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DODGE CHARGER R/T



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DRIVING IN RÍO

After passing through Los Angeles, Miami, Tokyo and Mexico, the *Fast & Furious* franchise arrives at an incredible location, synonymous with light, joy, samba, and now … speed! Río de Janeiro makes a unique setting for a totally thrilling adventure.

To talk about Río de Janeiro is to talk about sunshine, magnificent beaches, a fascinating culture, and Universal's famous franchise too, since the heavily populated Brazilian city stands out as one of the chief destinations of *Fast Five*. Right at the start of the film, we see the wonderful Corcovado hill and its magnificent 38-metre statue of Christ the Redeemer, which we can enjoy thanks to an impressive aerial shot.

"When we began preparing the fifth film in the series, we were not totally sure where to set the action," director Justin Lin admits. "We had been thinking about Europe and also some places in South America. And when we got to Río de Janeiro, after just 10 minutes driving around its streets, I knew right away that this was the place."

Justin was intrigued by the possibility of drawing a comparison between the diversity of the characters that appear in the film and the diversity of the people in the city. "The main characters in the film come from very different places. And Río is a place where diversity is present not only in its history, but also on every one of its streets. It seemed logical to think that if Dom Toretto's team had to get together in some place that was not the USA, Río would be the first option. And it was a perfect fit."

THE PERFECT PLACE TO GO UNNOTICED

At the start of *Fast Five*, we see Brian and Mia entering the neighbourhood of the favelas in Río de Janeiro to go to meet Vince. This character, who had not been seen since *The Fast and the Furious*, has settled in the city, where he lives with his wife and baby.

The buildings form a maze of streets on the hillsides above Río de Janeiro. The term "favela" comes from a military camp that, in the late 19th century, was provisionally set up on ground covered in *favela*, a leguminous plant that grows locally. The camp would later be occupied by the poorest people, and the settlements spread and grew to the current figure of almost a thousand just in Río.

Taking the cameras to Favela Santa Marta was not easy, but the popularity of the series smoothed the path. The difficulties actually appeared later from the least expected quarter.

With its spectacular and emblematic scenery, Rio de Janeiro was the backdrop for the fifth movie in the *Fast & Furious* series.

PETER WENHAM

Combining the jobs of art director and production designer, Peter Wenham has shown in recent years that he has a unique talent for creating an atmosphere particularly suited to action films. After starting out in the profession in the late 1980s, the place where he really learned the job was in television, working as art director for series and made-for-TV movies, such as *Agatha Christie: Poirot* and *Big Women*. After 2004 he moved into the cinema and began demonstrating his own particular style in two thrillers, *The Bourne Supremacy* (2004) and *Blood Diamond* (2006), and also in the more sedate *The Queen* (2006). After that Peter Wenham worked only as a production designer for blockbusters. After *The Bourne Ultimatum* (2007) and *Battle: Los Angeles* (2011), he had the chance to bring his outstanding talent to the fifth *Fast & Furious* film. Its extraordinary results subsequently catapulted him into other fascinating projects like *Now You See Me* (2013), *Captain America: The Winter Soldier* (2014), *Inferno* (2016), and *Mission: Impossible – Fallout* (2018).

"When we went to the favelas, we thought that we would take two weeks to complete all the sequences that we wanted to shoot," recalls Justin Lin. "But the crew did a marvelous job and we were able to finish a lot sooner.



In this fifth movie in the series, Mia plays an important action role as she moves confidently through the complicated streets of Rio's favelas.

However, on the day we had to film Vince's baby it wouldn't stop crying, and we spent the whole day trying to film. We had to shoot the scene later, in a studio, with a much quieter baby."

For Dom and his team, the maze-like streets of the favelas were the ideal place to lie low. Or, at least, that's what they thought. In the film we see how the efficient agent Hobbs causes the team serious problems when he bursts in, even in the places where they feel safest.

THE INCOMPARABLE LIGHT

The crew sent three units to shoot the scenes in Río de Janeiro in the early summer of 2010. One of them was in charge of doing the establishing shots, photographing the most emblematic places, like the Sugarloaf Mountain, Fort Copacabana, the wonderful Ipanema beach and the famous statue of Christ. The other two units shared the work with the actors, one for the action scenes and the other for scenes with most dialogues.

"I felt it was important to shoot some of the most important scenes in the film in Río de Janeiro because the way in which the sun falls on the buildings and the texture of the city are things that can't be reproduced," says Justin Lin. "I also did it out of respect. If a film is set somewhere, it's logical to go there and immerse yourself in the community, in the culture. If you don't do that, it will be obvious and will negatively affect the results."

"Luckily, we ended up filming for a lot longer than we had been expecting," adds producer Neal H. Moritz. "We even managed to shoot in the favelas, although to do the big chase we decided to move to Puerto Rico for logistical reasons. But Río is a fantastic place and the scenes we did there give the story a touch of realism."

SURROUNDED BY FANS

Something that positively surprised the whole crew was the great welcome they were given by the public. As soon as the fans of the franchise found out that their heroes were working in the city, they mobilised en masse to get to see them. In filming both the scene where Roman Pearce arrives at the airport and the one where Tej Parker goes to buy a car, the large crowds of people overwhelmed the actors.

"Thanks to the fans of the series we were lucky to be able to shoot in places where others would have found it impossible," says Vin Diesel. "The audience will be thankful for it and will have a great time traveling with us to Río. It's a wonderful city."

Besides the "warmth" of the fans, the actors and crew had to deal with the actual heat of Brazil. While filming the scene in which the whole group walks along Copacabana beach, a moment that has become one of the most iconic images of the franchise, the temperature hit nearly 40°C (104°F). The actors had to stock up with bottles of ice-cold water, fans and even towels to shield themselves from the sun.

A VERY CREATIVE JOB

The good feeling transmitted by Río de Janeiro spread to the whole crew. Both the technicians and the actors felt especially comfortable working in Brazil. It even inspired them to be more creative than usual.

"When you make a movie, you have to repeat a lot of scenes," explains Ludacris, who reprises the role of Tej Parker in the film. "In the first takes, you always stick exactly to what's written in the script. But in the repeats we began adding things we had come up with ourselves, which we thought would fit in well with what we were supposed to say. When the film was released, I was pleased to see that Justin Lin had chosen some of these improvisations during the editing."

Out of gratitude for the way they had been treated, the team decided to stage the world premiere of *Fast Five* in Río de Janeiro. The event took place on April 15th, 2011, and the leading actors in the film were there, overwhelmed once again by the good wishes of hundreds of fans.



Los actores Chris Ludacris y Tyrese Gibson posan durante el estreno mundial de la película junto a uno de los Dodge Charger que se utilizaron en el rodaje.



1969 DODGE CHARGER DAYTONA

In 1969 the Chrysler Corporation launched an extreme version of the Dodge Charger 500 onto the market, renamed the Daytona in honor of the famous Daytona Beach circuit. The new Dodge Charger Daytona was noted for an arrow-shaped front and a large rear spoiler.

At the front of the Dodge Daytona there is a lower spoiler that prevented the front axle from lifting off the ground, and two openings to cool the brakes.

The 1969 Dodge Charger Daytona was one of the most original muscle cars. Its surprising bodywork, with a long pointed front and a huge rear spoiler, made it look unlike any other model. The car was the result of the NASCAR rule that established that the cars taking part had to be standard vehicles with at least 500 units built. The Dodge brand subcontracted the manufacturing of those 500 cars to Creative Industries in Detroit, which modified standard units of the Dodge Charger R/T.



The rear spoiler of Dodge Daytona was almost a metre and a half wide, and it rose to 60cm above the boot. Its function was to increase aerodynamic downforce on the rear axle.

The most obvious change was the aerodynamic front composed of a steel cone that added 45cm to the car's length. Inside that extra piece, the same color as the bodywork, there were two pairs of retractable headlamps. A piece to cover the front pillars, a new hood and a huge spoiler almost one and a half metres wide, with the job of stabilising the Dodge Daytona at high speed, were also added.

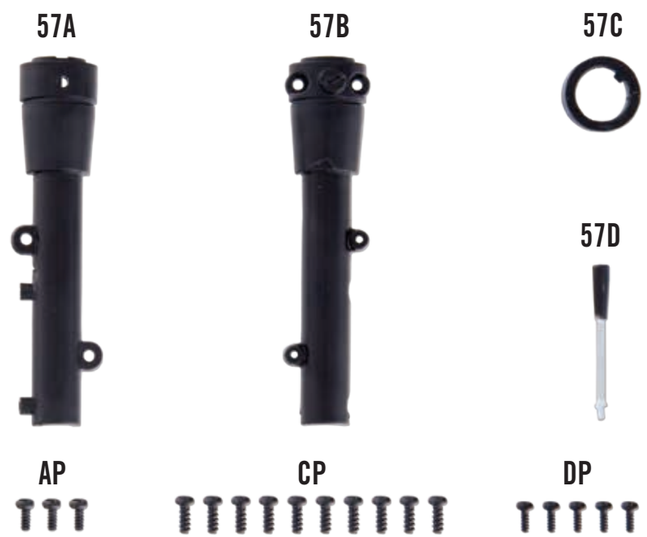
Most of the 543 units of Charger Daytona manufactured eventually had the R/T 7.2-litre V8 engine giving 375 HP, but 70 units, 22 of them with four-speed manual gear shift, and 48 with three-speed automatic transmission, were made with the 7-litre HEMI® engine giving a maximum of 425 HP.



ASSEMBLING THE STEERING COLUMN

In this assembly session you will assemble the steering column and attach it to the dashboard.

PIECES FOR THIS STAGE



57A Left steering column cover
57B Right steering column cover
57C Steering column washer
57D Steering column switch

AP Screws 1.7 × 4 mm, (x 3)*
CP Screws 2 × 5 mm, (x 10)*
DP Screws 1.5 × 4 mm, (x 5)*

* 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



STEERING COLUMN AND DASHBOARD

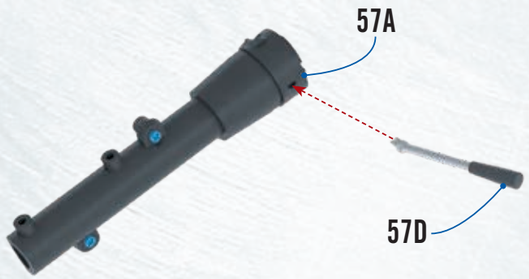
Assembling the steering column

57.1 **JOIN** the left and right steering column covers **57A** and **57B**. Use two **DP** screws to join the two pieces together. ▼

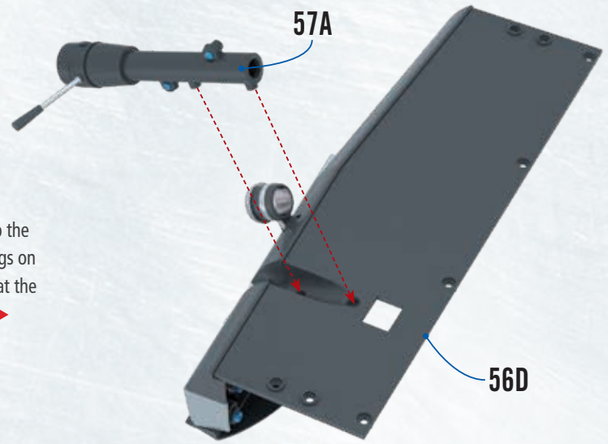


57.2 **INSERT** another two **DP** screws into the two holes in the end of the right steering column cover **57B**, as shown in the illustration. ▼

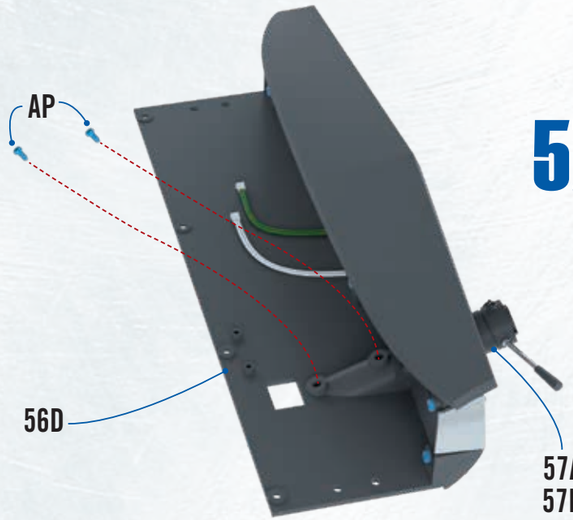




57.3 **LOCATE** the small semi-circular hole in the end of the left steering column cover **57A**. Insert the steering column switch **57D** and press into place, with the piece facing the same way as shown in the illustration. ◄



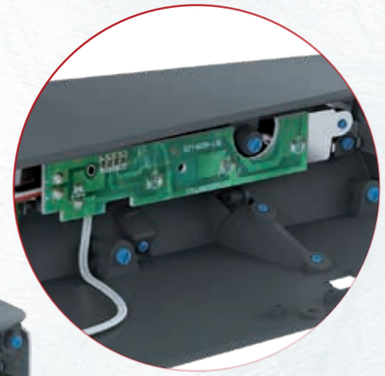
57.4 **ATTACH** the completed steering column to the bottom of the dashboard. The two hollow pegs on the left steering column cover **57A** must be at the bottom so that they correspond with the holes in the dashboard. ►

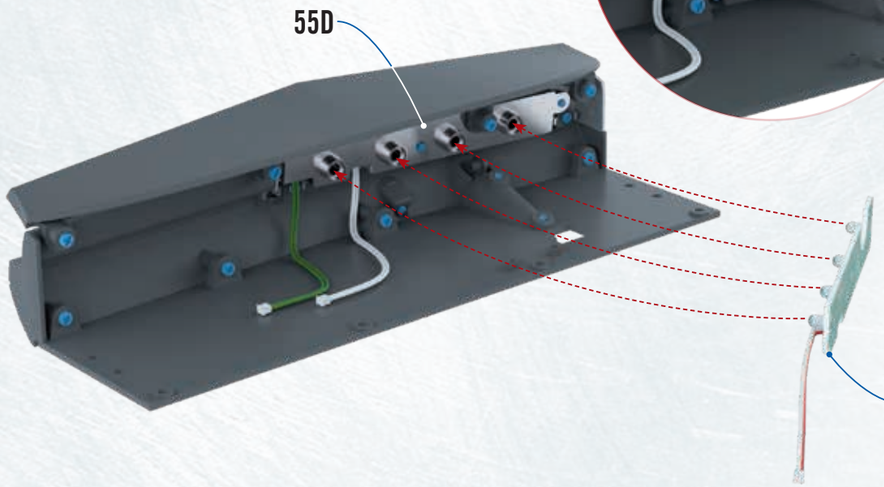


57.5 **TURN** the dashboard over and secure the steering column with two **AP** screws. ◄

57.6 **TO INSTALL** the dashboard lights, disconnect the dashboard lights panel from the wiring **46D**. ►

57.7 **CAREFULLY INSERT** the LED lights on the dashboard lights panel **46D** into the corresponding holes in panel **55D**. ▼



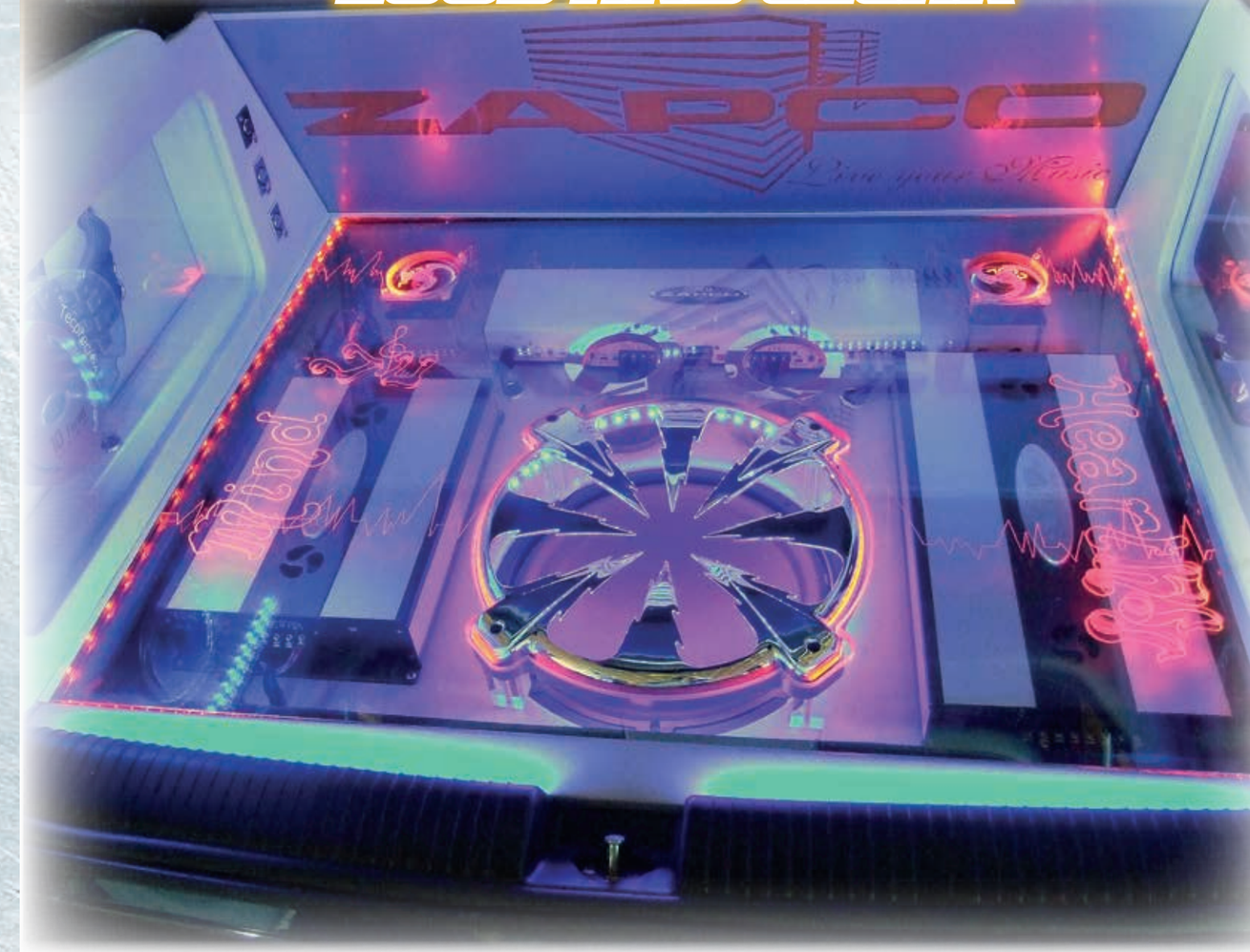


STAGE 57 FINAL RESULT



The picture shows the dashboard at the end of this assembly session. Put any pieces you have not used in a safe place until you need them.

MUSIC LOUD AND CLEAR



If you prefer the bass power of a subwoofer to the roar of the engine, turn your car into a "concert hall" by installing a sound system that earns respect. We look at how these systems work and how to choose the right components.

For many, listening to the radio is a simple necessity, useful for relieving the boredom of the commute from home to work, or on longer journeys. If you are one of those people, your car's standard audio system is almost certainly more than enough. In recent years, car manufacturers have begun to install premium solutions with famous audio brands. However, others want much more, especially if they plan to participate in events like the European Mobile Media Association (EMMA) competition. These competitions reward multiple different sound formats ranging from Sound Quality (SQ) to Sound Pressure Level (SPL). At these events, you will find speakers built into the doors, subwoofers in the boot, and amplifiers of up to 10,000 Watts! First, let us look at how a car audio system is built.

It is better not to overdo it. Remember that installing a quality audio system does not always proportionately increase the value of the car. Indeed, if it is too exaggerated, it could become more difficult to sell the vehicle.

A dedicated amplifier reinforces the audio signals and, at the same time, improves the quality of the in-car audio experience.

IMPROVING THE AUDIO SYSTEM

In the past, the first step was to replace the standard radio, which was usually of dubious quality. Nowadays, production cars are generally equipped with high-quality complete multimedia packages that offer Mp3 playback from USB sticks or integrated memory systems. That does not mean that there are no alternative solutions. On the contrary, audio equipment manufacturers have begun to produce add-on units for specific cars. There is no longer a standard size like the old DIN and double DIN measurement, so they build units that will fit into a specific housing for each type of car. There are also several ways to improve the sound quality of your existing inbuilt system. For example, you can add an amplifier, new speakers and a subwoofer. The amplifier has the function of "amplifying" the electrical signal from the source, i.e., from the radio, and sending it to the individual speakers. Without an amplifier, the signal would not have the strength to move the speaker cones, and consequently, you would not hear anything! In standard systems, the amplifier is already integrated into the car radio. However, it will not have enough power to allow you to add large additional speakers to the system. When choosing an amplifier, you will need to consider the number of channels you want to manage. Above all, the maximum output power will have to be balanced against the power of the new speakers that you plan to install.

HOW TO CHOOSE SPEAKERS

In simple terms, loudspeakers, or, more usually, 'speakers', comprise a metal basket, a cone, a coil and a mag-



When the audio system becomes exaggerated, with amplifiers over 1000 watts, you will need to install one or more additional batteries to guarantee energy to the electronic components. In this case, the system uses four.

net. The outer part of the cone is fastened to the outer part of the basket. The inner part is fixed to the iron coil in front of a permanent magnet. When you connect the speaker to a sound source, electrical signals feed through the speaker cables into the coil. This turns the coil into a temporary (electro)magnet. As the electricity flows back and forth along the wires, the electromagnet either attracts or repels the permanent magnet. This moves the coil back and forth, pulling and pushing the cone. Like a vibrating drum skin, the moving cone pumps sound out into the air. Different types of speakers reproduce different frequencies:

1) Woofer: For mid to low frequencies. They are usually installed inside the doors.
2) Tweeters: For medium to high frequencies. They are almost always positioned inside the uprights.
3) Mid-range: For mid-range frequencies between woofers and tweeters.
4) Subwoofer: Takes care of ultra-low frequencies - the ones that you can "feel".

Think about your battery needs

A standard battery is sized for on-board electrical devices, generally limited to a low-power audio system. If your goal is to hit a thousand watts or more, you will need a dedicated battery just for your sound system! It is not enough to simply choose a good-quality battery. Pay attention to all the details, such as stable, correctly sized connections that guarantee good current flow. The basic rule for the cable that feeds the battery from the alternator is the bigger, the better! One of the most recommended diameters is 0AWG. This international measurement corresponds to a cable with a diameter of approximately 8mm. For the negative pole (the one more commonly called "ground"), it is a good idea to have all the cables arriving from the various on-board components to meet at a common point. You can do that by connecting them all to a single copper bar. The second battery is usually located in the luggage compartment. If possible, choose a "dry cell" unit, i.e., without liquid, so that it can be installed even in a non-horizontal position. They last longer and are more efficient. However, they are a lot more expensive and are not environmentally friendly if disposed of incorrectly.

You can buy the different speakers individually or find several integrated into a single device. These are known as coaxial speakers, usually woofers and tweeters in 2-way kits.

To choose your speakers correctly, you must consider several factors, including their power, impedance, and frequency range. Power (measured in watts), indicates the capacity of a device to generate sound. In the case of car speakers, the power is distributed over different channels. So understand whether the power indicated is for the device as a whole or for each of the channels. Generally speaking, power of around 50W is more than adequate for a basic system.

All speakers have an impedance rating in ohms, which represents the opposition offered by the circuit to the passage of electrical current. The lower the impedance, the more efficiently it allows the electric signal, which is basically the music, to pass through the speaker. Most speakers are rated at 4, 6, or 8 ohms. When you choose the speakers for your car, you need to select the impedance values that match the minimum values of the audio source or amplifier. That way, you will get better output from your speakers. The higher the impedance in ohms, the lower the output power of the speakers. However, most speakers are rated at 6-8ohms, so do not fret too much about impedance.

Finally, the frequency range indicates the minimum and maximum frequencies that speakers can reproduce. The human ear can only hear sound waves with frequencies between 18-20Hz and 20kHz. So choose speakers whose frequency range is as close as possible to these values.

IT'S ALL ABOUT THAT BASS

If you want to give a significant boost to your system's bass sounds, you will need a subwoofer. The subwoofer reproduces the low audio frequencies between 20-200Hz. It allows you to actually feel the sound. Huge subwoofers are outdated. Nowadays, there are smaller products that can offer amazing power. They are always installed in the car's boot, and, again, you have several choices. You can find subwoofers already built into a special housing that you can fit in the boot. Other versions fit into the specific spare wheel space for each car. Nevertheless, the most spectacular solution is to create a structure in wood and fibreglass to build the subwoofer into the boot, together with the system amplifiers. Then you can illuminate the whole thing with LEDs!

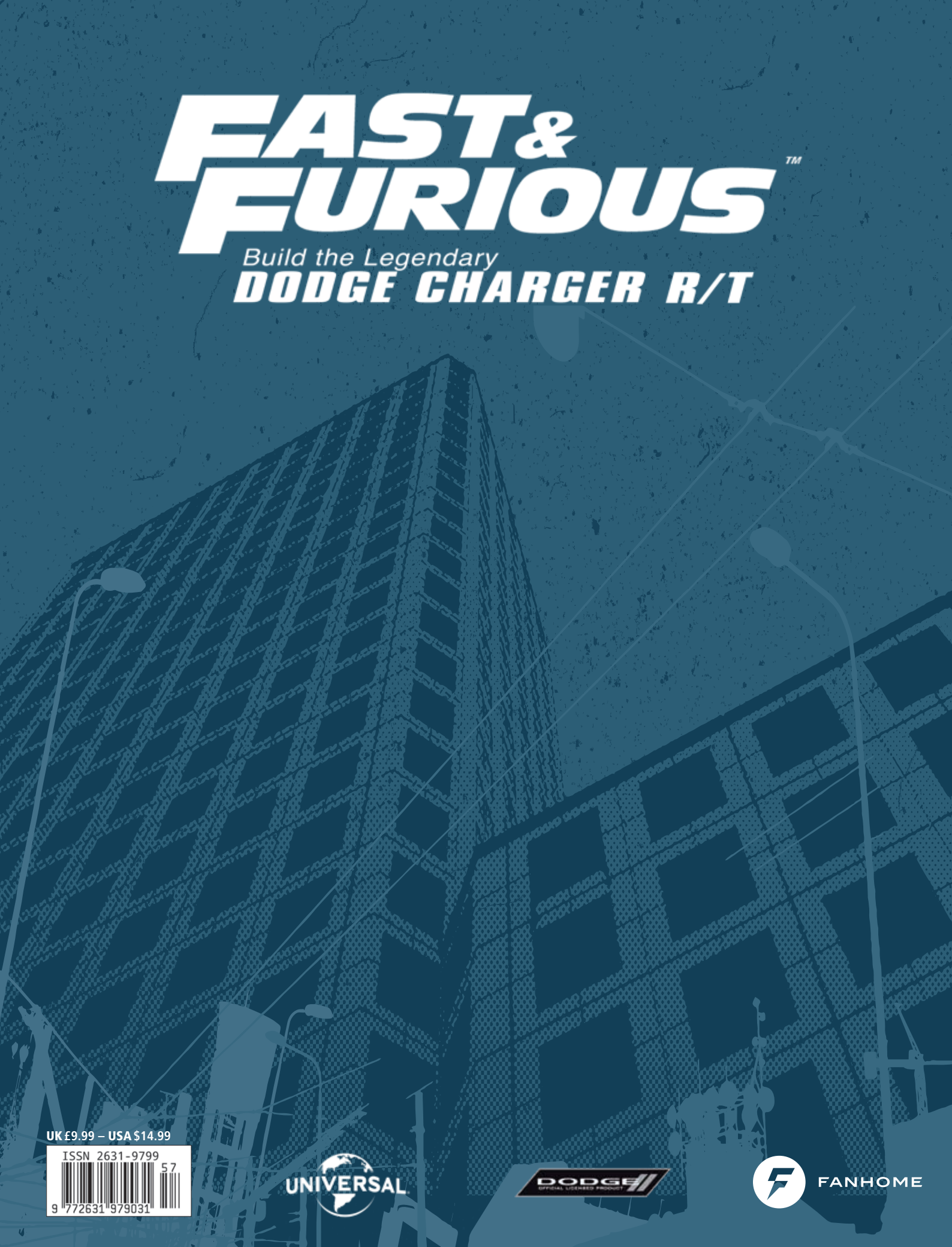
The output power of the speakers is measured in watts, but you must also pay attention to the nominal power (RMS). This indicates the average (or maximum) power level that a speaker can withstand before distorting the sound.



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