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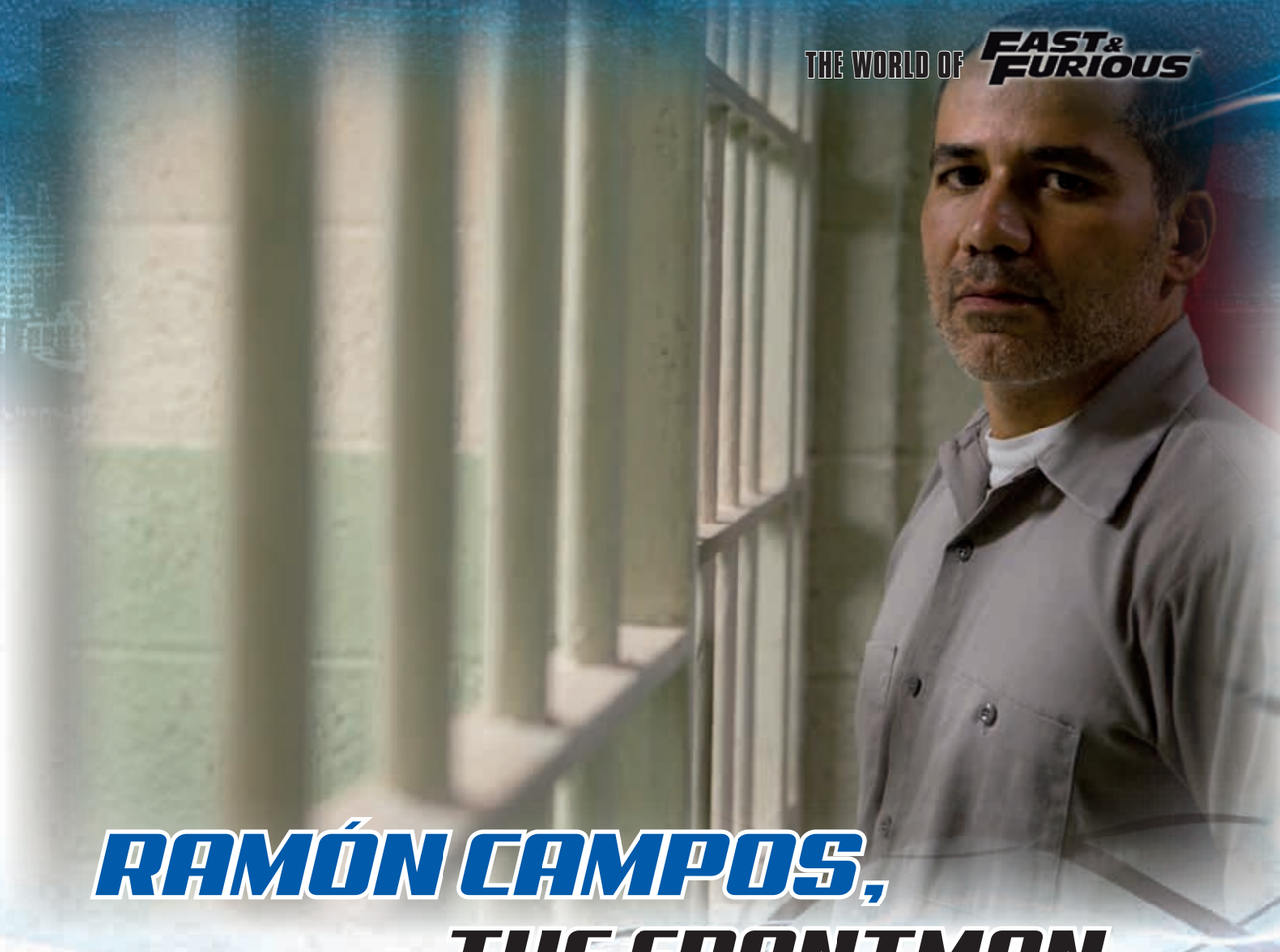
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RAMÓN CAMPOS, THE FRONTMAN

Actor John Ortiz did something unusual in *Fast & Furious*: he was one character at the start of the film and another at the end, thanks to an ingenious plot twist. He would appear again in *Fast & Furious 6*.

Right from the start, *Fast & Furious* finds our heroes on the trail of a mysterious businessman called Arturo Braga. Brian O'Conner and the FBI are after him as they believe he is involved in some suspicious activities; Dominic Toretto is pursuing him because he thinks that he is to blame for the death of his beloved Letty Ortiz. But there are no photos of Braga, no fingerprints … nobody knows who he is. Brian and Dom do however manage to contact his right-hand man, Ramón Campos. Both of them have managed to show up for some selection tests being conducted by Campos for new drivers who will be working for his organisation.

"You all know why you're here." Campos tells them, having arranged to meet them in a strange parking lot where he can play golf. "Good drivers are a dime a dozen. Braga wants Someone who drives their car not in a straight line, but to push it, and make it through places no one else would take it. Real drivers."

CONSTRUCTING THE CHARACTER

Ramón Campos is not very tall, with a smart appearance. He usually wears dark-coloured clothes over which the large crucifix that hangs around his neck and the many bracelets that he wears on his wrist stand out. The character is played by actor John Ortiz.

"He's a chameleonic actor," says the film's director, Justin Lin. "His performance in some movies is incredible because you don't even recognise him. He really gets into the part and it's great to work with him. I recall that one of his goals with the Campos character was to avoid the bad guy in the movie being a simple stereotype."

John Ortiz says that before acting in this movie he was more used to travelling on public transportation in New York than launching himself at full speed through tunnels excavated under the deserts of Mexico. To give the Campos character more depth, he decided to create a past for him linked to the man who appears as his trusted associate in the movie, Fenix

The actor John Ortiz plays a key role in the movie *Fast Five*. He reappears later in *Fast and Furious 6*.

JOHN ORTIZ

The son of Puerto Rican parents, John Ortiz was born in New York City on May 23rd, 1968. He grew up in Brooklyn, where an early wish to be an actor was awakened in him. Despite feeling a special predilection for the theater, in the 1990s he began working regularly in the movies and TV. At the orders of director Brian De Palma, he stood out for his role in the detective movie *Carlito's Way* (1993). Although he also had parts in a few comedy films, the thriller became one of his favorite genres. He demonstrated this by getting parts in movies like *Narc* (2002), *Miami Vice* (2006) and *American Gangster* (2007), which acted as a prelude for his performance as Campos-Braga in the fourth movie in the *Fast & Furious* franchise, a character he would play again later in *Fast & Furious 6*. Without moving too far away from the stage, John Ortiz has had roles in *Silver Linings Playbook* (2012), *Steve Jobs* (2015), *Kong: Skull Island* (2017) and *Ad Astra* (2019), as well as appearing in popular TV series like *Togetherness* and *The Handmaid's Tale*.

Calderón. "My fellow cast member Laz Alonso and I decided to imagine that both characters had been close friends since childhood. Fenix had always defended Campos, ever since their schoolyard days. In the street, he would stop anyone hitting him. We thought that this fitted in well with the story."

Brian asks Campos what Braga is like. He shrugs his shoulders and merely replies: "You know, he's just one of us. He came up from the streets. Now he's a shot caller, the boss of bosses," he says with a proud twinkle in his eyes.

A MAN OF THE STREET

In *Fast & Furious* Toretto has no problem joining Braga's organisation as a driver because he wins the race held among the candidates. Brian, on the contrary, finds himself forced to use his resources as an FBI agent to also guarantee himself a place.

Campos invites them both to a discotheque to have a relaxed chat with them. It immediately becomes clear that he has investigated his new drivers' pasts.

FALSE IDENTITY

The actor John Ortiz really enjoyed working on the movie because he is a professed fan of action films. "Yeah, I love the genre. I think it's great fun to see movies like *Die Hard or Rambo*. Besides, they're the kind of film that allows you to play very different characters." So much so, that in *Fast & Furious*, Ortiz had the chance to play two parts in one.

After Toretto and Brian carry out the first mission for Braga's organisation, they escape with goods valued at about 60 million dollars. Later, they agree with Campos to hand over this merchandise in return for money as long as Arturo Braga comes in person to make the handover. In reality it is a plan devised by Brian so that the FBI can arrest their principal suspect.

The handover goes chaotically wrong because the FBI agents jump the gun. Nevertheless, it coincides with some news that is received in the FBI offices and which leaves everyone stunned: Campos is actually Braga.

"I remember that we thought about this a lot," says Justin Lin. "It was a really complicated task to keep up the deceit. The movie did not depend on this plot twist, but I thought that if we managed to make it work it would contribute to the film's success. Although I very much doubted that it was going to turn out OK."



Accompanied by his henchmen, Campos shows up at a meeting organised by Brian O'Conner to exchange information for the return of his merchandise. Campos agrees to reveal the identity of Arturo Braga.



Ramón Campos takes a phone call in his office. Also there with him is Giselle, one of his main collaborators.

FROM CAMPOS TO BRAGA

Just when audiences discover that Braga has been concealing his identity behind that of his supposed henchman Campos, he disappears. He has given the FBI agents the slip and has fled to Mexico along with his ever-loyal Fenix.

When we see him again, the character is presented to us differently. Braga is always escorted by a large army of bodyguards and looks different: patterned shirts, cowboy boots, a belt with a pretentious buckle, dark glasses… He is no longer the discreet person who sought to go unnoticed at all times; in Mexico, Braga stands out.

In the movie we see him going into a church that is being built. His objective: to make a generous donation and to receive the priest's blessing. The scene occurred to the director just when they were looking for locations to film part of the movie in Mexico. "We came across this church by chance. Everybody there thought it was cursed and it had been left unfinished for almost 12 years. All because its founder had been a criminal who thought that if he built a church for the local people he would make sure of his place in Heaven. Later he was arrested and the church was left unfinished."

BRAGA RETURNS

When Arturo Braga is deep in prayer, Toretto and Brian burst into the church and manage to arrest him. The difficult part comes later, when they have to take him from that small Mexican village to the USA in order to hand him over to the police. After a spectacular chase along the tracks leading to the border, our heroes successfully deliver him.

In *Fast & Furious 6*, the character returns to the franchise as a guest star. In that film, Brian O'Conner talks to Braga in prison after he finds out that he has in the past offered to help the man who has become their new objective: Owen Shaw. The visit, which will be full of tense and dangerous moments for Brian, will also serve to confirm the news that audiences already suspected: Letty is not dead, she is working for Shaw's organisation.

The third-generation Dodge Dart as it was marketed in 1963, the year it was launched, in this case with 4-door saloon bodywork.

DODGE DART 1963-1976 MODEL

Few of the Dodge brand's models have had such a long and successful commercial life as the Dodge Dart, a compact car launched in 1963 as the continuation of two earlier short-lived generations. It was manufactured with five different types of bodywork in numerous countries, including Spain, Argentina, Mexico and Brazil.

A Dodge Dart Swinger 340 with a V8 engine giving 275 HP. It was the most affordable of Dodge's range of muscle cars in 1970.

The Dodge Dart began life as a big car in 1960. It was reduced to medium-size in 1961, and barely one year later a third generation was launched with a more compact format based on the Chrysler Group's A platform. Launched with five kinds of bodywork (4-door saloon, 2-door hard top saloon, coupé, convertible and family), this very successful model came in three finishes and with three engines, two 2.8 and 3.7-litre straight six engines and a compact new 4.5-litre V8.



From 1967 onwards the car was notably redesigned; up to 1976, the year when its commercialisation came to an end in the USA, constant improvements were made and it was fitted with more powerful engines, so much so that some of its versions, such as the 1968 Dart GTS or the 1969 Dart Swinger 340, can be considered real muscle cars.

At the same time, the car had a long international life. It was launched in Argentina in 1965, in Australia in 1967 and in Brazil in 1969. It was produced until 1981 in this last country, making it the longest-lived Dodge Dart. In Spain the manufacturing license was sold to the Barreiros firm, which built it, in saloon version only, as a complement to the Simca models. In Mexico the model, sold under different names, was the Chrysler brand's compact between 1963 and 1976.



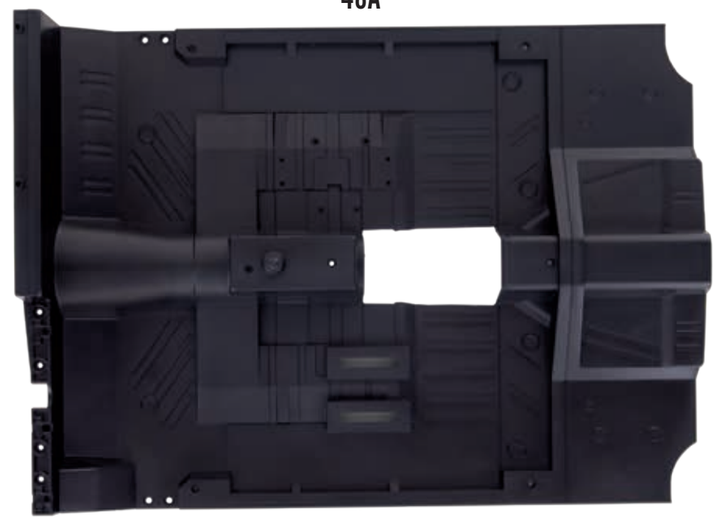
ATTACHING THE WIRES TO THE CHASSIS

In this assembly session you will attach the wires to the chassis. You will also attach four hooks to the floor pan. Follow our instructions carefully, using the illustrations to help you.

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.

PIECES FOR THIS STAGE

48A



48B

????

48A Floor pan

48B Hooks (x 4)

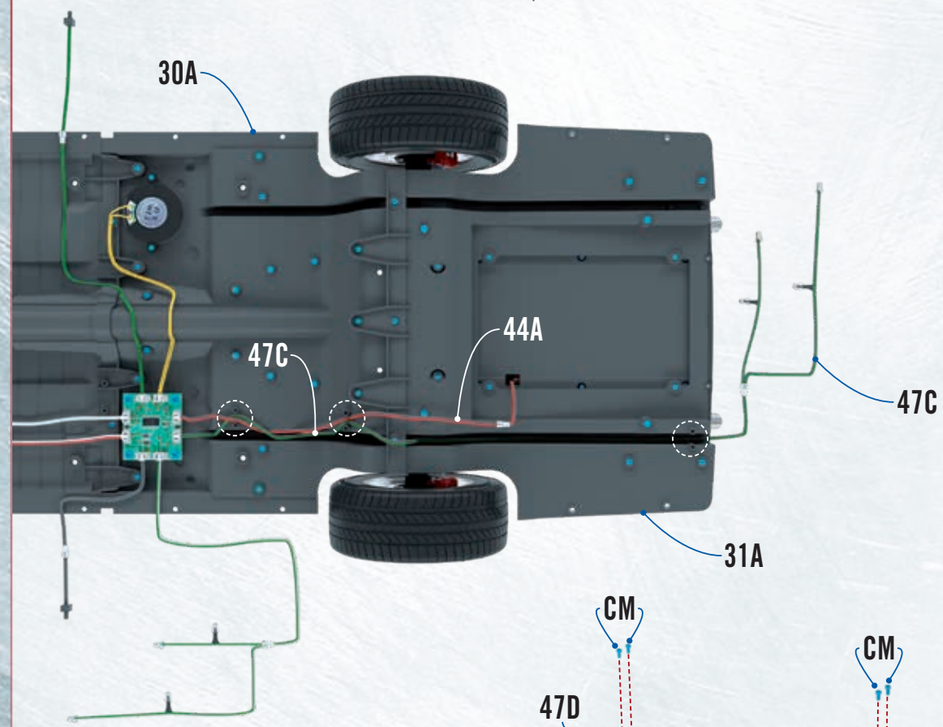
ASSEMBLY AREA



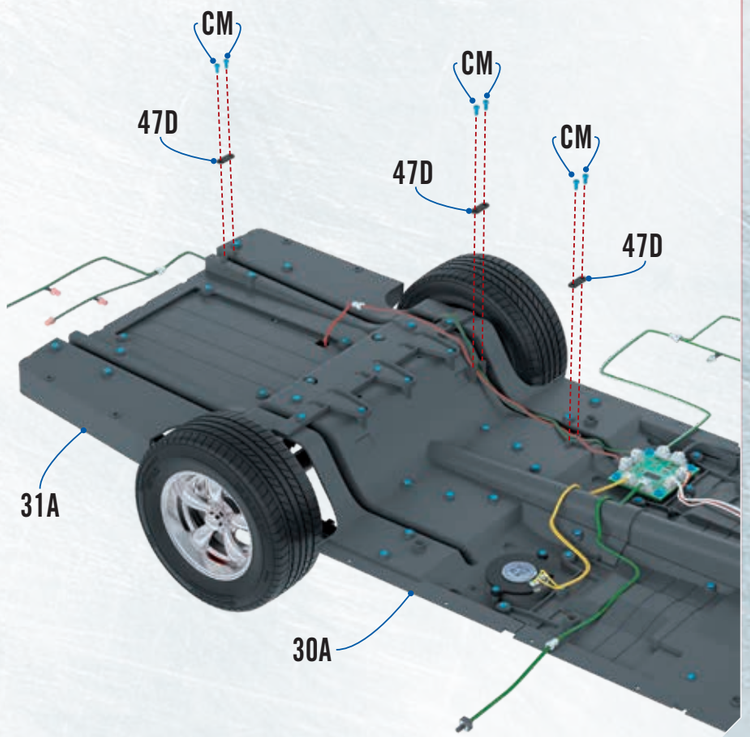
FLOOR PAN

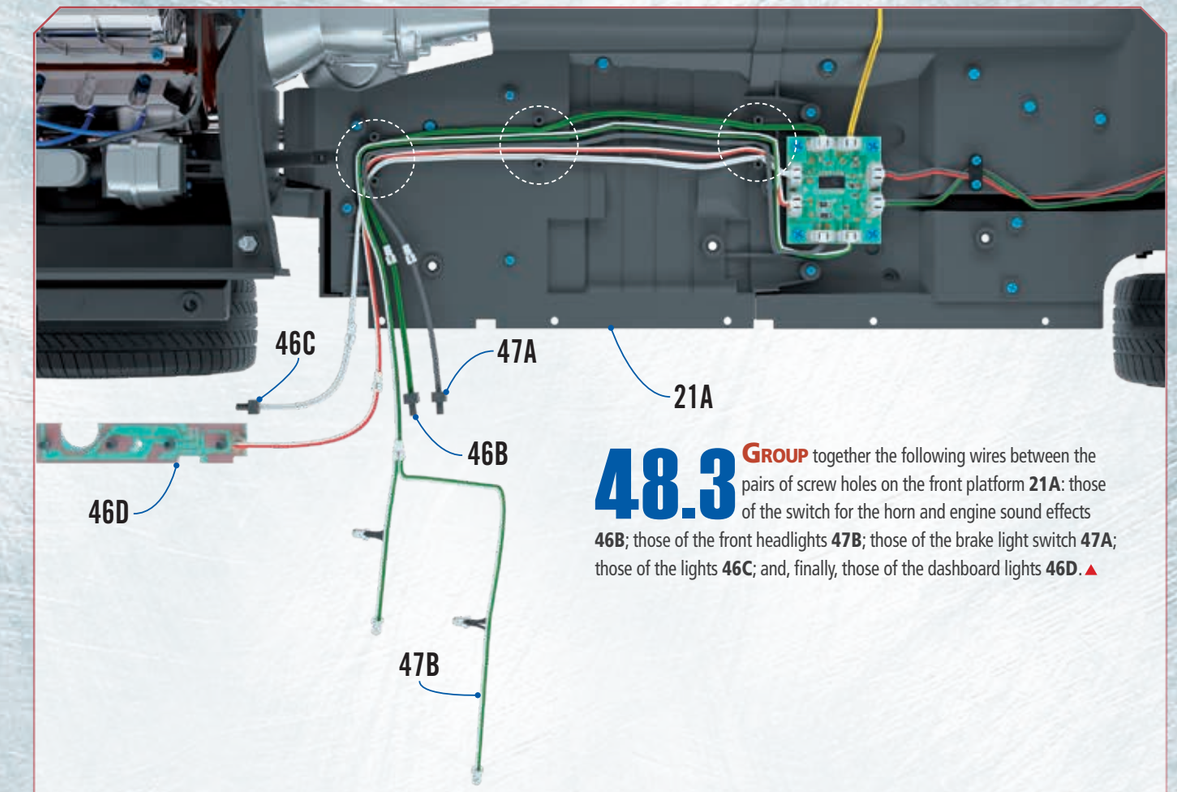
Attaching the wires to the chassis

48.1 **Pass** the wire for the rear lights **47C** between the three pairs of screw holes located on the middle and rear sections of the chassis (**30A** and **31A**). At the same time, insert the wire from the battery holder **44A** between the first two pairs of screw holes on the middle section of the chassis. ▼



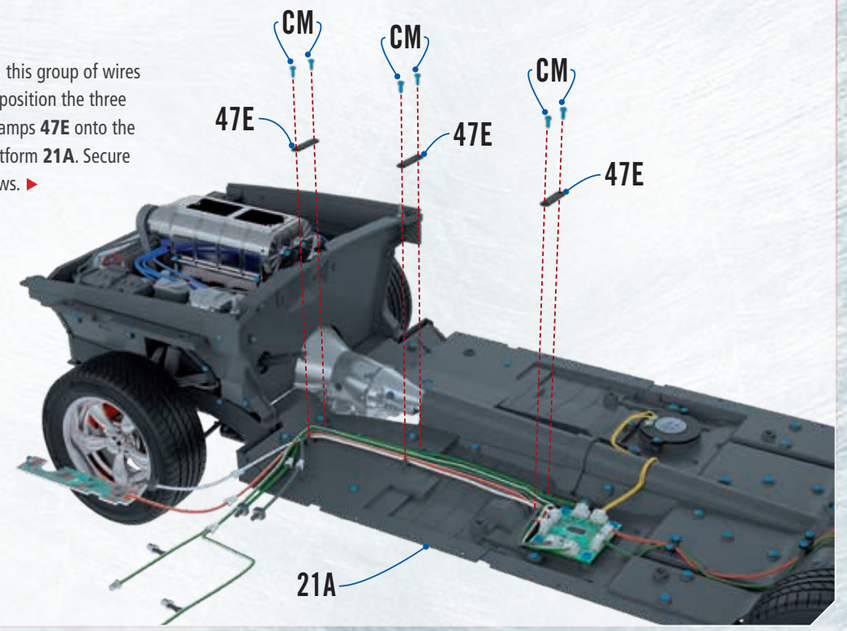
48.2 **Get** the cable clamps and screws that came with session 47. Slide the three type A cable clamps **47D** onto the pairs of screw holes on the middle and rear sections of the chassis (**30A** and **31A**). Secure each cable clamp with two **CM** screws. ►



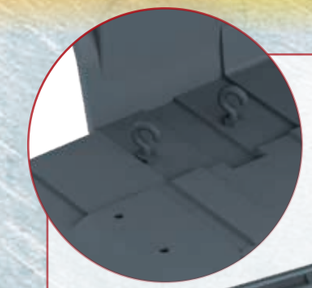


48.3 **Group** together the following wires between the pairs of screw holes on the front platform **21A**: those of the switch for the horn and engine sound effects **46B**; those of the front headlights **47B**; those of the brake light switch **47A**; those of the lights **46C**; and, finally, those of the dashboard lights **46D**. ▲

48.4 **To attach** this group of wires to the chassis, position the three type B cable clamps **47E** onto the pairs of screw holes on the front platform **21A**. Secure each cable clamp with two **CM** screws. ►

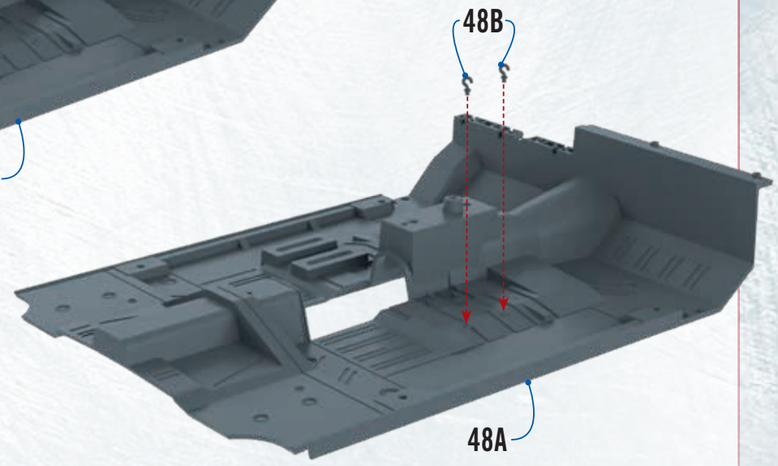


Attaching the wires to the chassis

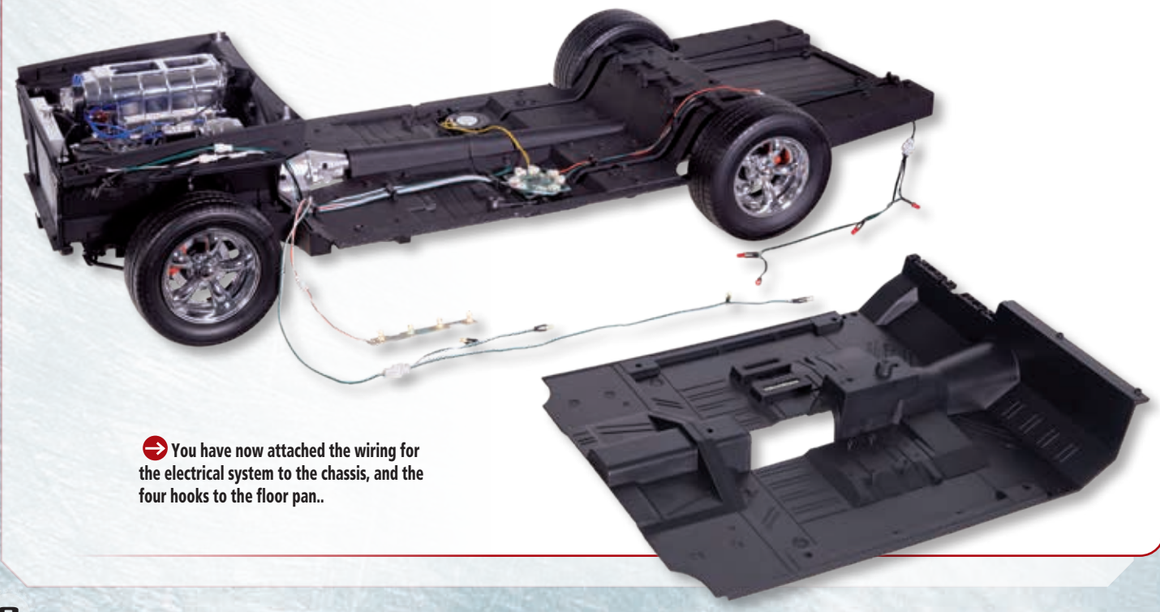


48.5 **INSERT** two of the hooks **48B** into the two holes on the floor pan **48A**, next to the transmission tunnel. ◄

48.6 **INSERT** the remaining two hooks **48B** into the holes on the other side of the tunnel. ►



STAGE 48 FINAL RESULT



You have now attached the wiring for the electrical system to the chassis, and the four hooks to the floor pan..

A NEW LOOK WITH WRAPPING

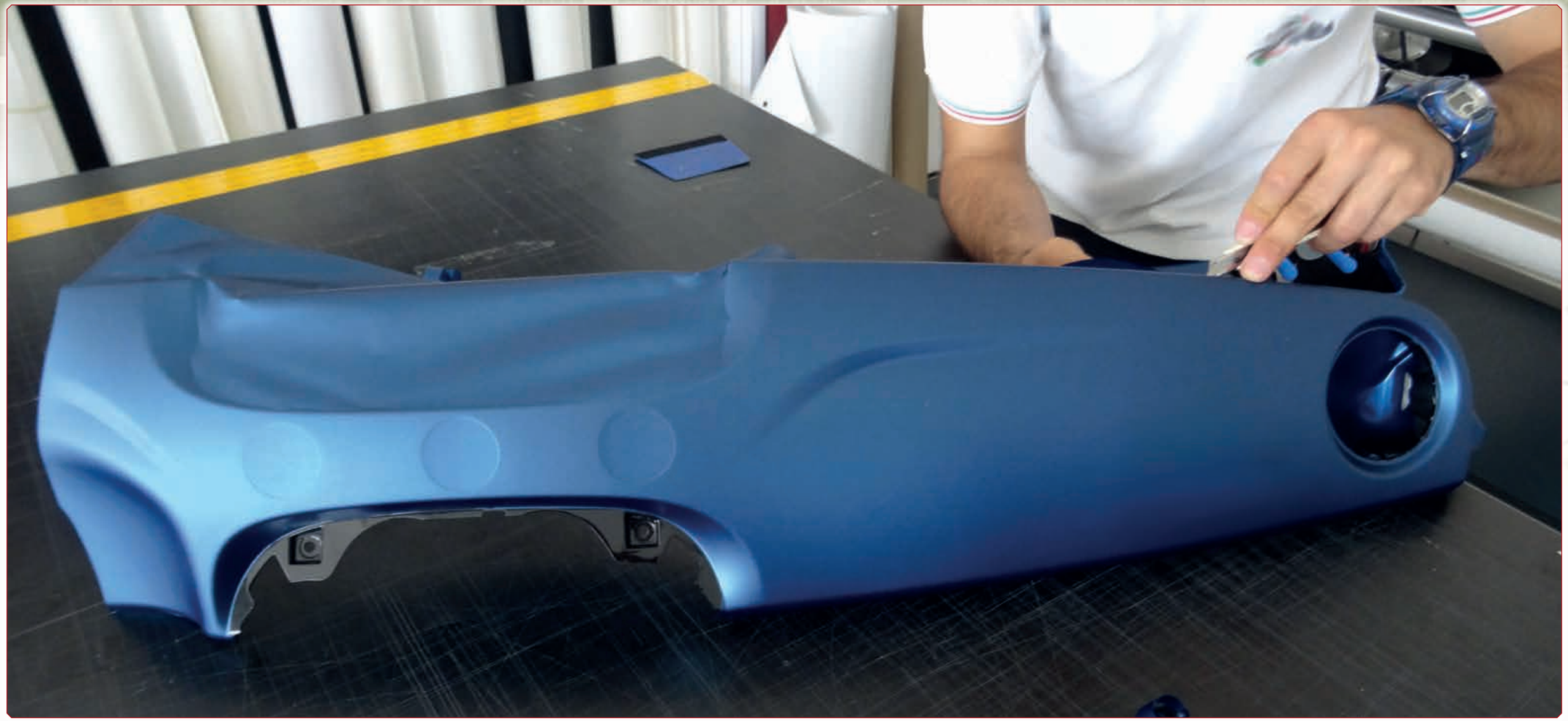


Leather, titanium, carbon fibre, and camouflage are just some of the effects that can be applied to the bodywork of your car thanks to "wrapping", a technique that involves the application of special adhesive films. This is how it works and how this type of custom decoration is carried out.

To change the look of your car, wrapping is an interesting alternative to traditional spray painting. For this process, special self-adhesive films are applied directly to any surface of the car. To make your car unique, you can choose finishes that are often impossible to reproduce with paint, such as a carbon fibre or velvet effect. In addition to the purely aesthetic advantages, wrapping allows you to protect the bodywork from pollution or sun damage, as well as minor scratches and stone chips. Furthermore, the effect is completely reversible. Quickly restore the original colour by removing the film whenever you wish.

Removing the film does not damage the original paintwork in any way. On the contrary, it protected the paint from discolouration and atmospheric agents. Once the film is removed, your car's bodywork will be exactly as it was before you applied the wrapping.

Wrapping is cheaper than painting and takes about two days to apply. There are many finishes available from the different film manufacturers.



Internal components such as the dashboard can also be wrapped to add a finishing touch to the work.

WRAPPING WITHOUT LIMITS

Wrapping is the perfect solution for all tuning lovers who want to change the colour of their car quickly and at a lower cost (saving both money and time) compared to traditional spray painting.

Wrapping has become increasingly popular among enthusiasts, and wrapping film manufacturers have begun to significantly expand their catalogue. They are always adding more and more variations of colours and unusual finishes, such as chrome, camouflage, or even a rust effect!

Wrapping allows you to create spectacular liveries using different coloured films or by printing customised graphics directly onto the films to be applied to the bodywork. The only limit is your imagination! Wrapping can create 3D effects on the bodywork. For example, personalised 3D texts or logos can be stuck onto the bodywork and subsequently coated directly with the film, creating a bas-relief effect.

One last curious fact: did you know that all racing cars are wrapped?

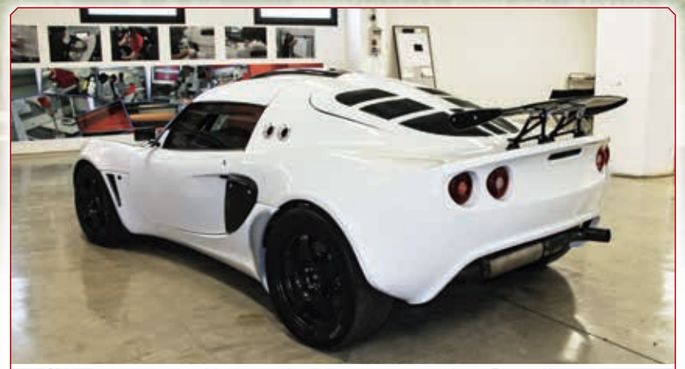
It makes sense, considering the numerous livery changes during the season and the need to replace body parts often, following accidents.

THE IMPORTANCE OF THE INSTALLER

If you decide to film-wrap your car, remember that the film will be subjected to sunlight and atmospheric agents. It is a good idea to focus on well-known, reliable brands that can guarantee the durability of the film. You do not want to run the risk of fading or discolouration that will force you to redo everything in a year or two. The choice of the installer should not be taken lightly, either. As with all manual work, the result is closely linked to the skill of the professional. It is always better to find a certified application centre that can demonstrate that it has obtained diplomas for different courses, and has been trained by the film manufacturers. To obtain the best aesthetic result, film should always be applied to the inside of the doors, too, unless the film we have chosen is a patterned version of the original colour. This will avoid a "two-tone" effect every time you get into the car.

A new look with wrapping

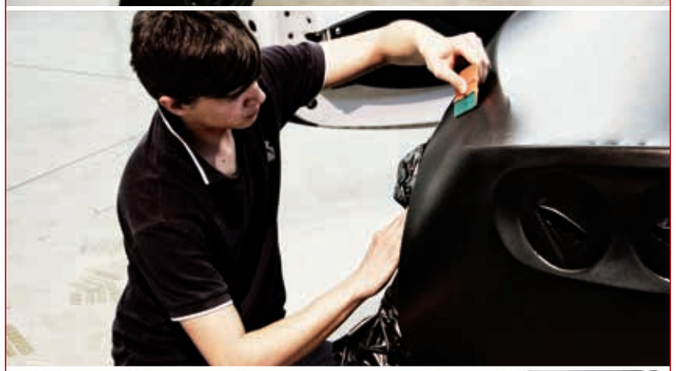
1) Before starting with the film, remove as many external parts as possible. Things like badges, model names and numbers, and decorative insignia should be carefully taken off. After that, the car is carefully washed and cleaned with special products. These eliminate any residues of grease and dirt to allow perfect adhesion of the film to the surfaces.



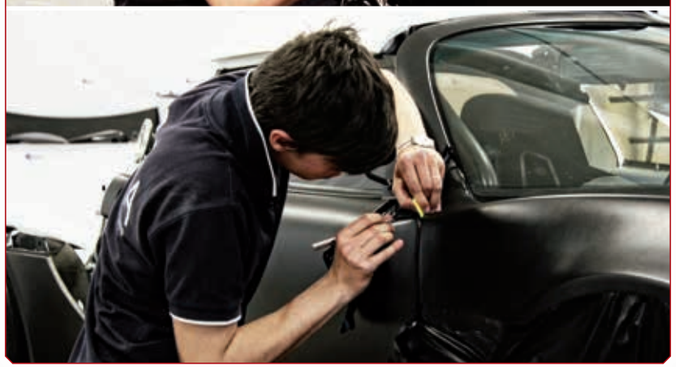
2) Then the installer will take measurements of the different areas of the bodywork to be covered before proceeding with the application of the film. First, the protective sheet is removed, and then the film is laid over the surface. At this point, to make the film more flexible and to adapt it perfectly to the shape of the bodywork, it is heated with a heat gun. The plastic needs to be heated to around 50°C (122°F). This will allow the film to be positioned precisely on all curved or angular parts. It may sound easy, but the application requires a lot of manual and technical skills in order to obtain a quality result.

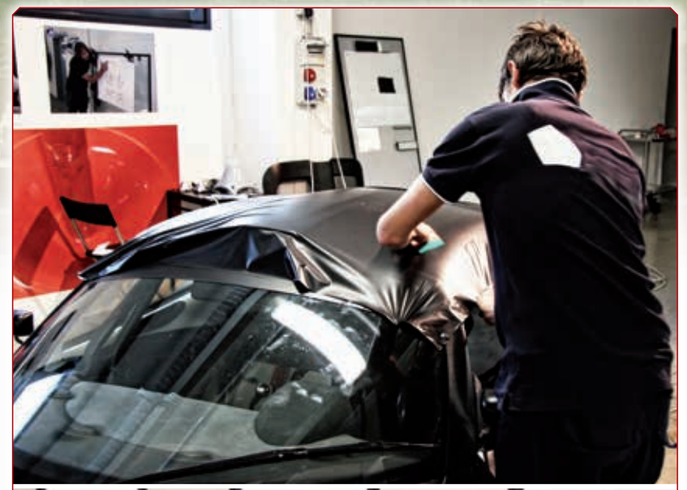


3) The film is applied starting from the most protruding parts using a previously moistened spatula. Next, the film is stretched over the body parts with regular linear movements, making sure to remove all the air trapped under the film.



4) After spreading the film, the excess parts are removed with a sharp blade. About half a centimetre of excess material is left so that that it can be folded inside the edges of the bodywork, such as inside the doorframes.









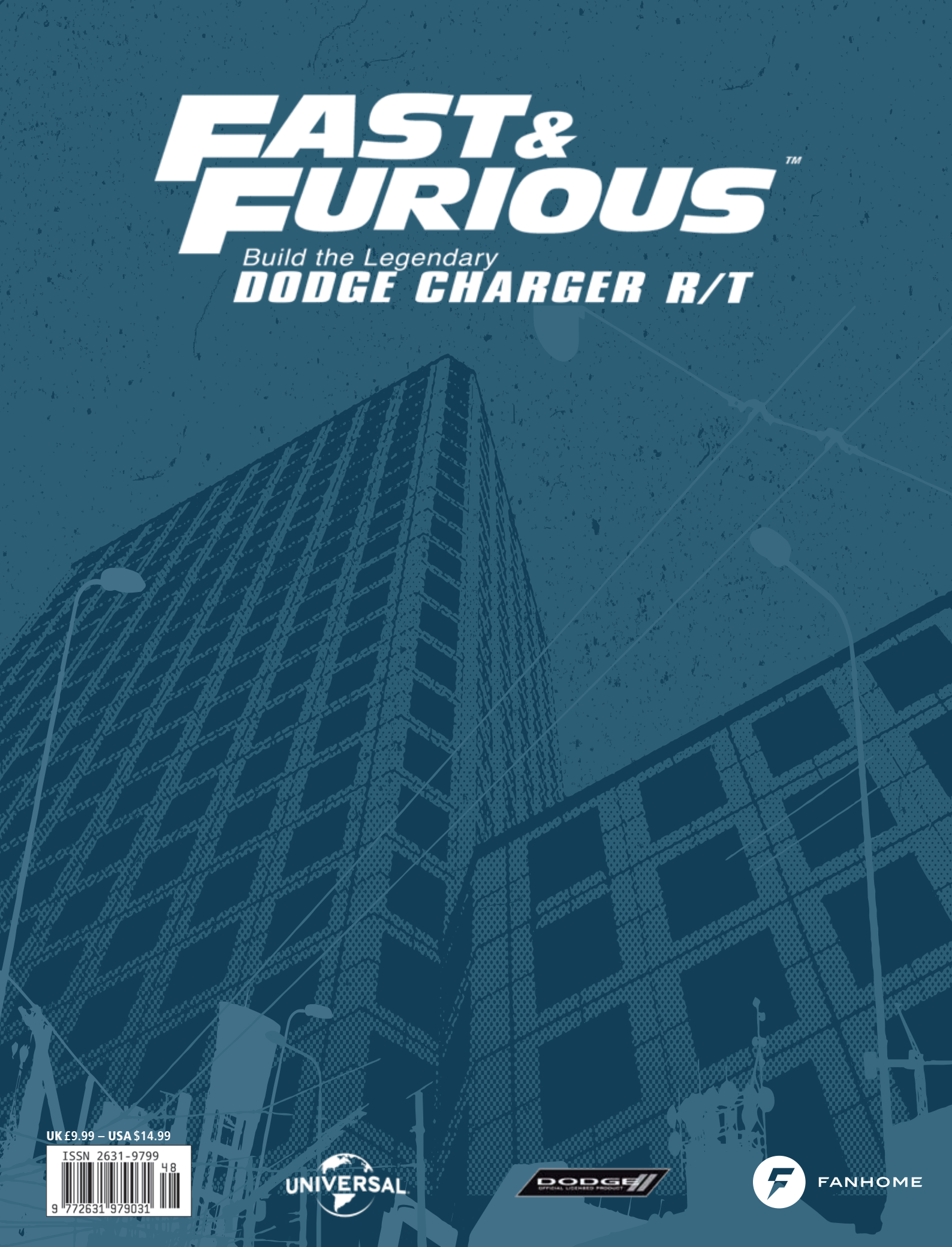
5) All the steps are repeated for the remaining parts of the car before proceeding to the final stage.

6) All that is left is to fix the film in place. This last step is called "tempering". It is done with the help of the heat gun at a temperature of about 90°C (195°F). This helps the material to "forget" its original shape and permanently assume the new one. The glue is activated by heat and will reach its maximum grip between 12 and 24 hours.

7) Films can be overlaid onto each other without problems. For example, you can overlay additional details, such as this carbon fibre effect on the bonnet.

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