

50 MPH: EPISODE 25

“MIDPOINT GRAB BAG”

Transcript (00:58:58)



KRIS TAPLEY

This is *50 MPH*!

[INTRO MUSIC]

DENNIS HOPPER (as “Howard Payne”)

Pop quiz, hotshot!

DENNIS HOPPER (as “Howard Payne”)

There’s a bomb on a bus.

JEFF DANIELS (as “Harry Temple”)

You’re deeply nuts, you know that?

DENNIS HOPPER (as “Howard Payne”)

Once the bus goes fifty miles an hour, the bomb is armed.

SANDRA BULLOCK (as “Annie”)

Stay on or get off?

DENNIS HOPPER (as “Howard Payne”)

If it drops below fifty...

SANDRA BULLOCK (as “Annie”)

Stay on or get off?!

DENNIS HOPPER (as “Howard Payne”)

...it blows up.

ALAN RUCK (as “Stephens”)

Oh, darn.

DENNIS HOPPER (as “Howard Payne”)

What do you do?

KEANU REEVES (as “Jack Traven”)

You have a hair trigger aimed at your head. What do you do?

DENNIS HOPPER (as “Howard Payne”)

What do you do?!

KEANU REEVES (as “Jack Traven”)

What do you do?

KRIS TAPLEY

I’m your host, Kris Tapley, and you’re listening to an oral history of director Jan de Bont’s 1994 summer blockbuster, *Speed*, straight from the people who made it happen. Now, don’t forget to fasten your seatbelts. Let’s hit the road!

KRIS TAPLEY

Get in here and let’s take a load off. We’ve just plowed through some intense production material so I think we can take a beat here and stretch our legs. This is our 25th episode, and you know what that means. That means we’re halfway through *50 MPH!* You know, I had nothing planned for this episode for a while. I just knew I’d use it to catch our breath. After all, once they completed the bus portion of production on *Speed* 30 years ago, I imagine they took a moment before launching into the elevator sequence. So, I figure we’ll do the same. And it really would have been 30 years ago, by the way, 1993, right around now that they would have been shifting gears to knock out the first- and second-act sequences. But no, today, we’ve got a bit of a grab bag of material. Super casual. No structure. No pressure. Letting our hair down a bit. I think it’ll be fun, so let’s go.

First up, I had a handful of unused soundbites from my interviews that I wanted to squeeze into this or that episode. But I just didn’t have the room or maybe it was a little too supplemental to the topic at hand or what have you, so I wanted to drop a few of those in here. For example, you’ll recall meeting Panavision’s Dan Sasaki in the “Hell on Wheels” episode just a few weeks back. Dan, you remember, was fresh at the company back in 1993 and he was the lens tech on *Speed*. Today he’s the Vice President of Optical Engineering at Panavision, and he’s even getting some love in the press as of late. I saw an interview with him at Indiewire not too long ago about the custom lenses he provided to cinematographer Rodrigo Prieto on Martin Scorsese’s *Killers of the Flower Moon*. Anyway, when we brought Dan in, you heard a lot of talk about the anamorphic aesthetic and how it was a sort of Jan de Bont trademark in Jan’s career as a DP. You also heard how those lenses were seen as on the way out at the time as spherical lenses were becoming all the rage. That’s a lot shop talk and I spared us getting into the weeds with it too much at the time, but I do think all of that deserves a bit of a breakdown for those who might be interested. I mean, what the hell an anamorphic aesthetic? And why would it be coveted or admired? Well, in my interview with Dan, I did ask him to break that down for the layman. So, here’s a beefy excerpt from our chat with that in mind.

DAN SASAKI

Basically, with anamorphic, since you're basically building a lens that has two axes of power, a vertical and horizontal, it goes out of focus disproportionately, where an example of the spherical lens, when it goes out of focus, it's very rounded and even and it almost has a very predictable – where in anamorphic, your verticals are going to go out at a factor of two times a different rate than your horizontals. So, what you do is, your out-of-focus characteristics tend to go out more rapidly. You get a more impressionistic, or a kind of dappled, out-of-focus, because you're dealing with a longer net focal length with a wider field of view because your anamorphic lens, a 75, vertically, would be the equivalent of a 35 width-wise. The depth of field is apparently much more shallow than its Super 35 counterpart. So, things are in and out of focus more selectively for the cinematographer. In addition, you get the really cool flares. Again, you get the focus breathing, so when you rack focus, instead of focus racks being very rounded and symmetrical, it tends to follow one axis, and in the case of Panavision lenses, it's a vertical axis that goes out of focus. So, all these things add up to give anamorphic an aesthetic, and despite the fact that in the digital era, when anamorphic had a technical disadvantage, meaning that there was less information on the sensor than a spherical lens, anamorphic still prevailed. And we're learning more and more it was because of the aesthetic and not necessarily who had the most technical perfection, but what lens offered the most pleasing image that the cinematographer was after. And some of the artifacts or lack of perfection in an anamorphic lens really lent itself to kind of carry its way through when it was at a deficit of information, and this was at a time when HDTV or high definition came out and everything was prompted as who has the most pixels or who had the greatest volume or surface area of information, and oddly enough, anamorphic, which had the least, managed to survive. And nowadays, with the larger format sensors, anamorphic now has the same advantage as the spherical lenses, technically, but they also carry the aesthetic. And if you compound that with the fact that now more entertainment is being viewed on personal devices than large screens and you're using a different part of your vision, it actually plays a much more important role that the artifacts are something that engages your audience, which is a whole different topic. I mean, we can talk hours just on that on itself, of the aesthetic that works with the smaller formats. But that was the thing, was I think, like, Andrzej Bartkowiak and, of that era, like, the greats, like Jan de Bont, they really realized that and used the anamorphic for that look, on top of the fact that on photo emulsion, it had an advantage, technically, with more negative space.

KRIS TAPLEY

Don't you feel so enlightened now? There is literally not a better person on the planet to explain all of that than Dan. Anyway, next up, we've heard from Richard Foreman, the still photographer on *Speed*, a number of times over the last few weeks. Still photographers are a vital part of the identity of a film. I mean, after all, half the time when you're looking at a publicity shot from a movie, it's not necessarily a shot from the actual film but the work of a still photographer working right next to the camera on set. We'll get into the marketing of *Speed* down the line, but probably the most ubiquitous publicity still from the film has kind of an interesting story, and I wanted Richard to share that here. The shot I'm talking about is sort of a dead-on shot from the front with Jack

Traven on the left and Annie driving the bus on the right. Jack is still wearing his blue-ish, denim-ish button-down over the white T-shirt, so it's basically not long after he jumped on the bus. And it's everywhere. You type in "Speed movie" on Google and it's all over the place. Well, I thought this was fun, so here's Richard with the story behind that shot.

RICHARD FOREMAN

I didn't take it. However, I did create it. I knew that Keanu leaning forward and her driving the bus was going to be – like, after reading the script – that was the crux of the film. You know, he's on the bus. He's trying to help her. She's driving the bus. And you know from talking to Jan that they had this – what we called the Popemobile with the plexiglass in the front and the windshield taken out, so they could do camera moves and not have the reflection and just be right there. When there was one camera, they wouldn't let me on, because, "Oh, no, there's too many people. Too much weight." And yet, when they had to add in a second camera, oh, they just put a second camera on with another operator and another assistant. And that's the still photographer's life, right? It's like, "Oh, no, we can't fit you in. Oh, but we can fit in a B camera with three times as much weight." So, I took a camera. It's a – well, we were shooting film, so I guess I was shooting an F3, F3 body. So, I just took the camera and I took a C-stand arm and I mounted my camera to the end of it. I hung it upside down to the framework of the Popemobile and I took a long remote release cable and I gave it to the first assistant, who was a friend of mine. And I said, "When Keanu leans forward and Sandy is, like, driving the bus, just hold the button down." And I don't know what happened, if he did it during a lineup, you know, when they say, "Keanu, take your position," but it looks too serious. Of course, Keanu is always serious. Well, in those days, he was always pretty serious. Now he's a little bit more lighthearted, from what I hear. But it looks like it was actually taken during the scene, so, he said he did about three or four times during the scene, but I had framed it, I had exposed it, and all he did was just hold the button down and shoot about 12 exposures. And they asked me why it was upside down. You know, because it was upside down in the negative roll. They mounted it upside down, because it just goes through a machine, and then they had to spin it around. And that always puzzled the photo editors. "Why is this upside down?" I said, "I shot it upside down."

KRIS TAPLEY

And finally, this isn't particularly trenchant or anything, but I have this quote I didn't use from Don Granger, the former vice president of production at Paramount Pictures. You'll recall Don developed *Speed* with producer Mark Gordon and screenwriter Graham Yost for a year or so before the studio put it into turnaround. That whole story is back in episode four and you should check it out if you haven't because it's good stuff. Anyway, I talked to Don a lot about this kind of movie, which I like to say has a clean engine. A very tight premise. A sort of diamond elevator pitch, and of course a lean piece of action filmmaking. I talked to Don about how we just don't get this kind of thing anymore, and how I'm always hoping for some kind of a reprise. And, of course, we discussed his work overseeing the film division at Skydance where it's fair to say the sort of evolution of this kind of movie has poked through with stuff like the *Mission: Impossible* franchise

and *Top Gun: Maverick*. Anyway, Don said this thing here, and again, I don't know that it's an epiphany, but it certainly lays out maybe why we don't get *Air Force One* and *The Rock* and *Speed* and things like this anymore. And frankly it makes me feel a little better about maybe not pulling my hair out and understanding that, in many ways, there's just no going back. Here's Don.

DON GRANGER

I've made throughout my career, and we continue to make at Skydance, you know, action-adventure and science-fiction and fantasy and romantic-adventure films, and it's the bane of our filmmaking existence, and a lot of people, a lot of filmmakers' existence, that you can't come up with a villain plot, or a character in this movie, that a certain segment of your audience won't say, "I've seen this before. I've seen it done. I've seen this version of an action sequence done." It's harder now because we have inundated the audience with the children of *Terminator* and *Speed* and those other movies you mentioned, and the grandchildren and great-grandchildren, for 30 years since that movie. What was fun and easier back then, was you had an audience that hadn't seen 150 of these, hadn't grown up watching them on television and on streamers, and wasn't so versed and so jaded and so cynical about what to accept in an action movie. So, we were at the beginning of the cycle and we could make movies that, you know, had villains like Dennis Hopper that felt original, in both personality and intent. So, it was just the beginning of a mid-to-late-80s into '90s action movie boon, you know? And a way of creating movie stars out of these movies. That was incredibly fun to live through.

KRIS TAPLEY

So, again, just a few things there I wanted to drag out of the vault so to speak. Next up – and now for something completely different – what does a 7-year-old think of *Speed*? How's that for a left turn? But seriously, my son, Foster, is at an age where I'm trying to sit him down in front of movies when I can and break through that short attention span thing and, of course, expose him to older movies. I just think kids can take more from *E.T.* or *Superman* than they can from today's populist movie landscape, I'll say, diplomatically. Anyway, Foster is very aware of *Speed*. As my son, how could he not be? And I guess it's the first R-rated movie he's seen. He's seen it twice, actually. So, you know, I thought I'd squeeze my child for content here and just pick his brain about the movie for 10 minutes. So, here is my interview with 7-year-old Foster Tapley about *Speed*. And we just recorded this down and dirty on my phone one day, so just roll with it.

KRIS TAPLEY

OK, we're here with my son, Foster Tapley. Foster, you want to tell everybody where you got that name? Foster?

FOSTER TAPLEY

Uh, yeah.

KRIS TAPLEY

You didn't expect that one.

FOSTER TAPLEY

I don't know the movie. I forgot the name of the movie that they named me from.

KRIS TAPLEY

It's called *Citizen Kane*.

FOSTER TAPLEY

Oh yeah. They named me about – after *Citizen Kane*.

KRIS TAPLEY

Charles Foster Kane.

FOSTER TAPLEY

Yeah, Charles Foster Kane.

KRIS TAPLEY

That's where you got your name. OK, so, we're going to talk about *Speed*. How old are you?

FOSTER TAPLEY

Seven!

KRIS TAPLEY

OK. And *Speed* is rated R. Do you know what that means?

FOSTER TAPLEY

What?

KRIS TAPLEY

It means kids can't watch it unless there's an adult with them.

FOSTER TAPLEY

Hmm, interesting.

KRIS TAPLEY

Yeah. So, you thought that was interesting, that you liked a movie that was for grownups. Right?

FOSTER TAPLEY

Yeah.

KRIS TAPLEY

What do you like about *Speed*, man? Tell us what you think about *Speed* from a 7-year-old's perspective.

FOSTER TAPLEY

I like *Speed* because I like all of the funny stuff.

KRIS TAPLEY

You like the funny stuff? That's a first. What's the funny stuff?

FOSTER TAPLEY

The funny stuff, one thing is, like, "We're just two cool guys," and then, POOF, he just gets attacked by him.

KRIS TAPLEY

OK, that's funny to you.

FOSTER TAPLEY

Yeah.

KRIS TAPLEY

When he says, "We're just two cool guys," and then Ortiz tackles Ray, because he thinks he's doing something good to get the gun away from him. But then what happens?

FOSTER TAPLEY

He attacks him.

KRIS TAPLEY

Well, he accidentally shoots the bus driver, right?

FOSTER TAPLEY

Oh, yeah.

KRIS TAPLEY

Oh, yeah. What else is funny? I know one part you think is funny.

FOSTER TAPLEY

What?

KRIS TAPLEY

Whenever Jack Traven is going underneath the bus. And what does that guy say?

FOSTER TAPLEY

"This guy's nuts!"

KRIS TAPLEY

"This guy is nuts!"

FOSTER TAPLEY

And then she's like, "Yeah, it's like driving a really big Pinto."

KRIS TAPLEY

That is a good part. What else do you like, man? Do you like the action? You like the exciting stuff?

FOSTER TAPLEY

Yeah. And also, if I was in *Speed*, I would definitely not go in the elevator shaft.

KRIS TAPLEY

That was scary, huh?

FOSTER TAPLEY

Yeah.

KRIS TAPLEY

Yeah, that's dangerous. It's better to be just in an elevator, not in an elevator shaft.

FOSTER TAPLEY

Yeah, the bad thing is, like, the elevator was going up and then Jack Traven was about to get squished because there was a ceiling.

KRIS TAPLEY

He had to jump down into the elevator.

FOSTER TAPLEY

So, instead he just jumped down into the elevator.

KRIS TAPLEY

That's right. Oh, wow, what else? What about when the bus jumps across the-

FOSTER TAPLEY

Boing!

KRIS TAPLEY

What?

FOSTER TAPLEY

Boing!

KRIS TAPLEY

Is that the sound it makes?

FOSTER TAPLEY

Yeah.

KRIS TAPLEY

When it jumps across the big gap in the freeway, is that cool?

FOSTER TAPLEY

And speaking of buses jumping, I actually made a father's card for him.

KRIS TAPLEY

That's right.

FOSTER TAPLEY

And the bus was jumping.

KRIS TAPLEY

That's right. He made me a Father's Day card. Maybe I'll share that on the website for the podcast. He made me a Father's Day card. Totally caught me by surprise, and it was the bus jumping across the gap in the freeway, and it said, "Happy Father's Day," because he knew Daddy likes *Speed*. What about the subway part? You like the subway part?

FOSTER TAPLEY

Oh, yeah. I learned about the movie magic when I saw the 10-foot-long chain train. That was not a real train.

KRIS TAPLEY

Yeah. In fact, we're going to talk about that on an upcoming episode about how they made the trains, the model trains that they use in that sequence. It's pretty cool, huh?

FOSTER TAPLEY

Yeah.

KRIS TAPLEY

But it looks like a real train, doesn't it?

FOSTER TAPLEY

Yeah.

KRIS TAPLEY

Isn't that so cool? The elevator shaft, too, remember?

FOSTER TAPLEY

Oh, yeah. Yeah. Like, you look the right and then you'll see that it's, like, that's the light right way it's going, but it looks like an elevator is going down.

KRIS TAPLEY

Yeah, he's talking about – and we'll talk about this soon – he's talking about how, the way they did that sequence, they built an elevator shaft and put it on its side for the

opening credits, you know? For the words at the beginning, right? Yeah. And that's how they shot that.

FOSTER TAPLEY

Yeah.

KRIS TAPLEY

It's pretty crazy. You saw Jan de Bont one time when I was talking to him. You remember that? When you popped up behind me?

FOSTER TAPLEY

Oh, yeah.

KRIS TAPLEY

And he asked you what you thought of the movie.

FOSTER TAPLEY

Yeah.

KRIS TAPLEY

That was pretty crazy.

FOSTER TAPLEY

And also, I've seen *Speed* for movie night.

KRIS TAPLEY

You saw *Speed* for movie night. Yeah, we do movie night every Friday night

FOSTER TAPLEY

Yeah.

KRIS TAPLEY

And one time you wanted to do *Speed*.

FOSTER TAPLEY

And next time I'm thinking of doing *Speed 2*!

KRIS TAPLEY

Yeah, well. I guess we kind of have to, don't we? We'll come to that. What do you think about Jack Traven?

FOSTER TAPLEY

Oh, yeah. I want to dress up as him.

KRIS TAPLEY

You want to dress up like him? Like, the vest he's wearing and stuff? Like, the tactical gear.

FOSTER TAPLEY

Yeah.

KRIS TAPLEY

Is he cool?

FOSTER TAPLEY

Yeah.

KRIS TAPLEY

He's played by an actor named Keanu Reeves. Keanu is a Hawaiian name. It means something like "cool breeze over the mountains" or something. That's what that translates to. Isn't that crazy?

FOSTER TAPLEY

Yeah.

KRIS TAPLEY

What did you think of – you remember the girl's name?

FOSTER TAPLEY

Yeah, Anna.

KRIS TAPLEY

Annie, yeah.

FOSTER TAPLEY

Annie.

KRIS TAPLEY

What did you think of Annie? She's pretty cool.

FOSTER TAPLEY

Yeah. My favorite part about the bus is when he was, like, "Don't spit down my bus, Annie!"

KRIS TAPLEY

That's right. That was an actor named Hawthorne James. I think he made that line up. Like, I don't even think that was in the script. He just said that. "Don't spit on my bus, Annie." That's pretty funny. What else man? I've got you on the spot.

FOSTER TAPLEY

I've got you on the spot?

KRIS TAPLEY

What did you think about the bad guy?

FOSTER TAPLEY

Oh, yeah. The bad guy. Oh, yeah. The bad guy.

KRIS TAPLEY

What does he say?

FOSTER TAPLEY

“Pop quiz, hotshot!”

KRIS TAPLEY

That’s it.

FOSTER TAPLEY

He’s the guy who said it!

KRIS TAPLEY

His name is Howard Payne.

FOSTER TAPLEY

Howard Payne, Howard Payne, Howard, Howard, Howard Payne.

KRIS TAPLEY

And he was played by a guy named Dennis Hopper. And Annie was played by a woman named Sandra Bullock.

FOSTER TAPLEY

Ooh. Some people in *Speed* are some people that my dad talked to, because they put real people that are in real life into a movie.

KRIS TAPLEY

Yeah. We’re learning how movies are made.

FOSTER TAPLEY

Yeah, and my dad loves *Speed* because it’s the first movie that made him want to know how they make movies.

KRIS TAPLEY

See, he’s picked all of this up just by hearing me talk on the podcast, actually. I don’t sit here and tell him this stuff. He’s a very – children absorb everything around them, so, it always surprises me what he must hear me say on the podcast.

FOSTER TAPLEY

Yeah.

KRIS TAPLEY

Yeah. Anything else about *Speed* that's worth talking about? What about when the bus goes on two wheels, you know? When it when it's tilts over like that?

FOSTER TAPLEY

Oh, yeah. You put that picture on your computer.

KRIS TAPLEY

I had that as my desktop for a while, yeah. It's pretty cool. You know how they did that, right? They literally had a bus on two wheels, and then on the side that's up in the air, they had, like, these kind of stilt things coming down with wheels on those so that it could, like, actually drive at an angle like that. It's kind of crazy.

FOSTER TAPLEY

Yeah. I don't think that's realistic.

KRIS TAPLEY

Fair enough, man. Fair enough. It probably would have tilted over, huh? But you remember what he says? He says, "Everybody, get on this side of the bus." You know why he said that?

FOSTER TAPLEY

Why?

KRIS TAPLEY

Because if there's more weight on that side of the bus, it'll keep that side from tilting up. It'll keep the weight and push the bus down. That's why he told everybody to get on that side of the bus.

FOSTER TAPLEY

Yeah.

KRIS TAPLEY

Otherwise, they definitely would have tilted over. What about at the very end, whenever the subway comes crashing out of the street?

FOSTER TAPLEY

Oh, yeah.

KRIS TAPLEY

I should take you down there now that you've seen it. We have seen – remember the one place we saw that's in the movie? When we went to the beach and I showed you that place?

FOSTER TAPLEY

Oh yeah, that part was in *Speed*.

KRIS TAPLEY

When the bus blows up at the beginning, I took you down there to – it's a restaurant called The Firehouse.

FOSTER TAPLEY

Oh, yeah. The Firehouse.

KRIS TAPLEY

In Venice. Oh, yeah. What do you think about the music in *Speed*?

FOSTER TAPLEY

Oh, yeah.

KRIS TAPLEY

You like that?

FOSTER TAPLEY

I do like the music.

KRIS TAPLEY

How does it go?

FOSTER TAPLEY

"Bum-bum-bum-bum-bum-bum-buuuuuum bum bum bummmm." At the end of the movie when I saw the "duuun nuh-nuuuh nuh-nuh-nuh" song, I was doing the Chicken Dance.

KRIS TAPLEY

He was doing the Chicken Dance to the Billy Idol song at the end. That song is called... "Speed." Very original. Yeah, man. The score, the music, is good. "Dun dun-dun dun dun dun."

FOSTER TAPLEY

"Ehhhh, eh eh eh hhhhh!"

KRIS TAPLEY

Yeah, man. Here we go. I got a question for you. People used to rate movies with four stars. Now they do five stars. But it used to be four stars was the standard. So, like, one star was not very good. Four stars was great. So, a movie could be a one-star movie. It could be a one-and-a-half-star movie. It could be a two-star movie, a three-star movie, three-and-a-half stars, whatever. How many stars would you give *Speed*?

FOSTER TAPLEY

One hundred!

KRIS TAPLEY

I mean, I can't argue with that. OK, this has been Foster talking about *Speed*. Say goodbye to everybody.

FOSTER TAPLEY

Bye-bye.

KRIS TAPLEY

Look, folks, find me another podcast with this shit, OK? I'm delivering gold here. Anyway, finally today, a bit of a longer section here, but I wanted to talk a bit about Jan de Bont's temperament. You've probably detected a whiff of something in the air regarding Jan being kind of difficult to work with. Well, I've heard about it enough that I feel I need to wrangle with it in some way, and I'd certainly be remiss to omit it from these proceedings, so, let me just deal with it. I considered making this a whole episode, but then I didn't want to bog down into it such that it would be an entire week's worth of discourse on the podcast. So, I'm sort of shoehorning it in here, I guess. And I want to be clear. I've never gotten the impression that Jan was abusive or, you know, in need of canceling. But there's enough acrimony out there to fill a segment, at least, so let me just have some of the cast and crew fill us in. Here's casting director Risa Bramon Garcia.

RISA BRAMON GARCIA

At the end of the day, and I went through this with Jan on *Twister*, people either loved him or hated him. He had a temper and the thing that was brilliant about him is he dug in, he worked hard, he had a vision, he'd fight to the death for his vision and in my collaboration with him, that didn't get affected, you know? Because we were always at the mercy of the studio. We always had to fight the studio and we would fight it together to honor that vision, so there was never an issue at that point. When it got into production and post-production, the fights were harder to win and they were harder to fight, and so I think that's where Jan started being so uncompromising that it was hard for some people. And that was kind of what was brilliant about him and what was challenging about him. It never affected my work with him, but I know that it affected people down the road.

KRIS TAPLEY

Stunt coordinator Gary Hymes.

GARY HYMES

I don't remember exactly who told me this, but it was a very prominent person in the film industry – when I said, “Oh, I got a call to do this movie *Speed*, with Jan de Bont,” and this person's quote to me was, “I'd rather stick hot poker in my eyes than work with Jan de Bont.”

KRIS TAPLEY

First assistant director David Sardi.

DAVID SARDI

Jan, famously, had a short fuse. The thing about it, though, and the reason that I felt like I could deal with it was because, whenever he would blow – and being Dutch – he would just go off in a tirade of, in hindsight, really funny malapropisms and bungling the English, like, you know, “Fucking hell damn shit!” Stuff of like that was how, you know, he would communicate. But it was always about the work. It was never personal. I never felt like Jan would go at somebody in the way some people, some other directors, you know, will just sort of want to really go after somebody personally. Jan never did that. And it would always blow clean. Fifteen minutes later, he’s smiling and laughing again. He was just always in the moment, so I didn’t have to worry about things being held over, in terms of, like, you know, anger or frustration or something. He was just always about getting the next shot.

KRIS TAPLEY

Production sound mixer David Macmillan, also touching on that amalgam of expletives.

DAVID MACMILLAN

He’d go “fuck-damn-shit” or something like that. He didn’t know how to swear. But it’s just that he was frustrated. He wasn’t mad at anybody, you know? Although he would say things that were kind of rude at times. It’s just it was his way, you know? And you could tell him and then he would say, “Oh, gee, I’m sorry,” and apologize. Jan doesn’t know that he’s being an asshole at times, you know? While he’s shooting. Because I also did *The Haunting of Hill House*, or *Haunting*, with him. I would tell him, “You’re being an asshole, Jan.” And he’d go, “Oh, no, me?”

KRIS TAPLEY

The Dutch thing that Sardi mentioned, that comes up a lot, by the way. Here’s production designer Jackson De Govia.

JACKSON DE GOVIA

I have a next-door neighbor who’s Dutch and it reminds of Jan. There’s a whole different thing there. It’s not cold, but it’s ferocious. It’s also polite. There’s something about Dutch people and me. I’m an Irish background person. The Dutch, they’ve created their whole country, you know, by creating dams and taming the sea and inventing, you know, economic models that nobody else ever thought of, and they’re definitely a different breed of cat for me, you know? I’m part Portuguese and part Viking, so I’m more of an improviser.

KRIS TAPLEY

And here’s actor Glenn Plummer, and he’s relaying a story from the set of *Speed 2: Cruise Control* here.

GLENN PLUMMER

Most foreign directors I know have a different outlook than American directors. Because he was more of – you know, he was more of a guy. He was more of a person. He wasn't this anomaly that you couldn't get close to. He was a guy. He blew us up, and then he yelled over the speaker, "Hey, I need you to get closer." I proceeded to cuss him out, and after I got done ranting and raving, he goes, "Glenn, you shouldn't cuss at your director," and I said, "OK," and that night, I had dinner with his family on the island. He didn't even get mad at me. He just said, "You shouldn't cuss at your director." Literally, that's all he said! And I was like, "Fuck, man." You know what I mean? "God dammit, Jan, man, whatever," you know? And that was it. It was over. Nothing ever said about it again.

KRIS TAPLEY

Stunt performer and driver Donna Evans.

DONNA EVANS

I had worked with him on *Basic Instinct*. I drove the Lotus Esprit for Sharon Stone on that and he was a DP on that one. Let's just say when they called me to do *Twister*, I said no. He's a hothead.

KRIS TAPLEY

Actor Joe Morton.

JOE MORTON

That was Jan's first directorial and I think he was enormously nervous about it. It was probably the biggest budget he had ever worked on, and especially since it was his debut as a director – he had a tendency to yell a lot. Kind of like a James Cameron sort of situation. But I have a feeling it came out of the fact he was just completely feeling responsible for getting this thing done and done well in the time we had to shoot it.

KRIS TAPLEY

Actress Beth Grant.

BETH GRANT

Jan could be very tough with his crew and he was particularly tough with his best boy. At one point I said, "I can't believe the way he talked to him," and somebody said, "They're best friends. He's been with him forever." And I said, "Oh, well, then OK! None of my bee's wax."

KRIS TAPLEY

First assistant camera Vern Nobles Jr.

VERN NOBLES JR.

We had, most of the time, six to 10 operators and camera crews. So, Jan would get pissed off at one of them, or Andrzej would get pissed off because they weren't doing something they were supposed to do, and they were, like, "Replace them." And we ran out of people to replace people with, because there just weren't enough qualified people

in Hollywood, on the A level. So, we put them – we called it “Z” camera. Whichever camera was farthest away from Jan and Andrzej, we’d have them do that for a couple of days until they forgot we fired them. And we just kept rotating the whole crew around in circles. When they’d get mad at them, we’d put them on “Z” camera and everybody would move up one camera.

KRIS TAPLEY

Here is someone we have not yet heard from, actually. This is Michael Risoli, a listener of *50 MPH* who got in touch. Michael was the key set production assistant on *Speed* and he’s gone on to have a successful career as a first AD on series like *Sons of Anarchy*, *New Girl*, *Single Parents*, *Dead to Me* and *It’s Always Sunny in Philadelphia*.

MICHAEL RISOLI

Jan got into things that I think he thought he knew about. Like, he was very hard on the camera crew. When people say, “Oh, he would take the camera away and do it himself,” no. He would rip the camera out of the operator’s hand, literally push him to the side, tell him he’s a fuck-up, he doesn’t know what he’s doing and do it himself. “I’ve got to do this shit myself.” The same thing with, like, safety things, like trying to safety off these guys in the Popemobile, you know, who were hanging off the sides of the bus. He didn’t have any time for that. Pushing people out of the way. “Give me the camera! I’ll do it!” And literally having somebody hold him off the side of the bus while he’s shooting and yelling, “Faster! Faster! Faster!” That was the temperament. I mean, Jan was a madman. I mean, it was a big deal. We all thought he was unsafe, and those were in the days when we would do anything!

KRIS TAPLEY

And finally, unit production manager Ian Bryce.

IAN BRYCE

I think on some of those movies, you know, that’s what it needs, right? Not just anybody can make a movie like that. And I think, you know, when you talk about people like Jan and Michael Bay and other highly talented directors who are not just very creative, but very strong personalities, I think it takes some of that to make some of those movies. And certainly, in that case, you know, there’s a lot of decisions getting made, and it was very fluid. There was always changes and, you know, when you’re doing live-action stunts like that, you’ve really got to pay attention. Like, you cannot relax, right? It’s – you know, I often say to people, you know, I never prayed so much in my life on a movie as I did on that one.

KRIS TAPLEY

Alright, that’s a lot of talk. Given that it came up so much, I felt I should go to Jan and just see if he had any thoughts about these stories and his reputation and whatnot, and this is what he had to say.

JAN DE BONT

I'm intense. I like things to happen quickly, and that has to do with spontaneity, and when people are so used to a particular way of working in the movie business, it's always a set pace. And I hated that set pace. And I worked on many movies before, and I couldn't stand it, how slow everything is. And that's what all the arguments came out of. Basically, it's, my pace was so much quicker than most of them. But the people really close to me, they knew that, because I'd worked with them on other movies. And they loved it because they had gotten a chance, I gave them a chance, to really participate in the movie. See, that's what I like. I don't want them to be just workers, that, "OK, you want a chair there and a lamp there." Don't give me just a regular chair you can buy in the store. I want the special chair, or whatever, you know what I mean? Surprise me with things, because if you surprise me, you surprise the audience, too, and viewer, too. And also, quite often when filming, I get a lot of ideas when I see a scene, and then suddenly it's like, "Oh, I have to do this and this and this!" And then, "Where's all the cameras?" And then, part of the crew, some of the crew members, they were not prepared to really follow my speed. They were, like, "OK, well, if you want to do it, OK, go ahead, I don't know." Then they kind of gave up. And it's like, I want energy, also, to come out of the crew. I'm very energetic, and I'm still very energetic, and I like to energize the crew as well, and some people are not used to that. You come on the set at seven, you have coffee first and then, "OK, what are we going to do?" While they should already know what we're going to do because they get call sheets before. In Europe it's quite different. It's, like, they are so used to be able to change on the set almost completely. "Can we paint this really quickly blue or so," whatever. And that will be, in two minutes, it would be done. You wouldn't get a guy and get a painter. No, the guy, the painter, is already there. He already has a kind of blue paint that's good enough. And it would be done in no time. Here, you have to almost ask permission, you know, to get a union painter and this and that, and it makes being original very difficult. Too many set rules. Everything is really intense on movie sets all the time. So, that's nothing new, but then you get intense and we agree to disagree, and we just move on. Because the next scene comes up, because you cannot really stand still. Like, a little disagreement, that's, like, a good thing, because then you understand each other, maybe, better next time, you know? I'm not afraid of arguing. I mean, I like to avoid it, but over all those years, I got, like, some really great people around me, and I loved to work with them, because that's what they like to do to, too, you know? Adapt things quickly and keep the energy in it, because if the crew loses the energy, the film is going to lose the energy, too. There's no doubt about it. I've worked on too many films with too many other people, big directors, and if that happens, you cannot get it back. But the funny thing is that, so, when the movie is finished, you would be amazed how many of the people that were on the crew had the best time of their life on that movie, because normally they're never asked to participate. It's so much more fun. If you have energy you can create, it makes the movie fun.

KRIS TAPLEY

Now, that all having been said, there was one relationship Jan had on the production of *Speed* that was particularly fraught. And I didn't know anything about it until I started digging in and learning more about this movie. That person is producer Mark Gordon, and Mark was very candid about this when we spoke. By then I had heard that they

didn't have a great relationship and I had even heard that Jan had kicked Mark out of the editing room during post-production, but Mark was, again, very candid and didn't take a lot of prodding to convey what he found to be disheartening and, in hindsight, sad about the experience of his first hit movie. So, here's Mark.

MARK GORDON

We didn't get along particularly well once the movie started to be shot. And so, it was not a happy experience for me. When you hire a director, when you fight for that director, when you champion him and then you go through the development process, the pre-production process, the painful budget process, and then you start shooting the movie, you presume, you hope, as a producer, that you have developed enough of a rapport and a partnership with that director that you're making the movie together, even though the director is now front and center, because that's the way it has to be and that's the way it should be. Once we started shooting, he really wasn't interested in what anybody had to say, including me. He was a dream in development. He was a dream up until the time that we started shooting. Even in pre-production, when they were – the studio kept lowering the budget and lowering the budget, he and I and Ian Bryce worked really closely together to figure out how we were going to make sure that we kept enough of the action sequences in to keep the audience satisfied. But we were really, I don't want to say close, but it was a very collaborative relationship. And then day one on the set, it was like a different guy. And by the way, he's not the first person to behave that way with a producer, and not the first person that's behaved that way with me. I'm not blaming him or me, but we just didn't get along. And so, when the first movie was over, you would have thought that I didn't exist. I remember somebody saying, "Well, how did you end up getting the script?" And he couldn't say that I had sent it to him, because that would mean giving somebody else credit for whatever success there is. Listen, from my perspective, I was nothing but great with him. He threw me in the trash and had no interest in having any kind of relationship with me or crediting me, or anybody else, for that matter, with the success of the movie. As a matter of fact, I'll go so far as to tell you that I was making another film when the movie was released. I came back to L.A. for the premiere and I went back to Toronto, where I was shooting another film, and I got a call from Jorge, actually, who said, "Listen, I know you're supposed to go on the international tour for the film. But if you go, Jan won't go, and we need him to promote the film." "So, you're telling me that I can't go." And it was really sad for me, because this was the first successful movie that I had. Back in those days, the studios were spending more money than you could imagine promoting these movies. And so, you know, on movies that I did over the years – *2012*, *Saving Private Ryan*, *The Day After Tomorrow* – these things were great. I would travel all over the world with the director and promote the movie and it was great. This was the first opportunity that I had to enjoy the fruits of my labor, after years of working on this film, and I was uninvited because Jan wouldn't – I won't go if he goes. So, it was clearly personal. And to this day, I really don't know why. I give all of the credit, or most of the credit for the success of the movie to Jan. I believe that he had a vision for that movie that was absolutely perfect, and watching him shoot the movie and seeing how he used the camera, it was incredibly educational and impressive. So, I don't take anything away from him as a

filmmaker on that movie. I just thought he was an asshole. I haven't spoken to him on purpose since the movie.

KRIS TAPLEY

OK, so, let's get a response from Jan. First of all, regarding that stuff about the international press tour, which, by the way, I did run that by former Fox exec Jorge Saralegui, who Mark mentioned, and he didn't recall it specifically but let's just say that it made sense to him that if Jan didn't want Mark to come, then that's how it would have gone down. But here's what Jan had to say about that specifically and about Mark's feelings on their relationship and his experience of *Speed* generally.

JAN DE BONT

Oh, no. That I don't know at all. I don't think he wanted to go, to be honest. It was all in different stages. It was not one long one. Because in those days, it was, like, Europe first, and then not all Europe countries. Only Germany and Austria and then later it was England and Spain and all those countries where – not everything at the same time. That wasn't like that. So, all single countries. Japan. So, it was a lot of different trips. It's so ridiculous to still have hang-ups about that. He made so much money! He should not be fucking – that's sour grapes, you know? He made the most money. Because he got the percentage points and I didn't get any, so he should not really complain anything, you know? It wasn't his ideas to make all those script changes that made the movie, made some of the scenes so popular. We had an on-and-off love-hate relationship. Mark is kind of an old-fashioned producer in regards that he always wanted to be on the set and talk to the actors, and I felt that it had a negative influence on the performance of the actors. He's kind of used to really talking to actors in a more, like, how to stage things, and I never wanted him to talk about how to do things because the moment somebody tells them, it will be stuck in their mind and it would really interfere with how relaxed I wanted to be and how spontaneous and authentic I wanted to be. And also, the way I filmed it was not the regular way of how movies are filmed, too, you know? It's, like, always moving cameras, always in buses. There is hardly ever a non-moving camera in this movie. And quite often when there's really some big sequences and complicated, with a lot of things going on at the same time, I don't want anybody to talk to anyone. A director on the set can only create chaos in those particular moments. So, I think he was kind of frustrated that he hardly ever could be there and be involved in it, because we were always driving or moving and it was just impossible. So, I can see, from his perspective, that it's frustrating, too. But I thought, you know, for myself, "Listen, this is the first chance I've got from the studio. I really have to do it the way I see it, otherwise, then I'm not fully responsible. And I don't see anything getting out of the studio or from him, for that matter, that would help me create that authenticity." He made it possible that I could make the movie, too. So, in that regard, I'm very grateful to him. He had made it possible that there was money there, that I got a deal set up, and all that stuff I was not involved in. He was really good, also, in getting the cast, I think. It was important as well, supportive of it, you know? Of the choices. To me, he is a really good producer, but for prepping, getting it organized, getting the story, getting the writers, getting a team together. From then on, those producers are much better at the office. They don't contribute. They have done all their contribution, which, and it was a

good contribution, of course. Otherwise, you wouldn't have gotten there. I like a good line producer. Line producers are the most important people on the set, not real producers. Because real producers actually know, a lot of them have very little to do with the movie.

KRIS TAPLEY

So, again, I didn't feel all of that needed to be one episode, but I did think it needed some space to breathe in this ongoing dissection of *Speed*. I think it probably would have been a sin of omission otherwise. Finally today, let's read some reviews and fan mail! I want to say, to everyone who has sent in an email or a comment on our socials, thanks so much for that engagement. This whole thing is incredibly work-intensive, far more than I think I anticipated coming into it, so whenever I sort of climb out of an editing session and read a little bit of love on the internet, it goes a long way. So, thank you for that. If you haven't written us a review yet and you're digging the show, please do that for us. Drop us five stars, drop us a like, tell us what you think and all that stuff that helps us grow our audience. We're depending on you.

Our most recent review is from a Bayouradio, who says, "Who Needs a 50-episode podcast on *Speed*? Turns out we all do and Kris Tapley has come to our rescue. I look forward to every episode and love the route it takes. I wasn't even the biggest fan of the movie starting out but this has given me new appreciation for it, as well as so many other things." Thank you for that, Bayouradio, and look, that's something I say to a lot of people, even friends of mine who I tell about what we're doing here. You don't have to love *Speed* to get something out of this podcast. At least that's how I view it. I'm pretty close to it, granted, but I find that people do tend to reflect this listener's sentiment a lot. So, pass that along. We're trying pull the veil back on the filmmaking process at every step and *Speed* just happens to be a great case study for that. Alright, on that note, one more review for good measure.

This one comes from Sloppyman, who says, "This has quickly become one of my favorite podcasts as it perfectly captures the hectic nature a film needs to go through from conception to green light to being released by a studio. The amount of research and the participants that Kris the host was able to get is spectacular. I highly recommend this for not just movie buffs but for those who have ever been a part of a creative process." Thank you, Sloppyman. Three words I never expected to say. And yeah, Sloppyman is one word here.

Moving on to some emails – and remember, feel free to drop me a line any time. I'm at Kris – that's k-r-i-s – at 50mphpodcast.com. Let's start with this one from Robert. "I am really enjoying the *50 MPH* podcast. And not that I wasn't already impressed with the level of interviewees that you had, but hearing Sherry Lansing in episode four talk about the time *Speed* got away from Paramount – that is top level work. I thought, 'Damn this guy isn't playing around!'" Fuckin' A right, Robert. He goes on: "I enjoy oral histories, but you've proved that your **FREE TO LISTEN TO**" – emphasis his – "podcast is up there with the best of them. I had to pay to read Kyle Buchanan's *Blood, Sweat & Chrome*, not that I mind about paying, but *50 MPH* is as equal to the very best behind-the-

scenes, and you're doing it nearly 30 years later! I even watched *The Last Voyage and Juggernaut* to get a sense of the cinematic history of the movies that led to *Speed*." First of all, I'm glad you checked out those two movies, Robert, which were mentioned by screenwriter Graham Yost and producer Walter Parkes in previous episodes. They were both new to me as well and it's fun to track their DNA in *Speed*. That reminds me, check out the *50 MPH* Movie Club on our website, which is basically a big Letterboxd list of titles that make for a great primer for the show. And that's sweet of you, too, what you said about Kyle's book. I'll take that as high praise. Kyle actually interviewed me for that book, which charts the making of George Miller's *Mad Max: Fury Road*, and I'll say this: That was a little bit of inspiration for this whole endeavor. But I'll talk about that more at a later date.

Next email comes from Jake. And yes, they're all dudes, alas. Jake says, "As somebody who was born and raised in the state of Michigan AND, also like Mr. Daniels, left Central Michigan University before graduating, I feel compelled to say that you did right by him with this episode. That whole bit about showing up to do the job and then letting the rest of us discuss it was just gold. His workhorse attitude towards acting is just very cool." Thank you, Jake, and he's talking episode 13, our Jeff Daniels episode. And yeah, I agree, Jeff is salt of the earth. There's a blue-collar aspect of *Speed* about the many actors surrounding the stars, I feel, and Jeff is sort of the definitive blue-collar actor. Love that guy.

Next, from Mike: "I'm not really the type to do this but I felt compelled to email to let you know how much I have enjoyed *50 MPH*. *Speed* came out at an age for me when I was starting to really get a fascination into not just movies but the making of movies. I was 11 when it was in theaters but after some begging, my dad let me rent it when it came on video later that year. In 1995, after further begging, we got cable for the first time and as such, got HBO, where *Speed* played pretty regularly." Mike, you might as well be writing my biography here. I feel all of that. He goes on: "My dad passed away earlier this year, and my sisters and I have been cleaning up the house with the intent to sell it. So, I find myself there on weekends, usually cutting the grass, where I listen to a few episodes of the show at a time to help pass the time. Being at the house where I grew up and hearing your show help bring me back to this moment of time that I remember fondly." Mike, first of all, my condolences about your father. I want to say I know all too well about the function nostalgia sometimes serves, which is to take us back to a time when our lives were simpler and maybe made a little more sense, before the burdens of adulthood and responsibility took hold. And I also know something about that feeling of going back home and the sense of emptiness and loss that sets in as time ticks on. So, I'm glad that we can provide some warmth for you while you and your sisters are in that house, sifting through your past. Just believe me, I know all about that. Good luck to you.

Next, and most recently, I got this note from Robert, in the UK. Robert had a list of questions so let's rifle through a few of them. He says, "I noticed one definite use of under-cranking being used to give the impression of high speed, which wasn't actually filmed at high speed: a wide shot of the flatbed truck with the cops on it near the bus.

Are there many others in the film?" I don't know if this is the one you're thinking of, Robert, but one that jumps to mind for me is when the bus is driving up to make the jump and the flatbed stays behind. If you look in the background there, the cops are all moving hilariously fast because of the cranking of the camera. Same thing with the flashers on the cop cars and things. Which, by the way, those flashers are called bubble gums, according to Vern Nobles. You get a lot of lingo when you do something like this. Robert also asks, "Were Reeves and Bullock outside Mann's Chinese Theatre or were their final scenes shot on a set?" I haven't actually asked anyone this, but I'm going to say they were there, at least for the kissing portion, because you do see the Hollywood Blvd. background in one shot there. One more from Robert, who says, "One of the best quotes I heard about the film described it being 'like a shark; if it stops moving it dies.'" Do you have a favorite review of the film from someone who clearly just got it?" I'll be doing an episode down the road on the critical reception to *Speed*, but for now I'll just say, if you've never read the opening paragraph of Anthony Lane's review in *The New Yorker*, you should do that now.

Next up, from Philip: "Greetings from the middle of Indiana! I'm really enjoying your *Speed* podcast. It's fascinating hearing about the workmanlike way a movie comes together. I never realized that development executives and producers are essentially like project managers wrangling a movie together." I guess you're right, Philip. I hadn't thought of it that way. And again, I'm just really glad that some of this process stuff is landing, because to me it's interesting, but I sometimes worry it could be a little too much inside baseball. He goes on: "The podcast makes me nostalgic for the days when studios would release lots of original, mid-budget movies targeted to different audiences. There was something for everyone at the multiplex. Some movies were great, some were terrible, and some were OK ways to pass two hours. Nowadays, studios only seem to release big tentpoles or movies connected to pre-existing IP. I know it's a common refrain today, but I wish there were more variety of theatrical movies." You are preaching to the choir, my friend. To close, Philip says, "I was nine when *Speed* came out. I didn't see it in theaters. Probably first watched it on HBO. But I vividly remember two things about its release that summer: 1) The counselors on the bus to camp talking about how awesome the movie was. There was nobody cooler to a camper than a camp counselor, so the movie shot to the top of my must-see list. And 2) Roger Ebert, whose reviews I checked religiously every Friday, gave the movie four stars. In my 9-year-old brain, I thought Ebert only gave Oscar-worthy dramas four stars, like he'd done with *Schindler's List* a few months before. Was Ebert putting *Speed* on the same level as *Schindler's List*? I was intrigued." Thank you for the email, Philip, and totally, Ebert gave this movie four stars and it's one of my favorite things ever. Well, next to my son giving it one hundred stars, I guess. I'll have an episode down the line, like I said, about the critical assessment of *Speed*, but it truly was more than a brainless action extravaganza. Critics showed respect, and I always thought that was great.

And finally, this last email comes from Don, who says, "I don't know if you are looking for any listener *Speed* memories, but my favorite is when a friend of mine and I watched the entire movie in the audio/video showcase room at our local electronics store. They had two comfy recliners in this closed-off room. *Speed* was on the big screen with

amazing surround sound and we just happened to catch it as the credits were rolling. We sat there with no interruptions – must’ve been a slow day – and watched from beginning ‘til end. It was a fantastic viewing experience!” That sounds about right, Don. *Speed* is one of those movies that, if you’re flipping through the channels and you come across it, you sort of have to dive in and watch. By the way, do electronics stores even have these kinds of set-ups anymore? I know it was just announced Best Buy would be discontinuing physical media sales soon, which is totally the end of an era. Anyway, yes, we’re always up for *Speed* memories, so if you have any yourself, don’t hesitate to send them in.

I want to close with a note I received from Liam Billingham. Liam is the producer and co-host of the *Die Hard on a Blank* podcast with Philip Gawthorne. It’s a great show where they break down all of the action movies that have been inspired by John McTiernan’s *Die Hard*, and you better believe they called up your boy to come on and talk about *Speed* a few weeks back. Anyway, Liam forwarded me a text message he received and I got a kick out of it. This came from a friend of his who was stuck on a train during the flooding in New York back in October, who said, “I was listening to *50 MPH* while stuck on the subway. I had a box of donuts. I started sharing them with everyone after an hour because I was thinking about this movie where a big event forced all these urbanites to come together on public transportation.” Look at that, folks. We’re bringing people together here on *50 MPH*. Thank you, stranger, for spreading love the *Speed* way.

And that’s going to do it for this week’s episode. Hope you enjoyed that. Pretty different. Again, I just thought we’d relax a bit this week. As we forge ahead, maybe I’ll end up with more extraneous bits and bobs for another clean-up episode down the line. Who knows? Until then, we’re officially on the downslope of *50 MPH*. That’s 25 down, 25 to go. That’s right. 2525. Let’s go.

[OUTRO MUSIC]

FOSTER TAPLEY

Next week on *50 MPH*...

KRIS TAPLEY

The bus material is in the editing room, so now production turns its attention to *Speed*’s bookending chapters, beginning with a riveting opening elevator sequence.

JAN DE BONT

I thought, if I can make it look true, how you actually feel if you’re stuck in an elevator, it can be a really great scene with a great payoff at the end.

SUSAN BARNES

Literally, I yelled out, “My shoe!” And they said, “Yeah, use the shoe bit.”

KRIS TAPLEY

But as nerve-wracking as the freeway and city streets were, this constructed set on the Fox lot might have been even scarier.

DAVID SARDI

That was really a dangerous set. It was dangerous for the crew. It was dangerous for the cast. It was hairy.

JEFF DANIELS

I remember, like, a three- or four-story drop. It wasn't, like, you know, 20 feet and they had mats down there. It was – we were up.

PATRICK FISCHLER

That's Jan's thing that I think maybe went too far on Twister. He pushes it to get real fear out of people.

KRIS TAPLEY

All of that and more next week right here on *50 MPH!*

KRIS TAPLEY

Thanks so much for listening. *50 MPH* is written, produced and edited by yours truly, Kris Tapley. You can find us on Twitter @50MPHPod. I'm @kristapley. That's Kris with a K. You can also catch every episode and more at our website 50MPHpodcast.com. If you dug the show, please like and subscribe and do all the things. We'll see you next time.