FAST & FURIOUS™

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LOCATION SCOUTING
FROM BRAZIL TO PUERTO RICO

Except for the brief sequence at the start of the film, all the action in *Fast Five* takes place in Río de Janeiro. However, the film crew traveled to several more places, since due to the demands of the production, scenes were also shot in different places in Puerto Rico and the USA.

When the director Justin Lin was preparing to shoot the fifth film in the series he agreed with the producers that the action would take place in Brazil, an ideal backdrop for the great adventure scripted by Chris Morgan. It was ideal for the action in the movie, but not for filming this kind of super-production because sending a film crew comprising hundreds of people to film in the narrow streets of Río de Janeiro's favelas, or closing the most important avenues in the city to traffic, was completely impossible. The producers found themselves faced with a complicated challenge.

WELCOME TO PUERTO RICO

The *Fast Five* crew came up with an interesting solution: shooting part of the movie on the Caribbean island of Puerto Rico, where it was easier to film sequences as complex as the ones they would have to do.

The production designer, Peter Wenham, who along with Justin Lin had visited several places in Río de Janeiro, traveled to San Juan, where he set about making the island's tropical vegetation and its wide avenues resemble the Brazilian city.

The stars' arrival in the city was a real event. The then governor of the island, Luis Fortuño, even came over to the film set to greet them in person.

A FAVELA IN THE CARIBBEAN

One of the most delicate moments in the production was undoubtedly filming the spectacular action scene in which agent Hobbs and his men, on one hand, and Reyes's henchmen, on the other, pursue Dom, Brian and Mia across the flimsy roofs of a favela. It was an absolute logistical challenge for virtually all of the production departments – for Wenham especially, and also for the director of photography, Stephen Windon.

The Brazilian favela was recreated completely in Naranjito, a small place on a hillside in a mountainous region about 40 kilometers from San Juan. It was a

For logistical reasons, the crew preferred to film some of the *Fast Five* sequences on the tropical island of Puerto Rico instead of in Brazil. The island's tropical vegetation and its wide avenues resemble a Brazilian city.

DAN CORNWALL

He has been lighting film sets for more than 30 years. Dan Cornwall started out working in the cinema as an electrician in the 1990s, on productions like *Green Fried Tomatoes* (1991), *Forrest Gump* (1994) and *Die Hard with a Vengeance* (1995). After learning everything there is to know about camera equipment from scratch, he impressed everyone with his know-how, so he was given the chance to head up the electricians' crew in films like *Into the Blue* (2005), *One Missed Call* (2008), *Battle: Los Angeles* (2011), and *Fast Five*, where he contributed some interesting ideas to the movie's cinematography. Besides returning to the franchise for the seventh movie, Cornwall has continued to do good work in movies like *X-Men: First Generation* (2011), *Need for Speed* (2014), *Spider-Man: Homecoming* (2017) and *Black Panther* (2018).

perfect place to be able to choreograph the spectacular pursuit in which actors and stunt doubles would have to run along narrow streets, leap over dilapidated roofs, and dodge dogs, hens and other domestic animals that kept crossing their path.

"It was very difficult to reach the set with the cameras," recalls the director of photography, Stephen Windon. "For that reason, we decided to strip everything that was superfluous from the cameras and we assembled a system of cranes on the roofs and in the alleyways. I also wanted to get aerial views without using a helicopter. To do that we installed a cable more than 120 meters long on which the camera could travel back and forth very close to the houses. That enabled us to do sweeps of the roofs when shooting the scene."



In her role as Elena, Spanish actress Elsa Pataky takes part in exciting chases through Brazilian favelas that were reacreated in Naranjito, a small town on a hillside about 40 kilometers from San Juan, Puerto Rico.

PARKOUR OVER THE ROOFTOPS

Aside from the technical complexity, the sequence was enormously demanding for the actors. Although the stunt performers did the most dangerous jumps, the stars of the franchise also wanted to play an active part. To do so they were given lessons by Paul Darnell, one of the most renowned parkour stuntmen in the world. He showed them the secrets of how to jump and fall, rolling, without getting hurt.

Jordana Brewster, who plays Mia, fell in love with this discipline and really enjoyed doing very dangerous jumps. "The moment I tried it, I wanted to carry on. It was a fantastic time. We jumped from a building about five times, and once between two buildings."

During the four weeks before filming this sequence, Peter Wenham and his crew had to work non-stop to turn part of Naranjito into an authentic favela. About 30 buildings were built and painted different colors. Most of them also had to have reinforced roofs to bear the weight of the stunt performers and the actors passing over them.

"It was a very difficult film set," the production designer recalls. "It was very hot and very humid. Besides, filming in such steep streets was not at all easy – although I'm certain it would have been far more complicated filming in a real favela in Río."

DEALING WITH THE TROPICAL CLIMATE

The filming in Puerto Rico was done in the summer months, when the average temperature is about 30° and the humidity levels are sky high. If the actors thought they had been hot when filming in Brazil, in San Juan they came up against a really uncomfortable situation to work in. The heat, though, was not the worst thing, according to Justin Lin.



Movie director Justin Li had to deal with the humid tropical climate of Puerto Rico when he was filming *Fast Five*, although he was still able to stick to the work schedule.

"One of the problems with filming in Puerto Rico was that we were losing about two hours a day due to rain," he explains. "It was tremendously hot, and all of a sudden it started to pour with rain. So you thought, 'Well that's that.' However, after a while it completely stopped and everything dried out in ten minutes. I've never seen anything like it. In the end, for some scenes we didn't even stop when it started raining. For example, in the one where Mia, after the chase through the favelas, says that she's pregnant. You realise there that the characters' T-shirts are getting wetter and wetter because it began to rain and we decided to carry on filming."

CREATING THE FACTORY

Along with the favela, another of the more ambitious sets in *Fast Five* was the abandoned car factory that Toretto and his team use as a refuge, and which they even use as an impromptu racetrack. To recreate this place, Peter Wenham and his crew went to Atlanta, Georgia, where they had found an old disused Pullman railroad station that would be perfect as long as they managed to fit it out properly. And this took them two whole months' work. When they had finished, the railroad tracks had given way to the assembly lines, platforms and ventilators that are typical of a car factory. Of course, they had to leave enough space for several cars to burst into the set at breakneck speed.

The set was magnificent, but Stephen Windon had a really difficult job lighting it, since it was so huge. "About 25 pages of the script took place inside the car factory, but we had a limited amount of time to shoot," the director of photography remembers. "The chief electrician, Dan Cornwall, came up with the idea of using remote controlled lighting. We placed some enormous motorised spotlights on the beams. The floor level lighting was minimal, but we managed to light the whole set, and it was a complete success because it was really very big."

The surroundings of the now demolished Georgia Dome, the stadium that was once home to the Atlanta Falcons, were used as a set to shoot the footage of the tuners' party. After the heat they had endured in Puerto Rico, apart from the extras, many of the actors and even the technicians ended up dancing to the sound of the loud Brazilian music to combat the chilly temperatures in the capital of Georgia.



DODGE NEON CONCEPT

Presented at the 1991 Detroit Auto Show as a foretaste of the Chrysler Group's future compacts, the Dodge Neon Concept was a first look at the design of the later standard model. Above all, however, it offered the first example of one of the most popular technical solutions for reducing fuel consumption: downsizing, or reducing cylinder capacity.

The Dodge Neon Concept was presented in 1991, and as well as the name, it contained some stylistic features of the standard model that was launched three years later.

Downsizing, consolidated in the automobile industry, seeks to maintain an engine's power level by reducing its cylinder capacity, in order to reduce fuel consumption. This trend, forced by the pressure of anti-pollution laws, has given rise to the widespread use of 3- and 4-cylinder engines and to the gradual disappearance of large 8-cylinder blocks from the American market.

The Dodge Neon Concept, a prototype presented at the 1991 Detroit Auto Show, was already pointing the way with its four 1.1-litre cylinders giving just 100 HP, with a two-stroke-cycle and theoretically very low consumption. The other unusual thing about the car, which had a retro design in which its front with small round headlamps stood out, was the two sliding doors on each side which opened asymmetrically. This made it easy to get in and out since there was no B-pillar. To demonstrate the recycling possibilities, both the bodywork and the cab were made with recovered and reused metal and plastics. Although only the name was ever mass-produced, used by the brand in 1994 for a new compact model, this prototype anticipated future solutions that were more respectful of the environment.



In the interior of the Dodge Neon Concept, recycled plastics were used to manufacture the dashboard.

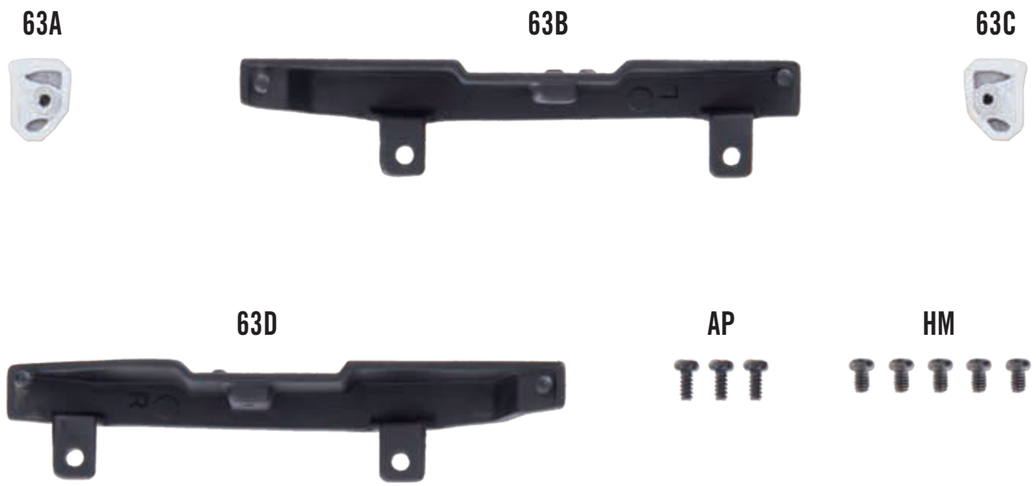


INSTALLING THE DOOR LOCKS

In this assembly session you will install the door locks and back plates to the car body. Follow our instructions and the explanatory images very carefully.

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.

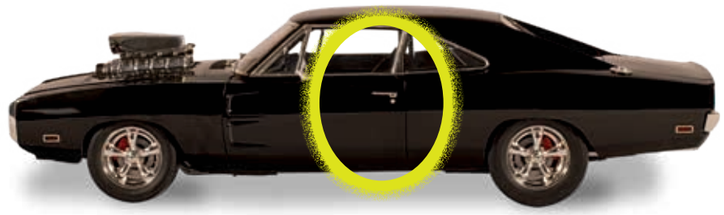
PIECES FOR THIS STAGE



63A Left door lock
63B Left door lock back plate
63C Right door lock
63D Right door lock back plate
AP Screws 1,7 × 4 mm, (x 3)*
HM Screws 2 × 3 mm, (x 5)*

* Some of the parts are spares.

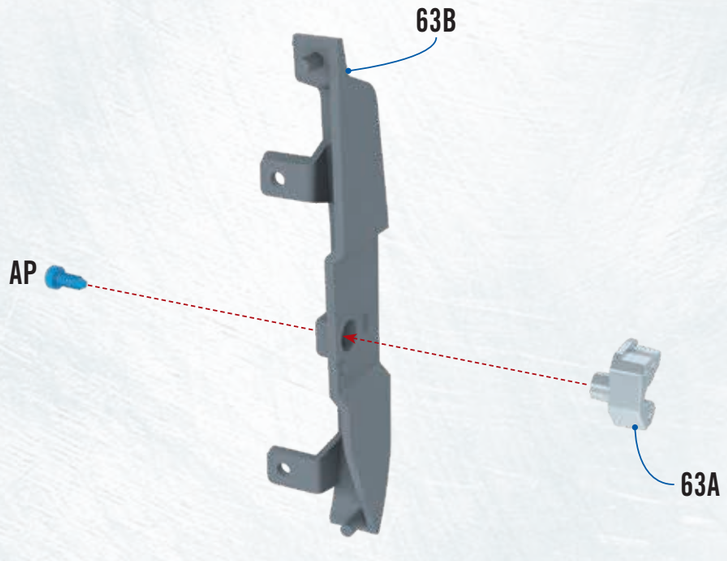
ASSEMBLY AREA



CAR BODY

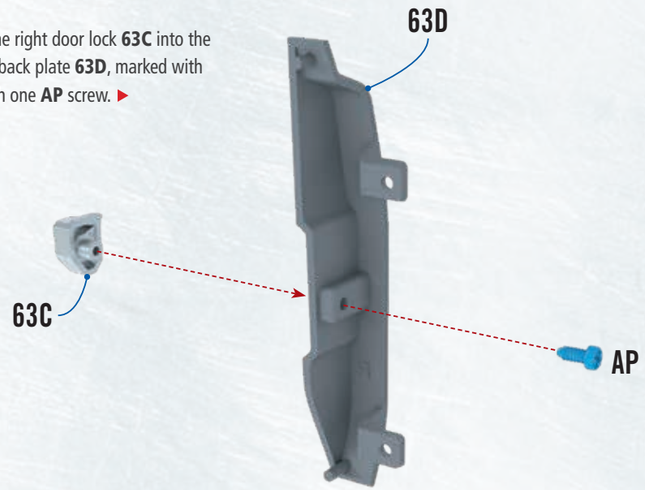


63.1 **GET** the left door lock **63A** (to distinguish it from the right door lock **63C**, look at the parts shown on the previous page). Insert the guide post on the lock **63A** into the middle hole in the back plate **63B**, marked with the letter L. To firmly secure the two pieces, use one **AP** screw. ▼

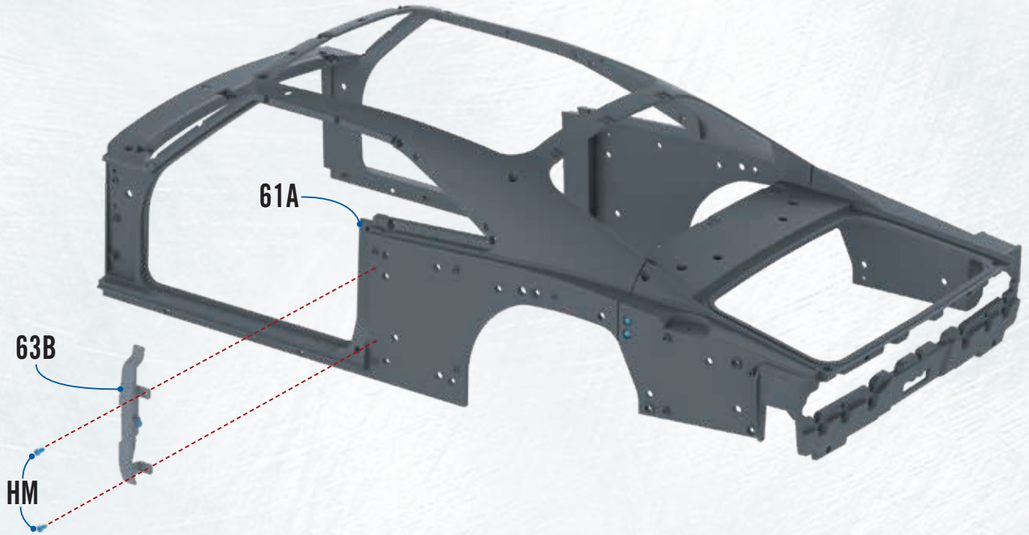


63.2 **NOW** insert the guide post on the right door lock **63C** into the middle hole in the corresponding back plate **63D**, marked with the letter R. Secure the pieces with one **AP** screw. ►



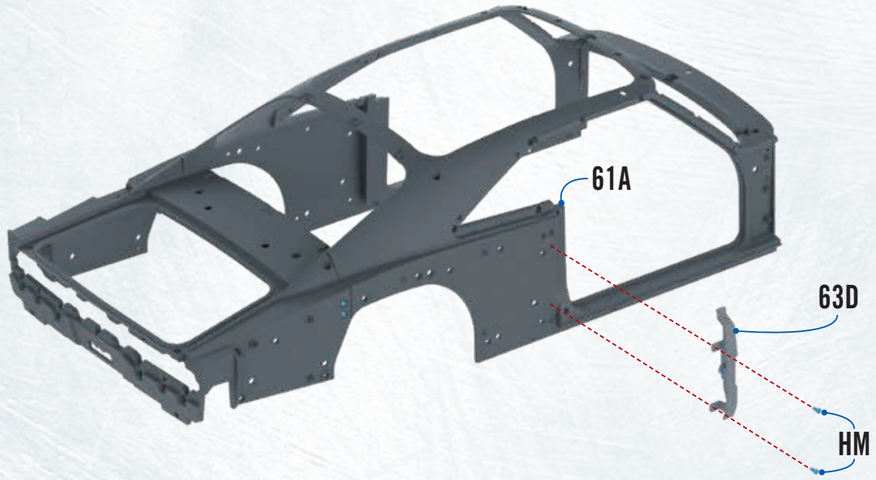


63.3 **ALIGN** the tabs on the left door lock back plate **63B** with the holes in the middle section of the car body **61A**, located to the rear of the left door frame. Attach the back plate to the car body with two **HM** screws. ▼



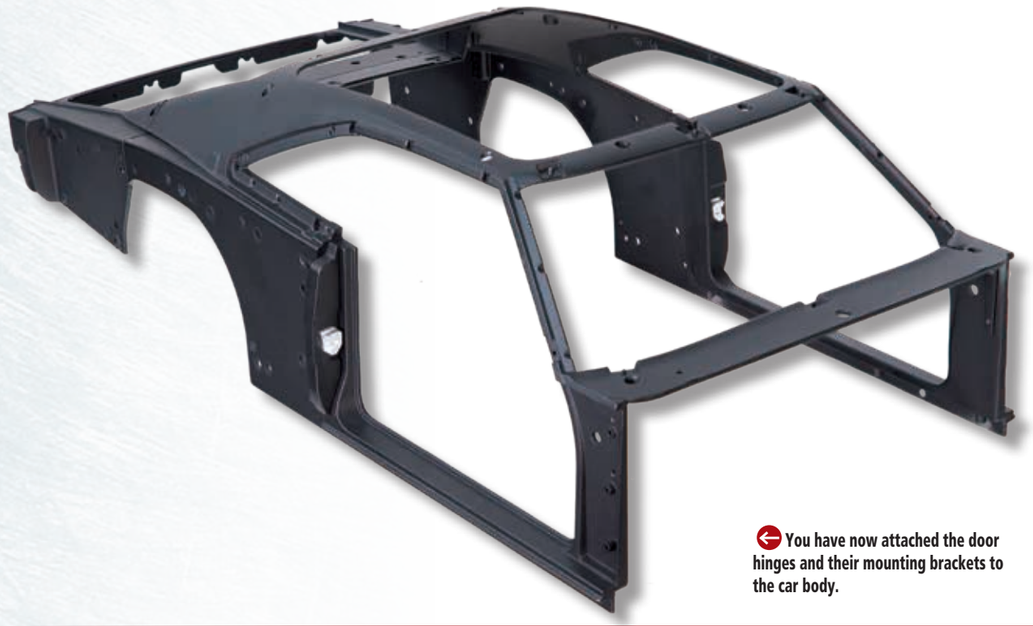


Installing the door locks



63.4 **On the right side** of the car body **61A**, align the two tabs on the right door lock back plate **63D** with the corresponding holes to the rear of the right door. Use two more **HM** screws to attach the bracket. ▲

RESULTS OF STAGE 63



You have now attached the door hinges and their mounting brackets to the car body.

LIGHT TO THE NTH POWER



If you are looking for maximum illumination of the road, xenon headlights are probably your most suitable solution – and Bi-Xenon lights are even better. This is how they work.

As we have already seen, the xenon projector comprises a gas discharge bulb, a xenon ballast and a reflection or projection system. The term Bi-xenon means that both the high and low beams come from a single bulb, with the advantage that only one ballast is needed. This kind of light provides two light intensities in the same restricted space. Thanks to a movable diaphragm, it is possible to mechanically divert the light between the low beam and high beam positions. Excluding the price of the light-diverting mechanism, the requirement for just one bulb and its associated electronics can therefore reduce the cost. Furthermore, this setup will give the car a longer-reaching high beam and wider dipped beams to illuminate the sides of the road more efficiently.

HOW DOES A BALLAST WORK?

Xenon bulbs do not have a filament. The ballast is an electronic module that sends a high voltage current between the bulb's electrodes of up to 30kV in fourth-generation

Xenon headlights provide the highest-quality illumination and at the same time give an upscale look to the car thanks to their blue light.

systems. This causes the xenon gas to glow with a powerful white or blue light. Once the bulb is operating, the ballast maintains a steady 35 watts of light.

A DC voltage converter generates the high voltage using the vehicle's onboard electrical system. This is required for the electronics and the light bulb. As a rule, various control and safety circuits are integrated into the device to ensure stable operation. For example, the system switches off if a light bulb is missing or defective, if a harness or another part of the system is damaged, or if the current leakage exceeds 30mA. To protect the ballast itself, the system will allow a defective bulb to try to function up to seven times before it is forced to switch off. Furthermore, for personal safety, if the cable connectors are pulled out during operation, the voltage flow is shut down in less than 1 second so that even in the event of non-compliance with the displayed warnings, there is no immediate danger from electric shock.

INSTALLATION OF BI-XENON HEADLIGHTS

Manufacturers clearly understand that drivers are increasingly demanding when choosing lighting technologies. Ever-increasing consumer awareness means that users tend to select lighting systems that use xenon, bi-xenon or full-LED technology. In addition, there are also an increasing number of aftermarket alternatives, such as the one to switch from bi-xenon technology to the more advanced bi-xenon/LED combination. The fundamental difference between these two systems lies in the type of use. In bi-xenon/LED combinations, a built-in led strip has the function of providing position lights both in daylight and at night. During the day, they work at maximum intensity to signal the car's presence and make it clearly visible. Meanwhile, with dipped headlights in the evening, they work at reduced intensity like regular position lights. An advantage is that aftermarket installation can easily be performed without the risk of incurring penalties for non-compliance with local laws.

Your new vehicle will certainly be equipped with headlight washers and automatic high/low beam adjustment, which is required by law when Xenon headlights are fitted. In Europe, only complete xenon headlamp systems are permitted for aftermarket installation. These consist of a set of approved headlights (some with the E1 mark on the front lens), an adaptive headlight adjuster and a headlight washer system (ECE R48 requirements or similar national regulations). Each type of headlamp, whether halogen or xenon, has its own approval process.

If the original lights are replaced by a type of illumination that has not been officially approved, the user runs the risk of the car being disqualified for use on public roads. This, of course, will also invalidate the car's insurance.

Retailers who sell unapproved lighting systems can expect to be held responsible for any liabilities incurred through the use of their unauthorised equipment. If the lights are not fit for purpose, the consumer may be able to hold the retailer responsible for damages.

When are Xenon lights illegal?

Xenon headlamps are elegant and give the vehicle an up-market look. They are often among the first modifications that enthusiasts like to make to their car. Therefore, it is not uncommon for people to buy a kit with cables, xenon bulbs, and ballast and then get to work. They remove the halogen bulb from the projector, drill a nice hole in the bulb holder and insert the xenon bulb into the reflector. Then they connect the ballast to the onboard electrical system.
However, is this legal? The law says "no", as this poses a danger to other road users because the resulting light is too dazzling. Therefore, the car is not allowed on the road, and insurance coverage is invalidated. Only complete, approved xenon headlamp kits that include automatic headlight dipping and headlamp cleaning are legal.



↑ Here we demonstrate how to replace a bi-xenon system with the bi-xenon/LED combination. This is the starting point. The procedure is explained on the following pages.

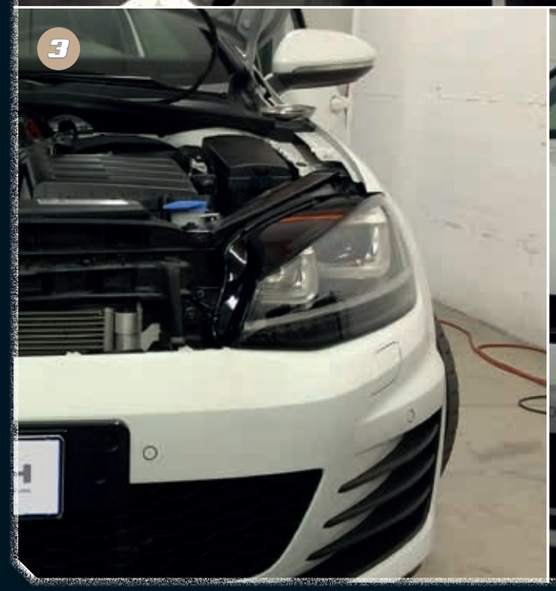


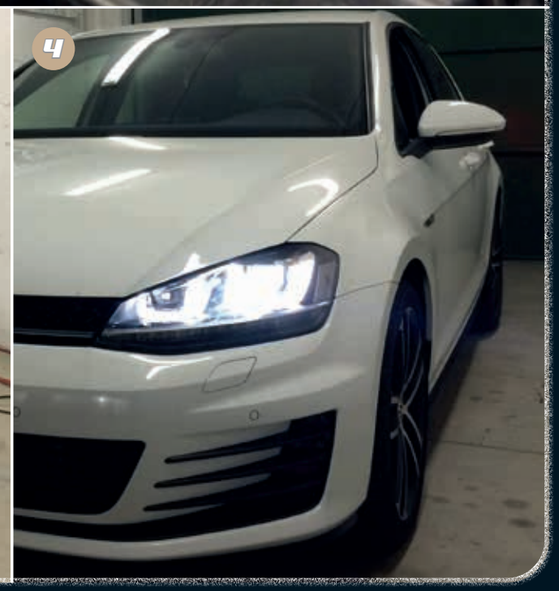
→ **Retrofit kits not only replace the halogen bulbs with powerful xenon lamps. They also change the type of headlight lens from a simple reflector dish to a sophisticated bi-xenon projector lens, just like in standard xenon systems.**



1 - DISASSEMBLY: the first phase involves the removal of the relevant components of the car, i.e. the front bumper, the battery and the original headlights.







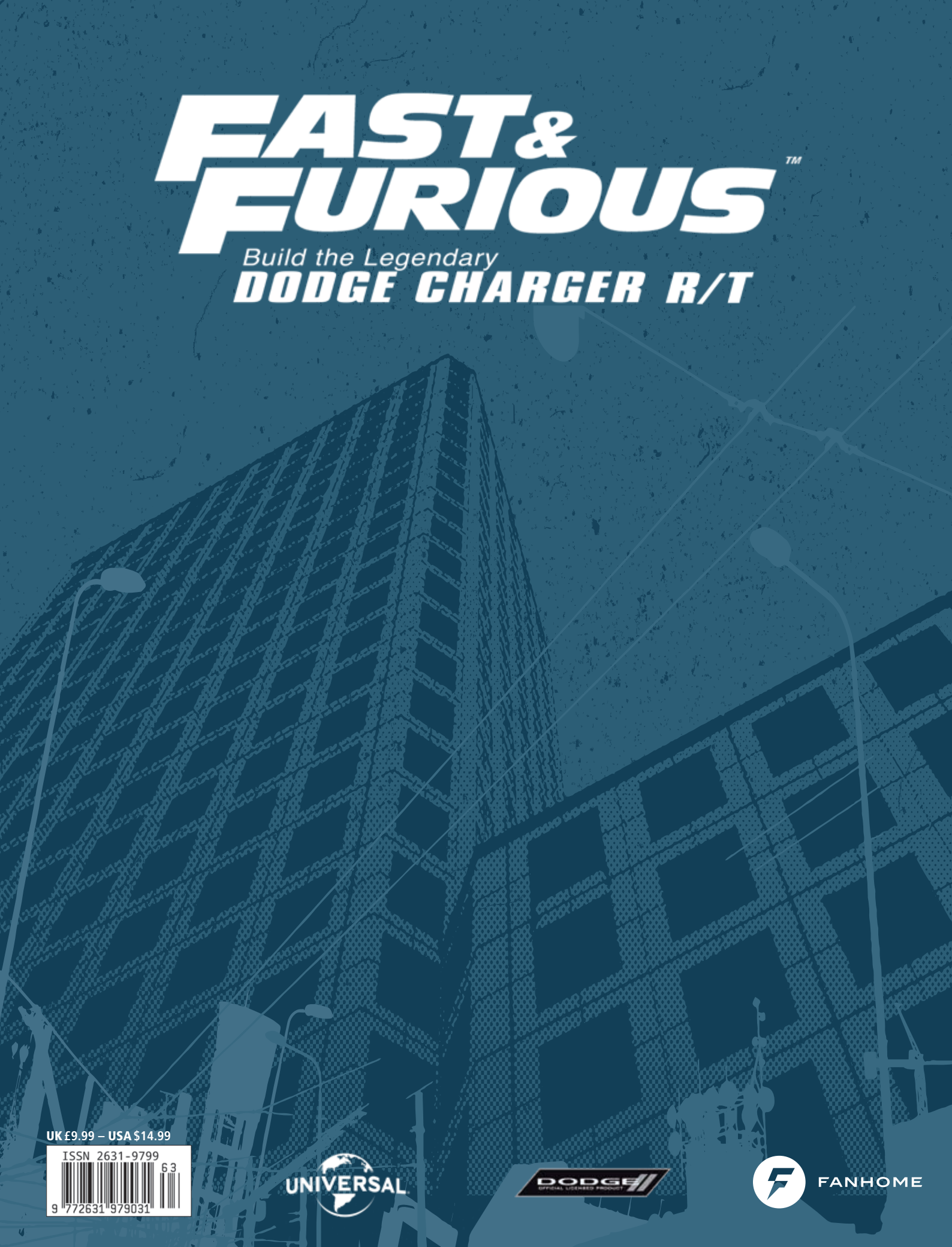
2 - WIRING HARNESSES AND CONTROL UNITS: The new wiring harnesses and adapters are installed to connect the new lighting system from the engine compartment to the passenger compartment. If necessary (as in this case), the automatic dipping control unit of the headlights is also replaced with a model suitable for managing the movement of the light beam on the new directional bi-xenon/LED headlights.

3 - OPTICAL UNITS: all that remains is to fit the new optical groups and reconnect and reinstall the previously removed parts. The last step involves recoding the control units to correctly manage the new headlights.

4 - FINAL TESTS: At this point, you just need to check that everything is in perfect working order and adjust the light beam.

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