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ARTURO BRAGA: AN ENIGMA

The movie *Fast & Furious* saw the original protagonists of the series reunited with one another, and it was also the start of a new period in which the Toretto family gets involved in stories full of action and suspense, in this case crossing the path of a mysterious and dangerous character, Arturo Braga.

The applause and the euphoria that met Dominic Toretto's brief appearance in the post-credits sequence in *The Fast and the Furious: Tokyo Drift*, got producer Neal H. Moritz thinking that audiences had been left wanting to know more about this character. "We had a great time and we had great success with the first three movies. But if we wanted to go on to the next level, it was essential for Toretto and O'Conner to return to the screen." Co-producer Michael Fottrell thinks that, "there's a brotherly feeling between the two. One of them grows up in the wrong neighbourhood, the other in the right one. But Brian becomes part of Dom's world and the two look after each other. They become blood brothers, they always cover each other's backs. It doesn't matter which of them is right."

Moritz had met with the actors Vin Diesel and Paul Walker on several occasions to bring about the on-screen reunion. "We had been talking about it for ages. The combination of these two men and way they approach the scenes is no invention. This kind of chemistry either exists or it doesn't, and what there is between them is incredible. But it was essential to have a great story to make their return happen."

HOME AGAIN

At the end of the first movie Dom is on the run, while in the second Brian managed to clear his record by collaborating with the FBI in Miami. What had happened to them since then? Screenwriter Chris Morgan was given the job of coming up with a story full of thrills and surprises for *Fast & Furious*. "I like cars, action and race culture," the writer says. "But what I really like about the franchise is the relationship between the two leads. When they offered me the chance to work with this material, it seemed like a dream come true."

As we saw in the short *Los Bandoleros*, co-produced, co-written and directed by Vin Diesel himself, Dom had moved to the Dominican Republic with Letty. However, because of his strict sense of social justice he goes into action once again. To supply fuel to the poor people who don't have the money to pay for it, Toretto organises a spectacular and risky heist carried out on a huge gas tanker travelling at full speed.

Despite the success of the mission, Dom discovers that the police are after him again. In order not to place his

At the wheel of his mythical Dodge Charger, Dominic Toretto sets off in search of the mysterious Arturo Braga in the film *Fast & Furious 6*.

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friends in danger, he escapes to Panama on his own. After a while, there he receives a terrible call from his sister Mia in which she tells him that Letty is dead. Devastated, Dominic decides to return to Los Angeles, even at the risk of arrest, to find out what happened. From what he learns, a mysterious man by the name of Arturo Braga was involved. Toretto swears that he will find the man. The problem is that someone else is after Braga, who hopes to lock him up for the rest of his life. This is none other than new FBI agent Brian O'Conner.

A DIFFERENT SETTING

Fast & Furious was directed by Justin Lin, who had also helmed *The Fast and the Furious: Tokyo Drift*. Along with the producer, his first objective was to get the original cast from the first movie back together. This was not too hard to do, as all of them had played parts that had been turning points in their acting careers and their lives. Nobody raised any objections when revisiting the part, coming back into the fold and trying something new. The director was thrilled to be working with them.

What Lin was clear about right from the start was that the fourth movie had to take place in a new setting, while keeping the main underlying themes, such as loyalty, the family and sacrifice. Although most of the action takes place in the city of Los Angeles, as it did in the first film, the street races would no longer be as important as they had been before. "The protagonists go out into the desert and find themselves forced to compete in a more awkward situation, which makes it more real," says the director. "The situation has changed and that makes the characters grow. I think it would have been a bit dumb to try to place the characters in the same setting again."

The film was shot in 85 days, basically in natural settings in Los Angeles and its outskirts. For example, the winding Templin Highway, in the mountains north of Los Angeles, served as the backdrop for the thrilling opening scene of the tanker truck heist. For other sequences, studio sets in Sylmar and Culver City were used.



The actress Gal Gadot plays the part of Gisele, a women who helps Braga in his dark business dealings.

THE CLASSICS CAN'T LOSE

But despite changing the setting, what nobody wanted to change was that the film should show a nice collection of vehicles that would leave car lovers breathless. To do this, and as was by now traditional, the producers announced a casting for cars so that owners in the USA and Canada could show off their most valuable cars. Cars, motorcycles, trucks, pickups and SUVs paraded before their eyes, the more striking the better. "I'm fascinated by the designs and the color of the bodywork," producer Michael Fottrell reveals. "Everything is taken care of, down to the last detail: the paintwork, the interiors, nothing is overlooked, it's incredible."

Vehicle coordinator Dennis McCarthy was given the job of choosing the cars that would be driven by the main characters in the movie, and he was given a free hand to make the choices. There was one exception though. In the script, it was made very clear that the 1970 Dodge Charger had to return to the screen, even though we had seen it wrecked at the end of the first movie. "Not only does the Charger have a unique image," screenwriter Chris Morgan points out, "but it implies much more: it has a history and symbolises Dom's soul."

Besides the Charger, Toretto appears in the movie at the wheel of a 1987 Buick GNX Grand National and a 1973 F-Bomb Camaro. Brian for his part alternates the 2007 Nissan Skyline GTR and the very versatile 2009 Subaru WRX STi. Other spectacular cars in *Fast & Furious* are the 1970 Plymouth Road Runner driven by Letty, the Porsche Cayman driven by Gisele, one of the new faces in the film, and the 1972 Ford Gran Torino driven by Fénix, one of Braga's henchmen.

MICHAEL FOTTRELL

He is one of the names that appear closely linked to the *Fast & Furious* franchise. Having been in film production since the 1980s, he worked with Walt Disney and Touchstone Pictures. His first successes were movies with striking special effects, like *Volcano* (1997) or *Mighty Young Joe* (1998). After that he repeated his success with a thriller, *Cruel Intentions* (1999), and a comedy, *Blue Streak* (1999). In 2003, he was billed as executive producer on *2 Fast 2 Furious*, his first foray into the *Fast & Furious* franchise, returning on four more occasions: the fourth, fifth, seventh and eighth movies. In spite of the fact that as a producer he has always tried to switch genres in order not to be pigeonholed, in his case a clear liking can be detected for the more spectacular films, in which action and fantasy play an essential part. This can be seen in some of his productions like *Catwoman* (2004), *Live Free or Die Hard* (2007) and *R.I.P.D.* (2013).

WHO IS BRAGA?

One of the many novelties that Morgan included in the film's screenplay was not showing the villain on screen until the end. The main characters, like the audience, do not know what Arturo Braga looks like. It is known that he is an enormously powerful man. Brian O'Conner and the FBI are investigating him, while Dom Toretto wants to settle a score with him, as he thinks Braga is responsible for Letty's death. But nobody knows exactly what he looks like, an element of suspense previously missing from the movies in the franchise and which is resolved onscreen, to the audience's great surprise.

Justin Lin really liked the idea of keeping the audience in the dark, and making the most of the action scenes to reflect important aspects of the characters in them. "The challenge is to take nothing for granted," he says. "I think designing the chases and the races is relatively simple. We say: 'We're going to do this and it'll be brilliant.' But very often you have to try to step back a little and reflect on what we're trying to say at every step. What does Brian feel now? Where is Dom right now? We don't have too many scenes to sit down and explore the characters, so I decided to use the chases. I actually enjoy that: getting the characters to transmit information about themselves through the way they drive the cars or the way they approach danger."



Joining Braga's team carried fatal consequences for Letty Ortiz.



2006 DODGE CHALLENGER CONCEPT

The Dodge Challenger Concept LC was exhibited for the first time at the 2006 Detroit Auto Show, heralding the return of one of the brand's most emblematic models. The fantastic reception given it by the specialist press and the public clearly shows that the idea to relaunch the Dodge Challenger was absolutely right.

The Dodge Challenger Concept LC was presented in Detroit in an attractive orange color, a reinterpretation of the mango of the original model.

The Dodge brand displayed the Dodge Challenger Concept LC for the first time in its pavilion at the 2006 Detroit Auto Show. This car, at the same time as it heralded the return of the Challenger model to the Dodge range, referenced the original Dodge Challenger launched in the early 1970s in its design. With this car, moreover, the Chrysler Group was making it clear that it was adding its weight to the recovery of the sports muscle car segment, begun by Ford the previous year with the launch of the fifth generation of the Ford Mustang.

Painted a striking orange color, the Dodge Challenger Concept had a very pure design, without bumpers, with large five-spoke wheel rims and with a host of reinterpreted design details from the original Dodge Challenger. These included the grille, decorated with the initials R/T, the headlamps (round and double), the line of the roof and the back end, with just one red light strip across the back (this was the feature that most varied in the definitive car, with two taillights separated by the brand's logo). The enthusiastic reaction of press and public was proof that the development of the new Dodge Challenger, whose mass-produced version was launched just two years later, was on the right track.



The concept car announced the definitive lines of the mass-produced model, which would be launched two years later at the Chicago Auto Show.



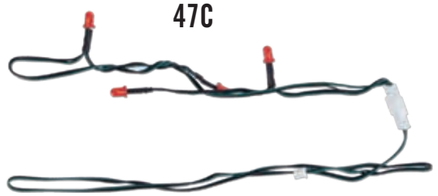
CONNECTING THE WIRES AND TESTING THE LIGHTS

In this assembly session you will connect the wires of the brake light, headlights and rear lights to the control unit. You will then perform a simple test to check that the lights work properly.

PIECES FOR THIS STAGE















47A Wiring and switch for the brake light
47B Wiring for the LED headlights
47C Wiring for the LED rear lights
47D Type A cable clamp (x 3)
47E Type B cable clamp (x 3)
47F Chassis stands (x 4)
CM Screws 1.7 × 3 mm (x 14)*

* Some of the parts are spares.

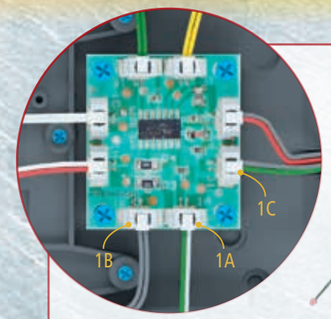
Editor's note: The parts shown here may differ slightly from the parts supplied with this issue. This does not affect the quality or the assembly instructions in any way.

ASSEMBLY AREA

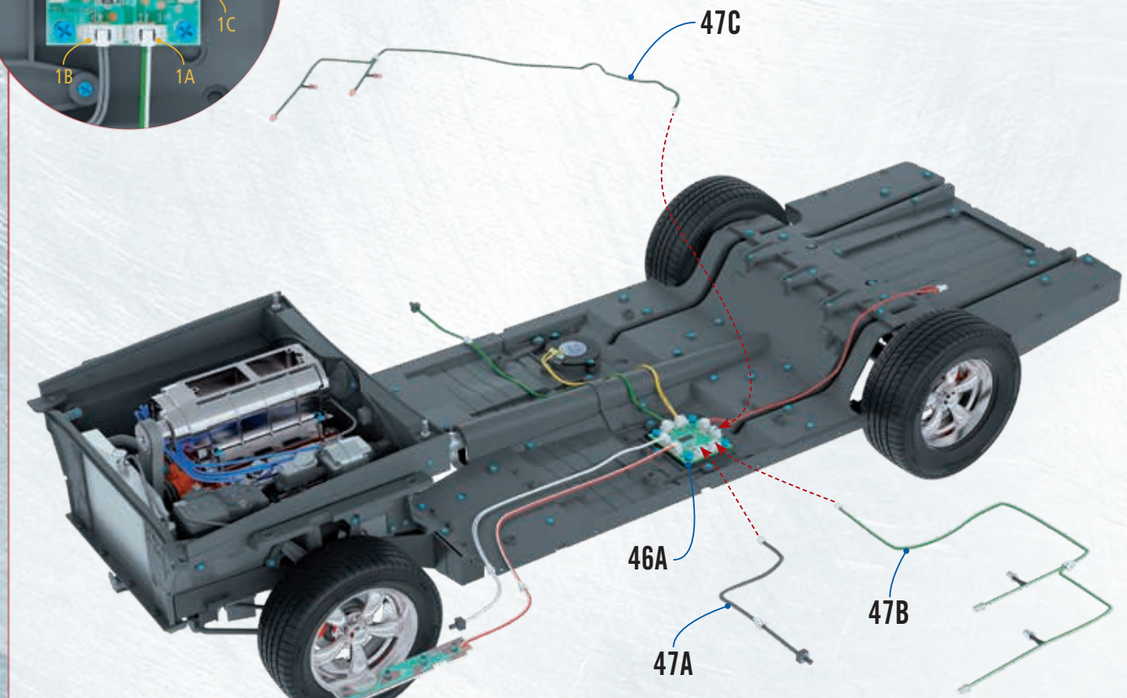


ELECTRONIC CONTROL UNIT

Connecting the wires and testing the lights



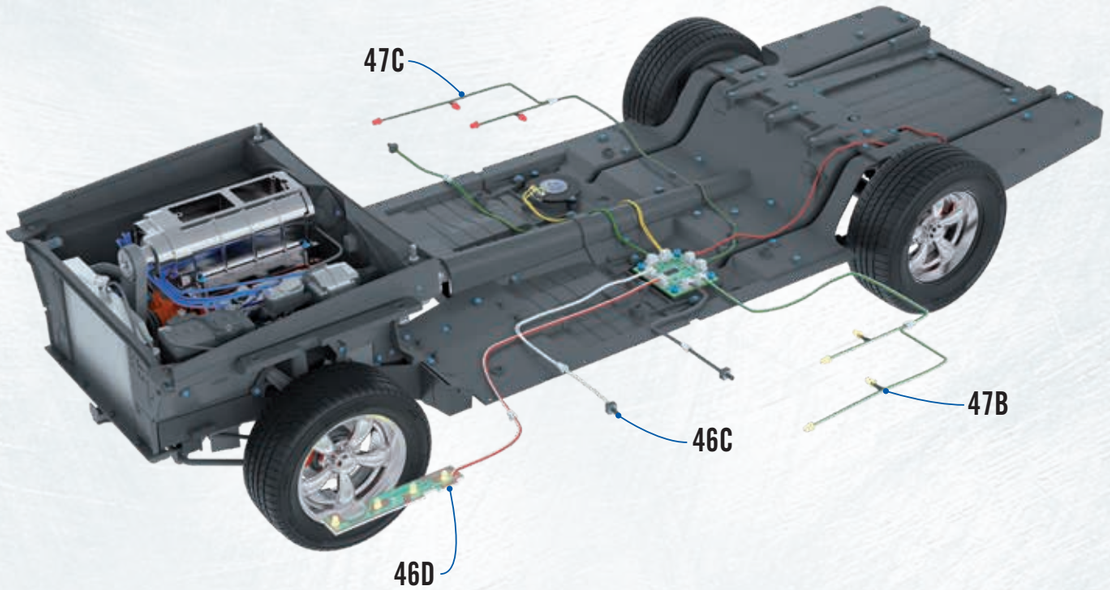
47.1 **INSERT** the connector on the wiring for the brake light **47A** into socket **1B** on the electronic control unit **46A**; the connector of the wiring for the headlights **47B** into socket **1A**, and the connector for the rear lights **47C** into socket **1C**. ▼

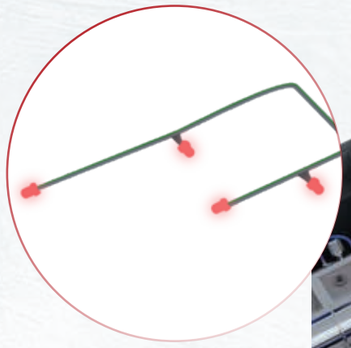


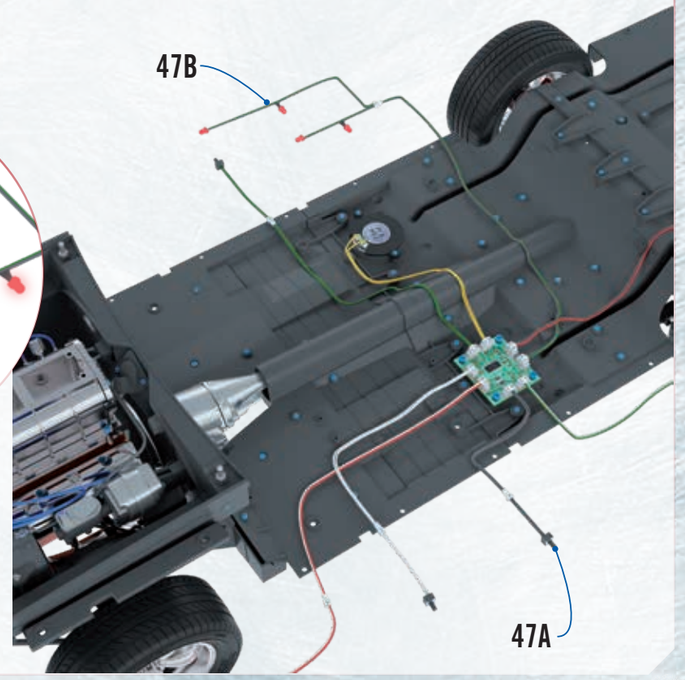


47.2 **NOW** check if the lights work properly. Turn on the switch on the battery holder **44A**. ◄

47.3 **PRESS** the switch on the wiring **46C** to turn on the rear lights **47C**, the headlights **47B**, and the dashboard lights **46D**. ▼

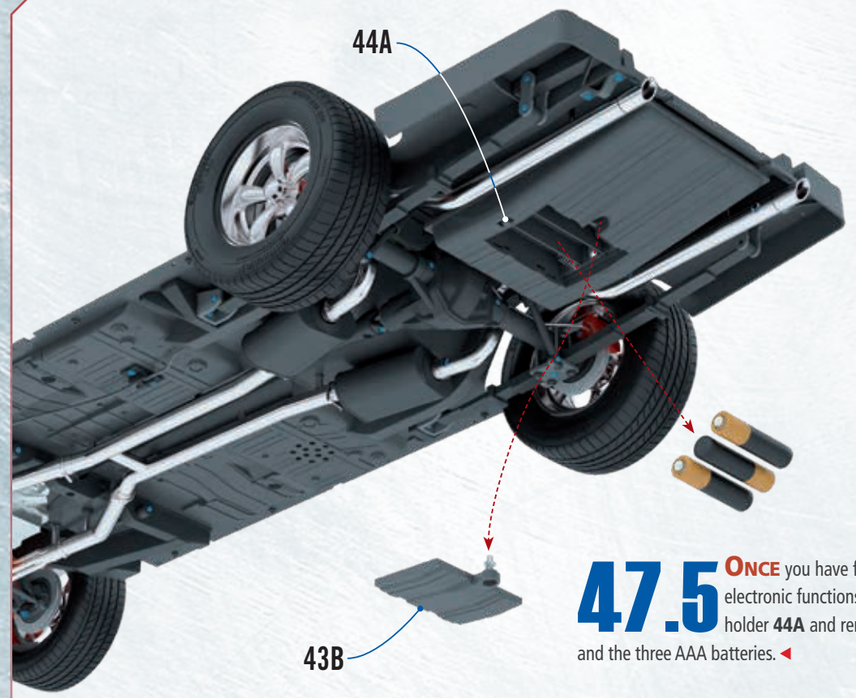






47.4 **PRESS** the switch on the wiring for the brake light **47A** to increase the intensity of the rear lights **47C** (or to switch them on if the switch on the lights **46C** is turned off). ►

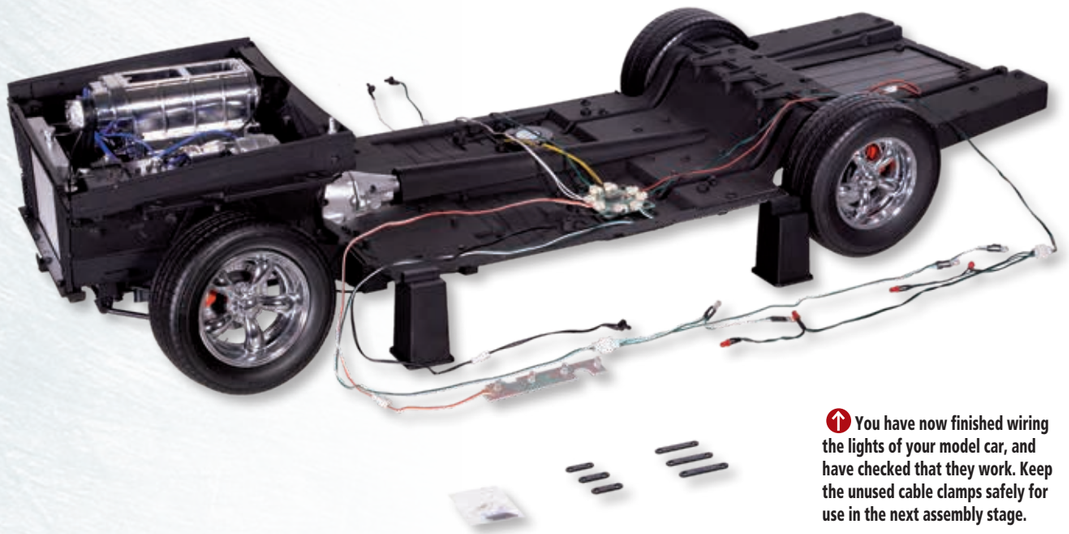
Connecting the wires and testing the lights



A USEFUL TIP
At the end of this session, put the chassis on the supplied stands to prevent the tyres from deforming.

47.5 **ONCE** you have finished testing the model car's electronic functions, turn off the switch on the battery holder **44A** and remove the battery holder cover **43B** and the three AAA batteries. ◄

STAGE 47 FINAL RESULT



You have now finished wiring the lights of your model car, and have checked that they work. Keep the unused cable clamps safely for use in the next assembly stage.

GETTING TO GRIPS WITH CALLIPERS



Oversized brake systems are designed for those enthusiasts who want more decisive braking on the road and are especially for use on the track. First, let's look at how brakes work and how to improve their efficiency.

Most high-performance oversized kits from different manufacturers are made up of large ventilated discs, combined with multi-piston monobloc aluminium brake callipers (up to 16). These are machined from a cast aluminium ingot; they guarantee exceptional rigidity and less deformation. In addition, fixed callipers with radial attachments and larger discs give the brakes greater braking torque and thermal capacity.

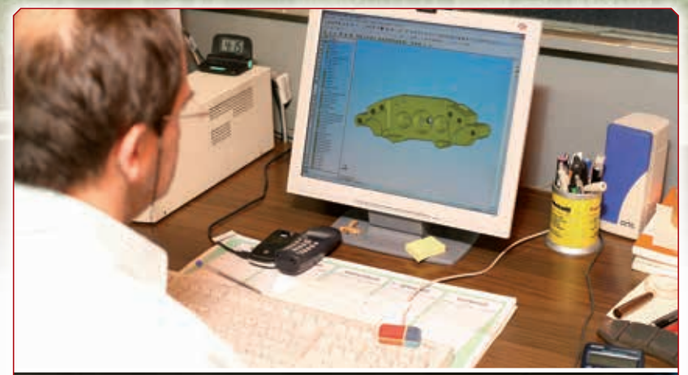
The result is more rapid and decisive braking, which you will notice under normal road conditions, but will feel more on the track. The fixed callipers improve the reliability and efficiency of the system: thanks to the use of several opposing pistons, they allow better-distributed pressure on the pads and more uniform wear of the friction surfaces. The rigidity of the callipers in combination with metal-braided hoses ensure a reduction in brake fluid evaporation. This gives a more responsive and stable brake pedal pressure value, improving modulation and feedback from the pedal.

When changing the braking system on a car, great attention should be given to the callipers.

PRODUCTION

Small works of art or exquisite pieces of jewellery: this is the first thought that comes to mind when observing the brake callipers of the larger systems, starting from the

Getting to grips with callipers



1 – The design
The calliper design is done in-house by engineers. It includes the different types of bracket used to adapt a standard calliper to different kinds of car.



2 – The starting point
The starting point is an extruded ingot of a special aluminium alloy: machining obtains the two sides of the calliper from the solid piece.

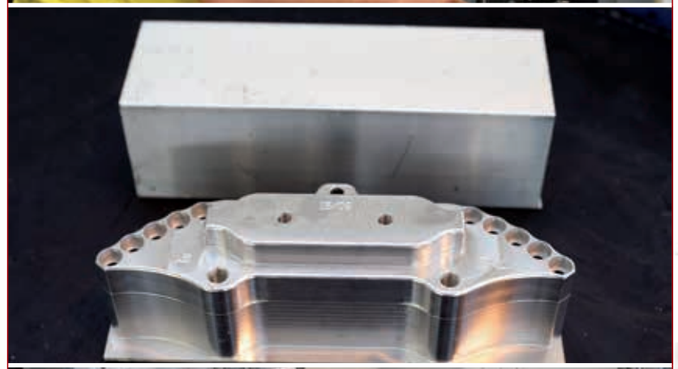
"small" ones, with six-piston elements, and ending with the majestic 16-piston version, a beast of 40cm in length that is intended for high-performance supercars. The best ones come from those companies that hand-build their own brake systems. They use advanced numerical control machines and top quality materials. That way, it is possible to have zero waste, and above all, total control over what is produced and sold.

The calliper which we will shortly see created is not a "normal" calliper but owes its fame to the use of several opposing piston elements on each side, in this case, five. But it can even reach eight, the trademark product of one of the companies best known in the sector. The use of multiple pistons offers a series of advantages that are difficult to obtain with the 4 usually available on aftermarket systems. Firstly, the optimisation of the "thrust" of the pistons on the pads to not modify the original system, maintaining unchanged the original thrust ratio on the pedal. In this way, the driver's braking sensation will be similar to what he was used to, but increased pressure on the pedal will generate an increase in braking force. If, instead, a few large pistons were used, the pressure on the pedal would have to increase considerably. It would still create more power, but the modulation and progressive nature of the braking would be limited. The smaller pistons used in the entry and exit areas of the disc have greater "precision" to their thrust. Larger ones have a greater clearance in their seating and need more "travel" when exiting the calliper. Finally, using multiple pistons behind the pad increases the space available for air circulation and cooling, thus eliminating the risk of brake fading or "falling away" when the pedal is released.

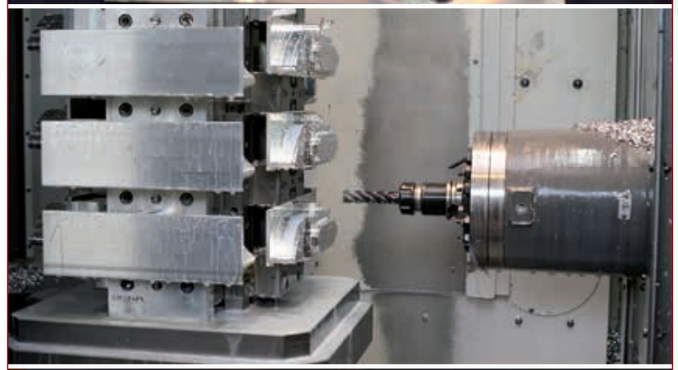
Furthermore, a special patent for a design that does not use dust seals, but rubber pads placed on the pistons, eliminates the need for periodic maintenance or overhaul. For kits mounted on the rear wheels, where dramatic braking power is not required, but in any case will be higher than that of the original system, the same callipers are used, but with smaller-diameter pistons. In this way, an increase in the rear braking force will be obtained without unbalancing the original fluid distribution, which could force the ABS to overwork. Generally, depending on the actual rim diameter, new, larger callipers can be fitted to any car without structural changes to the original system. For example, for the six-piston models, 14/15-inch rims are sufficient; for those with up to 10 pistons, 16/17 inches, while to get above 12 pistons requires at least 18-inch rims. Imagine the size of wheel you would need for 16 pistons!



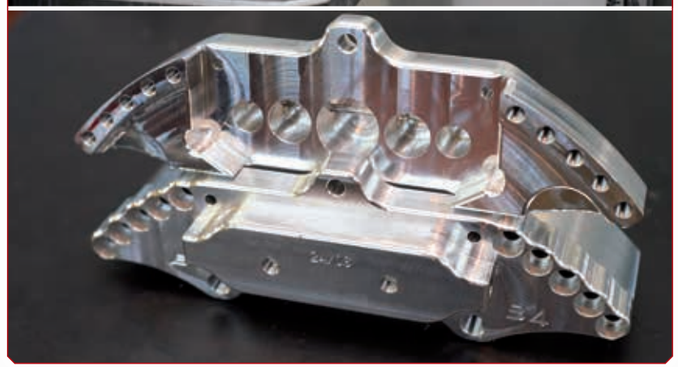
3 – Production
A key to efficient production is this machine that allows the loading of a new ingot while another is being processed. In this way, production never stops for the loading/unloading process.



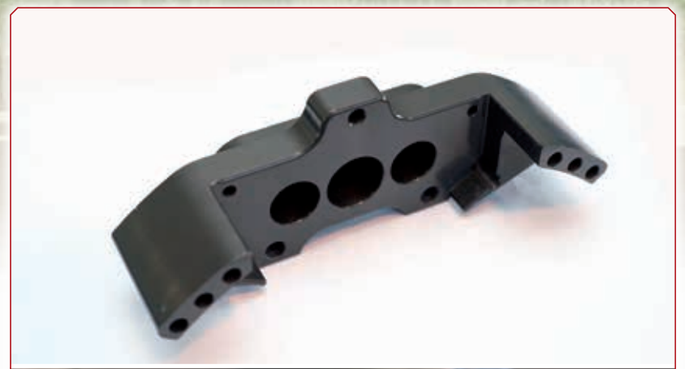
4 – The first stage of processing
This is what a calliper looks like in the first processing stage: note the mirror finish and the total lack of burrs. The marking that you see in the photo is the basic model number. Another machine will add a more conspicuous one later.



5 – The implementation time
Another stage of processing: as you can see, the tool works on three parts simultaneously. Due to the relatively straightforward process, the average production time for a calliper is approximately one hour.



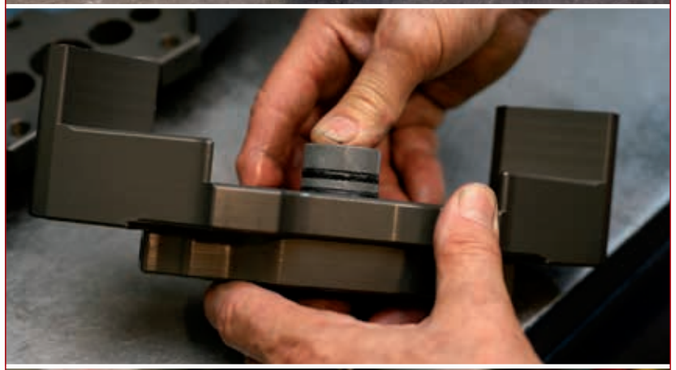
6 – Two separate halves
The two halves of the calliper are finished. The project plans two separate pieces for a precise pattern of flexibility of the calliper itself. It thus becomes able to better adapt to any vibrations or deformation of the disc.



7 – Anodising
The next step is anodising, a special chemical process that gives the aluminium alloy a greater hardness (450 Vickers HV).



8 – The pistons
The pistons are manufactured from bars of aluminium alloy: a machine tool cuts them to size. Then, it processes them by shaping the part and making the grooves that are used to house the O-rings.



9 – The installation of the pistons
To install them, they are smeared with lubricating grease and inserted into the housing. The smaller they are in diameter, the more accurate is their movement. In these particular callipers, the diameter of the pistons is variable.



10 – Joining the two parts
The two halves of the calliper are joined together with special high-strength steel mounting bolts, using thread lock for safety.



11 – The pipes
Then the connecting pipes that carry the fluid from one side of the calliper to the other are fitted. They are installed externally to help cool the brake fluid.



12 – Bleeding the fluid
Finally, the cap is screwed in to bleed air out of the fluid. On the back of the calliper, pipe fastening connectors of the aeronautical type are installed. They are included with each individual system supplied.



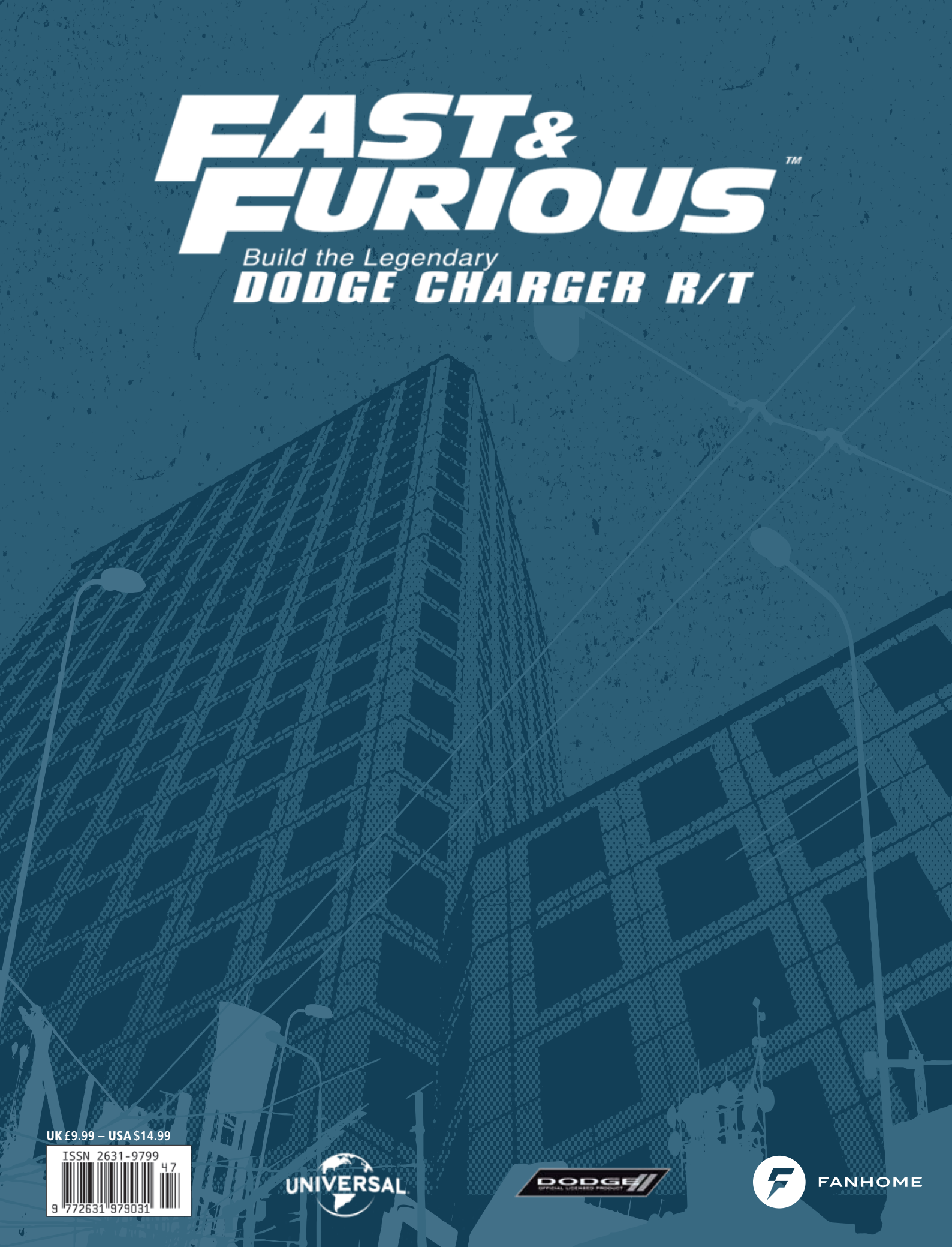
13 – The installation
The pads are held in place by two Allen screws. This allows them to be replaced in just a few minutes once the wheel has been removed. The mixture of the pads can be chosen according to the anticipated type of use.



14 – Avoiding vibration
Special springs are installed to avoid vibration and noise from the pads: a pad held in place in this way brakes more efficiently. The calliper is now ready to be installed on the car.

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