FAST & FURIOUS™

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Build the Legendary

DODGE CHARGER R/T



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HAIR AND MAKEUP

The heroes of *Fast & Furious* get into races, chases and even fights. The hair and makeup department, a key to the success of the franchise, helps to make these scenes believable. It also has the job of giving the stunt doubles the same physical characteristics as the actors with regard to tattoos, scars and other traits.

When Rob Cohen started filming *The Fast and the Furious*, there were only ten people in the hair and makeup department. The stars of the film were not too well known back then and almost nobody had their own team of stylists.

THE NATURAL LOOK

"In the *Fast & Furious* movies almost everybody has quite a natural look," says James MacKinnon, the head of the makeup department in several of the movies in the series. "We can't do too much. Although there are special occasions, like when we shot the party in Abu Dhabi for the seventh movie. In that sequence, Michelle Rodriguez, as Letty, was wearing a spectacular red dress. I don't think she had ever appeared wearing a dress in any of the previous movies. We had to create red lips to go with that outfit. It was fun. Only on that kind of occasion can we bring out the colours a little beyond the natural, unmade-up look that they all have normally."

HAIRSTYLES AND TATTOOS

Things were not complicated either in the first sequel in the series, although for that film, actress Eva Mendes had a personal stylist, Rod Ortega, to help her create the hairstyles of Monica Fuentes, an undercover police officer who we never see with messy hair. In this case, stylists Donna Battersby Greene and Carol Raskin had lots of fun with the most daring appearances of Ludacris and Devon Aki, who filled the screen with colour, made up as speed freaks Tej and Suki.

One of the characteristics of the saga is the makeup style used by the characters. Like Mia Toretto in the picture, they all maintain a natural, informal look.

In *The Fast and the Furious: Tokyo Drift*, apart from the debut in the franchise of Linda D. Flowers, who would go on to be one of the key hairstylists in the franchise, a new challenge for the make-up department emerged: tattoos. Some of the young men who Sean Boswell has to confront in this movie wear spectacular tattoos. To design them, they hired the services of Koji Tanaka, a local artist whose original creations have been seen not only in movies but also in videogames.

In *Fast & Furious*, the tattoos were taken over by a veteran movie makeup artist, Rick Stratton. In recent years, he has specialised in creating tattoos for the cinema, which can, of course, be removed as soon as filming has finished. These professionals occasionally find themselves facing unexpected challenges, like having to reproduce the real tattoos that some stars have, for their stunt doubles, or, on the contrary, to cover them up.

"Dwayne Johnson's cousin, who is also his stunt double, wears a huge Polynesian style tattoo just like Dwayne's. If in some chase or action scene, the character ends up without a T-shirt, I have to cover up all the cousin's real tattoos. It all has to be painted over with special makeup," says Stratton, who as well as working in *Fast & Furious*, has also worked in the popular *Pirates of the Caribbean* franchise.

ADDING HAIR REQUIRES A LOT OF PATIENCE

When we mention the franchise's hair and makeup department you might think that we are talking about professionals who merely apply eyeshade and comb the fringes of the stars. Not at all. They are also responsible for creating artificial limbs, if need be, to make up an actor, as well as designing and making wigs and false beards. John Blake is an expert on this subject: he was head of the makeup department for the fifth and sixth *Fast & Furious* movies.

"How does a makeup artist manage to make a character's hair grow during a movie?" Blake asks. "There is no magic tonic or shampoo to generate the type or volume of hair required for movies. Luckily, there is a rare breed of makeup artists who know how to weave and sew hairpieces by hand, tailor-made for every occasion. You need the patience of a saint, since most beards take about 50 hours or more to make. And a complete wig might need more than a week's work!"

This happens when there is a shortage of hair, but when there is enough it has to be looked after with the utmost care so that it appears just right in the movie. And for this, actors have their favourites. For example, Dwayne Johnson is always accompanied when filming by Rachel Solow, whose job is to look after every last inch of the star's beard.

AN INTENSE JOB

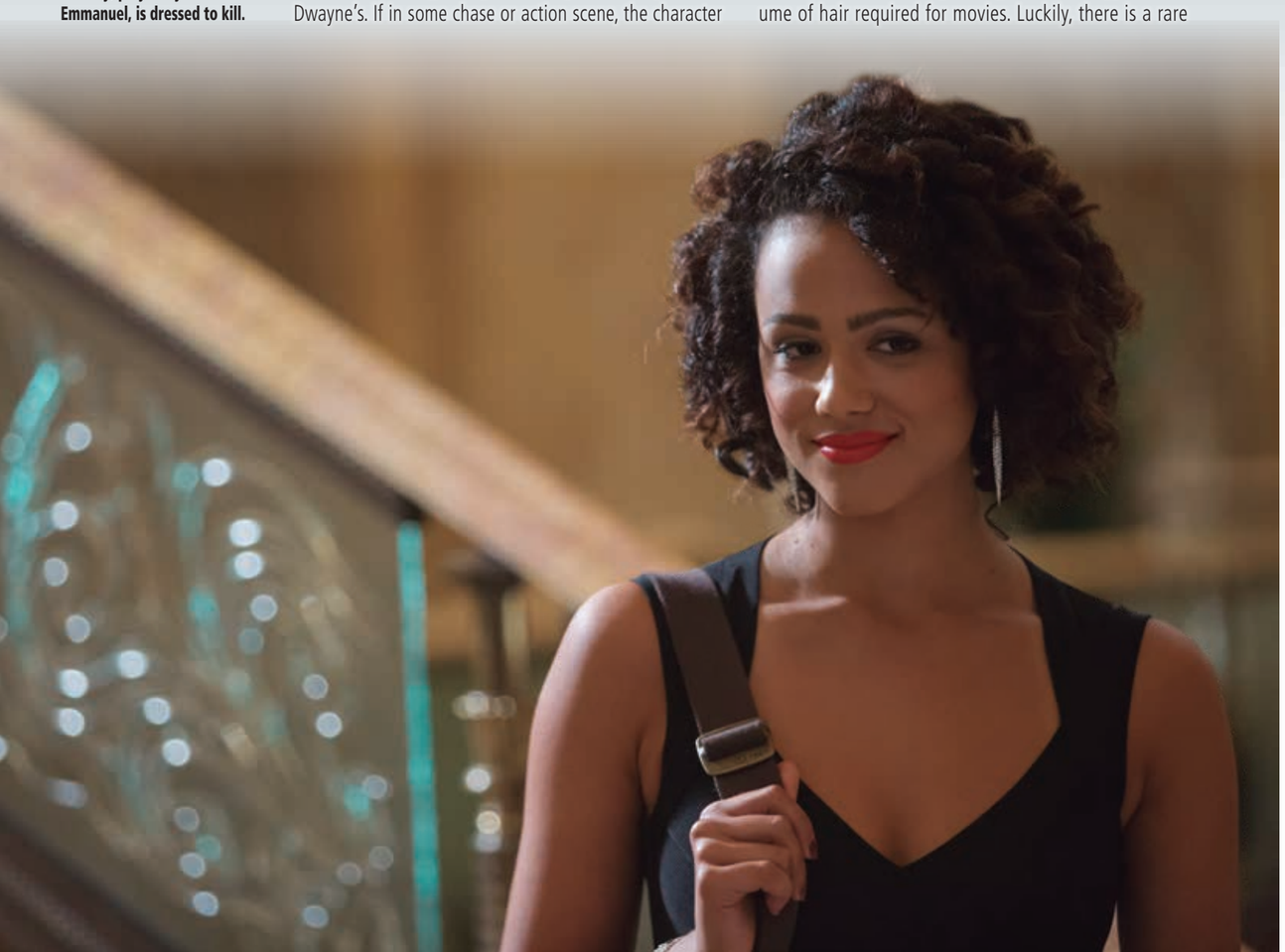
James MacKinnon began working in the world of *Fast & Furious* in the fifth movie. In the sixth, he was personally in charge of Dwayne Johnson's makeup. By the next one, he was the head of the department.

"In this kind of super-production, each department creates its own movie," MacKinnon explains. "We break down the script, analyse which characters are going to appear in the movie, what they will look like, and how they will evolve. This is important because in general, film plots place the action on different days and you want to show the passage of time in your characters."

In the *Fast & Furious* franchise, MacKinnon has faced numerous challenges. With a male protagonist, for example, his greatest one is managing to remove the shininess of the skin and attempting to enhance its true tones. Unless, of course, you are faced with a situation like the one in *Furious 7*, where the character Owen Shaw was hospitalised with terrible burns all over his body.

"We spent weeks and weeks thinking about how to do this makeup so that it wouldn't be too unpleasant for audiences. How realistic should it be? We had to work on the actor's body for more than five hours. It looked fantastic, but when the time came to film, for planning reasons only his face was seen on screen."

The ten people working in the makeup department for the first movie in the franchise had increased to 48 for *The Fate of the Furious*. The production was so big that they needed to have sub-units of the department in places as different as Cuba, the USA and Iceland. This huge team also included the professional stylists devoted exclusively to making a particular star look their very best. Many of the actors had their own makeup artists and hairstylists.



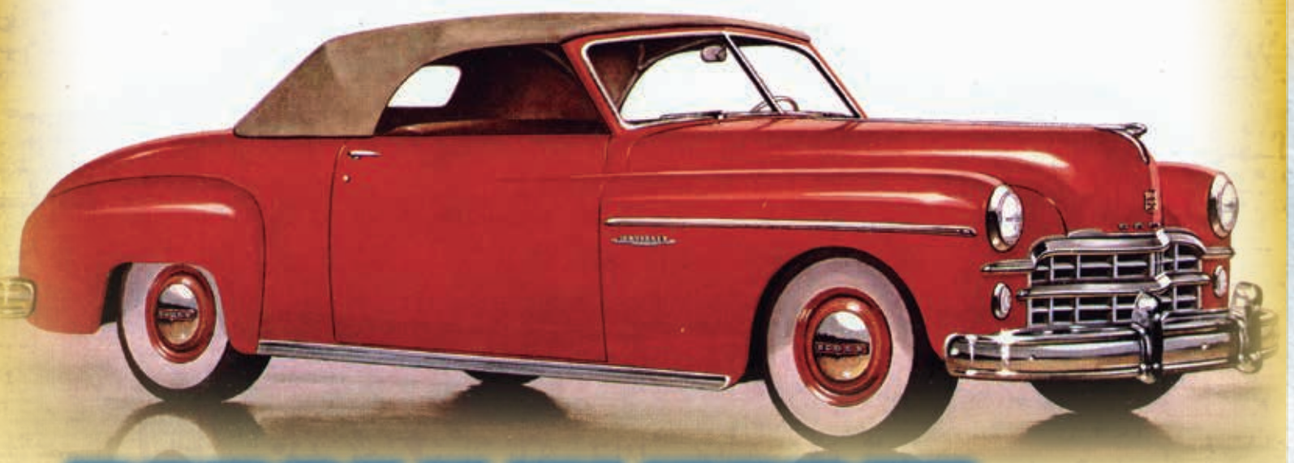
Only in specific scenes is the makeup applied more obviously. This was the case in the popular *Furious 7* sequence at the party in Abu Dhabi. In the picture, Ramsey, played by Nathalie Emmanuel, is dressed to kill.



Creating the effects of injuries and bruises for action scenes is also the job of the makeup department. In the picture, a battered Johnny Tran, played by Rick Yune, in *The Fast & the Furious*.

JAMES MACKINNON

Thanks to TV series like *American Horror Story* and *Star Trek: Discovery*, James MacKinnon has won five Emmy awards and the industry's recognition of his work. Although he is now one of the most highly respected make-up artists in Hollywood, in his early days in the cinema he was tempted to become an actor. He even had a small part in the movie *Beverly Hills Cop III* (1994). But the possibility of creating fantastic make-up effects for productions like *Star Trek: First Contact* (1996), *Batman and Robin* (1997), or the by now cult series *Buffy the Vampire Slayer*, eventually made his decision for him. Apart from creating the make-up effects for the movie *Thor* (2011) and making Ashton Kutcher look like the young Steve in the movie *Jobs* (2013), he began working for *Fast & Furious* from the fifth movie onwards and continued until the eighth. In the meantime, he accompanied Dwayne Johnson as make-up artist on numerous film shoots and continued to surprise audiences with his work on *Ant-Man* (2015), *Kong: Skull Island* (2017) and *Guardians of the Galaxy Vol. 2* (2017).



DODGE WAYFARER

Manufactured between 1949 and 1952, the Dodge Wayfarer was a short-lived model related to other models of the brand such as the Dodge Coronet. With this new vehicle, the manufacturer brought back convertible roadster bodywork for the first time on a post-war American car.

The Dodge Wayfarer Roadster, with a very low windshield, had a convertible canvas top and detachable side windows. It was the first bodywork of this kind to be produced in the United States since the 1930's.

With a relatively short wheelspan of 2.92 metres and a very square look, especially at the front, the Dodge Wayfarer first appeared in the brand's showrooms in February of 1949. This car, a perfect example of the new post-war models that were developed on pre-existing platforms, had a 230cu in (3,773cc) straight-six engine that developed 103 HP. It was a veteran flathead engine with side valves.

The Dodge Wayfarer was only offered with two-door bodywork, but in three different versions: a saloon, a coupe, with a different rear, and, above all, a roadster with a small detachable top. This convertible version represented the recovery of a type of bodywork that had not been seen in American car production since the 1930's. The Dodge Wayfarer was given the usual annual redesigns, with changes made mostly to the shape of the chromed front radiator grille. The brother of the Dodge Coronet and the Dodge Meadowbrook, this model had a short commercial life and was replaced by the Dodge Meadowbrook Special in 1953 after a production run of 217,623 units ended.



In this black and white photograph, we see the two-door coupe version of the 1950 Dodge Wayfarer.



INSTALLING THE REAR WINDOW (I)

In this assembly session you will attach the rear window to its chrome frame. Please follow our instructions and the accompanying illustrations 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

66A

66B



66C



66A Rear window

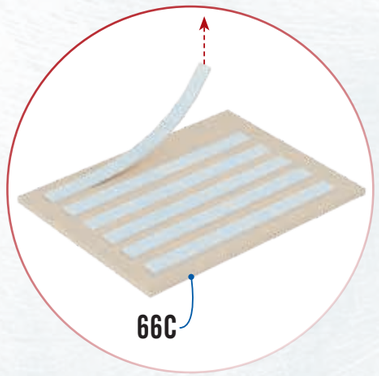
66B Rear window frame

66C Double-sided tape

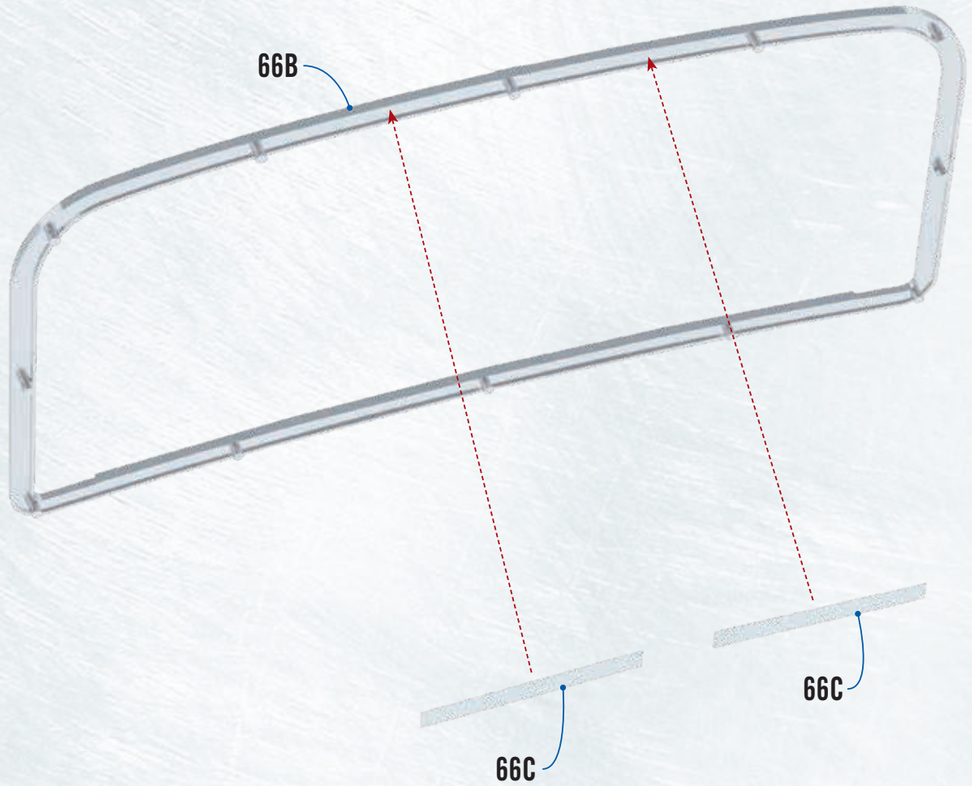
ASSEMBLY AREA



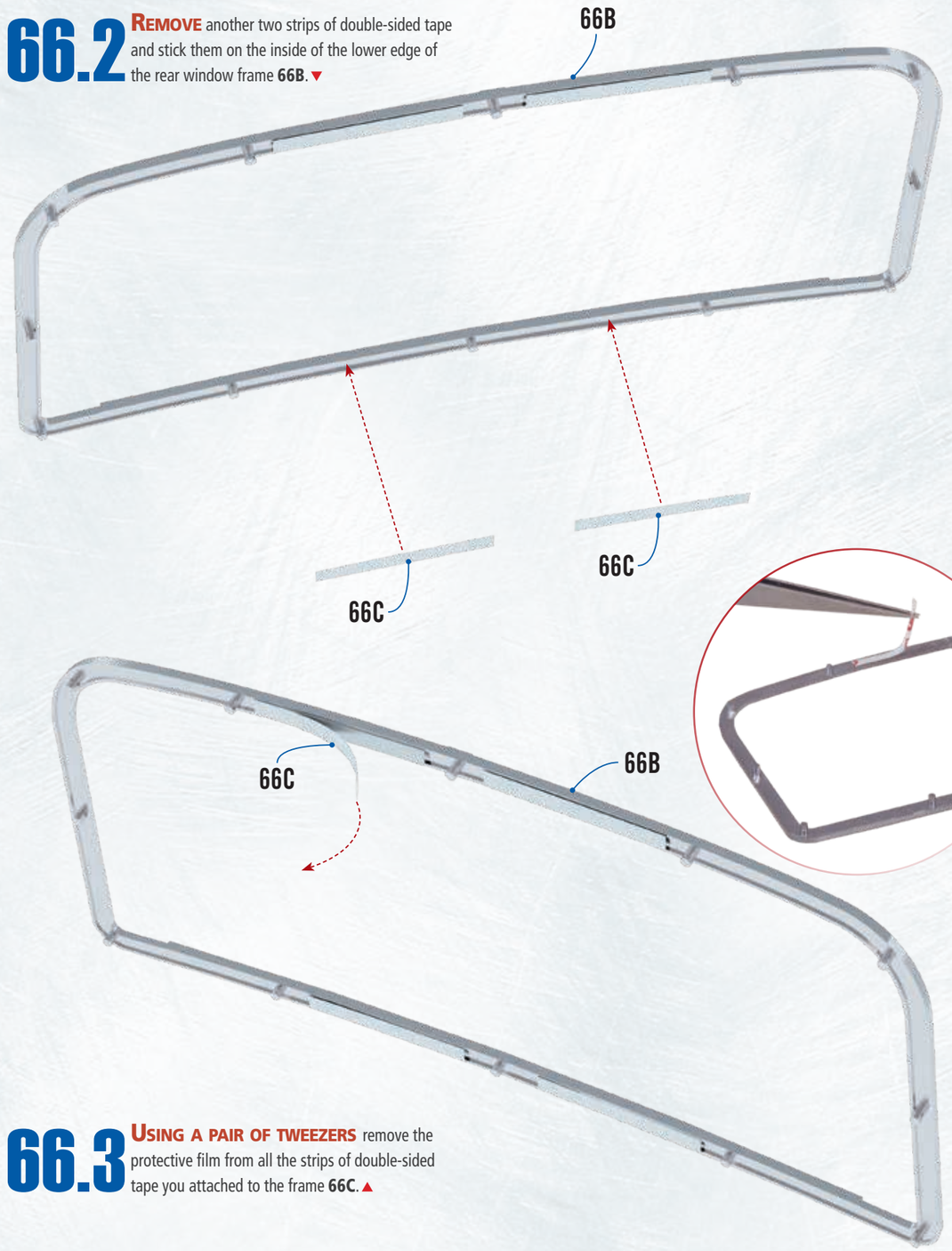
REAR WINDOW



66.1 **REMOVE** two strips of double-sided tape **66C** from the backing paper and stick them on the inside of the top edge of the chrome frame **66B**, as shown in the illustration. Do not remove the protective film from each strip at this time. ▼



66.2 **REMOVE** another two strips of double-sided tape and stick them on the inside of the lower edge of the rear window frame **66B**. ▼



66.3 **USING A PAIR OF TWEEZERS** remove the protective film from all the strips of double-sided tape you attached to the frame **66C**. ▲

Installing the rear window (I)



66.4 **Now** carefully align and attach the rear window **66A** to the inside of the frame **66B**. Press the pieces together for a few seconds to secure them firmly. ▲

RESULTS OF STAGE 66



You have now attached the chrome frame to the rear window. Put what you have built so far in a safe place until you are ready to install it on your model.

GO FASTER ON THE TRACK



Learning the right line in a curve is essential for going faster on the track. We will look at how to tackle the curves and chicanes, and above all, how to overtake opponents... under braking!

On the track, we can give free rein to our desire to put the pedal to the metal, but before going fast, we must learn to brake! Efficient braking and cornering are key skills to learn. Most of the braking is done in a straight line to avoid upsetting the car's balance. All the available grip of the tyres is used for slowing the car. The steering wheel must stay straight, and the brake pedal has to be pressed hard enough for the ABS to kick in. If you do not have ABS, you need to think about the pressure you apply to the pedal and avoid wheel lock-up.

ENTERING A CURVE

Arriving at the curve, when it is time to start turning the steering wheel, your foot should not be abruptly

Before going flat out, always do a reconnaissance lap of the circuit to understand how to attack the curves and decide the trajectories. This phase is also important for warming the tyres, the brakes and the engine.



Braking is the most important element of taking a corner efficiently. Brake hard with the wheels straight, then release the pressure on the brake pedal and start turning the steering wheel.

removed from the brake. Braking should be reduced gradually until it becomes zero at the apex or the central point of the curve. This is the point at which the car's trajectory is tangential to the curve itself. The reason is simple: when braking, weight is transferred to the front wheels, and they lose the ability to steer the car. If you try to turn the steering hard during maximum braking, the car will continue to go straight even though the wheels are turned. This is because the tyres' traction is being used up by the friction of braking. By reducing the braking gradually, you transfer some of the grip back to the steering, thus giving you more control in the corner.

Once you reach the apex, your foot moves from the brake to the accelerator, pressing it progressively to prevent the car from oversteering or spinning, depending on the type of drive system and power your car has. At the same time, begin to straighten the steering and gradually increase pressure on the accelerator pedal. Do not accelerate fully until the wheels are straight again.

TAKING A CHICANE

It may seem to be a contradiction, but to exit an "S" bend quickly you have to enter slowly! The ideal trajectories for a single curve are no longer valid when you are faced with a chicane or a series of curves. It must be made clear at this point that we are referring to a racing circuit and not a public highway where you must remain in your lane and obey the rules of the road.

When you are faced with a succession of curves, the most important one is always the last one. That is where you have to do everything possible to exit faster. Sometimes that means going slower or taking what may seem like the wrong line as you head into the first bend. Even the use of curbs is fundamental: you must try to run over them with the side of the car that is bearing the least weight and avoid hitting them head-on in order to protect the suspension. By efficiently using the curbs, you can dramatically change the car's trajectory. You have to delay your entry into the first corner to enter much tighter, almost on the inner curb, in order to get a faster trajectory out of the second corner.

HOW TO MISS THE CURVE

The wrong way to deal with a chicane is to treat it as if you are dealing with a single curve, taking the tangent to the correct point on the apex. You go to turn on the first apex, but then, in the exit from the first curve, your car is already pointing towards the second apex. However, it is too soon, so your car is not properly lined up. You will, in fact, be heading for the outside of the second curve, and you will go wide. This is an extreme example because we

are describing two perfectly symmetrical curves. However, the principle also applies to less extreme curves. Therefore, by taking the right line on the first corner, you will be attacking the second corner from the wrong position. Your entry speed might be good, but you will then be punished at the exit. The trick, therefore, is to take the first corner slightly wider than normal so that you can position yourself correctly for the second one.

THE RIGHT WAY

The correct sequence is to delay entry into the corner, allowing the car to miss the apex and using a slower speed than the curve permits. You then aim for the apex of the second curve to enter it with the correct trajectory, which will allow you to exit at a much higher speed.

We have to admit that the first few times you try it, you will have to fight against your natural instincts in order to enter more slowly and take a line that seems to be wrong. Once you have learned the trick, you will realise how many drivers unwittingly choose the wrong line. It is common to see amateur drivers enter a chicane on the track far too fast, only to be forced to jam on the brakes in the middle of the curve because the centrifugal force takes them away from the correct line.

OVERTAKING

Overtaking under braking is undoubtedly the most frequent type of overtaking seen on TV screens during races. This is because you can take advantage of a moment of indecision by your opponent to gain an important position or simply to get past someone who is faster on the straight but slow in the corners. In order to overtake under braking, it is useful to have a straight before the curve, along which you can tuck in behind the other car, taking advantage of the slipstream. The car in front will cut through the air for you, giving you more speed into the corner. However, if the difference in performance between the two cars does not allow you to keep pace with your opponent, then it is better to back off and use the curves to make up time.

TEXTBOOK PASSING

On the straight, you need to position yourself behind your opponent to take advantage of the slipstream. When braking, you move towards the inside of the curve to a position that is not perfect for the ideal line. However, your objective is to unsettle the other driver, pushing him off the racing line and forcing him to brake as you take the apex. Then you control the racing line and accelerate out of the corner.

The trick also works in a chicane because you are in front, right in the centre of the curve, at a slower speed. Whoever is behind cannot collide with you, so they have to take their foot off the accelerator, losing precious seconds. The "trick" lies in being able to judge how late to brake. If you wait too long, you will inevitably exit wide and perhaps end up off the track. You need to maintain a line that does not allow those behind to pass you on the inside.

MISTAKES TO AVOID

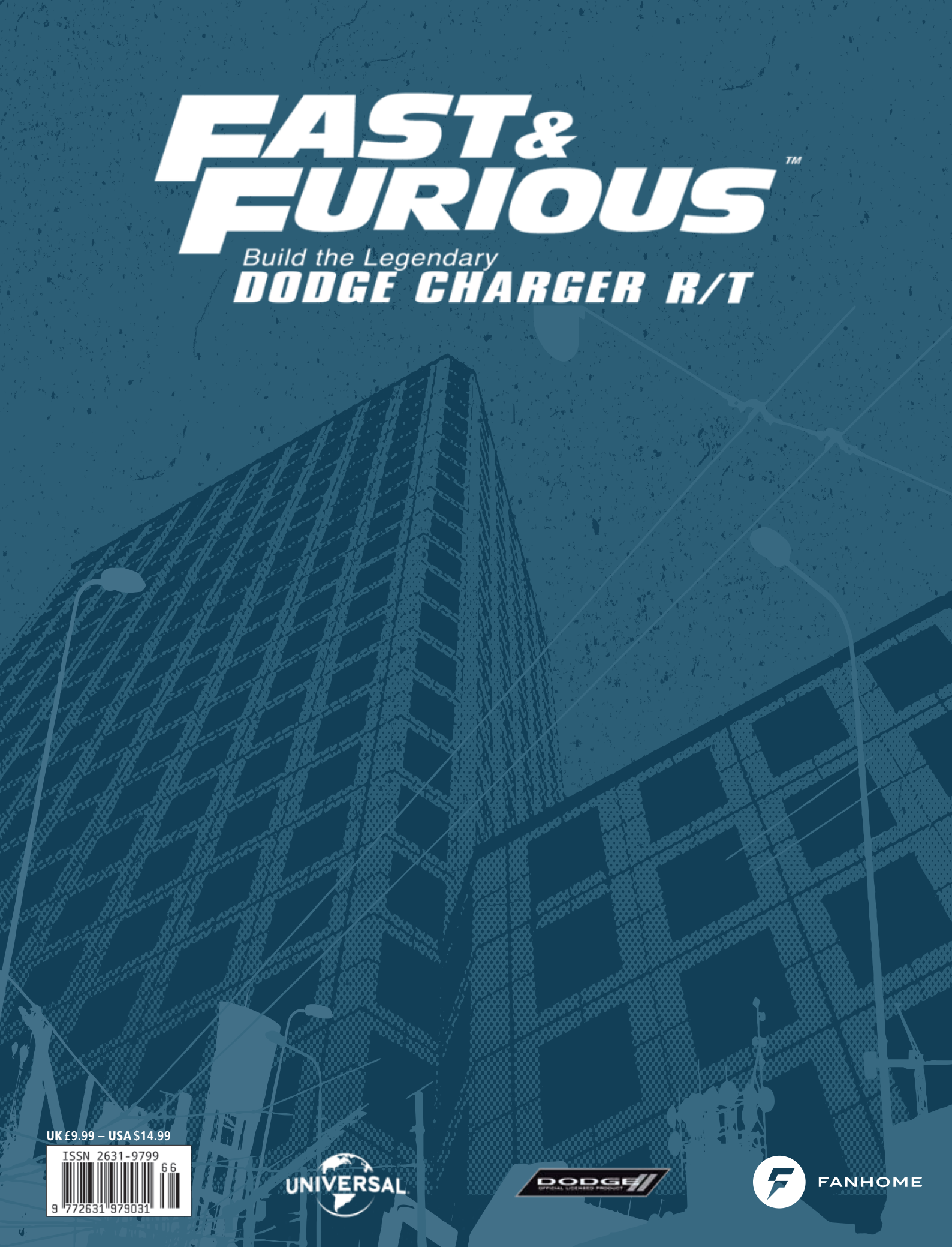
If you arrive at the corner too fast, it will be impossible to take the inside line and your car will inevitably drift outwards, allowing anyone you overtook to dominate the centre of the curve and take advantage of the best exit line. This error is linked to the concept of entering the curve slowly to get out fast: when you overdo the braking, you lose the ideal line of travel, and your opponent benefits. He will be able to take advantage of a better trajectory and higher speed. Meanwhile, you will be forced to tighten your trajectory to keep the car on the track. A useful reference to delay braking for a few tenths of a second is to wait for the brake lights of the car in front to try to get into the corner a fraction ahead of your competitor. Of course, you have to hope that the car in front of you has not delayed braking too...

Some super sports cars use a specialised push-rod system, which separates steering control from suspension movement.



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