

50 MPH: EPISODE 37

“RELITIGATING THE 67th ACADEMY AWARDS”

(with Anne Thompson)

Transcript (00:55:20)



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

A quick history lesson for all of you, if I may. Nearly 15 years ago, in August of 2009, I launched a podcast with one of the most tenured and savvy entertainment journalists on the beat. It was called *Oscar Talk* and it was a weekly dish session regarding the annual awards season, and we had a good run of five seasons. Our final episode was the day after the 86th annual Academy Awards on March 3, 2014, making this particular episode of *50 MPH* something of a 10-year reunion. Because here we are, the day after the 96th annual Academy Awards, and my guest today is my co-host from the *Oscar Talk* days, my great friend of nearly 20 years in this business, *IndieWire*’s Editor-at-Large, Anne Thompson. Anne.

ANNE THOMPSON

It feels like only yesterday, Kris.

KRIS TAPLEY

It does indeed. And here we are. I imagine a large portion of the audience is wondering what the big whoop is getting us back together. But I also guarantee you that *Oscar Talk*’s dedicated fan base, who show their love to this day on social media – I’m sure you still get, you know, things from time to time – have to be overjoyed to hear our voices together on a podcast once again. And I know I’m overjoyed. So, thank you for doing this.

ANNE THOMPSON

We were a good team and it was really fun and it made us really good friends, which I value very much.

KRIS TAPLEY

Absolutely. And I will never forget the late film critic Richard Schickel’s note to me. Do you remember this

ANNE THOMPSON

No. I hated that guy.

KRIS TAPLEY

Really?

ANNE THOMPSON

And he hated me.

KRIS TAPLEY

Really?

ANNE THOMPSON

Yeah.

KRIS TAPLEY

I thought you guys were friends. Well, he always – he told me he got a kick out of the contrast between, I guess, your more up-tempo sensibility, and I guess the dour vibe that I must have emitted.

ANNE THOMPSON

We had some moments where we would get heated, you know? We would argue about things. And also, you were always the man of the crafts, you know? You were the expert on, you know, who got – how many nominations did Richard King have and all that kind of stuff, you know?

KRIS TAPLEY

That is my thing, and a big part of this podcast as well as people by now certainly know. And also, by way of a quick plug, *Oscar Talk* evolved into Anne's current far more popular podcast, *Screen Talk*, which she has hosted with Peter Knegt, Eric Kohn and now Ryan Lattanzio. So, check her out every week wherever you get your podcasts.

ANNE THOMPSON

Well, thank you, Kris. Thank you, Kris. So, you're going to make us take a dive? Tell us.

KRIS TAPLEY

Yes.

ANNE THOMPSON

What are we doing?

KRIS TAPLEY

She's already taking over. Look at her. So, I asked Anne, as busy as she is this time of year, to join me for some more Oscar shenanigans. But we're not going to talk about movies like *Oppenheimer* and *Maestro* and *Barbie*.

ANNE THOMPSON

Thank God.

KRIS TAPLEY

We're going to go way back to the 67th annual Academy Awards to discuss and relitigate the ceremony that celebrated the best in 1994 cinema, including two Oscars that went to *Speed*. We discussed that aspect of *Speed* last week and talked to the various winners on the film's sound team, as well as its nominated film editor. As I said last week, *Speed* was one of four movies to walk away with multiple Oscars that night and Anne is with me today to check the Academy's work on those and other categories. So, first of all, Anne, we're recording this before this year's Oscars. So, let me first just say, I hope you did well on your predictions.

ANNE THOMPSON

I ended up leading the *Gold Derby* field with two others. I would have liked to have beat them, and I beat myself up for the mistakes I made, but I'm happy to be at the top of the heap.

KRIS TAPLEY

For the nominations.

ANNE THOMPSON

I tend to do better on the nominations than the predictions of the actual wins, to tell you the truth.

KRIS TAPLEY

Me too. I was always better at that. I don't know what that is. But it's strange.

ANNE THOMPSON

It's because we actually looked at the numbers and thought about it and were serious about it, but when you get to the final, I don't know what happens. Emotion seems to enter the picture.

KRIS TAPLEY

Yeah. And that gets really fickle there at the end. Who knows what will happen every year? I think you and I both know that the Oscars of '95 – they were held on March 27, 1995. It was a very different time in the Academy's history and the industry's history. Some of it good, some of it not. But how far we've come, right?

ANNE THOMPSON

Well, it's interesting to see that the mainstream Academy was still in charge.

KRIS TAPLEY

Yes. Yes.

ANNE THOMPSON

That's the simple way to put it.

KRIS TAPLEY

And the mainstream industry, of a sort, too. I mean, they don't make certain movies like the movies we had in play that year anymore, either. It's just a completely different industry nowadays. We're going to start looking through the various categories. I just wanted to ask quickly, was this your *Risky Business* days at *The Hollywood Reporter*, or was it even before that? '94, '95.

ANNE THOMPSON

No, I wasn't at *Risky Business* at this time. I was probably in my *Entertainment Weekly* phase.

KRIS TAPLEY

I figured it was either that or *Entertainment Weekly*. So, you know, just before we dive in, what was that like covering the beat in the early-to-mid-90s? More exciting than today? Less exciting?

ANNE THOMPSON

I got started with the Oscar stuff at *Film Comment*, which was an amazing thing, because you had to really predict everything right on Oscar nominations morning, you know? You didn't have any time to follow and track everything. You had to call it right away. It was a print publication. So, that was a good kind of discipline to apply going forward. And *Entertainment Weekly* was always a little frustrating because they were also a print publication. So, you really had to nail things down ahead of time.

KRIS TAPLEY

Yeah, for sure. Well, let's dive in. Let's just – you know, let's not build up to the big category. Let's just start at the top. Best Picture.

ANNE THOMPSON

Oh.

KRIS TAPLEY

You want to do that?

ANNE THOMPSON

OK.

KRIS TAPLEY

I say we do that. The nominees – this will be fun – for Best Picture of 1994 were *Forrest Gump*, *Four Weddings and a Funeral*, *Pulp Fiction*, *Quiz Show* and *The Shawshank Redemption*. And the winner was *Forrest Gump*. Now-

ANNE THOMPSON

That's what I mean by mainstream Hollywood.

KRIS TAPLEY

Yeah. Big box office juggernaut.

ANNE THOMPSON

With the tear ducts flowing and a lot of manipulation. But that movie also had a lot of other things going for it, including very sophisticated visual effects and it was innovative in its own way. I have respect for *Forrest Gump*.

KRIS TAPLEY

I do, too. I'll start right there before I ask you if you think the Academy got it right. You know, *Forrest Gump* haters never miss a chance to let you know they're *Forrest Gump* haters. I've always liked the movie. I still like the movie. I think it – for some people it, I guess, aged poorly, and maybe because of the movies, or movie, that it beat. But let's just put the question to you. Do you think the Academy got it right with this lineup in giving the Oscar to *Forrest Gump*?

ANNE THOMPSON

Well, it's really obvious that *Forrest Gump*, *Four Weddings*, *Quiz Show* and *The Shawshank Redemption* are all a certain kind of movie. I would call them all relatively mainstream. I would say *Forrest Gump* was the least conventional of them all. You could argue that it had some innovative stuff going on. The movie that's been left out, the movie that we would all say should have won, and I agree, is *Pulp Fiction*.

KRIS TAPLEY

Yeah. 100%

ANNE THOMPSON

But they weren't ready. They weren't ready.

KRIS TAPLEY

No. I mean, it was innovating everything that was going to come after it, right?

ANNE THOMPSON

It was hugely influential. It changed the whole movie business and people imitated it for years without success. But what it was, though, was perceived as strange and challenging and transgressive, and therefore it could not have won over the dominant, older, white, male Academy.

KRIS TAPLEY

Yeah, which is partly why, again, I think people look harshly on *Forrest Gump*. I think it has that *Goodfellas*, *Dances with Wolves* thing. That *Raging Bull*, *Ordinary People* thing.

ANNE THOMPSON

Right.

KRIS TAPLEY

Forrest Gump beat a better movie. A much better movie. A landmark movie. And so, you know, it gets hate partly because of that.

ANNE THOMPSON

But it also was so popular that it had memes everywhere. And you had the box of chocolates and the bench and the floating feather and all this stuff that, you know, it just made people wince after a while. It was too much. They became cliches.

KRIS TAPLEY

That reminds me of a rap video by Skee-Lo, where he's sitting on a bench the whole time. Anyway, *Pulp Fiction* made a lot of money, by the way. It was \$100 million-grossing film and in the top 10. It was also a cultural landmark. But yeah, I mean, just in terms of the Academy of the mid-90s, certainly, not something that they were going to go for, by and large.

ANNE THOMPSON

And it was very violent. It was perceived as a genre film, although, of course, it was an art film and a commercial film, and it was not a mere genre film. But that was how it was perceived. And if you've got a lot of swearing and gunplay and death, you know, that's just going to cut away some of your audience. You know, when you do get a *Silence of the Lambs* or a *Braveheart* that's hugely violent, there's other factors that push it over the top.

KRIS TAPLEY

Yeah. Now, is there a movie that you think got the shaft and should have been nominated?

ANNE THOMPSON

Oh yeah. I was looking at the list of things that you sent of all the films that were released that year, and I actually didn't come up with anything from that list that should have been nominated. Did you? *Crooklyn* is a wonderful film, but nobody would have – nobody saw that, you know?

KRIS TAPLEY

Yeah, and that list also just was everything that wasn't nominated. So, anything else that, you know, was nominated for other stuff, if anything comes to mind. For me, this is three years removed from *Beauty and the Beast* getting nominated, and I think *The Lion King* was the crescendo of that entire movement. And I would have nominated *The Lion King* for Best Picture.

ANNE THOMPSON

No question. No question. I remember, I was so enamored of *Beauty and the Beast*, that I actually predicted that it would win. This is what I mean by emotion, you know? It was a fluke that it actually got in, and of course, they created the animated category and the rest is history. It's very difficult to get the animated films into Best Picture because the actors don't believe in them, you know?

KRIS TAPLEY

Yeah.

ANNE THOMPSON

You need live actors to vote for these things.

KRIS TAPLEY

Yeah, I think *The Lion King* is one of the best films of that year, so, I would have put it in there. And I also love movies like-

ANNE THOMPSON

I would have put *Red* in there.

KRIS TAPLEY

Oh yeah? We're going to talk about that in a minute. I was going to mention *Legends of the Fall* just because I really like that movie. I watched it again recently. I'm not saying I would have nominated it for Best Picture.

ANNE THOMPSON

Does it hold up?

KRIS TAPLEY

It did for me. It was I was watching it like, "God, I wish we still got this kind of thing." And it's just fascinating to watch a movie where you're literally watching somebody become a movie star in real time, Brad Pitt. I mean, that movie is just putting him in that sphere, along with another movie this year, *Interview with the Vampire*. But I really like that movie. Best Director was Woody Allen for *Bullets over Broadway*, Robert Zemeckis for *Forrest Gump*, Quentin Tarantino for *Pulp Fiction*, Robert Redford for *Quiz Show* and Krzysztof Kieślowski, *Red*. And *Red* was the movie that slides in and pushes out DGA nominee Mike Newell, who had been nominated by the guild for *Four Weddings and a Funeral*. And the winner was Robert Zemeckis for *Forrest Gump*. You good with that one?

ANNE THOMPSON

I mean, of course it should be Tarantino, you know? It should be. But I get it. Again, I respect the choice.

KRIS TAPLEY

It was his ascendancy. It's interesting. It was the year after *Schindler's List*. So, Spielberg's protege wins the year after him. Spielberg even presented Best Director that year. I just think that's kind of interesting. But yeah, I mean, it swept these big categories. It was bound to win this as well. But Tarantino, undeniably, deserved that.

ANNE THOMPSON

No, he should have been in there. But the thing about Zemeckis is that he's one of the rare directors who combines heart and humanity with a great technological expertise, and he's also one of those directors who, you know, like Ang Lee or James Cameron, who's pushing the envelope all the time. Always trying to get to the next level. And so, I always respected him for that. He made a lot of mistakes along the way. Horrible mistakes. *A Christmas Carol* or the – what was it called? *The Polar Express*.

KRIS TAPLEY

Yeah.

ANNE THOMPSON

But they were mistakes in pursuit of something new, and I've always respected him for that.

KRIS TAPLEY

Yeah. It's his R&D sort of writ large. And, you know, people would come along and do that stuff better.

ANNE THOMPSON

He was willing to spend other people's money for as long as they were willing to give it to him.

KRIS TAPLEY

The interesting one to me on these two categories is *Quiz Show*. I watched it again recently. It's a good movie. Still a little surprising to me that it had this sort of pedigree in hindsight.

ANNE THOMPSON

I don't think it did that well at the box office.

KRIS TAPLEY

Yeah, and it was Hollywood Pictures, I think. So, that sort of Disney shingle. And for it to get picture and director nominations, it's just interesting to me. It's a good movie.

ANNE THOMPSON

I loved the movie. I thought it was a very good movie. It was one of those movies that was impeccably made, as Redford movies tend to be.

KRIS TAPLEY

And *Bullets over Broadway*, you know, it's a fun movie. I'm not sure I would nominate Woody Allen for Best Director. It's a great screenplay. It's a bit of a frothy thing.

ANNE THOMPSON

That's one of his good ones.

KRIS TAPLEY

It is good, and I'm not saying that it's not good. I'm just saying it's-

ANNE THOMPSON

But this is when they still liked him. This is when he was still at the top of his game and they had a lot of respect for him.

KRIS TAPLEY

Right.

ANNE THOMPSON

So, that bears remembering. He isn't who he was – he isn't who he is today. He wasn't – alright, let's do that again. He wasn't who he is today.

KRIS TAPLEY

Totally. Now, is there anybody you would have put in there? Who got the shaft?

ANNE THOMPSON

Nah.

KRIS TAPLEY

Really?

ANNE THOMPSON

I'm not looking at anything. I'm not a big *Shawshank* fan, for example. Not my thing, that movie. I wouldn't put *Ed Wood* in there, for real. *The Madness of King George* did very well, in many ways, in this year, but I wouldn't put that in there, either. If it were me, I would put James Cameron and *True Lies*.

KRIS TAPLEY

Now that's fun.

ANNE THOMPSON

That movie is one of the great movies and holds up really well. And again, a genre movie that was underrated at the time.

KRIS TAPLEY

Yeah.

ANNE THOMPSON

Just like *Speed*.

KRIS TAPLEY

Yeah, absolutely. I forgot to clock that Darabont didn't get nominated. I love *Shawshank*. I think he probably deserved it. But the one that I would actually put in there is the other one you said you wouldn't do. I think Tim Burton for *Ed Wood*. I love that movie. And it's perfect for him. He's never been a director nominee. I think it's his

best movie. It's just perfect subject matter for him and it's one of my favorite movies from '94. So, yeah, I would go out on a limb and say Tim Burton. You're not a fan.

ANNE THOMPSON

I wouldn't object to it, but I can see why it wasn't going to happen. That movie was not going to happen. It didn't do well at the box office. It was strange and weird and all the things you admire from Tim Burton. What would be my favorite Tim Burton movie that would have – should have done. He never did as well as he needed to do. Maybe I would go with *Sleepy Hollow*.

KRIS TAPLEY

Sleepy Hollow is awesome. *Scissorhands* is great, too. But *Ed Wood* is my favorite. I used to watch that one all the time. Best Actor. Alright, here we go: Morgan Freeman, *The Shawshank Redemption*; Tom Hanks, *Forrest Gump*; Nigel Hawthorne, *The Madness of King George*; Paul Newman, *Nobody's Fool*; and John Travolta, *Pulp Fiction*. And the winner was Tom Hanks.

ANNE THOMPSON

Inevitably.

KRIS TAPLEY

Inevitably. A back-to-back after *Philadelphia* the year prior.

ANNE THOMPSON

Yeah, well, he – again, he was in his peak, in his prime. He was riding the tsunami of success at that time. He was getting the – remember how Hollywood works, right? You get the best movies when you're at the top of the pyramid, and it sustains itself over time. And then, when you start to decline, that sustains itself, too.

KRIS TAPLEY

Yeah. You think they got it right with this one?

ANNE THOMPSON

Eh. That's a good question. There is so much about that performance that, over time, is too sweet and too cloying.

KRIS TAPLEY

It's a cartoon character. He's playing a cartoon character. I mean, it's a great performance. It's a movie star performance. But it's not as good as his *Philadelphia* performance. And-

ANNE THOMPSON

Captain Phillips. He was robbed.

KRIS TAPLEY

Yeah, that was a big one. No, I wouldn't have given it to him. But I struggled to say who I would have given it to instead. I feel like it would come down to – I mean, Nigel Hawthorne was great. That movie is very unpleasant, though. I just it's a hard movie to really-

ANNE THOMPSON

Well, that's the movie that's sort of fallen off the radar.

KRIS TAPLEY

This is the British contingent really kind of coming strong for that movie.

ANNE THOMPSON

Correct.

KRIS TAPLEY

Because he didn't get a SAG nomination. Tim Robbins was nominated instead by SAG for *Shawshank Redemption*. You know, Paul Newman is great in *Nobody's Fool*, and I love that movie. I just watched it again. It's so good. And I realized that that's the movie that *Manchester by the Sea* had reminded me of so much. But he – that seems like a twilight years, "here's a nomination," kind of a thing. He also just makes it look so easy. There's that.

ANNE THOMPSON

He was great. He was great. He totally deserved a nomination. And John Travolta did, too. And, again, this is John Travolta's comeback, his extraordinary renewal after having been in Siberia, you know? Really consigned to the boonies for a long time. So, this, you know – Quentin saved him.

KRIS TAPLEY

Absolutely.

ANNE THOMPSON

Not that he full advantage of it afterwards, but he had a run.

KRIS TAPLEY

Yeah, for me, it would be either Travolta or Morgan Freeman, and I find myself leaning toward Morgan Freeman.

ANNE THOMPSON

Me too. Me too.

KRIS TAPLEY

There's so much going on in that performance. It's subtle, but it's – he's really good in that, so, I would lean there. And I also struggle to figure out who I would add to this list that didn't really get in. I mean, I like Johnny Depp a lot in *Ed Wood*. I like John Reno in

The Professional a lot, but I'm not sure that I would say they were robbed of a nomination or anything.

ANNE THOMPSON

Oh, come on. Let's put Hugh Grant in there.

KRIS TAPLEY

I don't like that movie.

ANNE THOMPSON

They would never do that. I love that movie. That is one of my favorite movies of all time. It's in – you know, there's this whole group of, you know, Richard Curtis movies. *Notting Hill*.

KRIS TAPLEY

Yeah.

ANNE THOMPSON

I just love those films.

KRIS TAPLEY

And that was the beginning of that. And that movie was, like, a huge success.

ANNE THOMPSON

Love Actually. Yeah. Yeah.

KRIS TAPLEY

Four Weddings, I think, the biggest box office success in the UK ever at the time. So, it's like, you can see why it did well.

ANNE THOMPSON

I was at *Entertainment Weekly* because I did a story on Hugh Grant and that movie at the time. Yeah, I remember covering that. And I went – what am I thinking? I was at Cannes with *Pulp Fiction* and interviewed Quentin Tarantino on the beach at the Carlton, you know, for a big cover story that we did.

KRIS TAPLEY

Oh, wow.

ANNE THOMPSON

And I went to his apartment and saw his samurai swords of his collections. This is when he lived on Crescent Heights right above Santa Monica Blvd.

KRIS TAPLEY

Hip. That's awesome.

ANNE THOMPSON

Before he upped his game.

KRIS TAPLEY

Let's move on to lead actress. We have Jodie Foster in *Nell*, Jessica Lange in *Blue Sky*, Miranda Richardson and *Tom & Viv*, Winona Ryder in *Little Women* and Susan Sarandon in *The Client*. And the winner was Jessica Lange for a four-year-old movie at the time, *Blue Sky*.

ANNE THOMPSON

That was one of those unusual cases where a movie that nobody saw and nobody liked and, you know, it didn't do that well, ended up delivering the Best Actress winner, and she was incredible in it. She was fantastic. But she had been in other things and people were rewarding her.

KRIS TAPLEY

That's what it was. It was a career thing. You know, the movie was part of the Orion bankruptcy, so, it sort of sat on a shelf for a couple of years and then they finally released it, and it's not very good. She's good. It's a little hothouse flower-y, kind of Tennessee Williams-y, you know? I don't know that I would have given her an Oscar, though. Maybe I would have gone with the actress that SAG awarded, Jodie Foster in *Nell*. I mean, in some ways, it's like the lead actress equivalent of *Forrest Gump* that year or something. But she gives a better performance than Hanks did.

ANNE THOMPSON

Well, Jodie Foster in *Nell* is one of those – I don't know. I'm going to be politically incorrect now. I want to say disability porn. I want to say that she really went for it, you know, beyond – it was an uncomfortable thing to watch.

KRIS TAPLEY

Well, it was different though because she was a bit of a wild child, right? It was this person that was raised completely away from civilization. But yeah, there were some weird elements of that movie. I remember the "tay in the wind" kind of thing that she did and all this. But I thought she was good.

ANNE THOMPSON

She went pretty far out with it. I mean, you can honor that, and they did. The actors loved it. It was perfect for them.

KRIS TAPLEY

Yeah.

ANNE THOMPSON

They often honor over-the-top, go-for-it performances like that, but it was too much for me.

KRIS TAPLEY

It's really cool that Susan Sarandon got in for a movie like *The Client*, by the way.

ANNE THOMPSON

Again, she was at the top of her form. She had been doing a lot of good work over the years. And I would say the Winona Ryder nomination was a surprise.

KRIS TAPLEY

No SAG nom for her. No SAG nom for Miranda Richardson, either, but *Tom & Viv* is just a slog.

ANNE THOMPSON

I don't even remember it.

KRIS TAPLEY

It's where Willem Defoe plays T.S. Eliot and she plays his wife. Exactly. It was kind of the worst of stuffy, prestige, Oscar bait-y kind of stuff, and I'm surprised that it got any attention. But the two SAG nominees that didn't get in here were Meryl Streep in *The River Wild* and Meg Ryan and *When a Man Loves a Woman*, and the Meg Ryan thing is funny to me because SAG has often, like, gone for a lead actress contender, someone playing an addict. I don't know what it is about this. Because she's an alcoholic in that movie. You know, Amy Adams in *Hillbilly Elegy*, Sarah Silverman in *I Smile Back*, Jennifer Aniston in *Cake*. It's, like, capital "A" Acting for them, and for some reason they just go for it.

ANNE THOMPSON

It's catnip is what it is. Capital "C" Catnip.

KRIS TAPLEY

Yeah.

ANNE THOMPSON

But Meryl Streep was very good in *The River Wild*. But that was a much more physical, athletic performance, not one of her great emotive deals. She gets nominated enough.

KRIS TAPLEY

And I don't know who I would add. It wasn't a particularly strong year, actually, for lead actresses, I found. So, I have nothing to say there. Alright, Best Supporting Actor: Samuel L. Jackson, *Pulp Fiction*, who was visibly pissed off to lose to Martin Landau in *Ed Wood*. Chazz Palminteri, *Bullets over Broadway*. Fun performance. Paul Scofield in *Quiz Show* and Gary Sinise in *Forrest Gump*. I think they got it right here.

ANNE THOMPSON

They did. They did. And Martin Landau was amazing. And he was also, you know, one of those workhorse actors who had just been working for years and everybody respected him and everybody liked him and this was just a chance to reward him.

KRIS TAPLEY

And about as good as he has ever been, too.

ANNE THOMPSON

Well-deserved. Absolutely.

KRIS TAPLEY

Yeah. The interesting thing is Paul Scofield got the Oscar nom for *Quiz Show*, whereas John Turturro in *Quiz Show* got the SAG nom. I would not have made that switch. I mean, I think Turturro gave a better performance. Scofield felt like a career thing there.

ANNE THOMPSON

Yeah, yeah. *A Man for All Seasons*. He went back. And he was a Brit. As you say, there was the Brit component. You can feel the Brit component here, can't you?

KRIS TAPLEY

Yeah. This is a good category, by the way. Sam Jackson is obviously amazing. Chazz is great in *Bullets over Broadway*. And I like Gary Sinise in *Forrest Gump* quite a bit, so, strong field. I would add – if I had to stick somebody in here, I'm a big *Natural Born Killers* fan, and Robert Downey Jr. is just fantastic in that. I would maybe nominate him.

ANNE THOMPSON

That was a movie that nobody liked. Very violent, very transgressive. People really – that movie, I remember when it came out, it was – it really got everybody riled up.

KRIS TAPLEY

Pretty extreme. You'll hear me mention it a few more times. OK, so, Best Supporting Actress, unless you had anybody that you think should be added for supporting actor.

ANNE THOMPSON

No.

KRIS TAPLEY

It's pretty strong. Supporting Actress. Rosemary Harris in *Tom & Viv*, Helen Mirren in *The Madness of King George*, Uma Thurman in *Pulp Fiction* and then two performances from *Bullets over Broadway*: Jennifer Tilly and our winner Dianne Wiest. "Don't speak. Don't speak."

ANNE THOMPSON

That's fine with me. I have no trouble with that.

KRIS TAPLEY

Yeah, she's really good. I might have given it to Uma. I don't know why. I just – my eye draws to that. But honestly, I might have given it to one of the two SAG nominees who got jettisoned here: Jamie Lee Curtis in *True Lies*.

ANNE THOMPSON

That would have been fine by me.

KRIS TAPLEY

She's so good in that.

ANNE THOMPSON

She's amazing.

KRIS TAPLEY

And it would have been such a better performance than the one she ultimately won for.

ANNE THOMPSON

You understand, again, that was a career prize, you know? But also, a popularity contest. She's just somebody who worked the room and was very well liked.

KRIS TAPLEY

Sure, but she's great in *True Lies*. And the other SAG nominee was Robin Wright in *Forrest Gump*. The two of them replaced Helen Mirren and Jennifer Tilly at the Screen Actors Guild Awards. Interesting that Tilly got in at the end of the day alongside Dianne Wiest.

ANNE THOMPSON

That was a very popular movie, but it's interesting, because if you look at it, Uma Thurman and Jennifer Tilly were the two ingenues, and they weren't going to win, because, ultimately, Uma Thurman, as fabulous as she is in *Pulp Fiction*, isn't emotive, isn't giving you deep feelings.

KRIS TAPLEY

And Dianne Wiest is playing an actress.

ANNE THOMPSON

And they could not resist one of their own being one of their own.

KRIS TAPLEY

Yeah. Fun fact: she became, with that win, the first actor to win an Oscar, or two Oscars-

ANNE THOMPSON

For the same director?

KRIS TAPLEY

For the same director, yeah.

ANNE THOMPSON

What was the other one she won?

KRIS TAPLEY

I knew you were going to ask me that. I forgot.

ANNE THOMPSON

We can look that up.

KRIS TAPLEY

It wasn't *Crimes and Misdemeanors*, was it? Oh, no, it was *Hannah and Her Sisters*, obviously. Yes.

ANNE THOMPSON

Oh, there you go. There you go. So, yeah, that's a good factoid.

KRIS TAPLEY

Totally.

ANNE THOMPSON

And I would have given it to her. I don't I don't think I would have given it to anyone else, as good as Helen Mirren was. She was fantastic in *The Madness of King George*. I like that movie. It's just funny to be reminded of it after really not having it in my consciousness at all for all these years.

KRIS TAPLEY

Yeah, totally. OK, Adapted Screenplay. We have *Forrest Gump* – my buddy Eric Roth – *The Madness of King George*, *Nobody's Fool*, *Quiz Show* and *The Shawshank Redemption*. And the winner was *Forrest Gump*, of course. What say you?

ANNE THOMPSON

I think that's a deserved win.

KRIS TAPLEY

It's a good script. You know, I think Eric is an amazing writer. I think he's, like, the preeminent writer. For instance, just as a random one, *Benjamin Button*, that script – I think Fincher was, like, the wrong director for it, ultimately. It's kind of cold in his hands. But that script is immaculate on the page, and I just think he's an amazing writer.

ANNE THOMPSON

He is. But at the same time, I feel strongly that he did not – it was correct for him not to get nominated this year. He and Scorsese, for *Killers of the Flower Moon*.

KRIS TAPLEY

Yeah, I think I'm in the minority on that film this year, but I won't say much more.

ANNE THOMPSON

Debate me. Debate me! You think he deserved to get in?

KRIS TAPLEY

No, no, no. I don't like that movie.

ANNE THOMPSON

Oh, well, I don't either. I have issues with it. I have many, many issues with it, at the same time that I admire it on many fronts, of course. Design, filmmaking, cinematography, sound, a lot of the acting. But not Leo. Leo made the script – he made that change and it ruined the script.

KRIS TAPLEY

I will say I think the first script was more compelling. But I'm out of that game now, Anne. I'm not going to debate you on contemporary Oscars.

ANNE THOMPSON

I can't help myself.

KRIS TAPLEY

I know. This is where I would have gone with *The Shawshank Redemption*. I think turning that novella into that film was amazing, and, again, I love the movie, so, I would have given that to Frank Darabont. Especially if you're going to shaft him in Best Director, my God.

ANNE THOMPSON

I'm OK with Forrest Gump.

KRIS TAPLEY

And then *Nobody's Fool* was the film that replaced WGA nominee *Little Women*. There's not a *Little Women* adaptation that I feel strongly about, so, I have nothing to say there.

ANNE THOMPSON

Let's just say that that *Little Women*, as much as I'm fond of it, doesn't hold up to the Greta Gerwig version.

KRIS TAPLEY

And I don't know that I would have added anything. I mean, I don't know, *Interview with the Vampire* maybe, but probably not.

ANNE THOMPSON

No.

KRIS TAPLEY

I mean this is a good enough lineup.

ANNE THOMPSON

Maybe you could put – some of the other ones are in original, right? So, you've got *Bullets over Broadway*, Woody Allen and Douglas McGrath; *Four Weddings and a Funeral*, Richard Curtis; *Heavenly Creatures*, Frances Walsh and Peter Jackson; *Pulp Fiction*, Quentin Tarantino and Roger Avery, which didn't get a WGA; and *Red*, Krzysztof Piesiewicz and Krzysztof Kieslowski. Forgive me if I pronounced them wrong.

KRIS TAPLEY

I'm glad you tried instead of me.

ANNE THOMPSON

No WGA. So – I thought I would spare your vocal cords for one category – I would say they got it right. They went with *Pulp Fiction*. This is the one he won.

KRIS TAPLEY

They got it right. And he's notorious or, you know, famously not a guild member. So, he never gets nominated for WGA awards, and *Red* was not nominated for a WGA award. *Heavenly Creatures* was really well supported that year by writers. It got into the WGA and this is the one place that showed up here. I don't really love that movie, but I understand why writers found it-

ANNE THOMPSON

I did love it. I did love it.

KRIS TAPLEY

I understand finding it inventive and all of that.

ANNE THOMPSON

That was really his breakout movie, so, that was part of it.

KRIS TAPLEY

Yeah. And a complete reversal of what he had been doing up to that point as well. I mean-

ANNE THOMPSON

Horror films.

KRIS TAPLEY

-he was never the prestige, drama guy. Yeah. I don't know that I would have nominated *Red*. It's not much of a screenplay movie to me. I think it's more of a craft movie. I would definitely have nominated *Ed Wood*. Our pal Larry Karaszewski, Scott Alexander. Have they still not been nominated for an Oscar or am I wrong about that? No, he hasn't. They still have not been nominated. They've been nominated by the guild a few times. And, again, I'm a big *Ed Wood* fan. I would have nominated that. I would have nominated *The Adventures of Priscilla, Queen of the Desert*, the other guild nominee, over *Red*. That's a fantastic little movie. But, yeah, ultimately, it's a race to lose to *Pulp*

Fiction, because that's the one that deserved it. Alright, Best Art Direction. We have *Bullets over Broadway*, *Forrest Gump*, *Interview with the Vampire*, *Legends of the Fall*, and the winner, oddly, was *The Madness of King George*.

ANNE THOMPSON

I found that odd, too, and the only thing I can suggest is that it was the most overtly period, and sometimes period wins the day in that category. The others were period in different ways, but not so much as that one. This was a real costume drama.

KRIS TAPLEY

Yeah. *Bullets over Broadway* has fantastic design. I might have gone there. I think probably I would have gone with *Interview with the Vampire*.

ANNE THOMPSON

Yeah, that would have been a good – I would have gone with *Bullets over Broadway*. It was beautiful.

KRIS TAPLEY

Yeah. It would have been one of those two. Again, I like *Legends of the Fall* a lot. I don't really know why it needed to show up here.

ANNE THOMPSON

I think of that movie as being so much outdoors.

KRIS TAPLEY

Yeah, exactly.

ANNE THOMPSON

Right?

KRIS TAPLEY

Exactly. It's very location heavy. I would have nominated *Ed Wood*. I'll go back to that again. I just think that that's such a fun-

ANNE THOMPSON

It's a great looking movie.

KRIS TAPLEY

And this was before we had, by the way, the big march to the Oscars with every single guild and industry group having awards, so, there were no Art Directors Guild Awards to cite this particular year. Cinematography we have *Forrest Gump*, *Legends of the Fall*, *Red*, *The Shawshank Redemption* and *Wyatt Earp*. And the ASC nominee that did not get in was a *Love Affair* from, you know, a legend, Conrad L. Hall, and he replaced Red. And *Legends of the Fall* was the winner. It was the first of back-to-back wins for John Toll. He would win for *Braveheart* the next year. What do you think of that?

ANNE THOMPSON

He's a great cinematographer. That was a great looking movie. I don't remember *Wyatt Earp* as being that great looking.

KRIS TAPLEY

It is. It's really good-looking. I'm a big fan of that movie. I'm a westerns guy, as you know, and it's actually top notch. I wouldn't have added – well, I would have added *Natural Born Killers* here. Bob Richardson shot the hell out of that movie.

ANNE THOMPSON

That's a good choice.

KRIS TAPLEY

I mean, he was in peak form there. But I would have given the win to *Red*.

ANNE THOMPSON

Well, *Red* is a stunning, stylish movie.

KRIS TAPLEY

Yeah, I mean, the framing and lighting in that movie, it's beautiful and it really sort of stands out in this fray. Not in a million years was it going to win. You know, it's always the postcard movie, right? So, *Legends of the Fall* wins.

ANNE THOMPSON

Yeah, that's a good way of putting it. So, Costume Design. I remember this one so well. If you're just watching, you know, the Oscars. It was one of – you know, it was *Queen Margot*, it was *Maverick*, *Little Women*, *Bullets over Broadway*. And then the winner was *The Adventures of Priscilla, Queen of the Desert*, this Australian, scrappy movie, and the woman who went up to accept it was wearing gold American-

KRIS TAPLEY

American Express cards.

ANNE THOMPSON

-Express cards, the dress.

KRIS TAPLEY

So good.

ANNE THOMPSON

It was just one of those cases where you're reminded, you know – you don't have to be one of the big, multi-nominated movies with an enormous Oscar campaign behind you. If they think you did the best costumes, they might give it to you.

KRIS TAPLEY

I have no notes on that win, either. That movie deserved it. The costumes are so good in that movie. So good. The rest is, like, period stuff. You know, *Queen Margot* is pure period stuff. *Maverick* is fun. You know, *Little Women*, *Bullets over Broadway*. I don't know what else I would have added, either. I mean, there's *Interview with the Vampire* and *Immortal Beloved* for, like, typical costume drama stuff. *Hudsucker Proxy* from the Coen brothers was kind of fun. But I don't think that I would have added anything. It seems like a good enough lineup and *The Adventures of Priscilla, Queen of the Desert*, to me, deserved it.

ANNE THOMPSON

Agreed.

KRIS TAPLEY

So, good on them. OK, Best Film Editing: *Forrest Gump*, *Hoop Dreams*, *Pulp Fiction*, *The Shawshank Redemption* and *Speed*.

ANNE THOMPSON

And *Speed*! Yay!

KRIS TAPLEY

There it is. The winner was *Forrest Gump*, naturally. I think there's three movies here that deserved it ahead of *Forrest Gump*.

ANNE THOMPSON

Well, *Pulp Fiction*, for one. *Speed*, for another.

KRIS TAPLEY

Yeah, and *Hoop Dreams*. I mean, you take five years of footage and put it all together. I mean, that was-

ANNE THOMPSON

That was very rare to have a documentary get nominated in that category. Very unusual, and deserved. I think it didn't get nominated in the documentary category, as I recall.

KRIS TAPLEY

Right. It was a notorious snub there. Yeah, I would have given it to *Speed* here, straight up.

ANNE THOMPSON

Yeah.

KRIS TAPLEY

I think that was a feat, and obviously, I'm close to things and I know what it took to wrangle all that footage together. And, you know, the late John Wright, he crushed it.

ANNE THOMPSON

He did indeed.

KRIS TAPLEY

He crushed it. So, I would have given it to him.

ANNE THOMPSON

True Lies would have been deserving as well.

KRIS TAPLEY

Yeah, the other ACE nominee was *True Lies*. I would have nominated – I'll say it again – *Natural Born Killers*. Either you like it or you don't, and I'm a big fan.

ANNE THOMPSON

Well, this is a category where they will reward an action film. You know, it is not unusual to have genre films in this category.

KRIS TAPLEY

OK, Best Makeup. This is back when they had three nominations and it was called Best Makeup, not Best Makeup and Hairstyling. We have *Ed Wood*, *Forrest Gump* and *Mary Shelley's Frankenstein*. And the winner, deservedly, was *Ed Wood*.

ANNE THOMPSON

No question. Especially for what they did with the winner of the supporting actor prize, Martin Landau.

KRIS TAPLEY

Yeah.

ANNE THOMPSON

That was an extraordinary feat.

KRIS TAPLEY

And this was – you know, they do a bake off every year. Now they have 10. They used to have seven. This particular year they had four, so only one movie got, you know, knocked off. And it was *Wolf* that made the bakeoff, the kind of list of finalists, and, you know, I don't really see any reason to include it or think that it got snubbed per se. I guess it's between that and *Frankenstein*, ultimately. *Forrest Gump* was obviously nominated because of the work on Sally Field.

ANNE THOMPSON

Right.

KRIS TAPLEY

So, that's fair. But, yeah, I don't think I would add anything to that one.

ANNE THOMPSON

What was the age difference between Sally Field and Tom Hanks? It was a very small.

KRIS TAPLEY

It was pretty close, yeah, totally. Alright, Best Original Score: *Forrest Gump*, Alan Silvestri; *Interview with the Vampire*, Elliot Goldenthal; *The Lion King*, Hans Zimmer; *Little Women*, Thomas Newman; and *The Shawshank Redemption*, Thomas Newman. And the winner was *The Lion King*, and I think they nailed it.

ANNE THOMPSON

Oh, it's totally deserved. 100%.

KRIS TAPLEY

Yeah.

ANNE THOMPSON

And Hans Zimmer deserved that. He remains one of the great composers of our Hollywood era, you know? Even if he's farming it out half the time. He's extraordinary and skilled and he deserved this.

KRIS TAPLEY

He's a big part of the reason Mark Mancina got the job on *Speed*, because Mark was working with Hans, and, you know, they were talking to Michael Kamen. But ultimately, Jan wanted Mark Mancina, and by the way, I might go so far as to say Mark Mancina deserved a nomination because I love that score. I think it's very inventive and really stands out to me in that era. I think it was influential.

ANNE THOMPSON

Where do you stand on how well the music branch picks its nominees?

KRIS TAPLEY

It seems like it's always lacking to me in some sense.

ANNE THOMPSON

Yeah. I think so.

KRIS TAPLEY

I mean, there are certain favorites that just get whisked on through. I laughed this year when John Williams got a nomination, because I had not once considered it and I was, like, "Of course he's going to get nominated for the new Indiana Jones movie."

ANNE THOMPSON

I regretted not predicting him, because when it happens, you go, "Yes. Hit myself on the head. It should have been predictable."

KRIS TAPLEY

Because I had not thought about it. And I was, like, “Wow, yeah, of course they’re going get him in there.” For ‘94, yeah, maybe *Speed*. The only other score I could really think of that I loved that year was from *Exotica*, Atom Egoyan’s film. Mychael Danna’s score for that is really good.

ANNE THOMPSON

Yeah, they never would have done that.

KRIS TAPLEY

No. OK, Original Song.

ANNE THOMPSON

So, *The Lion King* dominates, of course.

KRIS TAPLEY

Yeah, three nominations. “Look What Love Has Done” from *Junior*, “Can You Feel the Love Tonight” from *The Lion King*, “Circle of Life” from *The Lion King*, “Hakuna Matata” from *The Lion King* and “Make Up Your Mind” from *The Paper*, which was a Randy Newman song. And then the winner was, obviously, the big hit, “Can You Feel the Love Tonight.”

ANNE THOMPSON

One of the great songs. Come on. I still remember that song. I still can hum that tune. You know, there are so many musicals where you don’t remember the song and nothing sticks. That was a sticky musical.

KRIS TAPLEY

I might have given it to “Circle of Life.”

ANNE THOMPSON

It’s close.

KRIS TAPLEY

“Circle of Life” starts the movie so epically and it’s just – I remember it more. When “Can You Feel the Love Tonight” starts, it’s, like, “OK, here comes the poppy stuff.” But “Circle of Life” is just, I don’t know – there’s something big and bold about it. So, I might have gone with that. And I wouldn’t have added anything. I would have added “Speed” by Billy Idol. No, I’m just kidding. Although, I was looking into it, like, what were the other original song players? There’s a song called “Regulate,” Anne, from *Above the Rim*. A hip-hop song. I might have gone with that. No, actually, there was a movie called *With Honors*. Do you remember that movie?

ANNE THOMPSON

Yeah. A military movie.

KRIS TAPLEY

No, no, no.

ANNE THOMPSON

A school movie.

KRIS TAPLEY

Different honors. Yeah, exactly. It was Joe Pesci and Brendan Fraser. There was a Madonna song from that movie. "I'll Remember" is what it was called and, I don't know, good song. Maybe I would have nominated that. It did get an MTV Best Song in a Movie nomination, just for the record. But, yeah, I don't know what to say about the songs that year. It was dominated by *The Lion King*. OK, Best Sound. This was sound mixing at the time, awarding that. We have *Clear and Present Danger*, *Forrest Gump*, *Legends of the Fall*, *The Shawshank Redemption* and *Speed*. And the winner was *Speed*, and the winner deserved to be *Speed*.

ANNE THOMPSON

So, because we have you here, what is the quickie answer for why they recognized *Speed*?

KRIS TAPLEY

Well, when you look at that list of nominees, it stands out as a sound movie.

ANNE THOMPSON

Yeah, that's true.

KRIS TAPLEY

I mean, the only other one maybe is *Clear and Present Danger*. *Forrest Gump* is in there probably because of the war scenes. *Shawshank* and *Legends of the Fall* got in after not getting nominated by the Cinema Audio Society, which nominated *The Lion King* and *True Lies*. I would say *True Lies* should have been nominated. It was not nominated for either of the sound awards. And *The Lion King* being a musical probably could have – I mean, both of them deserved it over *Legends of the Fall* and *Shawshank*, but in the end, especially, you know, as people know by now, they put this soundtrack together in 21 days for *Speed*. It was an amazing feat and I think it was notoriously so at the time, and it deserved it. So, I'm glad it got it.

ANNE THOMPSON

Me too. Best Sound Effects Editing, they only had three.

KRIS TAPLEY

This was back in the days when they had three. *Clear and Present Danger*, *Forrest Gump* and the winner, *Speed*. And, again, I think it deserved to be *Speed*. And, again, I would have nominated *True Lies*. I don't know about *Forrest Gump* needing to be in there. But, again, those war scenes probably stood out for people. They have a bakeoff for that and the other players – I know that *Shawshank Redemption* and *True Lies* were in the bakeoff. I have not confirmed whether *The Lion King* and *Stargate* were the other

two, but I'm fairly certain they were just based on things like the MPSE nominees that year and, you know, looking at the Cinema Audio Society, but I could be wrong. I would have nominated *True Lies* somewhere, and the other MPSE nominees, *Braveheart* was nominated. But that's because they sort of straddled the year back then.

ANNE THOMPSON

That's weird.

KRIS TAPLEY

And *Stargate* was the other Motion Picture Sound Editors nominee.

ANNE THOMPSON

So, Best Visual Effects, we have *Forrest Gump*, *The Mask* and *True Lies*. Only three. And the bakeoff finalists were *The Hudsucker Proxy*, *Interview with the Vampire*, *The Lion King* and *Speed*. Now, do you think that *Speed* should have been in the VFX finalists?

KRIS TAPLEY

Speed got a BAFTA nomination, and, you know, I wouldn't have nominated *Speed* here. I mean, it was good work in a certain number of shots, particularly. I think this is a solid lineup. *Forrest Gump*, *The Mask*, *True Lies* – I don't think I would have nominated anything else. But I will say that *Forrest Gump* was hugely innovative with its compositing techniques and what it did.

ANNE THOMPSON

Totally.

KRIS TAPLEY

But it does not hold a candle to *True Lies*. *True Lies* should have won this Oscar. It's kind of ridiculous.

ANNE THOMPSON

I'm going to agree with you there. There's some amazing stuff. You had people hanging off of helicopters and sliding down buildings and, yeah, you had some good stuff.

KRIS TAPLEY

I mean, talk about compositing work. I mean, that – yeah, that was, like, state-of-the-art stuff, and it's one of those things where when you get to the full Academy voting, they're not going to vote for a *Transformers* movie. They're not going to vote for, you know, something that is seemingly beneath them, I guess. Not that *Forrest Gump*, you know, robbed anybody, per se. Again, it was very-

ANNE THOMPSON

It was impressive-

KRIS TAPLEY

-groundbreaking work.

ANNE THOMPSON

-in its own way. Yeah, so, there was a reason to vote for it. And it was the big Best Picture winner of that year. It had coattails.

KRIS TAPLEY

Yeah, the one of these nominees that was a Best Picture nominee. So-

ANNE THOMPSON

There it is.

KRIS TAPLEY

There you go.

ANNE THOMPSON

That was fun. I enjoyed that little blast from the past.

KRIS TAPLEY

Let's talk about the Honorary Oscar. It was different back then.

ANNE THOMPSON

Well, they did it on – they actually did it on the broadcast. So, you had Michelangelo Antonioni.

KRIS TAPLEY

And the Irving Thalberg Award went to Clint Eastwood and the Jean Hersholt Humanitarian Award went to Quincy Jones. I just wanted to throw that out there because, you know, it's fun to set the time and place for folks. And that was the '94 – or '95, technically – Academy Awards. We clearly would have made some changes. I wish we had some of these kind of movies to talk about in today's races. I wish we were talking about *Clear and Present Danger*. I wish we were talking about *Speed*. I wish we were talking about *True Lies*.

ANNE THOMPSON

Me too. Me too.

KRIS TAPLEY

They just don't make those anymore. And when they do, they're just not that kind of movie anymore.

ANNE THOMPSON

It's so funny, though. You talk to – I talked to one studio at one of the Oscar parties. He said, "I would take \$200 million and make four movies, you know, in a moment," you know? "I would do that." And, you know, I'd like to see – because he was saying that, you know, everybody wishes that they could capture lightning in a bottle and have

Everything Everywhere All at Once, you know? Make that movie. None of the studios are ever going to make that movie, but it was interesting to hear somebody say they would like to accord some budget to, you know, non-franchise, original movies that might not – you know, that might have the ability to surprise people. I'd love to think that they're going to learn from their mistakes.

KRIS TAPLEY

I was going to say, I wish they'd actually do it and stop talking about it.

ANNE THOMPSON

Well, all of these movies that were \$200 million movies that made no money, you know, that lost money, *Indiana Jones* and *Mission: Impossible* among them.

KRIS TAPLEY

Speed cost \$30 million and made 350 worldwide. I mean-

ANNE THOMPSON

It's doable.

KRIS TAPLEY

-come on.

ANNE THOMPSON

It's doable.

KRIS TAPLEY

Well, tell me. While I have you, and this being a *Speed* podcast, what do you think of *Speed*?

ANNE THOMPSON

Oh, I love *Speed*. *Speed* is a favorite of mine. And I'm a big fan of Jan de Bont. I recognize that he combined, with John McTiernan, was also responsible for one of my other favorite movies, which is *The Hunt for Red October* and *Die Hard*. Those movies were made by Jan de Bont as well and were partly why he was, you know, able to move on – I'm sure you've talked about all of this in the past – move on to being a director. So, I'm a big fan of his and I think this was an impeccably made, incredibly entertaining movie, and Sandra Bullock became a movie star from it and deserved to and it made – it didn't do badly for-

KRIS TAPLEY

Keanu Reeves. It turned him into an action star.

ANNE THOMPSON

Yeah, exactly.

KRIS TAPLEY

Which is what he is to this day.

ANNE THOMPSON

Exactly.

KRIS TAPLEY

Absolutely. And I should say, *The Hunt for Red October*, edited by John Wright, who edited *Speed*. He was nominated for that as well. Something I mentioned last week is that they don't even nominate movies like *Speed* in Film Editing anymore. It's just, like, a boring list of whatever's in the Best Picture race.

ANNE THOMPSON

Well, they put they put *Mission* in or something, didn't they?

KRIS TAPLEY

Well, sound.

ANNE THOMPSON

That was sound.

KRIS TAPLEY

But Film Editing, it's, like, you have to go back to *Baby Driver* to find a movie that was not in the Best Picture conversation at all. And you used to get stuff like *Air Force One* and *Seven* and *The Hunt for Red October* and *Speed* nominated for Film Editing. You just don't anymore. But, again, part of it is they don't even make those movies, really, anymore, at that level of craft anyway. So, what else can you say? People have heard me go on about that plenty on here. So, yes, I hope everybody enjoyed this. I hope all the old *Oscar Talk* fans enjoyed this. I haven't had this long of a publicized conversation with Anne in a long time. So, Anne, I thank you so much. I love you dearly. Thanks for doing this. It's really awesome.

ANNE THOMPSON

It was really fun, Kris. I really enjoyed it. Big hug.

KRIS TAPLEY

Big hug. That's Anne Thompson, everyone.

[OUTRO MUSIC]

KRIS TAPLEY

As we continue to assess the legacy of *Speed*, we pause to consider the full scope of 1994 cinema.

JONATHAN FOSTER

1994 was actually the biggest year for movies ever. You had two movies gross over \$300 million. The top 10 films of that year all grossed \$100 million. Back then, that was a relatively exclusive club.

KRIS TAPLEY

My old film-school pal Jonathan Foster, host of *The Worst Part of My Favorite Movie* podcast, carries us through the year's headlines...

JONATHAN FOSTER

There was, like, this panic, because, like, Gen X wasn't showing up to the movies.

KRIS TAPLEY

...unexpected trends...

JONATHAN FOSTER

In the span of four months, there were six westerns or western-adjacent movies.

KRIS TAPLEY

...and lingering impact on the industry.

JONATHAN FOSTER

We all kind of bemoan the death of the mid-budget movie, but I think you can begin to see studios trending away from those kinds of movies because of successful years like 1994.

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.