FAST & FURIOUS™

67

Build the Legendary

DODGE CHARGER R/T



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THE RETURN OF LETTY

After the extraordinary box-office performance of the fifth film, when the same team got back together again to produce *Fast & Furious 6*, it faced two important challenges: offering spectacular action that was even bigger and better than in the previous movies, and reintroducing the character of Letty, Dominic Toretto's great love, to the framework of the plot.

Fast Five had enough ingredients to add thousands to the franchise's army of fans. However, after almost two hours of thrilling action, the movie included a post-credits scene that made lovers of the franchise yell and scream with emotion: agent Monica Fuentes, whom we had met in *2 Fast 2 Furious*, appeared in agent Hobbs's office to warn him about a group of mercenaries that was operating in Europe, with a familiar face among its members: Letty Ortiz.

A MUCH-LOVED HEROINE

The presumed death of Letty, suggested in the fourth film, left audiences in a state of shock. But the legion of fans that this intrepid, independent female character had built up did not sit back and do nothing. Right from the movie's release they began tirelessly writing letters to Universal asking for Letty to be brought back into the franchise. At the time, however, nobody imagined the surprise that the producers of *Fast & Furious* had in store – not even Michelle Rodriguez, the actress who plays Letty.

"I was on vacation in Paris when *Fast Five* was released," Michelle remembers. "I was already excited about how good the movie was when I saw that final scene. Then I was really overcome with emotion when I realised that there was a possibility of returning to the franchise."

But it would be a mistake to think that Letty's return was due simply to the fans writing letters. The story of a death that later turned out to be false fitted in perfectly with the complexity of the plot that, movie by movie, was shaping the world of *Fast & Furious*.

In *Fast & Furious 6*, actress Michelle Rodriguez returns to once more play the part of Letty Ortiz. This is one of the most acclaimed returns of the saga.



After losing her memory in an accident that almost took her life, the intrepid Letty joined a dangerous gang of mercenaries who were building a device with enormous destructive power.

"I really like constructing complex narratives and finding the places where the pieces fit best," says screenwriter Chris Morgan. "The fact that *The Fast and the Furious: Tokyo Drift* does not take place in the chronological order of the franchise, and being able to determine where it fits in so that everything makes sense, it's like designing a tricky puzzle. The last three films had a very interesting thematic arc about the loss of love and the loss of the home, and how far our team would go to get them back."

AN OFFER TOO GOOD TO REFUSE

According to Morgan, what is happening in each film determines the way the heroes act in the following ones.

"In *Fast & Furious* Dom lost the love of his life and the whole team was forced to go on the run, leaving behind everything they once knew. In *Fast Five*, our team hit rock bottom, living like authentic fugitives … until in the end they found out that Letty could still be alive. Now, in *Fast and Furious 6*, we can see how far our heroes are prepared to go to recover everything they lost, Letty specifically, and their true wish to go back home as free men and women."

The sixth film in the franchise shows us how the heroes have scattered to different places in the world, enjoying the profits of the spectacular heist with which they put an end to the king of Río de Janeiro's business dealings. But money does not buy everything and they feel incomplete, still forced to live like fugitives far from their homes.

"I felt a lot like exploring the following idea: 'What is true satisfaction?'" says the director Justin Lin. "I wanted to show how Dom, Brian and all the characters have friends, relatives and everything that money can buy; there are however restrictions that continue to pursue them all."

Things change when the implacable FBI agent Luke Hobbs comes on the scene and asks them to help him arrest an organisation of dangerous mercenaries led by Owen Shaw. The organisation committed crimes in 12 different countries. The proposition makes Toretto smile. Working for the forces of law and order? Why would he do that? Hobbs presents him with two good reasons why: one, to clear the record of the whole group to make it possible for them to return home; and two, to get Letty back, who has inexplicably reappeared alongside Shaw. As you might expect, Dom does not hesitate for an instant and agrees.

ALWAYS THE FAMILY

"The most exciting thing about the project," explains actor and producer Vin Diesel, "was that we were not going to make just another action movie, but to explore the actual way the characters evolved. It's gratifying to be able to look back and see how it all fits together. When the audience sees *Fast & Furious 6*, it will want to watch the earlier movies again. This is what I think is great about the movies, getting the interplay between the audience and a series of films, and that's exactly what we have got."

Despite the fact that as the franchise has developed the action has increased, the stunts have become more spectacular, and the locations more exotic, the true essence has actually never been lost: the story of the Toretto family, something that audiences can connect with.

"The *Fast & Furious* family has been together on and off for nearly 14 years," says the producer Neal Moritz, referring to the technicians and artists behind the cinematic phenomenon. "We've been making these movies, and at the same time there have been weddings, births of babies and ups and downs in professional and personal life. And everyone has wanted to repeat because not only did they have a great time filming *Fast Five*, but they also loved the film as much as the audiences did. It was something very special and we all wanted to do it again with *Fast & Furious 6*. And I believe it works due to this collective chemistry that is produced on the screen as much as off of it."

FINDING LOVE IN A RACE

In this movie the team once again gives everything they've got in the most incredible action scenes, but without forgetting the plot's great romantic backstory. "The beauty of this story," recalls Michelle Rodriguez, "is that there is a lost love and a latent desperation to try to rekindle the flame." However, don't be fooled – this is *Fast & Furious*, and in this world even love re-emerges in a very particular way, as the screenwriter and executive producer Chris Morgan points out.

"There's a scene in the movie where Dom and Letty are competing with one another during an impromptu race through the streets of London. This is one of the most sublime moments in the film: seeing Letty falling in love with Dom again as they race. It may sound corny but something surprising happens when he does this incredible maneuver and she looks at him and thinks: 'This guy's crazy, but it's all beginning to make sense.'"

In *Fast & Furious 6*, the regular heroes mix with new characters, faster cars, tanks, and airplanes in a fascinating adventure, more international than ever, that takes us from London to the Canary Islands with a prodigious combination of intrigue, passion and, of course, speed.

Highly-qualified ex-military, Owen Shaw, leads a group of mercenaries. Letty is part of the group, but is emotionally manipulated by Shaw, who controls her for his own benefit.



LUCAS VIDAL

One of the most interesting additions to the team producing *Fast & Furious 6* was Spanish composer Lucas Vidal, in charge of the film's soundtrack. Born in Madrid in 1984, into a family with close links to the world of music, he familiarised himself with instruments like the piano or the flute at a very early age. After studying at Berklee College of Music in Boston and at the Juilliard School of Music in New York, he began writing his first soundtracks for movies such as *Mientras duermes* (Sleep Tight, 2011), *The Raven* (2012) and *The Cold Light of Day* (2012). Soon afterwards, he was given the great opportunity to compose the music for the sixth movie in the *Fast & Furious* franchise, which finally established him. Working between Madrid and Los Angeles, Vidal has continued to show his talent in international projects of the stature of *Nadie quiere la noche* (Nobody Wants the Night, 2015), *Kidnapping Mr. Heineken* (2015), *Palm Trees in the Snow* (2015), and *Paradise Hills* (2019). He has recently also worked on several TV series, including *Élite* (Elite) and *Dime quién soy* (Tell Me Who I Am).



DODGE CALIBER

In 2006, as a result of the merger between Daimler-Benz, the manufacturer of Mercedes cars, and the Chrysler Group, which Dodge belonged to, this brand went on to become a worldwide insignia and it was launched in new markets such as Europe and Australia. New models were designed, one of which was the Dodge Caliber.

The Dodge Caliber was a compact car (4.41 metres long) halfway between the 5-door sedans and SUVs of that same length.

The Dodge Caliber was a 5-door car, halfway between a conventional compact and an SUV. It was what is now called a crossover, a car with a lower platform than an SUV and with a sportier look. However, some of its design features were typical of a multipurpose vehicle, such as a front with a large, very vertical radiator grille, very marked wheel arches, a high beltline and ground clearance greater than that of a compact sedan.



In the United States and some selected markets (never in Europe) there was a sports version with a different look, called the SRT4.

Developed on a front-wheel drive traction platform originally by Mitsubishi (Daimler, Chrysler's partner since the start of this century, had a large stake in the Japanese brand), the Dodge Caliber mounted different petrol engines for the different global markets, and in Europe it included a diesel version with an engine originally by Volkswagen.

The Dodge Caliber, which shared its platform and engines with the Jeep Patriot and Jeep Compass, had a short commercial life. It was not as successful in Europe as the models it was competing with, due principally to the quality of its interior. Because of this, in 2009 the dashboard was redesigned and the quality of the materials was improved. For the American market the SRT4 sports version was launched, propelled by a 2.4-litre turbo engine producing 285hp, with four-wheel drive.

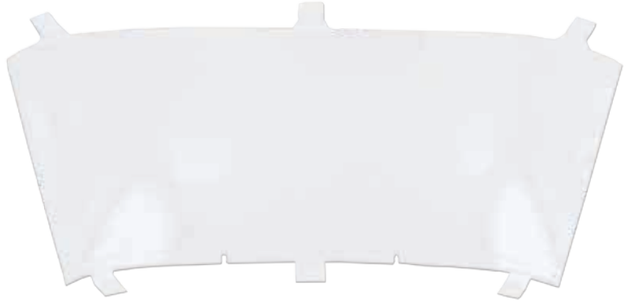


INSTALLING THE WINDSCREEN (I)

In this assembly session you will attach the strips of double-sided tape needed to attach the frame to the windscreen. Please follow our instructions and the accompanying illustrations carefully.

PIECES FOR THIS STAGE

67A



67C



67D



67B



67E



67A Windscreen
67B Windscreen frame
67C Double-sided tape type 1
67D Double-sided tape type 2
67E Double-sided tape type 3

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.

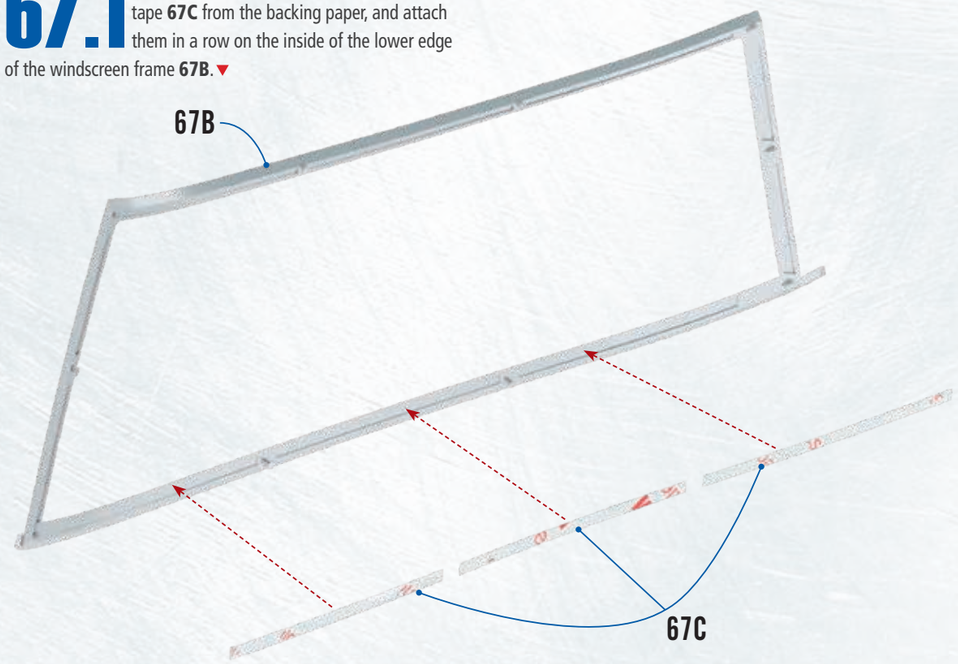
ASSEMBLY AREA

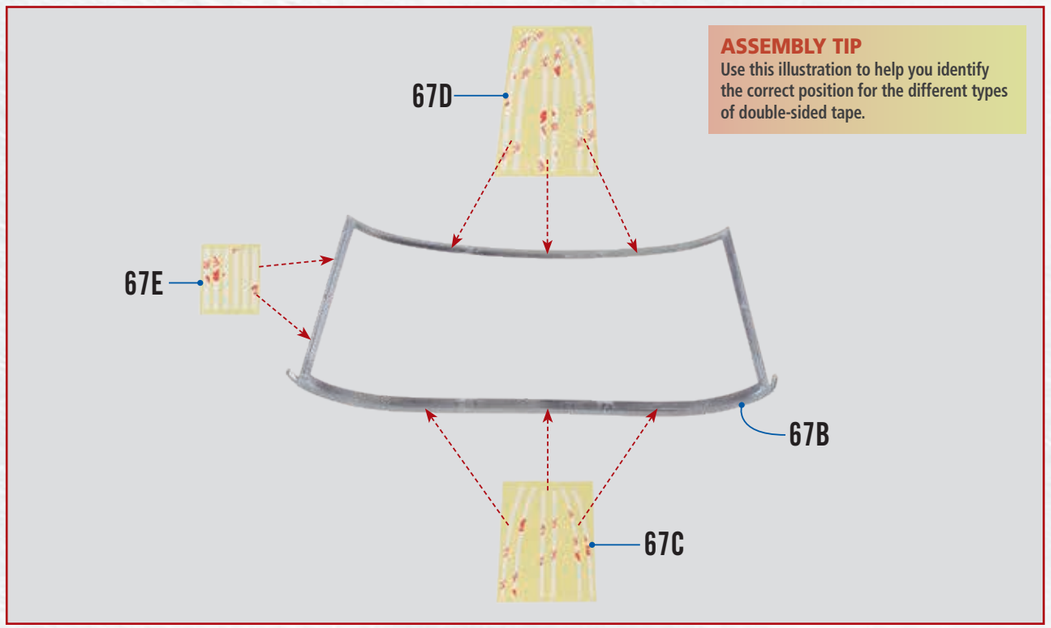


WINDSCREEN

Installing the windscreen (I)

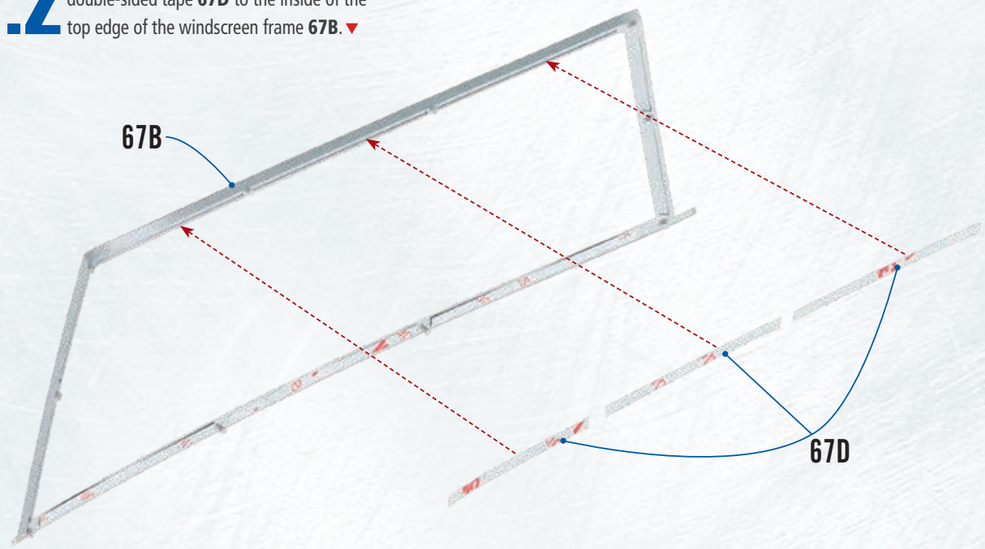
67.1 **REMOVE** three strips of type 1 double-sided tape **67C** from the backing paper, and attach them in a row on the inside of the lower edge of the windscreen frame **67B**. ▼

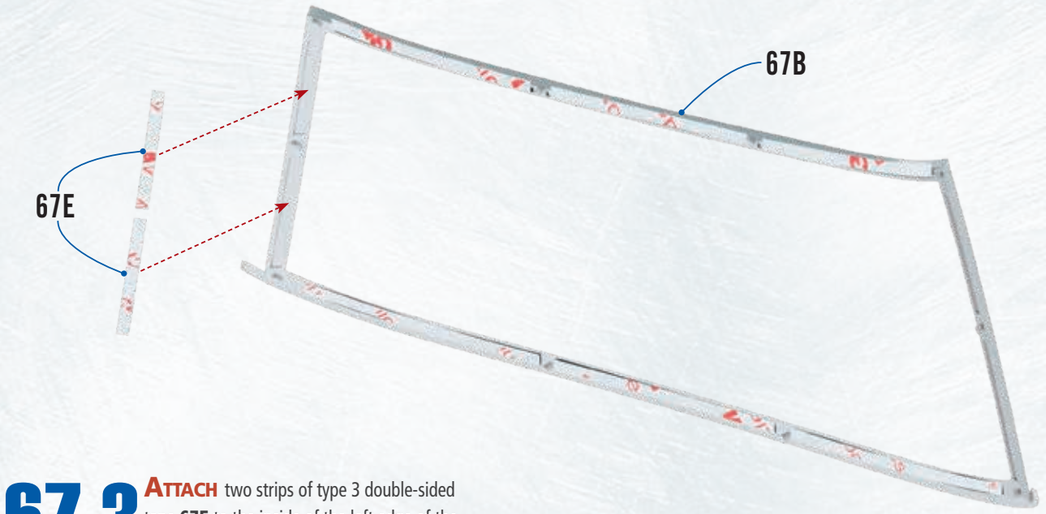




ASSEMBLY TIP
Use this illustration to help you identify the correct position for the different types of double-sided tape.

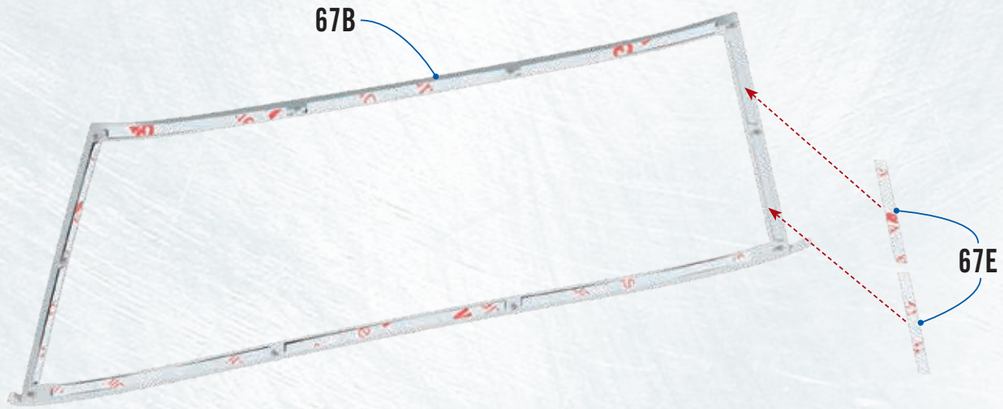
67.2 **NOW ATTACH** three strips of type 2 double-sided tape **67D** to the inside of the top edge of the windscreen frame **67B**. ▼



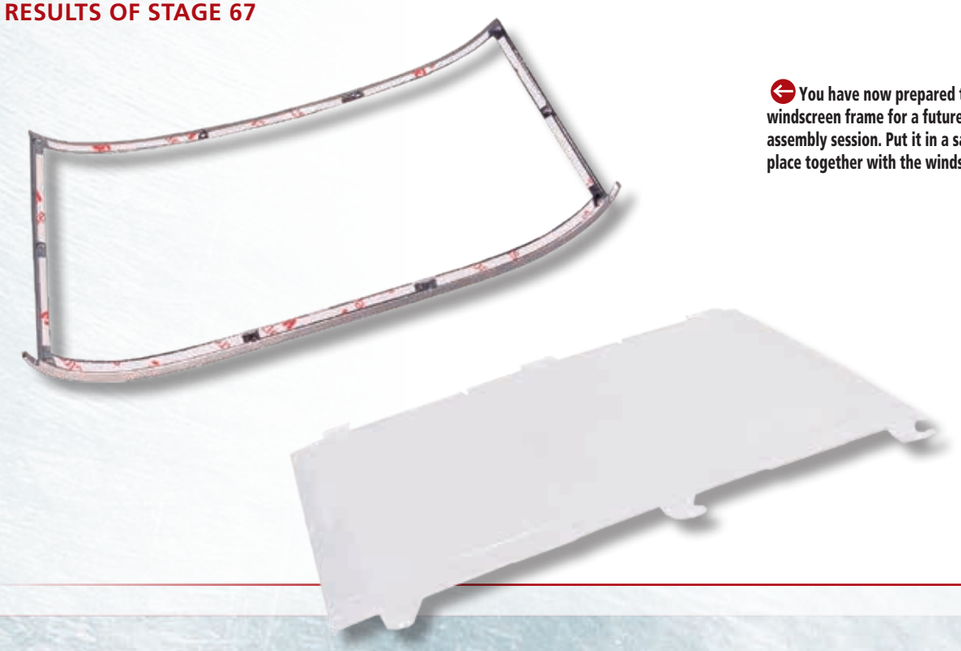


67.3 **ATTACH** two strips of type 3 double-sided tape **67E** to the inside of the left edge of the windscreen frame **67B**. ▲

67.4 **ATTACH** another two strips of type 3 double-sided tape **67E** to the inside of the right edge of the windscreen frame **67B**. Note: do not remove the protective film from the strips of double-sided tape you have attached to the windscreen frame. You will remove them in another assembly session. ▼



RESULTS OF STAGE 67



You have now prepared the windscreen frame for a future assembly session. Put it in a safe place together with the windscreen.

TIME ATTACK!



Born in Japan, "Time Attack" is a series of competitive driving events originally designed for production cars. Rather than direct competition between drivers on a track, the emphasis is on personal performance. The goal is to improve your own performance without going head-to-head with other drivers at the same time. It is considered a "speed event", not a "race event".

Time Attack competitions are successfully building a fan base around the world. One of the main reasons is that even new drivers can compete with other amateurs in local championships with a minimal investment. There are also championships for professionals. However, those championships demand a bigger budget - not at Formula 1 levels, of course, but out of reach for most amateurs. The events are structured according to the category of the participants' cars. Categories are then sub-divided according to the type and power of the cars, with a further subdivision into classes that vary from country to country.

To get on the track, the initial investment is, of course, the purchase of a car. Then you have tuning and the entry fees to single events or championships.



In some championships, prototypes and racing cars are also allowed to compete within a special class.

HOW DOES IT WORK?

The Time Attack events take place over a single day, usually on a Sunday. All the participants, appropriately divided into classes, compete in four timed legs, two of which are free practice and two that are validated as official times.

After a first free practice lap, the drivers' second lap is timed. This is known as a "timed test" and counts towards the competition.

Then there is another free practice round before the fourth test, called the Super Lap. This segment also takes into account the timing of the second lap.

The Super Lap is the last one of the day. In this segment, the drivers "run" with the track capacity halved to give them more space to record their best time without being held up by traffic. The procedure is an out lap, five timed laps, and then an exit lap. The best time of the five timed laps will go towards the final classification of the day.

As already mentioned, the cars are divided into classes to make the rankings fair, always within the spirit of Time Attack. This means that almost any vehicle, with any level of tuning, can compete fairly.

DIFFERENT CLASSES

Making a standard production car compete with a high-powered prototype would certainly not be fair. This is why in the Time Attack events, the cars are divided into classes according to the level of tuning and the type of drive.

The categories vary from country to country, but in principle, the lowest class is intended for road cars with limited modifications and power up to a specific horsepower. The top class is for cars that are so tuned that you dare not blink, or you will miss them going past you! There is also a category dedicated to supercars, to allow spectators to dream, and owners to show off their luxury toys!

Bajo el capó de los coches de Time Attack hay un montón de caballos, fruto de una preparación a veces extrema para dar a los pilotos la máxima potencia.



The ideal tyres for Time Attack envents

As we will discover later, there are many Time Attack championships around the world. The most famous are those that take place in Japan, Australia, England and the USA.

As is the case in the Formula 1 and MotoGP worlds, a single tyre supplier equips all the participants in top-level Time Attack events. Each class has its own designated tyre or type of tyre. They start with simple, high-performance road tyres for the amateur categories and work up to slicks or semi-slicks for the top-level cars. Obviously, the sizes vary according to the car, but even so, there are width limits depending on the class. The number of available tyres is also controlled, with a limit on the number of sets that can be used during each event.

Of course, these conditions do not apply to amateur events or local championships, where everyone can use the tyres they prefer unless otherwise indicated by the organisers.

A MATTER OF AERODYNAMICS

There is no doubt that aerodynamics play a fundamental role in Time Attack, especially in the top classes with lots of horsepower. However, a series of tricks can reduce lap times even for cars in the lower classes, even if they are almost standard road cars.

In simple terms, aerodynamics refers to the behaviour of air as it passes over our car. There are two forces in play: drag and lift. Aerodynamic drag is a force that acts in the opposite direction to the direction of travel of the car and is created by the surrounding air. It is also known as air resistance. You have probably already heard of the aerodynamic coefficient. This is the ability of a car to penetrate the air: the lower the aerodynamic coefficient, the more efficiently it can accelerate and reach a high top speed.

Other factors that influence aerodynamic resistance are the airflows created at the rear of the car and the relative turbulence generated. In this area, air vortices are caused due to the separation of the airflow above and below the bodywork. These vortices increase the aerodynamic resistance of the vehicle. In technical jargon, it is called Flow Detachment. To solve this problem, vortex generators are used. These reduce turbulence, increase pressure and reduce the phenomenon of airflow separation.

On the other hand, "lift" is the force that wants to lift the vehicle off the road. It is created by the difference between speed (and therefore pressure) and the air flowing over and under the vehicle. Ailerons and aerodynamic profiles are used in sports competitions to reduce lift and transform it into a negative lift, or downforce. These elements force the car downwards onto the road and reduce lift.

TECHNICAL SOLUTIONS

Today's software allows you to calculate and predict aerodynamic drag, lift, downforce, turbulence, and airflow in a virtual environment without ever going out on the track. This allows you to simulate different aerodynamic situations and solutions, reducing the time required for development and track testing.

The main aerodynamic components used in Time Attack are front spoilers (or splitters), side fins (canards), side skirts, rear diffusers and rear wings.

The size of a front spoiler is important, but equally, its material is fundamental, as this component must be able to withstand considerable forces and pressures to keep the car glued to the track. Usually, carbon fibre is used for these parts.

A rear wing is the result of careful aerodynamic studies. Sometimes they can reach remarkable dimensions! A wing will essentially catch the air coming off the car and redirect it upwards so that the back of the vehicle is pushed down onto the road surface.

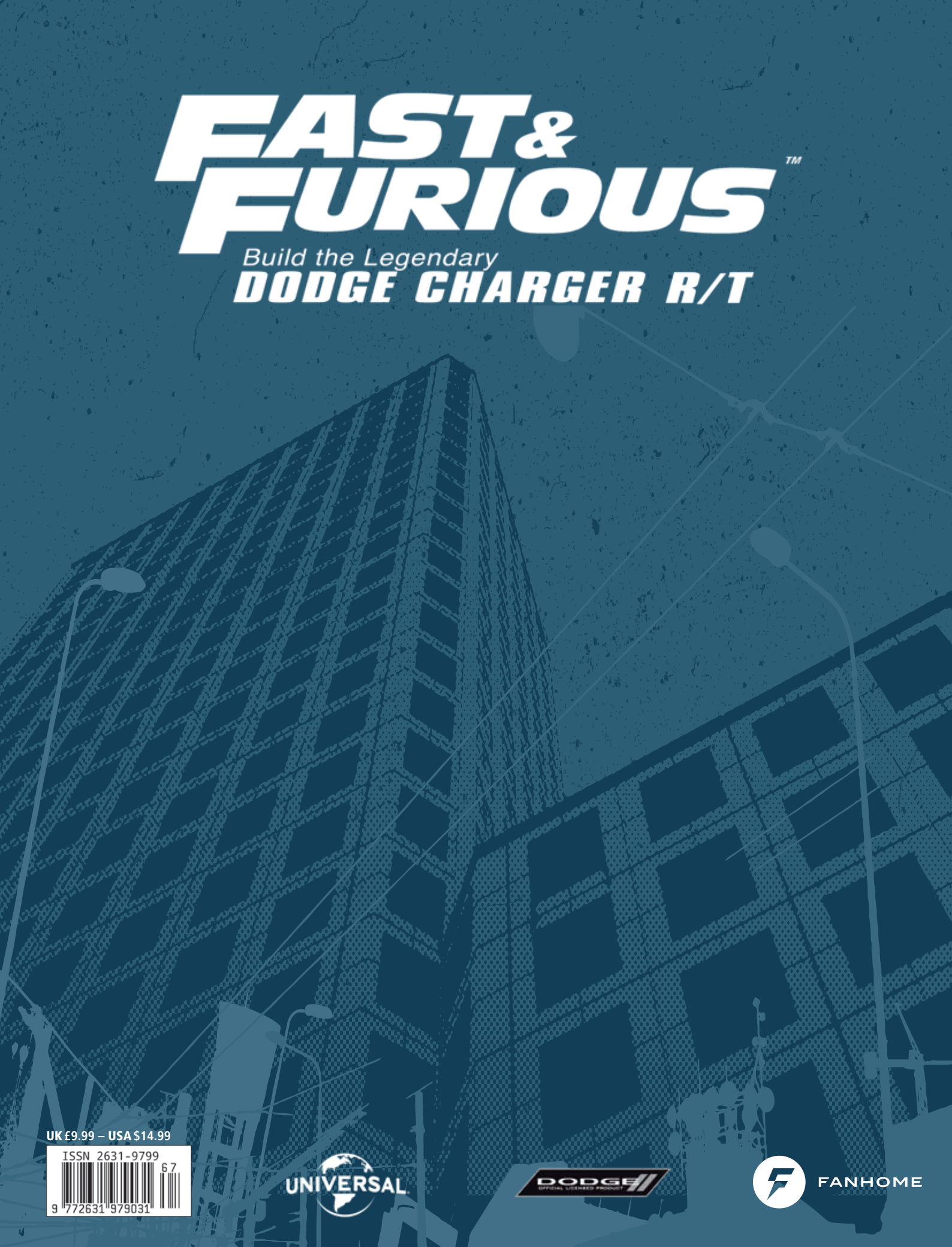
Canards, or Dive Plates, are small triangular wings attached to the car's front spoiler to modify the vehicle's aerodynamic characteristics and reduce the air pressure underneath the body.

Aerodynamic packages are not only limited to components to improve downforce and reduce lift. They also have the task of ensuring the correct cooling of the brakes and the engine. This is achieved with strategic air intakes on the bumpers, wings and bonnet.

As you can imagine, today's top categories of Time Attack cars can use very high technology systems to make them competitive.

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