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NEW YORK, NEW YORK...

Initially, the *Fast & Furious* series was going to have its origins in New York City. In the end, however, the action was transferred to Los Angeles. Nevertheless, everybody in charge of the franchise was certain that sooner or later they would end up visiting the Big Apple. And when they finally did, it was to film one of the most spectacular sequences in the history of the movies.

The Fate of the Furious became the ideal occasion to settle the franchise's outstanding debt with the emblematic city of skyscrapers. If Dom Toretto was going to go from the beaches of Cuba to the Arctic tundra on the shores of the Barents Sea, couldn't he also cross the bridges of New York in his Charger?

A DREAM COME TRUE

The actor and producer Vin Diesel, born in New York, had that image of Toretto entering Manhattan at the wheel of his car etched in his mind.

In The Fate of the Furious, Dom Toretto finds himself forced to obey the orders of the cruel cyber-terrorist Cipher.

While trying to escape with the briefcase containing the nuclear codes, Letty is intercepted by the dangerous killer, Connor Rhodes, Cipher's henchman.

She sends him to New York to intercept the motorcade of the Russian defence minister, who is visiting the city, and steal a briefcase containing the codes necessary for activating nuclear missiles. However, Toretto's GTX Roadrunner soon finds itself being pursued by the spectacular cars driven by his old team, with Letty leading them, courtesy of agent Mr. Nobody: a Bentley Continental, a Corvette Stingray, a Mercedes AMG GT, a Jaguar F-Type and a Subaru BRZ.

From her ghost plane, Cipher hacks into a large number of cars to wreak havoc in the streets of New York and make the operation easier. Toretto gets hold of the briefcase, but his team corner him with their cars and try to stop him, firing powerful harpoons. This doesn't work, however, and all the cars are destroyed. For a few moments, Letty manages to snatch the valuable briefcase away from him, but when she tries to drive off down the road she is surprised by Cipher's henchman, the assassin Connor Rhodes. Dom intervenes to ensure she suffers no harm and then escapes with Rhodes and the briefcase.

Letty, played by actress Michelle Rodriguez, uses her wits to try to stop Dom from acting as Cipher's hit man.



TRAVELLING AROUND THE BIG APPLE

"New York required a lot of planning," says the film's director, F. Gary Gray, "and even more patience."

Despite being more than used to seeing film crews in its streets, New York is a city that never stops; it's always full of people and the traffic is infernal. *Fast & Furious* didn't manage to slow the pace of the city down either, although on this occasion hundreds of people did turn up to passionately cheer the members of the team.

"Dom's team is really eye-catching," Jack Gill, second unit coordinator, admits, "above all because you never see cars like these driving so fast in New York. Besides, we've filmed in more iconic places."

As you might expect, the stars' spectacular fast cars sped through Times Square like lightning, at the corner of Broadway and Seventh Avenue. The square was closed off and the direction of traffic was reversed at East 41st Street and Fifth Avenue, so people could get an exceptional view of the cars heading toward the New York Public Library. They also filmed at the famous Pier 40, in Hudson River Park, from where you get picture postcard views of Manhattan.

ZOMBIE CARS

If just getting permission for a few sports cars to drive along the main streets of New York was a real challenge, then having dozens of vehicles advancing by remote control or, even worse, having cars raining down from the top of a building, was absolutely impossible.

"As a film set, New York is a highly congested and restrictive place," says locations supervisor Eric Hooge. "Performing stunts is basically impossible, so it was a question of finding out what they would let us do. We used Cleveland for everything else."

To film what the team members called the zombie car sequence, the crew moved to the city of Cleveland, in Ohio, where a number of streets were found that, for a few hours, were "transformed" into the Big Apple. The trickiest stunts were performed on the corner of Superior Avenue and East 6th Street, while the spectacular rain of cars took place in the Halle Bros Parking Garage, in Prospect Avenue.

"We had seven cars falling from the top of the parking lot building," recalls J. D. Schwalm, the special effects supervisor, "all of them aimed at the same street. We had to drop the cars at the same speed, with the aid of cranes. Each car was dropped successively so that they would land on the pile of vehicles that had been created on the street."

DIGITAL RETOUCHES

The crew got between 35 and 40 cars from different scrapyards and piled them up in the street, to make it look like they had fallen from the parking lot. Despite taking all the necessary safety measures beforehand, the filming of this scene was absolutely spectacular. It was however essential to improve the results during the movie's intense prost-production stage, by including computer-generated images.

"The special effects people could only perform the complicated trick once and it had a limited number of cars available to be dropped from the parking lot," says Alex Wang, Double Negative digital effects supervisor. "During shooting, we had more than 20 cameras filming it all from different angles. That subsequently allowed us to add digital images of cars to those of the real stunt vehicles to generate the feeling of a continuous flow of cars raining down from the parking lot. "During the process of retouching the images, the film crew realized that, as well as the vehicles raining down, they were going to have to do a lot more work.

"Unfortunately, the part of Cleveland around the parking lot looks nothing like New York," Wang says. "In the end, we had to replace approximately 90% of the Cleveland setting so that it would look more like a busy, claustrophobic avenue in New York City."

The combined efforts of those who had actually worked in the streets of Manhattan, those who did their bit in Cleveland, and the computer-generated visual effects experts, made it possible for The *Fate of the Furious* to pay a well-deserved tribute to New York with a sequence that audiences will remember for decades.

J. D. SCHWALM

Despite the fact that his father, Jim Schwalm, worked in the film special effects industry, J. D. preferred to try his luck with his passion for cars, by opening his own car workshop. But when, one summer, his father asked him to help out working on a movie, the young man finally discovered his true calling. J. D. Schwalm learned by working with the best on movies as important as *Pearl Harbor* (2001), *Spider-Man* (2002), *xXx* (2002), *Bad Boys II* (2003), *Pirates of the Caribbean: At World's End* (2007), and *Transformers* (2007). After such a great learning process, it's no surprise that his name soon began to be mentioned in the industry, and he started working as special effects coordinator on *Mission Impossible: Ghost Protocol* (2011), *The Wolverine* (2013) and *The Jungle Book* (2016). After working on the TV series *Mad Men* and *The Fosters*, he was the special effects supervisor on *The Fate of the Furious*. After that, he won an Oscar for the best visual effects for *First Man* (2018). The founder of the company Innovation Workshop, with his team he has left his mark on the modern *Jumanji* series and the eagerly awaited *The Matrix 4* (2021) and *Avatar 2* (2022).

Protected by a shield, Dom moves among the enormous number of crashed vehicles in New York to try to carry out the hit Cipher had planned.





DODGE CHALLENGER RALLYE REDLINE

Launched in 2012 for the Spring Festival of LX, the Rallye Redline special series of the Dodge Challenger stood out for the broad red stripe running from front to back, and for a series of improvements in the chassis that accentuated its sportiness. In this way, fans of this model were offered an exclusive version at an affordable price.

The lengthwise red stripe, standing out clearly against the car's black background, characterised this limited-edition special series of the Challenger V6.

The Spring Festival of LX is an annual event held in Irvine, California, which each year brings together fans of the Chrysler and Dodge brand models that use the automobile manufacturing group's LX platform: the Dodge Charger and Challenger, and the Chrysler 300. Each year the program includes drag racing, exhibitions, a lively second-hand market and numerous leisure activities. Dodge of course collaborates in the event, and in 2012 it decided to enhance it with the launch of a special series of the Dodge Challenger called the Rallye Redline. Based on the version with a 2.6-litre V6 engine producing 309hp and a five-speed automatic gearbox, this limited-edition special series was noted for being black with a red stripe over the bonnet, the roof and the boot (hence its name), and for having leather sports seats, the gearshift knob signed by Mopar, the Chrysler Group's accessories firm, and a sophisticated sound system by Boston Acoustics. Besides that, it had firmer suspension, improved brakes and a more robust rear axle. This version allowed fans of the Challenger to have a special series based on the most affordable version, something quite rare in this kind of model.



Only on a few occasions has Dodge created special models with the range's basic engine, the 3.6-litre V6 producing 309hp.



THE FRONT SECTION OF THE BODYWORK

In this assembly session you will be working on the front section of your model, attaching the front end you assembled in one of the very first assembly sessions. Please follow our instructions and the accompanying illustrations carefully.

PIECES FOR THIS STAGE



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.

107A	Lower front left valance bracket
107B	Front left valance bracket
107C	Lower front right valance bracket
107D	Front right valance bracket
107E	Front chassis crossmember
107F	Adhesive tape
CM	Screws 1.7 × 3 mm (× 9)*
FM	Screws 2 × 5 mm (× 10)*
KP	Screws 4 × 4 mm (× 3)*
QP	Screws 1.7 × 3 mm (× 4)*

* Some of the parts are spares.

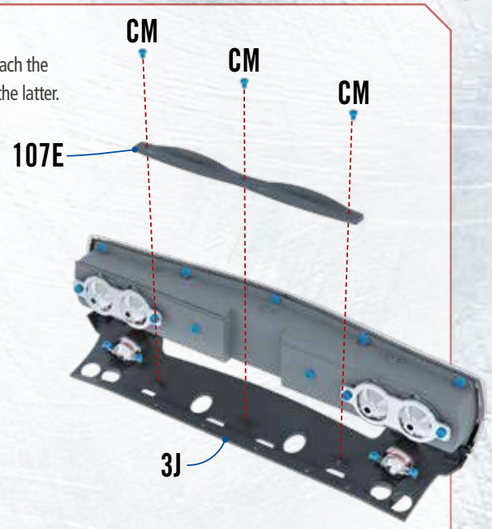
ASSEMBLY AREA



FRONT SECTION

The front section of the bodywork

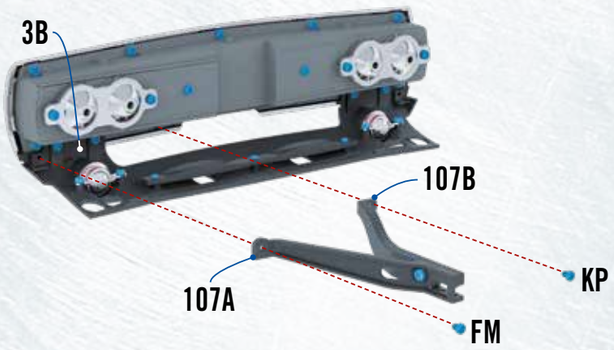
107.1 **GET THE FRONT END** you assembled in assembly session 3 and attach the front crossmember **107E** to the front valance **3J** using the three pins on the latter. Secure the crossmember **107E** with three **CM** screws. ▶



107.2 **JOIN** the flat ends of the left valance brackets **107A** and **107B** using an **FM** screw. ▼

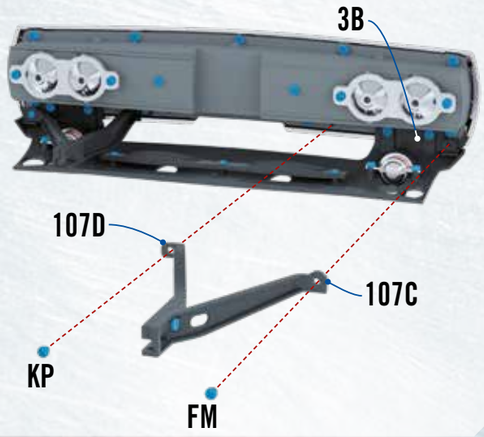


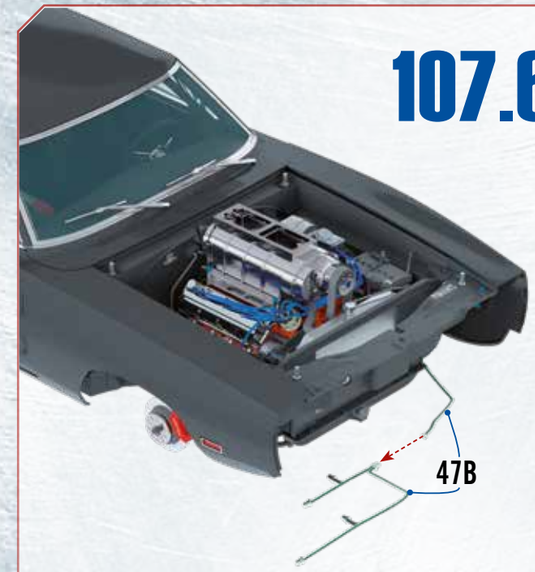
107.3 **ALIGN** the free end of the lower front left valance bracket **107A** with the leftmost hole front grille support **3B**. Secure it with an **FM** screw. Now attach the left valance bracket **107B** to the grille support **3B** using a **KP** screw. ▼



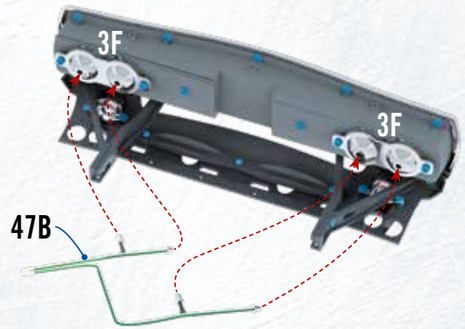
107.4 **JOIN** the flat ends of the right valance brackets **107C** and **107D**, as shown in the illustration. Secure with an **FM** screw. ▼

107.5 **ALIGN** the free end of the lower front right valance bracket **107C** with the rightmost hole in the grille support **3B**. Secure it with an **FM** screw. Now attach the right valance bracket **107D** to the support **3B** using a **KP** screw. ▶

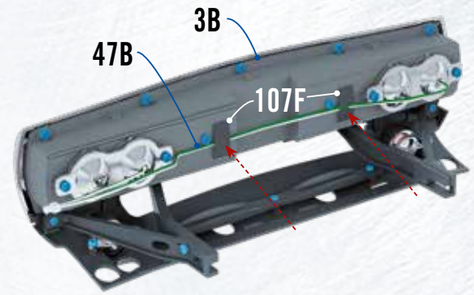




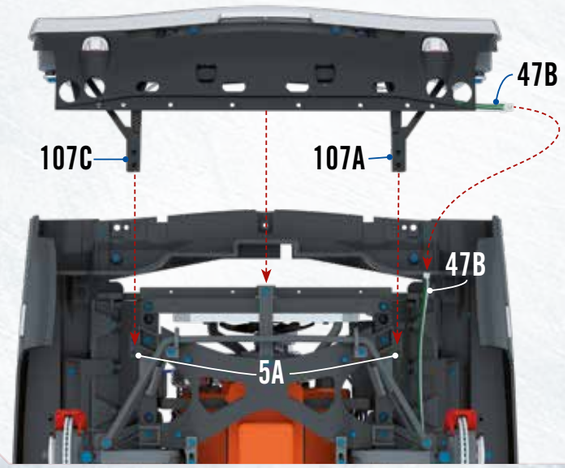
107.6 **ALIGN** the connector of the wiring for the headlights **47B** and insert the LED lights into the corresponding holes in the front headlight units **3F**. The longer wire of the wiring **47B** is for the right headlights. ◀▼



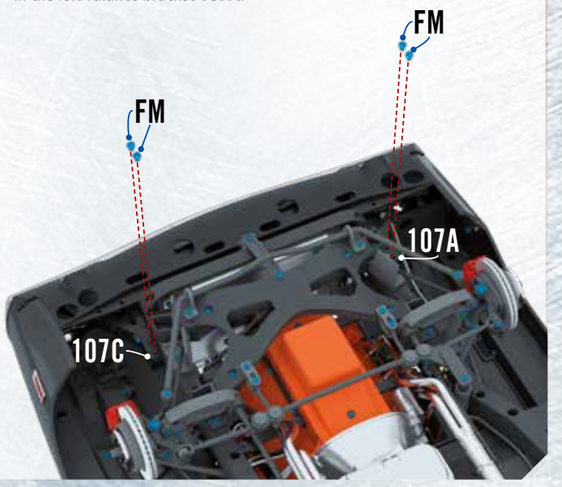
107.7 **USE** the two strips of adhesive tape **107F** to secure the front headlight wiring **47B** to the grille support **3B**. ▶



107.8 **NOW ATTACH** the assembled front end to the chassis by aligning the ends of the left and right valance brackets **107A** and **107C** with the two holes in the rectangular part of the front section of the chassis **5A**. Connect the two ends of the wiring **47B**. ▼



107.9 **INSERT** two **FM** screws into the two holes in the right valance bracket **107C**, and another two **FM** screws into the two holes in the left valance bracket **107A**. ▼



107.10 **Insert** four **CM** screws into the rearmost holes in the grille support **3J**. ▶



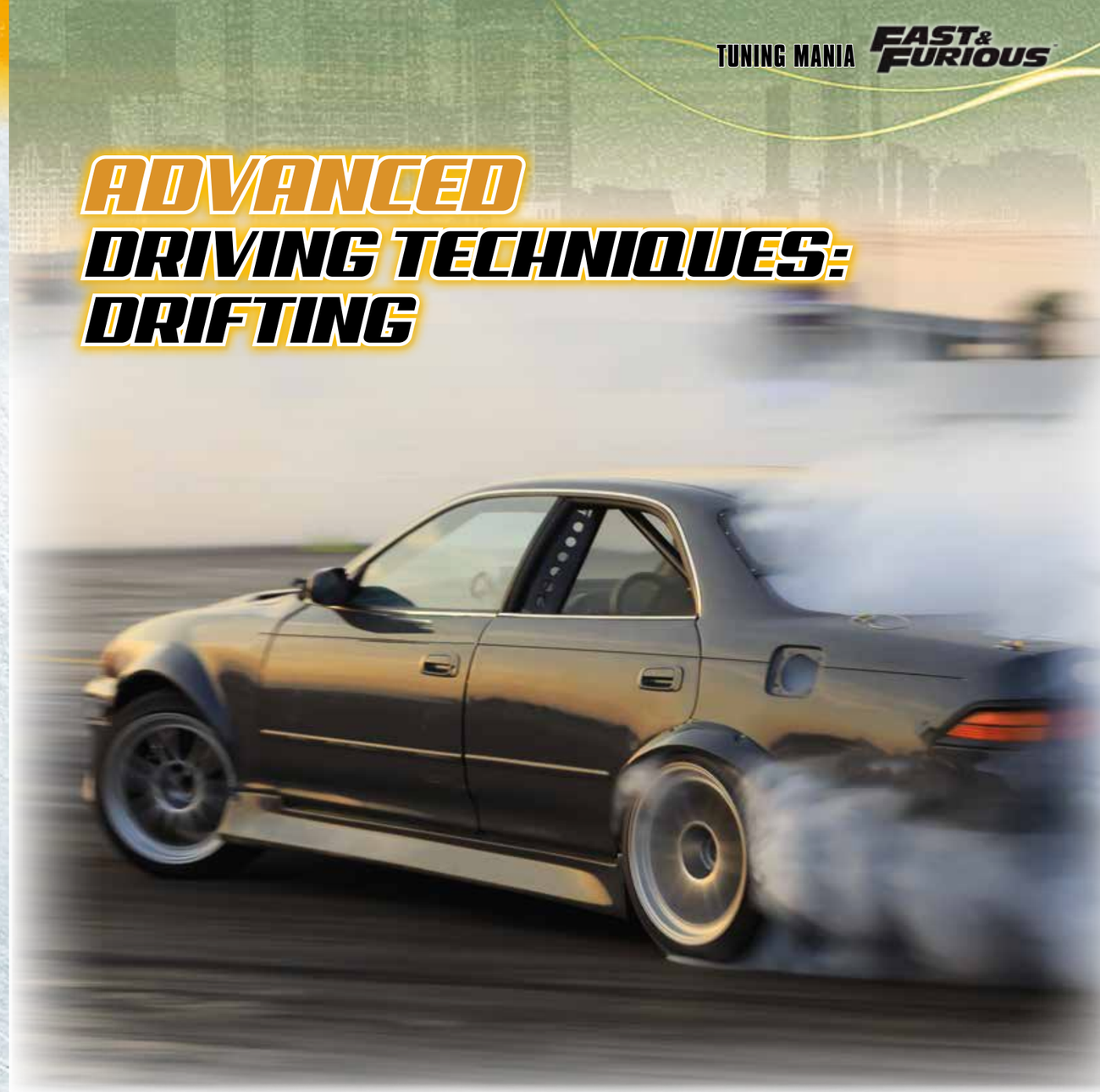
107.11 **Turn** your model over and insert three **QP** screws into the frontmost holes in the engine housing panel **97I**. ◀

RESULTS OF STAGE 107



This is what your almost finished model looks like at the end of this complex assembly session.

ADVANCED DRIVING TECHNIQUES: DRIFTING



Drifting is a motorsport discipline that even at an amateur level can be a lot of fun as well as being fairly accessible to everyone. What are the secrets to mastering this technique, and which type of car is best suited to the sport? In this edition, we shall take a closer look.

In drifting, a "transition" is the result of controlled oversteering of a car while it is under power until the rear wheels lose traction and the vehicle begins to travel sideways-on to the track while still following the curve and the desired direction of travel. Many people, at least once, have yanked on the handbrake in a snow-covered car park to make their car spin and experience that adrenaline-pumping sensation. When you "drift" seriously on the asphalt surface of a track you are triggering oversteer that you need to maintain and control using the car's accelerator and steering. The objective is to keep the car heading in the right direction while holding it sideways to the road for as long as possible. There are many fairly easy ways to provoke a transition. The hard part is the next

phase, when you have to keep to a precise line and avoid spinning or going off the track.

THE PERFECT CAR

The most suitable vehicle for drifting is of course a rear-wheel-drive car. This is because it is essential to be able to use the torque at the rear wheels to maintain the drifting motion. Even with front-wheel-drive, you can trigger oversteer, just by pulling the handbrake. However, you will not be able to maintain a controlled drift as you will have no power at the rear wheels to help you manage the slide.

Another key issue to take into consideration is the car's horsepower, because a lot of power is needed for this type of discipline. You will also need a limited-slip differential and the ability to disable any electronic driver aids. And you will have to buy plenty of tyres because drifting can destroy them in a single day as you spin the wheels on the asphalt while making them smoke as much as possible.

DRIFTING THEORY

Begin with the fact that every tyre has an adhesion limit. When this point is passed, the wheels will start to spin on the track surface. In drifting you will look for this limit and use it to your advantage. Once oversteer has been triggered, you will feel the car lose grip at the rear. From here on you will need to learn to maintain and manage the loss of traction by using the steering, brake and accelerator to keep the drift "alive". First, you will counter steer quickly to the opposite direction and play with the accelerator to keep the car stable. Apply just enough throttle to keep the rear wheels spinning and the car drifting sideways. If the rear of the car starts to slide too much, briefly cut the power and counter-steer to correct the slide. Once you have control again, you can get back on the power.

While triggering a transition is simple, and controlling it takes a lot of practice, getting the car back to pointing in a straight line can also be tricky. If you try to straighten up the trajectory too quickly, you risk oversteering to the opposite side, bringing about a fishtailing effect that is not easy for novices to control. The trick is to decrease the power and bring the car back quickly and decisively into a straight line.

DRIFTING TECHNIQUES

There are several ways to trigger a transition, some very simple and others that require a lot of skill and coordination.

In a powerful car, you can easily set up a transition just by flooring the throttle and over steering when entering a corner. An alternative is to use the handbrake while in the turn, which will cause a loss of grip at the rear. Then you use the accelerator and steering to maintain control of the car's direction. The handbrake technique is also used by more experienced drivers to correct any errors or modify the angle of the drift.

If you do not have a high-powered car or are a novice, the "clutch kick" is another way to start a transition. The secret is to arrive at the curve at high speed. Then quickly engage and suddenly release the clutch as you begin to turn. This will give a sudden kick to the transmission that will break the traction at the rear wheels. For many, this technique is a favourite way to start the drift. Another version of the technique is the "shift lock" which is performed by entering the curve too fast and then, without touching the brake, downshifting and releasing the clutch quickly to stress the transmission and dramatically slow the rear wheels, thus inducing oversteer. It is a bit like pulling up the handbrake while cornering, although we recommend you do it on a wet surface to minimise damage to the transmission.

Real experts also resort to a little trick to maintain their speed: they start the transition and then look for the slippery, dirty edge of the track to maintain or increase the drift angle. You can also trigger a transition by maintaining left-foot pressure on the brake



Drifting can be an expensive sport, with especially high wear on the tyres. At the end of a drifting session, they are often completely worn down to the canvas and are ready to be thrown away.



The interior of a drift-racing car is reduced to a minimum to reduce weight. A simple, deep-dish steering wheel and a hydraulic handbrake are essential for maximum control when drifting.

pedal during cornering while simultaneously using the steering and accelerator to transfer the weight of the rear end.

ADVANCED TECHNIQUES

The homeland of drifting is Japan, and many advanced techniques were born in the Land of the Rising Sun! For example, the "Kansei drift": You enter a corner at high speed, then lift your foot off the accelerator very quickly to induce slight oversteer, and then balance the drift through steering movements and pressure on the accelerator. The car that is used for this style should be a neutral-balance car so that the oversteer will induce itself.

There is also the "Choku-Dori" - a technique used on the straight that is very similar to a pendulum movement. It makes the car alternate between one sideways drift angle and another, fishtailing as it travels down the road. Management of the accelerator is fundamental in this technique.

DRIFTING COMPETITIONS

Drifting has always been a feature of the world of motorsport and we have all seen it carried out by rally drivers, in rally-cross competitions, and even in MotoGP.

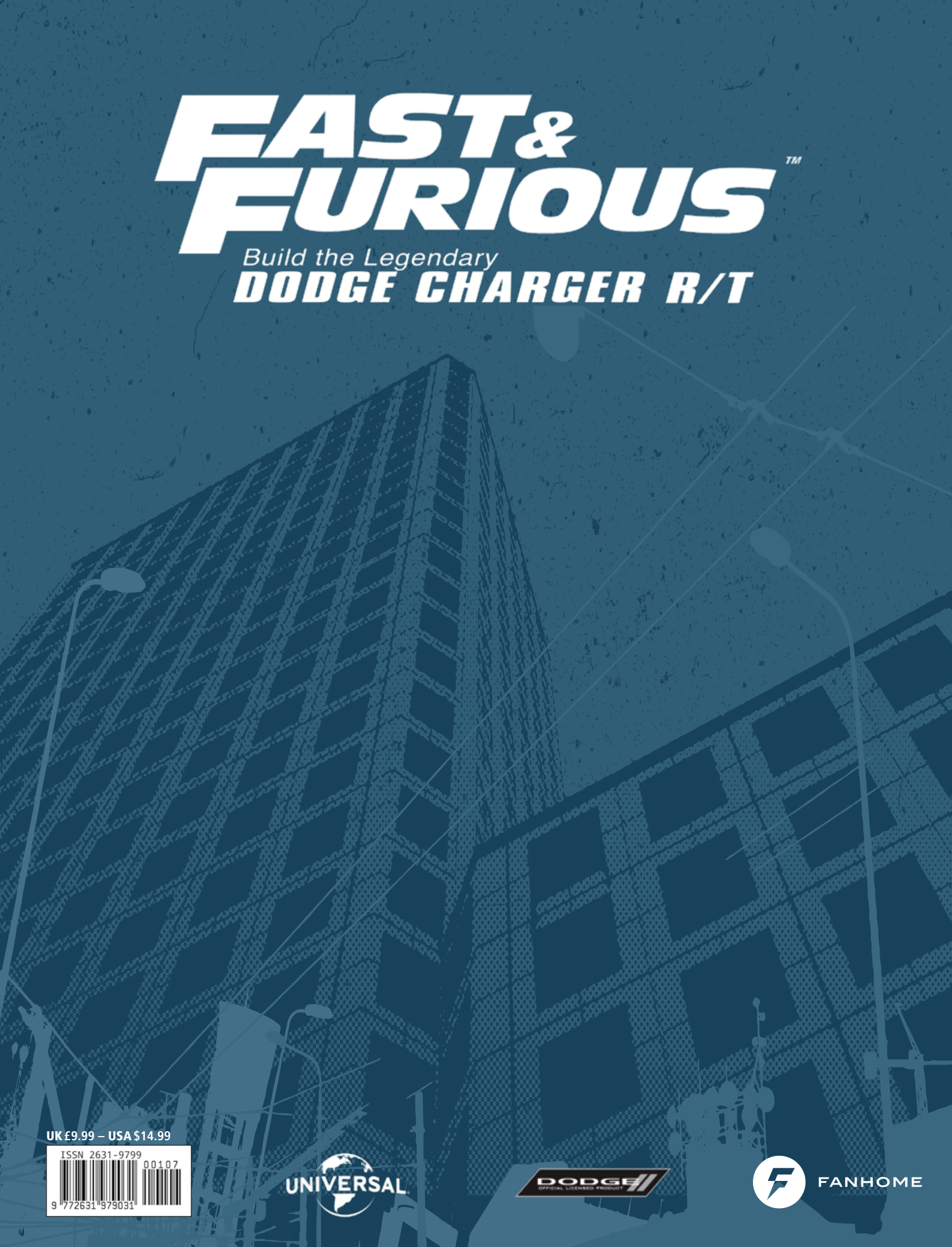
However, it was in the 1970s that drifting began to attract attention as a discipline in its own right, where three judges assess the driver's skills and award points.

Usually, drift-racing cars are light to moderate-weight rear-wheel-drive coupés and saloon cars. Elements that are judged include speed, angle, line, and entertainment value. In different parts of the world, the impact of each of these factors on the final score can vary slightly.

In competitions, there are generally two sessions: one for qualifying, and one head-to-head challenge against another driver. At the end of the round, drivers are judged on various parameters, including respect for the drifting line and the competitor's speed and proximity to his opponent.

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