

UNIVERSAL PICTURES Presents
An ORIGINAL FILM/ONE RACE FILMS Production

A JUSTIN LIN Film

VIN DIESEL
PAUL WALKER



JORDANA BREWSTER
TYRESE GIBSON
CHRIS "LUDACRIS" BRIDGES
MATT SCHULZE
SUNG KANG
GAL GADOT
TEGO CALDERÓN
DON OMAR
JOAQUIM DE ALMEIDA
and
DWAYNE JOHNSON

Executive Producers
AMANDA LEWIS
SAMANTHA VINCENT
JUSTIN LIN

Produced by
NEAL H. MORITZ
VIN DIESEL
MICHAEL FOTTRELL

Based on Characters Created by
GARY SCOTT THOMPSON

Written by
CHRIS MORGAN

Directed by
JUSTIN LIN

	KELLY MATSUMOTO	Location Manager	NORMAN BIELOWICZ
	FRED RASKIN	Assistant Location Managers	NANCY WONG
Unit Production Manager	MICHAEL FOTTRELL		COREY GILBERT
First Assistant Director	VINCENT LASCOUMES		ANDREW KIRK
Second Assistant Director . . .	CHRISTOPHE LE CHANU	Department Head Makeup	JOHN BLAKE
Visual Effects Producer	JOSH R. JAGGARS	Key Makeup Artist	JAMES MACKINNON
2 nd Unit Director/Stunt Coordinator . . .	SPIRO RAZATOS	Makeup Artist to Mr. Diesel	CHRISTIEN TINSLEY
Train Heist 2 nd Unit Director	ALEXANDER WITT	Department Head Hair	JOANI YARBROUGH
Production Supervisor	THOMAS HAYSLIP	Key Hairstylist	JO JO STEPHENS
Supervising Art Director	THOMAS VALENTINE	Hair Stylist to Mr. Johnson	RACHEL SOLOW
Art Director	ANDREW NESKOROMNY	Costume Supervisor	NICK SCARANO
Set Decorator	ROBERT KENSINGER	Assistant Costume Designer . .	IRENA STEPIC-RENDULIC
Lead Set Designer	A. TODD HOLLAND	Key Costumer	SANDRA COLLIER
Set Designers	MAYUMI VALENTINE	Key Set Costumer	LORENZO HEARNS, JR.
	THOMAS MINTON	Set Costumers	HAYLEY STUPPEL
	JANN ENGEL		JESSICA CARPENTER
	TIMOTHY O'BRIEN		JESSY JAMISON
	ALEX MCCARROLL		KENYA WARE
Graphic Designers	JASON SWEERS		ABBAS STEEN
	SHEILA NASH		GENEVIEVE BURGESS
Storyboard Artists	DARRIN DENLINGER	Ager/Dyer	SHARON FAUVEL
	ANTHONY LIBERATORE	Script Supervisor	VALERIA MIGLIASSI COLLINS
	JIM MAGDALENO	Production Coordinator	JENNIFER WEBB
Art Department Coordinator	CEDAR VALENTINE	Assistant Production Coordinators . . .	SOMMER OLIVER
Set Decorating Coordinator	GIANG PHAM		ANDREA VESTRAND
Property Master	GUILLAUME DELOUCHE	Financial Controller	KATHY PETTY
Assistant Property Master	JAMES MEEHAN	1 st Assistant Accountant	TAFFY SCHWEICKHARDT
Property Assistant	TAYLOR VAUGHAN	Additional 1 st Assistant Accountant . . .	KAREN TURNER
Armorer	DAVID FENCL	2 nd Assistant Accountants . . .	ROBIN NICOLE WILLIAMS
Leadman	GREG SANGER		KRISTY GOMEZ
Set Decorator Buyer	CARYN MARCUS	Assistant Accountants	ROBIN BRACKEEN
Gang Boss	DANIEL B. FOSTER		VICTORIA WONG
Set Dressers	ROBERT TATE NICHOLS		SONIA DAWSON
	JOEY SISSON	Payroll Accountants	MICHAEL DORNER
	JAMES VASILOVIC		TANIA LEVIN
	JOSE LIBAO	Picture Car Estimator	NICOLE GALLARDO
	KENNETH NELSON	Construction Estimator	OOPIE PARRACO
	PAUL MILLER	Postproduction Accountant	GAIL ROSE
	KIP JAMISON	Accounting Clerks	MICHELLE COPPINS
On-Set Dresser	RYAN KUTCH		KAMISHA MCCULLOUGH
Camera Operator/Steadicam	GEOFFREY HALEY	Gaffer	DAN CORNWALL
"B" Camera Operator	BILLY O'DROBINAK soc	Best Boy	DALE FOWLER
First Assistant "A" Camera	GREGORY IRWIN	Electricians	DONNY FOWLER
Second Assistant "A" Camera	JERRY PATTON		CHAD SCHROEDER
First Assistant "B" Camera	DEREK SMITH		JOSH SHERRILL
Second Assistant "B" Camera	ABNER MEDINA		DEREK WILSON
Loaders	SUZANNE DIETZ	Rigging Gaffer	THOMAS FENDLEY
	PAUL WOODS	Rigging Best Boy Electric	ART SCHULTZ
Librahead Operator	KENNY RIVENBARK	Stage Rigging Gaffer	FERD DUPLANTIER, JR.
Production Sound Mixer	WHIT NORRIS CAS	Stage Rigging Best Boy	TROY TOEBBEN
Boom Operator	C. DOUGLAS CAMERON	Dimmer Board Tech	JON DEREK WILSON
Sound Utility	KEVIN SUMMERS	Key Grip	C. ALAN RAWLINS
Supervising Location Manager	JAMES LIN	Best Boy Grip	RIKO SCHATKE

Dolly Grips	KELLY BORISY	MICHELLE MALLEY CAMPOS
	GARY KELSO	BRAHEEIM ROBERTS
Grips	JEFF CURTIS	ROBIN SPEARS
	KERRY G. RAWLINS	LINDSAY ABERNATHY
	ADAM SANDERSON	DANIEL PERNAS
Rigging Key Grip	BENJAMIN BARDIN	Art PA
Rigging Best Boy Grip	KEVIN JACKSON	JENN MOYE
Rigging Grips	J. CHRIS CAMPBELL	Costume PAs
	KERON GAMMON	LUKA HAYS
	JARROD HUMPHREY	NATASHA GALE
	M. KEITH MOORE	MICHELLE RODRIGUEZ
	LUIS PAGAN	CAMILLE HARDIMAN
Supervising SPFX Coordinator	R. BRUCE STEINHEIMER	Construction Coordinator
SPFX Coordinator	DAVID FLETCHER	BRUCE DI VALERIO
SPFX Set Supervisor	RICK THOMPSON	Construction Foreman
Shop Foremen	JOE MONTENEGRO	BUTCH MONTGOMERY
	KEN VANORDER	Plaster Supervisor
Foremen	BARRY McQUEARY	DOUGLAS MILLER, JR.
	MICHAEL CLARKE	Welding Foreman
	RICHARD STUTSMAN	ERIC PIFER
	THOMAS KITTLE	Stage Foreman
Rigging Foreman	SCOTT GARCIA	JOHN BALDWIN
2 nd 2 nd Assistant Director	JUSTIN RITSON	Labor Foreman
Additional 2 nd Assistant Director	CODY WILLIAMS	PHILIP GINOLFI
Casting Associate	JOSH EINSOHN	Paint Supervisor
Casting Assistant	SHAYNA MARKOWITZ	BRUCE SMITH
Atlanta Location Casting	MARK, LISA & CRAIG FINCANNON CSA	Paint Foreman
		ROBERT PAPEGAAY
Atlanta Extras Casting	PATRICK INGRAM	Paint Gang Bosses
Assistant to Mr. Lin	ROBERT GLICKERT	RON FILLION
Assistants to Mr. Moritz	NIKKI KING	GLENN BALDERAS
	KENYEA JOHNSON	Standby Painter
	NACHA ZURINAGA	CHRIS ZIMMERMAN
Assistant to Mr. Fottrell	LAURA MARTINEZ	Prop Shop Coordinator
Assistant to Mr. Diesel	ROBYN ALTMAN	JAMES ROBERTS II
Assistant to Mr. Walker	BRANDON BIRTELL	Sculptor
Assistant to Ms. Lewis	MALLORY SACKS	BOB CLARK
Video Assist Operator	MAURIECE JACKS, JR.	Gang Boss
Additional Video Assist	MATTHEW ROBINSON	HARRY KING HURST II
24-Frame Video Coordinator	MONTE SWANN	Propmaker Gang Bosses
Unit Publicist	CAROL McCONNAUGHEY	ANDY KNIGHT
Still Photographer	JAIMIE TRUEBLOOD	RICK BAILEY
Vin Diesel Stand-in	ROBERT BASTENS	Picture Car Coordinator
Pilot	FRED NORTH	DENNIS MCCARTHY
Travel Coordinator	KATHRYN GALBERTH	Picture Car Captain
Shipping Coordinator	SARAH SPEARING	ALLAN YAMAUCHI
Asset Coordinator	ANN PATTISON-BINGHAM	RICHARD COLLINS
Production Assistants	CESAR CASTILLO	Facilities Supervisor
	TERRY HILL	JOHN FEINBLATT
	TARKAN DOSPIL	Shop Foreman
Set Production Assistants	BRONSON LAMB	DENNIS MARCHANT
	LUKE CRAWFORD	Lead Mechanic
	CRISTAL CALDERON	BRAD BEAVEN
		Lead Fabricator
		KALEB HAUGE
		Mechanics
		DAVE BUSICK
		MICHAEL ALLEN
		CHARLES ARNONE
		RICHARD COLAROSSO
		BRIAN LOUIS
		FRANCISCO J. MORENO, JR.
		LOGAN SIGSTON
		BLAKE STACH
		JOHN WISER
		GABE DAVILA
		ROBERT MCKEE
		WILLIAM POWELL
		MICHAEL SCOTT RISLEY
		ROYALE EDWARD
		BRAD KELLY
		BRETT STACH
		WILLIAM BARILLARO
		Transportation Coordinator
		MICHAEL ANTUNEZ
		Transportation Captains
		BILL PULUTI
		KENNY YOUNGBLOOD

Makeup Artist ANGEL RIVERA
 Hairstylist LOIDA JEANNOT
 Costume Supervisor GLADYRIS SILVA
 Costumer ISABEL GANDÍA
 Set Costumers ALI-LAMMARI
 ANA RAMIREZ
 JUAN CARLOS
 Production Coordinator BERENICE MANJARREZ
 Assistant Production Coordinators . . . KATIA GONZÁLEZ
 DAVID NICO
 Accountant CHRIS FINIGAN
 1st Assistant Accountant SHAUNA KROEN
 2nd Assistant Accountants SANDY DIXON
 MITCHELLE CORREA
 MARIELENA ALFOSECA MONROIG
 Payroll Accountant L.J. WASHINGTON
 Accounting Clerks MICHELLE FERNANDEZ
 CARINA GRILLI
 Best Boy EMMANUEL CARRION
 Dimmer Board Operator GUSTAVO ACCETTA
 Rigging Best Boy GABRIEL PADILLA
 Best Boy Grip ANGEL PASTRANA RIVERA
 Grips FRANCISCO CORDERO
 MANUEL RIVERA
 FRANCISCO ROMAN
 ALAN FRESHOLD
 Rigging Grip VICTOR CRUZ
 Key Assistant Location Manager . . . CATHERINE KAGAN
 Location Coordinator JOSSETTE REILLY
 Additional 2nd Assistant Director
 JUAN ESTEBAN SUÁREZ
 Extras Casting PATRICIA ALONSO
 Assistant to Mr. Diesel SABINA RIVERA
 Construction Coordinator DALE DESTEFANI
 General Foreman ROBERT McDONALD
 Labor Foreman ANTHONY MARTIN
 Paint Supervisor MICHAEL MIKITA, JR
 Paint Gang Bosses MICHAEL MIKITA, SR
 JOSEPH NORTHROP
 Plaster Foreman GLENN HOFFMAN
 Foreman LUIS E. COLÓN SANTIAGO
 Gang Boss DARIEN DELGADO
 Propmaker Foreman GABRIEL ENCARNACIÓN
 Construction Buyer SORELY MIENTES MENDEZ
 Set PAs VICTOR ANDUJAR
 JOSÉ ARRIBAS
 VIVIAN BRUCKMAN
 SONIA GONZALEZ RIERA
 Locations PAs LARA REYES CRUZ
 PETER KARRASQUILLO
 VICTOR NAZARIO
 ANGELA TORRES SANTINI
 LOURDES GANDÍA

 BLANCA NAVARRO
 DOEL DELGADO RIVERA
 JOSIAS TAPIAS
 GERARDO VEGA
 JORGE VALDELOMAR
 Art PA CLAUDIA CALDERON PACHECO
 Picture Car Co-Captain RICARDO GONZALEZ
 Transportation Captain OMAR COLON
 Transportation Dispatcher RITA MEDINA
 Additional Video Assist MANUEL REYES
 Security Coordinator ARIEL RODRIGUEZ
 Technical Advisor ANA VASQUES GUZZI

2ND UNIT PUERTO RICO

First Assistant Director JAMES LAROCCA
 Second Assistant Director ETHAN ROSS
 Director of Photography IGOR MEGLIC
 Production Supervisor LEEANN STONEBREAKER
 Property Master DOUGLAS MADISON
 Assistant Property Master MICHAEL PANEVICS
 Armorer TERRY ATCHINSON
 Leadman JOHN PHILPOTTS
 "A" Camera Operator JACQUES HAITKIN
 First Assistant Camera STANLEY FERNANDEZ
 Second Assistant "A" Camera ETHAN BORSUK
 "B" Camera Operator JASON ELLSON
 First Assistant "B" Camera SERGE NOEFIELD
 Second Assistant "B" Camera ZORAIDA LUNA
 Ultimate Arm Camera Operator GREG BALDI
 First Assistant "C" Camera ERIC LAUDADIO
 Second Assistant "C" Camera DEBBIE STAMPFLE
 "D" Camera Operator PATRICK O'BRIEN
 "E" Camera Operator RAFAEL MOLINARY
 Camera Loaders GAVIN FERNANDEZ
 WILLIAM MONTANEZ
 Aerial Director of Photography STEVE KOSTER
 Aerial Ground Coordinator PEGGY NORTH
 Insert Unit Director of Photography TOM CLANCEY
 Crane Operator BILL COOPER
 Key Makeup Artist SCOTT WHEELER
 Key Hairstylist MARGARITA JEANNOT
 Costume Supervisor NAVA SADAN
 Key Costumer MATTHEW CHASE
 Set Costumers LOIDA VIERA
 CARLA DEL MANZANO
 Script Supervisor CORALY SANTALIZ
 Gaffers RUSTY EDMONSON
 DON BIXBY
 TYSON CINTRON
 Best Boys NEFTALY NIEVES
 JOHNATHAN HILTON
 Electricians RICKY MARQUEZ

2ND UNIT ARIZONA

DANIEL RIVERA
JOSE ALVARADO
Rigging Best Boy RAMÓN VÁZQUEZ
Rigging Electricians ORLANDO SUÁREZ
GABRIEL PADILLA
Key Grip PETER CHRIMES
Best Boy Grip MATTHEW SIESS
Dolly Grip JASON TOMLINS
Grips SAMUEL McMULLEN
GILBERTO ROSARIO
RAUL INDIO MARIN
ANDRES FIGUEROA
ANIBAL PABON
ANTONIO CHIRINO
MANUEL RIVERA, JR.
OGGIE RIVERA
JAVIER CRUZADO
RAMON CUADRADO
Key Rigging Grip HIRO KAKUHARI
Rigging Best Boy Grip BRIAN KING
Special Effects Supervisor GARRY ELMENDORF
Production Coordinator LORI BERLANGA
Assistant Production Coordinator
ADRIENNE FRANCISCUS
Production Secretary LINA ALBELO
2nd 2nd Assistant Director JASON HALLEY
Additional 2nd Assistant Director JAMES CURRIER
Payroll Accountant RICK ROESH
Location Manager LUIS ESTRELLA
Video Assist Operators ALFRED AINSWORTH, JR.
HERNAN CORTEZ
Extras Casting EYRA AGUERO JOUBERT
Assistants to Mr. Razatos CHELLIE LOUIS
STEPHANIE MOLINA
Production Assistants NATHANIEL AROCHO
MARIANT MEDINA
SIGFREDO BELLAFLORES
FRANCISCO GONZALEZ
KELLY GILL
LAURA PLARD
ERIC CORRIEA
PAOLA OLLER
VANESSA RODRIGUEZ
CESAR PINERO
KRIS RYAN
KERMEN BEAUCHAMP
MISAEEL RODRIGUEZ
ISABEL GANDÍA
Greens Foreman JEAN RUBIO
Greensman CARLOS RODRIGUEZ
Transportation Coordinator JOSIVAN ROJAS
Transportation Captain LUIS JURADO
Craft Service WILMAR DAVILA
Unit Production Manager VINCENT AGOSTINO
First Assistant Director DAVID SARDI
Second Assistant Director BASTI VAN DER WOUDE
Train Set Designer PETER CLEMENS
Property Master MICHAEL PANEVICS
Assistant Property Master MICHAEL VINES
“A” Camera Operator KEN FISHER
“B” Cam Operator/Aerial DP R. B. HERSEY
First Assistant “A” Camera JOHN SZAJNER
First Assistant “B” Camera BRETT PETERS
First Assistant “C” Camera SCOTT SMITH
Second Assistant “A” Camera RANDY STONE
Second Assistant “B” Camera JEFF GRIFFITH
Second Assistant “C” Camera MICHAEL SHARP
Loaders MICHAEL YAEGER
JAMES COBB
Key Makeup Artist SHERRI ANN ZEBECK
Makeup Artist MARY FENNELLO
Key Hairstylist MARGARITA PIDGEON
Hairstylist CLAUDIA BRECKENRIDGE
Costume Supervisor NAVA SADAN
Key Costumers MATTHEW CHASE
GINA ALLER
Costumer MAGGIE MCFARLAND
Script Supervisor SAMANTHA KIRKEBY
Production Coordinators SARAH SPRAGUE
LARK BERNINI
Assistant Production Coordinator
SUZANNE LEHFELDT KIRKLAND
Production Secretaries MYCHAEL DYLAN BRENK
RACHELLE DUNCAN
Production Accountant RACHEL PRENTIS
1st Assistant Accountant CHARLIE ARAKI
2nd Assistant Accountant FALESHIA LO
Payroll Accountant JOEL TOKARSKY
Gaffer RICHARD CRONN
Best Boy BRUCE SCHULTZ
Electric GREGORY HARRIS
Key Grip ALEX KLABUKOV
Best Boy Grips JEFFREY JOHNSON
MARTY MILLER
Dolly Grips SEAN DEVINE
CHRIS GORDON
Grips MARK HARRISON
VADIM LANDAU
TERRY RIMBOWSKI
EUGENE L. RIVERA
JAKE SMITH
HANNES STEIXNER
SFX Coordinator MATT SWEENEY
SPFX General Foreman LUCINDA STRUB

JIM GORMAN	STEFAN GUNTHER
SOYOUN LEE	LIWEN LIU
ANDO AVILA	Senior Matchmove Artist CHRISTOPH GAUDL
KATHRIN JULIA MÜLLER	Lead Animators OLIVER ZANGENBERG
LINUS BURGHARDT	CHRIS STENNER
MARTIN TALLOSY	Animators MITCH GONZALEZ
MICHAEL VORBERG	JASON KRUSE
NINA PRIES	XIAO GUANG DENG
PETER SCHÖNHERR	FX Animators PATRICK SCHULER
STEPHAN SCHÄFHOLZ	MARTIN KOSSMANN
TENI NORAVIAN	MARCEL KERN
FLORIAN FRANKE	Modelers TONI NEUMANN
DERK EBELING	THOMAS KLEYLEIN
ELMAR POHL	RYAN JI
CHRISTOPH REINFELS	3D Assistant SERGEJ EICHMANN
MATTHIAS KLEIN	Production Assistant PHI VAN LE
CHAO JIANG	
LE ZHANG	Visual Effects by MPC
XINGUO ZOU	VFX Supervisor GUILLAUME ROCHERON
HUAJING ZHUO	VFX Producer DAWN BROOKS MACLEOD
LIWEN LIU	CG Supervisor HARRY MUKHOPADKYAY
JIA ZHAO	Compositing Supervisor MARK CURTIS
IGOR MAJDANDZIC	Animation Supervisor DARYL SAWCHUK
JOHANNES PINK	VFX Editor TIM MULVIHILL
TRAVIS NOBLES	Production Manager RUSSELL LUM
FLORIAN SCHRODER	Production Coordinators STEPHANIE MEYERINK
TIM STERN	JENNIFER-JO BARKER
MIGUEL DIAZ CACHERO	JARRET BRADLEY
BIN ZHENG	Outsource Coordinator CLAUDIA LI
ZHENHUA SUN	Head of Modeling CHRIS UYEDE
Compositing Assistants ERIC KASANOWSKI	Modelers DARREN LITTLE
TOBIAS DOMMER	RYAN LIM
Lead Roto/Paint LANCE RANZER	JASON GAGNON
Roto/Painters CORNELIA MAGAS	ERIC ZHANG
CRYSTLE SCHRECENGOST	TREVOR TANG
DUFF CHUNG-PU	Head of Texturing REBECCA MELANDER
STEPHEN EDWARDS	Texture Artists PETTER BERGMARK
DONGYUE YANG	NICK VARGA
Matte Painters RICHARD LEE	Head of Rigging ANGELA MAGRATH
ELIAS GONZALEZ	Rigger JARED HROMIKA
MARCO WILZ	Animators CHRIS MCGAW
Senior Lighting Artist ALEXANDER HUPPERICH	BLAINE TODERIAN
3D Artists MATAN ABEL	KEITH TURNER
MILIND BAGUL	THOMAS GOODENOUGH
SEAN RAFFEL	Layout Artists JEFFREY BURT
ENRICO DAMM	SCOTT EADE
EMERICK TACKETT	Environment Lead LEE MATTHEWS
TONG TRAN	Environment Artists VINCENT THOMAS
NORMAN KRÜSMANN	JUAN PABLO ALLGEIER
MARTIN JURADO	PAUL RODGERS
MARTIN WELLSTEIN	YUKO TAKESHITA
HAOLONG WANG	BEN PERSONS
JOHANNES WEISS	Head of Lighting DAVID HIRST

Lighting TDs ALAN HERNANDEZ AYESTARAN
TAREK ELAYDI
TEH-WEI YEH
YI ZHAO
BRADEY STRONG
CHRIS LOGAN
GEOFF PEDDER
Lead FX TD JAKOB SCHMIDT
FX TDs GEORGIOS CHEROUVIM
TREVOR CHONG
JAMES MCPHAIL
Lead Matchmove LEE ALEXANDER
Roto Animator ARIAN SCHOUTEN
Paint/Prep Artists STEVEN DAVIES
MANUEL VALDEZ MEDIA
Lead Composer
JOSE FERNANDEZ DE CASTRO HELLER
Compositors BENEDICT GILLINGHAM-SUTTON
JOEL TONG
RYAN CLARKE
DIEGO PICCINATO
CHRIS WOOD
VIVIAN JIM
SEAN O'HARA
JAYE KREBS
COLIN RILEY
ROMMEL SHAMOUN
RICARDO QUINTERO
DANIEL SCHICK
MICHELLE YU
GEOFF HADFIELD
AREK KOMOROWSKI
DANIEL MILLER
JAN DUBBERKE
BRYAN JONES

Visual Effects by . . . HAMMERHEAD PRODUCTIONS, INC.
VFX Supervisor JUSTIN OTHER JONES
VFX Producers MICHELLE EISENREICH
LYNN GEPHART
VFX Coordinator KELLY RAE KENAN
Compositors ROB CRIBBETT
JON DOYLE
ROB BLUE
DANIEL MELLITZ
GILBERT GONZALES
SHIRA MANDEL
CG Supervisor DAN SMICZEK
3D Artists DERICK DRESSEL
LEO JUAREZ
Tracking Artists JOEL MERRITT
PAUL HOPKINS
Rotoscope Artist DEB HINER

Assistant VFX Coordinator ISAAC LIPSTADT
Executive Producer DAN CHUBA

Pre-Visualization by PROOF
Pre-Visualization Supervisor ALEX VEGH
Pre-Visualization Artists GEORGE ANTZOULIDES
SHAHAR ELДАР
MIKE MURPHY
JON TEER

Additional Digital Visual Effects by . . . LOOK EFFECTS INC.
Visual Effects Supervisor ADAM AVITABILE
Visual Effects Producer . . . MELINKA THOMPSON-GODOY
Digital Supervisor GABRIEL SANCHEZ
Digital Artists DAVID GEOGHEGAN
DEREK BIRD
DANIEL MOLINA
KELLY FISCHER
CHRIS FLYNN
VFX Executive Producer STEVE DELLERSON

Screen Graphics by OOOii
Lead Creatives DAVID AUGUST
KENT DEMAINE

Rio Matte Paintings by KALIBER VFX

Additional Visual Effects by FACTORY VFX
CLEARCUT FX
TEAMWORKS DIGITAL
CREATIVE CHAMBER
HOAX FILMS
ICO VFX
METHOD
NEW DEAL STUDIOS

Lidar Scanning by GENTLE GIANT
Film Scanning by E-FILM
LOWRY DIGITAL

SOUNDTRACK ON ABKCO RECORDS

“BATALHA”

Written by Wellington Galdino de Oliveira, Bruno Vinicius
Bernardo de Souza,
Fabio Costa, Romano de Sant’Anna
Performed by ObandO
Courtesy of ObandO

“OA”

Written by Douglas G. Simpson, Kareem Knight
Performed by Euphon
Courtesy of Nicole Sanzio/InDigi Music

“CARLITO MARRON”

Written by Carlinhos Brown, Arnaldo Antunes
Performed by Carlinhos Brown
Courtesy of Sony Music Entertainment Spain, S.A.
By arrangement with Sony Music Licensing

**“FOLLOW ME FOLLOW ME (QUEM QUE CAGUETOU?)
(FAST FIVE HYBRID REMIX)”**

Written by Black Alien, Speed Freaks, Rafinha, Tejo
Performed by Tejo, Black Alien & Speed
Courtesy of Mr. Bongo Worldwide Ltd. &
YB Music Brazil Ltda
By arrangement with Big Sounds International, Inc.
& MusiConsult Network

“HOW WE ROLL”

Written by William Landrón Rivera
Performed by Don Omar
Remix by Hybrid
Courtesy of Machete Music
Under license from Universal Music Enterprises

“L.GELADA—3 DA MADRUGADA”

Written and Performed by MV Bill
Courtesy of Chapa Preta

“DESABAFO/DEIXA EU DIZER”

Written by Marcelo D2, Nave, Ronaldo Souza, Ivan Lins
Performed by Marcelo D2/Claudia
Courtesy of EMI Brasil
Under license from EMI Film & Television Music

“REPPIN’ MY CITY”

Written by Johnny Glanton
Performed by John John
Courtesy of RipTide Music, Inc.

“MILLION DOLLAR RACE”

Featuring “POPOZUDA ROCK N’ ROLL”
Written by Eduardo Martins Dornelles, Mike Truman,
Chris Healings, Charlotte James
Performed by Edu K and Hybrid
“POPOZUDA ROCK N’ ROLL” courtesy of
Man Recordings by arrangement with Fine Gold Music

“HAN DRIFTING”

Written by Mike Truman, Chris Healings, Charlotte James
Performed by Hybrid

“TABOO (LAMBADA INTERPOLATION)”

Written by William Landrón Rivera, Gonzalo Hermosa,
Ulises Hermosa, Milton Restituyo
Performed by Don Omar
Courtesy of Machete Music
Under license from Universal Music Enterprises

“BIG CITY”

Written by Douglas G. Simpson, Kareem Knight
Performed by Doug Simpson and Slim
Courtesy of Nicole Sanzio/InDigi Music

“DANZA KUDURO”

Written by William Landrón Rivera, Faouze Barkati,
Philippe De Oliveira, Fabrice Toigo
Performed by Don Omar featuring Lucenzo
Courtesy of Machete Music and Yanis Records
Under license from Universal Music Enterprises

“HOW WE ROLL (FAST FIVE MIX)”

Written by William Landrón Rivera, Trevor Smith,
Tariék Shamel Rondo Horton Williams,
James “J-Doe” Smith, Ruwanga Samath
Performed by Don Omar featuring Busta Rhymes,
Reek Da Villian, J-Doe
Produced by Ruwanga Samath
Don Omar appears courtesy of Machete Music
Under license from Universal Music Enterprises

“FURIOUSLY DANGEROUS”

Written by Ryan Montgomery, Dominick Wickliffe,
Marshall Mathers, Joe Budden,
Joell Ortiz, Christopher Bridges, Mr. Porter,
Tony “56” Jackson, Claret Jai, Luis Resto
Performed by Ludacris
featuring Slaughterhouse & Claret J
Courtesy of The Island Def Jam Music Group
Under license from Universal Music Enterprises
Slaughterhouse appears courtesy of
Shady/Interscope Records
Claret J appears courtesy of My Own Planet

In association with DENTSU INC.

Stock photography courtesy of Getty Images.
Christ the Redeemer Statue: Paul Landowski,
Carlos Oswald, Heitor da Silva Costa
Stock photography courtesy of 123RF Limited.

Filmed in Puerto Rico thanks to the Puerto Rico Film
Commission and its Incentives Program.

SPECIAL THANKS TO

The Georgia Film, Music and Digital Entertainment Office,
a division of the Georgia Department
of Economic Development
Governor do Estado do Rio de Janeiro
Polícia do Estado do Rio de Janeiro
Prefeitura do Rio de Janeiro

Rio Film Commission

Archdiocese of Rio de Janeiro

Artists Rights Society (ARS), New York/ADAGP, Paris

Hopi Copters, Inc.

Dodge

Carter Jung

THIS MOTION PICTURE USED SUSTAINABILITY STRATEGIES TO REDUCE ITS CARBON EMISSIONS AND ENVIRONMENTAL IMPACT.



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Animated Universal Studios Logo

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(Animated Georgia logo)



Credits as of April 4, 2011.



(L to R) MATT SCHULZE, TYRESE GIBSON, GAL GADOT, VIN DIESEL, PAUL WALKER, JORDANA BREWSTER, SUNG KANG and CHRIS "LUDACRIS" BRIDGES in *Fast Five*.



VIN DIESEL and PAUL WALKER lead a reunion of returning all-stars from every chapter of the explosive franchise built on speed in *Fast Five*. Newly joined by DWAYNE JOHNSON, they take the series that hooked the world on adrenaline and amp up the action and spectacle on a global scale.

In *Fast Five*, former cop Brian O'Conner (Walker) partners with ex-con Dom Toretto (Diesel) in a very unfamiliar place: the opposite side of the law in exotic Rio de Janeiro, Brazil. ELSA PATAKY joins Johnson

and returning favorites JORDANA BREWSTER, CHRIS "LUDACRIS" BRIDGES, TYRESE GIBSON, SUNG KANG, GAL GADOT, MATT SCHULZE, TEGO CALDERÓN and DON OMAR in an ultimate high-stakes heist.

The series that first captivated audiences a decade ago with its crew of underground Los Angeles street racers bound by a code of family and loyalty takes its die-hard audience on the biggest thrill ride to date. After blasting through heart-stopping runs in Miami's



Brian O'Conner (PAUL WALKER), Mia Toretto (JORDANA BREWSTER) and Dom Toretto (VIN DIESEL) are living on the run in Rio.

race circuit, exposing the insular underworld of Tokyo drifting and rocketing through tunnels hidden underneath the U.S./Mexico border, our heroes are back in action.

Since we last saw them, Brian and Mia Toretto (Brewster) broke Dom out of custody and have blown across many borders to elude authorities. Now backed into a corner in Rio, they must pull off one last job in order to gain their freedom. Their mission? Assemble an elite team of top operatives made up of their family of friends to orchestrate an insane heist worth \$100 million. Dom and Brian know their only shot of getting out for good means crippling the corrupt businessman (JOAQUIM DE ALMEIDA) who wants them dead. But he's not the only one on the unlikely allies' tails.

Hard-nosed federal agent Luke Hobbs (Johnson) never misses his target. When he is assigned to track down Dom and Brian, he and his strike team launch an all-out assault to capture them. But as his men tear through Brazil, Hobbs learns he can't separate the good guys from the bad. Now, he must rely on his instincts to

corner his prey...before someone else runs them down first.

Returning to this installment is a talented production crew of series favorites, led by director and executive producer JUSTIN LIN (*Fast & Furious*, *The Fast and the Furious: Tokyo Drift*, *Better Luck Tomorrow*) and producers NEAL H. MORITZ (*The Fast and the Furious* series, *I Am Legend*, *The Green Hornet*, *Battle: Los Angeles*), Vin Diesel (*Fast & Furious*,

Los Bandoleros) and MICHAEL FOTTRELL (*Fast & Furious*, *Live Free or Die Hard*). CHRIS MORGAN (*Fast & Furious*, *Wanted*) writes from characters created by GARY SCOTT THOMPSON (*The Fast and the Furious*, television's *Las Vegas*).

Also rejoining the series is an accomplished behind-the-scenes team, including cinematographer STEPHEN F. WINDON (*The Fast and the Furious: Tokyo Drift*, HBO's miniseries *The Pacific*), editors CHRISTIAN WAGNER (*Fast & Furious*, *Mission: Impossible II*), KELLY MATSUMOTO (*The Fast and the Furious: Tokyo Drift*) and FRED RASKIN (*Fast & Furious*, *Kill Bill* series), costume designer SANJA MILKOVIC HAYS (*The Fast and the Furious* series, *The Mummy: Tomb of the Dragon Emperor*), composer BRIAN TYLER (*The Fast and the Furious* series, *Rambo*) and executive producers AMANDA LEWIS (*Fast & Furious*, *The Fast and the Furious: Tokyo Drift*) and SAMANTHA VINCENT (*Fast & Furious*). Production designer PETER WENHAM (*The Bourne Ultimatum*, *Battle: Los Angeles*) joins Lin's group for *Fast Five*.

ABOUT THE PRODUCTION

Full Circle and Throttle: Fast Five Begins

A testament to the franchise's staying power has been its ability to sustain relevancy and increase anticipation with an irresistible combination of memorable characters, blistering action and engaging storylines. After the first film's smash success in 2001, outcast cop Brian O'Conner was partnered with a new crew of savvy racers for 2003's *2 Fast 2 Furious*. A new cast of young up-and-comers in 2006's *The Fast and the Furious: Tokyo Drift* hit the mark, and both films performed wildly at the worldwide box office. But Neal Moritz, the producer behind the global phenomenon, knew that if the series was to continue to thrive, the next chapter would need to go back to its roots and delve into the gritty underground world of the ex-con and undercover cop. These adversaries on opposite sides of the law shared a passion for racing...and a grudging respect for one another.

The onscreen reunion of Vin Diesel, Paul Walker, Michelle Rodriguez and Jordana Brewster in *Fast & Furious* was met with a thunderous audience reaction and a record-breaking opening weekend that resulted in more than \$350 million at the worldwide box office. The film, which debuted domestically on April 3, 2009, had a record best non-holiday opening weekend for the studio and became the highest-grossing film for that weekend in motion-picture history. It confirmed that the heart of the franchise lay squarely where it all began: with Dom Toretto, Brian O'Conner and their extended family and close friends.

Moritz, a veteran producer with a diverse roster of box-office hits, has always had his finger on the pulse of pop culture and alongside Diesel, who also

served as a producer on *Fast & Furious*, reinvigorated the franchise. The audience couldn't get enough of the modern-day cowboys and fan response to the film guaranteed another chapter in the series.

"The strength of *Fast & Furious* and now *Fast Five* is all about these guys who have a very distinct moral and ethical code that they live by—whether it's on one side of the law or the other," remarks Moritz. "Dom's got his code, Brian's got his code and even our newest character, Hobbs, played by Dwayne Johnson, has his. As these intersect and conflict with each other, which they do many times over, it adds great tension to the film's action. It's great to see when those two things ignite."

Diesel is introspective about the rabid fan response that has kept this series thriving for more than a decade. "Not a lot of event films like ours are about family, or specifically, a family of misfits and outsiders. We saw that in *The Fast and the Furious*,



Agent Luke Hobbs (DWAYNE JOHNSON) hunts for Dom and Brian.



Dom Toretto is through hiding.

and it continues to be true even on *Fast Five*. There's a brotherhood that's present in the franchise, and it speaks to the audience in a real way. It's the family the audience wants to be a part of with people they can trust and rely on...like Dom and his crew."

Impatient fans were ready for another story and let it be known. Walker recalls the excitement generated by *Fast & Furious*: "When *Fast & Furious* came out and was so well received, we knew that the fifth one was coming. Normally I hear, 'Hey, when are you going to start the next one?' from fans. But this time, it was more of a statement."

When it came to *Fast Five*, Moritz and Diesel, who return as producers, knew that the next chapter in the series had to add fuel to the franchise in a big way. They looked to director Justin Lin, whose work on the previous two *Fast* chapters illustrated his knack for melding strong character-driven story with white-knuckle action. He was just the director to dispel audiences' suspicion of anything that smacked of "been there, seen that."

The filmmaker, a fan of the franchise since he saw *The Fast and the Furious* on its opening weekend when he was a film student, knew exactly what he wanted. It

would be a one-two punch of inspired casting coupled with jaw-dropping action. Lin reflects: "I felt like there were still a lot of areas where this franchise could go. I appreciate that the studio has never asked to recycle the same thing over and over again. By virtue of that, this franchise has been able to grow and evolve and mature. I came back for that reason. The core theme is about family.

The fourth one explored the sacrifice elements of family. As soon as I was able to grasp that the next one is about freedom and family, it became clear to me why I wanted to return."

He knew if he were to helm his third film in the series, the expectations from the fans would be huge. Lin offers: "I know the action in this one is bigger than the last two combined. There are about six action pieces in this movie, not just car chases, but foot chases and a heist as well. It's just jam-packed." He understood that everything had to be bigger to appease an audience hungry for action, but no action sequence would make sense without a great story that delved into where our heroes were in their struggles to protect family while on the run. Lin collaborated with another series regular, screenwriter Chris Morgan to ensure that their joint vision was reflected in the script.

Development on *Fast Five* took off at warp speed. Once again, Morgan, whose action-packed scripts for the box-office smash *Wanted*, *Fast & Furious* and *The Fast and the Furious: Tokyo Drift* established him as a go-to writer for action-driven drama, would be returning. As a fan of the genre, Morgan was entrusted to help director Lin conceive of a premise

that would surpass their previous efforts. He says: “For me, each chapter in this franchise is an extension of the first one, and they each get bigger. It is always a privilege to be able to revisit a good character-driven story. This franchise is more than street racing and tuner cars; it really is about this larger family and community of racers.”

Morgan and the director share a collaborative working style and, over the course of developing and filming the previous *Fast* films, the two developed their own shorthand. “Jumping into production, like we did on *Fast Five*, forces everyone to be clever,” Morgan explains. “Justin and I come at story points from different angles but something happens in that room when we sit and talk about the story, and we always end up going down a road that we both love.”

The idea of assembling more alumni had been floated around during preproduction of *Fast & Furious*, but it had been ultimately shelved when the storyline began to focus more on Dom and Brian and the women in their lives. The premise lingered, however, and the team returned to the idea after the film’s record-breaking release in 2009. Shares Moritz: “Bringing everybody back was sitting in the back of our heads when we did the fourth one. Once we saw the audience reaction to *Fast & Furious*’ combination of Vin, Paul, Jordana and Michelle, we all had that collective ‘wow’ moment. There’s this storied history for each of the characters throughout the franchise so it begged the question, ‘What if we brought them all back?’”

Diesel always saw the Dom-Brian arc as a series that could easily play out with another chapter. “I very specifically wanted to continue the story and always envisioned it as three stories, starting with *The Fast*

and the Furious, Fast & Furious and now *Fast Five*,” he states. The objective for this installment was to bring in different characters from the franchise and put them all together and have a lot of fun.”

Reintroducing franchise favorites into the mix wouldn’t be difficult to execute, but devising a compelling premise for characters already established in the series to dovetail with the latest Dom-Brian focused story would be more challenging. As well, the filmmakers wanted to give every cast member a credible story arc. It was another challenge to be introduced into a short preproduction schedule, but the gang was committed to coming back together to make the magic happen.

Old and New Favorites: *Cast Comes Together*

When the production team began work on *Fast Five*, they understood that the themes of family, loyalty and sacrifice that are so deeply entrenched into the series bring fans back again and again. As the last film ended, we find Brian making the ultimate



Mia and Brian warily make their way through a favela in Rio.



(L to R) Leo (TEGO CALDERON) and Santos (DON OMAR) play their part.

sacrifice: to side once again with Dom and break him out of custody, while giving up his own freedom to go on the run with Mia. This commitment bonded the two as brothers.

Revisiting Dom Toretto in the last chapter reignited Diesel's desire to delve deeper into the character of an ex-con seeking redemption. For an actor who looks toward developing complex characters, the opportunity was enticing. "Dom is coming out of mourning the loss of Letty and is again on the run with Brian and Mia, so there's still a story to tell," Diesel says. "It's a testament to this franchise that we take the time to explore these anti-action scenes that are all about heart, character and the growth of characters that you know so well."

Morgan spent a good deal of time with Diesel to delve into the inner workings of Toretto and his demons. "It's awesome for me to hear from inside the head of the person who is that character," he states. "Vin is very different from Dom, but when Vin gets on the set he becomes Dom. He just gets quieter and focused. It's something that he accesses that I don't have access to. To be able to gain his feedback and take advantage of it only makes the character better."

Walker appreciates Diesel's focus to keep character-driven storylines an integral part of the franchise formula. "*Fast Five* has tons of action; everyone is running around shooting guns, boosting cars and ripping safes out of walls," he says. "But at the end of the day, these are regular guys dealing with their own issues. Vin fights for that. A lot of people think of this franchise as being all about the cars, but these characters humanize the whole series and bring it down to ground level."

Jordana Brewster, who reprises her role as Mia Toretto, watched *The Fast and the Furious* prior to filming to revisit the character she had originated. She was satisfied to see the young girl who was so often the voice of restraint in 2001 now evolving into a tougher, sexier woman who handles life as a fugitive with a steely resolve. "Mia was a little bit of a wallflower and more reserved than she is now," Brewster notes. "She always had a strength about her, but she didn't speak up quite as much as she could have. In *Fast Five*, she has risen to the challenge of their circumstances and is far stronger. As an actress, it's rewarding to check in with your character over the years and see such marked changes."

For Walker, reflecting upon the progression of former cop Brian O'Conner over the past decade has also been rewarding. He says, "After 10 years, Brian's finally realized that the world is no longer black and white. Dom may have been on the other side of the law, but he was clearly a good guy. Brian's joined him and is finally where he should have always been. The best cops make phenomenal criminals and vice versa."

The search for a formidable enemy who threatens to bring down Dom, Brian and their crew ended when Dwayne Johnson expressed interest in joining the

franchise. It was a coup for the filmmakers to cast the action star in a role that has him go head-to-head against such a celebrated character as Diesel's hero. Based on Johnson's interest, Lin and Morgan sat down and began to rework their vision of Hobbs. But Morgan wasn't so quick to establish Hobbs as an evil guy. "The Hobbs character is not necessarily a villain," the writer notes. "The more appropriate term would be the 'contagonist.' He's just a fiercely driven guy doing his job to bring in two outlaws, Brian and Dom. Not a villain, but a man who will do whatever it takes to do that...dead or alive."

For Moritz, Diesel and Lin, bringing a new character into the series who could match brawn with Dom was no easy task. Lin comments: "It was very important when we were developing the character of Hobbs to have someone of Dwayne's stature to say that he'd be interested in the part. That meant a lot to me as a director. It meant that it was worth it for him to want to come and be in the fifth in a franchise. That told me what the movie could be and that we were going in the right direction."

Regardless, Hobbs is a great foil to Dom. Says Johnson: "The franchise's success was appealing to me, and I really enjoyed Justin Lin's take on the last one. Justin and I sat down for hours at my house and really got an idea for his vision.

"Hobbs poses a different threat than the other antagonist in the movie," continues Johnson. "He has a different energy because he's not driven by money or power. Instead, Hobbs is driven by his code and by his job. He believes that if you are a bad man and you're toxic to the world, he's going to rid you of that toxicity."

Not only have Dom and his team garnered the undivided attention of Rio's lethal kingpin who operates under the guise of a legit businessman, they now

have Hobbs, a terminator who is determined to bring them to justice. It's a lethal combination that threatens to stop Dom, Brian and Mia dead in their tracks. Not one, but two deadly opponents want them dead or in jail; these are not options they are willing to test.

Johnson, coming off filming the revenge drama *Faster*, which had him lean and well built, gained an additional 30 pounds of muscle to beef up his already muscular frame and ensure Agent Hobbs was indeed as menacing as Morgan had written him.

The showdown between Dom and Hobbs is one based upon pure raw physicality, but it's powered by much more. Explains Moritz: "The fight between Dom and Hobbs was one of the biggest challenges in the movie. To choreograph a fight where you have adversaries who are so equally matched is tough. We wanted to make it feel like it's not just a fight, but full of character moments that make the fight that much more exciting."

It was up to stunt coordinator MIKE GUNTHER, who mastered the stunts on *Fast & Furious*, to choreograph this epic fight. Working closely with TROY ROBINSON and TANOAI REED, longtime stunt doubles for Diesel and Johnson respectively, Gunther mapped out a bout that would end up demolishing half of the auto-plant set. Several weeks out, Diesel



Gisele (GAL GADOT) and Han (SUNG KANG) plot their next move.



Roman (TYRESE GIBSON) and Tej (CHRIS "LUDACRIS" BRIDGES) prep for the heist.

and Johnson joined in on the stunt rehearsals to refine the interplay. The scene, which filmed for more than a week with the actors and their doubles, kept the set medic busy tending to cuts, bruises, pulled muscles and sprained ankles.

Remarks Diesel of their collective battle wounds: "The scene is a real sense of pride for both Dwayne and me. It was very clear early on that this showdown couldn't have gone down any other way. It was worth it."

"This was an opportunity of a lifetime," adds Johnson. "I was able to utilize what I have in my own personal arsenal: years of training, wrestling, and learning different combat styles from the films that I've shot."

After witnessing the fight scene, Chris "Ludacris" Bridges sums up the cast's feelings: "You have Dwayne 'The Rock' Johnson up against Vin Diesel. There hasn't been anything this big since King Kong vs. Godzilla. Period."

Now that Hobbs is hot on the trail of Dom and Brian, the professional runners have to get out of Rio...and quick. It's time for them to rely on the most talented friends they have made over the past decade to pull off a virtually impossible heist. And what's an easy way to bring some of the world's top criminal experts together so they can permanently destroy a drug kingpin's empire? The promise of splitting \$100 million among themselves.

To get away with the crime of the century, each member of the team had to perfect his or her specialties. From utilities and weapons men and thugs who don't crack under pressure to guys who aren't afraid to throw down and a woman who is a virtual chameleon, those assembled would have to be at the top of their game to help our two precision drivers take apart the most powerful man in Rio.

Tyrese Gibson was happy to get the call to reprise the character of *2 Fast 2 Furious*' hotheaded Roman Pearce, Brian's childhood friend and an accomplished criminal with a fondness for fast, flashy cars. As everyone geared up for preproduction, the only request Gibson asked of the filmmakers was that Roman's rebellious streak remain intact.

Gibson, who made his feature-film acting debut in director John Singleton's *Baby Boy* and followed that with his role in *2 Fast 2 Furious*, again for Singleton, undertook the part, knowing he had to simultaneously film the role of Sgt. Epps in the third film of another blockbuster franchise he was a part of, *Transformers: Dark of the Moon*. Both movies filmed concurrently in far-flung locations, and with careful coordination, the actor caught flights from the Michael Bay set to the Justin Lin one: arriving in scorching hot locations in Puerto Rico or in the midst of bone-chilling night shoots in Atlanta.

Recalling the time spent in Miami filming *2 Fast*, Gibson looked forward to working again with Walker and especially with Lin, who directed him in the drama *Annapolis*, alongside Brewster. Gibson

commends: “I am Justin Lin’s biggest fan. He’s a charmer who’s got a mission on his mind at all times. I’m just happy he includes me in his missions.”

Another *2 Fast* standout, Bridges, returns as Tej, the tech-savvy hustler/race ringleader whose uncanny ability to break down equipment and rebuild it made him the go-to guy for Miami’s car aficionados in need of ride modifications. When he filmed in 2003, Ludacris was a well-known rapper who had just begun to dabble in acting. Years later, he maintains his reign on the music charts and has built up an impressive roster of film credits including roles in *Crash*, *Hustle & Flow* and, most recently, *No Strings Attached*, opposite Ashton Kutcher and Natalie Portman.

Even as he was putting the final polish on an extensive U.S. tour, Ludacris wanted in for this next chapter in the series. “I can definitely say once I read the script and knew who was set to return, I was down,” Bridges says. “We had a little too much fun while filming. It’s almost a crime to actually get paid and to have this much fun at the same time. I love working with good people and I love working on a good script that I know is going to be a good movie, hands down.”

Actor Matt Schulze returns as Vince, Dom’s childhood friend who was the lone voice to condemn Brian as a cop in *The Fast and the Furious*. It’s revealed that since leaving the States, Vince has cobbled together a life living in the favelas of Rio with his wife and son, pulling jobs when he can for the local crime boss.

Once he got the call to revive the character of Vince, Schulze anticipated seeing old friends and revisiting the part. Diesel also looked forward to having

that thread of the story line play out. “For all of us who loved the first film, seeing Vince again and seeing the relationship that was so much a core part of the original play out in *Fast Five* is really exciting,” offers Schulze.

There is unfinished business for everyone in Vince’s life, as he’s been in exile from family and friends for close to a decade. Tension is thick when Vince comes face-to-face with Brian and Mia...and then comes the long-awaited encounter with Dom, the brother who banished him. Schulze recalls: “Most of us were all so young and starting out on the first film. That’s why we developed such a tremendous friendship at that time. It’s nice to come back and see how easy it is to fall back into that rhythm. Vin and I have some intense scenes, and we were able to do them without any kind of ego.”

Calm, cool and collected, Han is the racer who lives life every day like it’s his last. The hedonist drifter, portrayed by Sung Kang, is the one returning character who is such a fan favorite that filmmakers brought him back to give audiences a rare opportunity to see the character’s backstory play out over *Fast & Furious* and *Fast Five*. Unfortunately, Han met a spec-



Dom and Brian take a stand.



Brian and Mia make a dangerous escape.

tacular death in *Tokyo Drift*, the one installment that's an offshoot of the core story line that started it all.

When tempted with a wild plan to steal millions from a dangerous local drug lord, Han opts in with his old friend, Dom. Kang explains: "Dom is a mentor to Han. He knows that Han would do anything for him. It's a vital lesson that Dom has taught him, and Han has his back. That's what makes this band of brothers so interesting. But don't get me wrong, there's a calculation on Han's part. If you're going to pull off this heist, he's the first one to make sure it's done right and that no one gets hurt."

Mia is not the only woman who is allowed to join the ranks of the heist team. Stunning Israeli actress Gal Gadot, who made her feature film-acting debut in *Fast & Furious* as Gisele—one of drug runner Braga's lieutenants who abandons him to help Dom—returns to the franchise.

Gadot was thrilled at the chance to tackle the role of Gisele again. She thoroughly enjoyed her time working with Lin and Diesel, and was pleasantly surprised to find Gisele working with Dom for the newest chapter. More important, she was happy to see that Gisele retains her edge and still gives as good as she gets. The actress comments: "I really like Gisele. She's tough and has no fear. She's definitely one of the guys in that she enjoys

the action but retains her femininity. Honestly, I can say we are similar that way. I enjoy action and always try to do new things."

As part of her preparation for her role in *Fast & Furious*, Gadot had to master driving a Porsche Cayman. But for this project, she was asked to don a motorcycle helmet and learn to ride a Ducati. Familiar and comfortable riding motorbikes, she was excited to try her hand at the luxury model. She explains: "I've ridden a bike before, but not this kind of bike. The Ducati was

big and heavy, but it was beautiful just the same."

Reggaeton music superstars Don Omar and Tego Calderón first became associated with the franchise when they contributed to the soundtrack of *Tokyo Drift*. It was Diesel, a huge fan of the genre (which melds Jamaican dancehall, reggae and Latin hip-hop), who first steered Lin and Moritz to the pair when the soundtrack was being laid out. The recording artists contributed "Los Bandoleros," and Omar also added the single "Conteo" to the soundtrack.

Their appearance as part of Dom's Dominican Republic heist crew in *Fast & Furious* was once again instigated by Diesel, who wanted to inject as much Latin influence into the sequences as possible. The two men, who are off-screen friends, had not acted before but have a natural comedic timing that jumps off the screen. Their good-natured bickering made for memorable moments and established the two as not only chart-topping musicians but also budding actors with growing fan bases. "It's funny," says Calderón, who plays Leo in the film, "people in airports will come up to me but they don't talk about my music, which is what I'm expecting. They think that I'm an actor and I'm thinking, 'I'm no actor; I do music.' Regardless, it's a great feeling to be part of this franchise again."

Their return in expanded roles for *Fast Five* was something to which they were both looking forward. Says Omar, who plays Santos: “I feel the vibe in the character. Since the first day I read the script, I thought, ‘I got it.’ My music fans really loved Santos in *Fast & Furious*. They know me so well and can tell that I’m enjoying the role.”

One of a handful of welcome new additions to the cast is Spanish actress Elsa Pataky, who was cast as Elena, the Rio cop enlisted by Hobbs to help track down Dom. As she builds a profile on Dom, she finds herself falling for a kindred spirit who isn’t as deadly as everyone believes. Indeed, Elena slowly becomes his ally.

Letty, portrayed with a sexy swagger by Michelle Rodriguez, is a character who still echoes through this chapter of the films. Even after her death in *Fast & Furious*, Dom still loves her and faithfully wears Letty’s necklace. But with the reunion of their family, Dom has slowly begun a healing process. This is when he unexpectedly meets Elena, a beautiful, tough, resourceful woman, who is also trapped in the past by a painful loss.

Pataky spent the majority of her on-screen time with Diesel or Johnson, and despite not driving a fast car, she enjoyed every minute. Preparing for the role of a cop entailed several days of tactical training with police/military technical advisor A R M A N D O EGURROLA, and Pataky was required to familiarize herself with how to use her weapon properly in any given situation.

“The best part of being an actor is becoming different

characters and the preparation and training you do for that character,” she notes. “I looked forward to training with Armando for a couple of days. I was familiar with guns but learned so much more: how to enter into high-risk situations, how to run with a weapon, and to stop and change a magazine. It was amazing.”

Fast Five’s villain is Reyes, an international businessman whose suave, urbane veneer belies the ruthless, deadly acumen of a seasoned drug lord who runs the city with an iron fist. Portugal native Joaquim de Almeida is a talented actor whose handsome, sophisticated demeanor and deep-timbered voice met the criteria. But the performer, who had played his fair share of bad guys before (in such actioners as *Clear and Present Danger* and *Desperado*), wasn’t particularly interested in revisiting this type of antagonist until he spoke with Lin. The director swayed the actor with a fresh take on the cunning drug lord. Says de Almeida: “Justin is very attentive to the small things. He finds the time to get it right. It’s great because in this type of film, some directors can lose the focus on the actors amidst too many cars and actions. It’s important, obviously, but Justin did not disappoint.”



Brian and Dom prepare to jump.



Dom and Hobbs face off.

Shooting on Location: *Rio, the Caribbean and the U.S.*

“Rio is good this time of year” is a line of dialogue from *Fast & Furious* that speaks volumes. Recalls Diesel: “Letty is the one that brings up Rio in *Fast & Furious*; it sounds like a nondescript, throw-away line but it’s very telling.”

Fans only had to wait less than a year for an exhaustive cast of their *Fast* favorites and crew to regroup and begin filming the next chapter. Los Angeles, Miami, Tokyo, the Dominican Republic and Mexico have served as backdrops for previous chapters. In *Fast Five*, Dom, Brian and Mia make their way further south to Brazil, hiding out in the notorious favelas of Rio de Janeiro. They now face their greatest challenges yet in a city where the rules have changed. Latin culture has been a mainstay of several chapters in the series and continues as the action plays out from the pristine white-sand beaches of Copacabana to the gritty, narrow streets of Rio.

Principal photography on *Fast Five* began in early summer 2010, with three film units shooting simultaneously.

Rio de Janeiro, Brazil

The entire returning cast—Vin Diesel, Paul Walker, Jordana Brewster, Tyrese Gibson, Chris Bridges, Matt Schulze, Sung Kang, Gal Gadot, Tego Calderón and Don Omar—trekked to Rio to ensure that their characters were well integrated with the landmarks and personality of this one-of-a-kind city.

Explains director Lin: “I felt like it was important to go to Rio and shoot some critical scenes because the texture, the way that it looks—even the way that the sun interacts with the buildings—are things that you have to have. Ultimately, it’s also

about respect. If you’re going to have a film take place somewhere, you have to get down there to be able to understand and interact with the community and with the culture. Otherwise, it just wouldn’t feel right.”

The filmmakers strategically utilized Rio’s film unit to capture aerial shots and on-location images of some of the city’s more iconic locales. These included such Rio favorites as Sugarloaf Mountain, Copacabana Fort, Ipanema Beach, the Dona Marta lookout point and Christ the Redeemer statue. As well, establishing shots of each of the assembling team members were taken as they individually arrived in Rio to join together for the heist.

Gibson as Roman was filmed arriving at Galeão International Airport to be reunited with his old friend Brian. When word spread that the actor was shooting a scene at the airport, the cast and crew quickly became mobbed. Similarly, Bridges drew much attention as he shot a scene in which Tej buys a car to drive around the South American city. The final scene at Copacabana Fort found all of our returning favorites walking down the beach together.

Diesel agrees that the sense of place absolutely had to be established by physically shooting key scenes in Brazil. He comments: “We were able to

shoot where other productions might not be able to shoot because our franchise has such good street cred. Fans are going to have a lot of fun traveling to Rio with us. Rio is an amazing place, and the fact that we can take the audience there, they're going to get a lot of enjoyment out of that."

For producer Moritz, it was fortunate that Lin's crews were able to capture as much footage as they did. He shares: "Luckily, we actually ended up shooting a bunch more in Rio than we thought we initially would. For example, we went to Rio and shot in the real favelas. To do some of the big, high rooftop chases through the favelas, we decided to head to Puerto Rico where we could have more control. Rio was a really exciting place to be, and its texture added much to the rawness of this movie."

Puerto Rico and California

The Caribbean island of Puerto Rico was perfect for navigating the requirements of many of the film's huge set pieces. Too, the team could re-create the narrow thoroughfares and favelas of the densely populated Rio here. The main and second units began filming on location in and around the capital of San Juan. The island's lush tropical greenery and wide city streets provided the production with a versatility that allowed for the majority of the film's bigger stunt sequences and exterior scenes to be pulled off without a hitch.

Says producer Fottrell about the locations chosen: "For a character-driven movie, shooting in Rio is great. But for a big action sequence with a second unit as big as ours, the technical aspect, the equipment—everything involved to pull these movies off—it was too ambitious to do in Rio. Puerto Rico has great architectural bones and similar

aspects to Rio, and we figured with proper visual effects and set extensions, we could definitely pull it off and make the audience feel as if they're in Rio for the entire movie."

Meanwhile, 4,000 miles away in the searing-hot desert town of Rice, California, a third action unit known simply as the "train unit" was midway through its three-week schedule, filming the eye-popping train-robbery sequence that opens the film and sets the frenetic pace for the rest of the story.

The game remains the same but the stakes are raised as Dom, Brian and Mia join Vince for a seemingly easy job. Their mission: to hijack priceless luxury cars off of a train. Harkening to the team's proven skill set of boosting cars from moving targets, Morgan amped up the juice on a sequence that blows the previous one off the rails. "We one-up the classic stagecoach or train robbery," Diesel laughs. "Our version is done without horses but with a whole lot of horsepower." It is a job that spirals out of control fast and seals the fate of the trio and their old friend Vince.

It was up to accomplished production designer Peter Wenham, who previously worked on the favela-centric *The Bourne Ultimatum* and Moritz's *Battle: Los Angeles*, to transform both Puerto Rico and Atlanta into



Brian and Dom accept a challenge from Diogo (LUIS DA SILVA).



Brian, Roman, Santos, Han, Tej, Mia, Gisele and Dom plan the job.

the Brazilian locales that he and the filmmakers had scouted during the early weeks of preproduction. Wenham would continue his own technical scouts in and around Brazil to further perfect his design plan for the action-thriller.

Moritz praises Wenham's skill at creating a seamless landscape that married the three filming locations. "Peter was able to take Atlanta, Puerto Rico and Rio and combine them all so it felt like we shot the whole movie in Rio. He did a fantastic job of it all. He is a genius who knew exactly how to piece this puzzle together."

The action of *Fast Five* is not limited to fast cars driving at breakneck speeds. It includes bone-shattering fight sequences, a nail-biting train heist and a foot-chase sequence that proved to be one of the bigger logistical challenges for Lin's production team, particularly for cinematographer Stephen Windon, who previously collaborated with the director on *Tokyo Drift* and garnered an Emmy nomination for his work on the epic HBO miniseries *The Pacific*.

The foot-chase sequence in which Dom, Brian and Mia are relentlessly pursued by Hobbs and Reyes' henchman throughout the steep hillside favelas offered a grueling week for the production. The scene required the trio's fast-paced exploits to be shot amidst rain, stifling heat and humidity.

The small hillside town of Naranjito, located in the mountainous central region of the island 60 miles outside of San Juan, provided the ideal visual backdrop to replicate the topography of Rio. It also allowed the production team the ability to choreograph and execute an intricate scene in which both actors and the stunt doubles sprint across narrow walkways. Not only were their

pathways slick from the damp tropical heat, the performers also had to jump on and through ramshackle rooftops while dodging the wayward dogs, chickens and assorted stray animals that inhabit the areas.

To capture the action, Windon used a cable camera system that allowed for a fast-moving, bird's-eye view of intimate exchanges and broad panoramas alike. "It was a very difficult location to access with camera equipment," admits Windon, "so we scaled back some of the equipment that could be brought in, and set up cranes that could be situated on rooftops and in alleyways. I also wanted to do some aerial photography without flying a helicopter in, so we brought in a 420-foot cable-cam rig, which we built very close to the favelas. This way, we could do sweeping shots across the rooftops for sequence."

As usual, Walker, an admitted speed and adventure junkie, was more than happy to do his own stunt work, or as much as the filmmakers (and insurance companies) would allow him, Brewster, Diesel, Johnson and the other cast members to accomplish.

A fan of the YouTube-fueled spectacle of parkour (free running through any environment while adapting your movements as you gain momentum), Walker tapped into that discipline for filming the sequence. He trained with parkour pro PAUL DARNELL and quickly took to hopping over walls

and engaging in dive rolls. He brought Brewster along for the ride, and together they filmed multiple takes, jumping close to 30 feet off of a building onto a safety mat that was, thankfully, waiting below.

“I love that stuff,” admits Walker with a broad smile, “but at first, Jordana was a bit timid. Then she saw that it looked like fun. She was game for just about anything and tried it. The next thing you know, she hopped off the roofs and cleared gaps. I was proud of her.”

Brewster, admittedly, is the lone voice of caution when it comes to driving fast cars (she did not learn to drive until she was cast in *The Fast and the Furious*), but all it took was one heart-pounding jump off a rooftop with Walker for her to understand the true rush that propelled her co-star’s hobbies. Recounts the actress: “Paul’s such a pro at this, and he’s done it so many times that it helped me. We did the jump once, and instantly I wanted to do it again. We ended up doing the jump about five times, and then we did a jump between buildings. It was such a fantastic day.”

Darnell, along with stuntwoman SHAUNA DUGGINS, fleshed out the remaining stunt work for Walker and Brewster in the scene. Additionally, Robinson and Reed handled part of the intricate choreography for Diesel and Johnson’s separate thread of a chase sequence through the favela.

Production design for the favela location had Wenham tackling the dual tasks of fortifying unstable structures to withstand heavy camera equipment for the filmed action and introducing a new color palette to more than 30 buildings in the town. His crew was charged with cladding windows, strewing debris and making the neighborhood look a little worse for wear, as it depicted the shantytowns of Rio. Wenham even designed an entry sign evocative of those in the notorious Dona Marta and Santa Maria projects of Rio.

Due to time constraints with the town, both the art and construction departments had just four weeks to prepare the sprawling neighborhood for two weeks of filming. “It was an extremely hard location to work at,” remarks Wenham. “The temperature and humidity were quite incredible, and the logistics of filming with the steep landscape were difficult enough. But I can assure you that compared with the favelas in Rio, it was a walk in the park.”

Overall, Wenham kept the film’s color palette often monochromatic with muted blacks and grays. His big opportunity to run with a multitude of color was on the favela set. Even when it came to the cars, Wenham made sure that every vehicle complemented his color palette with an exacting precision. “Choosing the colors of the cars is extremely important to me,” he says. “The one thing that I wanted to accomplish on *Fast Five* was to keep a monochromatic look to all the cars.”

Atlanta, Georgia

After weeks of filming in the sun and heat of Puerto Rico, the production moved back stateside to film the bulk of its stage work and several exterior scenes in Atlanta, Georgia. Cast and crew shot some



Hobbs and Rio cop Elena (ELSA PATAKY) consider their targets.



Dom and Brian fight back against Reyes' men.

exterior scenes, but the bulk of their time and energy was spent in the shell of a long-defunct train yard. Wenham and his art department transformed this massive set piece into an abandoned auto plant where Dom, Brian and Mia could find a safe haven from Reyes and Hobbs.

The former Pullman train yard's sturdy, but rusted-out bones proved to be Wenham's most ambitious set. The main requirement was to allow enough space for stunt drivers OAKLEY LEHMAN and RICH RUTHERFORD to drive in the building. It took months to redesign and overhaul the once thriving, decades-old yard into a working movie set with an integrated lighting system, courtesy of DP Winton and his rigging grip and lighting departments. Wenham removed walls, opened up the space and even hauled out an old railway car. It was a colossal undertaking, and that was just the gutting of the space. His crew went on to suspend auto-plant car rails around the interior perimeter and to attach remnants of old, rusted VW Bugs to the rails. Raised platforms, suspended lights and fans, and buildings built within the building all transformed the site.

Winton, upon scouting the location during preproduction, knew he needed to craft a camera system that could provide wide aerial views of the

action that was always moving at a good clip in any given direction. For the Australian cinematographer, capturing the action on film was a combination of innovative thinking and tried-and-true basics.

"We had 25 pages of the script that take place in the auto plant, and a short window of time to shoot it," the DP recalls. "DAN CORNWALL, my gaffer, came up with a cool concept of using LRX remote-control lighting. We had huge 24-kilowatt dino lights up in the rafters that were all motor-

ized and ran through the dimmer system. We did very minimal lighting off the floor, and we still lit the huge expanse of the set." It took three weeks to set up and a massive number of cable and generators, but the ingenious setup was worth it and allowed Lin and the actors to focus on the scenes at hand.

Steps away from Atlanta's Georgia Dome, the crew spent several chilly nights filming the "Tuner Baile" (Brazilian slang for underground parties) scenes. Naturally, there were loud, thumping Brazilian pop music playing well into the night and scantily clad beauties grinding to the beats as Dom and Brian show up to win some pink slips.

All in a Day's Work: *Vault Heists and Car Chases*

As outrageous as the action sequences may have seemed over the course of the series, Morgan constantly pushes the limits of what's possible (and filmable) when he writes. Still, he has always kept in mind Lin's desire to shoot as much practically as possible. The vault heist was an idea he'd been mulling as early as development on *Fast & Furious*, but the premise didn't quite fit into how he envisioned

the sequence playing out. Therefore, Morgan filed it away until *Fast Five* came around.

To ensure that the mind-blowing action would occur, the filmmakers tapped SPIRO RAZATOS, who engineered the bold driving action on *Death Race* and *Vantage Point*, to direct their second-unit action alongside veteran stunt coordinator JACK GILL.

Razatos and Gill were blown away by what they saw on *Fast & Furious*, and both were enthusiastic when the filmmakers contacted them. However, the veteran stuntmen were a bit overwhelmed when Lin explained the premise for the vault heist. Always game for a challenge, the professional partners were sold on the idea.

They began the project with a battery of testing all aspects of what the Chargers and vaults were capable of physically doing. As chaotic as the scene read, the damage exacted by the vault had very specific beats that had to be synchronized with the drama playing out between Dom and Brian as they navigated their cars down Rio's streets.

Razatos' approach was to access a number of camera cars used in previous films, such as the ultimate arm-camera crane perched atop a Porsche Cayenne. This gave him access to spectacular angles to capture anything he wanted, and it allowed him to maneuver between high or low in a matter of seconds.

As well, the spunky Subie-cam, a Subaru STI modified with a steel cage built around it (that allowed for a mobile camera head to be affixed), was able to deliver beautiful tracking shots from a variety of camera-mounted positions. There were several instances where stunt driver ALLEN PADELDFORD was so close that

the Subie-cam and the vault connected. Fortunately, it created some sparks that provide priceless footage well worth the nail-biting takes.

Another inventive tool used to capture multidimensional action was the brainchild of Padelford. The Charger Pod, a top-mount dual-drive system that allowed for tight-quarter filming inside the car—giving access to the performer as he or she executed a 180-degree turn or drifted—served as the production's new toy. The pod was secured atop one of the Dodge Chargers, and the steering systems were aligned so that stunt driver ROBERT NAGLE could fully control the driving as the actors shot their scene in the car below. It was a brilliant solution to place the audience more fully in the midst of the tire-squealing action.

One of the more difficult aspects of filming the vault chase was to create six versions of the prized vault that Dom and Brian intended to boost. It was a gargantuan task that had Razatos, Gill and the special effects crew building multipurpose vaults long into the night. Each vault had its own task, whether it was to serve as a vault façade (built and rigged onto the front of semitruck so tight shots could be filmed as the vault destroyed five cars at a time) or to function as the reinforced stunt vault that was hooked up to 30-



Elena gets closer to Dom.



Hobbs chases Dom through the favelas.

foot cables and dragged throughout San Juan by two Dodge Chargers. Razatos and Gill extensively tested them with vehicles to ensure they were up to taking on the task at hand. Make no mistake, the Chargers were workhorses that got the job done.

Understandably, the eight-foot-high, four-wheel self-drive vault, driven by premier stunt driver HENRY KINGI, was the crown jewel of the vault builds. It amazed crew and passersby who were lucky enough to stumble upon filming and see the insane sight of a four-ton vault speeding down the street. Kingi, who donned a special temperature-controlled suit to combat the crippling 100-plus-degree temperatures inside the car, drove the vault from the holding area to the set to prepare for the day's work.

As with *Fast & Furious* and *Tokyo Drift*, Lin used VFX judiciously to maintain the proven *Fast* formula of big action. The director again turned to visual effects supervisor MIKE WASSEL, who enhanced the look of the two previous *Fast* films, to make sure that the VFX elements merged flawlessly with the filmed elements.

The San Juan suburb of Hato Rey saw most of the action, but the 1.5-mile Teodoro Moscoso Bridge, a major thoroughfare that connects San Juan to neigh-

boring Isla Verde, was also used to film the final showdown between Dom and Reyes. A pier on a former U.S. Navy base 60 miles outside San Juan substituted for the bridge to capture the more hardcore action of the vault swatting police cars into the water. Rio Piedras also had its fair share of filming as parts of a robbery and ambush scene were filmed there. It wasn't uncommon to see a daily barrage of car chases, gunfire and window-trembling explosions in the area.

A Decade of *Fast Cars*: Vehicles of the Action-Thriller

The Fast and the Furious introduced the world to the underground world of street racing and underscored the differences among American muscle cars and Japanese and European imports. Throughout the franchise's history, each installment has tipped its hat to one without slighting the other. *2 Fast 2 Furious* introduced the ultrasexy, NOS-fueled neon rainbow of vibrantly colored tuner toys of Miami, and they were replete with eye-popping graphics and unique designs. *The Fast and the Furious: Tokyo Drift* took audiences to the cradle of drifting with Tokyo's focus on modified tuner imports. Still, it couldn't resist a deserved nod to good old American heavy metal, with a rebuilt Mustang ready to do battle with tuner cars. *Fast & Furious* began the journey back to the core of push-the-limit street racing—with muscle cars leading the charge.

Most notable is the 1970 Dodge Charger, the supercharged monster that killed Dom's father and sealed Dom's fate as it became the heavy-metal icon of the series. Truly, it's the one car in the series with

staying power. Despite being totaled twice (T-boned by a semitruck in *The Fast and the Furious* and barreling into an underground tunnel wall in *Fast & Furious*), it's the one vehicle that Morgan keeps resurrecting...to the chagrin of picture car coordinator DENNIS MCCARTHY (*The Fast and the Furious: Tokyo Drift* and *Fast & Furious*).

Understandably, the Charger is an extension of Dom, so for the street racer to be without his Dodge is unthinkable. Beyond this symbolism in the series, McCarthy was happy to breathe new life into the workhorse. The picture car coordinator explains: "We made some changes to the Charger—bigger wheels and tires, better suspension, better steering—a lot of stuff that you'll never really see on screen. The blower was removed but we actually have a brand new Chrysler Hemi with a cross ram on it. The Charger gets to go do some racing, and it prevails every time."

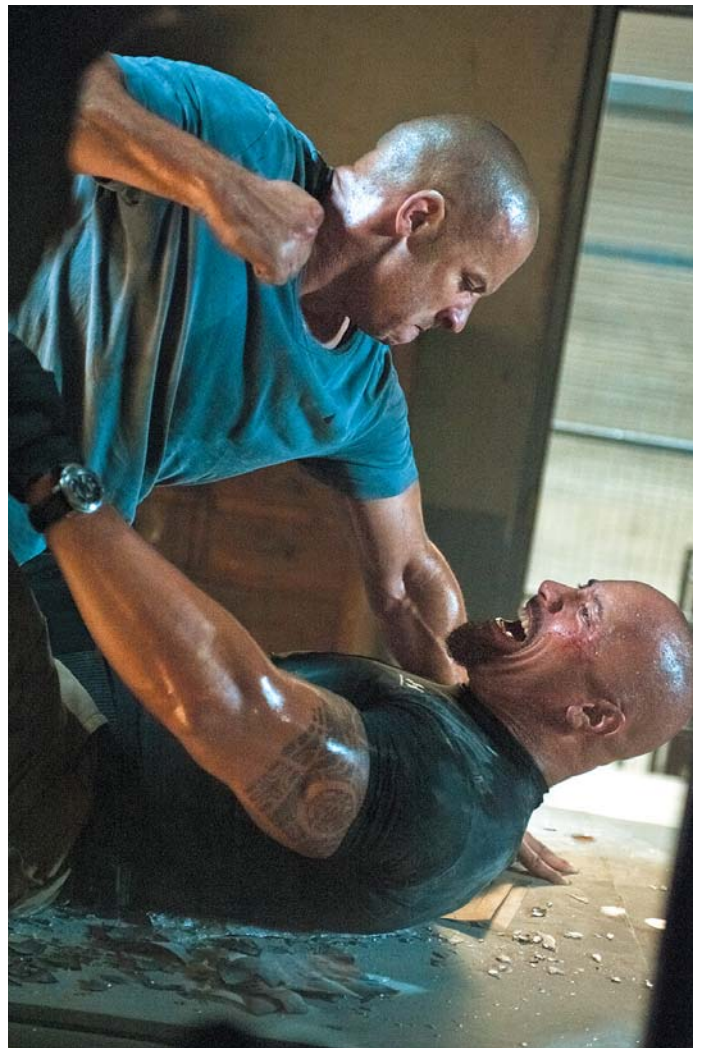
For *Fast Five*, McCarthy had five versions of the vintage Charger built and modified...albeit as more of a pared-down road warrior that is finally showing signs of wear and tear from its life on the run.

The automotive needs for this film were a bit different than on previous undertakings. As well, the casting call took on a different tenor for both the Puerto Rico and Brazil portions of filming. Considering the tastes of South America, a mix of European brands including Porsche, Volkswagen and BMW—as well as old-school U.S. classics like the Ford Maverick and Chevrolet Impala—McCarthy was able to find the cars he needed. A few well-placed calls to car connoisseurs in Atlanta, where the "Tuner Baile" party was filmed, delivered just the right amount of flash to the party.

The newest incarnation of the Charger, the high performance Dodge, closed the circle and took center stage as the car of choice to pull off the vault heist. When our heroes fail to find a car with both the speed and the heft to pull off the heist they've planned, they turn to the fastest cars in town: police interceptor

vehicles. The newest Dodge Chargers were cast in the role of police Chargers and that of their evil twins. These modified, sweat-inducing, matte-black versions are known as the Vault Chargers, which were actually Charger SRT8s that housed bigger brakes and more horsepower to pull off the stunts.

The filmmakers were able to secure dozens of the popular model and, much to their delight, three of the highly coveted and, at the time, never-before-seen newly redesigned 2011 models. The Charger has fast become the car of choice for law enforcement around the world and served the script perfectly as a powerful, beefy car that has the muscle to get the job done. It was a coup that satisfied both the practical and aesthetic demands of filming for the filmmakers and McCarthy.



Dom and Hobbs let the fists fly.



Santos, Leo, Gisele, Han, Roman, Dom and Brian are back together again.

“When Dodge showed us the new Charger, we immediately knew it was going to work,” states Moritz. “Rarely do we collaborate so closely with one car manufacturer, but in this case it was an organic fit. Over the years, we’ve been able to tap into all of the American car brands and import tuner cars for a great mix of both cultures. I’m so proud to be able to showcase the best of those in this movie, and the franchise as a whole.”

“Dodge gave us more than 20 cars to use, and they sent a couple of the technicians down to modify the cars, along with our picture car fabricators and mechanics,” adds Fottrell. “They were so cordial and just willing to get in there and make it happen.”

Even if Walker didn’t star in four *Fast* films, he would still be a gearhead. The actor, who now races competitively as a weekend warrior, is one of the true car aficionados who has worked in the franchise, with McCarthy and Moritz on his heels. When given the opportunity to talk cars, Walker displays a vast knowledge of this world.

He was enthusiastic with what McCarthy brought to the table for *Fast Five*. Walker offers: “The cars we’re featuring are cars that have credibility and are

the most viable, given the circumstances and what we’re putting them through. We have the Nissan 370Z [2009] and brought back the Toyota Supra [1993], one of the best Japanese cars ever built, and the Nissan Skyline GT-R. We’ve done really well with car casting.”

The filmmakers brought in a legendary trio of target cars for the train heist—a 1972 De Tomaso Pantera, a 2007 Corvette GS Roadster and a Ford GT40. Because

of the rigors of the shoot, the filmmakers went with replica models so they wouldn’t have to put the \$2-million GT40s through the paces. Says McCarthy: “When you get into the quantities of cars that we’re destroying through that train heist sequence, I’d burn through the entire picture car budget with one vehicle. It was more feasible to find cars we could duplicate.”

Despite McCarthy’s attempts at restraint, the destruction of close to 200 vehicles ensued by the final sequence of the film, which had an 8,000-pound vault littering the streets of Hato Rey, with the crushed metal of every car imaginable splayed about the roads.

Lin recalls another experience: “The train heist was a challenge. The logistics of doing a train heist were much greater than the land train that we had in the fourth one. On this film, we had to get permission to basically own a piece of a working railroad. Then we had to buy trains and build these trucks that were able to go up against the trains. I wanted a car to be jumping out of the train at full speed, and then there were trestles that become an obstacle for our characters. It was costly, and it took precise execution.”

Also cast for their beauty and speed were the 1999 Porsche GT3, the Lexus LFA and the 2011

Dodge Challenger. Gisele's Ducati Streetfighter is the lone motorcycle in the film and rounds out the fleet of "picture cars." The Subaru STI, seen on screen in previous *Fast* films, took a behind-the-scenes role as a souped-up stunt camera car nicknamed the "Subie-cam," to capture fast-driving action at lower-placed angles.

As the characters are faced with a fearsome opponent known as Hobbs, the filmmakers looked for a military vehicle that would mirror the menacing focus of the hard-as-nails FBI agent on the hunt for Dom and his crew. A 9.5-ton armored behemoth, known as the Gurkha F5 from Armet, fit the bill.

Even though McCarthy and his team of mechanics started building cars as soon as *Fast Five* was greenlit, they were still on a tight schedule to corral everything they needed as the script was fine-tuned. McCarthy and his mechanics began a tricky juggling act as they commissioned a four-pronged squad to build a multitude of vehicles at the home base in Los Angeles...as well as on-site in Puerto Rico, Atlanta and the high desert of Rice, California, for the train unit. The vehicles and additional automotive parts were then shipped to whatever location they were needed at first, and then immediately shuffled to another unit as Lin's team filmed each sequence and put together the puzzle.

Once filming began simultaneously on the main and second units in Puerto Rico and on the train unit in the desert, the teams went into overdrive repairing and rebuilding the picture cars; a *Fast* film wreaks havoc on all of its cars. Factor in sweltering summer temperatures in all the locations, and that added up to the cast of stunt drivers and crew working in temperatures that topped 125 degrees inside the train car. For those lucky enough to work outside the train car, they had to contend with the scorching July sun. As if it weren't hot enough, safety measures for those working near an active railroad meant all crew had to wear long pants and closed-toe boots.

When the film wrapped at the end of October 2010, a graveyard of mangled and totaled vehicles equaled almost 200. Though McCarthy had bought more than 300 cars, the majority met a gasp-inducing demise... courtesy of the riveting vault-heist end sequence. Several hundred rentals supplemented the background cars that would survive to drive another day.

Looking back over the franchise that he created, Moritz proudly sums: "All of the *Fast and the Furious* films have had terrific action, car chases and set pieces, but none of them have matched what we've done on *Fast Five*. We really topped ourselves on this one with the cars and did some damage."

Universal Pictures presents—an Original Film/One Race Films production—a Justin Lin film: Vin Diesel, Paul Walker in *Fast Five*, starring Jordana Brewster, Tyrese Gibson, Chris "Ludacris" Bridges, Matt Schulze, Sung Kang, Gal Gadot, Tego Calderón, Don Omar, Joaquim de Almeida and Dwayne Johnson. The action-thriller's music is by Brian Tyler, and casting is by Debra Zane, CSA. The costume designer is Sanja Milkovic Hays and the editors are Christian Wagner, Kelly Matsumoto, Fred Raskin. The film's production designer is Peter Wenham, and the director of photography is Stephen F. Windon, ACS. The executive producers are Amanda Lewis, Samantha Vincent, Justin Lin. *Fast Five* is based on characters created by Gary Scott Thompson, and it is produced by Neal H. Moritz, Vin Diesel, Michael Fottrell. The film is written by Chris Morgan and directed by Justin Lin. © 2010 Universal Studios. www.fastfivemovie.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. He is slated to headline and produce the third chapter in *The Chronicles of Riddick* franchise—tentatively titled *Riddick*.

Diesel was most recently seen in *Fast & Furious*, the fourth installment of the blockbuster series. He wore multiple hats on this project as he reprised his role as Dominic Toretto and produced the film, along with Neal H. Moritz and Michael Fottrell. He also wrote and directed the original short film *Los Bandoleros*. The short was showcased on the *Fast & Furious* DVD and tells the intriguing backstory of the characters and events leading up to the explosive oil-truck heist in the film.

Another recent endeavor in his entrepreneurial rise is the creation of Diesel's 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 20th 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 mob trial in which 20 members of a mob family stood trial for three long years. 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 DiNorscio, putting on 20 pounds to play a 47-year-old Italian mobster.

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 Productions 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 also star in *The Wheelman* (MTV Films/Paramount Pictures/One Race Films Productions). 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 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 childcare is his toughest mission yet. *The Pacifier* was a huge box-office success.

In the much anticipated science-fiction feature *The Chronicles of Riddick*, Diesel reprised the title role of Richard B. Riddick. Produced by One Race Films Productions, 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 *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 also starred in the blockbuster *xXx*, which he 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 the voice of 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 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 Carparzo in *Saving Private Ryan* specifically for Diesel. In addition, he also penned, produced, directed and starred in the full-length feature *Strays*, a film that he describes 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 both the small and big screens. Walker most recently 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 dangerous creatures. Walker teamed up with marine biologists to journey off the coasts of Baja, California, in order to track how these SUV-sized predators live.

Walker displayed his versatility by transforming on-screen into a soldier, under the direction of Clint Eastwood; an Arctic research scientist in a Disney family adventure; and a New Jersey mobster in a gritty independent feature.

In 2006, Clint Eastwood cast Walker in his World War II drama *Flags of our Fathers*, for Paramount Pictures. That same year, he starred in Disney's box-office hit *Eight Below*, portraying Jerry Shepard, a lead research scientist who was forced to abandon his team of sled dogs. Directed by Frank Marshall, the film follows the heroic survival of the dogs through six months in the harsh Antarctic winter, and Shepard's quest to organize a rescue mission to bring them home. In *Running Scared*, a thriller written and directed by Wayne Kramer (*The Cooler*), Walker starred with Vera Farmiga as a desperate father trying to protect his son after a tangle up with the mob in a cop shooting.

Walker also 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. Walker also co-starred with Steve Zahn and Leelee Sobieski in 20th 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*.

JORDANA BREWSTER's (Mia Toretto) talent,



beauty and natural screen presence have etched her a permanent place in Hollywood in both film and television. Most recently, Brewster starred in *Fast & Furious*, the fourth installment of the blockbuster *Fast and the Furious* franchise. Brewster was also recently seen on the small screen as Dr. Jill Roberts on the NBC series *Chuck*.

Some of Brewster's past credits include the lead role in the 2007 ABC pilot *Mr. and Mrs. Smith*; starring in Justin Lin's *Annapolis*, opposite James Franco; and *Nearing Grace*, an indie film adapted from Scott Sommer's novel, which premiered at the Los Angeles Film Festival in July 2005.

In 2006, Brewster starred in *The Texas Chainsaw Massacre: The Beginning*, directed by Jonathan Liebesman for New Line Cinema, and was seen in the Sundance hit *D.E.B.S.*, based on Angela Robinson's comedy short, 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 in the science-fiction thriller *The Faculty*, for director Robert Rodriguez. Brewster

also starred alongside Cameron Diaz, Blythe Danner and Christopher Eccleston in *The Invisible Circus*, for director Adam Brooks, which premiered at Sundance in 2001. She also received critical praise for her work in the highly rated NBC miniseries *The '60s*.

Brewster sharpened her acting skills on the daytime drama *As the World Turns*, during which she divided her time between high school and her role as Nikki Munson on the Emmy Award-winning series. She took some time off after *The Fast and the Furious* to complete her degree at Yale University, and graduated in 2003 with a degree in English. She 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 including an exclusive contract with GUESS and designer Tommy Hilfger.

Gibson made his motion picture debut as the star of John Singleton's *Baby Boy* and was nominated for an NAACP Image Award as Outstanding Actor in a Motion Picture for his role as Joseph Summers. He again worked with director Singleton on *2 Fast 2 Furious*. Gibson was recently seen in *Transformers: Revenge of the Fallen* and Paul W.S. Anderson's sci-fi thriller *Death Race*, with Jason Statham, Joan Allen and Ian McShane. He will next be seen in the highly anticipated third installment of the *Transformers* fran-

chise, *Transformers: Dark of the Moon*, and is attached to the film adaptation of the popular Marvel comic book “Luke Cage,” in which he will play the title role.

His others credits include the horror/action film *Legion*, alongside Dennis Quaid and Paul Bettany; Michael Bay’s blockbuster *Transformers*; Brad Furman’s crime drama *The Take*, opposite John Leguizamo and Rosie Perez; *Flight of the Phoenix*; Singleton’s *Four Brothers*, starring 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, will hit stores on April 7, 2011.

The career of the multitalented **CHRIS “LUDACRIS” BRIDGES** (Tej) can best be described as remarkable. As a recording artist, he has sold more than 12 million albums domestically thanks to the blockbuster success of such singles as “Stand Up,” “Get Back,” “Number One Spot” and “Money Maker,” all of which had imaginative 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 the Ivan Reitman

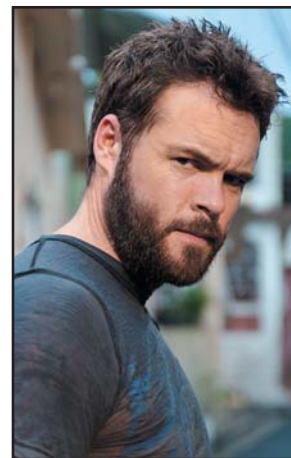


romantic comedy *No Strings Attached*, opposite Ashton Kutcher and Natalie Portman. His acclaimed performances in film (*Crash, Hustle & Flow*) and television (*Law & Order: Special Victims Unit*) have Hollywood and critics alike buzzing about his increasingly impressive screen resume.

The recently launched Conjure Cognac joins Ludacris’ Disturbing Tha Peace Records as yet another successful venture for the business mogul. Indeed, his philanthropic efforts rival his entertainment accomplishments. He recently partnered with *Crash* writer/director Paul Haggis and the Artists for Peace and Justice to help raise more than \$4 million for Haitian relief efforts, and he has also raised more than \$100,000 for Atlanta flood victims through his The Ludacris Foundation.

With his next album, “Ludaversal,” which is already in the works, the media mogul has grand plans to expand his brand on an increasingly global basis.

MATT SCHULZE (Vince) is an indomitable force.



He was recently selected by *GQ* magazine as one of the top leading men to watch in Hollywood. Schulze has starred in a multitude of blockbuster and independent films: *Blade, The Fast and the Furious, The Transporter, Mr. Brooks, Blade II, Torque, The Heart Is Deceitful Above All Things*, as writer/director/actor in *The Acquirer* and, most recently, Mike Judge’s *Extract*.

Schulze is also a tremendous guitar player. In his youth, he attended the prestigious Atlantic Institute of Music and later became the teacher of approximately 65 students per week. He still continues teaching when time permits. In addition to music, Schulze is also an accomplished screenwriter and has a passion for abstract art. He has an appreciation for Ernest

Hemingway, Jackson Pollock, Jean-Michel Basquiat, Esa-Pekka Salonen and Jimi Hendrix, but his main hero is the Dalai Lama.

Fast Five marks **SUNG KANG**'s (Han) fifth 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*; and *Finishing the Game: The Search for a New Bruce Lee*.



Most recently, Kang was featured in *Ninja Assassin*, directed by James McTeigue, 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.

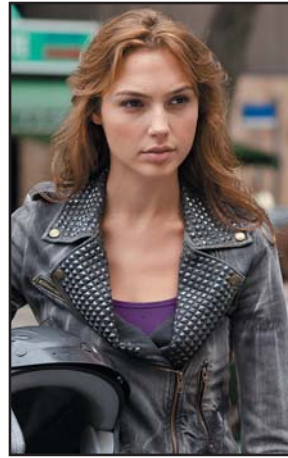
His other film credits include supporting roles in Denzel Washington's *Antwone Fisher*, Michael Bay's *Pearl Harbor* and the feature short *9:30*, which was an Official Selection at the 2004 Cannes Film Festival.

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 currently resides in Los Angeles.

GAL GADOT (Gisele) is an internationally known



fashion model who made her feature film acting debut in *Fast & Furious*. The 25-year-old Israeli-born beauty most recently co-starred in the motion pictures *Knight and Day* and *Date Night*, as well as the television series *The Beautiful Life: TBL* and *Dolls*, in her native Israel.

A former Miss Israel 2004, who competed in the Miss Universe pageant, Gadot is perhaps best known for her appearance in *Maxim* magazine's July 2007 issue, which caused a media frenzy and went on to become a top-selling issue. Gadot has appeared in numerous fashion magazines and advertising campaigns around the world and is currently the "face" of the international fashion brand Castro.

Gadot studied dance for 15 years and has performed professionally as a ballet dancer. She currently resides in Israel.

TEGO CALDERÓN (Leo) is one of reggaeton's



most popular and influential recording artists. Calderón's first role was as Choco in the film *Illegal Tender*, produced by John Singleton. He also appeared in *Fast & Furious*. In 2002, his album "El Abayarde" broke sales records in the then-underground reggaeton genre, selling a remarkable 50,000

units on the first day of its release, and catapulted Calderón overnight into Latin music superstardom.

Born in Puerto Rico, Calderón was determined at an early age to take his place in the music world. He attended the Escuela Libre de Música de San Juan (in Puerto Rico), where he concentrated on percussion

studies and mastered composition and lyrics. In the late 1980s, Calderón moved to Miami, where he graduated from Miami Beach Senior High School. It was there that he began to soak up the influences of American hip-hop. Once he moved back to Puerto Rico, Calderón began to forge his own multicultural rap style and earned a reputation as a street poet with a fresh musical approach. It was around this time that the reggaeton movement was emerging as a force in Puerto Rico, and he established himself as a new voice of the streets.

As Latin rappers have been embraced by American hip-hop culture, Calderón has been invited to add his trademark vocal style to collaborations with and remixes by the likes of Fat Joe's Terror Squad (on the No. 1 smash "Lean Back"), Usher, 50 Cent, Cypress Hill and Wyclef Jean, among others.

In 2010, Calderón performed throughout the U.S., making it clear that he is the leader in urban music. Some of the U.S. states in which he has performed include Florida, North Carolina, Connecticut, New York and California. The Dominican Republic received him as an idol in different cities throughout the island. Fans love him in Latin America, and he has performed concerts in Peru, Argentina, Venezuela and Colombia. He has also performed as far away as Brussels, Milan, Rome and Barcelona, among others.

Calderón is a part of Wisin & Yandel's new album, "Los Vaqueros: El Regreso."

In November 2010, Calderón headlined the Machete Music Tour, a series of concerts from music label Machete Music that featured its urban stars in different cities throughout the United States to celebrate its fifth anniversary.

Calderón is one of the top stars in his genre, and wherever he performs, people love him for his great music and strong and direct lyrics.

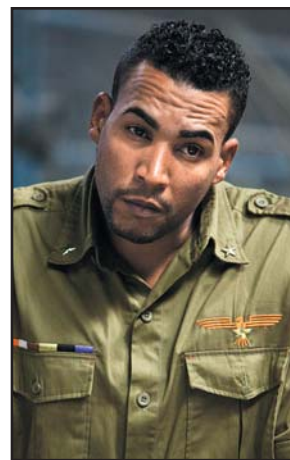
He has an upcoming role as Plomo Quiñones, boxing legend Roberto Duran's trainer, in the upcoming

film *Hands of Stone*, directed by Jonathan Jakubowicz and starring Al Pacino and Gael García Bernal.

Calderón participated in the documentary *Bling: A Planet Rock*, a documentary about hip-hop and its love for diamonds, which specifically focused on the blood diamonds of Sierra Leone. The documentary also featured Kanye West, Jadakiss, Paul Wall and Raekwon (of the Wu-Tang Clan) and aired on VH1.

Calderón's latest album, "Mr. T," is slated to be released sometime this year.

His talent was cultivated on the island of Puerto



Rico but his star rose to new heights in cities worldwide. **DON OMAR** (Santos) is a pioneer of the reggaeton genre and one of the most recognizable names in Latin music.

On February 10, 1978, William Omar Landron began his road to fame in Villa Palmeras, Puerto Rico. Performing as Don

Omar, he has become one of the best-known Latin acts in the world: He has sold more than five million albums worldwide, participated in more than 17 platinum albums and has won numerous awards. His determination, drive and sheer talent have increased his versatility as an artist. He has enjoyed crossover success, integrating his music into mainstream pop culture, and has made regular appearances in Hollywood films.

As a child in Puerto Rico, Omar first displayed musical talent while playing the trumpet. However, it was his active membership at his church that led Omar to become a preacher and a religious role model for his community. His charismatic nature and passionate delivery were gifts, but the time came for him to use them for another purpose. Though dedicated to the church, he soon realized that God gave him another ability to reach people besides preaching. A natural performer, Omar decided to foray into music.

Fortunately, he embarked on this challenge at just the right time. After the Latin explosion of the late '90s, Latino crossover artists became a part of mainstream music. Over the years, the Latin influence in pop music has continued to evolve, fusing rhythms from all over the western hemisphere. A genre known as reggaeton eventually emerged and Omar found his ticket to stardom.

His first album, "The Last Don," became one of the most recognized productions in the reggaeton movement. The album spawned hit singles including "Dile." The success of "The Last Don" soon led to the recording of a live version, which sold more than one million copies worldwide. His biggest hit by far is the powerful anthem "Reggaeton Latino," which was featured on the "Chosen Few" compilation. In the summer of 2005, the empowering song hit the radio waves just as reggaeton was spreading like wildfire. The song was so popular in the U.S. that a remix was immediately created to ensure crossover success. This bilingual remix featured well-known Latino rappers N.O.R.E. and Fat Joe. It was only the second reggaeton song to get MTV airplay in the U.S., and it received heavy rotation on both English- and Spanish-language radio stations.

Omar performed alongside stars Tego Calderón and Daddy Yankee at the 2005 MTV Music Awards, making the performance the first and only time that reggaeton artists would perform at the awards show. Their performance established and marked them as the three most successful artists of the reggaeton genre. The success of "Reggaeton Latino" affirmed Omar's status as a true leader in the Reggaeton movement.

In 2006, Omar released "King of Kings" with much fanfare. The first single, "Angelito," rapidly gained international success and reached No. 1 on the Billboard Latin charts. The album featured the hits "Salio El Sol" and "Cuentale" and won both a Latin Grammy, for Best Urban Album, and a Latin Billboard Award, for Reggaeton Album of the Year.

The "King of Kings" tour literally took Omar's career to new places. In addition to the U.S., the worldwide tour had shows in Africa, Europe and South America.

In 2009, he released "iDon," an innovative approach to the reggaeton sound, which fused electro-dance rhythms and set Omar apart from his counterparts. The album experimented with a variety of concepts and showed audiences an Omar for the digital age.

In the years since, Omar has worked to develop the careers of other up-and-coming artists. Beginning with Marcy Place and currently with The Orphans, he has continued to use his success as a means to help other talented performers move through the ranks.

For the last few years, Omar has been seeking creative fulfillment outside of music. He pursued another passion—acting—and landed his first role in *Fast & Furious*.

Omar's latest release in 2010, "Don Omar Presents: Meet The Orphans," introduced his fans to a whole new set of artists each with a unique element. Its single "Hasta Abajo," featuring reggaeton superstar Daddy Yankee, was an instant hit. The most recent success of the single "Danza Kuduro," featuring Brazilian secret weapon Lucenzo, has placed Omar back at the top of his game, and its video boasts more than 80 million views on YouTube.

After nearly 10 years, Omar has ridden the wave of another Latin explosion, only this one surrounded the boom of reggaeton. He has transformed from a hungry producer to an urban music heavyweight, and after the dust settled and many acts disappeared, this young man from humble beginnings in Puerto Rico has remained an international superstar. With more than 92 million online video stream views, seven million audio streams, four million mobile units sold, one million digital songs, 3.5 million friends on Facebook and nearly 125,000 followers on Twitter, there is no wonder Omar is considered a top performer and the reigning "king of reggaeton."

ELSA PATAKY (Elena) is one of the most recog-



nized Spanish actresses of her generation, with roles in more than 20 films and three television series. It was her title role in *Ninette*, helmed by Oscar® winner José Luis Garci, that brought her unanimous critical acclaim and firmly established her as a much sought-after leading lady. Pataky has

continued on the fast track with the recent release of *Mr. Nice*, opposite Chloë Sevigny and Rhys Ifans; Bigas Luna's *Di Di Hollywood*; the French-language film *Skate or Die*, directed by Miguel Courtois (*GAL, El Lobo*); and *Máncora*, which screened at the Sundance Film Festival.

Pataky attended the University of San Pablo, where she studied journalism but pursued her dream of becoming an actress by enrolling in acting classes on the side. She left school after she was cast in the television series *Al salir de clase*. The series was a huge success and launched Pataky into the Spanish market.

Pataky's first film, *The Art of Dying*, was a box-office hit in Spain. She went on to work in a wide range of film genres, from comedy and action to drama and thrillers. She proved to be a draw for international audiences after co-starring in the French box-office hit *Iznogoud*, as well as taking on a role in *Manuale d'amore 2 (Capitoli successivi)*, which had the second biggest opening weekend ever in Italy.

Pataky launched her U.S. career with a supporting role in New Line Cinema's *Snakes on a Plane*, starring Samuel L. Jackson and directed by David R. Ellis.

JOAQUIM DE ALMEIDA (Reyes) has appeared in



more than 40 feature films in Europe and the United States and has worked with some of the world's most distinguished actors and directors.

This Portugal native made his American film debut in *The Soldier* and went on to appear, opposite Richard Gere and Michael Caine, in *Beyond*

the Limit. He starred in Norman Jewison's *Only You*, with Marisa Tomei and Robert Downey, Jr., and in *Clear and Present Danger*, opposite Harrison Ford.

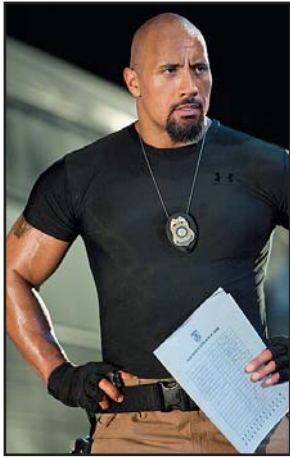
In recent years, de Almeida starred, opposite Charlize Theron and Kim Basinger, in *The Burning Plain*; Steven Soderbergh's *Che: Part Two*; the independent feature *La cucina*; Antonio Cuadri's *The Heart of the Earth*; and *The Death and Life of Bobby Z*, opposite Laurence Fishburne and Paul Walker.

His other notable films include Robert Rodriguez's *Desperado*, with Antonio Banderas and Salma Hayek; John Moore's *Behind Enemy Lines*, opposite Gene Hackman; and *According to Pereira*, opposite Marcello Mastroianni. De Almeida also starred with Daryl Hannah and Denise Richards in *Yo Puta*, one of just a string of European film productions in which he stars.

Among de Almeida's many television credits are recurring roles on NBC's *Parenthood* and *The West Wing*, and a season arc on FOX's award-winning *24*, with Kiefer Sutherland. He has recurring roles on NBC's *Kingpin* and CBS' *Falcone*.

De Almeida has appeared in theater throughout the United States and Europe. His American stage work includes the John F. Kennedy Center for the Performing Arts' production of *The Count of Monte Cristo*, directed by Peter Sellars, as well as productions by the Lee Strasberg Institute and New York's Shakespeare in the Park.

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.

Born into a family of unique entertainers, Johnson had the opportunity to develop a grassroots understanding of the nuances of live performance as he watched both his father

and grandfather achieve tremendous success in the world of professional wrestling. Watching them perform throughout the country gave Johnson a primary education that was unlike any other. After moving to Pennsylvania in his latter teen years, Johnson focused his natural athletic abilities on football and attracted the attention of the University of Miami. After receiving a full football scholarship, Johnson joined UM's powerhouse football program and won his first national championship with the team in 1991. He played again for the national championship in 1992, and closed out his illustrious football career by competing for a third national championship in 1995, against the University of Nebraska in the FedEx Orange Bowl.

Upon graduation, Johnson capitalized on his inherent drive and discipline and turned his passion for entertainment into a life-changing career. Following in the footsteps of his World Wrestling Entertainment Hall of Fame grandfather and father, Johnson quickly utilized his past life lessons to develop the iconic character The Rock. Johnson performed for more than 10 million fans a week on television as well as both domestic and international live audiences that reached in excess of 70,000 people. Johnson consistently sold out venues such as the Houston Astrodome, Madison Square Garden and the Toronto SkyDome.

As the character The Rock, Johnson achieved unprecedented success and became a *New York Times*

best-selling author with his autobiography, "The Rock Says," as well as a platinum recording artist with his WWE compilation CD, on which he performed with such artists as Grammy Award-winner Wyclef Jean.

In April 2011, Johnson will make a highly anticipated return to the WWE as the host of WrestleMania XXVII.

Johnson pursued his desire to expand his entertainment mediums and transitioned from television to film, playing the Egyptian man/god the Scorpion King in the 2001 blockbuster *The Mummy Returns*, which led to his first starring role, in *The Scorpion King* in 2002. The success of that film led to subsequent leading roles in *The Rundown*, *Walking Tall* and *Gridiron Gang*. He also gave an acclaimed, standout performance in the ensemble hit *Be Cool*, lent his voice to *Planet 51* as astronaut Captain Charles Baker, and returned to big family comedy with his starring role in *Tooth Fairy*.

Johnson most recently starred in the George Tillman-directed CBS Films feature *Faster*, in which he stars as an ex-con who is set on avenging his brother's death, which was the result of a horrific double cross during a heist that went wrong. He will next be seen in the Brad Peyton-directed feature *Journey 2: The Mysterious Island*, the sequel to the 2008 film *Journey to the Center of the Earth*.

A global philanthropist, Johnson is a committed celebrity cabinet member for the American Red Cross, has served on the national advisory board for the Make-A-Wish Foundation, where he serves as a Wish Ambassador, and has served as the national spokesperson for After-School All-Stars (a.k.a. The Arnold Schwarzenegger Youth Foundation).

ABOUT THE FILMMAKERS

JUSTIN LIN (Directed by/Executive Producer)



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. His 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 Sundance Film Festival. In 2009, Lin directed Universal's *Fast & Furious*.

Early in his career, Lin served as the production coordinator at the 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 also established Trailing Johnson Productions, his own production company, which has made distin-

guished projects such as the documentary *Spotlighting*, as well as the acclaimed *Better Luck Tomorrow* and *Finishing the Game: The Search for a New Bruce Lee*. Lin is presently in the midst of developing and producing several new film and television projects.

Fast Five marks the fourth consecutive feature film collaboration for **CHRIS MORGAN** (Written by) and Universal Pictures. Beginning with Justin Lin's *The Fast and the Furious: Tokyo Drift*, Morgan went on to adapt *Wanted*, starring Angelina Jolie, for the studio, followed by the back-to-back re-teaming of Vin Diesel and Paul Walker in *Fast & Furious* and *Fast Five*.

Universal is currently gearing up to shoot Morgan's original screenplay *47 Ronin*, an epic samurai action film starring Keanu Reeves, which is scheduled to film in spring 2011. Morgan's latest projects include writing *Bakugan*, for Universal and director Harald Zwart, and he will produce horror-thriller *The Vatican Tapes*, for Lionsgate.

Los Angeles-native **NEAL H. MORITZ** (Produced by) is one of the most prolific producers working in Hollywood today, with a wide range of film and television projects to his credit. The founder of Original Film, a feature film and television company, Moritz most recently produced three films for Sony Pictures: *The Green Hornet*, starring Seth Rogen and Cameron Diaz; *Battle: Los Angeles*, starring Aaron Eckhart; and *The Bounty Hunter*, starring Jennifer Aniston and Gerard Butler.

Based in Brentwood, California, Moritz saw his first producer's credit on a major feature film with 1992's *Juice*, starring Omar Epps and the late Tupac Shakur. After he established Original Film in 1997, the company's first self-financed feature was the hit *Cruel Intentions*, starring Reese Witherspoon, Sarah Michelle Gellar and Ryan Phillippe.

With more than 40 movies to his credit, Moritz's successes include *The Fast and the Furious* franchise,

xXx, *Sweet Home Alabama* and *S.W.A.T.* Comfortable in any genre, Moritz is also responsible for *I Am Legend*, starring Will Smith; *Evan Almighty*, starring Steve Carell; *Made of Honor*, starring Patrick Dempsey; the horror remake *Prom Night*; and the thriller *Vantage Point*.

Other films Moritz has produced include the Denzel Washington thriller *Out of Time*, *Saving Silverman*, *Torque*, *Blue Streak* and *Volcano*. Moritz has made a number of teen films including the college comedy *Slackers*, *The Skulls*, *I Know What You Did Last Summer*, *Urban Legend*, *The Glass House* and *Not Another Teen Movie*, a spoof of the very teen film genre he helped create.

For television, he was an executive producer on the acclaimed drama series *Prison Break* and *Tru Calling*. He is currently in production on the Showtime series *The Big C*, starring Laura Linney.

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.

MICHAEL FOTTRELL (Produced by) most recently served as a producer on *Charlie St. Cloud*, starring Zac Efron; the box-office hit *Fast & Furious*, starring Vin Diesel and Paul Walker and directed by Justin Lin; and *Live Free or Die Hard*, starring Bruce Willis and directed by Len Wiseman. A graduate of the USC School of Cinematic Arts, Fottrell has served in various executive and co-producer roles on such high-profile movies as *You, Me and Dupree*, starring Kate Hudson, Owen Wilson and Matt Dillon; *Herbie Fully Loaded*; *2 Fast 2 Furious*, starring Paul Walker and Tyrese Gibson; *Catwoman*; *Sweet Home Alabama*, starring Reese Witherspoon; *Sorority Boys*; *The New Guy*; *Rock Star*; *Blue Streak*; *Cruel Intentions*; and *A Very Brady Sequel*.

In addition to his producing credits, Fottrell served as production manager for *Mighty Joe Young*,

Volcano, *Crimson Tide*, *Gross Anatomy*, *Warlock* and *Shy People*, among others.

Fottrell served as an executive production manager for years at Walt Disney Pictures and Touchstone Pictures, supervising all facets of film production on *Father of the Bride*, *When a Man Loves a Woman*, *Pretty Woman*, *Sister Act* and *What About Bob?*, to list a few.

GARY SCOTT THOMPSON (Based on Characters Created by) is the creator and executive producer of NBC's hit series *Las Vegas* and co-wrote 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 credits include *The Fast and the Furious*, *2 Fast 2 Furious*, *Fast & Furious*, *Hollow Man*, *88 Minutes* and the cult classic *Split Second*.

AMANDA LEWIS (Executive Producer) is executive vice president of development at Original Film. She was a co-producer on the company's blockbuster hit, *S.W.A.T.*, starring Colin Farrell, Samuel L. Jackson and LL Cool J; on *The Fast and the Furious: Tokyo Drift*; and on *Gridiron Gang*. She recently executive produced *Fast & Furious*, the blockbuster fourth installment of the hit franchise, and *Made of Honor*, starring Patrick Dempsey.

Lewis grew up in Los Angeles and graduated from the University of Pennsylvania with a major in

English. Prior to joining Original Film, she worked at the ICM talent agency in New York and Los Angeles.

SAMANTHA VINCENT (Executive Producer) is senior vice president of One Race Films and co-founder of Tigon Studios, Vin Diesel's film and video-game production companies, respectively. Since 1995, One Race Films has produced such award-winning titles as *Multi-Facial* and *Strays*, along with the blockbuster franchises *xXx*, *The Chronicles of Riddick* and *Fast & Furious*.

In the gaming space, Tigon Studios continues to break new ground by focusing on digital content that can be launched as both video game and film, including the critical hit *The Chronicles of Riddick: Escape From Butcher Bay*. Vincent executive produced *Wheelman* with Midway Studios and Ubisoft Entertainment, and *The Chronicles of Riddick: Assault on Dark Athena* with Universal Studios and Atari.

STEPHEN F. WINDON, ACS (Director of Photography) is an Emmy-nominated cinematographer whose 30 years of working behind the camera are highlighted by numerous international accolades and awards.

In 2010, Windon received an Emmy nomination for Outstanding Cinematography for a Miniseries or Movie for the Steven Spielberg/Tom Hanks-produced HBO epic *The Pacific*. 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 Australian Broadcasting Corporation (ABC), where he worked his way up through the ranks. He started as an assistant cameraman and eventually worked his way up to director of photography for this prestigious television network. After shooting more than 30 television documentaries and several miniseries, he left ABC to work on feature films and commercials.

Windon had the opportunity to become the second unit director of photography on several Russell Boyd projects including *Crocodile Dundee II*, *The Rescue* and *The Challenge*.

Windon's international career began in 1993, when he was offered his first U.S. feature production, *Rapa-Nui*, directed by Kevin Reynolds. His motion picture credits include Kevin Costner's *The Postman*; Renny Harlin's *Deep Blue Sea*; *The Tuxedo*, starring Jackie Chan; *Anacondas: The Hunt for the Blood Orchid*; *House of Wax*; Justin Lin's *The Fast and the Furious: Tokyo Drift*; *Firestorm*; and *The Patriot*.

PETER WENHAM (Production Designer) started his career as an art director and was supervising art director on *The Bourne Supremacy*. His additional credits in this capacity include such richly detailed films as *Blood Diamond*, *The Queen* and *Kinky Boots*. He made the jump to production designer with the television project *Four Fathers*.

Wenham's credits as art director include the British television series *Agatha Christie's Poirot*, as well as the films *Firelight*, *Basil* and *Circus*, and the *Hornblower* television movies including *Hornblower: Mutiny*, *Horatio Hornblower 3* and *Hornblower: Duty*.

His credits as production designer include *The Bourne Ultimatum*, *Battle: Los Angeles* and the upcoming film version of *21 Jump Street*.

CHRISTIAN WAGNER (Editor) 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 (Editor) previously collaborated with director Justin Lin on *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*, starring Diane Keaton and Dax Shepard and directed by Vince Di Meglio; and the Jay Roach comedy *Meet the Fockers*.

Additionally, she edited the Academy Award®-winning short film *Two Soldiers*, with director Aaron Schneider.

Fast Five marks **FRED RASKIN**'s (Editor) fifth collaboration with director Justin Lin. He served as additional editor on Lin's *Better Luck Tomorrow*, for MTV Films, and went on to edit *Annapolis*, for Touchstone Pictures, and *The Fast and the Furious: Tokyo Drift* and *Fast & Furious*, for Universal Pictures. He also served as editor on writer/director John Glenn's psychological thriller *The Lazarus Project*, starring Paul Walker, and most recently edited director Tony Krantz's contemporary noir film *The Big Bang*, starring Antonio Banderas.

A graduate of New York University's Tisch School of the Arts, Raskin began his career in the cutting room where he worked as an assistant editor to Dylan Tichenor (*Boogie Nights*) and the late Sally Menke (*Kill Bill*), before taking on the tasks of additional editor on Paul Thomas Anderson's 2002 romantic comedy *Punch-Drunk Love*, for Revolution Studios.

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 *Battle: Los Angeles*, starring Aaron Eckhart, Michelle Rodriguez and Bridget Moynahan, *Piranha 3D*, *The Mummy: Tomb of the Dragon Emperor*, *Next* and *Gridiron Gang*. In addition to *Fast Five*, Hays established the sexy iconic looks in the previous four films of the franchise: *The Fast and the Furious*, *2 Fast 2 Furious*, *The Fast and the Furious: Tokyo Drift* and *Fast & Furious*.

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*, *Buried Alive* and *Masque of the Red Death*.

She was also assistant costume designer of 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.

BRIAN TYLER (Music by) is a composer of more than 50 films and was recently nominated for Film Composer of the Year by the International Film Music Critics Association. He composed and conducted the scores for *Eagle Eye*, for producer Steven Spielberg; the box-office hit *Fast & Furious*; *The Expendables* and *Rambo*, directed by Sylvester Stallone; *Law Abiding Citizen*, starring Jamie Foxx and Gerard Butler; the Keanu Reeves thriller *Constantine*; the epic science-fiction film *Battle: Los Angeles*; and the hit series *Hawaii Five-0*.

He began scoring features shortly after he received his bachelor's degree from UCLA and his master's degree from Harvard University. Tyler won a World Soundtrack Award in 2002 as well as the World Soundtrack Award for Best New Film Composer of

the Year for his score to Bill Paxton's *Frailty*. The following year, he received an Emmy nomination for his score for *Fitzgerald* and has since won five ASCAP Film Music Awards for *Eagle Eye*, *Fast & Furious*, *Law Abiding Citizen*, *The Final Destination* and *Constantine*.

Tyler is a multi-instrumentalist who plays drums, piano, guitar, orchestral and world percussion, bass, cello, GuitarViol, charango and bouzouki, among others. After he composed the score for *The Hunted*, for Academy Award®-winning director William Friedkin, Tyler found himself on the cover of *Film Score Monthly* magazine and was dubbed as “the future of film scoring.” He then composed the score to Disney's *The Greatest Game Ever Played*, starring Shia LaBeouf. His score for *The Fast and the Furious: Tokyo Drift* hit No. 1 on the iTunes soundtrack sales charts, while his soundtrack for *Children of Dune* was the No. 4 best-selling album on Amazon.com in March 2003.

His other credits include 20th Century Fox's science-fiction film *Timeline*, directed by Richard Donner, *AVPR: Alien vs Predator—Requiem*, *Star Trek: Enterprise*, *Transformers Prime* and Steven Spielberg's series *Terra Nova*. His music has been used in a multitude of film trailers including *Indiana Jones and the Kingdom of the Crystal Skull*, *The Departed* and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*. He is also the executive producer and composer for the upcoming thriller *Columbus Circle*.

Tyler was recently inducted into the music branch of the Academy of Motion Picture Arts and Sciences.

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