FAST & FURIOUS™

49

Build the Legendary

DODGE CHARGER R/T



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FAST & FURIOUS

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DODGE CHARGER R/T





SPEEDING THROUGH TUNNELS

In the *Fast & Furious* franchise, races through the streets of a big city have always been at the centre of the action. In the fourth movie, though, the idea was to take the fast-moving events further and a dramatic new backdrop for the speed races was introduced: tunnels.

In *Fast & Furious*, Dominic Toretto and Brian O'Conner come up with a plan to join the team of drivers working for Arturo Braga's organisation. They have to drive from Mexico to the USA without being detected. The challenge seems really difficult, but the leaders of the organisation have an ace up their sleeve.

SHROUDED IN MYSTERY

After some preliminary tests, Ramón Campos has chosen four new drivers for Braga's organisation. They are Dom, Brian and two other guys who go by the names of Tash and Malik. The four of them are summoned at night to a warehouse building in Los Angeles. There, Campos invites them to drive their cars onto a car carrier truck.

After a long journey, the truck arrives in another warehouse where Giselle, who also works with Braga, is waiting for them. "Welcome to Mexico, boys." She tells the men that there can be no margin of error in this mission, so they must follow her every direction.

The feeling of uncertainty is heightened by the very special way the sets are lit. "It was great being able to work with the director of photography, Amir Mokri," says the director Justin Lin. "He's a genius when it comes to lighting. One of the things we wanted to do was to give the night-time scenes a very specific feel and I think that in the end we got excellent results."

A GPS IN THE DESERT

Under the cover of darkness, the four cars leave and head for the USA. The vehicles drive through the desert at top speed, following the instructions of a GPS controlled by Giselle.

↑ Although Letty started to restore the famous Dodge Charger before she disappeared, Dom leaves it in her safekeeping and prefers to use another car while testing as a new driver for Braga.

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TERRY LEONARD

This veteran stunt coordinator was born in 1941. Originally he wanted to be a professional sportsman. After excelling at athletics in school, he played football professionally for the British Columbia Lions. However, a back injury forced him to give up sport. Eventually, he got in contact with an old friend, Chuck Roberson, who was working as a movie stuntman, to ask him if he could get him some work in Hollywood. To begin with he worked as an extra, and then in 1967 he began his career as a stuntman in the famous Western *El Dorado*. Either as a stuntman or a stunt coordinator, Leonard has worked in almost 150 movies, some of them very popular like *Apocalypse Now* (1979), *Raiders of the Lost Ark* (1981), in which he was Harrison Ford's double in the legendary scene where he jumps onto the Nazi army truck on horseback, *Romancing the Stone* (1984) and *The Fugitive* (1993). His connection with the *Fast & Furious* franchise has been very intense. From the second to the fourth movie, he worked as second unit director. Later, in *Furious 7* he was back again as the stunt coordinator.

"To shoot this scene we found a dry lake that offered a brilliant look," the director says. "The bad part is that we had a lot of problems with dust. Many of the vehicles taking part in the filming of this scene broke down frequently. We overcame this thanks to a wonderful team that was prepared for anything."

With the aid of Mokri and the second unit director, Terry S. Leonard, the director designed a sequence with the cars that would be visually believable. In the movie, we see the four cars advancing in almost complete darkness until another car places itself at the front of the convoy. It is the Ford Torino driven by Fenix, Campos's right-hand man. "Stay close to Fenix, he'll lead you across," we hear Giselle say through the transmitters.

CREATING A NETWORK OF TUNNELS

When the convoy gets close to the border with the USA, Fenix pushes a button on his car's dashboard and activates a mechanism that opens a door in the hillside in front of them, revealing the entrance to a tunnel. The cars hurriedly enter it.

The idea of incorporating a kind of race through a tunnel was really exciting. Nevertheless, actually managing to do it became a real challenge for the producers of the film. It was impossible to use any natural tunnels, because there wasn't enough room for the cameras and the cars at the same time. This is why the director Justin Lin decided to build his own tunnel in the locality of San Pedro.

The team rented a huge warehouse to build the network of tunnels in. It was very laborious work in which virtually all the technical departments involved in the film had to take part. There was also a specialist company, Double Negative, whose job was make sure that all of the elements in these sequences were well integrated.

"The tunnels had detachable walls," the director reveals. "In this way, I was able to get the shots I wanted of the cars driving by very fast. It was much more costly but I think it worked out really well in the end."

A HIGH-RISK SHOOT

In the movie, the tunnels seem to be part of the inside of an old mine, with the walls shored up by pieces of timber and the ground covered in rocks. The only lighting was from the cars' own headlamps. The convoy advances quickly, in spite of the difficult terrain. Suspecting that something unusual could be happening, the customs police send a helicopter, but it can't detect the cars.

The network of tunnels is a truly diabolical route, with bends, hilltops and turn-offs. But Fenix knows the inside of it like the palm of his hand and he keeps his foot hard down on the pedal all the time. The other drivers follow him without a word of protest.

"We had a great team of drivers who were capable of doing really crazy things in a very small space," the director recalls. Despite driving at very high speeds, they managed to stay on course the whole time without causing any damage.

LIKE A WESTERN

In the film we see that the convoy has to speed up, because they only have a limited amount of time to get through the tunnel. But Fenix's skill allows them to complete the mission successfully. He pushes another button and another mountainside opens up like in the story of *Ali Baba and the Forty Thieves*. The cars drive out in perfect formation. They are now safely in the USA.

"We filmed the scene of the cars coming out of the tunnels in a natural setting to the north of Los Angeles. I remember that it was a very lonely place and it was very cold. All the actors taking part in the scene were wearing short-sleeved shirts. I was glad to see that they were tough and hard-working," jokes the director.

The route through the tunnels would be used again in the exciting final scenes of *Fast & Furious*, when Brian and Dom try to take Braga while being pursued by an infinite number of cars. Although the on-screen subject here is fast cars, some images can't help but recall classic Western scenes with the charging cavalry.

"In part, in this film we were trying to come up with new ways of exploring and introducing chases," Justin Lin says. "We decided to use tracks more than roads and on paper it was a great idea, but filming it was crazy because these cars are not designed for that."



TWO VERY DRAMATIC SECONDS

The climactic showdown in the movie takes place inside the tunnel, when Brian and Fenix challenge one another to a chase. After making turns and dramatic maneuvers, Brian gets the better of Fenix and emerges from the tunnels, but he does so in a rather eventful way.

"We had to shoot that moment when Brian's car comes hurtling out of the tunnel four times. My idea was for the car to make a kind of pirouette in mid-air. We had it all designed, everything was in place, but what we launched into the air was a Subaru, which almost has a Torino on top of it, flying at right angles to it and which comes at a faster speed. It was a very complex movement."

The mysterious Arturo Braga knows that his drivers can drive at top speed through the complex network of tunnels under the mountain.



The spoiler placed as the highest feature on the car and the low windscreen gave it a surprising look.

DODGE HEMI® CHARGER CONCEPT

At the 1964 Chicago Auto Show, Dodge presented a new concept car that combined attractive roadster bodywork, derived from the Polara coupe, with a HEMI® V8 engine. The model was the first to be called the Charger, soon to become a legendary name within the brand.



The two seats in the interior are separated by a piece that continues the white lines crossing the bodywork.

At the end of 1963, the arrival of the Pontiac Tempest GTO, the first intermediate category car with a V8 engine taken from a full-size model, in some ways inaugurated the muscle car segment, aimed at a young public eager for thrills. The other brands reacted, designing and making similar models. In the case of the Chrysler Corporation, and to make its intentions in this respect clear, the Dodge HEMI® Charger concept car was prepared. The main characteristic of this two-seat convertible with a low windscreen and a very long rear end was the engine, the new 7-litre HEMI® V8. It was designed for racing, and it would promptly be transformed for industrial use to equip the more radical versions of different models of the Dodge and Plymouth brands, including the standard Dodge Charger that was already at the development stage. The concept car was built on a Dodge Polara platform, but its front had a new radiator grille and rubber bumper tips; its rear end was also modified, and its interior was completely redesigned. Aesthetically, the chief design feature was the spoiler placed just behind the two-seat interior. This model, which was displayed at auto shows and in showrooms, remained forgotten for more than three decades until it was bought and restored by someone who fitted it with a HEMI® engine giving 600 HP.



INSTALLING THE GEAR LEVER

In this assembly session you will install the gear lever, the shift gate and the middle part of the transmission tunnel.

PIECES FOR THIS STAGE

49A



49B



49C



49D



49E



AP



49A Gear lever
49B Gear knob
49C Shift gate
49D Centre console
49E Middle section of the transmission tunnel
AP Screws 1,7 × 4 mm, (x 8)*

* 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.

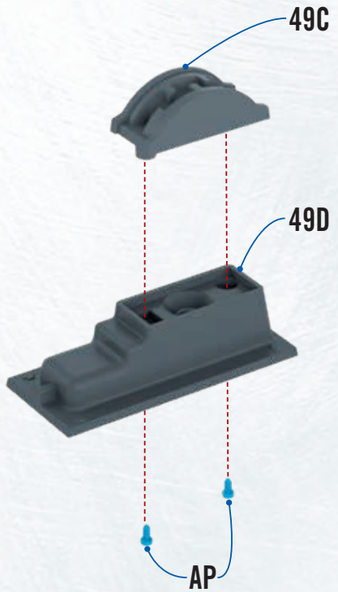
ASSEMBLY AREA



GEAR LEVER

Installing the gear lever

49.1 **PLACE** the shift gate **49C** on the centre console **49D**, and join the two components together using two **AP** screws. ▶



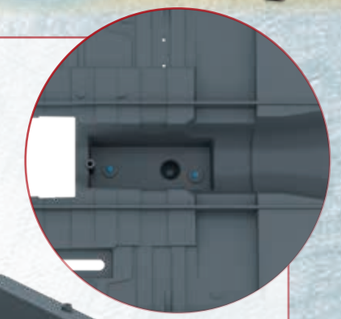


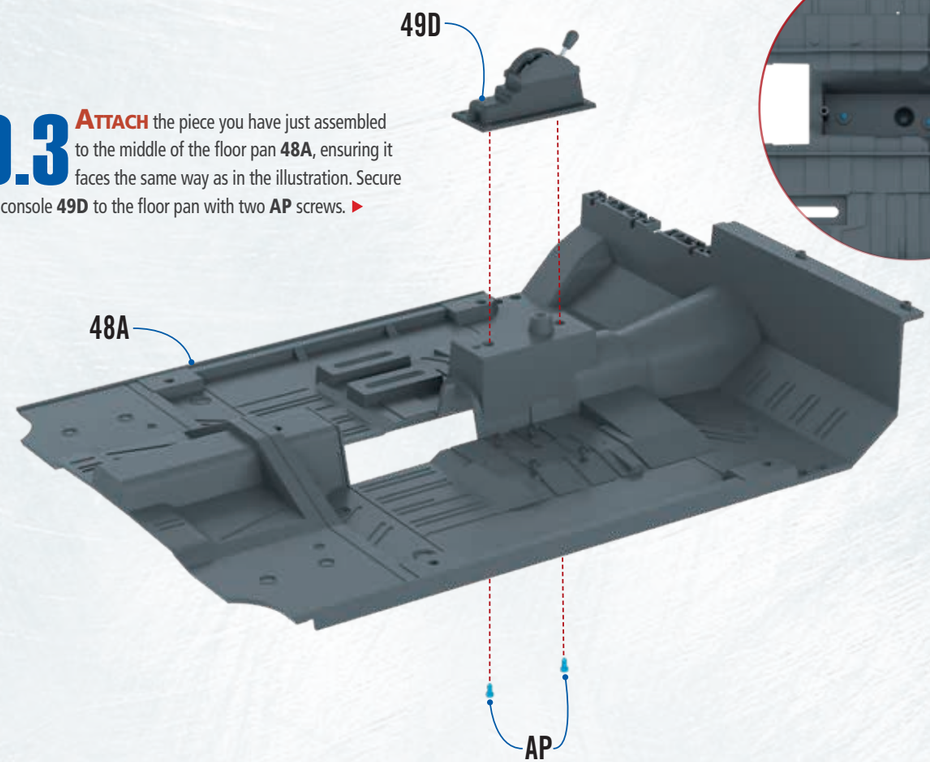


USEFUL TIP
When you are working with small pieces, like this gear shift lever, it is a good idea to work on a white sheet or over a box. This will help you to find the part if you drop it.

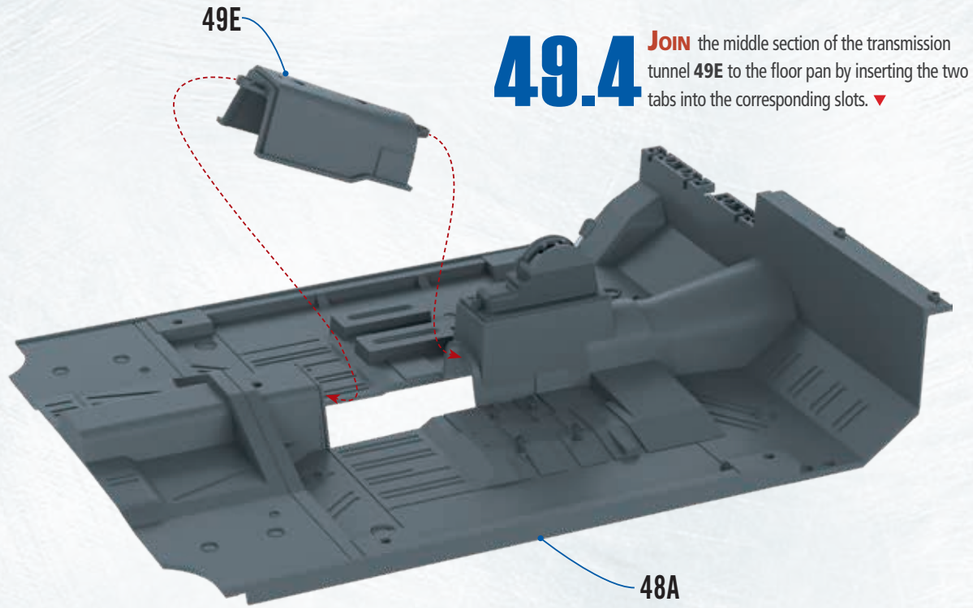
49.2 **INSERT** the thinner end of the gear lever **49A** into the corresponding housing in the centre console **49D**, ensuring that the ball at the opposite end fits snugly into the housing. Then put the gear knob **49B** onto the gear lever. ◀

49.3 **ATTACH** the piece you have just assembled to the middle of the floor pan **48A**, ensuring it faces the same way as in the illustration. Secure the centre console **49D** to the floor pan with two **AP** screws. ▶

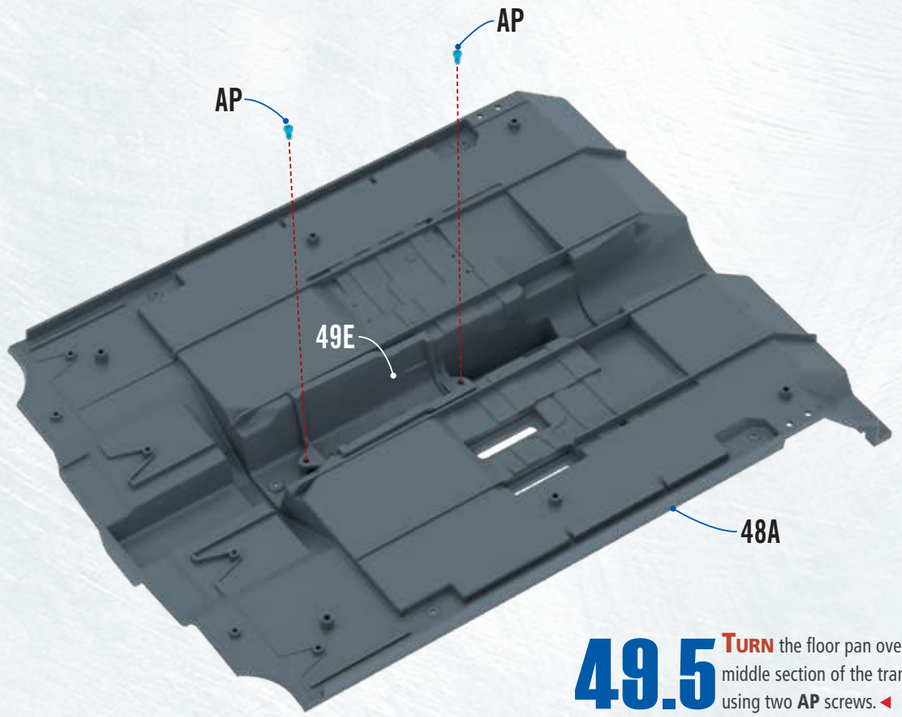




49.4 **JOIN** the middle section of the transmission tunnel **49E** to the floor pan by inserting the two tabs into the corresponding slots. ▼

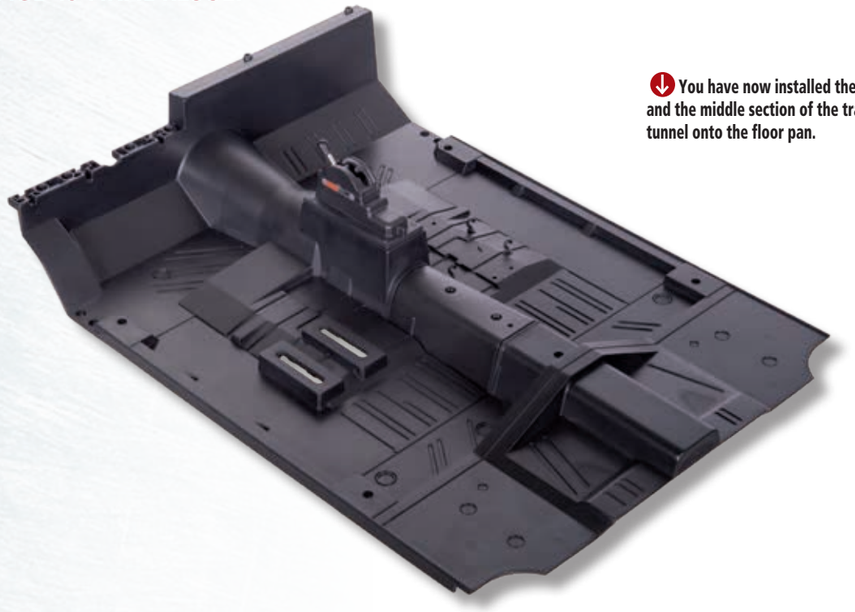


Installing the gear lever



49.5 **TURN** the floor pan over and attach the middle section of the transmission tunnel **49E** using two **AP** screws. ◄

STAGE 49 FINAL RESULT



You have now installed the gear lever and the middle section of the transmission tunnel onto the floor pan.

GETTING CREATIVE WITH DIPPING



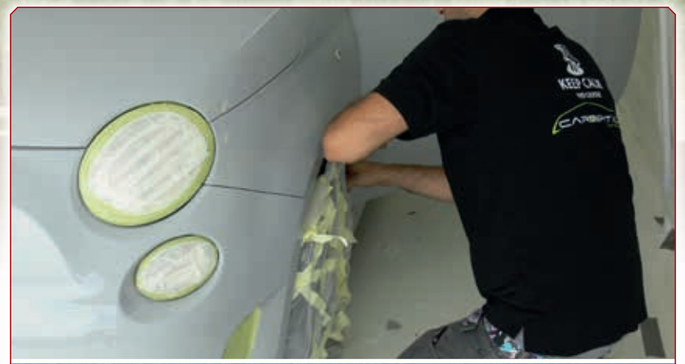
Dipping is a technique that is becoming increasingly popular all over the world. Low costs, the ability to quickly restore the original colour, and the ease of doing it yourself, quickly established its success. We will take a look at how it works.

Wrapping and dipping are two alternatives to painting that fans are growing fond of. If wrapping involves the application of an adhesive film, liquid dipping is much more like painting. The compound is sprayed directly on the bodywork with a spray gun, but it requires the use of different methods and types of product (base, colour, protective). The range of colours available from the different manufacturers includes opaque, fluorescent, metallised, pearl and glitter shades, as well as the option to make personalised tones by providing the relevant RAL codes. Compared to traditional paint, it has the advantage that it can be removed later as if it were a film. It is slightly less expensive, too. Just like other methods, before proceeding you will need to remove the parts of the vehicle that get in the way of the application. Then the bodywork is carefully cleaned with an anti-silicone thinner to remove all traces of dust, grease and traces of silicone. Let us look together now, in a simple photo-tutorial, at all the steps necessary for its application to the bodywork and rims.

The products for dipping are available in liquid format or in ready-to-use spray cans. The spray format is suitable for dipping alloy wheels or small surfaces, like wing mirrors. The liquid format is the ideal solution for dipping the entire car body with a spray gun.

Getting creative with dipping

1) All the parts that should not be "dipped", like windows, headlights, wheels and badges must be carefully covered with masking tape, or newspaper taped over the larger areas. Other parts such as the indicators, handles and smooth trim do not need to be protected because they are easily "peelable" when the product dries.



2) The masking process can take a long time. Now is a good moment to check the car's paintwork for imperfections and scratches. If you apply the new colour over defective paintwork, you run the risk of the paint peeling off if you ever decide to remove the dipping. It is always better to solve these problems before beginning the actual dipping phase.



3) After the equipment has been prepared, a first coat of "colour block" is sprayed on. This is a base material that is used to make the colour of the original paintwork disappear. Application takes about 15-20 minutes. Allow 15 to 20 minutes for it to dry. We then proceed to the second coat of colour block: The car is now completely white. In all, you will spray-paint the car six to eight times, including the colour block, the new colours and the protective coat.



4) Next comes the first colour coat. In this instance, the blue colour has been enriched with a gold pigment mixed into the compound. From now on, it is essential to avoid contact with any form of liquid that could spoil the treated area. This includes simple environmental humidity!





5) Once that coat has been applied - which could have been a matt coat or two gloss coats - it takes from three to six hours for the liquid to completely dry. If you happen to have a professional low-bake paintwork oven, the drying time can be less than 20 minutes. Alternatively, it is possible to speed up the drying with the help of a hairdryer.



6) The application of the protective dip, one coat for a matt finish, and two for a shiny one, is then carried out. Before a second protective coat can be applied, it must be left to dry for about an hour. To easily remove the masking, the contours must be cut with a sharp blade before proceeding. The transparent protective coat is much harder than the coloured layers.



7) This protective paint is mixed with an activator that increases its temperature and facilitates drying. Applying this clear layer, which is more liquid, is more complex than applying the coloured coats. If it is not done carefully, it can run or streak.



8) Once the dipping is dry, you can remove the masking and reassemble the parts you removed initially. The job will take approximately 12 hours to complete.

Dipping is also perfect for changing the look of our rims, using the spray can version. Four stages, 45 minutes, and the job is done. For a 16-inch wheel, you will need one can. Above 18 inches, at least two!

1 – PREPARATION AND CLEANING: To obtain the best result we recommend removing the wheels from the car, even though it is always possible to work with the wheels still fitted. Before you start, you must thoroughly clean and degrease the surfaces.



2 – MASKING: To apply the spray film quicker, and protect the surfaces that are not to be "painted", insert some cardboard or business cards in the gap between the rim and the tyre. Protect the valve with some masking tape.



3 – APPLICATION: After shaking the can, spray 3-4 coats of paint over the entire surface of the rim. Lightly spray at a distance of about 40cm from the rim. As soon as you have finished, you can immediately remove the card.



4 – DRYING: About 30 minutes after the application, the film will be completely dry, and you can reassemble the wheel on your car.



How to clean the dipped wheels

To avoid excessive accumulation of dirt and clouding of the film, the rim should be cleaned regularly. For this purpose, there are special acid-free foams that penetrate the dirt. It is applied in three simple steps.



1) Shake the can well and cover the entire surface of the rim with foam. Leave it on for up to two minutes. Then, using a sponge, carefully remove the foam and all the dirt that had accumulated.



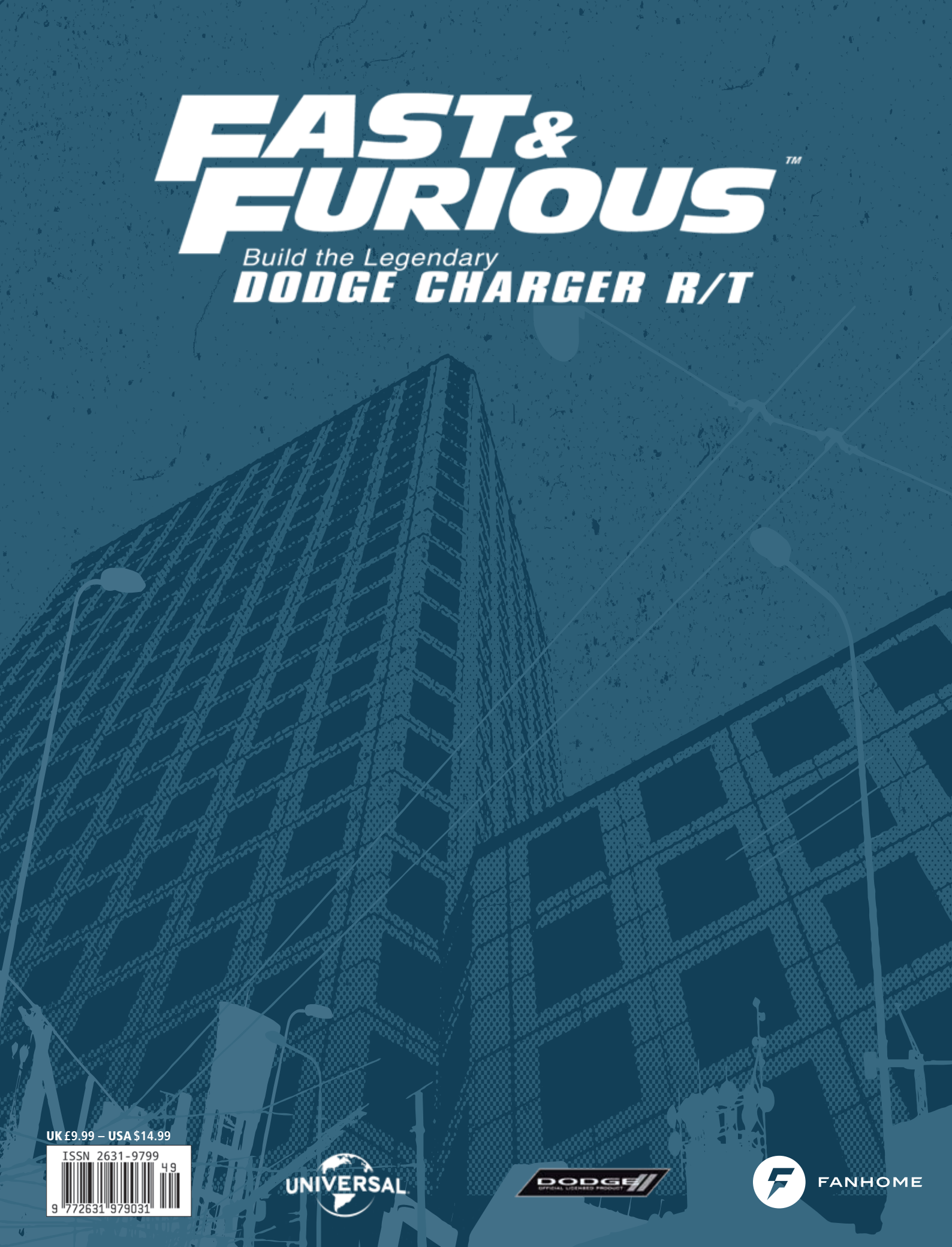
2) Then eliminate all residues with a low-pressure water jet.



3) The rim is now returned to its former splendour

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