FAST & FURIOUS™

110

Build the Legendary

DODGE CHARGER R/T



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FAST & FURIOUS IN POPULAR CULTURE

***Fast & Furious* bears no comparison with any other franchise in the history of the movies. This is because it is not just a series of films featuring the same characters – almost from the start it became a global phenomenon that over the years has made a profound impact on popular culture.**

After the release of *The Fast and the Furious*, the people behind the franchise understood that they had come up with something very special. What had been conceived as a simple movie about street racing, aimed above all at young urban audiences, had received an extraordinary response at the box office. The movie's box office performance persuaded the studio to try its luck with a second one featuring only one of the main characters from the previous film, Brian.

2 Fast 2 Furious hit the target once again, and although the plot moved considerably away from the initial presentation, members of the public were enthusiastic about what seemed like the birth of an entertaining franchise featuring spectacular fast cars.

With a completely different feel, unusual locations and new characters, the plot of *The Fast & the Furious: Tokyo Drift* was a daring test of audience reaction. With the passage of time, many fans would point to this third movie

American-born actor Sung Kang portrays Han Lue in the movie *The Fast and The Furious: Tokyo Drift*. He later became one of the indispensable members of the Toretto family.

JOE ROTH

New Yorker Joe Roth is a popular film and TV producer. Born on 13th July 1948, he began working in the film industry in the mid 1970s. After producing a string of comedies like *Bachelor Party* (1984), *Moving Violations* (1985) and *Off Beat* (1986), he tried his luck as a director, making two very different movies: the sporting drama *Streets of Gold* (1986) and the teen comedy *Revenge of the Nerds II: Nerds in Paradise* (1987). After the huge success he achieved as producer of the Western *Young Guns* (1988), Roth devoted himself to this role, producing projects like *Major League* (1989), *Nightbreed* (1990), *The Exorcist III* (1990), and a remake of *The Three Musketeers* (1993). In 1998 he became Disney Studios' head of production, a post he held for several years. As a producer once again, he backed the filming of *Tears of the Sun* (2003), *Knight and Day* (2010), *Maleficent* (2014) and *Alice Through the Looking Glass* (2016). One of his latest contributions to the industry has been bringing his many years of experience to the world of *Fast & Furious*, as the producer of the ninth movie in the series.

as the one most detached from the world of *Fast & Furious*. Few, however, could imagine the enormous influence it would have on the future of the franchise.

A MAGICAL APPEARANCE

As the producer Neal H. Moritz confirmed in an interview, everyone was worried that *The Fast and the Furious: Tokyo Drift* would be too unlike the two previous movies. To demonstrate a certain connecting thread between all the films, the producer made a huge effort to convince the star of the franchise that he should make a very brief cameo appearance at the end of the movie, back in character as Dom Toretto, who the fans had missed in the second movie. Not only did those brief instants added in the form of a post-credits scene make sense of the entire project, they also confirmed that behind *Fast & Furious* a veritable fandom phenomenon was being generated all over the world. The main characters from the three previous movies appeared together for the first time, led by Dom Toretto in *Fast & Furious*, an explosive action-packed movie. The world of *Fast & Furious* had become a surprising mass media phenomenon that from then on would just keep on growing with each increasingly spectacular movie.

BIGGER AND BIGGER

What was the secret behind the franchise making such an impact on popular culture? Much has been written and said about it in the most important media outlets all over the world. Rather than a single reason, the analysts agree it is the sum of different factors that, in combination with one another, have touched people's hearts.

In hindsight, some experts point out that the *Fast & Furious* franchise has maintained a clear set of characteristics. First it shows the formation of a compact team of characters and then it grows and is enriched by the incorporation of new faces: villains who later turn out to be good-hearted and end up joining the original team; really evil enemies who never show any remorse; likeable supporting characters who smooth the way for the heroes.Moreover, the plot constantly develops: from a story about ordinary people, to seeing how this same group is called upon to save the world from a nuclear threat. Of course, along with this there is the change in the locations, which have evolved from oil and grease-stained garages in Los Angeles to the most sophisticated skyscrapers in the major capital cities of the world. There is yet another premise closely related to superhero movies: each movie has to be bigger than the previous one, in the sense of incorporating more action, more explosions and more surprising visual effects.

ONE OF OUR OWN

Nevertheless, the *Fast & Furious* franchise has some peculiarities that make it unique. For example, unlike in superhero movies, its characters are not demigods coming down from Mount Olympus. A characteristic that has enabled audiences all over the world to empathise with them immediately is their background history: Dom, Letty and Tej are all people who grew up on the streets - lower middle-class workers who have managed to get on by getting their hands covered in grease many times over. Toretto's family has come up from the bottom and so he has a clear tendency to take the side of the most underprivileged folks. Moreover, no matter how big their challenges and subsequent achievements are, they do not end up celebrating them with effusive appearances in the media. They never even receive the applause of those they help and save. They don't need it. For them the greatest reward is to get round a table at the end of each adventure and enjoy a barbecue together, cracking jokes and showing signs of love and friendship while enjoying those small moments of happiness that only the family can provide.

THE CULT OF THE CAR

Another distinguishing feature of the franchise of course has to do with cars. Car culture has been hugely important in the United States since the early 20th century, and the *Fast & Furious* franchise has merely increased the fascination and worship of cars. The enormous effort the franchise has made in recent years to present both the most up-to-date models and the great classics has created a new legion of fans wishing to emulate their screen heroes by buying powerful cars and customising them. The tuning phenomenon enjoyed a great boom with the first movies in the franchise and it expanded all over the world with the sudden appearance of specialist shops and publications, as well as gatherings where fans would have the chance to show off their "works of art".

REDISCOVERING THE FAMILY

But, as has been seen throughout the franchise, *Fast & Furious* is much more than a lot of exciting fast cars. The franchise has firmly transmitted a series of values that have also made a profound impression on audiences – most of all, the idea of the family that the main character in the series, Dom Toretto, has unceasingly defended, even risking his own life. Emblematic sentences like: "I have no friends, I have family", have hugely influenced countless people who have wished to follow his example and value not just their closest relatives but also good friends who deserve to be treated like brothers and sisters.

Nine extraordinary feature films, with as many soundtracks, which include some of the most danced-to songs of the last few years. Add to that an animated TV series, lines of clothing and accessories, collections of toys and several videogames - the world of *Fast & Furious* has fans all over the world who have grown up admiring and enjoying the adventures. Therefore, for a long time to come, things will never be the same again. From the United States to Cambodia, from Brazil to Istanbul, several generations will continue to identify with Dom Toretto, his love for the family and that incomparable feeling of freedom produced by accelerating over the next quarter mile. Always *Fast*, always *Furious*.



The *Fast & Furious* saga has increased the passion for high-powered cars, especially among the younger generation who are discovering many automotive classics in the movie saga.



The Dodge Rampage was an interesting idea on which the public turned its back. It was a mixture of the design and driving capability of a saloon car and a pick-up truck with cargo capacity.

DODGE RAMPAGE

In 1982, the Dodge brand launched an original utility vehicle derived from the Charger model of the period. The car had two seats in the front cabin and a rear box that made it possible to carry a cargo weighing up to half a ton. The car was launched with the idea of appealing to those who needed a vehicle for leisure purposes that was not too big. However it was withdrawn after three years on the market.

The 1984 version showed its engine capacity very clearly in the decoration of the outside.

The 1982 Dodge Rampage was a coupé utility, that is, a saloon car with a rear end similar to that of a pick-up repurposed for leisure use. This automobile, the heir to a long line of cars of this kind in the United States, was based on the Dodge 024/Charger, a front-wheel-drive coupé that was derived directly from the five-door Dodge Omni, a compact model that was simply the American version of the Simca Horizon. In that period the Simca brand was part of Chrysler Europe, and the Horizon was designed as a global car to be sold on both sides of the Atlantic, and under the Dodge brand in the United States.



2.2-LITRE ENGINE

The Rampage had a front transverse straight-four engine producing 96hp, the same as the Omni (in Europe that engine was never used in the Horizon) attached to a four-speed manual gearbox or a three-speed automatic. In 1983, the manual gearbox was upgraded to five speeds. Weighing 1,100kg, the Rampage could carry up to half a ton of cargo thanks to its leaf spring rear suspension. The car, aimed at young sports lovers (surfers, for example, were a prime target) did not find its niche in the market and was withdrawn from the catalogue after three years in production and worldwide sales of just 37,000 units.



THE SILL REINFORCEMENT STRUTS

In this assembly session you will attach the sill reinforcement struts. You will also install the antenna and the air intake of the supercharger. Please follow our instructions and the explanatory illustrations carefully.

PIECES FOR THIS STAGE

110A



110B



110C

110D



110E

110F



AM



110A Left reinforcement strut
110B Right reinforcement strut
110C Antenna rod
110D Antenna base
110E Compressor unloader valve
110F Bonnet latch rings (× 5)
AM Screws 2 × 4mm (× 10)*

*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.

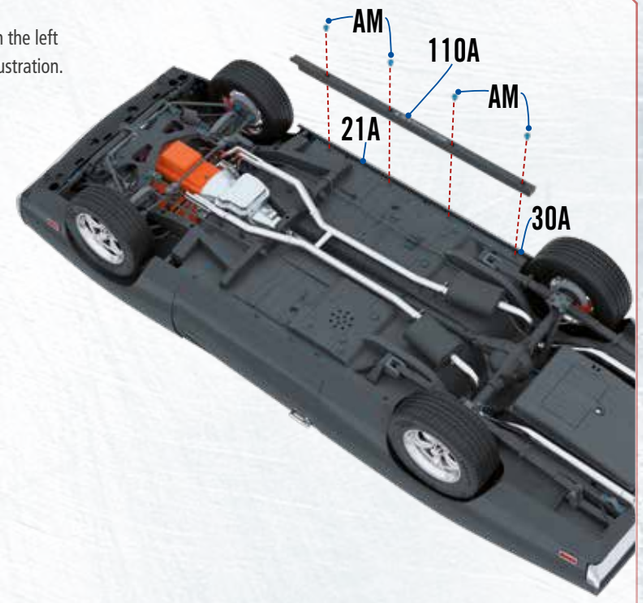
ASSEMBLY AREA

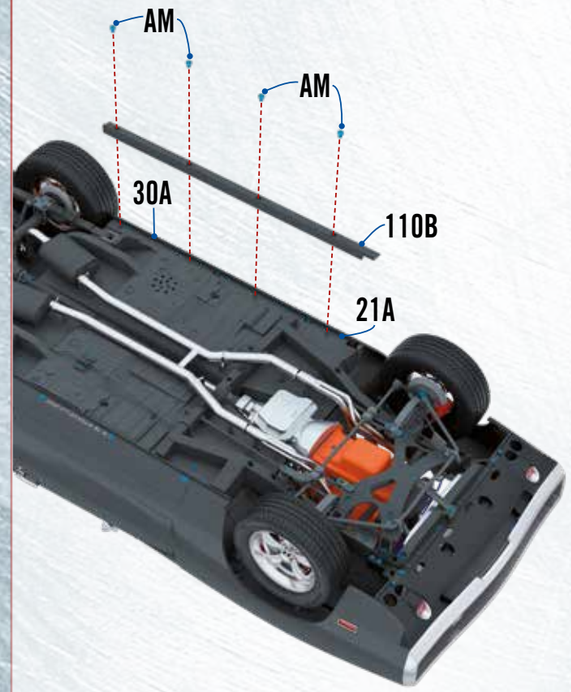


BONNET AND CHASSIS

The sill reinforcement struts

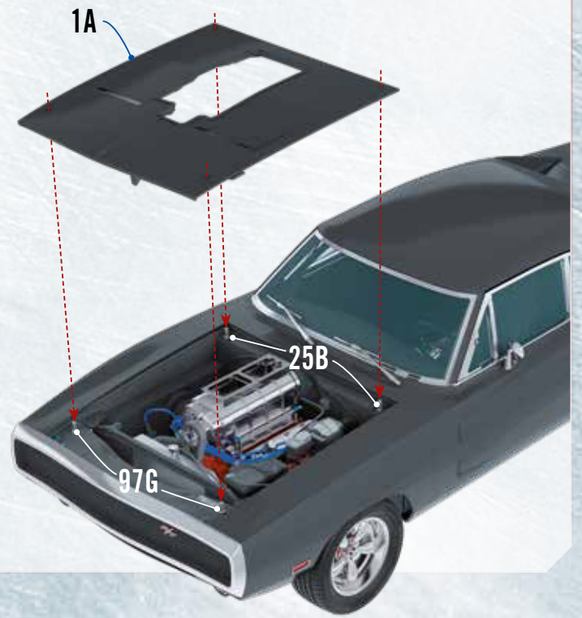
110.1 **TURN** your model upside down and position the left reinforcement strut **110A** as shown in the illustration. Secure the piece with four **AM** screws. ▶

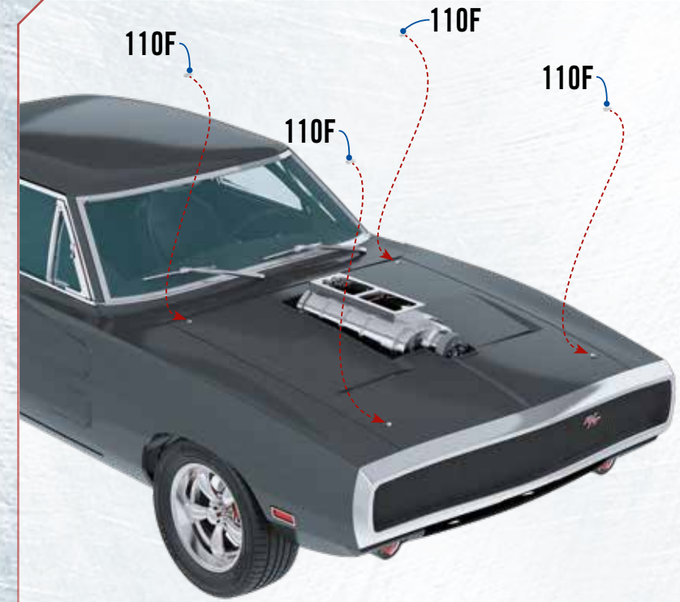




110.2 **IN THE SAME WAY,** position the right reinforcement strut and secure the piece with four **AM** screws. ◀

110.3 **GET** the bonnet **1A** and place it over the engine, as shown in the illustration. The front and rear bonnet safety latches **97G** and **25B** must go into the corresponding holes in the bonnet **1A**. ▶





110.4 **INSERT** latch rings **110F** into all four safety latches. ◀

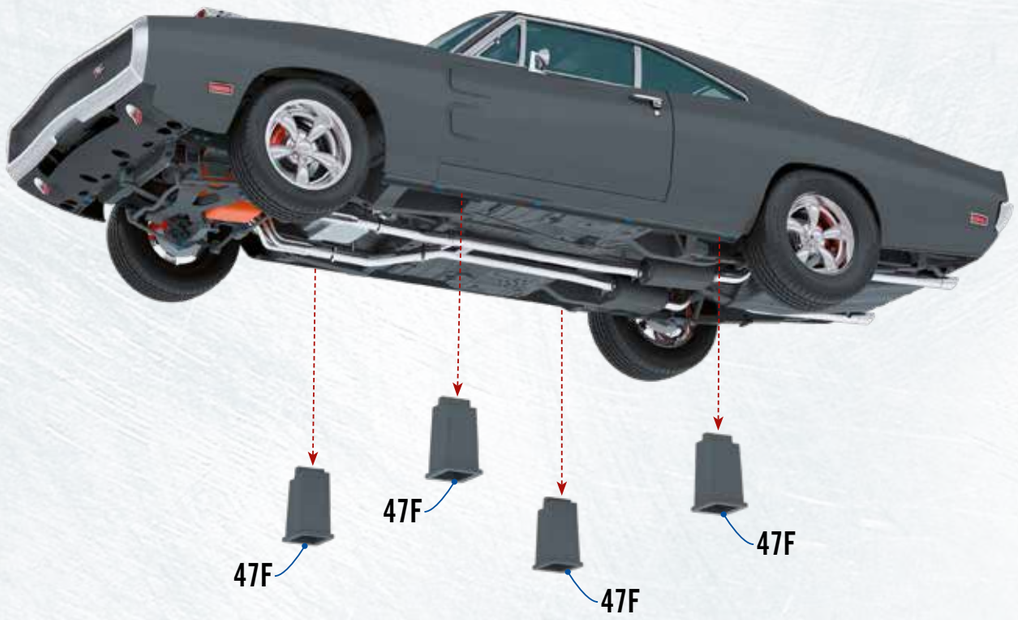


110.5 **INSERT** the base of the antenna **110D** into the corresponding hole in the front right wheel arch **96A**. Now carefully insert the smooth end of the antenna rod **110C** into the base **110D**. Finally, put the unloader valve **110E** into the small hole in the front part of the pulley spacer **1J**. ▶



110.6 **GENTLY PRESS** the air intake **1D** onto the injector plate **1G**. ◀

110.7 **FINALLY,** put the model on the chassis stands **47F,** as shown in the illustration. ▼

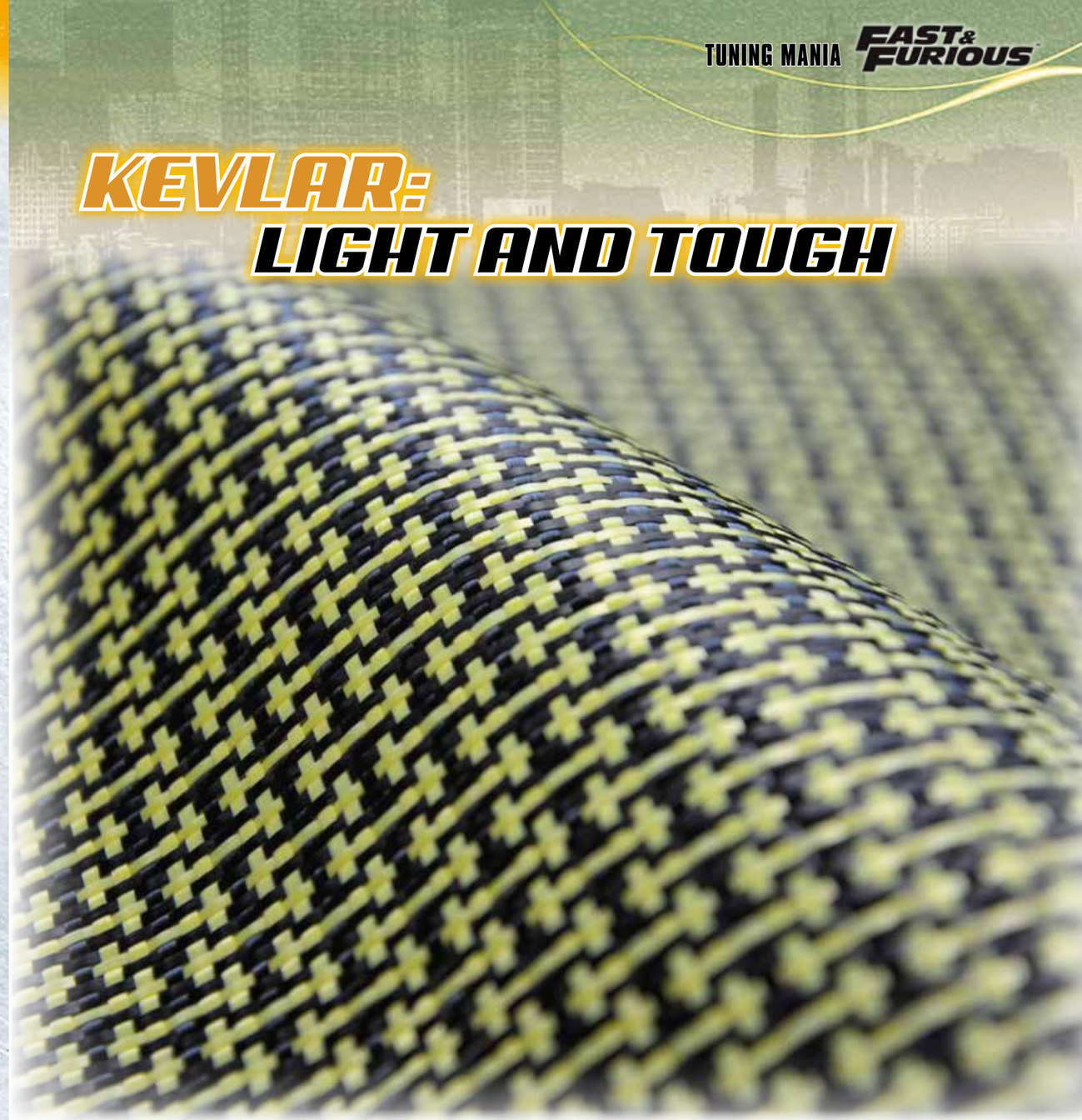


RESULTS OF STAGE 110



You have now finished building your model. Congratulations!

KEVLAR: LIGHT AND TOUGH



From bulletproof vests to the aerodynamic components of F1 cars, there are numerous applications for Kevlar. It is a fibre that allows the creation of extraordinarily light, resistant composite materials, often in combination with the more famous carbon fibre.

Kevlar was developed in 1965 by Stephanie Kwolek while working for Dupont. Just a few years later, in 1971, the fibre, spun into ropes or sheets of fabric, began to be commercialised. It was first used in the early 1970s as a replacement for steel in racing tyres.

THE USE OF KEVLAR

Today, Kevlar, thanks to its high strength-to-weight ratio, (it is five times stronger than steel at the same weight) has many applications. They range from bicycle tyres to sails for racing boats to bulletproof vests. Kevlar is a

Kevlar fibres are spun so tightly that it is almost impossible to separate them. If a high-speed projectile hits Kevlar, the fibres capture it, absorbing and dissipating its energy.

synthetic para-aramid fibre (synthesised from monomers and terephthaloyl chloride) that is resistant to heat and with a molecular structure composed of numerous inter-chain bonds that make it incredibly resistant. Some other common synthetic polymers include nylon, Teflon, Lycra and polyester. A polymer is nothing more than a chain made up of many similar molecular groups, known as monomers, which are bonded together. The orientation of the polymer chains is therefore extremely important to determine its fundamental properties, such as flexibility, stiffness and strength.

A Kevlar fibre is a series of molecules oriented parallel to each other like a packet of raw spaghetti. This particular ordered arrangement of molecules is referred to as a "crystalline structure". Crystallinity is achieved through a manufacturing process known as spinning, which involves extruding the molten polymer solution through small holes. The crystallinity of Kevlar polymer threads significantly contributes to their unique strength and rigidity. The chemical structure of Kevlar is made up of several inter-chain bonds that repeat themselves.

In racing driver helmets, one or more layers are made of Kevlar to avoid the risk of penetration by external objects in the event of an accident. Kevlar fibre is also used for the HANS device (the life-saving support with a restraint function that supports the driver's head and neck). This aids in the absorption of stresses during an impact that could damage the neck vertebrae.

THE SECRET OF KEVLAR

The radial orientation of the aromatic components of Kevlar is the secret weapon of this fibre because it allows the polymer chains to be well ordered and symmetrical like the atoms of a crystal. Thanks to this highly ordered structure, Kevlar fibre has very few structural defects and weaknesses.

It is the absence of defects or weak points that determines the exceptional strength of Kevlar. The strength of Kevlar, as we said, is five times that of steel. Unfortunately, the production of Kevlar is expensive, due to the difficulties deriving from the use of concentrated sulphuric acid, an extremely corrosive substance, necessary to keep the water-insoluble polymer in solution during its synthesis and spinning.

Kevlar is undoubtedly the most impact-resistant fibre of all those on the market; it also has the highest tensile strength and the highest resistance to damage, vibration and cracking. However, Kevlar has a very low compressive strength. For this reason, if you have to make a laminate that suffers bending or compressive loads, you should make it by adding carbon fibre to Kevlar, which will provide the appropriate rigidity needed. The carbon fibre is incorporated into the laminate.

Furthermore, Kevlar is hygroscopic, sensitive to ultraviolet rays and cannot be sanded; therefore, it is not recommended as a coating on the outer layer of a laminate.

DIFFERENT TYPES OF KEVLAR

Kevlar has several types of textures; the one that creates a fabric-like material is identified with the grade number K29. Kevlar 29 can also be used for brake lines and is a key component of body armour. The fibres are spun so tightly that it is nearly impossible to separate them: when a bullet or other high-speed projectile hits the Kevlar, the fibres essentially capture it by absorbing and dissipating its energy.

There are two other types of Kevlar: black Kevlar and Kevlar 49. The former can be used to replace rubber elements such as tyres, while the K49 is extremely durable and can replace the more traditional materials used for a boat's hull, or can also be used in simple items such as bicycle frames.

It is also an excellent material for road and competition car bodywork and tyres. Some manufacturers have been using it for years in their tyres, putting it into one or more layers and taking advantage of its ability to withstand high temperatures. These tyres are often used in harsh environments: They provide traction, manoeuvrability and wear resistance while ensuring low rolling resistance for better fuel economy.

When applied in overlapping layers or on top layers, Kevlar fibres promote optimum stability of the tyre assembly dimensions, even at high temperatures or at high speeds - an essential characteristic for high-performance tyres.

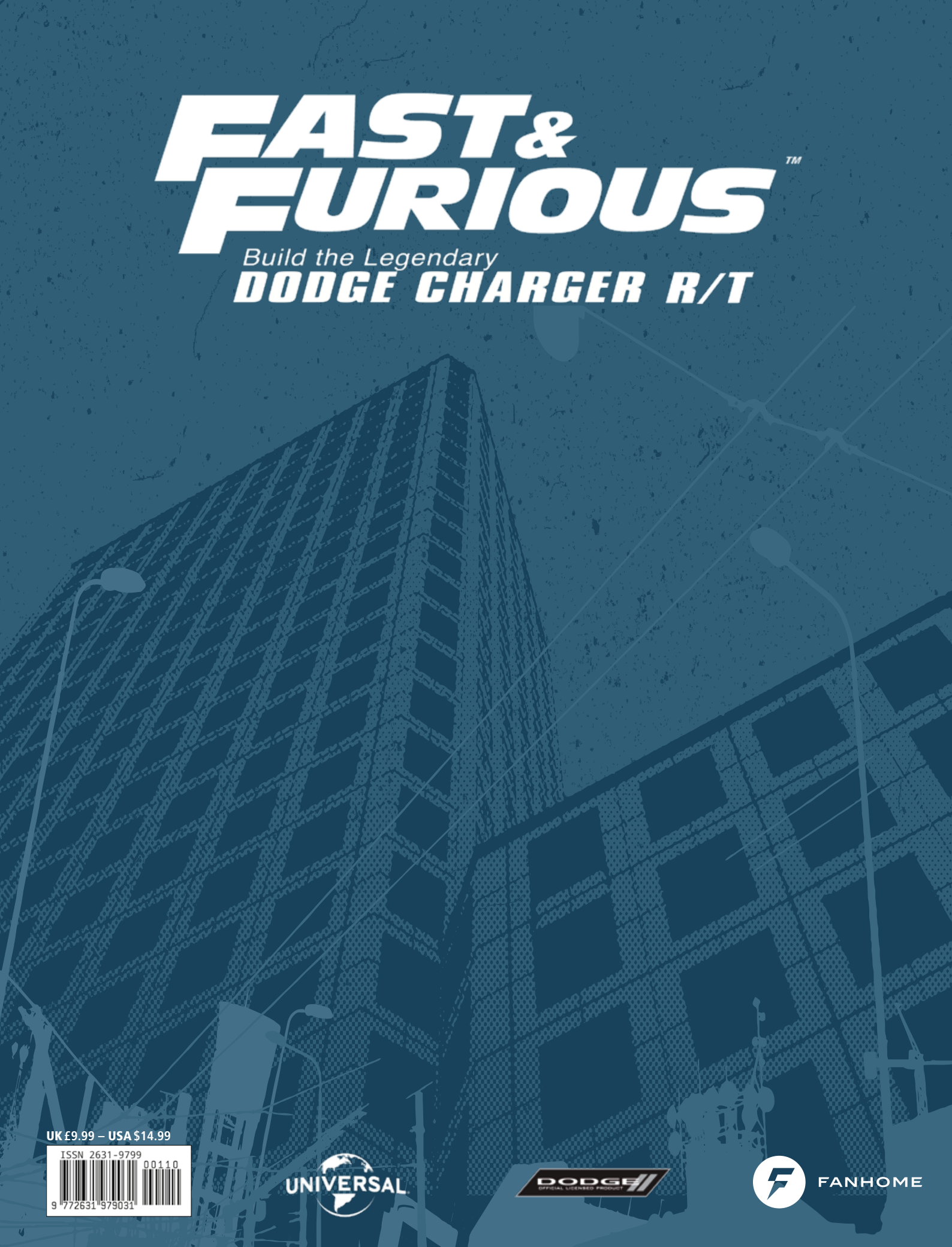
Kevlar-engineered elastomer offers improved strength and traction characteristics. It is used to stiffen tyre components that are essential for cornering and high-speed handling. Thanks to its ability to reinforce rubber composites, it helps manufacturers find ways to reduce rolling resistance.

In addition, some parts of the bodywork of Formula 1 single-seaters must be covered with Kevlar to comply with FIA safety rules. For example, the front wing must have a Kevlar layer that can hold the carbon fibre together in the event of a collision. This prevents the brittle carbon fibre elements from breaking into small pieces.

The inner layer of the survival cell must also be made of Kevlar to prevent front suspension components from penetrating the tub, which could have very serious consequences for the driver's legs.

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