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A NIGHT RACE IN LOS ANGELES

With *Fast & Furious*, the action in the series came back to where it all began, Los Angeles, after travelling to Miami and Tokyo. Moreover, it did so by bringing back its two great heroes, Dominic Toretto and Brian O'Conner. The director of the movie, Justin Lin, was adamant from the start that audiences would demand to see them once again racing through the streets of the city in their fast cars.

In *The Fast and the Furious: Tokyo Drift* Justin Lin sprang a surprise by introducing the drifting technique to the franchise. But when he was given the job of directing *Fast & Furious*, he knew that it was necessary to go back to the origins of the series and that it was essential for the two stars of the film to once again pit their driving skills against each other in a race.

"I've always enjoyed designing chases more than races because there is more danger, it's more visceral," Justin Lin confesses. "You can do a lot more because there are reasons for a chase. A race is very difficult. But we needed to present the reunion between Brian and Dom, and it was clear that they had to race one another in the streets again. For me, the most important thing was to make sure that the interaction between them was not the same as in the first movie. Time has passed, each one has done his own thing, and if they come back on the scene it has to be as strangers."

TWO MEN, TWO STYLES

Since we saw Brian and Dom go their separate ways at the end of *The Fast and the Furious*, the two had not seen one another. Audiences knew that, in the meantime, Brian had been acquiring experience as a driver all over the USA, especially during his stay in Miami. But would it be enough to dethrone Toretto once and for all as the speed king in the streets?

For one night, the wide streets of the city of Los Angeles became a race track that was the scene of a hair-raising, high-speed race.

"Planning this race was one of the most difficult things of the development process," says the director, "since, at the end, it explains to you where the characters are very clearly. In the race Dom is seen to be far more calculating and he is more focused on the idea of avenging Letty's death, whereas Brian follows the procedure better, and he takes relationships into account more. We designed the race to use it as a backdrop for their emotions."

LIGHTING UP THE NIGHT

In *Fast & Furious*, Toretto and O'Conner are on the trail of the mysterious businessman Arturo Braga for different reasons. In order to win a place as drivers in his organisation, they first have to take part in a race through the streets of Los Angeles. Four cars have to cross the city centre at breakneck speed, at night, and without the streets being closed to traffic. Can there be a greater challenge?

When Justin Lin began preparing the thrilling sequence, he was already aware that filming a night race would make things really complicated for them. Almost every director prefers to film chases and races in the daytime, as it is infinitely simpler and cheaper to film. Obviously, at night you have to deal with a rather complicated challenge, the lack of light.

"I remember speaking with the director of photography, Amir Mokri, about the look we wanted to give the scene," Justin explains, "and we decided that it would be very natural. When you see it on screen, you say, 'Ah, that's a streetlamp.' But they weren't real streetlamps. It was necessary to light the entire route of the race. We had to prepare eight blocks in the centre of Los Angeles and we invested a huge amount of effort and money on getting it to look natural."

IN SEARCH OF NEW IDEAS

For the whole team it was necessary for this night race through Los Angeles not to be a replica of the ones we had already seen before. With this in mind new options were considered.

"I remember that one day I had arranged to meet with Vin Diesel to talk about some aspects of this movie," says Justin Lin. "My GPS was on. I realised that it was taking me the wrong way. I actually knew where I was going, but I just kept seeing that the GPS was giving me wrong instructions. It was very frustrating and felt as if I was in a relationship with the GPS."

The director used that experience to suggest that the drivers should use a GPS to show them the route of the whole race. This meant they had to create a series of graphics that were introduced later during the edit, as if they were GPS screens, giving the sequence a novel technological look. And a funny one too, as Brian gets increasingly annoyed with the GPS from the moment he decides to forget the planned routes in order to finish first.

BETWEEN STUNTMEN AND PEDESTRIANS

Justin Lin relied totally on Dennis McCarthy's team and that of the stuntmen to film the frenetic race, full of impossible skids, risky manoeuvers and incredible jumps. It was no easy task. For example, the 1970 Chevrolet Chevelle SS driven by Toretto gave a lot of problems when skidding. Dennis and his team had to completely redo the car's mechanics until they successfully adapted it to what the director was looking for.

As well as the stuntmen behind the wheel, another group were hired to pretend to be the pedestrians who are surprised by the race. The director thought it would be more exciting for the audience to see people walking along the sidewalks who are forced to jump out of the way when the cars speed by. "Later, when we were filming it, I noted that everybody thought it looked a bit weird," Justin Lin admits. "Maybe there aren't many people walking around the streets of Los Angeles at night."

THE CRASHES ARE FOR REAL

However, without a shadow of a doubt, the most delicate moment in the whole race came with the spectacular accident at the end involving the BMW E39 M5, driven by one of the drivers in the film called Alex. It was a very dangerous moment in which several cars were involved at once. Any unplanned slip-up could cause a serious accident. In the first take, the BMW did not manage to do the desired manoeuver. Or in the second. Part of the team started getting nervous and suggested the possibility of generating the crash by computer.

Fast & Furious is known for incredible stunts, so it was important for Justin Lin to film as many real stunts as possible. "One thing I discovered in this movie is that it is better not to get into computer generation. Crashing a car, for whatever reason, cannot be achieved correctly with visual effects," said Justin Lin when he finished the movie in 2009, before computer-generated special effects were widely adopted within the film-making process.

BETTER WITH A FEW FLAMES

After an exciting race through the centre of Los Angeles, just 400 metres from the finishing line Brian O'Conner and Dom Toretto are neck and neck on a straight stretch. Convinced that it is the moment to make sure of victory, Brian activates the nitrous in his tuned 2002 Nissan Skyline GT-R R34.

"I know that car lovers suffer terribly when they see flames coming from the cars," the director remarks with a mischievous smile. "I must apologise, but it's real fun to do it. I try to justify it, I ask people, 'Can we do something with flames?' I had a lot of conversations, and in the end we said. 'You know what? Let's do it.' Because it's part of the fun. But I know it's not so true to life."

And so, flames come out of the exhaust pipe of Brian's car before it shoots forwards. When he begins to overtake the Chevelle, Toretto only has to turn the steering wheel slightly to run his rival off the road. All's fair in love and war, and Dom needs to get close to Braga to avenge the death of his beloved Letty. The tremendous race is over. With Brian furious, Dom retains his crown.

AMIR MOKRI

Born in Iran on June 11th, 1956, Amir moved to the USA, where he was able to study cinematography, his true passion. After completing his initial training at Emerson College in Boston, he joined the American Film Institute (AFI), where he graduated in the specialisation of photography. No sooner had he finished his studies than he began getting his first jobs as director of photography. Nevertheless, he did not get his first serious acknowledgement until he teamed up with director Kathryn Bigelow for the thriller *Blue Steel* (1990). His reputation in the profession was also cemented thanks to other top-quality jobs, such as *The Joy Luck Club* (1993), in which he worked alongside director Wayne Wang, or the box-office smash *Coyote Ugly* (2000). All this led his name to be associated with major Hollywood productions, like *Bad Boys II* (2003), *National Treasure: Book of Secrets* (2007) and *Fast & Furious* (2009). Thanks to his great ability to control major projects and successfully transmit a considerable amount of emotion with lighting, he was also entrusted to photograph other box-office successes, like *Man of Steel* (2013) or *Transformers: Age of Extinction* (2014).

To compete in the night race in Los Angeles, the film crew chose a wide variety of cars: from 1970s classics to latest-generation racing cars.







2013 DODGE DART

In 2011, the company presented a new Dodge Dart at the Detroit Auto Show. Completely different from the car marketed between 1960 and 1976, the new model was a compact front-wheel-drive saloon that the brand earmarked for the American and Mexican markets with the aim of competing with Japanese and European models.

The Dodge Dart GT version was the sportiest and the most powerful of this model, which remained in production between 2013 and 2016.

The Chrysler Corporation's merger with the Fiat Group, which gave rise to the current FCA Group (Fiat-Chrysler), enabled the Dodge brand to gain access to new technologies and to the possibility of widening its range at moderate expense to compete in market segments that it had abandoned. Thus, in 2011, at the Detroit Auto Show it presented a compact saloon with notchback bodywork and an elegant design for which it brought back the emblematic name Dodge Dart. The car was based on the platform of the Alfa Romeo Giulietta and was clearly related to the Fiat Viaggio, a model that the Italian brand launched exclusively for the Chinese market. The arrival of the Dodge Dart enabled the company to compete with Japanese and Korean sedans of the same size and with models like the Ford Focus. The range of engines, all of them petrol-driven, are originally Fiat and belong to the MultiAir family, except for the 2-litre Chrysler Tigershark engine. The power range reaches the 186 HP of the version with a GT sports look. The SRT variant, which was pencilled in for a 2016 launch, was cancelled when FCA decided that same year to replace this model with a new Dodge Neon built on the Fiat Tipo platform.



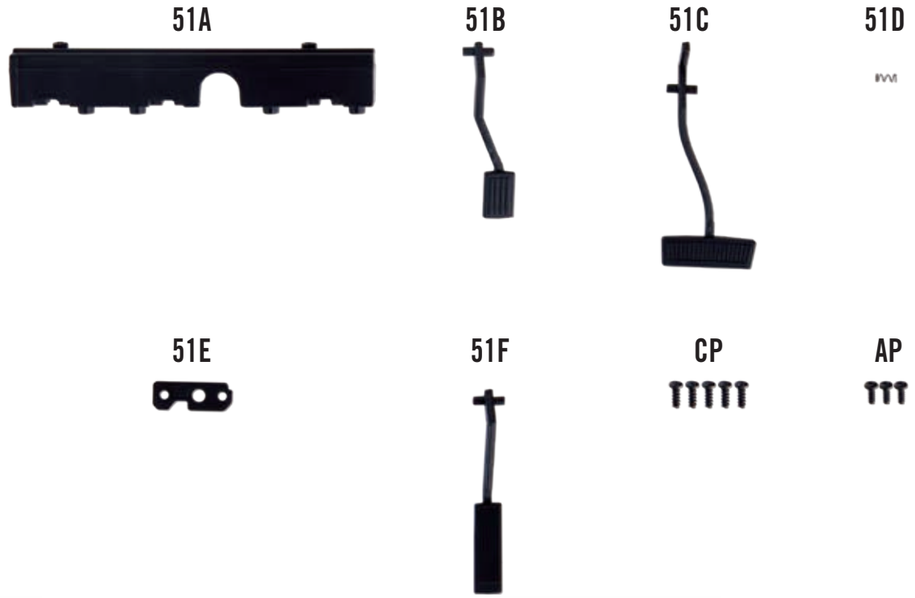
The interior of the GT version, with leather upholstery, red trimming and a standard issue navigator, was one of the most equipped in its segment.



INSTALLING THE PEDALS

In this assembly session you will attach the pedals to the inside of your model's cockpit. Follow our instructions carefully, using the illustrations to help you.

PIECES FOR THIS STAGE



51A Pedal cover panel
51B Clutch pedal
51C Brake pedal
51D Brake pedal spring
51E Brake light switch bracket
51F Accelerator pedal
CP Screws 2 × 5 mm, (x 5)*
AP Screws 1,7 × 4 mm, (x 3)*

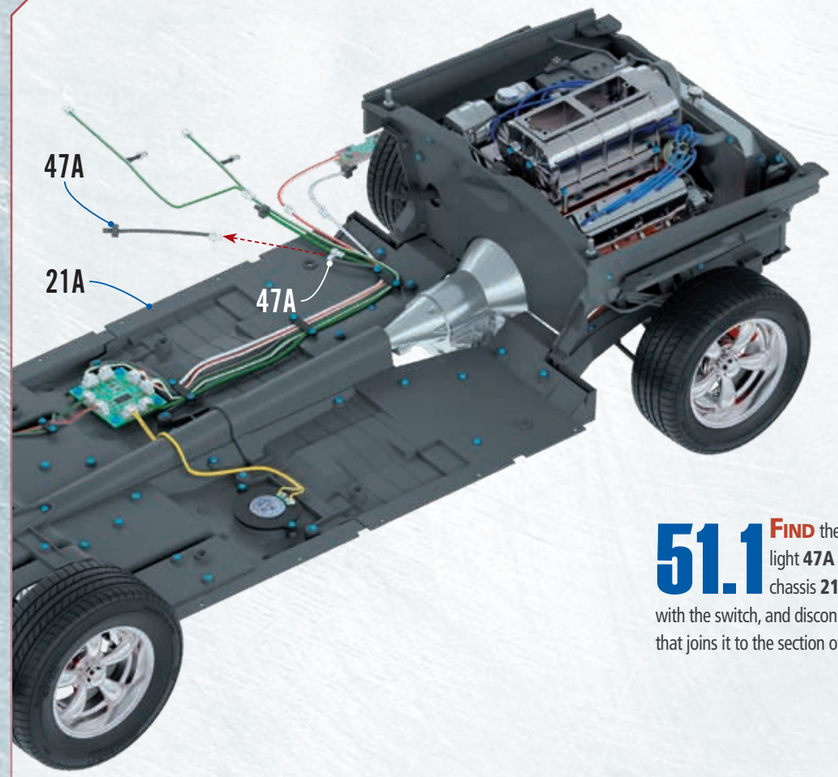
* Some of the parts are spares.

Editor's note: The parts shown here may differ slightly from the parts supplied with this issue. This does not affect the quality or the assembly instructions in any way.

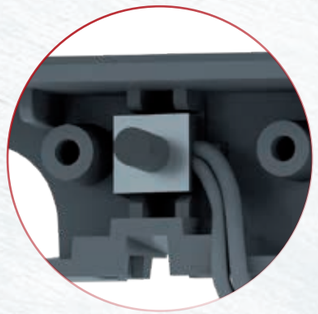
ASSEMBLY AREA

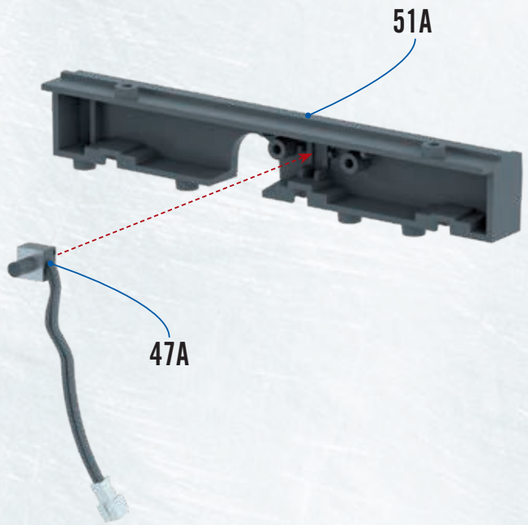


Installing the pedals

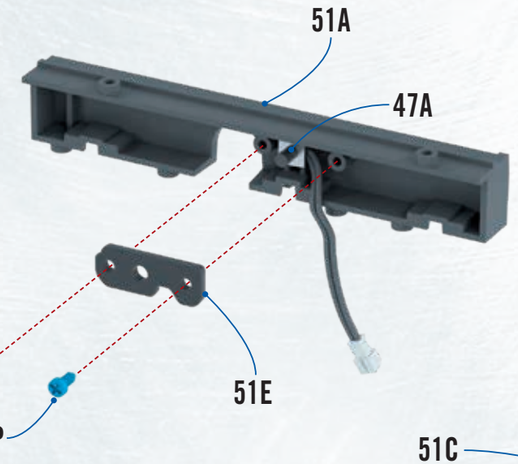


51.1 **FIND** the wiring and switch for the brake light **47A** attached to front section of the chassis **21A**. Pull out the part of the wiring with the switch, and disconnect the end from the connector that joins it to the section of wiring attached to the chassis. ◄





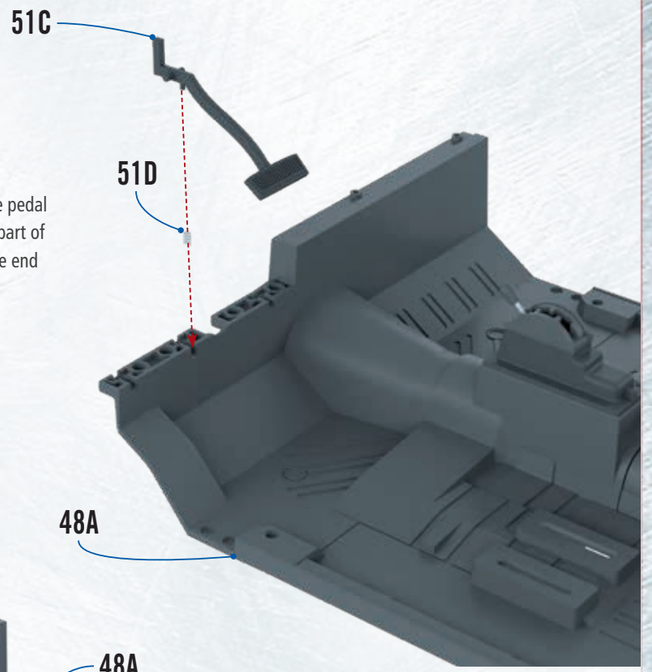
51.2 **INSERT** the brake light switch **47A** into the slot between the two internal screwholes on the pedal cover panel **51A**. It is important that the piece faces the same way as shown in the illustration. ►

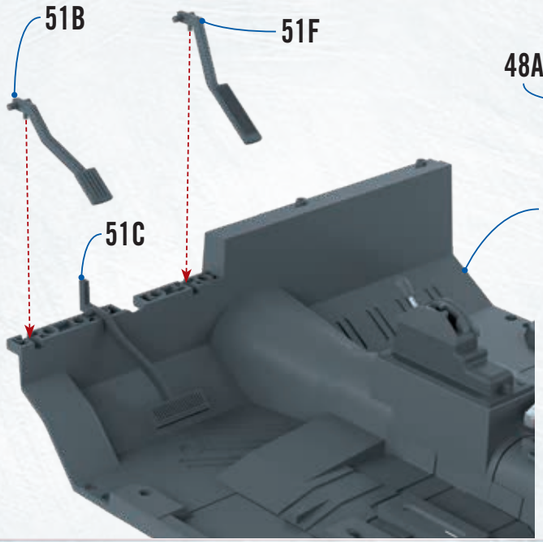




51.3 **POSITION THE SWITCH** bracket **51E** by aligning the two mounting holes with the corresponding holes in the pedal cover panel **51A**. Ensure that the movement of the switch button is not hindered by the bracket. Then secure the bracket with two **AP** screws. ◄

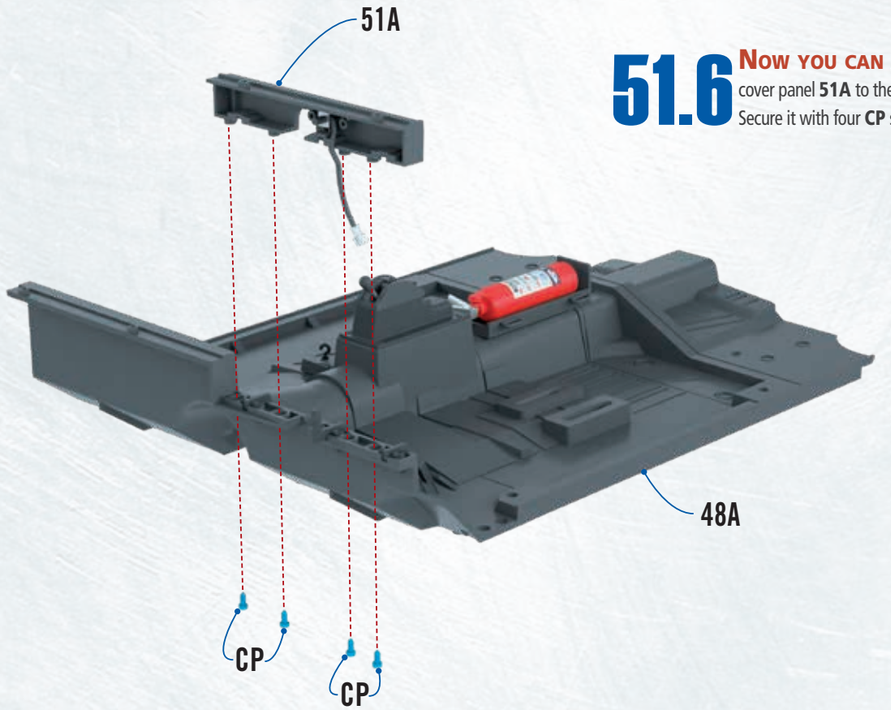
51.4 **GET** the floor pan **48A** and insert the brake pedal spring **51D** into the central slot in the front part of the floor pan **48A**. Insert the small pin on the end of the brake pedal **51C** into the spring. ►





51.5 **THE FRONT EDGE** of the floor pan **48A** has two "T" shaped slots on the left and right hand sides of the brake pedal. Insert the pin on the clutch pedal **51B** into the left one. Insert the pin on the accelerator pedal **51F** into the one on the right. ◄

Installing the pedals



51.6 **NOW YOU CAN ATTACH** the pedal cover panel **51A** to the floor pan **48A**. Secure it with four **CP** screws. ◄

STAGE 51 FINAL RESULT



You have now attached the foot pedals to the floor pan.

KEY WORDS: EXTREME CLEANING



For those who see their car as something more than a simple combination of sheet metal, electronics and an engine, car care has to be something more than a quick automatic carwash. Let's learn about detailing!

Created in the USA and recently becoming more popular in Europe, especially in England, car detailing is by definition everything that concerns the care of the car, in minute detail: the exterior, interior, engine compartment, rims, glass, mechanical parts, in short, everything that makes up our car.

WHY CAR DETAILING?

Over the years, a car accumulates various types of contamination, but if it undergoes washing procedures performed with unsuitable materials, or even worse, with automatic carwash rollers, the paintwork is damaged by the formation of micro-scratches. Over time, the paintwork will lose its shine, and the car will start to look old.

The purpose of the detailing is to thoroughly clean the car and restore its original shine by using a series of tools and specific techniques.



Before the actual washing, a foam consisting of water and a degreasing agent is sprayed onto the bodywork. This softens the dirt and makes it easy to rinse away.

The purpose of car detailing is to remedy this by bringing the car back to showroom standards - or even better! Many will think that people who dedicate themselves to this profession are "fanatics"… well, yes, that could be true! Being a detailer means having a fanatical obsession with perfection - the search for the best solution for the elimination of every tiny defect. The detailer will pay attention to every detail, seasoned with a great passion for the study of the most suitable products and techniques needed to achieve perfection.

In order to achieve the results that each detailer aims at, it is necessary to use, in addition to experience, various types of products and tools that are suitable for the job, selecting the best ones to use in every phase of the process. Cars of all ages can be detailed: New, used or vintage. For each project, the detailer will choose the right combination of techniques and products so as to achieve a stunning result. In most cases, car detailing avoids the owner having to repaint the car, saving money and returning the vehicle to as close to its original condition as possible.

WHAT DOES CAR DETAILING CONSIST OF?

Car detailing is made up of 5 phases which involve a series of precise steps that must be respected: washing, decontamination, polishing, protection and maintenance. Let's start with a brief overview of the phases. We will take a detailed look at each one in future issues.

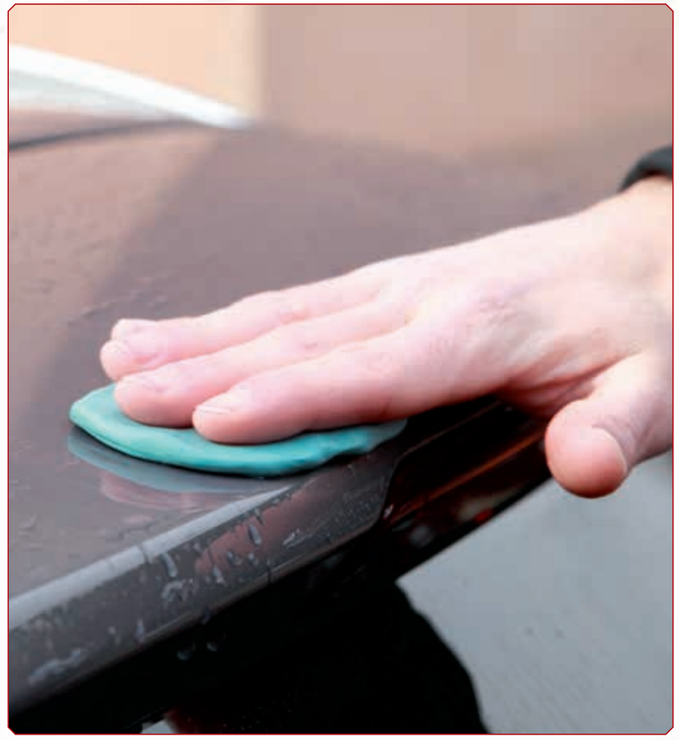
WASHING

Washing and then drying the car may seem like a trivial operation. However, if we pause for a moment to think about what is normally done in this phase, we may realise how delicate this operation can be and how much damage it can cause if performed incorrectly. Often, washing and drying are mistakenly considered to be two quick and easy phases. In reality, most of the paintwork imperfections like cuts, scratches, bloom, and so on are caused while you are washing the car. With the right tools, products and techniques, all of this can be easily minimised. There are many methods that can be adopted to obtain a good wash. But certainly, some basic concepts cannot be ignored. Things like the choice of the right product and the use of two separate buckets. Then, there is the degreasing foam pre-wash technique. During washing, every tiny part of the car can be subjected to the care of the detailer (bodywork, wheel arches, plastics, rims, windows, engine, interiors). The drying phase is important, too. In addition to the correct techniques, the choice of the material you use to dry the car is of extreme and absolute importance. Right now, we can dispel the myth that the popular chamois leather (whether natural or synthetic) is the least harmful thing one can use on the car. It is not!

DECONTAMINATION

By decontamination, we mean the process of removing the polluting agents that not even a well-executed wash is able to eliminate. There are numerous contaminating elements to which the cars are subjected daily. Some of these are clearly visible; just think of bird droppings or tree resins, or even the tar released from the roads. Others, however, are not visible to the naked eye but tend to deposit frequently on surfaces, such as iron oxide from dusty roads or acid rain. To see if a surface is contaminated with "invisible" agents, gently feel the surface of the paint with your hand wrapped in a common plastic

Decontamination removes all the chemical agents, such as exhaust gases, that make the body look dull. The "magic" occurs through the application of products that dissolve the contaminating elements, followed by the use of a claybar that removes impurities.





Polishing should not be underestimated: it can actually cause damage! If we use a mechanical polisher (rotary or orbital), manual skills and experience are required. It is best to buy professional machines and products.

food storage bag. You will feel the roughness of the contaminants under your fingers. Some specially designed products are able to chemically dissolve the molecular bond of substances such as iron, resins or tar, thus eliminating the most important contaminants. Subsequently, mechanical decontamination will be performed using a clay bar, unsurprisingly called a "claybar". Decontamination is a fundamental and essential step for the success of detailing. But it is also a first step towards "healthy" and glossy paintwork. Claying is not an abrasive operation. It is a decontaminant, so it is almost impossible for you to do any damage.

POLISHING

How many times, when looking at your car in the sun or under the light of implacable street lamps, did you say, "Time to polish the car"? And how many times have you wished it would shine like it did when you drove it out of the showroom? Yes, it is possible to make our cars shine again, even without having to resort to expensive repainting. With the use of correct techniques and materials, seasoned with a large dose of experience from a skilful and meticulous detailer, your car can be returned to its former glory. Polishing is the step that makes the greatest difference to the appearance of the car. The goal of polishing is to remove imperfections on the clearcoat or varnish layer of the paintwork. As you will see, swirls, scratches, bloom, cuts, production defects, oxidation, orange peel etc. are all part of the surface imperfections that you may find. These imperfections cause the fragmentation of light by preventing, or limiting, its passage through the transparent layer, causing a loss of brightness and colour intensity. By removing these imperfections, the true potential of the vehicle's paintwork will be revealed, bringing it back to its original splendour, or sometimes even better. The experience a detailer has accumulated over the course of his "career" will make the difference between simply shiny and stunningly gleaming bodywork. The primary advice is always to start with a light and minimally aggressive process. This will allow you to evaluate progress and the results obtained. It will help to preserve the transparent layer, and allow a perfect surface for final polishing. An expert detailer in this phase can obtain amazing shine and brilliance, in the most extreme cases even eliminating deep scratches.

PROTECTION AND MAINTENANCE

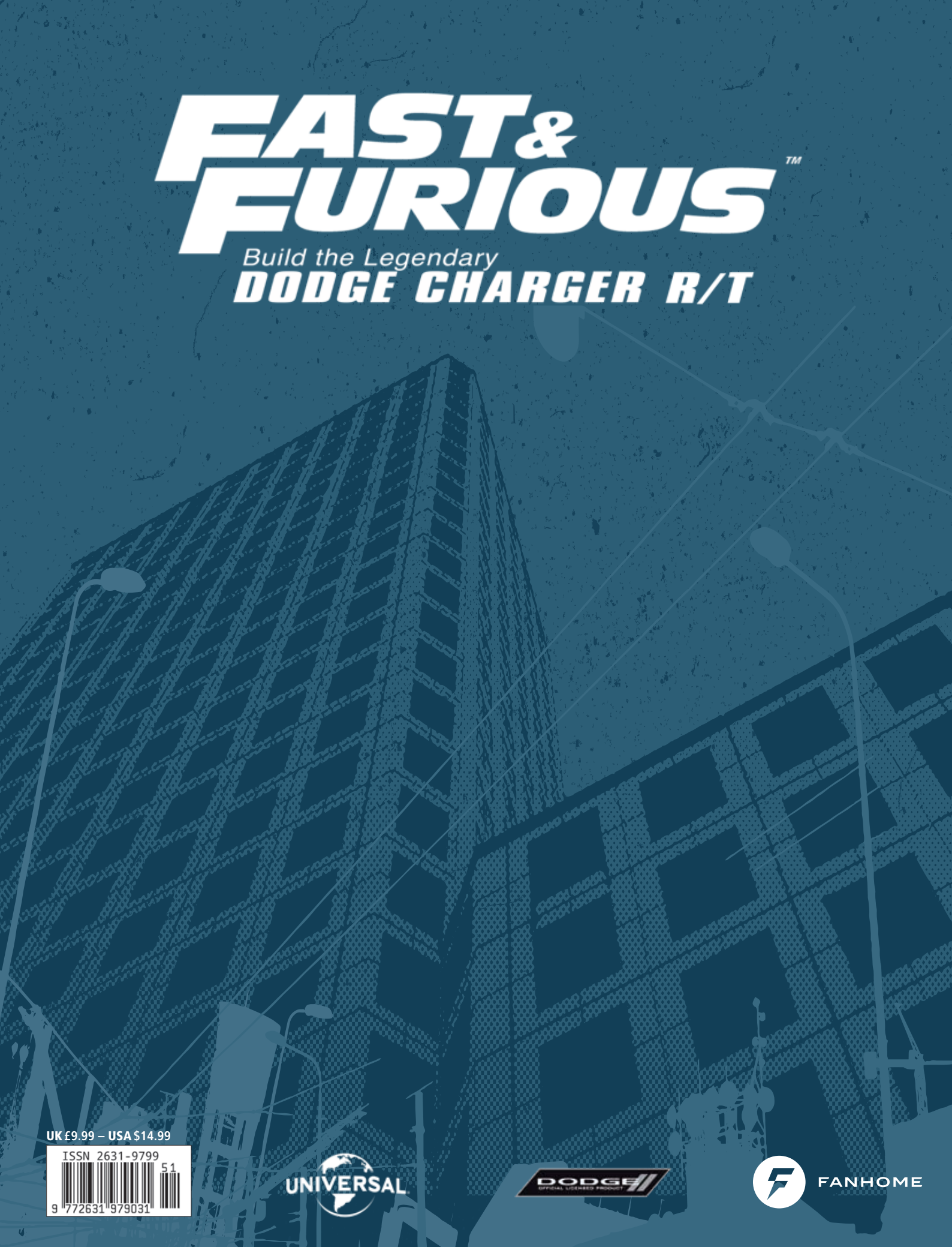
To prevent your car from getting contaminated again, you need to protect the surfaces. Only in this way can you save the bodywork from physical and chemical attacks. A properly protected car will be easier to wash and dry because after washing, the dirt and water will slide off easily. This will make the mechanical washing and drying operations less invasive, limiting the risk of surface scratches. It will also be protected against "chemical attacks" from contaminants like acid rain, resin, bird droppings, tar, iron, insects, etc. Modern technology provides us with innumerable types of very effective products for this phase. At this point, after a complete detailing, our car will be easier to clean, and we will only have to take simple precautions, like using products enriched with waxes and polymers. These products allow a previously treated car to be cleaned without requiring a conventional wash. They play a decisive role in maintaining the previously applied protection. They are also useful for restoring shine quickly and with little effort. However, you can only use them if your car is not very dirty, otherwise, a traditional wash is better.

After so much effort, especially if you have never previously done detailing to your car, you will have to be careful not to wait too long between one wash and the next. Avoid allowing too much dirt to accumulate on your bodywork... otherwise, you will have to start all over again.



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