

# **FAST & FURIOUS 6**

## **Production Information**

Twelve years ago, a small film called *The Fast and the Furious*, about the underground street-racing subculture in East Los Angeles, became a sleeper summer hit and brought in \$207 million at the global box office.

Two years ago, *Fast Five* racked up the biggest opening in Universal Pictures' history with \$86 million on its way to \$209 million domestically and more than \$625 million worldwide. It is almost unheard of that the fifth film redefines the creative and financial parameters of a franchise, but since the third entry of this series, the box-office take has doubled—and then almost doubled again.

Now that the series has accumulated an astonishing \$1.5 billion over five movies, the anticipation for summer 2013's entry has reached a fever pitch among audiences. On social media platforms, the fan following for the films and cast has grown into the biggest of any active franchise.

Although the journey has been extraordinary, even as the scale of the films has grown more ambitious, they haven't lost sight of their core characters. The stunts have gotten bigger and locations more exotic, but the key to continued success has been giving audiences a reason to connect and to care. Because the *Fast & Furious* movies retain and expand upon everything that they love about the series, fans have remained loyal as the franchise has evolved from a street-racing film into a global action thrill ride.

Now, VIN DIESEL, PAUL WALKER and DWAYNE JOHNSON lead the returning cast of all-stars as the global blockbuster saga built on speed races to its next installment in *Fast & Furious 6*. Reuniting for their most high-stakes adventure yet, fan favorites MICHELLE RODRIGUEZ, JORDANA BREWSTER, TYRESE GIBSON, CHRIS "LUDACRIS" BRIDGES, SUNG KANG, JOHN ORTIZ, GAL GADOT and

ELSA PATAKY are joined by badass series newcomers LUKE EVANS and GINA CARANO.

Since Dom (Diesel) and Brian's (Walker) Rio heist toppled a kingpin's empire and left their crew with \$100 million, our heroes have scattered across the globe. But their inability to return home and being forced to live forever on the lam have left their lives incomplete.

Meanwhile, Hobbs (Johnson) has been tracking an organization of lethally skilled mercenary drivers across 12 countries, whose mastermind (Evans) is aided by a ruthless second-in-command revealed to be the love Dom thought was dead, Letty (Rodriguez). The only way to stop the criminal outfit is to outmatch them at street level, so Hobbs asks Dom to assemble his elite team in London. Payment? Full pardons for all of them so they can return home and make their families whole again.

Returning to this installment is a talented production crew of series' architects led by director/executive producer JUSTIN LIN, who has directed the last three films in the *Fast & Furious* franchise that exploded in global popularity, and producers NEAL H. MORITZ (*Fast & Furious* series, *I Am Legend*, *R.I.P.D.*), Vin Diesel (*Fast Five*, *Fast & Furious*, *Los Bandoleros*) and CLAYTON TOWNSEND (*The Fast and the Furious: Tokyo Drift*, *Bridesmaids*, *Any Given Sunday*). CHRIS MORGAN (*Fast Five*, *Fast & Furious*, *The Fast and the Furious: Tokyo Drift*, *Wanted*, *47 Ronin*) is an executive producer and writes the screenplay based on characters created by GARY SCOTT THOMPSON (*The Fast and the Furious*).

Also coming back to the franchise is an accomplished behind-the-scenes team, including cinematographer STEPHEN F. WINDON (*Fast Five*, *The Fast and the Furious: Tokyo Drift*), editors CHRISTIAN WAGNER (*Fast Five*, *Fast & Furious*, *Mission: Impossible II*) and KELLY MATSUMOTO (*Fast Five*, *The Fast and the Furious: Tokyo Drift*), costume designer SANJA MILKOVIC HAYS (*Fast & Furious* series, *The Mummy: Tomb of the Dragon Emperor*) and executive producers AMANDA LEWIS (*Fast Five*, *Fast & Furious*) and SAMANTHA VINCENT (*Fast Five*, *Fast & Furious*). Production designer JAN ROELFS (*47 Ronin*, *Get Him to the Greek*) and composer LUCAS VIDAL (*The Raven*, *The Cold Light of Day*) join Lin's crew for *Fast & Furious 6*.

## ABOUT THE PRODUCTION

### All Roads Leads to This...

#### Production Begins

*Fast Five*'s unexpected take on Dom, Brian and their extended family pulling off a daring multimillion dollar heist with a hardnosed federal agent hot on their trail was the ultimate thrill ride for audiences in April 2011. The film debuted domestically to \$86 million during its opening weekend and set a record best for Universal Pictures. Not only was it the highest-grossing film for that weekend in motion picture history, it bumped the previous entry, *Fast & Furious*—with its \$70.9 million opening in 2009—to the No. 2 spot for April record breakers.

*Fast & Furious* reinvigorated the series with beloved characters and an engaging storyline that hearkened back to its roots, and the action-thriller built upon that winning formula by injecting new heroes and elements into the storyline. Introducing Dwayne Johnson as Luke Hobbs upped the stakes for our crew of antiheroes and expanding the scope of the film's action proved to be an irresistible combination that electrified audiences, new and old alike. More importantly, the film stoked the flames of anticipation for die-hard fans who have been invested in the saga for more than a decade.

The filmmaking team of director Justin Lin and producers Neal H. Moritz, Vin Diesel and Clayton Townsend build on the worldwide box-office success of *Fast Five* and take the action, stunts, narrative and emotion to even greater heights with this installment. The proven blueprint of family, loyalty, fast cars and hard-driving action—whether it's behind the wheel of a souped-up muscle car racing for pink slips or avenging the loss of a loved one—has cemented the franchise as one of the most successful in box-office history.

Lin, an admitted perfectionist, was heartened by the thunderous reaction to *Fast Five*. “It was very rewarding to see the way that *Fast Five* has been embraced,” he reflects. “The great thing about being part of the *Fast* franchise is that ever since I joined on *Tokyo Drift*, Vin, Neal and I always discussed backstory, character and mythology. In many ways, *Fast & Furious 6* was already planned...we just had to earn it. We worked

hard to get here; this is something that we built together, and it is not by accident or a fluke.”

It’s been more than a decade since *The Fast and the Furious* introduced audiences to Los Angeles’ gritty underground street-racing scene, and with each subsequent chapter, the stakes have grown higher with compelling storylines and the introduction of new characters. The film, and ultimately the franchise, has tapped into the global appeal of modern-day heroes who drive fast cars and deliver big action while eluding the authorities and taking care of their loved ones.

In Hollywood, producing a sixth installment in a blockbuster franchise is an enviable (and rare) position. Moritz, a veteran producer who, in addition to the *Fast & Furious* series, has a diverse roster of box-office hits, lauds Lin for his ability to consistently harness story, action and a large ensemble cast with seeming ease. He commends: “It would have been very difficult to make this movie without Justin. He’s got an incredible work ethic and a tremendous amount of patience, which you need with so many moving parts. As the commander in chief, he was able to hold it together, do a tremendous job and deliver the most exciting film to date.”

Neither the filmmakers nor Universal executives could quite expect the fans’ explosive reaction to the revelation of Letty Ortiz’s survival at the end of *Fast Five*. The surprise one-minute coda between Johnson’s Hobbs and Eva Mendes’ *2 Fast 2 Furious* customs agent Monica Fuentes was enough to get audiences buzzing, but the shocking reveal itself had filmgoers applauding and ready for more.

Letty’s apparent death in *Fast & Furious* was a jolt to audiences. In particular, fans of the fiercely independent Latina were thrilled to have Michelle Rodriguez back in the fourth installment. Truly, the return of Letty for this chapter was the result of a groundswell that came from audiences themselves. Appealing to the studio and filmmakers to bring their beloved heroine back to the series, loyal fans sent a flurry of correspondence to Universal executives and the producers. The orchestrated campaign by the moviegoers reinforced the filmmakers’ belief that there should be authentic, organic interaction with those who have supported the movies over the years.

Although fans were beyond eager for Letty to return, it was quite an unexpected turn of events for Rodriguez, who originated the role in *The Fast and the Furious* and returned for *Fast & Furious*. “I found out about the tease at the end of *Fast Five* when I went to see the film,” Rodriguez recalls. “I was vacationing in Paris and went to see it in a French movie theater, and there it was at the end. I was excited by it all because *Fast Five* was so amazing, and there was a very real possibility of bringing me back to do *Fast & Furious 6*. I keep joking with Vin that he should have given me at least a little bit of a heads-up!”

Only then did a months-earlier, cryptic conversation with Diesel make sense to the actress. However, Diesel was contemplative about revisiting the Dom-Letty storyline, which was years in the making. He provides: “I knew when I came back as a producer that there was equity in the Dom-Letty relationship. This relationship had spoken to people and was not like one we had seen before, so we had to explore it.”

The *Fast Five* postscript rivaled the response to Diesel’s cameo in *Tokyo Drift*, which jumpstarted the next chapter and, ultimately, the series. Lin’s initial meeting with Diesel to pitch that scene morphed into a marathon discussion about the characters, their backstories and potential storylines. Both Lin and Diesel share a passion for character-driven stories, so it was a logical progression for the pair to delve deeper into the franchise’s mythology.

Lin shares: “That idea of mythology got Vin excited. We started discussing how to create mythology and how Han and Dom were linked up and that set everything off. One of the most exciting things was going there and being able to articulate what I wanted to achieve. Vin and I talk a lot, and it’s something that I appreciate. It’s a process that we thrive on because we both take a lot of pride in how we build our films. *Fast & Furious 6* truly is a completion of everything that we had talked about. It has come full circle.”

Diesel, who has long served as one of the series’ guardians, concurs: “The most exciting part of it was that we were going to be able to treat this not only as an action film, but with as much story as we do. It’s gratifying to be able to look back and to see how everything links up. When you see *Fast & Furious 6*, you’ll want to go back and re-watch the previous films. When you can answer questions and shed light on scenes in

previous movies, when you can promise something in the future...that's cool filmmaking. The best example is when a saga and its audience can play off of one another, and that's exactly what we've done."

Screenwriter Chris Morgan, who has made his mark with action-driven fare, enthusiastically participated in extended dialogue with Diesel and Lin over the past seven years. Beginning with *Fast & Furious*, they wanted to expand relationships and potential plots to propel the subsequent chapters. Diesel was adamant from the start about maintaining a multi-film arc, so Morgan kept that in mind and has taken a design approach thematically to frame it that way.

Morgan remarks that it is gratifying to see it all bridge together: "I love constructing intricate narratives and being able to find the places where the pieces fit. The fact that *Tokyo Drift* doesn't happen chronologically in the film order, but to be able to determine where it goes—and for it all to make sense—is a fun puzzle to put together. The last three films had a very purposeful thematic arc regarding the loss of love and the loss of home...and how far our team would go to get them back. In the fourth film, Dom lost the love of his life and the entire crew was forced to go on the run, abandoning everything they once knew. In the fifth film, our team hit a low point and really felt the absence of both, living as fugitives on the run...until the end when they learn that Letty might still be alive. Now, in the sixth film, we get to see the extent to which our heroes will go to get back everything they lost—specifically Letty—and the ability to return home as free men and women."

Alongside Clayton Townsend, who rejoins the series after serving as an executive producer on *Tokyo Drift*, the behind-the-scenes crew was ready to roll. Reflects the producer: "It's a privilege to rejoin the team at this time, as this episode dovetails so beautifully into the rest of the films. We've long explained that the movies were not released in sequential order, but all those pieces will be revealed. It will be quite an experience to sit in theaters on opening day and watch die-hard *Fast* fans get the surprise of their lives."

Stronger Together:  
A Family Reunion

From the start, the theme of family has been the backbone to the success of the franchise. Over the course of reassembling this group, the actors have become an extended family of their own. Series godfather Neal Moritz has watched as his core team has grown over the years. “The *Fast* family has been together on and off for almost 14 years, so there is history here,” he offers. “We’ve been making these movies through the birth of children, marriages, and the ups and downs of professional and personal life. Everybody is back because not only did they have a great experience making *Fast Five*, they loved the movie as much as the audience did. We did something special, and they wanted to see how to grow it with *Six*. The range of personalities is all over the place, but it works for this collective chemistry on screen. The camaraderie off screen is equally as amazing.”

*Fast & Furious 6* picks up mere months after the Rio heist, with our crew scattered across the world. Dom and Elena are living in the Canary Islands with new parents Brian and Mia, while new couple Han and Gisele are enjoying Hong Kong. Tej has settled into chilling on the beach in Costa Rica, while fun-loving Roman lives the glamorous jet-setting life. Millions in the bank makes the world much easier for our heroes, but as fugitives they are constantly looking over their shoulders, living in fear of being discovered.

Of the characters’ evolution, Lin offers: “I was excited to explore the idea of ‘What is true satisfaction?’ I wanted to look at the fact that Dom, Brian and all the characters have friends, family and anything that money can buy, but that there are still restrictions that continue to haunt them all...in addition to the fact that they have a single chance to earn total freedom for peace of mind.”

It is Luke Hobbs, the tough-as-hell federal agent who relentlessly hunted down our protagonists in *Fast Five*, who returns and confronts Dom’s team with life-changing news. When Hobbs was introduced in the series, he proved a formidable opponent and the perfect foil to ex-con Dom. However, as the story played out and each man took stock of the other, begrudging respect began to be felt by Hobbs—even as he continued

his single-minded pursuit of Dom. Ultimately, saving Hobbs from a bullet earned Dom and Brian a swift getaway, with the not-so-subtle warning that he would always be watching.

The filmmakers and Johnson knew that placing Dom and Hobbs on the same side this time warranted a careful approach. They all wanted a plausible reason that would up the ante enough so Hobbs would make the offer and Dom would accept. Indeed, it was essential that the film not rely upon a cookie-cutter setup. Any type of partnership between the two men would not be an easy one; their history all but guaranteed it.

Discussing the setup, Johnson reflects: “The key to having Dom and Hobbs work together is that the tension still has to be palpable. They both will get what they want from this bargain they’ve struck, but there has to be tension that the audience can feel. Then it’s authentic and genuine.”

So what would be the common denominator that would make unlikely partners of Hobbs and Dom? When Hobbs enlists Dom’s team’s help to bring down Owen Shaw, a paramilitary-trained criminal mastermind, Dom learns that Shaw has an unexpected second-in-command: Letty. Hobbs knows that Letty is Dom’s weak link, and his move is a calculated one. Still, Hobbs is smart enough to know that to catch an elusive villain like Shaw, he needs to operate outside of the law.

This gets us to the heart of the chapter: the reunion of Dom and Letty, and to an equal extent, Diesel and Rodriguez. The pair became great friends over the course of filming the first chapter of the series, and that relationship has grown throughout the years. Says Diesel: “There’s something special about Dom and Letty that goes beyond my playing the role, or Michelle playing the role. Theirs is a cherished love, and there’s strength in that. The fact that it exists on the wrong side of the tracks is what makes it even that much more intriguing.”

Another aspect of the love story resonates with Rodriguez, who admits working with Diesel makes the relationship that much more believable: “The beauty of this story is a love lost and the desperation of not being able to get that back. I’m a sucker for this type of love story. If I’m ever going to re-create that, Vin’s the guy to do it with. I wouldn’t be able to pull that off chemistry-wise with anybody else. Vin and I definitely do not fall under that category of the typical pretty boy and pretty girl. We’re as gritty as

it gets. I get along with him so well. It's on-screen chemistry and also a 13-year friendship, and that's something audiences can see."

Ever since he watched *The Fast and the Furious*, writer/executive producer Chris Morgan has owned his role as one of the franchise's biggest fans. Therefore, as he began fleshing out the plot points for the series' arc, jump-starting the love story was of great importance. Morgan notes: "There's a scene in this movie where Dom and Letty race against each other. That is one of the most sublime moments in the film, watching Letty fall in love with Dom again as they race. It may sound cheesy, but there's something amazing when he pulls this maneuver and she looks over at him and thinks, 'This guy is crazy, but it all makes sense.'"

Although an intricate story arc was in place for *Fast & Furious 6*, the idea of bringing Letty back had been bandied among Lin, Morgan and Diesel years before the fan uprising. Morgan explains that Letty had to disappear in *Fast & Furious* to move the narrative forward...and to up the stakes for Dom and the crew: "This was the right decision knowing that, down the road, we were going to bring Letty back. If you bring her back immediately afterward it would have felt calculated and contrived. We never wanted to make it easy. Honestly, it is one of the most important things we talked about. That and 'What does that mean to Dom?' It's interesting to put Dom in a situation where he's one of us. We've all had that girl who we loved and lost and we wanted to get back."

Rodriguez admits that early on during filming of the first movie, she worked hard to ensure that the feisty street racer had integrity and wasn't the stereotypical promiscuous girl. It was important to her that Letty hold fast and remain true to her street credibility. When she learned that Letty would return to the fold, it was cathartic for Rodriguez. The actress shares: "Letty has all these talents and skills but has no memory of ever using them and the history that comes with it, so there's a beauty about that. That sets the tone for her throughout the film. She's searching for her place in the world through doing what she knows—pulling heists, driving fast and not getting caught."

For Dom, the one person who knows Letty the best and loves her the most, the photo that Hobbs shows him at the beginning of this film rocks his world as he's trying to

rebuild his life with Elena. Leaving Letty in the Dominican Republic set everything in motion, and he's carried the burden of guilt for what he believes led to her death.

Determined to find the truth, Dom strikes a deal with Hobbs that gives Dom the chance to redeem himself and bring clarity to the past. Says Diesel: "When Hobbs delivers the information about Letty, it makes Dom second-guess everything. A large part of this movie was playing a character that had to reevaluate what's the truth and what's not. It would be surreal for anybody to go years living your life, doing whatever you had to do to move on, only to be told that your past is not necessarily your past."

Brian and Mia also feel the impact of Letty's reappearance. Mia, lifelong friends with Letty, is hopeful but realistic about the turn of events, while Brian remains skeptical. He is unwilling to let this new development go unresolved, yet is equally reluctant to leave Mia and his newborn son, Jack, behind. He is still racked with guilt over his part in recruiting Letty to infiltrate Braga's organization, which put her in danger's way.

Fatherhood has changed Brian, who was raised by a single mother, and the desire to return home with Mia and Jack is strong. As much as he is compelled to find answers, leveraging a deal out of Hobbs for a full pardon is the only viable option for his family.

Over the course of four *Fast* films, Paul Walker has seen former cocky undercover cop Brian O'Conner reexamine his moral compass. As he first investigates Dom and falls in love with Mia, then faces disgrace with both the LAPD and FBI and lives as a fugitive, Brian has had one of the biggest character evolutions in the series, going from one side of the law to the other.

Although Walker didn't believe they could top the action from the last film, he was more than impressed with how his director took it to another level. He also appreciated that everyone has his or her moment to shine in *Fast & Furious 6*. The actor reflects: "I feel like everybody gets an opportunity to just kick some ass. Everyone's got a little more pop, a little more strut to their step. It's cool seeing that."

After playing this role for more than a decade, Walker feels a responsibility to keep Brian and the series as realistic as possible. "The one thing I've learned over the years is that our films mean a lot to many people, and sometimes it is hard to be objective when you have so much time and effort invested in it," he says. "The most important thing is that we keep our characters and their stories based in reality. Obviously, there

are times where you have to concede the point because the goal is to make films that are dynamic. Our films work because there is that delicate balance between the two.”

No one understands that balance better than Mia Toretto, portrayed once again by Jordana Brewster. “You’re stronger together,” Mia states to Dom and Brian as they try to comprehend the revelation that Letty is alive and discuss their plan of action. Neither man can deny it: They’ve had each other’s back since they first met as the undercover cop looking to nab the ex-con and his crew.

The unyielding resolve that Mia exhibited in *Fast Five* has now been reinforced by motherhood, and she is committed to keeping her family stronger and safer than ever. She is a Toretto through and through and understands that loyalty binds her family. Brewster, who first tackled the role 12 years ago, explains: “Mia’s a mom now. She needs to protect her baby, but she also knows Dom and Brian well enough to not hold them back—especially when it’s as important as bringing a loved one back. She’s smart enough to see they will take care of each other. They’ve become brothers.”

Brewster, eager to return for her fourth turn as Mia, simultaneously shot *Fast & Furious 6* in London while filming her television series *Dallas* in Texas. It was a scheduling challenge, but one that Brewster made work so she could revisit the character she admired, while also enjoying her extended *Fast* family on location.

One aspect of filming that Brewster was keen to repeat was to participate more in the film’s action sequences. Fortunately, this chapter gives her the chance to be behind the wheel again...as an integral part of the final action sequence. *Fast Five* was her first real introduction to immersing herself in mind-blowing stunt sequences, and she was ready for more. “I love getting a little taste of the action again,” she laughs. “I have a scene with KIM KOLD, who is massive. He dwarfs Dwayne and Vin; it’s crazy how big he is. But he did complain that I dented his boot and bruised his shin. I was proud.”

Chris “Ludacris” Bridges was looking forward to returning to his role as the tech-savvy Tej Parker. As much as Bridges loved the thrill ride that *Fast Five* offered, he was ready to outdo it. He was also happy to see that his character, the auto mechanic with a penchant for illegal street racing, was still doing what he loved, despite the millions he now has in the bank. “Money doesn’t change Tej,” states the actor/hip-hop artist. “Whereas most people get money and want to quit their jobs, he’s just one of those guys

who still wants to do a job that he loves. Of course, whenever you get \$10 million your life is going to change. For Tej, he's still buying exotic cars and tinkering around with computers, but he's also having fun on the beach."

Tyrese Gibson's Roman Pearce continues to be the comedic voice in this world, as well as prove that the series can work both as a global action tentpole and give a lot of opportunity for comedy. From the moment he appeared in *2 Fast 2 Furious* as Brian's fast-talking, petty-thieving childhood friend, the die has been cast with both the actor and the audience. Pearce has no qualms in bucking authority and speaking his mind, and Gibson is more than happy to see that his character hasn't mellowed. He says: "That's Roman's personality. He's the guy who doesn't take life too seriously and has a problem with authority—even with \$10 million in the bank. I'm just glad that he remains the same in that respect, because I feel like Roman is the voice of the people. That's what I love about the character: he always has something to say."

Sung Kang joined the series midstream, debuting in *The Fast and the Furious: Tokyo Drift* as Han, the cool cat (with equally smooth driving skills) who ran Tokyo's illegal street-racing scene. With subsequent appearances in *Fast & Furious*, *Fast Five* and now *Fast & Furious 6*, Han would become the thread that ties the franchise timeline together. The challenge for Kang, not to mention Morgan and Lin, was how to craft a credible backward arc for Han, who is ostensibly introduced in a latter chapter of the series. Reflects Kang: "In *Tokyo Drift*, a lot of the life lessons that Han gave the other characters, I had to manufacture them and ask myself, 'Why does Han live by this certain code?' So over these last four films, it's been nice to mentally move forward within the script and see the life lessons that Han has learned from Dom and the family... and to put the pieces together of why Han is the way he is in the third film."

This chapter finds that the mutual admiration between Han and Gisele, established in *Fast Five*, has grown into a full-blown romance. Gal Gadot was first introduced to audiences in *Fast & Furious* as a top lieutenant in Braga's (played once again in this film by John Ortiz) organization who aligns with Dom when Braga forsakes her to save himself. Dom saved her life, and that act gained him her loyalty when Gisele joined up with the crew in *Fast Five* to pull off the heist.

The then-unknown Israeli actress has been enjoying the ride, especially in this film, which has enabled her to tap into her tough side. “I’m so happy about all of the action in *Fast & Furious 6* since in the previous two, I didn’t get to do as much,” offers Gadot. “I’ve long told Justin, ‘I want Gisele to be more of a badass. Whatever you throw at me I will do. I want to do it all.’ I remember my first conversation with Justin for this film, and he asked, ‘Are you up for it? You’re going to have a lot of action in this one.’ I was so glad. Finally!”

Gadot did not disappoint with her commitment to doing many of her own killer stunts, not to mention riding a DUCATI MONSTER motorcycle like a pro. Despite just having had a baby, the performer spent several days suspended in a harness doing the bulk of the wire work for the Russian ANTONOV 124 plane scene in which our heroes are trying to bring down a cargo aircraft that’s been commandeered by Shaw’s crew. In the film’s final sequence, Gadot fires off weapons and weaves through detonating squibs during a firefight with Shaw’s team.

In *Fast Five*, Spanish actress Elsa Pataky joined the franchise as Elena Neves, the Rio cop who fell for Dom. The pair connected over a shared loss of their loved ones, and their similar circumstances and respect for each other sparked a romance. The information that Letty is still alive threatens to tear apart Dom’s relationship with Elena, who has given up everything—her law enforcement career, home and country—to go on the lam with him. They have created a life together and a trusted family unit with Brian and Mia.

When it came to Letty’s re-emergence, Pataky admits to initially having a difficult time on how to tackle this plot reveal. Now, she better understands the impact of Letty’s return on Dom and Elena’s relationship. “Elena is strong but it’s difficult for her to let Dom go, even though her first inclination is to fight for him,” says Pataky. “She knows it’s the right thing to do and if she was in the same situation, she would have handled it the same way. Elena would rather Dom stay with her, but as long as there is any possibility Letty is alive, Elena knows that she has to be brave and let Dom figure it out.”

Bad Boys and Badder Girls:  
Series Newcomers

No matter how welcoming everyone is on a film set, joining such a tight-knit community of cast and crew can be a daunting experience. Just as Hobbs gets a new second-in-command, Dom has a fresh adversary in *Fast & Furious 6*: Owen Shaw. Looking to shake things up once again, Lin wanted to delve into new challenges to push Dom and the team into an arena where the stakes are exponentially higher. Along with Morgan and Diesel, Lin kept returning to the themes of family and loyalty that Dom holds so dear. It's here that they decided to introduce an adversary whose philosophy was diametrically opposed to our heroes'.

As brilliant as he is lethal, Owen Shaw is a former soldier of the British Special Air Services (SAS), the elite special forces unit of the British army. Eschewing his noble past, Shaw has assembled a team of highly skilled mercenaries who are behind a string of high-profile robberies of new technology that could fetch billions on the black market. Indeed, he's the baddest of the bad.

Lin describes how Shaw fits into this endgame: "One of my big reasons to come back and do another one was to truly have an antagonist that's worthy of Dominic Toretto. With *Fast & Furious 6*, I wanted to take a different tack and create an antagonist that had the opposite philosophy to Dom. Dom often goes with trusting his gut, whereas Shaw is more about the analytics where there is no room for weakness. Being able to truly develop that aspect of the 'team versus team' idea was worth coming back for."

When he meets Shaw, Dom quickly realizes that he is a cunning machine of efficiency and has a lock on what makes him tick. Shaw states unequivocally that Dom's notion of family is his weakness and will be his downfall, especially when he exploits it to get what he wants. It's a powerful ploy said with confidence when standing inches from the burly Dom. The meeting provides Dom with the knowledge of who he is dealing with and what his team is up against.

Played with a polished steely veneer by Welsh actor Luke Evans, Shaw joins this installment as a villain unlike any other that Dom, Brian and the team have ever

encountered. Evans' introduction proved to be a double-edged sword. Although it was good for the character's sake, Evans did not have an opportunity to formally meet most principal cast members prior to his first day of filming. Evans' first scene of the day was a tense confrontation that had the whole team staring down a handcuffed Shaw who, despite being in the weaker position, oozes ruthless confidence. As an actor, this was an optimal situation that could wholly inform the scene, but as the new guy on set, it was a bit disconcerting.

Evans, an established stage actor on London's West End, is a relative newcomer to feature films and has over the last several years appeared in a number of high-profile films, including Peter Jackson's *The Hobbit* series. He was filming on location in New Zealand when he got the call from Lin to discuss joining the ensemble cast.

For Evans, it was a no-brainer. He was a big fan of the franchise and relished the opportunity to play a good guy gone bad who has made an enemy of Hobbs and will go head-to-head with Dom. Says the actor: "There's never been an archetypal villain like Shaw in the *Fast* series. He's incredibly threatening to Dom and the family that audiences have grown up with over the years, and that's exciting to play. You know you've got something great with the script, and then Justin decides to crank it up one more speed and add another dimension. It's exciting to be a part of this evolution."

Under Lin's direction, the franchise has continued to eclipse its predecessors. The cast believes it's due to Lin's attention to detail when it comes to character development and executing complicated stunt sequences. Evans embraced his director's focus on the nuances, delving into the narrative and character motivations. He says: "On a daily basis, Justin and I spoke about Shaw. Sometimes, just small physical moments and certain looks, but also what's going on in the back of his mind, which Justin is very good about reminding you. That's why he's fantastic, because he's able to deal with these humongous stunt sequences but he's also thinking about what's going on in a character's head. He puts it all on a plate, and all you have to do is eat it up."

Shaw's team proves to be the evil doppelgangers to Hobbs, Dom and Brian's crew. They are so evenly matched in technical know-how, close combat, weapons and driving skills, that it's a fight to the finish when they square off. Shaw always seems to be a step ahead of Hobbs and Dom and keeps them confounded. This matchup became

an aspect of the plot that Moritz felt was essential to raise the stakes. “It’s not just a clean win for our guys,” states the producer. “There are a number of times when Shaw’s guys get the best of the team and leave them bewildered. Shaw outsmarts them at every turn, and they have to work for it as it becomes much more of a cat-and-mouse game.”

Completing Shaw’s group of elite racers, in addition to Rodriguez’s Letty, is a diverse international cast of actors. They include Indonesian martial-arts phenom JOE TASLIM as Jah; Danish actors Kim Kold as the 6’4”, 310 lb. Klaus and THURE LINDHARDT as Firuz; African actor SAMUEL STEWART as Denlinger; and British performers CLARA PAGET, BENJAMIN DAVIES, MATTHEW STIRLING and DAVID AJALA as, respectively, Vegh, Adolfson, Oakes and Ivory.

For a film whose roots are so firmly entrenched in illegal street racing, the filmmakers knew that a full-scale, whiplash-inducing racing scene needed to be included in one of the four set pieces they envisioned for the film. That scene, scripted as the “team vs. team” sequence, would be our introduction to Shaw and his crew, with their deadly toys and deadlier driving. An explosion kicks the sequence into high gear as Dom and the team—in freshly government-issued high-performance BMW M5s—try to intercept and capture their nemeses. Precision driving, firefights and the introduction of the FLIP CAR make the team realize that the job won’t be so easy after all.

Bridges sums up the deadly rivalry best: “This is definitely one of the times that the team realizes they have met their match, which is why this movie is probably going to be just as good, or dare I say even better than *Fast Five*.”

For mixed martial arts (MMA) fighter-turned-actress Gina Carano, the role of Riley, Hobbs’ disciplined second-in-command, is a perfect synergy of her skill set, one she honed during her breakthrough film, Steven Soderbergh’s *Haywire*. Notes Carano: “Riley is very quiet yet mighty and strong, and that’s a good role for me to take on in my second film. It’s been fun because she gets to sit back and observe what is going on, but at the same time there’s power in being quiet and in the background. Those are always the people I’m looking at, so it was cool to play that type of character.”

Carano admits that working so closely with Johnson was inspiring. His transition from professional wrestler to actor is an accomplishment she respects and with which she identifies. Johnson is equally enthusiastic of his co-star, commending: “Gina is

everything that Riley is. Not only is she beautiful, but she can kick ass. She brings an authenticity to that role that is hard to find in Hollywood.” With his infamous grin, Johnson adds: “You know what else she brings to the table? She’s been in the octagon and had these amazing fights in women’s MMA.”

Evans, Carano and the rest of the new cast were welcomed with open arms and made to feel like part of the family. Based upon the sheer quantity of hilarious videos, behind-the-scenes photos and running commentary the cast shared online with fans over the four-month shoot abroad, an off-screen bond occurred among the returning actors and new members. Excited fans around the world were able to get a unique and unfiltered look at the group as they laughed their way through frosty night shoots or relaxed (read: nursed bruises) at the communal lounge area outside of their trailers.

#### It’s Your Move:

#### Stunts of the Film

With *Fast & Furious 6*, the filmmakers opted to broaden the action base by bringing in more physical fight sequences to balance out the remarkable set pieces already in place. One of the keys to Lin’s proven method of success is to utilize as much practical stunt work as possible, so this tactic dovetailed perfectly.

This approach, however, puts an enormous amount of pressure on the stunts and special effects department to conceive and execute high-impact, innovative driving, pyrotechnic and fighting sequences, but they continue to deliver. “Go big or go home,” became Lin’s comical reply during the early stages of preproduction as the sequences were fleshed out during departmental meetings.

Supervising stunt coordinator GREG POWELL, a London-based stunt veteran, hails from one of the country’s premier stunt dynasties started by his father (Nosher) and uncle (Dinny) and continuing with himself, his brother (Gary) and his daughter (Tilly). Powell was brought in to visualize the ambitious undertaking that Morgan and Lin had devised.

From the get-go, Powell knew that he would spearhead a multifaceted action film that would need to satisfy the “push all limits” credo of the franchise—fast, hard-hitting

driving action mixed with inventive physical maneuvers and attention-grabbing set pieces. To accomplish, the stunt coordinator brought in fight choreographer OLIVIER SCHNEIDER and his team with the express goal of surpassing the epic Hobbs-Dom clash in *Fast Five*. However, in this chapter, the fight team would need to choreograph an astounding 16 matchups, with almost every cast member getting a piece of the action. Powell and Schneider had previously teamed up for the action-thriller *Safe House* and developed a collaborative style that allowed them a smooth process when designing the multifaceted stunt work.

The French-born Schneider learned quickly that he and Lin were kindred spirits in moving the story along. When the pair first met, they agreed that the tone of each fight should be precise with a purpose for every move. Reflects Lin: “The Dom-Hobbs fight in *Fast Five* is something that we’ll never duplicate. I felt this time we could actually top ourselves by having the other characters have their moments. Through that, you see a lot of different fighting styles, all designed very specifically.”

Since the cast were all quite fit and prepared to train hard to pull off anything the team proposed, Schneider was able to up the skill level and work more on the cast’s choreography. Johnson, coming off of *Pain & Gain*, had arrived in London with an extra 10 lb. of muscle packed onto his already brawny 260 lb., 6’2” frame. He would continue his grueling early morning workouts on a daily basis. Millions of his loyal Twitter followers were privy to it all—from gallons of oatmeal and protein binges to his legendary 3:00 a.m. workout routine before heading off to an early morning arrival on the film set.

Diesel, Rodriguez, Bridges and Gibson all had begun their own personal fitness programs months before filming and continued through production, while MMA warrior Carano maintained her usual regimen and concentrated on the choreography. Evans, welcoming the physical challenge, embarked on SAS-style training so he could fully represent the consummate warrior of his Shaw. The practice sessions were often punishing, but the outcome was worth it.

Prior to conceptualizing any fights, Schneider scouted the shooting locations and spoke with the art department and set decorators to get specs on the film sets. This allowed him to incorporate those practical elements into the action. A railing in an

underground tube station could enhance an acrobatic kick, or an exposed cargo strap on the Antonov set could leverage a hit to an opponent—anything environmental would play a part to heighten the action. Prior to filming, he made sure to bring the actors to the actual locations so they too were familiar with their surroundings. As rehearsals continued with the cast, the fights were further fine-tuned.

Key to Schneider's approach was to have a definitive style for each character. Truly, with so many battles, different moves were utilized for particular fights and never duplicated. Johnson, Carano and Indonesian martial arts star Joe Taslim are all skilled athletes, and audiences have high expectations of what these performers can do. Therefore, Schneider wanted to mix it up a bit and inject more character into their fight styles.

Johnson has clocked in his fair share of fights and stunt work in the WWE and films like *Fast Five* and *G.I. Joe: Retaliation*. Of his experience with the stunt crew, he commends: "Olivier and his team are focused. I always appreciate it when fight choreographers do their homework and get to know my style. I love working outside of the box and learning new fighting techniques and styles, but at the same time it will always come back to the essence of how I fight." He deadpans: "I'll rip your head off. Olivier made sure that core element that drives my style is always there, but at the same time was smart enough and challenged enough to add a few more things in it for me."

For their parts, Hobbs, Riley and Shaw are more disciplined in the schools of military law enforcement. Therefore, Schneider incorporated Krav Maga, Wing Chun kung fu and Kali Eskrima techniques into the fight scenes. On the flip side, Dom, Brian, Letty, Roman and Han are street fighters through and through; they rely on instincts much more than formal training.

When it came to conceptualizing the sequences, the soft-spoken Carano, known for her powerful right punch and insane roundhouse kick, was eager to add to her fighting repertoire. She offers: "I had done different types of fight training before *Fast & Furious 6*. Olivier was familiar with my background and what I'd done on *Haywire*, so he wanted to give a different look in this film. Riley is a formally trained soldier, which was a nice change of pace. She goes into any given situation in a position of power, instead of being on the receiving end."

Schneider was in awe of Taslim's skill set, even after seeing his gravity-defying performance in *The Raid: Redemption*. "If you have seen *The Raid*, you can fully understand Joe's abilities," says the fight choreographer. "He is one of those guys with the fastest hands I have ever seen. I often videotape fight rehearsals, but I was too slow and couldn't follow him because he's very, very fast. He learns quickly, so you can ask him whatever you want and he will deliver."

The first of the two breathless Letty-Riley bouts in the movie was filmed in one day at Aldwych Station, a now-defunct underground train station in the Westminster section of London. The lack of working elevators left the cast and crew no option but to carry hundreds of pounds of equipment down 100 narrow steps to get to the lower level, where the filming of the down-and-dirty fight would take place. Remarks Moritz: "One of the trademarks of our franchise is to do as much real action as possible and to rely on visual effects as little as possible. The subway fight between Letty and Riley, which is so visceral and in your face, is 100-percent practical fighting. There are no visual effects. It's just really intense."

Recalls Lin of that filming day: "For Gina and Michelle to show up and tell their stunt doubles to take the day off because they're going to try to do everything themselves, is a testament to how hard they work. That makes all of this worth it."

Regardless of what was asked of them, the cast was willing to give anything a try. Eager to top what they accomplished on *Fast Five* or just happy to deliver practically executed stunts, the gang was open to any proposition. Particularly Rodriguez, who stands out to both Powell and Schneider for her fearlessness. Powell commends: "Michelle is Michelle. She does anything that you want her to do. From wherever it comes, it's all guts there. Michelle doesn't lack any of that."

Initially, Rodriguez was a bit concerned about how the Letty-Riley fight scenes would translate on screen. Although the *Girlfight* star fully understood that Carano's skill set and level of athleticism was stronger than her own, she still wanted to make certain that the sequences made sense for her character. After weeks of training with Schneider and learning the intricate choreography, she grew more and more confident with how the fights would play out.

Also important to how Rodriguez approached those scenes was being certain about what was driving Letty. Whereas Riley has more of a methodical, paramilitary-trained approach, Letty's a scrapper. She's long fought for her life, and her style taps into the streets she grew up on in L.A. By creating a dynamic in which Letty was all about survival and Riley was all about technique, the audience can feel this primal struggle.

Carano, whose MMA experience enabled her to inflict some real physical damage in the octagon, had to make a concerted effort to redirect her physicality to perform for the camera, while simultaneously being hyperconscious not to injure her co-stars. Once she was more familiar with the choreography, Rodriguez, however, had other plans in store for her co-star and encouraged Carano to go full-out on those takes.

When shooting the fighting action, Lin favors wider shots. This allows him to be very strategic when he cuts to tighter perspectives that give the audience the full impact of the brutal scene. Taking that into account, Schneider worked closely with cinematographer Stephen Windon while designing each fight scene. With up to four cameras filming at any given time, timing, positioning and a 360-degree lighting system were all an integral part of delivering up-close heart-pounding action.

The Underground train station at Waterloo set the stage for another standout fight sequence. Taslim squares off against Gibson and Kang in a scene that begins with a foot chase, which had all three actors sprinting through and around 200 background actors. It culminates with a martial-arts bonanza that showcases Taslim's amazing abilities. Naturally, Gibson, Kang and Taslim had rehearsed the scene, but filming before the cameras, crew and background actors added another layer of energy to the day's work. Although stunt doubles were on hand throughout rehearsals and on the shoot days, both Gibson and Kang opted to do their own fight work against Taslim.

Lin explains their choices: "It's energy like that that carries us through a shoot of this length and of this magnitude. Joe is unbelievable. He was going 110 percent all the time, and you see that intensity on screen. You see it because I was able to shoot it the way I wanted to. I didn't have to hide his face or Tyrese's and Sung's because they were doing everything themselves."

Gibson adds: “I felt really good about that scene. I love that Justin gave me an opportunity to demonstrate that Roman can get in there and get busy, too. Of course, it’s Roman, so we figured out the sweet spot and made sure the audience is having fun...even at the height of some dramatic moments.”

Vehicular Warfare:  
Muscle Meets Sophistication

Although *Fast Five* embraced the elements of a heist-driven plot, the cars remained at the forefront of the full-throttle driving that fans have come to expect from the franchise. The testosterone-fueled Dodge Chargers hauling a vault through the streets of Rio were emblazoned in movie memory and set the bar extraordinarily high for action in *Fast & Furious 6*.

Independent of its European setting, the filmmakers would not consider making another *Fast* film without incorporating American muscle cars in the film’s fleet. Classics including a 1969 DODGE DAYTONA (Dom), 1971 MARK-1 FORD ESCORT (Brian) and a 1969 FORD ANVIL MUSTANG (Roman) would end up sharing the road with sexy European models like the 1970 JENSEN INTERCEPTOR (Letty), 2012 ASTON MARTIN DB9 (Shaw) and a 2012 LUCRA LC470 (Tej) based on the stunning 1960s Lister Jaguar race car.

Also joining the frenetic fray is the 2012 ALFA ROMEO GIULIETTA (Brian), the sultry Italian replica 2002 ENZO FERRARI (Tej) and a powerful arsenal of military vehicles (Hobbs’ NAVISTAR MXT and a modified 10-ton CHIEFTAIN TANK based on the World War I-era 42-ton version) as the chase kicks into high gear throughout Europe.

Motorcycles also return to get a piece of the action. A HARLEY-DAVIDSON (Han), a Ducati Monster (Gisele) and a KTM 690 DUKE burn some rubber on the streets of London and Tenerife.

Dom’s 2010 DODGE CHALLENGER, Brian’s 2010 NISSAN GT-R and the stalwart vault-hauling 2012 DODGE CHARGER return to the fold, along with other

contemporary street racers like the SUBARU BRZ, 2008 BMW M5, MERCEDES-BENZ G-WAGON and 2012 (as well as the classic) RANGE ROVER, among others.

Picture car coordinator DENNIS MCCARTHY (*Fast Five*, *Fast & Furious* and *The Fast and the Furious: Tokyo Drift*) is a frequent Lin collaborator, now on his fourth tour of duty with the franchise, and oversees all aspects of the film's fleet of cars. He is an admitted muscle-car fan who is in auto heaven when culling the short list of cars for films.

Lin and McCarthy's desire to keep all car selections organic to the story and incorporate as many classic cars as possible into the film's mix of vehicles became easier with Morgan's technocentric plot points. One of Shaw's gadgets can cripple any new model car by disabling its embedded computer chip, the brains of any modern-day racer. In fact, one of the more sweat-inducing action sequences has Dom's team discovering firsthand how the device works. Dom and the crew take the offensive—not to mention the millions of dollars at their disposal—and procure stunning old-school rides, thus maintaining the tradition of including American heavy metal in every film.

Among those American classics, the 1969 Dodge Daytona Charger was the standout. The Daytona, a prime example of American heavy-metal craftsmanship, was a car that McCarthy had been trying to slide into the franchise since he began work on *Tokyo Drift*. A fan of the Dodge as well, Lin understood McCarthy's desire to utilize the car, and the director finally found a scenario that worked the car into the film. Recalls Lin: "I felt that it was time to look at the Daytona for Dom, but it wasn't until we went on a location scout in Europe that it hit me. To see the ultimate symbol of an American muscle car racing through the streets of London would be unbelievable. This had to be Dom's car."

Diesel, too, was excited about the prospect of Dom driving the Daytona, which added pressure to McCarthy to deliver the car everyone expected. Says McCarthy: "Over the years, one of the toughest things about selecting a car for Dom is that I have to top it with something cooler in the next film. There's nothing that says 'Dom' more than this car; it's the real deal. If you want a muscle car that's going to compete with exotic European cars at high speeds, this is the right choice."

Diesel was over the moon to have the 1969 Daytona cast in the film. He was familiar with the history of the winged aerodynamic beauty, whose record high speeds got it banned from the NASCAR racetrack in late 1970. The performer says: “I was ecstatic because the Daytona is so unique and there is such a history. In the same way that Dom went ballistic on somebody at the track and was banned, so was this Daytona. That’s what’s great about Dennis. He’s always thinking about Dom’s character, the car, their identities and how they’re similar.”

Thoughtfulness aside, McCarthy and his department actually had to build their Daytonas. The cost was prohibitive to buy nine of the classic cars, which is what the two film units would need for filming. Purchasing a single pristine 1969 Daytona could easily cost upwards of \$500,000, so the team began their own assembly line, which gave the filmmakers the freedom to customize each car to a specific task. The goal was to re-create the styling of this model Daytona but have the performance, power, reliability and drivability of a 2012 Charger or Challenger under the hood. Fiberglass molds for the rear wing and the nose of the Aerocar were fabricated, and a new SRT8 motor out of a 2012 Challenger with a six-speed transmission was added.

The majority of the *Fast & Furious 6* cars were built in McCarthy’s Los Angeles-based shop and then shipped across the U.S. before making the trans-Atlantic trek by ship to the U.K. Often, the logistics of completing the work on the vehicles and the shipping times could be a nail-biter for both McCarthy and the filmmakers, as the production was on a tight deadline to start filming with both units in separate locations. There were a couple of close calls but, all in all, McCarthy’s babies made it across the pond.

“The logistics of what Dennis and his team were able to accomplish were absolutely astonishing,” says producer Townsend. “Not only was this team able to modify these vehicles, they were laser-focused with the production and shipping schedules. To the audience, the way that Dom, Brian and the gang acquire these amazing vehicles looks seamless and extremely quick. That’s 100 percent due to the outstanding gearheads we have on both sides of the camera.”

Each chapter of the *Fast* films has a standout automobile that resonates with audiences across the globe. In *Fast & Furious 6*, the Flip Car, a highly functionalized one-of-a-kind machine, is that stellar piece of art. It was Lin who came up with the idea

of a specialized vehicle that could plow through oncoming traffic. As the script evolved, the Flip Car went through several incarnations, and with each refinement, Lin, McCarthy and the team got more and more excited.

McCarthy explains what all the fuss is about: “The Flip Car is the one car Justin was the most adamant about. He called me early on asking for something that could run head-on into vehicles and launch them into the air, which is a great idea. It’s a pretty spectacular visual. So I started sending him mock-ups. My favorite cars are all about pure function. Granted, it looks super cool, but that wasn’t the original intent. It’s basically built for function, and that was the fun part. We are thrilled with the way it performs.”

Driven by both Shaw and Vegh in the film, the final version of the Flip Car is a low-profile 3,600-lb., three-seat, heavy-metal-exposed skeletal-framed car with an angled ramp-like nose that is able to easily dispatch a vehicle into the air. The build, which took up to 10 weeks to create, is ostensibly a Formula One race car base retrofitted with a supercharged Chevrolet LS3 500-horsepower engine for speed. It includes four-wheel rear steering for stunning maneuverability and the ability to wreak havoc on any car in its path.

Ultimately, the production would need to build two additional Flip Cars to accommodate the simultaneous shooting schedules for both film units. Luckily, once the specs were set and all the specialty parts were manufactured for the initial car, the build times clocked in at three weeks. Talk about your Formula One.

From aesthetics and functionality to maneuverability and safety, the Flip Car had to satisfy a number of criteria. To ensure the safety of stunt players while executing solid practical action, the second unit team of director SPIRO RAZATOS, second unit stunt coordinator ANDY GILL and special effects supervisor JOSS WILLIAMS, an Academy Award<sup>®</sup> winner for *Hugo*, tested every car and stunt rig multiple times prior to filming.

When it came to the Flip Car, they quickly realized that because of the way that McCarthy designed and constructed it, they wouldn’t need to wholly rely on a pipe ramp—a device that normally can launch a car in the air and flip it. “We were pleasantly surprised to discover the Flip Car really could flip the police cars higher than the pipe ramp did,” Razatos provides. “Amazingly, the footage in *Fast & Furious 6* is actually

the Flip Car driving head-on at the police cars. So two of our stunt drivers were going head-on with each other, and it all really happened.”

The Flip Car continued to exceed expectations and proceeded to contribute to the film’s graveyard of several hundred totaled cars. Although Walker eyed the car throughout filming, he never got the chance to take her out for a spin. Evans, however, was lucky enough to drive her, as the cockpit of the car was built to accommodate Evans’ 6’1” frame. Good thing stunt drivers MARK HIGGINS (a U.K. rally driving champion) and TILLY POWELL have a similar build to the Welsh actor, as it isn’t easy to get in or out of the vehicular weapon.

Still, Walker had his shot at a number of the gorgeous autos. Anyone who has worked with Walker knows he’s an avowed gearhead who has always had an affinity for cars; it’s in his DNA. Recalls Walker: “I was indoctrinated early on by my grandfather, who was real mechanical and always had car magazines lying around. He was a Ford guy and realized that he just had a knack for making things better. Back then in Southern California, the best way to showcase your ability mechanically was to get behind the wheel of a car and drag race or go to the racetrack. So he’d get behind the wheel of the car and he’d race. He had the first Ford Falcon to break 160-plus mph, which was really a feat at the time.”

Over the course of Walker’s five films in this franchise, he’s always had input into Brian O’Conner’s cars, which have primarily been Nissans. In this chapter, however, he gives a nod to his grandfather and drives the vintage 1971 Mark 1 Ford Escort, the premier rally car of its time, in the tank sequence.

Another mainstay of every *Fast* film is the underground tuner party, the freewheeling bacchanal where car owners showcase their customized, supercharged eye candy and driving skills—set to the backdrop of stunningly beautiful women. From the gritty late night processions of cars in East Los Angeles to the jam-packed multilevel parking garages in the Shinjuku section of Tokyo, the car culture is alive and kicking in every corner of the world.

London’s underground tuner party has a decided sophistication to it and its high-end exotics fit in perfectly with the regal stone architecture of the HM Treasury building, where filming took place over the course of two very cold nights. Located several blocks

from the official residence of the prime minister, 10 Downing Street, the loud music, hot girls and revving car engines livened up the night.

The challenge for McCarthy was finding enough luxury cars whose owners were willing to have hundreds of extras dance on and manhandle their prized possessions. “I like to fill those party scenes with the best cars we possibly can, and London was a little trickier than most as far as acquiring them,” reveals McCarthy. “London has a huge car culture, but it’s not L.A. Open casting calls for cars are not going to pull 200 car owners like we’re used to. Public transportation is essential in London, so cars aren’t as plentiful. It was a much lengthier process but, once again, the end result was great.”

### Crossing the Pond: The Series Heads East

After a decade of dazzling audiences with storylines playing against backdrops in Los Angeles, Miami, Tokyo, the Dominican Republic, Mexico and, most notably, the gritty favelas of Rio de Janeiro, the *Fast & Furious* series roars across the Atlantic to Europe for its next chapter.

Lin, Moritz, Diesel and Townsend assembled a dream team of behind-the-scenes talent to help them fully realize a script that even in its earliest of drafts had readers awed. Says Townsend of the effort: “We’ve always said that it takes an army to make these movies. I can’t begin to properly thank the hundreds of crew members who took Justin’s vision and turned it into what I can honestly say is the most astonishing series of action pieces I’ve seen committed to film.”

Franchise alumni DP Stephen Windon, costume designer Sanja Milkovic Hays, visual effects supervisor KELVIN MCILWAIN (*Fast Five*), first assistant director VINCENT LASCOUMES (*Fast Five*), second unit director Spiro Razatos and second unit director of photography IGOR MEGLIC (*Fast Five*) were looking forward to continuing the work they began with Lin several years ago.

As with previous Lin-directed *Fast & Furious* films, massive set pieces dominate the action. For audiences around the world, expectations are quite high with the release of each subsequent chapter. Like the franchise itself, there is nothing subtle or under-the-

radar when it comes to the logistics of filming one of these productions. With this chapter, two film units traversed the United Kingdom and the Canary Islands with hundreds of people, hundreds of cars and tons of equipment.

### **Shooting in London, Glasgow and Liverpool**

Ironically, the first four weeks of the production would find the majority of the principal cast—Diesel, Walker, Johnson, Rodriguez, Gibson, Bridges, Kang, Gadot and Carano—ensconced in soundstages at Shepperton Studios as they filmed interior dialogue-driven scenes instead of hauling ass down England’s A1 or M4 motorways. That would come in due time. However, the first few days of filming were anything but mundane, as the family of actors and behind-the-scenes crew were reassembled and raring to go.

Principal photography on *Fast & Furious 6* began in mid-summer in London, just as the world was tuning in to watch the opening ceremonies of the 2012 Olympic Games. Lin and the crew needed to keep to a tight schedule of filming in London, even amid the spectacle of the Olympic and Paralympic Games. Fortunately, it allowed some of the cast and filmmakers the rare opportunity to be fans and attend a few Olympic events and cheer to their favorite athletes.

Filming at some of London’s more iconic locations—such as Piccadilly Circus, Wembley Stadium, Lambeth Bridge, Canary Wharf, Waterloo Station and Battersea Power Station—was integral to the story. Indeed, this portion of the production would follow in the fall, when the city had returned to its usual bustling rhythms. With the bulk of *Fast & Furious 6* set in London, the filmmakers wanted to make sure they captured all aspects—from the gritty streets of Hackney in East London and the Thames, with its spectacular views of the Tower Bridge, to the neon-lit streets of Piccadilly.

The production’s second “action” unit, once again helmed by Razatos, however, would escape the Olympic fervor in London and get straight to filming an hour north of the capital city, near Ipswich. An airstrip at a defunct Royal Air Force base would play host to the crew, who would spend more than three weeks shooting ambitious exterior nighttime coverage of the intricately choreographed third-act sequence—known among cast and crew as the “Antonov sequence.”

Perhaps the most ambitious shoot in the history of the franchise, the sequence finds Hobbs, Dom and the team racing down an airstrip in pursuit of Shaw and his crew before they can escape in an enormous Antonov 124 cargo plane. It's a multilayered free-for-all as this final showdown occurs in- and outside the aircraft. The main unit would handle the filming of the interior portion of the Antonov sequence, as well as several key exterior beats of the scene, on the cavernous soundstages of Longcross Studios.

For second unit director Razatos, the scene was a massive partnership of multiple cameras filming practical stunt action with myriad lighting systems, special effects, picture cars and visual effects components. The art department designed and constructed full-scale sections of the plane fuselage, as well as wheels, the cargo ramp and other key plane sections that were augmented to make it fully operational and mobile when mounted upon semi-trucks.

Precision driving occurred by stunt drivers—both in front of and behind the cameras—as specially rigged camera cars tracked the action by maneuvering inches from the drivers. The Dodge Chargers, an Alfa Romeo Giulietta, Mercedes-Benz G-Wagon, Jeep, Range Rovers and the Flip Car would all get screen time screaming down the runway as they were followed by high-speed camera cars such as the turbo-charged PORSCHE CAYENNE, CADILLAC ESCALADE and AUDI RS4. These were merely a sampling of the arsenal of fast cars selected by Razatos, Meglic and second unit stunt coordinator Andy Gill as they worked in tandem with Lin and the main unit team to capture the driving exploits. Their collaborative experience of creating the cutting-edge action on *Fast Five* lent itself to stepping up their game for *Fast & Furious 6*. This shorthand would prove essential throughout filming, particularly for this exhausting first leg, which admittedly was the biggest challenge for the second unit team.

The streets of Glasgow and Liverpool would play host to filming of the “Team vs. Team” race scenes, which would give the locals their first glimpse at the new crop of eye candy roaring through their streets. London’s narrow maze of roadways, often clogged with commuters, was not conducive to filming the bulk of the fast-paced action, so the wider roadways of both cities made ideal substitutes.

Razatos and the second unit team would first go to Glasgow for two weeks to film the chase scenes in which Hobbs, Dom and the team were hot on the heels of Shaw and his crew for the first time. It's here that the Flip Car was unveiled and wowed everyone as it zigzagged through the streets before launching several police cars into the air. Hobbs' monstrous Navistar MXT also garnered attention as it dwarfed every other car on the street. A week filming in the tunnels and streets of Liverpool would complete the sequence with spectacular fashion.

Luckily, the filmmakers were able to film a driving sequence through Whitehall and Piccadilly Circus. In a rare move, city officials allowed the closure of Piccadilly for several hours so the production could film Dom's Daytona and Letty's Jensen racing through the streets and drifting through the main square. Squealing tires drew whoops and claps from fans and those lucky enough to stumble upon the film set and see the long-lost lovers reunited behind the wheel.

With second unit on an extended road trip, Shepperton Studios, located 13 miles south of central London, would serve as home base for the production's main unit and house green-screen stages, training facilities and several film sets. These included Interpol offices, Dom and Hobbs' London headquarters and the NATO military base.

Longcross Studios, a quick drive from Shepperton Studios, housed additional special effects-rigged film sets to re-create the interior of the Antonov 124 cargo plane. It was also home to the hundreds of picture cars used in the film. A racetrack and service roads on the property allowed the stunt and special effects department to test each and every car—not to mention the Chieftain tank—to ensure that any modifications to the vehicles would withstand their upcoming punishment.

Special effects supervisor Joss Williams and his team, which at its busiest numbered 137-plus, spearheaded Lin's directive to implement as much hands-on action as possible for the film. It is a methodology that Williams wholeheartedly agrees with...as long as he has time to prepare. "It's all about preparation in special effects," says the veteran SFX supervisor, "especially when it came to the scope and diverse range of effects involved. I'm fanatic about trying to keep everything as real as possible when I approach any film I work on. *Fast & Furious 6* has been a constant juggling act in the

best possible way. I can honestly say that any normal action film would be pleased with just one of our sequences, and we've got four. I'm proud of every single one of them."

### **Building a Russian Plane**

As with his previous film projects, which include the HBO epic miniseries *The Pacific* and *The Bourne Ultimatum*, Williams knew both creative and logistical considerations must be factored into his concepts for the film's main action sequences. By far, the biggest challenge for Williams and his crew would be the Antonov sequence, the film's biggest set piece, which saw the final showdown among Dom, Hobbs and Shaw and their respective teams.

Since an actual Russian Antonov plane can be difficult to come by, the crew would need to fabricate full-scale, fully functional exterior and interior versions of the plane. Working closely alongside production designer Jan Roelfs and construction manager JOHN MAHER was the first step in designing the Hollywood version of the plane. Logically, it was determined that the best approach would be to break it down into pieces.

They would ultimately craft separate, entirely functional exterior plane pieces—from 6-foot high plane tires, the rear cargo hold ramp and a skeleton of the entire wing span (visual effects would lay in the skin in postproduction) to a full-size 40-ton section of the undercarriage that could be stationary or towed by a semi-truck for filming (driving for shots at speeds up to 30-35 mph). Second unit director of photography Meglic would enhance these exterior sets by customizing his own mobile lighting system, also affixed to a semi-truck to create light (since the entire sequence takes place at night).

Two separate plane interior sets, each with spectacularly different uses, would wow both cast and crew when filming began in early October. The first, known as the shaker rig, served as the plane fuselage—a 120-foot-long elevated set affixed to a hydraulic gimbal that shook to varying degrees. The lowest, level one, would initiate mild vibrations, while the highest setting, level 11, would invoke violent seismic jolts. A rear cargo ramp also integrated into the construction, allowing vehicles to drive up into the set.

Williams' goal for the plane interior was to make it look and operate authentically. The intricate mechanizations would be the priority, especially when it came to creating a setting to shoot believable action for the actors and the camera. The interior portion of the scene was shot over two weeks and was a shared effort between multiple departments. This labor-intensive fight sequence involved precise choreography among the nine actors and multiple cameras filming the action. Tight quarters inside the set meant that cast and crew had to compete for real estate with pallets of cargo stacked throughout the interiors. Not to mention, they needed to make room for the Charger, the Alfa Romeo and the Flip Car.

Cinematographer Windon devised a clever ceiling-based lighting system that ran the full length of the set and offered minimal lighting setups, but much-needed latitude to capture the multiple fights happening throughout the 120-foot-long elevated set.

The second interior set was a midsection of the plane, with an outer skin that spun up to a 270-degree revolution. This rotisserie gimbal simulated violent shaking of the plane as it spiraled out of control. It was a dizzying sight to watch the elevated set turn from the floor of the soundstage, but when viewing the footage from cameras placed inside the set, anyone witnessing the sequence was awestruck.

### **Rolling a 10-Ton Chieftain Tank in the Canary Islands**

Mid-October found the cast and crew gearing up to film for several weeks on location in Tenerife, Canary Islands. They would join the second unit team, who was finishing up their five-week shoot on the sun-drenched island. The Canary Islands, which Mia advised in *Fast Five* has “no extradition with the U.S.,” now serves as their refuge. For production, the versatile island served as a bonus location and offered a multitude of filming options. The lush green northern side served as locations for Dom and Elena's home, Brian and Mia's home, the hospital where baby Jack is born and Tej's tropical exile in Costa Rica, as well as the opening driving sequence as Dom and Brian raced through the narrow, hilly streets in their signature rides.

A motorway nestled in the stark, arid mountains in the southern region of the island offered the perfect vista for yet another jaw-dropping sequence that has Shaw and his team hijacking a convoy with Dom and our heroes again nipping at his heels. Two

different stretches of a motorway being built by the local government, a five-kilometer and a 10-kilometer one, each allowed both the main and second units to film practical action of the tank sequence. Here, we watch the Chieftain tank speeding down the highway, taking out vehicles as Dom and his team attempt to thwart their plans.

Once filming was underway and the team saw the second unit footage, the crew realized they could possibly outdo the gold standard of *Fast Five*'s vault sequence. Truly, the massive tank was doing everything it was designed to do and more. Williams used his expertise in physics, engineering and mechanics to ensure it. His team had made up two additional versions of the tank—modified to be lighter at merely 10 tons each and contain functional spinning turrets; these “mini-beasts” were able to shoot black gun powder-based blasts while still reaching speeds of 70 mph.

For the filmmakers, it was all in a day's work. “We crushed a lot of cars, as usual,” cites Moritz. “We probably did the most damage because of the tank sequence. There was a graveyard of smashed cars on the side of the freeway, and when I say smashed cars, I mean cars that were 5-foot-high were pancaked to 12 inches. Our plan was to have a mix of practical crushes combined with visual effects but, thankfully, the tank was so efficient we were able to shoot a lot of this in real time. It's an amazing sequence that has never been done before.”

The presence of the entire cast on the island generated excitement among inquisitive locals. Hundreds of fans waited in the streets and braved an atypical downpour of rain for the chance to get a glimpse of their favorite actors. After the first day of filming, word of mouth on the island brought out the local gearheads, who naturally cruised the streets to show off their babies—replete with custom paint jobs and ear-piercing horsepower.

For Lin, Diesel, Moritz, Townsend and the rest of the cast and crew, there was nothing more satisfying than that procession, a testament to the staying power of the franchise and cultural phenomenon that it has become.

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Appropriately, after the cold, rainy London shoot that was followed by the sun-drenched weeks in Tenerife, the final days of shooting on *Fast & Furious 6* would be in Los Angeles. The original Toretto home, near Dodger Stadium, was the final location for

filming. The house, which was used in the first chapter, has changed owners twice. The garage, which housed Dom’s prized Charger and had long been demolished, was rebuilt—as it was for *Fast & Furious*—for filming. The filmmakers and Universal had the foresight to keep the original design plans.

It was a homecoming long overdue for all, especially Diesel, Walker, Rodriguez and Brewster, who spent the most time at the two-story bungalow-style home. As the ensemble cast filmed some of their last scenes together, one couldn’t help but think that all roads do indeed lead here.

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Universal Pictures presents—in association with Relativity Media—an Original Film/One Race Films production of a Justin Lin film: Vin Diesel, Paul Walker, Dwayne Johnson in *Fast & Furious 6*, starring Michelle Rodriguez, Jordana Brewster, Tyrese Gibson, Chris “Ludacris” Bridges, Sung Kang, Luke Evans, Gina Carano, John Ortiz. The music is by Lucas Vidal, and the costume designer is Sanja Milkovic Hays. The film is edited by Christian Wagner, Kelly Matsumoto. The action-thriller’s production designer is Jan Roelfs, and the director of photography is Stephen F. Windon, ACS. The film’s executive producers are Justin Lin, Amanda Lewis, Samantha Vincent, Chris Morgan. *Fast & Furious 6* is based on characters created by Gary Scott Thompson, and it is produced by Neal H. Moritz, p.g.a., Vin Diesel, Clayton Townsend, p.g.a. The film is written by Chris Morgan and directed by Justin Lin. [www.thefastandthefurious.com](http://www.thefastandthefurious.com)

## **ABOUT THE CAST**

A native of New York City, **VIN DIESEL** (Dominic Toretto/Produced by) has become one of Hollywood’s most sought-after film stars. In addition to his huge box-office success, Diesel is a prominent producer and filmmaker. Most recently, he headlined and produced the upcoming third chapter in *The Chronicles of Riddick* franchise titled *Riddick*.

Diesel was most recently seen in *Fast Five*, the fifth installment of the blockbuster *The Fast and the Furious* series, as well as *Fast & Furious*. He wore multiple hats on both projects as he reprised his role as Dominic Toretto and produced the films, along

with Neal H. Moritz. He also wrote and directed the original short film *Los Bandoleros*. The short, which was showcased on the *Fast & Furious* DVD, tells the intriguing backstory of the characters and events leading up to the explosive oil-truck heist in the film.

Another endeavor in Diesel's entrepreneurial rise was the creation of his successful video game company, Tigon Studios, which created and produced 2004's top-selling Xbox game, *The Chronicles of Riddick: Escape From Butcher Bay*.

Diesel previously starred alongside Michelle Yeoh in 20<sup>th</sup> Century Fox's *Babylon A.D.*, for director Mathieu Kassovitz. In this thriller, Diesel played a veteran-turned-mercenary who takes the high-risk job of escorting a woman from Russia to China. He is unaware that she is carrying an organism that a cult wants to harvest to produce a genetically modified messiah.

Diesel was also seen in the courtroom drama *Find Me Guilty*, directed by renowned filmmaker Sidney Lumet. Set in the '80s, the film documents the famous three-year trial of 20 members of a mob family. Diesel earned critical acclaim for his portrayal of Jackie DiNorscio, the one mobster who chose to forgo his rights to an attorney and defended himself. To play this role, Diesel transformed himself into the 47-year-old Italian mobster by putting on 20 pounds.

Diesel will play the title role in *Hannibal the Conqueror*, which tells the story of the Carthaginian general who rode an elephant across the Alps to attack Rome in the third century B.C. In addition to this film, Diesel's One Race Films will produce *Hannibal the Barbarian*, a children's animated series based on the stories of Hannibal, for the BET network. Diesel's future projects also include Touchstone's *Player's Rule*. The film, written by Ron Bass and Jen Smolka, will be Diesel's first role as the lead in a romantic comedy. Diesel will star in *The Wheelman* (MTV Films/Paramount Pictures/One Race Films). Diesel's Tigon Studios and Midway Games will collaborate to release the film and video game simultaneously.

Diesel starred in his first comedy feature for Disney, *The Pacifier*, opposite Faith Ford, Brad Garrett, Lauren Graham and Brittany Snow. The 2005 film, directed by Adam Shankman, followed an undercover agent who, after failing to protect an important government scientist, learns that the scientist's family is in danger. In an effort to redeem

himself, he agrees to take care of the man's children—only to discover that child care is his toughest mission yet. *The Pacifier* was a huge box-office success.

In the highly-anticipated science-fiction feature *The Chronicles of Riddick*, Diesel reprised the title role of Richard B. Riddick. Produced by One Race Films, it was the follow-up to the cult favorite *Pitch Black*. Diesel previously starred in the action-thriller *A Man Apart*, which he also produced.

Topping Diesel's list of credits is his star turn in 2001's *The Fast and the Furious*, for which he won an MTV Movie Award for Best On-Screen Team, along with co-star Paul Walker, and was nominated for Best Male Performance. He starred in the blockbuster *XXX*, which he also executive produced. Diesel appeared in *Saving Private Ryan*, for which he was nominated for a Screen Actors Guild Award as part of the film's ensemble cast. His other credits include roles in *Boiler Room* and *Knockaround Guys*, and, he voiced the title character in *The Iron Giant*, which won an Annie Award for Best Animated Feature.

Diesel wrote, produced, directed and starred in the independent short *Multi-Facial*, which explored the issue of being multiracial in today's society. The film follows Diesel, whose biological mother is Caucasian and biological father is African-American, on several auditions in which he is told he is either "too black" or "too white" for the part. It was after seeing this short at the 1995 Cannes Film Festival that director Steven Spielberg created the role of Private Adrian Caparzo in *Saving Private Ryan* specifically for Diesel. Diesel wrote, produced, directed and starred in the full-length feature *Strays*, which he described as a "multicultural *Saturday Night Fever*." The drama was selected to compete at the 1997 Sundance Film Festival.

Having captured the attention of audiences and industry execs alike with his undeniable on-screen presence, **PAUL WALKER** (Brian O'Conner) has managed a balance of successful box-office films, dramatic roles and documentaries to elevate his leap to leading-man status on the big screen. Apart from headlining the box-office hit *Fast Five*, opposite Vin Diesel and Dwayne Johnson, Walker was most recently seen in the post-Hurricane Katrina suspense-thriller *Hours*, which he executive produced. *Hours*

premiered at the 2013 SXSW Film Conference & Festival, receiving very positive reviews for both the film and Walker's performance.

Among Walker's upcoming projects is the action crime-drama *Brick Mansions*, about an undercover cop trying to take down a ruthless crime lord. The film is set to begin production this May in Montreal and will be released by Relativity Media next year.

Walker previously co-starred alongside Matt Dillon and Hayden Christensen in Screen Gems' crime-action movie *Takers*, and in *Fast & Furious*, the fourth installment of the blockbuster series. In November 2009, Walker was seen on National Geographic Channel's *Expedition Great White*, a documentary devoted to exploring the dangers of one of nature's most challenging and perilous creatures. Walker teamed up with marine biologists to journey off the coast of Baja California, in order to track how these SUV-sized predators live.

Walker has displayed his versatility by continuously transforming on-screen. We saw him as a soldier in Clint Eastwood's World War II drama *Flags of our Fathers*, for Paramount Pictures in 2006. That same year, he starred in Disney's box-office hit *Eight Below*, directed by Frank Marshall, portraying Jerry Shepard, a lead research scientist who was forced to abandon his team of sled dogs. In *Running Scared*, a thriller written and directed by Wayne Kramer (*The Cooler*), Walker starred with Vera Farmiga. He portrayed a desperate father trying to protect his son after a tangle-up with the mob in a cop shooting. Walker starred opposite Jessica Alba in the action-thriller *Into the Blue*, for director John Stockwell. He starred alongside Susan Sarandon, Penélope Cruz, Robin Williams and Alan Arkin in Chazz Palminteri's 2004 directorial debut, *Noel*, about a group of New Yorkers who come together on Christmas Eve.

In 2003, Walker co-starred in director Richard Donner's adaptation of Michael Crichton's novel "Timeline" and starred in John Singleton's *2 Fast 2 Furious*, the sequel to *The Fast and the Furious*, which grossed more than \$127 million at the box office. In 2001, Walker starred opposite Steve Zahn and Leelee Sobieski in 20<sup>th</sup> Century Fox's critically praised thriller *Joy Ride*, which was directed by John Dahl.

Walker's additional credits include the box-office hit *The Skulls*, directed by Rob Cohen; the football dramedy *Varsity Blues*; the critically acclaimed film *Pleasantville*,

from writer/director Gary Ross; Miramax's *She's All That*; *Brokedown Palace*; and *The Death and Life of Bobby Z*.

**DWAYNE JOHNSON** (Agent Luke Hobbs) has solidified himself as a global box-office success with film revenues grossing in excess of \$1.5 billion worldwide.

Johnson is set to have another stellar year in 2013, appearing in a slew of vastly diverse movies: from the dramatic thriller *Snitch*, about a father who goes undercover for the DEA to free his son who is imprisoned after being set up in a drug deal; to *G.I. Joe: Retaliation*, the second installment of the action adventure franchise, opposite Bruce Willis and Channing Tatum; to the dramatic independent film *Empire State*, with Liam Hemsworth and Emma Roberts; and *Pain & Gain*, in which he and co-star Mark Wahlberg team up as bodybuilders caught up in a kidnapping scheme gone wrong.

In June 2013, America will see Johnson on the new TNT show *The Hero*, as a mentor who motivates competitors each week as they face challenges that push them to their limits.

On the big screen, Johnson will begin production on Brett Ratner's *Hercules: The Thracian Wars* and soon after will go before cameras on *Arabian Nights*, co-starring Hemsworth and Sir Anthony Hopkins. Also in the pipeline are Barry Sonnenfeld's *Lore*, based on the Ashley Wood graphic novel, and *Journey: From the Earth to the Moon*.

Johnson's 2012 film, *Journey 2: The Mysterious Island*, was a global box-office hit—earning more than \$325 million. In 2011, he starred in *Fast Five*, which eclipsed previous global earnings of any film in the franchise, grossing more than \$626 million.

Among Johnson's previous films is a diverse list of credits that include: *Race to Witch Mountain*, *Tooth Fairy*, *Planet 51*, *Get Smart* and *The Game Plan*. In 2008, *Entertainment Weekly* placed Johnson on "Hollywood's next A-list," alongside Robert Downey, Jr., Ellen Page, James McAvoy and Amy Adams.

The actor previously demonstrated his range, earning kudos from critics and audiences alike, as a gay bodyguard and an aspiring singer in *Be Cool*, MGM's sequel to *Get Shorty*, alongside John Travolta, Uma Thurman and Vince Vaughn. Also for MGM, Johnson starred in the 2004 remake of *Walking Tall* as a sheriff who returns to his hometown after serving in the Army, only to find the town corrupted. Before that,

Johnson starred in Universal Pictures' *The Rundown*, a critically acclaimed action-comedy directed by Peter Berg that co-starred Seann William Scott, Rosario Dawson and Christopher Walken.

Johnson's love of acting and desire to branch out led him to appear on *Saturday Night Live* in March 2000, surprising many with his comedic strengths; the episode garnered the show's highest rating that year. Johnson was subsequently cast by Stephen Sommers in *The Mummy Returns*, which grossed more than \$400 million worldwide. His character was so well received by Universal Pictures' executives during dailies that they immediately planned a film based on his character, *The Scorpion King*, which broke box-office records in 2002 as the greatest April opening of all time.

Not content to remain only in front of the camera, Johnson penned an autobiography, "The Rock Says," which reached No. 1 on The New York Times Bestseller List shortly after its publication in January 2000.

Born in San Francisco and raised in Hawaii, Johnson excelled as a high school All-American and subsequently as a star defensive lineman for the University of Miami Hurricanes, helping lead his team to overcome huge hurdles and become national champions. Upon graduating from the University of Miami, Johnson followed in the footsteps of his WWE Hall of Fame father, Rocky Johnson, and grandfather, High Chief Peter Maivia, by joining the competitive sports entertainment world of the WWE. Within a seven-year period (1996-2003), his intense passion led to an extraordinarily successful career breaking box office attendance records across the U.S. and setting pay-per-view buy rate records during that time as well. Johnson created The Rock, which became one of the most charismatic and dynamic characters in the industry. In March 2012, Johnson made a record-breaking return to the WWE, crushing John Cena at WrestleMania XXVIII in Miami.

In 2006, Johnson created The Rock Foundation, whose mission is to "educate, empower and motivate children worldwide through health and physical fitness." A dedicated philanthropist, Johnson is the current national spokesperson for the Entertainment Industry Foundation's Diabetes Aware campaign. He is also a member of The American Red Cross National Celebrity Cabinet and serves as a National Celebrity Wish Ambassador for the Make-A-Wish Foundation. In 2008, the United States Joint

Leadership Commission recognized Johnson with the prestigious Horizon Award, which is given to an individual in the private sector who has demonstrated outstanding leadership and provided opportunities for youth nationwide.

**MICHELLE RODRIGUEZ** (Letty Ortiz) is a versatile actress known for her ability to combine her physicality with a natural beauty and unforced sex appeal.

Born Mayte Michelle Rodriguez in Bexar County, Texas, Rodriguez worked as an extra for two years to satisfy her curiosity about filmmaking. After that, she decided to pursue acting and landed her first audition from an ad she spotted in *Backstage West*. Soon after, she landed a role in the hit indie film *Girlfight*. The role garnered Rodriguez numerous awards and much critical acclaim. This success launched her as a young star quickly on the rise in Hollywood.

Still going strong off the success of her acting debut, Rodriguez went on to co-star opposite Danny Glover in the Showtime feature drama *3 A.M.* and Universal Pictures' adrenaline-charged mega-hit *The Fast and the Furious*, opposite Vin Diesel and Paul Walker. She rejoined *The Fast and The Furious* franchise in 2009 for its fourth installment, *Fast & Furious*.

Her other feature film credits include *Battle in Seattle*, opposite Charlize Theron; *Blue Crush*, which co-starred Kate Bosworth; the summer blockbuster *S.W.A.T.*, opposite Samuel L. Jackson and Colin Farrell; *Control*, with Ray Liotta; James Cameron's record-breaking sci-fi epic *Avatar*; the sci-fi action flick *Battle: Los Angeles*, opposite Aaron Eckhart; and *Resident Evil: Retribution* in addition to the first film in the series, *Resident Evil*, opposite Milla Jovovich.

An avid video-game fan who has since lent her voice to various popular games including *Call of Duty: Black Ops II*, *True Crime: Streets of LA*, *Driv3r* and *Halo 2*, Rodriguez jumped at the opportunity to take a role in *Resident Evil*, an adaptation of the hit game series.

In 2010, Rodriguez starred in and co-produced *Trópico de Sangre*, in association with her production company Cheshire Kat. Perhaps most notably, Rodriguez also starred in the massively successful ABC television series *Lost*.

In September, Rodriguez will return as Luz in Robert Rodriguez's *Machete Kills*, the sequel to the action feature *Machete*.

**JORDANA BREWSTER's** (Mia Toretto) talent, beauty and natural screen presence have etched her a permanent place in Hollywood in both film and television. Brewster can currently be seen as Elena Ramos in TNT's successful revival of *Dallas*. In 2011, Brewster reprised her role of Mia in *Fast Five*, which broke box-office records becoming the highest-grossing film in *The Fast and the Furious* franchise, as well as *Fast & Furious* in 2009.

Some of Brewster's past credits include small-screen roles in TNT's *Dark Blue*, NBC's *Chuck*, and the lead role in the 2007 ABC pilot *Mr. and Mrs. Smith*. She starred in Justin Lin's *Annapolis*, opposite James Franco, and *Nearing Grace*, an indie film adapted from Scott Sommer's novel that premiered at the 2005 Los Angeles Film Festival.

In 2006, Brewster starred in *The Texas Chainsaw Massacre: The Beginning*, directed by Jonathan Liebesman for New Line Cinema. She was seen in the Sundance hit based on Angela Robinson's comedy short, *D.E.B.S.*, which was released by Samuel Goldwyn Films in March 2005. Prior to that, Brewster starred in Universal Pictures' box-office hit *The Fast and the Furious*, for director Rob Cohen, and the science-fiction thriller *The Faculty*, for director Robert Rodriguez. Brewster starred alongside Cameron Diaz, Blythe Danner and Christopher Eccleston in *The Invisible Circus*, for director Adam Brooks, which premiered at the 2001 Sundance Film Festival. She received critical praise for her work in the highly rated NBC miniseries *The '60s*.

Brewster sharpened her acting skills on the Daytime Emmy Award-winning series *As the World Turns*, during which she divided her time between high school and her role as Nikki Munson on the drama. She took some time off after *The Fast and the Furious* to attend Yale University, and graduated in 2003 with a degree in English.

Brewster has lived in Brazil, England and New York, and currently resides in Los Angeles with her husband.

**TYRESE GIBSON** (Roman Pearce) was born and raised in Watts, California, a section of South Central Los Angeles. Gibson discovered a love of music at an early age and released his self-titled debut album at the age of 19. Soon after, he received an American Music Award for Favorite Soul/R&B New Artist in 2000. In addition to his music career, Gibson has found success in both acting and modeling and appeared in numerous television series and commercials, through an exclusive contract with Guess? and designer Tommy Hilfiger.

Gibson made his motion-picture debut as the star of John Singleton's *Baby Boy* and was nominated for an NAACP Image Award for Outstanding Actor in a Motion Picture for his role as Joseph Summers. He again worked with director Singleton on *Fast 2 Furious*.

Gibson was recently seen in the third installment of the *Transformers* franchise, *Transformers: Dark of the Moon*, and Universal Pictures' box-office hit *Fast Five*. He is attached to play the title role in the film adaptation of the popular Marvel comic book "Luke Cage."

His others credits include Michael Bay's blockbuster *Transformers* and *Transformers: Revenge of the Fallen*; Paul W.S. Anderson's sci-fi thriller *Death Race*, with Jason Statham, Joan Allen and Ian McShane; the horror-action film *Legion*, alongside Dennis Quaid and Paul Bettany; Brad Furman's crime drama *The Take*, opposite John Leguizamo and Rosie Perez; *Flight of the Phoenix*; Singleton's *Four Brothers*, which co-starred Mark Wahlberg and André Benjamin; *Annapolis*, directed by Justin Lin; and Vondie Curtis-Hall's *Waist Deep*. Gibson's motivational book, "How to Get Out of Your Own Way," published by Grand Central Publishing, was released on April 7, 2011. In 2013, he released "Manology: Secrets of Your Man's Mind Revealed," which he co-wrote with Run-D.M.C.'s DJ Joseph "Rev Run" Simmons.

The career of the multitalented **CHRIS "LUDACRIS" BRIDGES** (Tej Parker) can best be described as remarkable. As a recording artist, he has sold more than 15 million albums domestically thanks to the blockbuster success of such singles as "Stand Up," "Get Back," "Southern Hospitality," "Number One Spot," "Money Maker" and "My Chick Bad". All of these records were accompanied by ingenious videos that

demonstrated Bridges' far-reaching imagination and his willingness to stretch the boundaries of what rap videos should look and feel like.

With an unrivaled match of lyrical acumen, wit and imagery, Bridges has solidified himself as one of music's premier entertainers. Although he's best known for his infectious tunes, Bridges has shown that he's equally adept at writing powerful songs with serious subject matter, including runaways in the song "Runaway Love." Bridges' versatility and artistic complexity enabled him to make a seamless transition to acting.

Most recently, he appeared in Garry Marshall's ensemble comedy *New Year's Eve*; Universal Pictures' *Fast Five*; and Ivan Reitman's romantic comedy *No Strings Attached*, opposite Ashton Kutcher and Natalie Portman. His acclaimed performances in film (*Crash*, *Hustle & Flow*) and television (*Law & Order: Special Victims Unit*) have Hollywood and critics alike buzzing about his increasingly impressive screen resume.

A consummate businessman, Ludacris is enjoying success with his ventures in spirits with Conjure Cognac, electronics with his SOUL by Ludacris headphones and a new restaurant in the Hartsfield-Jackson Atlanta Airport opening in fall 2013. His philanthropic efforts rival his entertainment accomplishments. He recently partnered with *Crash* writer/director Paul Haggis and Artists for Peace and Justice to help raise more than \$4 million for Haitian relief efforts. He has also raised more than \$100,000 for Atlanta flood victims through The Ludacris Foundation. Having partnered with Jane Fonda, Bill Gates, Richard Branson and Nelson Mandela, to name a few, the foundation continues to inspire youth through education.

With his next album, "Ludaversal," soon to be released, the media mogul has plans to expand his brand on an increasingly global basis.

*Fast & Furious 6* marks **SUNG KANG's** (Han Lue) sixth collaboration with director Justin Lin. They previously worked together on the critically acclaimed drama *Better Luck Tomorrow*, which premiered at the 2002 Sundance Film Festival and received a Grand Jury Prize nomination; *The Fast and the Furious: Tokyo Drift*; *Fast & Furious*; *Fast Five*; and *Finishing the Game: The Search for a New Bruce Lee*.

Most recently, Kang co-starred opposite Sylvester Stallone in Walter Hill's *Bullet to Head*, and was featured in James McTeigue's *Ninja Assassin*, Philip G. Atwell's *War*

and Len Wiseman's *Live Free or Die Hard*. Kang starred opposite Kelly Hu in the indie noir film *Undoing*, directed by Chris Chan Lee, and in the Miguel Arteta-produced comedy *The Motel*, an Official Selection at the 2005 Sundance Film Festival. His other film credits include supporting roles in *Antwone Fisher*, starring Denzel Washington; Michael Bay's *Pearl Harbor*; and the feature short *9:30*, which was an Official Selection at the 2004 Cannes Film Festival.

Originally from Gainesville, Georgia, Kang began acting in Los Angeles at the Los Angeles-based experimental theater group F.A.T.E. (Friends Artist Theater Ensemble). Kang's television credits include guest-starring roles on such series as *Monk*, *Cold Case*, *Threat Matrix*, *Without a Trace*, *The Shield*, *NYPD Blue*, *Girlfriends*, *Spin City*, *Felicity* and *Martial Law*, among others.

Kang is currently in production on *Gang Related*, a pilot for 20<sup>th</sup> Century Fox Television written by *Fast*'s own Chris Morgan.

Kang currently resides in Los Angeles.

Welsh actor **LUKE EVANS** (Owen Shaw) has made an immediate impression in Hollywood, most recently with starring roles in films including *The Raven*, *Immortals* and *The Three Musketeers*.

Evans was most recently seen as Bard the Bowman in Peter Jackson's *The Hobbit: An Unexpected Journey*. He will reprise his role in the trilogy's remaining films, *The Hobbit: The Desolation of Smaug*, to be released on December 13, 2013, and *The Hobbit: There and Back Again*, to be released December 17, 2014. He also starred as one half of a young couple taken hostage by a vicious criminal gang in the horror film *No One Lives*, directed by Ryuhei Kitamura. Evans is currently in production on the BBC's *The Great Train Robbery*, starring as Bruce Reynolds in the first installment of the two-part drama, titled *A Robber's Tale*, which Julian Jarrold (*The Girl*) will direct.

Evans made his U.K. feature film debut in the role of Clive Richards in the 2010 British Academy of Film and Television Arts Award-nominated feature *Sex & Drugs & Rock & Roll*, Mat Whitecross' biopic of the London punk-rock-scene founder Ian Dury of Ian Dury and the Blockheads. In fall 2010, Evans portrayed the lead role of Andy in acclaimed director Stephen Frears' romantic comedy *Tamara Drewe*, based on

the hugely successful *Guardian* newspaper comic strip and graphic novel of the same name. The film, which premiered at the Cannes Film Festival, co-starred Gemma Arterton. It was Warner Bros.' action/fantasy/drama *Clash of the Titans*, however, that put Evans on the map, for his portrayal of the charismatic god Apollo. After *Clash of the Titans*, Evans appeared in Ridley Scott's *Robin Hood*, playing the Sheriff's head henchman to Russell Crowe's Robin Hood.

Evans recently completed his second turn with Whitecross in the contemporary film noir *Ashes*, which co-starred Ray Winstone, Jim Sturgess, Lesley Manville and Jodie Whittaker and was written by Paul Viragh.

Prior to his film career, Evans had successfully carved out an enviable stage career, starring in West End plays and musicals such as *La Cava*, Boy George's *Taboo*, *Avenue Q*, *Dickens Unplugged*, *A Girl Called Dusty* and, at the acclaimed Donmar Warehouse, *Small Change* and *Piaf*. His powerful, trained voice and engaging stage presence made him the perfect choice for leading roles such as Chris in *Miss Saigon* and Roger in *Rent*.

Without a doubt, Evans has solidified his place in the film world having had his career already span a multitude of genres and a variety of substantial roles in less than three years.

Evans currently lives in London.

Widely considered the face of women's mixed martial arts (MMA), **GINA CARANO** (Riley) has crossed over into the realm of feature films. Cast as the star of director Steven Soderbergh's film *Haywire*, Carano played the role of Mallory Kane, a black-ops soldier seeking retribution after being deceived on a past mission. With a supporting cast including Ewan McGregor, Michael Fassbender, Michael Douglas, Channing Tatum and Antonio Banderas, Carano made her big screen debut on January 20, 2012.

In 2013, in addition to joining the cast of *Fast & Furious 6*, Carano will be seen in the thriller *In the Blood*, as Ava, a newlywed on her honeymoon in paradise when an accident unleashes a nightmare chain reaction of events.

Born in Dallas, Texas, Carano was brought up in an athletic environment as the daughter of Glenn Carano, a former Dallas Cowboys quarterback. Her career as a Muay Thai specialist began in the famed Master Toddy gym in Las Vegas, Nevada. Under Master Toddy, Carano competed multiple times internationally, garnering a 12-1-1 professional Muay Thai record.

During that time, Carano was simultaneously pursuing a degree in psychology at the University of Nevada, Las Vegas. As her fighting career grew and Carano realized her passion for the sport, she chose to focus solely on Muay Thai, traveling the world for fighting events.

Carano's athletic achievements include participating in the first ever sanctioned MMA bout in Nevada. Carano defeated opponent Leticia Pestova in an impressive 39 seconds. Carano was influential in the introduction of women in competitive fighting, as her December 2006 fight against Elaina Maxwell was the first time StrikeForce, the well-known MMA promoter had women on its card. Carano was the victor, defeating Maxwell by unanimous decision. Three years later, Carano fought Cristiane "Cyborg" Santos in the first StrikeForce Women's Lightweight Championship. This fight was also the first women's main-card event and was televised nationally on Showtime.

Carano currently resides in Los Angeles.

**JOHN ORTIZ** (Braga) is an award-winning actor who honed his craft on the theatrical stage of New York. He won the Obie Award for Best Actor in the off-Broadway production of *References to Salvador Dali Make Me Hot*. He was nominated for an Independent Spirit Award for his performance in the indie film *Jack Goes Boating*. Ortiz is equally at home on stage, in feature films and in television.

Ortiz is the co-founder, along with acclaimed actor Philip Seymour Hoffman, of Labyrinth Theater Company, where he has produced and performed in many productions, including *The Last Days of Judas Iscariot*, directed by Hoffman, *Jesus Hopped the "A" Train*, for which he was awarded a Drama Desk nomination, *Guinea Pig Solo* and *Jack Goes Boating* at The Public Theater. Most recently he played the title role in *Othello* opposite Hoffman and directed by Peter Sellars. This production premiered in Vienna and toured the world.

Other New York theater credits include the Broadway production of *Anna in the Tropics* and *The Skin of Our Teeth*, with John Goodman at The Public Theater, *Cloud Tectonics* at Playwrights Horizons, *The Persians* and *The Merchant of Venice*, both directed by Sellars and performed in Paris, London, Berlin and Edinburgh, among others.

Regionally, Ortiz has performed at the Mark Taper Forum, Goodman Theatre, Hartford Stage, Arena Stage, Yale Repertory Theatre, South Coast Repertory and Cincinnati Playhouse in the Park.

He can be seen in the film version of *Jack Goes Boating*, opposite Amy Ryan, which he not only starred in, but also produced along with Hoffman. Other credits are Michael Mann's *Public Enemies*, opposite Johnny Depp and Christian Bale, and *Pride and Glory*, with Edward Norton and Colin Farrell. He appeared in Ridley Scott's *American Gangster*, with Russell Crowe and Denzel Washington; 20<sup>th</sup> Century Fox's *AVPR: Alien vs Predator: Requiem*; Michael Mann's *Miami Vice*, opposite Colin Farrell and Jamie Foxx; the biopic *El Cantante*, with Jennifer Lopez and Marc Anthony; Steven Spielberg's *Amistad*; Brian De Palma's *Carlito's Way*, opposite Al Pacino and Sean Penn; *Narc*, opposite Jason Patric and Ray Liotta; Ron Howard's *Ransom*; *Riot*; *Side Streets*; *Sgt. Bilko*; Julian Schnabel's *Before Night Falls*; *The Opportunists*; and *The Last Marshal*.

On television, Ortiz was a series regular on CBS' *Clubhouse*, ABC's *The Job*, with Denis Leary, and FOX's *Lush Life*. He also starred in the HBO pilot *Hope Against Hope*, which was written and directed by J.J. Abrams. He starred opposite Dustin Hoffman in HBO's short-lived series *Luck*, then returned to the big screen with the Oscar<sup>®</sup>-nominated film *Silver Linings Playbook*. He just wrapped shooting the 20<sup>th</sup> Century Fox's, *Rake*, where he plays Greg Kinnear's best friend, and returned to Brooklyn to finish shooting *Animal Rescue*, opposite Tom Hardy.

Ortiz was born and raised in Brooklyn and still resides there with his wife and son. He is a self-described "huge sports fan" who follows the New York Yankees and the New York Knicks.

**GAL GADOT** (Gisele Harabo) is an Israeli actress and one of Israel's most successful models. Born in Tel Aviv, Israel, Gadot won the title of Miss Israel and went on to represent the country in the 2004 Miss Universe beauty pageant. Soon after, she began her acting career by playing the lead role in the Israel TV series drama *Bubot*.

In 2009, Gadot appeared in her first U.S. feature as Gisele, Vin Diesel's love interest in Universal Pictures' *Fast & Furious*. In 2011, she returned to the franchise for *Fast Five*.

Gadot was recently seen in the action-adventure film *Knight and Day*, starring opposite Tom Cruise and Cameron Diaz; and *Date Night* as Natanya, opposite Mark Wahlberg.

Gadot currently resides in Israel.

With roles in more than 20 films and three television series, as well as numerous national commercial endorsements, **ELSA PATAKY** (Elena Neves) is one of the most recognized Spanish actresses of her generation.

Pataky's first film, *El Arte de Morir*, was a box-office hit in Spain. She went on to work in a wide variety of films and genres, proving to be a draw for international audiences with her roles in the French box-office hits *Iznogoud* and *Skate or Die*, as well as the 2007 Italian film *Manuale d'amore 2 (Capitoli successivi)*, which had the second biggest opening weekend in Italian film history. But it was Pataky's role as the title character in *Ninette*, helmed by Oscar® winner José Luis Garci, that brought her undivided critical acclaim and firmly established her as a sought-after leading lady.

In 2006, Pataky launched her U.S. career opposite Samuel L. Jackson in New Line Cinema's *Snakes on a Plane*. Since then, she has continued on the fast track to becoming one of the world's hottest international stars including roles in 2010's *Mr. Nice*, with Chloë Sevigny and Rhys Ifans; and Bigas Luna's *Di Di Hollywood*, where she starred as the title character. Pataky released four projects in 2011, most notably Universal Pictures' box-office hit *Fast Five*.

## **ABOUT THE FILMMAKERS**

**JUSTIN LIN** (Directed by/Executive Producer) is a Taiwanese-born American film director whose films have grossed \$1.2 billion worldwide. He began writing, directing and producing numerous award-winning short films at the UCLA School of Theater, Film and Television, where he earned his BA and MFA in film directing. Early in his career, Lin served as the production coordinator at the Frank H. Watase Media Arts Center of the Japanese American National Museum in Los Angeles. During his tenure there, he created several educational television pilots and documentaries such as *Passing Through*, which was featured on PBS.

Lin's solo directorial debut, the critically acclaimed *Better Luck Tomorrow*, premiered at the 2002 Sundance Film Festival and garnered a nomination for the Grand Jury Prize. At the 2004 Independent Spirit Awards, the film, which he also co-wrote, co-produced and edited, was honored with a John Cassavetes Award nomination. *Better Luck Tomorrow* went on to make box-office history as the highest-grossing (per-screen average) opening weekend film for MTV Films/Paramount Pictures when it was released in April 2003.

In 2006, Lin directed *Annapolis* for Touchstone Pictures and *The Fast and the Furious: Tokyo Drift* for Universal Pictures. He then ventured back into the independent film world to make the '70s period-piece comedy *Finishing the Game: The Search for a New Bruce Lee*, which was released by IFC Films and The Weinstein Company after its successful premiere at the 2006 Sundance Film Festival. In 2009, Lin directed Universal's *Fast & Furious*, followed by the wildly successful *Fast Five* in 2011.

In 2011, Lin founded Barnstorm Pictures and Perfect Storm Entertainment with the intent of producing films with a global perspective. Lin partnered with Google and YouTube to form the YOMYOMF channel to give a new outlet for creative filmmakers.

Lin is presently developing and producing several new film and television projects including the feature films *L.A. Riots*, for Universal Pictures and *The Breach*, for Warner Bros. Pictures.

*Fast & Furious 6* marks the sixth consecutive feature film collaboration for **CHRIS MORGAN** (Written by) and Universal Pictures. The collaboration began with Justin Lin's *The Fast and the Furious: Tokyo Drift*, then Morgan went on to adapt *Wanted*, starring Angelina Jolie. Following that, Morgan wrote the back-to-back reteaming of Vin Diesel and Paul Walker in *Fast & Furious* and *Fast Five*.

This Christmas, Universal Pictures is set to release Morgan's original screenplay *47 Ronin*, an epic samurai action film starring Keanu Reeves. Morgan is currently busy producing Universal Pictures' upcoming *The Legend of Conan*, starring Arnold Schwarzenegger, as well as writing the seventh installment in *The Fast and the Furious* franchise.

**NEAL H. MORITZ, p.g.a.** (Produced by) is the founder of Original Film and has been producing feature films and television projects for more than three decades. Original Film most recently released Warner Bros. Pictures' *Jack the Giant Slayer*, directed by Bryan Singer; and the IM Global-financed *Dead Man Down*, which starred Colin Farrell and Noomi Rapace, directed by Niels Arden Opler (*The Girl With the Dragon Tattoo* Swedish trilogy); and is in postproduction on Universal Pictures' *R.I.P.D.*, starring Ryan Reynolds and Jeff Bridges, and helmed by Robert Schwentke.

Moritz's projects slated to begin production in 2013 include the remake of *Highlander*; an adaptation of the infamous children's book series "Goosebumps"; and *Invertigo*, directed by D.J. Caruso for Sony Pictures.

With more than 50 films to Moritz's credit, his past titles include *Total Recall*, *21 Jump Street*, *The Change-Up*, *Battle: Los Angeles*, *The Green Hornet*, *The Fast and the Furious* franchise, *I Am Legend*, *XXX*, *S.W.A.T.*, *Made of Honor*, *Gridiron Gang*, *The Bounty Hunter*, *Evan Almighty*, *Sweet Home Alabama*, *Click*, *Vantage Point*, *Out of Time*, *Blue Streak*, *Cruel Intentions*, *I Know What You Did Last Summer*, *The Skulls*, *Volcano*, *Urban Legend* and *Juice*. Original Film's box-office total is more than \$2 billion worldwide.

Moritz's television credits include the HBO movie *The Rat Pack*, which earned 11 Primetime Emmy nominations; 20<sup>th</sup> Century Fox's drama series *Prison Break*; Showtime's highly acclaimed series *The Big C*, starring Laura Linney, who won a 2011

Golden Globe Award for her role as Cathy; and *Save Me*, starring Anne Heche, which will air this fall on NBC.

A graduate of UCLA with a degree in economics, Moritz went on to get a graduate degree from the Peter Stark Producing Program at the University of Southern California.

His longtime collaborations with high-profile directors have made **CLAYTON TOWNSEND, p.g.a.** (Produced by/Unit Production Manager) a much-in-demand producer. He remains one of the film industry's most respected hands-on and creative producers, having shepherded motion pictures in every genre from preproduction through postproduction around the world.

*Fast & Furious 6* marks Townsend's second venture with director Justin Lin and producer Neal H. Moritz; he previously worked with the two as an executive producer on *The Fast and the Furious: Tokyo Drift*.

His most recent feature film, *This Is 40*, became Townsend's seventh collaboration in his enduring relationship with writer/director/producer Judd Apatow, having worked on *Bridesmaids*, *The 40-Year-Old Virgin*, *Knocked Up*, *Walk Hard: The Dewey Cox Story*, *Year One* and *Funny People*.

Previously, Townsend had a 12-year association with Academy Award<sup>®</sup>-winning director Oliver Stone. During that time, Townsend lent his experience and expertise to films such as *Any Given Sunday*, *U Turn*, *Nixon*, *Natural Born Killers*, *JFK*, *Heaven & Earth*, *The Doors*, *Born on the Fourth of July* and *Talk Radio*.

Townsend recently produced Alex Kurtzman's feature film directorial debut, *People Like Us*, which starred Chris Pine, Elizabeth Banks, Olivia Wilde and Michelle Pfeiffer.

His other credits include the feature films *The Skeleton Key*, *Bad Company*, *The Blackout*, *Where's Marlowe?* and *Heartbreakers*.

Townsend acquired his knowledge of filmmaking while working in a variety of capacities, including location manager on Alan Parker's *Angel Heart* and production manager on *Three Men and a Baby* and *Jacob's Ladder*.

**GARY SCOTT THOMPSON** (Based on Characters Created by) is the creator and executive producer of NBC's hit series *Las Vegas* and the co-writer of the hit film *The Fast and the Furious*. GST (as he is known by cast and crew members) was born in Ukiah, California, but spent a formidable part of his childhood in Pago Pago, American Samoa. He first gained exposure to the world of entertainment as an actor, having studied the craft from notable actors such as Powers Boothe while a student at Pacific Conservatory of the Performing Arts. He received his BA from the University of California, Irvine, and his MFA from New York University. Upon graduation from NYU, Thompson worked as a playwright. His theater credits include *Small Town Syndrome*, *Cowboys Don't Cry* and *Private Hells*. His feature film credits include *The Fast and the Furious*, *2 Fast 2 Furious*, *Fast & Furious*, *Fast Five*, *Hollow Man*, *88 Minutes* and the cult classic *Split Second*.

**AMANDA LEWIS** (Executive Producer) is executive vice president of development at Original Film. Most recently, she served as executive producer for *The Fast and the Furious: Tokyo Drift*, *Fast & Furious* and *Fast Five*—the third, fourth and fifth installments of the blockbuster franchise. Lewis' upcoming projects include Universal Pictures' *Fast & Furious 7*, as well as Lionsgate's *Highlander*, with Ryan Reynolds attached to star.

Early in her career at Original Film, Lewis worked as a co-producer on multiple hits, including *S.W.A.T.*, which co-starred Colin Farrell, Samuel L. Jackson and LL Cool J; and *Gridiron Gang*. She also served as an executive producer on *Made of Honor*, the 2008 romantic comedy which starred Patrick Dempsey.

Raised in Los Angeles, Lewis graduated from the University of Pennsylvania with a degree in English. Prior to joining Original Film, she worked at the ICM talent agency at branches in both New York and Los Angeles.

**SAMANTHA VINCENT** (Executive Producer) is the President of Production for One Race Films and co-founder of Tigon Studios, Vin Diesel's film and video game production companies, respectively. Founded in 1995, One Race Films has produced award-winning films like *Strays*, along with the hit titles *xXx* and *The Pacifier*. Tigon

Studios was created in 2002 to bring a unique filmic perspective to the video-gaming industry. *The Chronicles of Riddick: Escape From Butcher Bay* and the original title *Wheelman* represent two of the company's most successful gaming endeavors.

Vincent's experiences in commercial and independent production have inspired a new era in the company's evolution. Vincent most recently served as executive producer on *Riddick*, an independently self-financed sequel to the critically acclaimed *Pitch Black*, which is but one manifestation of this new growth. She executive produced *Fast & Furious* and *Fast Five*. In addition to films and games, Vincent has shepherded the company into the digital arena with the groundbreaking micro-budget series *The Ropes*, which featured a cast of newcomers and promoted diversity in front of and behind the camera.

**STEPHEN F. WINDON, ACS** (Director of Photography) is a Primetime Emmy-nominated cinematographer whose 30 years of working behind the camera are highlighted by numerous international accolades and awards. His most recent motion picture credit is Jon M. Chu's *G.I. Joe: Retaliation* for Paramount Pictures, which starred Dwayne Johnson and Bruce Willis.

In 2010, Windon received a Primetime Emmy nomination for Outstanding Cinematography for a Miniseries or Movie for the Steven Spielberg/Tom Hanks-produced HBO epic *The Pacific*. He received the award for Outstanding Achievement in Cinematography for Motion Picture/Miniseries Television for the same production at the 2010 American Society of Cinematographers (ASC) Awards. During the course of his long career, he has garnered seven Australian Cinematographers Society Awards, two Australian Film Institute Award nominations and a Film Critics Circle of Australia Award nomination. The Australia native's career began in television for the prestigious Australian Broadcasting Corporation, originating as a news and documentary assistant cameraman, then transitioning to the drama department and climbing up the ranks to the role of cinematographer on several miniseries.

Windon's international career began in 1993, when he was offered his first U.S. feature production, *Rapa-Nui*, directed by Kevin Reynolds. Over the years, he has collaborated with many directors and producers, including: Kevin Costner, Renny Harlin,

Steven Spielberg, Tom Hanks, Dwight Little, Timothy Van Patten, Graham Yost, David Nutter, Jaume Collet-Serra and Stephan Elliott.

*Fast & Furious 6* is Windon's third collaboration with Justin Lin after *The Fast and the Furious: Tokyo Drift* and *Fast Five*.

**SANJA MILKOVIC HAYS** (Costume Designer) is known for establishing a distinctive look for the wide range of films on which she's worked. She most recently designed the costumes for the sci-fi actioner *Total Recall*, which starred Colin Farrell, Kate Beckinsale, Jessica Biel and Bryan Cranston; *Battle: Los Angeles*, which starred Aaron Eckhart, Michelle Rodriguez and Bridget Moynahan; *Piranha 3D*; *The Mummy: Tomb of the Dragon Emperor*; *Next*; and *Gridiron Gang*. In addition to *Fast & Furious 6*, Hays established the sexy iconic looks in the previous five films of the franchise: *The Fast and the Furious*, *2 Fast 2 Furious*, *The Fast and the Furious: Tokyo Drift*, *Fast & Furious* and *Fast Five*.

Her diverse roster of other motion pictures includes *XXX*, *XXX: State of the Union*, *Taxi*, *Cheaper by the Dozen*, *Big Fat Liar*, *Along Came a Spider*, *Mission to Mars*, *Star Trek: Insurrection*, *Blade*, *8 Heads in a Duffel Bag*, *Spaced Invaders* and *Masque of the Red Death*.

She was assistant costume designer for the fantasy science-fiction film *Mighty Morphin Power Rangers: The Movie* and two smash hits from director Roland Emmerich—*Stargate* and *Independence Day*.

Hays was born in Zagreb, Croatia, where she graduated from the local university.

**CHRISTIAN WAGNER** (Edited by) has a roster of high-octane action films to his credit, including *Deception*, directed by Marcel Langenegger; *Next* and *Die Another Day* (for which Wagner has the distinction of being the first American editor on a James Bond film), directed by Lee Tamahori; *Domino* and *Man on Fire*, directed by Tony Scott; *The Island*, directed by Michael Bay; and *The Amityville Horror*, directed by Andrew Douglas.

He most recently served as editor on *Battle: Los Angeles*, *Fast & Furious* and *The Uninvited*. His other motion-picture credits include *Spy Game*, *The Fan* and *True*

*Romance*, directed by Tony Scott; *Mission: Impossible II* and *Face/Off*, directed by John Woo; *The Negotiator*, directed by F. Gary Gray; *Bad Boys*, directed by Michael Bay; *Chasers*, directed by Dennis Hopper; and *Hero and the Terror*, directed by William Tannen.

**KELLY MATSUMOTO** (Edited by) previously collaborated with director Justin Lin on *Fast Five* and *The Fast and the Furious: Tokyo Drift*. Her other film credits include *G.I. Joe: The Rise of Cobra*; *Van Helsing*; *The Mummy* and *The Mummy Returns*, for director Stephen Sommers and producer Bob Ducsay; *The Mummy: Tomb of the Dragon Emperor*, directed by Rob Cohen; *Smother*, which starred Diane Keaton and Dax Shepard and was directed by Vince Di Meglio; and the Jay Roach comedy *Meet the Fockers*. Additionally, she edited the Academy Award<sup>®</sup>-winning short film *Two Soldiers*, with director Aaron Schneider.

**JAN ROELFS** (Production Designer) is a two-time Academy Award<sup>®</sup> nominee recognized for his sumptuous work on Andrew Niccol's *Gattaca* and Sally Potter's *Orlando*. Roelfs most recently designed Universal Pictures' Keanu Reeves-topliner *47 Ronin*, the feature-film directorial debut by Carl Rinsch.

Born and raised in the Netherlands, Roelfs commanded Hollywood's attention early on in his career with his richly conceived and meticulously detailed sets for filmmaker Peter Greenaway. The duo teamed up on five films, including *Prospero's Books* and *The Cook, The Thief, His Wife and Her Lover*, which garnered Roelfs a nomination for Best Production Designer at the 1990 European Film Awards. He has also collaborated with director Oliver Stone on the period epic *Alexander* and on *World Trade Center*, which Roelfs received critical acclaim for re-creating ground zero in Los Angeles.

Other notable credits include *SImOne*, his second film with Niccol; the Judd Apatow-produced comedy *Get Him to the Greek*; Joel Schumacher's *Bad Company*; *My Own Love Song*, which starred Renée Zellweger and Forest Whitaker; *Little Women*; and *Lions For Lambs*, directed by Robert Redford. In between feature films, Roelfs lends his

creative expertise to the commercial world, nabbing a 2009 Art Directors Guild Award nomination for Excellence in Production Design for his work on a Capital One spot.

**LUCAS VIDAL** (Music by) is a versatile and expressive composer who recently scored *The Raven*, which starred John Cusack, and *The Cold Light of Day*, which starred Bruce Willis and Sigourney Weaver. A native of Spain, Vidal made history at Boston’s Berklee College of Music as the youngest student to ever compose and record a score with an 80-piece orchestra for a feature film. From there, Vidal moved to New York City to continue his music studies under the guidance of Richard Danielpour while also attending The Juilliard School’s music division.

At a very young age, Vidal was exposed to the intricacies of music composition, which allowed him to develop his distinct style of composition and unique use of longhand writing skills. In addition to numerous films, Vidal’s impressive résumé includes writing a piece for Boston Ballet’s Night of Stars in 2010, conducting at Boston Symphony Hall, commercial advertising and video-game soundtracks. He has recorded more than 100 sessions in most of the major studios throughout the United States and Europe.

Vidal currently splits his time between Madrid and Los Angeles.