

## FATE OF THE FURIOUS (2017)

- Released by April 14th 2017 (Limited)
- 2 hours 16 minutes
- \$250 Million budget
- F. Gary Gray directed
- Rated PG-13 for prolonged sequences of violence and destruction, suggestive content, and language
- Universal Pictures, One Race Films, Original Film
- Produced by Amanda Lewis, Samantha Vincent

## QUICK THOUGHTS:

- Marisa Serafini
- Demetri Panos
- Phil Svitek

## DEVELOPMENT

- Vin in 2015: "I was trying to keep it close to the vest throughout the release. Paul Walker used to say that [an eighth film] was guaranteed. And in some ways, when your brother guarantees something, you sometimes feel like you have to make sure it comes to pass... so if fate has it, then you'll get this when you hear about it. [*Furious 7*] was for Paul, [the eighth film] is from Paul"
- "We were determined not to do it unless we could come up with an idea that was really worthy," Original Film head honcho Neal H. explained to Simmons. "When Chris Morgan, the writer, came up with the idea that Dom would go bad and turn against the team, that turned the light bulb on for me and I saw how we could keep going."
- <http://www.comingsoon.net/movies/features/838321-chris-morgan-furious-franchise#/slide/1>
- CS: This has been called the first part of a new trilogy. What will set this trilogy apart from the previous set of films?
- Chris Morgan: I think what we set up in 8 will pay off in 9 and 10. It feels like we're building up to a big last showdown. I think you're gonna feel the velocity moving towards an end of something. I think that's gonna be important. If you're a fan of the franchise you're gonna want to see it, because it may be the conclusion.
- CS: The series has undergone a wild evolution from a street racing crime movie, essentially Point Break with cars, to a kind of Ocean's 11-style heist franchise to now a full-on Roger Moore-era James Bond movie. Is there another genre left to explore with these characters or will it continue down this path?
- Chris Morgan: No, I think it evolves. Can I get really nerdy with you for a second? Vin has said it in the past that he's a big fan of Dungeons & Dragons, he used to play a lot. So am I, I still do, and when we break these down... going back to soap operas... we kind of look at it as being a dungeon master, creating a campaign for these characters. Every movie gives us a chance to create a hurdle for the characters, a dungeon or something. In going through the plot and the story they end up leveling up emotionally. That's the groundwork we're using. In terms of genre-shifting, it kind of comes down to what fits the story we're telling right then. The shift from the car racing to a little bit of a heist thing to more government big world stakes kind of things....
- CS: "Mission: Impossible," essentially.
- Chris Morgan: Yeah yeah, for sure. I started as a fan of the films. I stood in line at a theater to watch the first one at a late night show. When we're developing these, the thing is I just remember the love of those characters and the action scenes. The threshold for it is, as a fan do I get excited about what I'm about to see. The shift to the heist thing felt like... our guys are characters who are not only racers but they are able to use cars as lateral ways of thinking. There's a bank heist, how do you use cars to do it? There's a government thing, how do you use cars to do it?
- CS: You have some crazy set pieces in this movie, whether it's Dom driving a flaming car backwards in Cuba, or the avalanche of drone cars in New York and, of course, the submarine chase. You probably spend a lot of time pitching set pieces. What were a few ideas you had

where the producers were just like, “NO, that’s too crazy,” or “NO, that’s too expensive or reckless or what have you.”

- Chris Morgan: That pretty much happens every movie. We only have two hours, we only have a certain budget, and I tend to think a lot in set pieces. This one we honed down pretty well. We knew we were gonna do the car race in Cuba. By the way, that car race idea was actually something we wanted to do for the third movie. The original pitch for “Tokyo Drift” — I guess for the fourth one too — was Dominic Toretto goes to Japan ‘cause something happened. Originally that sequence where Dom has to keep a car going even when it’s trying to break down was there. We’d never found a place to put it and we found the perfect place in Cuba. But, I’m trying to think of something that was too gigantic... we have a couple but the only problem is we may end up using them in what comes next.
- CS: I know everyone always jokes about them going to space and all that. Is there definitely a line you think the series won’t ever cross?
- Chris Morgan: Yes. I’ll tell you what the line is, but it’s a little bit of a fuzzy one. For me it’s a personal line, which is when I’m thinking about the fast films and the characters I want it to be blue collar. These guys aren’t special agents. They’re blue collar guys who happen to use their blue collar skills and their heart. They’re not all the smartest guys and they’re not all the fastest guys, but all of them have heart and none of them are ever gonna give up. When I watch superhero movies I love them, but I don’t attach to them in the same way because I know I can never be that guy. You always think you might be the guy who keeps going no matter what. I think everyone thinks they have heart. You want to keep these characters grounded in the real world, real world rules apply, although we go heightened with pretty much everything. The rule is we’ll do heightened physics, we’ll talk to people and say, “What is the maximum you can do with this car in terms of speed, energy, and whatever.” We’ll hit that line of what’s possible and we’ll fudge it sometimes and sometimes it goes over, you know. But if it ever breaks the movie, if you ever watch the movie and you’re like, “Forget this, that is so unrealistic that I can’t enjoy the set piece. I don’t care about the characters anymore.” You check out. That we’ll never do. An example of something that hits the line is the jet scene in “Fast 6.” At the end of the movie you do calculations, you figure that with the airspeed of the jet it’s probably a 26-mile runway. True, true, we knew that going into it, BUT when you’re watching it does it stop you? If the answer is no then we can kind of ignore it for a bit. I’m okay with that, I just need the physics to apply enough that the audience doesn’t reject it.

#### **WRITING (Chris Morgan)**

- “I see the script as a blueprint. I write everything out. I know where we’re going. But on the day of shooting, the actors have the freedom to make it better or funnier. They know these characters better than anyone. They know what works coming out of their mouths.” - Morgan
- Screenwriter Chris Morgan, who returns for his sixth tour of duty with the franchise, this time joins Moritz, Diesel and Fottrell as producer. For the series architect who charts and crafts the interwoven multi-film story points, this arc would pose his biggest challenge; once Morgan delineated the team’s ideas for the final trilogy, it would be a mind-blowing achievement
- Recalls Morgan of the tipping point: “*The Fate of the Furious* is really about the after effects of a profound moment that threatens to shatter everything you believe in. What happens when the central figure of your family, the one who preached the lesson of never turning your back on each other, breaks those rules? What happens if he goes dark and his family has to take him on and stand against him? It’s unique and, at times, a little scary. It’s great drama for the franchise, and it gave us a reason to move forward in a compelling way.”

#### **STORY/TOPICS**

- Breaking of a family/idea of family (Hobbs, etc)
- Dom as a father/relationship with Letty
- Developing side characters
- Villain
- Technology as evil (self-driving cars)

- Old villains as heroes?
- Handling no Paul Walker (Bryan)
- Why do we continue to go along with it?
- Plot holes
- Where does this movie rank in franchise?
- Action pieces
- Who do you miss from old franchise? Gal Gadot? Han?
- Less racing, more action:  
<http://www.todayevery.com/share/HyxAtCdjTI?hint=/2017-fast-and-furious> (PIC)

#### CAST:

- DAME HELEN Mirren's casting in *The Fate of the Furious* came about after the famed actress met Diesel at an Oscars® party in 2016. Admittedly a touch smitten by her co-star, Mirren discussed her love of driving fast cars and her nephew's fondness for the *Fast* franchise. She gained familiarity with the series after their introduction and thought: "Work with Vin, drive a car? That sounds like the perfect job for me."
- Elsa Pataky reprises her role from previous films as Elena Neves, the mother of Dom's child and a former Rio police officer who moved to the United States to become Hobbs' new partner at the DSS. Luke Evans reprises his role from *Fast & Furious 6* (2013) as Owen Shaw, Deckard's younger brother who formerly opposed Dom's team in Europe, and who helps his brother in rescuing Dom's son. Kristofer Hivju appears as Connor Rhodes, Cipher's enforcer and right-hand man. Tego Calderón and Don Omar make credited cameo appearances as Tego Leo and Rico Santos, former members of Dom's team from the Dominican Republic and Rio de Janeiro, respectively. Helen Mirren makes an uncredited cameo appearance as Magdalene Shaw, the mother of Deckard and Owen Shaw. Paul Walker and Jordana Brewster appear in a photograph as Brian O'Conner and Mia Toretto, respectively.
- Due to scheduling conflicts, Lucas Black did not reprise his role of Sean Boswell from *The Fast and the Furious: Tokyo Drift* (2006)

#### VIN DIESEL (Dom)

- Diesel played it cool but was beyond thrilled about his encounter with English royalty and got the ball rolling. He laughs that what Dame Mirren wants, Dame Mirren gets. In the aftermath, Diesel rallied the equally excited troops and got to work. He explains: "In one week's time, Gary, Chris and I had written her character in. Ironically, her new role was a gift for us. She provided the connective tissue we belatedly realized was needed for our plot. To this day, one of my favorite moments of filming was sharing a scene with Helen Mirren."

#### JASON STATHAM (Deckard)

- FIGHTING SCENE W/ BABY: "Originally it was orchestrated a different way: Jason fights his way to get to the baby, and the sequence ends there. When we were getting ready to do it, I'm like, "God, you know what'd be so much more interesting is if he *got* the baby and had to fight his way out *with* the kid." There was definitely some concern on a lot of people's parts: "Does that break tone?" I think it makes his character fun, special. And Jason agreed. Ultimately, we got it there and tried it." - Morgan
- CHRIS MORGAN: Yes, so here was an early version we had, and ultimately we decided not to go with it, but to show you're on the right track. So Deckard Shaw arrives on the plane the exact same way, but he has a pack with him and we don't know what it is. And he gets the baby and fights his way out, and the end of that sequence is, he opens the duffel bag he's been carrying, and there's a baby seat in it. A car seat. And in the back of the plane is Dom's car that you see him load up into the plane earlier in the film. So he straps that kid in, gets in, and rolls it out the back, and they do the car going out like we did in *Furious 7*, but he's got the baby in it, and the baby is laughing the whole way. So that was something we considered. We had a version of that at one point.

### **DWAYNE JOHNSON (Hobbs)**

- In May 2015, Dwayne Johnson confirmed his involvement in the film, additionally hinting at a possible spin-off film involving his character, Luke Hobbs
- Luke Hobbs, a Diplomatic Security Service (DSS) agent who allied with Dom and his team following their outings in Rio de Janeiro and Europe
- A week before filming ended, Dwayne Johnson had a secret meeting with co-star and executive producer Vin Diesel to address personal and professional issues between the two. This happened after Diesel reportedly canceled some of Johnson's planned scenes at the last minute. On several occasions, Diesel also reportedly refused to show up to the set as he was scheduled, leaving hundreds of cast, crew & extras waiting on set for him for more than six hours. In response to this, Dwayne posted on Instagram: "This is my final week of shooting #FastAndFurious8. There's no other franchise that gets my blood boiling more than this one. An incredible hard working crew. Universal has been great partners as well. My female co-stars are always amazing and I love 'em. My male co-stars however are a different story. Some conduct themselves as stand up men and true professionals, while others don't. The ones that don't are too chicken shit to do anything about it anyway. Candy asses. When you watch this movie next April and it seems like I'm not acting in some of these scenes and my blood is legit boiling - you're right. Bottom line is it'll play great for the movie and fits this Hobbs character that's embedded in my DNA extremely well. The producer in me is happy about this part. Final week on Fast 8 and I'll finish strong. ;/ #IcemanCometh #F8 #ZeroToleranceForCandyAsses" Diesel confronted Johnson in a secret meeting, the day after Dwayne's message was posted online. However, they were not able to resolve their issues.

### **MICHELLE RODRIGUEZ (Letty)**

- She nearly walked out of the first movie due to her problems with Letty's arc.
- "It was hard to move on without [Paul Walker]. He is the essence of why we were excited to come on-board because he kept that childhood excitement about that realm and following through in what we were doing. He's a big part of the family, but at the end of the day, we have a big responsibility, and it's a global one so we gotta keep on trucking."

### **CHARLIZE THERON (Cipher)**

- "I am so humbled to just have the smallest little part in all of this," Theron said. "I thank you everybody at Universal and *The Fast and Furious* family."
- Theron called it an "honor" to be the series' first female baddie. "It's nice to kind of finally have a studio back a woman to go and play a psychotic villain," she said, going on to joke, "This is like my Picasso blue period. This is my villain period."
- Fans also welcom[ed] her into the franchise, Theron said, "It's beautiful." Interestingly, though, the star revealed she's not involved with any of the signature action scenes. "I do nothing," she admitted. "I sit like this in a chair, and I say mean things."
- Cipher, portrayed by Charlize Theron, is the first main villain played by a female in the Fast and Furious franchise

### **SCOTT EASTWOOD (Little Nobody)**

- Eastwood first signed on in April 2016, he shared an emotional post in honor of his late friend. "It's hard to put into words how excited I am for the next *Fast & Furious*," Scott wrote in Instagram. "To me, the series is so much more than just a franchise. It's a legacy. These great actors who have been in it together for so long have become a family. I absolutely can't wait to join it."

### **SYMBOLISM/TRIVIA/EASTER EGGS**

- During the days when Diesel wasn't in front of the screen with his teammates, Gibson's remedy to keep his *Fast* family connected was to erect an outdoor lounge area. There, fellow cast mates

and guests could hang to listen to music, grab a bite to eat, watch television, celebrate a birthday or the end of grueling work week; Gibson's lounge was open to everyone.

- It's simple, cites Gibson of the off screen interactions: "The *Fast* cast pride ourselves on not just promoting the film's family, but actually being a family. Personally, it's made all the difference in the world in my life; I'm just giving my family a place to relax and hang."
- Lensing in New York was a must for the filmmakers; the city is embedded in *Fast* DNA. It all started with the 1998 *Vibe* Magazine article, "Racer X," which chronicled a street racer in that city's underground scene. Producer Moritz snapped up the rights and got to work on reworking the premise in Los Angeles, setting the wheels in motion for one of the most beloved franchises in Universal Pictures' history
- The movie quite purposely contains a number of references to other movies, in addition to events within the F&F series itself dating back to "Fast Five." Deckard Shaw compared Hobbs to Hercules, which is particularly notable given the fact that Hobbs' role in "Furious 7" was deliberately minimized because Dwayne Johnson was slated to film "Hercules" (as its titular character) during most of F7's original filming schedule. After filming was postponed following Paul Walker's death, making Johnson available again, the producers retooled that film's ending to incorporate Hobbs as a major part of the action. Other references include a riff on "Miss Parker" (Ramsey) based on a line from "Friday," also directed by F. Gary Gray, and "Jaws," when Hobbs comments - while on the run from the submarine under Cipher's control - that "we're gonna need a bigger truck."
- As was the case in the previous three F&F installments, FCA (Fiat Chrysler Automobiles) bought product placement in the movie, but this time at a considerably broader level. Everyone on Dom's team except for Hobbs is shown driving a Dodge Challenger during their attack of the Berlin facility, and Hobbs' latest truck is depicted as a Ram (another FCA brand). Further, the producers revealed shortly before the movie's debut that all of the Challengers are 2018 Dodge Challenger SRT Demons, an all-new variant of the model that FCA used the movie to introduce. The Demon is the most powerful factory-spec Challenger ever made, with an 840-horsepower engine and a quarter-mile time in the nine-second range. Also, nearly all of the "zombie cars" Cipher assumes control of during the New York sequence are either Jeeps, Chryslers or Fiats, including the ones seen falling from a garage onto the street below. Finally, both of the vintage muscle cars Dom drives are Chrysler-family vehicles: the 1971 Plymouth GTX from the Manhattan-set scenes, and a heavily modified 1970 Dodge Charger - the same one driven by Dom throughout the series - in the ice sequence.
- During the scene where Mr.Nobody explains the "top 10 most wanted" list and that Roman was number "11"; he called out positions for the room stating they were numbers 6,8,9,&10. "7" is missing. This is an ode to Brian O'Conner who is out of the life now but also holds that spot because we lost him (and real life actor Paul Walker) in movie #7!
- The problem for hardcore fans invested in the Toretto family ties? Statham's cameo in "Fast & Furious 6" revealed that Shaw was the one responsible for the death of Dom's perennially snacking ride-or-die crewmate and longtime franchise fave, Han (Sung Kang), at the end of the third film, "The Fast and the Furious: Tokyo Drift." *How*, fans and critics wondered in the final moments of "The Fate of the Furious" as Shaw showed up on Dom's doorstep, could the crew's loyal leader welcome his friend's killer to the Corona-less family dinner table and into the franchise's good graces? In forgiving Shaw for Han's death, does "Fate of the Furious" cross the moral line of brotherhood and loyalty drawn 16 years ago in asphalt by Dom and Brian (the late Paul Walker)? And at what point, in a \$4-billion global action franchise like this, does the idea of "family" belong more to its fans than its creators? Diesel fielded the Han query with an empathetic smile, acknowledging the troubling moral conundrum "Fate of the Furious" has imposed on fans. "You can only imagine how many creative hours went into even continuing Han's character up until 2013," said the star, who has been a producer on the series since 2009's "Fast & Furious." "We *all* love Han." It was Kang's character who helped bridge 2001's "The Fast and the Furious" with 2006's threequel "Tokyo Drift." Diesel's end-movie cameo saw Dom show up in Japan behind the wheel of Han's old 1970 Plymouth Road Runner to challenge Sean Boswell (Lucas Black) to a drift-off, inaugurating a franchise trend of retrofitting character relationships across

installments. Technically speaking, it was also Diesel who first brought Han back after his “Tokyo Drift” demise in “Los Bandoleros,” the “Fast and Furious” short film Diesel co-wrote and directed in 2009. Setting up the events of the fourth film, “Fast & Furious,” the prologue tells the story of how Dom assembled a crew of friends from across the globe — including a very much alive Han, and a pre-presumed dead Letty — to pull a heist in the Dominican Republic. According to Diesel, his cast had gathered to screen “Los Bandoleros” when Kang told him he wished he’d been in the series more. “I said, ‘Don’t worry, I’ll find a way,’” Diesel said. “And he was in ‘Fast Five.’”...  
<http://www.latimes.com/entertainment/movies/la-et-mn-fate-of-the-furious-han-jason-statham-20170420-story.html>

#### **DIRECTING (F. Gary Gray)**

- F. Gary Gray, whose versatile filmography includes the critically acclaimed biopic *Straight Outta Compton*, the thriller *The Negotiator*, actioner *The Italian Job* and cult comedy classic *Friday*, among many others. One will see little similarities among these projects, and that’s the way Gray likes it.
- The director admits that he has long gravitated toward material that challenges him. When faced with the tempting offer of taking on one of Universal’s biggest franchises, Gray was intrigued. Still, he dug a little deeper looking for that one thing, that hook, to inspire and push his limits. “Artists dig in more when they feel challenged, and this was a major challenge for me,” he reflects. “I wanted to bring something different to the franchise, and it all starts with the story. This is completely different; it’s nothing we’ve ever experienced in the *Fast* franchise.”
- F. Gary Gray previously directed Vin Diesel in *A Man Apart* (2003), both Jason Statham and Charlize Theron in *The Italian Job* (2003) and Dwayne Johnson in *Be Cool* (2005). Now he reunites with them as the director of the latest installment of the franchise.

#### **PRODUCTION/CINEMATOGRAPHY (Stephen F. Windon)**

- Known for *Furious 7*, *Fast & Furious 6*
- Production Designer BILL BRZESKI (*Furious 7*, *Iron Man 3*)
- Costume designer MARLENE STEWART (*Oblivion*, *Tropic Thunder*)
- Picture Car Coordinator DENNIS MCCARTHY (*Furious 7*, *Fast & Furious 6*)
- Second Unit Director SPIRO RAZATOS (*Furious 7*, *Fast & Furious 6*)
- Principal production on *The Fate of the Furious* began in early spring 2016 with two separate film units filming in divergent countries—Cuba and Iceland. Atlanta, New York City and Cincinnati would also provide backdrops for the all-new global chapter in the series, and units there would capture all the insane action and dramatic moments fans demand.
- CUBA: Producer Fottrell, who has shepherded four *Fast* films (*2 Fast 2 Furious*, *Fast & Furious*, *Fast Five* and *Furious 7*) through production all over the globe, first looked to Washington D.C. attorney RON METZLER and international political advisor RICHARD KLEIN to discuss the realities of trying to mount a shoot in a country with so many unknown variables. The enormity of what was needed to pull it off was not lost on Klein, who had seen firsthand what a *Fast* production entailed when he orchestrated the high-level discussions that preceded—and allowed cast and crew to film—in Abu Dhabi for *Furious 7*.
  - The pair was instrumental in navigating the political landscape in both countries. Multiple exploratory phone conversations and meetings with José Cabañas, Cuba’s Ambassador to the U.S., and officials at the U.S. State Department would follow. There were a very specific set of legal requirements that Fottrell and his team would need to go through with the State Department—and myriad of government agencies—to get permission and licenses to bring cast, crew, equipment and cars into the country...as well as conduct business there
  - It was all uncharted territory, as no American production, let alone a massive Hollywood blockbuster, had ever filmed in Cuba. To orchestrate, Fottrell and his team would make several early visits to assess potential locations, infrastructure, crew, talent and equipment...and determine what was even feasible. Thankfully, there was a working

template in place for Fottrell—as his teams had shot in comparable locations such as Puerto Rico, Brazil and Mexico; from a physical production standpoint, he knew what would be needed to accomplish it all.

- Finally, it was time for studio executives and filmmakers to sit down with top members of President Raul Castro's government to give them an overview of the team's production plans. The officials were not familiar with the *Fast* franchise, but were both inquisitive and gracious during the meeting. The group returned to the U.S. to await the verdict.
- When the good news was shared, everyone was gobsmacked to learn what the tipping point actually was. Once news that the newest chapter in *The Fast and the Furious* franchise wanted to film in Havana began to trickle out to younger family, friends and colleagues the excitement level ratcheted up to a level that the government could not ignore.
- Once the process started, it gained momentum but it would take time, months of discussions and preparations—both on the ground in Cuba and in the U.S.—to assess the situation realistically, formulate a plan and, once approved by both governments, lay the foundation for the two-week shoot in April.
- The first of the 200 U.S. film crew would arrive in country almost four months prior to filming. As they immersed themselves in everyday Havana life, they worked closely with every part of the government, as well as local crew, residents and businesses in neighborhoods throughout the capital city.
- Once filming began, the magnitude of the historic achievement was not lost on anyone. Gray, Diesel, Rodriguez and Theron would kick off principal photography on the streets of Havana, as the first Universal Pictures film to shoot in Cuba since the U.S. embargo was imposed in 1963.
- REGARDING THE CARS for Cuba, the lack of readily available automotive parts or support system meant his team would need to bring in everything to be prepared for every imaginable contingency.
- The cars would admittedly take a beating as they were raced throughout Havana. The picture car department would end up transporting in 10 Chevys and seven Fords to prepare for the vehicular carnage that undoubtedly happens on a *Fast* race sequence.
- Remarks McCarthy: “The challenge with Cuba was that we literally couldn't get anything. We had to really plan ahead and figure out what could possibly go wrong and prepare for it all. As tough as Iceland was, at least there auto-parts stores. For Cuba, we brought in everything from car carriers, a tool truck, box trucks, parts trucks, and trailers, and packed it all up with multiples of everything.”
- “If you think about shooting in Cuba, which didn't have the infrastructure to support even the amount of people we brought to Cuba, let alone racing cars at 100 plus miles an hour through the streets of Havana is very, very tough. Very worth it, though. With New York, that's the thing. You know, racing through the streets of New York, 100 plus miles an hour, really tough to permit, permission, safety, lockups, Times Square, you know, just really hard to do. And again, Lamborghinis on ice, submarines, tanks, military vehicles. These are all things that are very real. And what I mean by that is, you know, shipping military vehicles and Lamborghinis and stuff to Iceland from the United States, just to rent a ship that big, just to get our vehicles to Iceland, and then engineering them to figure out how to make sure that our crew was safe, our cast and our stuntmen were safe with the weight of vehicles on melting ice, you know, it's a ticking clock. That ice is melting day by day. And we're drilling holes to make sure the ice doesn't collapse from under us. So there were so many challenges to shoot some of the shots.”- Gary Gary
- “All the practicalities of trying to make a movie where there were very few hotel rooms for an entire crew. We had to bring in everything from the toilet paper to the camera to shoot the movie there. I think that it was the most difficult, but it was definitely worth every ounce of difficult.” Moritz
- The *Fast* family is not only comprised of the cast in front of the camera, but a host of behind-the-scenes crew, including some who have been a part of the franchise since its inception in 2000

- For extraordinary car-driven action, the filmmakers continuously look to Razatos to deliver bigger, better sequences. The longtime leader of the series' vehicular action will always push boundaries on what can be accomplished practically and what may be shot in innovative new ways.
- With close to four weeks of filming on several frozen lakes in some of the Iceland's remote regions, and then in the city of Reykjavik, the team thrived as they pulled off an intense schedule. They would end up racing as many as 16 vehicles of every stripe, as well as detonating explosives to simulate a surfacing submarine.
- The Iceland location that provides the setting for the daring third-act Russia sequence was extraordinarily remote. With frigid temps that affected everything from vehicle maintenance, performance on ice and the general full throttle paces that Razatos and his team would put the vehicles through as they filmed, the epic cars vs. submarine scene was astonishing
- During preproduction in his Southern California workshop, McCarthy and his team would fully modify a fleet of arctic-ready vehicles and ship them to Iceland
- for DENNIS McCarthy, one of the scenes he was most excited about didn't involve racing cars or death-defying cars stunts. It was the scene in which Hobbs, Shaw and the team are led into a seemingly benign fish-processing plant, which serves as a front for a black-ops site. Angels literally sing as the team walks in their Valhalla, a vast car warehouse reminiscent of one of the memorable final scenes in the Indiana Jones classic *Raiders of the Lost Ark* as the Ark of the Covenant is tucked away in an endless chasm of crates.
- Trying to get the best eye candy on the planet in one place for filming this scene, McCarthy scoured his little black book of private-car owners, dealers, custom houses and manufacturers around the world
- McCarthy quickly learned that the franchise had engendered a bonanza of goodwill over the years, so the Herculean task became more manageable as everyone wanted to showcase their vehicles in the film and were offering up their babies left and right. Even McCarthy and Moritz loaned their prized "children" to the inventory. When all was said and done, McCarthy's team amassed more than \$17 million worth of vehicles in the *Fast* toy shop for several days of filming.
- As a lover of anything fast, the veteran picture car coordinator also peppered the collection with a Ripsaw tank, courtesy of the U.S Department of Defense, Mystic speedboat, a Stryker military buggy, and a MD helicopter, among others.
- production designer Bill Brzeski to create the film's visual landscape. Brzeski returned to the franchise with an innate working knowledge of the *Fast* oeuvre—from its stylistic foundation of design and color to its function. All was accomplished to meet the demands of filming, while complementing both story and action.
- When it came to a more hands-on approach to production design, the set that ultimately engaged Brzeski the most was Cipher's lair.
- BILL Brzeski based his blueprints on Boeing's new 787 Dreamliner, but beyond that he fashioned a hip enclave—replete with muted greys and dark colors accentuated by eclectic artwork. It made for a moody, intellectual type of aesthetic.
- The Super Jet was actually comprised of two different sets. The upper-level set consisted of Cipher's luxe living quarters/armory and her War Room, her base of operations where she can control everything around her. The lower level was made up of the cargo bay, staff quarters and the guts of the aircraft.
- On the opposite end of the design spectrum for Brzeski was the supermax prison set.
- The majority of the filming was housed at a former manufacturing plant just north of Atlanta.
- The bones of the property had a large-scale rack system used for equipment storage. Brzeski was able to retrofit that existing space to build in a compact, multi-level set with staircases, dozens of cells and a cafeteria. This offered stunt coordinator J.J. PERRY and fight coordinator JONATHAN EUSEBIO a multitude of options to craft the brawl of all brawls as Hobbs and Shaw go at it...amongst a riot of hardcore supermax lifers.
- "It's always fun for production designers to just take a space that has one purpose and turn it into something completely different," offers Brzeski. "I constantly see things and rework them in my head. We gave Gary and the stunt team vertical depth to focus the fight action. We built this environment to accommodate what they needed for real, seamless choreography."



- FGG: The dirty little secret: All of the car crashing occurred in Cleveland and only the tie-ins were filmed in Manhattan and on the Brooklyn Bridge. But most of it was accomplished with real cars and innovative stunt work.
  - “We laid the sequence out with an entourage heading into Manhattan and we put the two police bikes in to start it off with a bang and they get nailed by these zombie cars,” said second-unit stunt coordinator Andy Gill, who’s supervised the last three “Fast” films.
- Spiro Razatos, the second unit director, and Gill have always wanted to hurl cars from a roof and they got their chance when raining cars to stop the limo. “J.D. Schwalm, the special effects supervisor, put the cars on ramps inside the bays that were part of an actual parking structure with a very short retaining wall,” Gill said.
- “So we built platforms but put our own guard rail in. Spiro figured out how much of an angle he needed and he had the cars hooked to a weight drop, so, when released, the weight would pull the cars forward and down the ramps,” added Gill. And the level of the weight drop determined which lane the cars fell from.
- Razatos tested speed, accuracy, and timing for precise impact so the limo was never hit. “And Spiro was extremely specific about seeing seven cars in the air at the same time but not all of them together,” Gill said. “And then J.D. started putting them on a timer and as soon as the entourage got to a certain point, he hit the switch and everything was automated from then on.”
- Then Gill put stunt guys in cars coming head on and from behind and created a huge pile-up. They did about half a dozen drops using different camera mounts on the cars and put explosions in a few as well to heighten the excitement.

## VFX

- HAVANA Race: “It was 99% all real,” Jack Gill said. “The only thing we had trouble with was about the first quarter of the race, the car catches on fire. We had authentic fire for most of it, but when we started picking the speeds up, we found out the fire was getting inside the car, and the stunt guy just couldn’t take it anymore, so we had to turn the fire down and augment the fire with a bigger fire for the ending... All the bumping and grinding, sliding around the corners in tight formats was all real.” “The car that we pulled in that hit the wall only jumped in the air about five feet because the impact was so hard that it just bent the car in half,” Gill said. “We didn’t have time to shoot the second one, so I said as long as you guys will use my angles, then we’ll shoot another car off against a green screen so it’s still a real car. Essentially it’s still the real car and it’s still the real angles, we just had to put the two together.”
- WRECKING BALL: Andy Gill says about 70% of it was real. “We actually built a real wrecking ball,” Andy said. “We drove our hero cars beside it as we released it, and we towed in our bad guys’ cars in formation to get hit by the ball and timed it all out. On the front of the ball we put almost like a V-ramp so that it would lift the cars and they would run up that V-ramp... Watching it happen and seeing that ball fly by is amazing. It’s a lot of power.” “Once we put real guys in there we said ‘Look, if your car coughs or it even hesitates for a second, you’re dead,’” Jack said. “You can’t have any part of your car in front of this thing. So what you see is real. The only thing they added to it was some debris from the car flying towards the camera.”

## COSTUME/WARDROBE

- award-winning costume designer Marlene Stewart, who is known for her work on *Night at the Museum*, *The Holiday* and *Ali*, stepping into a beloved franchise was a welcome creative challenge. She wanted to honor the *Fast & Furious* history, while acknowledging the inevitable development of each character with a fresh new interpretation. She concentrated her artistic focus on the traitorous turn of events surrounding Dom and the introduction of Cipher.
- As much as the Super Jet was an extension of Theron’s character, her costume, hair and makeup design would all play a part in assembling one the series’ most ruthless and complicated villains.
- From her first moment on screen in Cuba you get a glimpse of what Cipher wants you to see. It’s only after she reveals herself and her true motives that you see the stone-cold sociopath

underneath. These multidimensional layers had Stewart and Theron exploring different iterations of the character. They decided upon, ultimately, a more luxe, Eurocentric style with edge and ended up defining the woman whose intelligence, drive and ingenuity make her a legend amongst the international hacking community.

- With unlimited funds at her disposal, Cipher's international lifestyle—replete with expensive art, fashion, technology—would inform her sense of style. Stewart would cull a singularly high-end roster of fashion designers from Yves Saint Laurent, Haider Ackermann, Chloe and Rick Owens to highlight that persona.
- RE DOM'S COSTUMING As Cipher surreptitiously draws Dom into her world, you see a subtle transformation begin with him—one that Stewart mirrored with equal subtlety when it came to his style. Gone is Dom's requisite garage-meets-East Los Angeles street style. What emerges is menacingly efficient mercenary tactical wear, all in black, and perfect for Dom as he dons the mantle of turncoat.
- Even DSS agent Hobbs, who steps into the vacated role of team leader, has his share of life changes since blasting his way into *Fast Five* as the hard-charging by-the-book lawman. Dom going rogue has a ripple effect that places Hobbs firmly on the other side of the law. A place he *never* thought he'd be.
- With this change in circumstance comes a not-so-subtle look for Johnson's character. Gone is the military-issue tactical uniform. Although the swagger and principled moral code remain, he dons prison-issued coveralls and biker-inspired denim jeans, tank tops and leather.
- For Stewart, the endeavor was worthwhile on every level. "As a costume designer, what I appreciate most is someone that has a vision and has been thinking about their character and has ideas to share," she says. "It makes for a great collaboration which is what happened with this cast, especially Charlize. She's very well informed and knew how to twist it all into her role. Ultimately, it's never about fashion, but character."

#### **EDITING** (Paul Rubell, Christian Wagner)

- CHRISTIAN WAGNER (*Furious 7*, *Fast Five*) and PAUL RUBELL (*Thor*, *Collateral*)

#### **SOUND/MUSIC** (Brian Tyler)

- Composer BRIAN TYLER (*Furious 7*, *Fast & Furious*)
- Tyler's fifth outing in the global phenomenon that is the *Fast and Furious* franchise
- Scoring took place at the Streisand Scoring Stage at Sony.
- The score to *The Fate of the Furious* was performed by an 77-piece ensemble of the Hollywood Studio Symphony, conducted by Brian Tyler.
- A soundtrack album will be released on April 28th from Backlot Music.
- Artists include: Pitbull, Sage the Gemini, Post Malone, Bassnectar, YoungBoy Never Broke Again, Migos, RnB Rock, 2 Chainz, Wiz Khalifa

#### **PROMOTION**

#### **BOX OFFICE**

- Total Lifetime Grosses (As of April 19th):
- Domestic: \$115,461,155
  - + Foreign: \$437,226,146
  - = Worldwide: \$552,687,301
- Domestic Summary
  - Opening Weekend: \$98,786,705
  - (#1 rank, 4,310 theaters, \$22,920 average)
  - %85.6% of Total Gross:
- > View All Weekends
  - Widest Release: 4,310 theaters
  - In Release: 6 days / 0.9 weeks

- *The Fate of the Furious* had its world premiere in Berlin on April 4, 2017. The film was theatrically released in the United States on April 14, 2017, playing in 3D, IMAX 3D and 4DX internationally, and received a day-and-date release across major markets such as Australia, the United Kingdom, China and India, beginning on April 12, 2017. The film was released day-and-date in 1,074 IMAX screens around the world, making it the widest day-and-date opening in IMAX history
- *The Fate of the Furious* is Universal Pictures' most ambitious worldwide distribution release in the studio's history. The film was released day-and-date in 64 territories worldwide, including almost all major markets (minus Japan), starting from April 12, 2017, and was projected to earn anywhere between \$375–440 million in its five day opening weekend
- By the end of the weekend, it ended up earning \$532 million from nearly 23,000 screens, way above initial projections, to score the biggest global opening in cinematic history. It also marked the third time that a film earned over \$500 million in a single weekend, after *Star Wars: The Force Awakens* (\$529 million) and *Jurassic World* (\$525.5 million)
- In IMAX, the film made \$31.1 million from 1,079 screens to record the biggest IMAX April debut and the fourth biggest overall
- By its opening weekend, the film had already passed Tim Story's *Fantastic Four* (\$330 million in 2005) to become the highest-grossing film ever directed by an African-American filmmaker
- It is currently the second highest-grossing film of the year, behind only *Beauty and the Beast*, the fifth-biggest action film that is not a fantasy or superhero movie, behind *Fast & Furious 6*, *Spectre*, *Skyfall* and *Furious 7* and is already Universal's highest-grossing live-action release since *Jurassic World* back in June of 2015
- Like many of its predecessors, *The Fate of the Furious* was released in the United States and Canada in the month of April, and like its immediate predecessor, occupied the lucrative Easter week holiday period slot, where it was expected to open with \$100–125 million. It received the widest pre-summer release ever, at an estimated 4,304 venues, besting the 4,242 opening theater count of *Batman v Superman: Dawn of Justice* the previous March
- The film made \$10.4 million from Thursday night previews from 3,310 theaters, the second-highest of the franchise behind *Furious 7*'s \$15.8 million
- On its opening day it grossed \$45.6 million, with Thursday previews making up 22.8% of the amount, slightly better than the 23% for *Furious 7*. Earning a total of \$98.8 million on its opening weekend, the film scored the second biggest opening in the franchise (the third biggest adjusted for inflation) and the third biggest April debut, behind *Furious 7* and *The Jungle Book*
- Sticking to the franchise's famous and lauded habit of including a multi-ethnic cast of characters, the film played to audiences of all ethnicities. Domestically, Caucasians made up 41 percent of the audience, followed by Hispanics (26 percent), African-Americans (21) percent, Asians (11 percent) and Native American/Other (3 percent), according to comScore's exit polling service PostTrack
- The pic skewed male at 58 percent, far more than the last film at 51 percent. 2D ticket buyers repped 57% of the film's opening compared to its predecessor's 71%. This means more die-hard moviegoers came out to watch the eighth instalment rather than people who don't typically go to the movie
- While *The Fate of the Furious*'s debut is 34% less than its predecessor's opening, critics have noted that the debut is still considered a massive success and not a big let down given how its the eighth installment in an action franchise. Universal Pictures was well aware that the robust debut of *Furious 7* could not be duplicated due to the wave of good reviews and publicity over the death of star Paul Walker, as well as the notion that the instalment was both a farewell to said actor and a kind of coronation for the franchise as a whole. Nevertheless, the film benefited from Easter holiday business with 74% of all K-12 schools off on Good Friday as well as a third of the nation's colleges

## RECEPTION

- IMDB: 7.3
- Cinemascore: A
- RT: 66% Tatometer, 82% Audience

- Audience make up opening weekend:  
<http://www.hollywoodreporter.com/news/fate-furious-box-office-who-showed-up-who-didnt-994483>
- The site's critical consensus reads, "*The Fate of the Furious* opens a new chapter in the franchise, fueled by the same infectious cast chemistry and over-the-top action fans have come to expect."
- Mike Ryan of *Uproxx* gave the film a positive review, writing: "This isn't my favorite of the series – that's still *Furious 7* (it's hard to top those jumps from skyscraper to skyscraper, but this is a worthy entry). These movies know what they are. These movies know they are fun. These are fun movies!"
- Owen Gleiberman of *Variety*, in his positive review of the film, wrote: "Most franchises, after eight films, are feeling a twinge of exhaustion, but this one has achieved a level of success – and perpetual kinetic creative energy – that's a testament to its commercial/cultural/demographic resonance." He also wrote "If this series, over the last 16 years, has taught us anything, it's that just when you think it's about to run out of gas, it gets outfitted with an even more elaborate fuel-injection system."
- Conversely, David Ehrlich of *IndieWire* gave the film a C- and called it the worst entry of the franchise, saying: "As much a mess of conflicting tones and styles as it is of locations, this set piece – like the rest of Gray's movie – feels like a heap of random parts that were thrown together in the hopes that fate might somehow weld them into a roadworthy vehicle. It's exhausting."

#### SEQUEL/LEGACY

- "I can't speak about that specifically, but Vin and I have talked about all the story points and areas we'd like to get into. I have a crystal clear image of what the last scene of the franchise needs to be and we're working to get there." - Morgan
- "I think what we set up in 8 will pay off in 9 and 10. It feels like we're building up to a big last showdown. I think you're gonna feel the velocity moving towards an end of something. I think that's gonna be important. If you're a fan of the franchise you're gonna want to see it, because it may be the conclusion." - Morgan

#### FINAL THOUGHTS

#### OTHER GOOD ARTICLES

- <http://www.rollingstone.com/movies/news/how-i-learned-to-stop-worrying-and-love-the-furious-movies-w477166>
- <http://www.hollywoodreporter.com/heat-vision/fate-furious-why-cuba-drag-race-was-scariest-looked-995448>
- <https://www.forbes.com/sites/nelsongranados/2017/04/18/report-millions-live-streamed-fate-of-the-furious-on-opening-weekend/#4dae95bf7497>