

50 MPH: EPISODE 33

“THE ‘90s MOVIE SOUNDTRACK BOOM” (with Todd Gilchrist)

Transcript (01:24:53)



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

Welcome back, folks. We are here today to have another detour episode, as I’ve taken to calling them. We’re a week away from our big episode detailing the soundtrack – I should say the songs inspired by soundtrack – from the movie *Speed*, and particularly the title track from pop superstar Billy Idol. You heard from Billy. You heard from record producer Ralph Sall. You heard from guitarist Steve Stevens. Legends. And we know all about what went into that song and what went into that soundtrack, and it got me thinking about the fact that, look, I don’t think anyone is going to say that *Speed* is one of the great movie soundtracks of the ‘90s, although I do love that song. But it is certainly part of a canon that is worth discussing, and I wanted to drag somebody in here to discuss this with us again. This time, I’ve got Todd Gilchrist, the Senior Editor, Focus at *Variety*. And I just want to say, as a former *Variety* guy myself, that’s fancy language meaning he writes and edits features, folks, and damn good features at that. Some of the recent stuff he’s done: he threw together a list of essential Christmas albums at the end of the year. A great piece about *Oppenheimer* and physical media. A little catch-up with James Cameron on *The Abyss* 4K and the re-release of that film at the end of the year. Big interview with Quincy Jones, Just really rockin’ and rollin’ over there at *Variety* these days, so, Todd, thanks so much for coming on the show and discussing the best – not the best. All. We’re going to discuss all of the movie – not all but most – of the movie soundtracks of the ‘90s. Thanks for coming on, man.

TODD GILCHRIST

Thank you so much for having me on here. I mean, you know, obviously, you bringing me on here just reiterates how much soundtracks are such an essential part of the stuff that I collect, the stuff that I was always into. And so, getting the opportunity, particularly, to talk about soundtracks from the ‘90s, which was, of course, like, a big formative time for me, personally much less professionally, is really fun and a great honor.

KRIS TAPLEY

Absolutely, dude, I knew I had the right guy. Because this is somebody who – what is this, four years ago now. Three or four years ago. You set this up. I mean, there was

something of a harbinger for the '90s movie soundtrack boom, and you and you had a real great piece on this a couple years back. So, tell us about that real quick.

TODD GILCHRIST

Yeah, I think it was for – I guess it would have been for the 30th anniversary of *Batman* – I interviewed Albert Magnoli, the director of *Purple Rain*, who, subsequent to that film, became sort of, like, Prince's manager, and he essentially was the pioneer of songs inspired by a movie, that whole process. I mean, there were obviously soundtracks prior to that. But essentially, I'll tell you the shortest version I can, which is, as I understand it, when Warner Bros. came to Prince, they wanted to him to do the soundtrack to Tim Burton's movie. He was obviously at Warner Bros. at the time. They wanted to sort of do a corporate synergy of one of their biggest artists, and this, obviously, what would eventually become this mega-property. And Albert Magnoli went to them and showed them – you know, they came to him, they talked to him about it, and Albert Magnoli, rather than just sort of saying, "Yeah, absolutely, he'll do the score," he was, like, "Tim Burton already has a collaborator in Danny Elfman. You don't need to use Prince to do this soundtrack to this movie. So, why don't you do an album that is songs inspired by the movie?" And as a consequence of that, it became a huge hit and it basically led to what happened, not just – I mean, in the '90s, there were, of course, many soundtracks that had songs that were, you know, all woven into the fabric of their films, but essentially what it did was it created this opportunity for studios, filmmakers, to create music that they could, you know, further accessorize their film with, that would put their movie on the charts, even though the song may or may not have been in the movie itself or played a prominent role.

KRIS TAPLEY

Absolutely. And we would end up having a few of those, certainly, in the '90s. And this reminds me, I misspoke. I mean, the *Speed* soundtrack is not an "inspired by" soundtrack. It's a compilation soundtrack. It's sort of a theme album, as we discussed. This guy pulled together songs that involved speed and cars and crashes and just whatever. "Let's put Kiss's 'Mr. Speed' on there." You know, it's just nonsense. But, you know, a fun little bauble to promote alongside the movie. And, yeah, I mean, *Batman* being sort of an interesting harbinger of some of the stuff to come in the '90s is interesting to me. That's 1989, right at the turn of the decade. And then, Todd also wrote a piece a few years back for *Mental Floss*: "35 Great Songs from the Ultimate '90s Movie Soundtracks," which, look, like I said, I knew I had the right guy here. So, let's dig in. I mean – did you want to say something about that?

TODD GILCHRIST

Only that, you know, making that list was really fun to do, because I think I had done one for the '80s and then I ended up doing one for the 2000s as well, and, you know, it exemplifies for me the fact that there are a lot of songs that lived on independently of their films. They may be synonymous to cinephiles with a film. If you think about, you know, like, "Life in Mono" from *Great Expectations*. I mean, there's a handful of songs from that soundtrack – I love the soundtrack, but it's, like, that song became this, like, sort of independent sort of phenomenon outside of that film, which was not necessarily

that well regarded, I think, as a whole. And so, it was really fun to do, but also it reminded me of the many songs throughout that decade that were – or songs that were part of a soundtrack, technically, but they were, you know, kind of like these things that jumped out and would end up taking on a different life.

KRIS TAPLEY

Yeah. I actually love that movie, by the way, *Great Expectations*. I know Alfonso Cuarón, the director, hates it. He really went through the ringer on it. And most people don't like it. But it's also my favorite book, *Great Expectations*. So, I'm kind of fascinated by any and all iterations. And I should say that list was – the number-one song on that list was our guy, Billy Idol, "Cradle of Love" from *The Adventures of Ford Fairlane*. I think people sometimes forget that it was part of that.

TODD GILCHRIST

Yeah.

KRIS TAPLEY

But let's dive in. Right at the turn of the decade, we've got 1990. The first one I kind of wanted to bring up here was, you know, talk about *Batman*. I mean, there's a kind of a series of movies that feel like they're in a similar wheelhouse around this period of time *Batman*, *Dick Tracy*, and then this movie, *Teenage Mutant Ninja Turtles*. Not a deep soundtrack. Not a ton of songs on it. But I just remember it fondly because I had the single tape of Hi Tek 3 and Y Kid K, "Spin That Wheel," and then on the flip side, "Turtle Power" from Partners in Kryme, K-R-Y-M-E. Just played that thing until it stopped working, and there was also "This Is What We Do" from MC Hammer at the beginning of the movie. And that's how Sam Rockwell's big intro happens. And there's also great stuff from the score on that soundtrack, the John Du Prez score. I loved "Shredder's Suite," for instance. It's kind of a kick-ass score. Low-key awesome. But, you know, just at the turn of the decade, I thought I'd bring that one up, because there's some interesting stuff on it. But again, not a big, deep playlist or anything like that.

TODD GILCHRIST

Yeah, it was – I mean, that was a movie that I was less – it's funny because when I was a kid, I wanted to be a comic artist, and I was, like, interested in the Teenage Mutant Ninja Turtles because they were a popular thing at that time. So, I would draw them and stuff. But it was, like, the live-action movies were not as much of a cultural or personal flashpoint for me. And so, you know, I'm looking at your list here. I didn't even see this movie when it first came out. I didn't see it until it was on VHS. But, you know, also that year is *Goodfellas*, which is a movie that similarly, like – or at least, you know, that was one where the soundtrack and the music and everything was much more sort of woven into my brain immediately on this, like, almost molecular level of, like, "This happens during this scene and that happens during that," and all that kind of stuff. And it really, to me, sort of, like, harnessed the power of somebody using a jukebox soundtrack in the, like, a platonic ideal of a way of, you know, going, like, you know – and we can talk about individual songs – but, I mean, when you hear the songs that are on that soundtrack, you can immediately think of the scenes from the movie and vice versa.

KRIS TAPLEY

Totally. I mean, just recently seeing *Killers of the Flower Moon*, there's clearly a place they could have just put "Layla" again if they wanted to. At the end of that movie, there's a full-on, like, *Goodfellas* wrap-up going on. But I also should say, before we get into this deeply, normally we would do, like, a top 10 list. I'd have Todd come up with his list of 10. I'd do my list of 10. I think we would probably have similar lists if we did that. So, we decided, with this, it would just be a holistic discussion. We're going to talk about, like – I don't think we're going to leave many stones unturned here. We're just going to talk about the greatness of '90s movie soundtracks. So, everybody just settle in and let us talk.

TODD GILCHRIST

Yeah.

KRIS TAPLEY

But *Goodfellas* is an interesting one because it's one of those examples of, like, so many of the songs are not even on the actual soundtrack, you know? Like, "Monkey Man" and "Gimme Shelter" from Rolling Stones, the stuff from The Ronettes, The Drifters, all that kind of great period music.

TODD GILCHRIST

"My Way" at the end, sure.

KRIS TAPLEY

"My Way," so good. Such an epic way to close that movie with the Sid Vicious cover, you know? But the stuff that's actually on the soundtrack, you've got Tony Bennett and The Cadillacs and "Sunshine of Your Love" from Cream. "Layla," of course. So, of itself, it is a good soundtrack, but it's just funny that so much of what you remember from that movie – especially "Jump into the Fire," which, to me, is one of the great uses of a song in a movie of all time. Harry Nilsson. Not on the soundtrack, so, go figure.

TODD GILCHRIST

Or "What is Life" by George Harrison. I mean, that's one, to me, that is, like, so synonymous. I mean, those songs are, in a way, like, you know, right – sort of paired right next to one another a little bit in the movie, but like, you know, you're exactly right, that, like, you know, there's these songs – I think it was a year or two ago that was the first time that the *Goodfellas* soundtrack got reissued on vinyl for, you know, in decades. And I bought it knowing that it wasn't going to have all the songs, but even when I got it, I was, like, "Oh, man, there's so many songs that appeared in the movie," and whether it was about music rights, or just literally the physical size of, you know, of one CD – which, notably, Martin Scorsese remedied with *Casino*, which was a two-CD soundtrack later on. But, you know, it was like the fact that it was, like, "Oh, you know, we'll put out one album that's got, like, 12 songs from *Goodfellas*," which had probably 30 songs in it. But I feel like, for me, as a movie lover, it was also like a gateway drug to, like, go, like,

“Oh, man, I can discover all this different kinds of music and all this other stuff.” So, yeah, I loved it.

KRIS TAPLEY

It’s a great toe dip, for sure.

TODD GILCHRIST

Yeah.

KRIS TAPLEY

There in ‘91, we’ve got a couple of movies from our guy, Keanu Reeves: *Point Break* and *Bill & Ted’s Bogus Journey*. You know, you’ve got stuff on these from, like, RATT and L.A. Guns. I love this because it’s, like, that last gasp of the ‘80s. Concrete Blonde, Slaughter, Kiss, Winger, Steve Vai, Megadeth, King’s X, I mean, come on. And there’s a song by Faith No More on *Bill & Ted’s Bogus Journey*, “The Perfect Crime,” I think it’s the only place the song was ever released, until they did, like, they’re kind of, you know, whatever, collection later in their career. And Faith No More and Soundgarden are my two favorite bands. So, you know, I love that song, and it’s just kind of – it’s such a, what do you say? Like, a piece of time here with these two soundtracks

TODD GILCHRIST

Yeah, like a time capsule. For sure.

KRIS TAPLEY

Yeah. I mean, it’s, again, that last gasp of the ‘80s.

TODD GILCHRIST

It’s interesting. You know, you have those. Those were – I mean, *Point Break* is a movie that I absolutely love. *Bill & Ted’s Bogus Journey*, I didn’t see. I might have seen it, like, 10 years ago for the first time. For whatever reason, I just never saw the second film. I had seen the first one and not the second one. But they were not, certainly musically, touchstones for me, but the next one that you put on this list was *Boyz N the Hood*, and not only was that a big touchstone for me, but it also sort of goes back to what you were talking about, about the *Teenage Mutant Ninja Turtles* soundtrack, which not only had the songs, but it also had a part of Stanley Clarke’s score. And, you know, randomly, when I was coming back from the holidays, I decided to watch half an hour of *Poetic Justice* on the airplane flying back, and Stanley Clarke also did a theme that went on the soundtrack album for that, and it was, like, you know – I mean, maybe it lended itself better to an addition to otherwise, you know, pop songs, because there was like R&B or something like that, R&B or hip-hop. But I always remember, like, the sort of tracks even that Stanley Clarke did on, like, the *Boys N the Hood* soundtrack and *Poetic Justice*, as much as I do “Just me and You,” you know, Tony! Toni! Toné!, you know, these other records. There’s a song on *Boys N the Hood* that samples, like, a Lenny Kravitz song. I can’t remember who does the song, but I was, like – I knew that song before I knew the Lenny Kravitz song. And I, like, went back and had bought, like, “Let Love Rule,” and I was, like, “Oh my God!” I was like, “Holy...” Like, I was exploring samples and excited

about it, but it was, like, you know, again, another one of those things that kind of, like, opened up a world for me to sort of appreciate film scoring, also soundtrack songs and, you know – and I was a big hip-hop fan. So, *Boys N the Hood*, you have – you did not include *New Jack City*, which, for me is probably the best soundtrack of all of all time.

KRIS TAPLEY

Oh, yeah, dude. What is it? “Raised like a pit bull, my heart pumps nitro.” I mean, come on.

TODD GILCHRIST

Yeah.

KRIS TAPLEY

What a killer lyric. You’re looking at me like, “Yeah, OK.”

TODD GILCHRIST

No, no, no. Like, I agree with you completely. It’s, like, that, “New Jack Hustler,” is so good. I mean, like, even the, like, 2 Live Crew song on that is great, you know? But it’s, like, that sort of cover of “Living for the City” that includes Queen Latifah that opens the movie. It’s, like, so incredible. And then the other one – because I did a hip-hop soundtracks, like, ranking in, like, 2014 or something. And I think I’m trying to remember if-

KRIS TAPLEY

That’s a good 20-year anniversary for some good ones, probably.

TODD GILCHRIST

Yeah. But it’s, like, it was either *Juice* or *New Jack City* were, like, the one and two, because the *Juice* soundtrack – I mean, quite frankly, if that soundtrack had only been Eric B. & Rakim’s “Know the Ledge,” it probably would still deserve to be at the top of that list. But it also – like, there’s you know, all those other songs by Big Daddy Kane and-

KRIS TAPLEY

Is that they’re Naughty by Nature, “Uptown Anthem” on there, too?

TODD GILCHRIST

Yeah. Oh, yeah, “Uptown Anthem.”

KRIS TAPLEY

That’s my favorite Naughty by Nature song.

TODD GILCHRIST

Yeah. And then there’s also, like, a Salt-N-Pepa song. I mean, there’s just, like, some amazing stuff on that.

KRIS TAPLEY

Let's not mention the stuff that's not on my list. Let's just pretend that I've got just every single soundtrack. I remembered everything. I gave Todd just a big list of stuff we'll just kind of plow through on this, and I do feel bad for leaving off *New Jack City* because that is an amazing soundtrack. I mean, no doubt.

TODD GILCHRIST

Yeah, I was going to – really, I was going to spend, like, an hour just berating you for not including it, but, you know.

KRIS TAPLEY

You would have been right to. Cool thing about *Boyz N the Hood*, or interesting thing, to me. You know, *Boyz N the Hood* and *Menace II Society*, I think Hi-Five and Too \$hort are on both of those, which is an interesting feather in their caps. That's Too \$hort with a dollar sign, folks.

TODD GILCHRIST

MENACE II SOCIETY, the MC Eiht song "Streih Up Menace" is, like-

KRIS TAPLEY

Oh my God.

TODD GILCHRIST

That was always one of my favorite – I was, like, "Holy crap." I mean, you know, certainly being in college in North Carolina-

KRIS TAPLEY

Shout-out.

TODD GILCHRIST

I was far removed from the world of those characters, but it was very vividly realized in those songs.

KRIS TAPLEY

Yeah, dude. We'll get to *Menace* in just a moment. As you can tell, we're sort of going chronologically here. '92, I mean, one of the big soundtracks of the entire decade: *The Bodyguard*. I mean, what else is left to say? Whitney Houston just crushing it.

TODD GILCHRIST

Yeah, I bought a cassette of that for a girl because I-

KRIS TAPLEY

Naturally.

TODD GILCHRIST

-liked her. But, that was another one where I was, like, 16 or 17, and, you know, I loved “I’m Every Woman,” the version that she sings, and I didn’t know the Chaka Khan version before that, you know? It’s, like, things like that. But those songs, I mean, almost start to finish is just completely un-fuck-with-able. They’re so well done.

KRIS TAPLEY

“Queen of the Night” is so hard. I love it.

TODD GILCHRIST

Yeah. Because they really do, like, tell – you know, it’s, like, they tell the story, while also just being great songs by themselves, which is a really difficult needle to thread with a lot of movies. I mean, you know, we talked about *Batman*, for example. Listen, that is a soundtrack that I love, and I know you love as well. But when you listen to the songs, you’re, like, “Those are *Batman* songs.” That’s not just, like, a regular, you know, like, “Oh, yeah, I’m just going to listen to ‘Batdance’ right now, and that’s a cool pop song,” which it was, but it also was, like, a song about Batman, and these other ones you can listen to, if it’s her, you know, cover of Dolly Parton or whatever it is. You’re just, like, “Holy shit. These are amazing songs.” And they also fit perfectly with the movie.

KRIS TAPLEY

My buddy, actually, a Christmas present this past year, got me all of the singles from Prince’s *Batman* stuff, like, the single CDs.

TODD GILCHRIST

Oh, that’s amazing.

KRIS TAPLEY

He tracked down all of them for me. I was like, “This is awesome.”

TODD GILCHRIST

That’s incredible. That’s amazing.

KRIS TAPLEY

How much money do you think Dolly Parton made off *The Bodyguard*?

TODD GILCHRIST

Oh, my Lord. I mean-

KRIS TAPLEY

It probably set her up better than she already was certainly.

TODD GILCHRIST

Yeah, I mean, her career was not – you know, I mean, it wasn’t like she was, like, you know, gone, but it’s, like, whatever the licensing was on that has got to be, you know, astronomical, quite frankly.

KRIS TAPLEY

And Whitney owns that song after that. I mean, I'm sure Dolly would say the same. I mean, good lord. It was number one for, like, what, something crazy, like, 12 weeks or something.

TODD GILCHRIST

Yeah. It was a really insane run. It was, like, really – for sure.

KRIS TAPLEY

And anytime you can get Kenny G and Aaron Neville together on something, it's interesting.

TODD GILCHRIST

Absolutely. Yeah, yeah.

KRIS TAPLEY

So, we're moving into Quentin Tarantino now, *Reservoir Dogs*. You know, we're going to talk about him again in just a moment, obviously, but his soundtracks are always interesting because they include dialogue from the movie as well. So, the soundtrack kind of takes on a whole other feel as this sort of totem from the movie, but the stuff on there: "Little Green Bag," "Hooked on a Feeling (I Got You)," "Magic Carpet Ride," we remember all of it. "Stuck in the Middle with You," obviously. "Coconut" at the end. I mean, I had this one when I was in high school and just listened to it all the time. Great compilation.

TODD GILCHRIST

Yeah, I remember ordering it, and it came in a long box when they still made those.

KRIS TAPLEY

Ah, yes.

TODD GILCHRIST

It was interesting that he got, like – I guess he couldn't get the rights for the Steppenwolf version of "Magic Carpet Ride," but, you know, these other songs, like Joe Tex, I didn't know it at all. It became this thing for me. I mean, like, you know, it's interesting that Scorsese was able to basically, like, you know, pick a spot in the outfield, and he's, like, "I'll get the Rolling Stones to do this." Whereas Tarantino would find these songs that were, you know, '70s AM obscurities, which launched my own obsession with finding all these, like, great '70s AM songs, AM radio songs. But the ones that were on this, again, they're so evocative. And in fact, like, you know, not to be denigrating somebody else, but I remember when *Guardians of the Galaxy* came out and, like, "Hooked on a Feeling" was on there. I'm, like, "No, guys, you can't use that song. It's a *Reservoir Dogs* song." So, I mean, like, you know, there's just certain ones where you're, like – it's, like, if somebody decided to use the piano outro from "Layla" in another movie, I think they would just be, like, laughed out of the theater. You know what I mean? Now, the piano outro from "Layla" is not the same thing as "Hooked on a Feeling" by Blue

Swede, but, like, you know, it was one of those things that, to me, having watched *Reservoir Dogs* 100 times, probably literally, like, I couldn't get past that when I was watching *Guardians of the Galaxy*. I'm, like, "There's plenty of songs you guys could have chosen," you know? But Tarantino just did, like, an amazing job with that, and the fact that he got what's his name to do the sort of radio intermissions.

KRIS TAPLEY

Steven Wright.

TODD GILCHRIST

Yeah, yeah, yeah, Steven Wright, like, was just kind of, like, perfect for me.

KRIS TAPLEY

Totally. Yeah, and speaking of "Hooked on a Feeling," I mean, to say nothing of the *Ally McBeal* dancing, baby. I mean, it's like, we've kind of done it, folks. Anyway.

TODD GILCHRIST

Yeah, yeah.

KRIS TAPLEY

Sticking in '92, *Wayne's World*. I had this tape. I was a big fan of the *Wayne's World* soundtrack, if for no other reason it brought "Bohemian Rhapsody" to a whole new fan base.

TODD GILCHRIST

Oh, into the vernacular, for sure.

KRIS TAPLEY

Put it back on the charts. Yeah. But it's a nice little soundtrack. "Hot and bothered" from Cinderella, I was always a big fan of. The Chili Peppers song "Sikamikanico." "Ballroom Blitz," Tia Carrera getting a little action in there. "Foxy Lady." "Feed My Frankenstein" is awesome. I love that song from Alice Cooper. There's this great story about how it ended up in there. You know Shep Gordon, who represented Alice Cooper. He had the documentary about him a few years ago that Mike Myers made. But he had this story about, you know, negotiating to get Alice Cooper's song in there. And he wanted him to perform "Feed my Frankenstein" live. And they were, like, "No, we want to do 'School's Out.'" And he said, "Just put 'School's Out' over the credits and people will forget that that's not the song that they heard in the middle of the movie," because he's working for his client, trying to get, like, a hotter new song in there or whatever. And that's what they did. They did "Feed my Frankenstein" in the live portion when they go to the concert in there. And, you know, there's a manager doing his job, but I just thought that was kind of cool.

TODD GILCHRIST

Yeah, for sure.

KRIS TAPLEY

And was “Loud Love” in the movie? Because I saw that on, like, an extended version of the soundtrack or something. And I know “All Night Thing” was, like, in the movie. Temple of the Dog, but it wasn’t on the soundtrack. So, I put those question marks, because I remember something about that.

TODD GILCHRIST

Yeah, I don’t – you know, that’s a soundtrack that I know, primarily – like, looking through it, it’s, like, I know, you know, “Dream Weaver.” I know “Bohemian Rhapsody.” But it wasn’t one I knew as well as some of these other ones. So, I don’t think I can help you to answer that question for you.

KRIS TAPLEY

Well, speaking of Soundgarden, if I was going to say a number-one all-time ‘90s soundtrack, this would be it: *Singles*, 1992. I mean, look at these tracks. “Would?,” “Birth Ritual,” “State of Love and Trust,” “Breath,” “Seasons,” which was written for the movie, I believe. Not even – I think – was this the story, where he wrote it and recorded it just to be on a tape, like, on the set, and then, oh, what’s the guy from Pearl Jam, did some artwork. And it was just, like, a production design element, like, “Let’s have some tapes lying around.” And Chris Cornell went the extra, like, leg of actually recording “Seasons.” And then it turns out it’s this baller song. I even loved the Paul Westerberg stuff, “Dyslexic Heart” and “Waiting for Somebody.” And then you get some stuff like “Battle of Evermore” from The Lovemongers, “Crown of Thorns,” so good. Mother Love Bone. I’m a huge grunge guy. Mudhoney, Jimi – you’ve got to get some Jimi Hendrix in a Seattle movie. Screaming Trees, Smashing Pumpkins, just banger after banger on this soundtrack. And then they put out the big expanded version a few years back with the vinyl that I definitely own. My favorite soundtrack from the ‘90s right here, man.

TODD GILCHRIST

Well, you know, it’s funny because, like, I mean, I think it just is a demarcation point between you and myself, because I certainly was around and I embraced grunge, I would say semi-heartedly. Not wholeheartedly. It’s, like, a lot of these bands I really liked. But ironically, the song that actually stands out for me the most on this, that was on the *Singles* soundtrack, was that they play “Blue Train” by John Coltrane in the movie. And I had already seen *Mo’ Better Blues*, which is still one of my favorite movies. It was the movie that got me into jazz. But listening to “Blue Train,” as, you know, he’s going through his, like, heartbreak in the movie or whatever, was, like, so pivotal to me. And it’s hilarious that this movie that is emblematic – singularly emblematic of the explosion of grunge, what I took away from it was a jazz track from, like, 1960.

KRIS TAPLEY

That’s so you, Todd.

TODD GILCHRIST

Yeah. That was the one I always, like – I mean, I put “Would?” on my list, my Mental Floss list for the ‘90 soundtracks, because that song is incredible. But I had to sort of

resist the impulse to put a mention of that John Coltrane track, which, by the way, is really fantastic.

KRIS TAPLEY

Well, no doubt. And by the way, I mean, “Birth Ritual” and “Would?,” you see them live in the movie, these epic live performances of them. Just good shit. But I’m a little younger than Todd, so, I guess I embrace it more. Alright, *Menace II Society* we talked about. Spice 1, MC Eiht, Too \$hort, Da Lench Mob. I mean, come on. Pete Rock and CL Smooth, Hi-Five, DJ Quik, just, you know, what you want on a soundtrack like that.

TODD GILCHRIST

Yeah.

KRIS TAPLEY

And *Menace II Society* is my favorite of the movies of this era, you know, I guess they call them ‘hood movies. But, you know, *Boyz N the Hood*, *Menace II Society*, *Juice*, all this stuff. *Menace II Society* is so good and a killer soundtrack.

TODD GILCHRIST

It is. It is. I mean, you know, it’s, like, *Juice* is probably the one for me, just because that was, like, so formative, and also, as a person who was obsessed with DJing and figuring all that stuff out, that movie was of course more in my wheelhouse, but this is a movie that, I wouldn’t disagree with you, is his totally amazing.

KRIS TAPLEY

It’s so powerful.

TODD GILCHRIST

Yeah.

KRIS TAPLEY

We’ve got to talk about *Judgment Night* here, man. I mean, I’m a huge *Judgment Night* fan to begin. Just the movie. I’ve always loved it. But that soundtrack was, like, low-key groundbreaking with its mix of, you know, metal and rap. And you’ve got stuff from Helmet and House of Pain, stuff from Teenage Fanclub and De La Soul, Living Colour and Run-D.M.C., these kind of pairings, Biohazard and Onyx being the big one. Slayer and Ice-T, Faith No More and Boo-Yaa T.R.I.B.E., I mean, come on. Sonic Youth and Cypress Hill. Look at these pairings. I forget the Del the Funky Homosapien was on it with Dinosaur Jr.

TODD GILCHRIST

Yeah.

KRIS TAPLEY

Pearl Jam and Cypress Hill. I mean, they need to do this kind of thing again. I don’t know who the groups would be. But just a killer kind of – and all original stuff, right? I

think all of these were original to the movie, and whoever had the idea to do this, for this movie that's not, like – it doesn't have a huge footprint, this movie. Like, people forget about *Judgment Night*. But it's just this kind of groundbreaking soundtrack.

TODD GILCHRIST

It's not a great movie.

KRIS TAPLEY

Oh, fuck that. It's a great movie. I love this movie. Big fan of *Judgment Night*. Stephen Hopkins. Alan Silvestri, kind of *Predator*-esque score. I love it.

TODD GILCHRIST

The thing is, I never liked Stephen Hopkins. I just thought he was a bad filmmaker. But that's neither here nor there. But "Fallen" by Teenage Fanclub and De La Soul was the song that I just, like, glommed onto and listened to, just, like – I was obsessed. I loved De La Soul already, but, like, that song, to me, was just, like, incredible. And it was interesting that, like, Ice-T did that song with Slayer, because at that point, he already had-

KRIS TAPLEY

He had Body Count.

TODD GILCHRIST

-already created Body Count. So, it was, like, he kind of – I mean, he could have just done a Body Count song, which I think maybe just would have violated the terms of the rap/rock combo, but yeah, I mean, you know, it's an iconic soundtrack, for sure.

KRIS TAPLEY

"Freak Momma" by Mudhoney and Sir Mix-A-Lot. That's kind of fun, too, because Sir Mix-A-Lot's from Seattle, right? I think he is.

TODD GILCHRIST

I think so, yeah.

KRIS TAPLEY

That's kind of cool. Anyway, *Dazed and Confused*, I mean, a great compilation. This is full of stuff that's not on the actual soundtrack, too, I think "Sweet Emotion" being the big one, from Aerosmith.

TODD GILCHRIST

Yeah.

KRIS TAPLEY

But you've got "Rock and Roll, Hoochie Koo" and "Slow Ride" – I mean, we all know the songs – "School's Out," "Stranglehold," "Cherry Bomb," "Low Rider," "Tuesday's Gone," "Rock and Roll All Night," "Paranoid." I mean, just – this is one of my favorite movies of

all time, we're talking about here. And the scary thing is, let's see – this was, like, 20 years later, right? Like, these are all songs from, like, early-to-mid-'70s.

TODD GILCHRIST

Yeah.

KRIS TAPLEY

So, if they did this movie now, you would be talking about songs from, like, 2004. They'd be putting "Hey Ya!" on it, if we did *Dazed and Confused* today or something. Kind of scary to think about.

TODD GILCHRIST

That was a movie where they had the foresight to make *Dazed and Confused* and *More Dazed and Confused*, so, there were two volumes of the soundtrack, which, still, none of them ever had "Sweet Emotion" on it. But the thing for me that was exciting was on the *More Dazed and Confused*, they put "Summer Breeze" by Seals & Crofts, which is probably, like, you know – that's the song that makes me turn into, like, Anton Ego in *Ratatouille*. It's, like, so singularly associated – reminds me of, like, my childhood. When I heard that at the end of the movie, they're, like, laying on that blanket and Mitch is, like, with the girl, I was, like, "Oh my God. But it's a great, great soundtrack.

KRIS TAPLEY

A couple of musical movies. We've got to talk about *A Nightmare Before Christmas* and *The Lion King*. Big, big hits. Obviously, the Danny Elfman stuff from *A Nightmare Before Christmas*, the Elton John stuff from *The Lion King*. Original material for musical movies that charted. And do we get that much anymore? I don't know. I mean, we don't get many musical movies anymore, but certainly not stuff that lives in the zeitgeist like these did.

TODD GILCHRIST

I will say, that Billie Eilish song from *Barbie*, like, I mean, is incredible, for one. But I think it actually – as much as I'm a person who doesn't really listen to the radio anymore, not for any particular reason other than just my self-absorption in my iTunes – but, you know, it's, like, that song, to me, I think, really, like, struck a nerve, you know? In a way, even more so than a lot of Billie Eilish's own, you know, material for her own albums. But, I mean, that's sort of, to me, in my opinion, that's probably the exception that proves the rule of what you're saying.

KRIS TAPLEY

Yeah. And it's no "Hakuna Matata." I mean, let's just be honest with ourselves.

TODD GILCHRIST

That's true. You know, Billie Eilish could never do "Hakuna Matata."

KRIS TAPLEY

She should try. *Forrest Gump* the soundtrack. This was a big one for me when I was growing up, because it was just – it was a place to collect all of these songs. You know, this kind of – obviously, *Forrest Gump* is, like, an era-spanning movie. So, you’ve got this great era-spanning soundtrack, and they got so many of them onto the double disc that they put out. Stuff from Elvis Presley, Joan Baez, Creedence Clearwater Revival, Aretha Franklin, Bob Dylan, The Mamas & the Papas, I mean, just the kind of Woodstock era on into the ‘70s. And naturally, you get a little “Sweet Home Alabama” in there, given where Mr. Gump is from. Three Dog Night, Jackson Browne, Fleetwood Mac, I mean, again, just being able to have all of these songs in one place was kind of cool back then.

TODD GILCHRIST

Yeah, you know, I mean, like, I will say that in 1994, I was, like, reaching, like, peak movie snob level. And so that was the year, you know, *Pulp Fiction* came out, which we’re about to talk about. But, you know, it was, like, that was a movie that I saw five – literally five times in the first week, including twice back-to-back on opening day of *Pulp Fiction*. And, you know, *Forrest Gump* was a film that I had very mixed feelings about, and I kind of still do, but as undeniably good and entertaining as I recognize it is, to me, it was, like, kind of a – I mean, it is. It’s a clearinghouse for, like, all these incredible pop song standards for, you know, multiple decades. And so, these are all great songs, but, like, to me, it was, like, kind of just, like, line drives the whole time, whereas by comparison – and this is sort of just where I was mentally and sort of philosophically with movies in 1994 – was that, like, the songs that were in *Pulp Fiction* were the polar opposite of that, and I think that’s why they resonated more strongly with me. I mean, “Jungle Boogie,” you know, “Let’s Stay Together,” these were not songs that were, you know, high-profile in the zeitgeist, but they were, you know, at the time of their own releases, like, kind of big songs, and he unearthed and gave them new life as opposed to going, “Yeah, we all know that, you know, ‘Turn! Turn! Turn!’ is a banger.” It’s, like, these were things where you’re, like – “Let’s Stay Together,” like, that appearance on the *Pulp Fiction* soundtrack, almost single-heartedly resuscitated Al Green’s career. So, you know, I mean, you mentioned *Ally McBeal*. He went on *Ally McBeal* later, I think probably in no small part because of the resurgence that happened as a result of “Let’s Stay Together” being on the *Pulp Fiction* soundtrack.

KRIS TAPLEY

Pulp Fiction is forever GOAT-ed, as soundtracks go. I think we all had it in the car. I think we all had it in our Discman. “Miserlou,” “Bustin’ Surfboards,” this is the stuff I loved

TODD GILCHRIST

“Son of a Preacher Man.”

KRIS TAPLEY

“Son of a Preacher Man.” Great “Girl, You’ll Be a Woman Soon” cover from Urge Overkill. “Surf Rider” at the end. I mean, yeah, that one got played out for sure. Also in ‘94 is, you know, the greatest movie of all time: *Speed*. Just to note. *The Crow*

soundtrack was a big one, I remember. I've always thought that Nine Inch Nails cover of "Dead Souls" is better than the Joy Division "Dead Souls." I don't know if that's a hot take. Probably is. But I just think it's more fitting with Nine Inch Nails. But that was just a killer roster of bands for somebody like me, anyway. The Cure, Stone Temple Pilots, Rage Against the Machine, Violent Femmes, Rollins Band, Pantera. That was a big one from me. I remember those commercials and stuff well as well, and, like, the comic book ads that just listed the bands and you're just, like, "I've got to get this soundtrack." So, that was a fun one. *Reality Bites*. You know, a different one. You know, stuff like "My Sharona" and "Bed of Roses," and obviously Lisa Loeb, "Stay (I Missed You)." That hit your list as well. "All I Want is You" from U2. Great U2 song. Cheesy "Baby I Love Your Way, Big Mountain – was that a cover? That's a cover, right?"

TODD GILCHRIST

Yeah, well, I think the one on the soundtrack was. I mean, the one that was on the disc, but they might have played the – I don't remember.

KRIS TAPLEY

They had some Dinosaur Jr. in there. So, *Reality Bites* always kind of looms as a big '90s soundtrack, I think.

TODD GILCHRIST

I mean, I think that it is – I mean, I think it's totally emblematic of the '90s as much as anything because of its depiction of, you know, its characters at that age and sort of what their cultural reference points were, to have "My Sharona," you know, and these other things, along with Lisa Loeb and these other contemporaneous songs, for sure. But both *The Crow* and *Reality Bites* were soundtracks that I didn't know as well. The only song that I – the one on *The Crow* that really resonated with me, I love Stone Temple Pilots, so "Big Empty" is still one of my favorite of their songs. Like, I like their second album better than their first, and "Big Empty" is on there, and that song is just absolutely insanely good.

KRIS TAPLEY

So good. I watched that movie every Devil's Night. Sticking in '94, *Above the Rim*. I mean, obviously, "Regulate." That's a big deal, "Regulate," for folks like us.

TODD GILCHRIST

Yeah. This soundtrack, I'm not I'm not sure if *Above the Rim* was released on – it might have been released on Death Row, because a lot of this is Death Row artists.

KRIS TAPLEY

Yeah, that's true. Lady of Rage.

TODD GILCHRIST

This was the era that, you know, after *The Chronic* and *Doggystyle*, like, Death Row just, like – they put out – it's a soundtrack to a movie that doesn't really exist. It's kind of like a soundtrack to a music video, but *Murder was the Case*, which was another album,

you know, that had all these people that they brought together and they were just, like, blanketing the music industry with these songs. That song “Big Pimpin’” on the *Above the Rim* soundtrack is one of my favorites.

KRIS TAPLEY

Tha Dogg Pound.

TODD GILCHRIST

That remix of “Anything” with Wu Tang is so good. It’s so good. I was thinking about it today.

KRIS TAPLEY

SWV. Yeah, man.

TODD GILCHRIST

Yeah. There’s a bunch of these in ‘94. I threw *Street Fighter* on here. I don’t know it well, actually. But it does come up when – people talk about it whenever you get into, like, ‘90s movie soundtracks, and it is an interesting assortment of groups. Like, Ice Cube, NAS, Pharcyde. I think all of these were original songs, too. LL Cool J. MC Hammer and Deion Sanders. You read that right. Chuck D, Anotha Level and The B.U.M.S, you know, just – I believe all of these were original songs. So, it’s just an interesting one to note for a movie that doesn’t seem like it would have these groups, these acts, associated with it.

TODD GILCHRIST

No, and I don’t know – I mean, as a whole, I don’t know the soundtrack, like, that well, but there’s one song on the soundtrack which is called – God, now I’ve got to think about what it’s called, but it’s, like, Saafir, Ahmad and Ras Kass, and it is, like, this, like, unbelievably good song that just, like, you know – because those were not guys that were as popular as Ice Cube and NAS and The Pharcyde. But that song is-

KRIS TAPLEY

“Come Widdit.”

TODD GILCHRIST

Yeah, “Come Widdit,” is for, my money, like, one of the best songs – on of the best hip-hop singles of the ‘90s. It’s so good. It’s just incredible.

KRIS TAPLEY

I threw *Natural Born Killers* on here just because of the assortment of folks. Like, Leonard Cohen, L7, Patti Smith, Cowboy Junkies, Bob Dylan, Duane Eddy, Nine Inch Nails.

TODD GILCHRIST

Another one with Dr. Dre.

KRIS TAPLEY

Yeah, Dr. Dre, Nine Inch Nails, they used – what’s the song? “Something I Can Never Have.” One of my favorites from Nine Inch Nails.

TODD GILCHRIST

Yeah.

KRIS TAPLEY

Then you get stuff like Peter Gabriel and Patsy Cline. And then Juliette Lewis as well.

TODD GILCHRIST

Yeah.

KRIS TAPLEY

So, I just tossed it on there.

TODD GILCHRIST

It is really a great soundtrack. I mean, like, you know, that was another one that I recall, I think, I reviewed when I was in college, because it was so rich and diverse. And quite frankly, to me, it epitomized what I wish more soundtracks, then and now, were like, which is that they encompass a lot of different genres because that’s what’s needed. I mean, you have to sort of take with a grain of salt what Oliver Stone was doing, whether or not you like the movie, which I do, but, you know, it’s, like, that movie itself, because of its eclecticism, drew out all these really random kinds of things. And I used to love that more than I would love even, you know – as good as some of these, like, hip-hop soundtracks or grunge soundtracks – I loved ones that really have, like, a wide spectrum where you’re, like, “Oh, this song is just appropriate for the movie and it happens to not fit what all the rest of the songs are, but it’s a great song.” And I think the movie is such a pastiche that it really works as a listening experience, much less in the film.

KRIS TAPLEY

I think this next one has a good spectrum, too. The *Batman Forever* soundtrack was just a mainstay for me. Obviously, the two big hits were from U2 and Seal, “Hold Me, Thrill Me, Kiss Me, Kill Me” and “Kiss from a Rose,” which was on your list. But you’ve got great songs from PJ Harvey, Brandy, I love the Massive Attack song “The Hunter Gets Captured by the Game. I love, love, love the Michael Hutchence cover of “The Passenger.” I’ve always loved that jam. Method Man, “The Riddler.”

TODD GILCHRIST

I like that Method Man song. It’s good.

KRIS TAPLEY

That’s good stuff. Sunny Day Real Estate, Flaming Lips. I mean, it’s just a – it’s a weirdly – I don’t know if eclectic is the word, but certainly varied, soundtrack for a Batman movie. And then they tried it again with *Batman and Robin*, not as successfully.

You had, like, Jewel and Smashing Pumpkins and stuff like this. But this one's a good one. Mazzy Star.

TODD GILCHRIST

I mean, I think, to your point, I think what happened was, like, there was one level which is, like, for better or for worse with Oliver Stone and *Natural Born Killers*, where you're choosing songs that are best for the movie, and then I think what happened was, like, how much can we assemble a murderer's row of, like, hitmakers? So, the first soundtrack does well. You do another one, and you're, like, "Who can we get on here who's, like, you know, going to knock it out of the park?" And what you end up with is a really discordant collection of people that may or may not fit the movie, much less suit one another. And so, you know, you kind of, like, go back and forth and certain things work and certain things don't and I think that's why a lot of it falls off in our memories.

KRIS TAPLEY

Yeah. *Clueless* is next. I mean, talk about GOAT-ed, I mean, just a great soundtrack. Our guy, Ralph Sall, the executive record producer on *Speed*, he did this one as well. He actually wrote "Rollin' with My Homies." So, those of you who remember that well from *Coolio* can – I think by now they would know that, because they will have heard the last episode, but it's kind of cool that he had his fingers in that. But you've got an interesting mix. The Mighty Mighty Bosstones, you know, there's that great General Public drop at the end that's not on the soundtrack, "Tenderness," but that ought to be mentioned as well. "Kids in America."

TODD GILCHRIST

I'd be curious if this was released by Capital. It wouldn't surprise me because you've got Luscious Jackson, you've got The Beastie Boys, you've got Radiohead. I mean, you know, Radiohead when they were post-"Creep" trying to – I mean, I love that album *The Bends*, which, although I had not yet discovered it, but, I mean, like, that record is so different than their first album that, like, you know, it's a really remarkable thing. And then also, we talked about this before we started, which is that this was the movie with which, at least in my memory, that "Just a Girl" by No Doubt is synonymous, which was not on the soundtrack but it was in the movie. And that's, you know – I think it also really encapsulates so many of the ideas and themes of the movie.

KRIS TAPLEY

Totally. You can't talk about the '90s without talking about Babyface. So, I've got *Waiting to Exhale* on here. You know, everybody remembers the hits. "Exhale (Shoop Shoop)" from Whitney Houston, "Why Does It Hurt So Bad," "Let It Flow" from Toni Braxton, Brandy, "Sittin' Up in My Room." This is a fun exercise, by the way. I feel like I'm reliving the '90s in, like, a speed run.

TODD GILCHRIST

Yeah.

KRIS TAPLEY

TLC, SWV, Mary J. Blige, Faith Evans. I mean, in addition to Chaka Khan, Aretha Franklin Patti LaBelle. Just a great collection.

TODD GILCHRIST

Yeah.

KRIS TAPLEY

Friday, same year. You've got to talk about *Friday*. Ice Cube, Dr. Dre, "Keep Their Heads Ringin'." And this is the movie that the VHS has the video at the end, of "Keep Their Heads Ringin'." So, it's just kind of fun when you're done with the movie and it's, like, "Oh, yeah, we get a music video." That great Scarface song.

TODD GILCHRIST

You have stuff on here – I think like they did a, you know, a traditional, like, hip-hop soundtrack, and then I think they did, like, an old-school Friday, which was, like, all of the – you have, like, Bootsy Collins and Isley Brothers-

KRIS TAPLEY

Isley Brothers and stuff, yeah, yeah, yeah. Rick James. That 2 Live Crew song that shows up whenever – what's her name? I forgot the girlfriend's name. Anyway, whenever she shows up.

TODD GILCHRIST

I can't remember, either.

KRIS TAPLEY

"Hoochie Mama," whenever that song plays, you know? So, anyway.

TODD GILCHRIST

Oh, yeah.

KRIS TAPLEY

I had *Empire Records* on repeat quite a bit when I was in high school. I especially love stuff like "A Girl Like You" from Edwyn Collins and, you know, I like some of the soft mid-'90s stuff like Gin Blossoms, if you will. Toad the Wet Sprocket. I'm right in there. I'm OK with it. Cracker shows up on a number of soundtracks in the '90s, by the way. I think that's interesting.

TODD GILCHRIST

Yeah, I had – I'll say that by this point, I had kind of like checked out of pop, grunge. Again, I fess completely to my own pretentiousness or whatever, but these are just things that didn't resonate with me anymore. So, this was a movie and a soundtrack that I was not a huge fan of, but, you know, more power to anybody who liked it.

KRIS TAPLEY

So, you mean you weren't bumping *Space Jam*?

TODD GILCHRIST

You know, I wasn't. You know – the thing is that there was, like – I think this was, like '96, which is – I'm not sure if it was '96 or '97, but, like *New Jersey Drive*, that movie doesn't have a tremendously huge footprint, but it was a two-volume soundtrack, which, first of all, cemented "Nobody Beats the Biz" by Biz Markie in my mind, but there were Black Moon, there were, like, all of these, like, New York underground hip-hop people on there, and that was like the stuff that I was just, like, grabbing onto and, like, absolutely becoming obsessed with. But I mean, you know, you're talking about – I mean, the *Space Jam* soundtrack, like, there were lots of really good songs on. So, even though it wasn't something that I listened to that much, I mean, you know, I heard those songs as much as anybody else.

KRIS TAPLEY

I didn't bump the *Space Jam* soundtrack myself. I'm just giving you shit. But, yeah, I mean, you know, the Quad City DJs song was pretty hard to escape that year. The "Space Jam" title track. Obviously, "I Believe I Can Fly" and "Fly Like an Eagle" from Seal. "Hit 'em High" from B-Real, Busta Rhymes, Coolio, LL Cool J, Method Man, I mean, holy shit. Those guys on one song. It's kind of awesome. "The Monstars' Theme," I think is what that was called.

TODD GILCHRIST

Yeah, yeah, I think you're right.

KRIS TAPLEY

Folks like D'Angelo, Monica, Salt-N-Pepa, All-4-One, and Jay-Z shows up with R. Kelly on a song there, too. So, that's kind of interesting. Oh, and I had to throw this on there just because I've never seen the words collected together in one phrase: Spin Doctors featuring Biz Markie. Only in '96, I guess.

TODD GILCHRIST

I hated the Spin Doctors so much, but you're absolutely right. That is, like, one of those things you're, like, "Yeah, that's not something I ever expected to read a sentence that included those."

KRIS TAPLEY

Romeo + Juliet, Baz Luhrmann. Just a killer soundtrack. "#1 Crush" was the big one. Obviously, the "Lovefool," Cardigans' "Lovefool." I think that was on your list. "Talk Show Host" from Radiohead is on there. And I am I wrong about "Exit Music for a Film" being the exit music for that film?

TODD GILCHRIST

I don't remember.

KRIS TAPLEY

I feel like it was.

TODD GILCHRIST

It's been a long time since I watched that movie.

KRIS TAPLEY

Because it's not on the soundtrack, but I recall that being the case.

TODD GILCHRIST

But "Lovefool," to me, was bigger than – because that was a pop song. I mean, like, you know, it was, like, "#1 Crush" was a big single for Garbage, and I think, you know, a strong breakthrough moment for them, but "Lovefool" was one of those things, because it came with this incredible story, which was, you have The Cardigans, this band, this, like – Swedish? Norwegian? – band that, you know, was doing these, like, you know, bubblegum covers of, like, Black Sabbath, and that was, like, the narrative of the band, irrespective of this song. And the song is, like, so unbelievably catchy that it's just irresistible. And so, that was the one that I – like I went down, I followed them and I was, like, "Can I get their old albums?" You know, like, "They're doing covers of these, you know, dark songs!" You know, whatever.

KRIS TAPLEY

I put *Trainspotting* on here. That always comes up. I mean, just the lineup of folks: Iggy Pop, Primal Scream, Sleeper, New Order, Pulp, Blur, Lou Reed, Elastica, Bedrock, Pulp, Lefffield, Underworld, I mean, it's just very different from some of the stuff we're talking about here, but very crucial to what the movie is. I mean, it's just the essence of the movie is in this collection of songs, I feel like. So, yeah.

TODD GILCHRIST

Yeah, and, you know, I remember when I saw *Trainspotting* in, like, London, the summer that it came out before it came out in the US, and I was, like, sort of semi-obsessed with all that, with, like, Britpop and things like that. So, Pulp and these other bands were ones that I really loved. But also, like, those Underworld tracks are just, like, also un-fuck-with-able. I mean, like, you know, not just the song that's the, you know, sort of theme that's used a couple of times in the movie, but, like, when he's detoxing, you know, I mean, those things were, like really – there's that amazing Brian Eno track when he goes down in the toilet. You know, those things, to me, also speak to the idea – what I think is really powerful about the movie is that when I watched it the first time, I'm, like, "When is this supposed to be set?" Like, I was, like, "Is this set in, like, the '80s?" Like, I couldn't quite figure it out and there's, like, this amazing combination of, like, having Iggy Pop's "Nightclubbing" and "Perfect Day" by Lou Reed and then also this, like, really super modern electronic music, and then Britpop, and the way that all those things fit together, to me, made the whole thing feel kind of a little bit out of time, while also being a period piece, and also just being, like, start to finish, like, banger after banger, just great songs.

KRIS TAPLEY

No doubt. *Lost Highway* was a favorite of mine. I mean, ostensibly, too big songs off of this, “The Perfect Drug” from Nine Inch Nails and “Eye” from Smashing Pumpkins. But, you know, there’s also “I’m Deranged” from David Bowie. There’s a couple of Marilyn Manson songs, particularly, his “I Put a Spell On You” cover. Lou Reed, “This Magic Moment,” has a special place in the film. Rammstein’s “Rammstein.” I mean – there was another Rammstein song on one of these soundtracks. I think “Du Hast” is in something. And then interspersed you have Angelo Badalamenti and Trent Reznor instrumental stuff. I love that soundtrack, and that’s low-key my favorite David Lynch movie.

TODD GILCHRIST

Wow. I think, you know, it’s funny, we didn’t mention my personal favorite, which is a *Wild at Heart*, earlier.

KRIS TAPLEY

Oh, yes!

TODD GILCHRIST

That movie had one of the most iconic songs of, like, 1992, which was “Wicked Game” by Chris Isaac. But one of the things that I love about David Lynch is, you know, I mean, he’s irrepressibly weird, and I mean this not in a, “Oh, he’s weird for normal people.” He’s weird for any people. But the fact that he would put together these soundtracks that, like, you know, in *Wild at Heart*, that had, like, this metal stuff and then Elvis, and then here, you know, it’s like having, like, Antônio Carlos Jobim. I mean, “The Perfect Drug” was, for me, like, this thing where I could not have been more excited for what I thought Nine Inch Nails was going to do next after *The Downward Spiral*, because I was, like, if he’s going to be doing this percussive, like, drum-and-bass stuff – and that drum break in “The Perfect Drug” is one of my all-time favorite moments in a song.

KRIS TAPLEY

That was so good.

TODD GILCHRIST

That I was, like, “This is what I want.” And then, of course, when they came out with *The Fragile*, he was, like, “Yeah, no, I’m not going to do that anymore.”

KRIS TAPLEY

That was something else entirely.

TODD GILCHRIST

And that album was amazing, but it was not this thing that I had set up in my brain as what I wanted next from Nine Inch Nails.

KRIS TAPLEY

Yeah. I’m going to skip over one of these for a moment and combine three, because I just think *SubUrbia*, *Cruel Intentions* and *Can’t Hardly Wait* can kind of be lumped

together, in a way. When you look at these bands: Elastica, Sonic Youth, Girls Against Boys, Beck, U.N.K.L.E., Superchunk, Butthole Surfers, Flaming Lips, Placebo, Fatboy Slim, Blur, I mean, does this not conjure an era? Counting Crows, Marcy Playground, Aimee Mann, The Verve, Third Eye Blind, Smash Mouth, Blink-182, Missy Elliott. I mean, you know, not that these movies are similar, but they certainly seem to be, like, feasting on the same, you know, high schooler appetite, I feel, when it came to their soundtracks.

TODD GILCHRIST

Yeah, I mean, like, *SubUrbia* was one that I listened to and knew, of course, but, like, *Can't Hardly Wait* was this really interesting thing where, like, there were a lot of, like, the sort of grunge-pop stuff that I was not as much of a fan of, but, like, the fact that it's got that amazing remix of "Turn It Up" by Busta Rhymes that's got the *Knight Rider* theme, and then the "Hit 'Em Wit Da Hee" by Missy Elliott, that's a remix that, like, two thirds of the way through the song samples Björk, and it's, like, this string arrangement that gets worked into the song. And, like, I never bought the soundtrack and I was always, like, "How do I get that song?" Because I needed that incredible remix. But, you know, it also has a sort of, in a slightly different, slightly younger but similar way, as, like, you know, *Reality Bites*, by having Parliament, by having, you know, "It's Tricky," you know, "Paradise City," which wasn't on the soundtrack, but, like, the fact that it used those songs that were, like, these cultural flashpoints for the characters was to kind of, like, go, "This is what young kids are, and this is what they're inheriting at the same time," which I think is – it's, you know, again, a good time capsule of the era, whether or not the whole thing is necessarily a great soundtrack.

KRIS TAPLEY

Yeah, and I think "It's Tricky," in particular, I feel like it sparked that song for a whole new, you know – not generation, because we were of the generation who came up with "It's Tricky," but it's just, like, "Oh, yeah, 'It's Tricky.' Let's, let's bring that back."

TODD GILCHRIST

Yeah.

KRIS TAPLEY

The throwback of it all, you know?

TODD GILCHRIST

And then you mentioned *Cruel Intentions*, and it's, like, "Praise You" by Fatboy Slim, I mean, that was such a massive song. But that was, of course, also the moment of big beat and electronica sort of filtering its way into pop, you know, into the pop charts. And so, you had, you know, stuff like that and, you know, those are songs that were, I mean, again, they speak so much to that specific moment when you could have a song like "Praise you" and it was, like, on the radio all the time, you know? Even though it's, like, this, you know, electronic dance song.

KRIS TAPLEY

Totally. *Godzilla*, the album. I mean, let's go.

TODD GILCHRIST

Oh my gosh.

KRIS TAPLEY

"Heroes," the cover from Wallflowers, "Come with Me," Puff Daddy and Jimmy Page, lives long in infamy. "Deeper Underground," Jamiroquai. I like that song. "No Shelter," Rage Against the Machine. I like that song. Then you've got bands like Foo Fighters, Green Day, Silverchair, Fuel, Days of the New, a very mid-to-late '90s assortment. But the two big ones, or the big one, was "Come with Me," obviously. So, what do you have to say about *Godzilla*, bro?

TODD GILCHRIST

Well, I mean, other than it's a terrible movie, you know, I would – it's funny. You were, like, lumping some of these together. I would lump together the soundtrack to *Godzilla* and to *City of Angels*, because, to me, they were movies that did not live up to their soundtracks. And, you know, I mean, I didn't listen to that much of the *Godzilla* soundtrack. So, it's not something that was that vivid in my mind, but, like, *City of Angels* has that absolutely phenomenal – I wasn't even a fan of Alanis Morissette, but the song that she did for that was so good to me that I, like – it changed my opinion of her. But it's, like, you know, those were soundtracks where you're, like, "Oh, yeah, this was something people bought and they wanted it really badly." Never mind the fact that it was associated with this horrifying or not very good movie.

KRIS TAPLEY

I think my second date was *City of Angels*. My first date was *Romeo + Juliet*. So, there you go. What was the Alanis song from – I'm trying to remember. Oh, "Uninvited." And then the Goo Goo Dolls song "Iris" as well. It's a good soundtrack.

TODD GILCHRIST

Yeah. When I did the *Mental Floss* list, I put the Goo Goo Dolls because that was the song that was, like, such a massive hit, but the Alanis Morissette song, for me, was just, like, it was so good. It was, like, oh, man. It was just fantastic.

KRIS TAPLEY

Alright, and into the final year, when I graduated high school, 1999. *The Matrix*. I had this. I think I traded this, in fact, for something.

TODD GILCHRIST

Those were the days.

KRIS TAPLEY

I'm not sure what I traded it for. Yeah. I think I traded it for – I think I traded Eminem for this, maybe. I can't remember. Anyway, Marilyn Manson, Propellerheads, Ministry, Rob D, Prodigy – The Prodigy, I should say. Not the rapper, the band. Rob Zombie,

Deftones, Monster Magnet. There it is! “Du Hast” from Rammstein. And then, obviously, the movie ends with “Wake Up” from Rage Against the Machine. You know, a thoughtful soundtrack for the movie, in a sense.

TODD GILCHRIST

Yeah, I mean, like, “Spybreak!” by itself is another one, like “Praise You,” where you’re, like, “How did this song end up anywhere in the world of pop,” but it was a great – I mean, Propellerheads were great. They were, like, such a band of the moment. Like, I think, like, a year ago or a little while ago, I was, like, trying to see what else they had done, and they just kind of stopped after that one album. They maybe did some production stuff, but they just kind of stopped. But, like, that was a song that was, like, such of the moment. But I don’t know if you agree with me, but, like that Rob D, that Rob Dougan song, “Clubbed to Death,” was, like, the centerpiece of the music in the movie for me. Like, the whole thing, because it’s, like, played during that scene with the girl in the red dress and it was just, like – it’s got that incredible drumbeat, and then it’s got the mix. It’s so, you know, ambient and encompassing. That was, like, one where I was, like, “I don’t even care about the rest of the songs.” Again, it’s one of those where I’d almost buy it just for that one song. And I subsequently bought, like, the 12-inch of just that one song so that I could listen to all these other versions of it, but it’s another great soundtrack where they really use the music really smartly in the movie.

KRIS TAPLEY

Totally. *10 Things I Hate About You* comes up on these lists a lot. I don’t have any kind of thing to say about it, but just looking at the groups: Letters to Cleo, Semisonic, Sister Hazel, Save Ferris, Brick, Cardigans, Madness. Again, of the era, and there are fans.

TODD GILCHRIST

I mean, that’s one of those movies where, you know, Heath Ledger performing that – what was it? Whoever sang that song that I can’t remember the name of right off the top of my head. Like, to me, that was the only song that I remembered from this movie.

KRIS TAPLEY

And clearly you didn’t remember it.

TODD GILCHRIST

Yeah!

KRIS TAPLEY

Magnolia is pretty much wall-to-wall Aimee Mann. Kind of concept album-ish, in a way. I had this soundtrack and I liked a lot of the songs. The big ones were “Wise Up” and “Save Me.” But then you also get “Goodbye Stranger” in there from Supertramp. And you get “One,” from Harry Nilsson. Harry Nilsson pops up a few times in the ‘90s, which I think is fun. But, you know, this is my favorite Paul Thomas Anderson movie as well. So, you know, a great soundtrack. A great collection of songs for this movie.

TODD GILCHRIST

Yeah, I mean, you know, *Boogie Nights* – which we didn't mention – also is my favorite movie of all time, and the soundtrack to that was, like, transcendent to me. And, you know, this was, of course, the moment not only of Paul Thomas Anderson, but it was also Jon Brion, who had done, quite frankly, very little in terms of the music of *Boogie Nights*, but he made the score for *Magnolia* so good by itself. And then, you know, this – as you said, it's like a concept album, kind of almost musical, but not quite. But, you know, it's, like, the songs that are on it are, like – and then you just throw in, like, two Supertramp songs, and you're, like, "Oh, OK," you know? I mean, it's incredible. Mondo released the vinyl soundtrack a couple years ago and it was, I think, sequenced to include all of the songs and the score, like, in order. So, if you listen to it on vinyl, you can listen to each piece of music that Jon Brion composed in the midst of all the songs that Aimee Mann performed. I mean, it's incredible. As I said, it's not my favorite Paul Thomas Anderson movie, although I do love it, absolutely. But it is one that the soundtrack, like, just, I listened to non-stop.

KRIS TAPLEY

Yeah. And then the last one I have here. I like to consider this movie the last movie of the '90s for some reason. I don't know what I really mean by that, but it just feels right to say it: *Go*, from Doug Liman. I had the soundtrack and I listen to it a lot. No Doubt, Len, "Steal My Sunshine." That was on your list, I think.

TODD GILCHRIST

Yeah.

KRIS TAPLEY

Another "Magic Carpet Ride," "Gangster Tripping" from Fatboy Slim. "Cha Cha Cha" is my wife's favorite song on the soundtrack. She just thinks it's hilarious. Jimmy Luxury and the Tommy Rome Orchestra. That sort of – I mean, this is definitely the era of ecstasy, so, you get a song like "Believer," which is just this great sort of – I don't know if you'd call that techno. Whatever you would call it. But I'm a fan of that song. I love "Shooting Up in Vain" from Eagle-Eye Cherry. That song is so dope. And I'm a big Air fan, so, I love the inclusion of "Talisman" on there, and there's some Natalie Imbruglia. There's just a bunch of different things on this soundtrack, and I love this movie. So, it's a fun one.

TODD GILCHRIST

Yeah, you know, *Go* is a movie that I always – I really liked, but it sort of vacillates between, like, do I totally love it or do I just think it's, like, OK? It's not something that I pivot to, like, not liking, but the soundtrack was one that I listened to. I mean, that "Believer" song by BT is great. You're absolutely right. But "Steal My Sunshine," I mean, I put it as the last song on my '90s soundtrack list because, to me, there is no song that more encapsulates sort of, like, that particular moment. And, quite frankly, that band, even though I don't think they did anything after that, their album was actually shockingly good and that song was – also, I mean, the fact that it samples, like, Andrea True Connection's "More, More More," which is a song that I love, you know, it's, like, one of those things. But it's one, in a way, where a lot of the songs, you do think about

the scene. Like, “Talisman” is the scene where, you know, he’s having, like, a threesome and, like, the curtains burst into flames. You know, “Magic Carpet Ride” happens during, like, the sort of car chase. I mean, you know, there’s all these things in the movie that I think they really use music well. And that’s, I think, why that soundtrack has more legs than you would imagine that it would.

KRIS TAPLEY

Yeah, absolutely. Did we miss anything?

TODD GILCHRIST

Well, I did want to mention something, because we didn’t talk about this earlier. But, you know, when you first reached out to me about doing this, you were talking about the fact that Billy Idol did this, like, closing theme song for *Speed*, and the thing is that, like, to me – and I don’t want to denigrate your former guest – but, you know, I was, like, you know, this song was trying to do what Guns N’ Roses did with *Terminator 2*, in my opinion. Because “You Could Be Mine,” first of all, it’s my favorite Guns N’ Roses song. I think it’s one of the greatest – I, like, I love that song so, so much. I mean, the movie, too. But, you know, like, that song, the way it’s used in the movie, just sort of, like, almost incidentally, at the beginning of it, but, like, “You Could Be Mine,” to me, was sort of, like, the dawn, and quite frankly, the best version of, “We’re going to get a rock group to do a song in this movie that doesn’t really, you know, demand a full soundtrack of people doing songs for the movie.” And so, that was one that I just thought of because that’s a song that I still am obsessed with.

KRIS TAPLEY

And the music video was awesome with the Terminator coming into the concert and looking for John Connor.

TODD GILCHRIST

But, like, you know, I mean, there’s other things, like, you know-

KRIS TAPLEY

Hang on. Let me just say, about that, about Billy Idol, about “Speed” the song. Billy would just tell you they were trying to capture the old Billy Idol flavor, the old “Rebel Yell” kind of template. He had reunited with Steve Stevens after a couple of years apart. He was coming off of *Cyberpunk*, which was a huge disappointment, and they were just kind of getting back together and, “Let’s just do what we do best.” Verse, chorus, verse, you know, just do their thing. And, I mean, you know, I’m a big fan of the song. Obviously, I would be if I’m doing all this shit.

TODD GILCHRIST

Yeah.

KRIS TAPLEY

I’m a big fan of every element of this movie. But I don’t know. I’ve always been fired up by that song, and the music video was kind of cool, too. Just in defense of “Speed.”

TODD GILCHRIST

I mean, you should maybe think about putting together a podcast about, you know, defending *Speed*. Because it, you know – I don't know if that's something you've thought about.

KRIS TAPLEY

Yeah, I should – you know what? Let me write that down. Hang on. Do podcast about *Speed*. OK, yeah. What else we got?

TODD GILCHRIST

Well, I was thinking about – there's Coolio doing "Gangsta's Paradise" for *Dangerous Minds*. I mean, like, that song was massive. You know, one of the ones that we didn't mention what was "That Thing You Do!" from that movie, which is-

KRIS TAPLEY

Yeah.

TODD GILCHRIST

I didn't ever remember the rest of the songs that well, but that song, like, having revisited that movie once in, like, the last year and being, like, "Man, this movie holds up like gangbusters." But, like, that song had to hold up or else the whole movie would have just fallen apart. And I think it's, like – and it's crazy good, you know?

KRIS TAPLEY

Yeah.

TODD GILCHRIST

We talked a little bit about, you know, Cameron Crowe, but, you know, it's, like, he got Bruce Springsteen to do "Secret Garden" for *Jerry Maguire*.

KRIS TAPLEY

So good. You put that on your list, yeah.

TODD GILCHRIST

Yeah, you know, like, I put some other ones on here that, like I said, they exceeded their films, like "6 Underground" from Sneaker Pimps from *The Saint*, which I just always remember from, like, the trailer for *The Saint*.

KRIS TAPLEY

Yeah. Inescapable that summer.

TODD GILCHRIST

Yeah. And then it's, like, you know, "Men in Black" by Will Smith. And then, really the one that maybe is the full culmination of what I was talking about, about, like, somebody

doing one song for a movie, you have “My Heart Will Go On” by Celine Dion from *Titanic*, which is, you know, one of the biggest movie singles of all time.

KRIS TAPLEY

And I actually love her song from *Up Close and Personal* better, “Because You Loved Me.”

TODD GILCHRIST

Which I don’t think I remember. But, yeah, it’s, like, that. But that was one that I was just absolutely – you know, *Titanic* is, you know, like many of Cameron’s movies, it’s, like, this kind of, like, red meat delivery system of, like, kind of very mainstream, muscular entertainment that’s not going to subvert your expectations, and that song fully lives up to that. And it’s still a pretty remarkable song. I don’t know that I want to listen to it as much as I did back in 1997, or 1998, but, like, it’s a good song. And then, you know, I was, like, just sort of thinking about some other funny ones. Like, I put on my list, you know, “Ghetto Superstar” by Pras from the *Bulworth* soundtrack. I mean, quite frankly, you know, like, *Bulworth* is, like, such an odd film. And, like, one of these days, I feel like I need to, like, revisit it, because I rewatched it and I’m, like, “This holds up in a lot of very weird ways.”

KRIS TAPLEY

Yeah.

TODD GILCHRIST

But the soundtrack for that movie had a lot of really interesting songs on it. There was a song by Canibus, I think, on it. I don’t know if it was on the soundtrack or not. But, like, that was another one that was, like, sort of not quite the same thing as Death Row taking over, but that was, like, after The Fugees had come along, and so, you had a soundtrack that was kind of, like, stacked with a lot of stuff from Fugees and Fugees-adjacent artists.

KRIS TAPLEY

Yeah. I also just want to say I loved your inclusion of “Same Song” from Digital Underground from *Nothing but Trouble*. Oh my God.

TODD GILCHRIST

Yeah. I mean, talk about a terrible movie, but, like, you know, it was the first track that Tupac was ever on.

KRIS TAPLEY

And he crushed it. One of the greatest verses ever.

TODD GILCHRIST

Yeah.

KRIS TAPLEY

Dude just crushed it in that song.

TODD GILCHRIST

Yeah, truly, truly.

KRIS TAPLEY

You had “Deep Cover” from Dr. Dre on here.

TODD GILCHRIST

Yeah, and I had, like, “I Don’t Want to Miss a Thing” from *Armageddon*.

KRIS TAPLEY

Diane Warren for life.

TODD GILCHRIST

Yeah.

KRIS TAPLEY

“End of the Road.” I think people forget that “End of the Road” was in *Boomerang*. I like that Proclaimers song from *Benny & Joon*, “I’m Gonna Be (500 Miles).”

TODD GILCHRIST

Yeah. I mean, that’s another song that, you know, eclipsed the movie. I mean, I think the movie is good. I’m not saying anything bad about it. But that song was, like, just so massive. And I feel like everybody would listen to it and they’re, like, “Oh, is this from a movie?” And you’d be, like, “What’s the movie? No, I’m not going to watch that.” Because the movie was not a hit. But you know – but the song was.

KRIS TAPLEY

Well, if you had to pick, like, one soundtrack from all of this, that’s your favorite – I said Singles would be mine. What would be your number one?

TODD GILCHRIST

That’s a tough – you know-

KRIS TAPLEY

Got him on the spot.

TODD GILCHRIST

Yeah, I mean, you know, like, the one that encapsulates the ‘90s best and probably I listened to the most at the time was probably *Pulp Fiction*. I’m not sure that now I would listen to it, certainly with the same passion, as I do – I mean, like, you know, the soundtrack to *Boogie Nights*, to me, is utterly listenable. Like, insanely good. And that’s probably as much as anything because it’s my favorite film of all time. It’s also, like, I love that movie so much that I made – I found every song that was not on the soundtracks and I made a third volume for myself. Like, there’s a ‘Til Tuesday song.

There's, like, "Queen of Hearts" by Juice Newton. I went and found all of those songs and, like, made a *Boogie Nights Vol. 3* for myself. I think it goes back to what we were talking about earlier, which is, like, the idea of, like, you know – it's, like, what is things that you can't think of the movie without? What are the things that, you know, you like listening to irrespective of the movie? I mean, you know, I mentioned the *Casino* soundtrack, and it was, like, you know – there were a lot of things on there, starting with the – what was it? I can't remember. The guy, the composer who did the music for *Contempt*, and they used that at the beginning of the movie. And, you know, there were all these things, you know, using Devo's version of "Satisfaction" on the soundtrack to *Casino* was, like, one of those things where I was, like, "I feel like I'm, like, experiencing the movie, but I'm also discovering things that I didn't know that I liked." And, you know, there's something really like fun about that, and so, the idea of, like, getting to listen to, really, any soundtrack, but especially during this era, where there was so much, like, heavy licensing of these tracks, meant that you could really, you know – as much as you could hear the songs that were on, like, *Forrest Gump*, you know, you could really discover a few new songs that you didn't know, would immediately or, you know, eventually become a part of your mental, you know, canon or your favorite whatever it was.

KRIS TAPLEY

Totally.

TODD GILCHRIST

I mean, you know, it's, like, you mentioned – like, we were talking about *Natural Born Killers*, like, you know, it's, like, I discovered, like, Patsy Cline, basically, because of that. I mean, the soundtrack to *Fear and Loathing in Las Vegas* is so good.

KRIS TAPLEY

Oh yeah!

TODD GILCHRIST

I mean, like, you know, the fact that it's got, like, you know, Debbie Reynolds, and, like, you know, these other songs where you're – like Booker T. & the M.G.'s, like, all these things that I was, like, "Oh, I kind of – I've heard 'Green Onions,' but I don't really know any other songs by them," and you get, like, sort of led into these other genres or these other, you know – deeper into an artist's discography than you realized that you wanted to go because you just didn't hear anything. And so, there's – I mean, there's just too many for me to, like, pick probably one that's definitive. I mean, like I said, *Juice* is also a soundtrack that, like, holy shit, I listened to that soundtrack just so many times. As a matter of fact, it occurred to me as we were talking that, like, there was a song that I had in my head for, like, two years that I couldn't figure out what it was. And I think I, like, I went on Twitter – this was five or 10 years ago – and you and I were interacting, and I'm, like, "I know this song. I'm trying to remember what it is. Have you guys heard it? Has it been this?" And it was a song from the soundtrack to *Juice*, eventually. Like, I figured out the thing that was in my head. And it was just this little tiny part of the song, and that was why I couldn't remember what it was and it was not an artist that was, like

– it might have been Monie Love on the soundtrack, but, like, whatever it was, it was, like, this little tiny part that I couldn't remember what it was. But that was one that, again, is baked into my DNA at this point.

KRIS TAPLEY

Well, everybody go fire up the Spotify. Go buy some CDs. I think we gave you a pretty good rundown. That's the most epic blast through the '90s I think I've ever accomplished. But we did a ton of damage. And, yeah, I mean, the '90s movie soundtrack boom is a special thing for me and not to be repeated, I think. Because, I mean, it's just something about the music that arose in the '90s in combination with the music that was throwback in the '90s, and how they all kind of bounced around with each other. So, just a bunch of killer soundtracks. And *Speed* is not one of the best, but it's one of them. So, that's good enough, I think, for us around here. So, Todd, thank you, man. I appreciate you coming on to discuss all this stuff. Like I said, I don't think we could have found a better mind for all of this. So, muchas gracias.

TODD GILCHRIST

All I did was collect soundtracks, so, my body was ready, I'll say. You're talking about this, and, of course, I started thinking about, like, the soundtrack to *Girl 6*. *Girl 6*, not a great film, but it was, like, the first soundtrack – it might have been the first CD on which Prince ever released "Erotic City." You know, that was a B-side. That was not on the soundtrack to *Purple Rain*. And so, I could be wrong about it being the first time it was on CD, but it was, like, you know, Prince working with, you know – Spike Lee got to do it. The soundtrack to *Crooklyn* is great. I mean, you know, it's, like, there's all these things that had these incredible – just incredible breadth of stuff. So, it's always exciting for me to talk about soundtracks because I'm completely obsessed with them myself.

KRIS TAPLEY

See, he could keep going, guys. We just wind him up and let him go and he'll just keep going.

TODD GILCHRIST

It's true. It's true. But I really appreciate you inviting me on. It was really fun.

KRIS TAPLEY

Yeah, man. Thank you, brother. That is Todd Gilchrist, everybody. P.S.: It's just me, now. Todd's gone. So, I have some additions to this list that did not occur to me until after we recorded. Honestly, I should have just taken a quick look at my own damn iTunes or Apple Music or whatever we call it now, because these omissions were egregious! As far as I'm concerned. We mentioned *Wayne's World*, but *Coneheads* had a pretty solid soundtrack, too. Probably best remembered for Red Hot Chili Peppers' "Soul to Squeeze," which actually was a cast away from Blood Sugar Sex Magik album. *Last Action Hero* was packed to the gills. AC/DC, Megadeth, Def Leppard, Aerosmith, Alice in Chains, Queensrÿche, Anthrax. Good shit! I mean, *Airheads*. How could I forget *Airheads*? One of my favorite movies from the very same year as *Speed*. Great collection of songs from White Zombie, Primus, Anthrax, Candlebox. Of course, there's

the song original to the movie, “Degenerated,” by Lone Rangers. “There are three of you. You’re not exactly lone.” And I love “Born to Raise Hell,” the opening-credits song from Motörhead, Ice-T and Whitfield Crane. We mentioned *Batman Forever* and somehow that didn’t spur me to mention the fact that most of the Jim Carrey movies in the ‘90s had killer soundtracks. *Dumb and Dumber* with Crash Test Dummies, Deadeye Dick, Echobelly, Pete Drogé, Willi One Blood, Deee-Lite, Butthole Surfers, Green Jelly. That thing was on constant rotation for me back in the day. *Ace Ventura: When Nature Calls* was a favorite. I love that new version of “Spirits in a Material World” from Pato Banton and Sting. It had Blues Traveler, Goo Goo Dolls, Presidents of the United States of America, White Zombie – killer stuff. And *The Cable Guy*, with Jerry Cantrell, Primitive Radio Gods, Silverchair, Porno for Pyros, Cracker, Cypress Hill, Filter. Another mainstay. Even *The Mask* had a pretty fun collection of songs. I can’t believe I left all those out. And even though Katie Walsh and I literally discussed the *Swingers* soundtrack in our LA movies episode, somehow it slipped my mind here. But an awesome assortment of standards on there, enough for us to forgive the Big Bad Voodoo Daddy of it all. So, anyway, I couldn’t let these go unmentioned. I guess at a certain point you’re virtually rattling off every single soundtrack from the ‘90s, and what can I say? It was a golden age. I miss it, man. So, feel free to let us know what else we might have left off there and, again, thanks to Todd for walking us through the nostalgia. And by the way, this marks the end of phase two of *50 MPH*. Phase one was conception and development. Phase two was production. Now we hit the home stretch: release, legacy and beyond.

[OUTRO MUSIC]

KRIS TAPLEY

Next week on *50 MPH*...

MARK GORDON

And I said, “You’re out of your mind. You want us to go up against *City Slickers II*?”

KRIS TAPLEY

Speed is in the can and ready for release, but before it can reach the masses, Fox has to figure out its marketing and distribution strategy.

TOM JACOBSON

And he looked at all of us in production and I remember him saying, “OK, you guys are done. Now it’s us. We’re riding this baby home.” So, they knew. They knew from that screening. It was one of the most exciting screenings I’ve ever been at.

BILL MECHANIC

It was an action film that was a date night movie, you know, that women like as much as men. It wasn’t a gendered action movie, which is more unusual.

KRIS TAPLEY

The team can also sit back and finally enjoy the fruits of its labor at the film's star-studded Hollywood premiere.

GRAHAM YOST

And I said, "You know who's sitting behind us?" And she said, "Who?" And I said, "It's Quentin Tarantino. He directed that film *Reservoir Dogs*."

JORGE SARALEGUI

On the night of the premiere, Peter Chernin put his arm around me and said, "Enjoy tonight, because it'll never get better than this."

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.