same type of batteries. Please ensure that the battery compartment is securely fastened before you use the model again. Used batteries should be recycled. Please make sure to check with your local council how batteries should be disposed of in your area. Batteries can present a choking danger to small children and may cause serious harm if ingested. Do not leave them lying around and keep any spare batteries locked away at all times.

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Editorial and design: Windmill Books Ltd

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Interior: Ford Motor Archives: 5t, 5r; iStock: travellinglight 7; Shutterstock: Warner Bros/Kobal 6.
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Stage 78: Rear Seat

The rear seat is fitted into a frame.

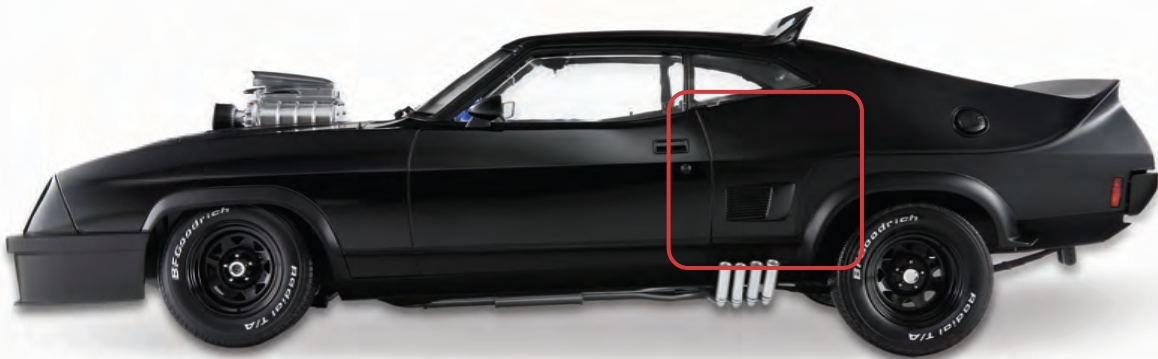


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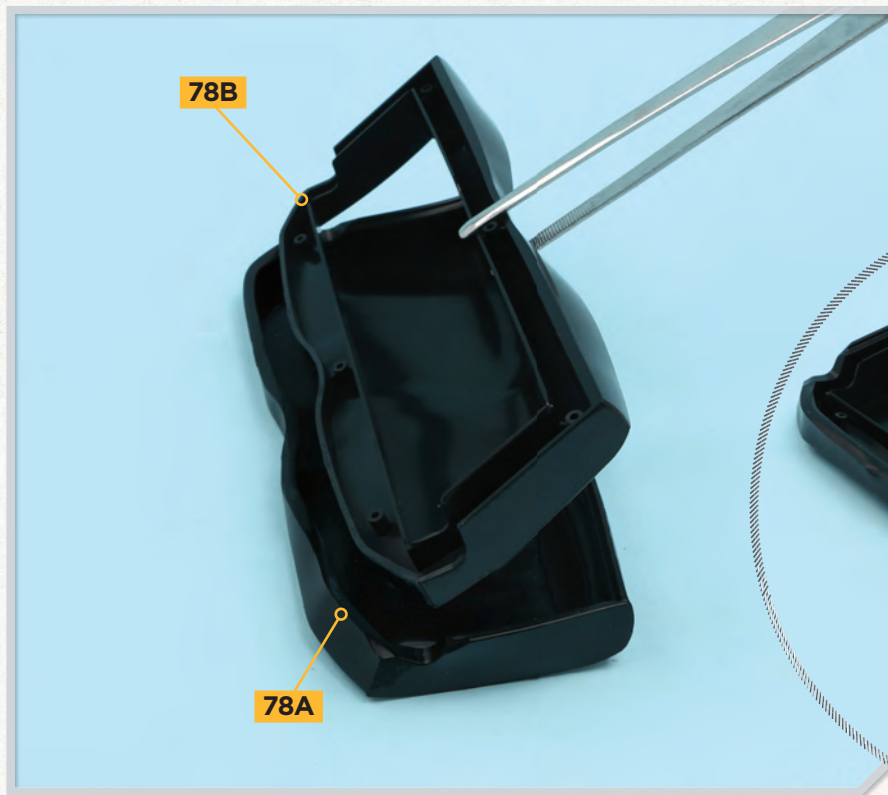
78A Rear seat cover

78B Rear seat frame

Area of assembly



Stage 78: Rear Seat



STEP 1

Take the seat **78A** and fit the frame **78B** to the underside of the seat, as shown.



COMPLETED ASSEMBLY

The seat frame has been fitted to the underside of the rear seat.



Cortina USA

A LOT MORE LITTLE CAR, BUT A WHOLE LOT FEWER SALES

The Cortina conquered the UK and European market in a very profitable way, with each of the four generations selling over a million. Its stateside sojourn was, however, only a way to keep Ford in this market segment until the Maverick was released.

During the 1960s, Ford's advertising copywriters were telling potential customers that the company's small cars were actually quite big. This tells historians as much about Country Club bragging rights as it does about actual American society, who continued to buy VW Beetles by the boatload *because* they were genuinely quite small. Ford assumed that offering big-car performance and luxury, but small car economy, was the best of both worlds. Thus, their cheaper cars were larger than the Beetle, something that wasn't addressed until the Pinto's launch in 1970.

Ford's large small car direction was shared by General Motors and Chrysler, but all three re-engineered smaller cars from their European subsidiaries for the USA, with differing success. The Hillman/Chrysler Avenger was imported as the Plymouth Cricket: just 27,682, were sold in two years. Its spiritual grandson, the Talbot Horizon, became the Dodge Omni or Plymouth Horizon and was more successful. They were the first US-made, front-wheel-drive hatches, and 2.5 million were produced in twelve years.

DECLINING IMPORTS

Ford of Britain (FOB) had imported a few British-designed and built cars since 1945. In 1959, FOB sold over



45,000 cars to the US and Canada, but by 1964 that had reduced to less than 5,000. The Mk1 Cortina had been a modest success, but the 105E Anglia, despite its transatlantic styling, never really took off because it was considered to be too small.

The Mk2 Cortina's roaring success in Europe, however, gave Ford confidence that it could be a viable Beetle fighter, and it was launched into the USA in 1967. In Europe it was, of course, considered to be a class larger than the Beetle. Surprisingly the luxurious 1600E was never offered. The 'Kent' crossflow 1600cc OHV unit was an up-to-date, efficient engine that offered both good performance and better economy than a Beetle.

Ford's marketers correctly predicted that the 1600GT, in two- and four-door form, would be the top seller. *Car Life* magazine enjoyed the GT's eager crossflow engine, despite it being fitted with a 'smog pump', which reduced the power.

The "Deep Inside Cortina lives a big car" campaign emphasised its British origins and was initially successful, with 26,000 sales in North America in 1968. However, the car lost sales when it developed a reputation for rusting.

In their road test they commented "Always interesting in any Ford of England car is that swinging engine. The Cortina engine is to England what Chevy's small V8 is to the United States."

After some initial (unsustained) success with the Mk2, there was an attempt to bring in the new Mk3 Cortina in 1970, but it was doomed because the Maverick was so successful, and that marked the end of Cortinas in the USA. ■

Bullitt (1968)

The film that won the Academy Award for Best Film Editing and received many more nominations and awards is probably best remembered for its car chase that displayed Steve McQueen's driving skills and made the Mustang a star.



The film *Bullitt* was released by Warner Bros. in 1968, and wowed the critics and public alike. It was fourth in the box office ratings for 1968, grossing \$19 million – it had been made for \$5.5m. The film won the Academy Award for Best Film Editing and received over a dozen other nominations and awards. But it is the car chase that everyone remembers.

Steve McQueen plays San Francisco Police Department detective Frank Bullitt, who is tasked with protecting a Chicago mobster, Johnny Ross. The

gangster is waiting for a court appearance after turning informant. However, things go badly wrong. Ross is shot, and eventually dies from his wounds in hospital. Now Bullitt needs to find the hitmen and unravel the reasons for Ross leaving the mob. Driving through San Francisco in his Ford Mustang, he notices that a Dodge Charger is tailing him. The foot goes down on the pedal just over an hour into the film, and the car chase begins.

Director Peter Yates had a lot to contend with in creating the chase

Steve McQueen gets his hands on the wheel of the Highland Green Mustang in the 1968 action thriller *Bullitt*.

scenes. Warner Bros. bought two Highland Green hardtop Ford Mustangs for the role of Bullitt's car, and Ford also offered the company two Galaxies, but these were too heavy for the steep inclines and sharp turns of San Francisco's streets. Yates was also reluctant to have different Fords chasing each other, so it was the Dodge Charger that won the other role in the chase. The Mustangs

Filbert Street, where much of the chase took place, runs steeply down to the waterfront of San Francisco Bay.

were heavily modified to cope with the terrain, but the Chargers only had the suspension upgraded.

ON THE STREETS

Yates and his crew faced restrictions over the streets that could be used, and cameras were difficult to handle in the 1960s. Filming from the driver's viewpoint involved special set ups. Speeds were restricted to 80mph, although some of the vehicles broke the limits set by the film crew and reached over 110mph.

Steve McQueen was an experienced racing driver and was keen to do all the driving himself. He was in the car for scenes where he could be seen in close up, but was also supported by McQueen's usual stunt driver, Loren Janes, stunt coordinator Carey Loftin and stuntman and motorcycle racer Bud Ekins for high speed and dangerous scenes. The Dodge Chargers were driven by Bill Hickman and Paul Genge — both



of whom were widely recognised in the world of film as both actors and stuntmen.

CUTTING THE CHASE

The filming of the chase was spread over three weeks, but only 9 minutes and 42 seconds of action were produced. Yates needed a longer chase, so film

Editor Frank P. Keller set to work adding extra seconds by splicing in different views of the same scene. This won him his Academy Award, but also gave rise to a few bloopers for the keen-eyed viewer: the Dodge Charger loses a hubcap five times, with different wheels missing their caps in different shots; the same cars are passed several times, although the chase is supposed to have moved on to different streets; and the damage to the passenger side of the Mustang can be seen before the scrape that actually caused it.

Time magazine described the chase as “the one, the first, the granddaddy, the chase on the top of almost every list.” The Mustang became synonymous with *Bullitt* and in 2001 Ford released the first Bullitt edition of the Ford Mustang GT. Another version, which looked more like the 1968 version, was released in 2008 to commemorate the 40th anniversary of the film and yet a third version was released in 2018. ■

Did you know?

- One of the Mustangs used in the chase was privately owned for nearly 40 years – and few people knew where it was. The Kieran family brought it out of retirement in 2018 and it was auctioned in 2020, making \$3.4 million. Not bad for an old car in the backyard.
- Filming of the chase took place on the steep streets of San Francisco, with the characteristic flat crossroads. Bullitt notices the Dodge Charger while driving along Highway 101, but the action moves to narrower streets on the hill: Chestnut Street, Taylor Street, Vallejo Street and Filbert Street (up to Coit Tower).
- The villains come to a sticky end when the Charger leaves the Guadalupe Canyon Parkway to the south of San Francisco and goes up in a cloud of fiery smoke.

COMING IN ISSUE 79



• ASSEMBLY GUIDE

Foam is fitted to the rear seat assembly from the previous issue, and the back panel of the seat is fixed in place.

• DESIGNS FOR A NEW ERA

The Ford Capri was Ford's 'UK Mustang' and it could do no wrong. It is a British cultural icon that summed up an era and it remains as much in demand today, as a classic car, as it had been when new.

NEW PARTS

Rear seat foam, back panel for the rear seat and screws.



Published weekly
UK: £10.99
AUS: \$21.99



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