

50 MPH: EPISODE 39

“FANS FEEL THE NEED FOR SPEED”

Transcript (00:58:39)



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

Once again, we are in the afterglow phase of *50 MPH*, meaning we are beyond the making and release of *Speed* and, for a few more episodes, we are looking at its legacy and footprint. Today, finally, we move out of the realm of the ‘90s, as I thought it would be worth it to provide a space for the fandom surrounding this movie. Obviously, every episode of this podcast is a reflection of that fandom in my small corner of the world, but the tendrils of *Speed* love stretch far and wide, and it’s high time we took a look at that. And so, we begin today on the other side of the Pacific in Brisbane, Australia. Nine years ago, a little theater company called Act React embarked on its own impressive appreciation of *Speed*, but before we dig into that, let me introduce you to two of the key creatives at Act React: producer, writer, director and performer Natalie Bochenski and writer, director and performer Dan Beeston. They are two thirds of the company’s leading trio, the other being writer, director and performer Gregory Rowbotham. Here’s Natalie with the mission statement and then Dan with a little more.

NATALIE BOCHENSKI

Act React is a Brisbane-based company specializing in pop culture-inspired theater and performance. That’s my one-line selling point for the company, but, yes, we’re basically a small theater comedy company in Brisbane. We came out of both a scripted and unscripted background, so, Dan, Greg and I all had a lot of experience in improvisation. And Greg and I have a lot of experience in theater. So, yeah, we just like putting on shows that make people laugh.

DAN BEESTON

If you’ve done impro, it’s kind of different to stand-up, because stand-up, you’ve got sort of a rivalry with your audience. There’s hecklers and then you’re trying to do put-downs and there’s a friction. Whereas in impro, sometimes you need to get audience members up. And they’re always treated with, like, absolute respect and kindness, unless you’re a terrible improviser. All three of us have hosted murder mysteries and such, and that’s about the people in the audience, the people who don’t know how to act, playing these roles for the first time and playing make believe for the first time since they were children. And so, yeah, we came with that idea of the audience members being super

important and being treated really carefully. And so, we're, like, "How do we make that a play? How do we involve them in a way that uses all these skills that we've developed?"

NATALIE BOCHENSKI

I came up with Act React because, acting for scripted and reacting for improvisation. So, I figured that kind of covered both worlds. But that name took on a bit of an extra life, then, when we came up with *Speed*, because, with all these shows that we do that are interactive, we're really working with an audience. So, the reaction from the audience becomes a key part of what we do.

KRIS TAPLEY

And so, we come to the point: *Speed: The Movie, The Play*, Act React's interactive theater opus that is, by all accounts, a fun, engaging, hilarious riff on the movie we're all here to appreciate. We're going to hear a lot of detail on this from Natalie and Dan, but let me briefly describe what it is we're talking about. *Speed: The Movie, The Play* takes an audience of 40-to-45 people and puts them on a bus as they bear witness to the events, more or less, of Jan de Bont's summer thrill ride, told through a comedy lens and with lots of unexpected twists and turns for the audience along the way. And yes, if that wasn't clear, the audience is on the bus, in the middle of the action. The first production was held in Brisbane in 2015 and they've traveled all over Australia with it, to Perth in 2017, to Sydney in 2019, to Townsville in 2022 and to Adelaide, Melbourne and Wynnnum in 2023. Back to the origin story.

NATALIE BOCHENSKI

We wanted to do something inspired by pop culture, inspired by movies, something that would take the best parts of improvisation and the best parts of theater and just make a rocking, rollicking comedy, and we just started throwing around ideas and this is what we came up with.

DAN BEESTON

I think our working title was *Addicted to Speed*, which may have brought in the wrong clientele.

NATALIE BOCHENSKI

And Greg said, "No. It is *Speed: The Movie, The Play*. It is what it says on the tin. It is a play of the movie *Speed*." And we went, "Yeah, OK. We're convinced." And hence, *Speed: The Movie, The Play*. And I think, initially, we congratulated ourselves on having this wonderful idea, but didn't really think we could do it because the concept of finding and getting a bus to stage the show on-

DAN BEESTON

That was the thing is, that, you came up with the idea of doing *Speed*, and the idea of, like, we could do *Speed* on a stage, and I was, like, "You know what would be great is if we could somehow perform this on a Brisbane City Council bus as it drove around the city." And that was the pie in the sky idea that we started with.

NATALIE BOCHENSKI

So, we kind of put the idea aside thinking, “Well, we’ll probably never be able to do this genius idea. But what a genius idea!” And then, I’ll never forget that two days after we had this idea – two days – I went down to a local festival at Tenerife, in Brisbane, which is near the theater where we ended up debuting the show. And I went down for a completely different reason, and I rocked up to the entrance, and there was this beautiful orange and white vintage bus, like, glistening in the sun. And I looked at it and I couldn’t believe it. I went, “That’s – that’s our bus! That’s a bus we need!” Because we discussed how modern buses, particularly in Australia, you know, they’re all super contained now. They’re all closed-in. They’re all fully air-conditioned, and they don’t have the same vibe that you need for the *Speed* bus. It was 1994. The buses still had opening windows. You know, you had to deal with hot days. Modern buses just didn’t have that right vibe. They’re too clinical, too sanitized. And there was this beautiful vintage bus just sitting there, and I couldn’t believe it. And I snapped a photo and sent it to the guys going, “I found a bus!” And then I went racing up to this little tent that was beside the bus, and I started yelling at these men – and they were all men, inside this tent – going, “Excuse me. Hello. Hi. Can you please tell me who is who owns this bus? And how can I hire this bus? How can I rent this bus?” And these poor men looked absolutely terrified. But that was my introduction to the Queensland Omnibus and Coach Society, and it turns out that right around our beautiful country, and I assume right around the world, there are groups of bus nerds, just committed bus nerds – bus and coach, I should say – who adore these vehicles. Often, they’re ex-bus drivers, mechanics, that sort of thing, and they work to restore and maintain these beautiful old buses, because there’s a huge amount of variation and styles and engines and chassis and bodies and there’s a whole thing there. It’s a whole nerd, geeky scene that I had no idea existed, but thanks to them, I discovered that there were, you know, a fair few – you know, a few dozen beautiful old buses dotted around Brisbane that this group took care of. And all of a sudden, I thought, “Well, we’ve got the bus now we have to do the show.”

DAN BEESTON

And I received a text message that was, like, “Look, I found us a bus!” And I’m, like, “Oh my God, that’s great. Oh, God, I’m going to have to write a play now!”

KRIS TAPLEY

By the way, I love how all of that kind of, sort of mirrors the plight of *Speed*’s production team and guys like transportation coordinator Randy Peters, who had to locate all the buses they used in the shoot. And, of course, he found his way thanks to a group of bus enthusiasts in Southern California, not least of all being the late Bill Barillaro, or “Bus Bill,” as he was affectionately known. Now, the idea of doing this on a traveling bus did not ultimately hold up to logistical scrutiny, but as a stationary setting for an improv-interactive piece of theater, Act React had hit the jackpot. Let’s stick with these two for a bit. Dan indeed was tasked with hammering this thing out on the page, so here’s what that process tends to be like for them. They’ve done this for a few other movies as well, by the way, which I’ll touch on later.

DAN BEESTON

The first thing we usually do is we sit down and we note down all the things that we remember from this film that we possibly haven't watched in between eight and 20 years. Because those are the cultural touchstones that stuck in the zeitgeist. And then we can compare them and work out what's important. And then we sit down and we actually watch the film, and that's certainly one of the most fun bits. And then we can sort of sit there with the script and sort of plot out how to make the scenes work, because you can't – there's certain scene changes that you want to do, but you want to make them sort of organic, because there's an audience who you're working around, who are part of that experience. They're not sort of watching, and so, you want to remove all of the sort of theater conceits and say, "You're here now. This is what we're doing." Because you can't just get them to close their eyes for a bit.

NATALIE BOCHENSKI

And do a scene change, yeah. We wanted to make a show that was like a roller coaster. So, you don't get a chance to stop. You are just constantly bombarded with action and jokes. So, how do we make sure we get all of those key moments that you remember from the film? How do we turn them into jokes? You know, how do we twist people's expectations, so they're expecting one thing, and then they get something else? How do we play on some of the famous moments and make them silly and funny and over the top? How do we give audience members ownership of those moments? How do we get them involved in a way, as Dan said earlier, that's respectful and fun and that we're not patronizing them, that we're not insulting them, that we're actually going, "Hey, we're playing. Come play."

KRIS TAPLEY

OK, I think I should have Natalie and Dan lay a little more groundwork for you before we move into the nuts and bolts of pulling off this production. There are four central characters from *Speed* in the play: Jack Traven, Annie, Howard Payne and Sam, the bus driver. There are also guest appearances from Stephens, the tourist played by Alan Ruck in the film, and Ray, the guy who pulls the gun on the bus, played by Daniel Villarreal. But that's not what they're called in the play. Here's more detail on all of that.

NATALIE BOCHENSKI

We don't call him Jack Traven. We call him Keanu. And we call the villain Dennis and we call the driver Sandra. So, we use their real names as a point of difference, and it also makes it weirdly funnier. So, we have Keanu played super straight and super committed, and Dan can talk to this as the original Keanu of the show. So, super straight, super committed, but Keanu as if it was Bill and Ted Keanu. So, a bit more, like, Californian and laid back and chill in his voice.

DAN BEESTON

"Ladies and gentlemen, I'm Keanu, LAPD. There's a slight situation on the bus. But if everyone could just stay calm and in their seats, then we can defuse the, uh, situation." I noticed that we don't have an actor for Sandra, though.

NATALIE BOCHENSKI

We don't have an actor for Sandra. Ooh, why could that be? So, this is because we get an audience member every night to be Sandra. And so, that's one of the reasons why the show is so fun is because every show is slightly different, because we have a different Sandra, and we have different audience members. We give other audience members little jobs to do. So, we get someone to be Nice Thug, which is what we call the character who threatens Keanu and ends up shooting the bus driver. We call him Nice Thug. And so, we give that to a random man who's sitting in the bus, and we just shove a card – so, how we deal with our audience members is we have pre-written cards, little laminated cards, and we just hold them up in front of their face. So, this is what we mean by being playful in a respectful way, is we give people lines to say, but we hold the lines up for them. So, all they have to do is read the card. And so, what we do with the Nice Thug is that the character playing the tourist just shoves a gun in his lap, and holds out this card that says, "Stand up and point the gun at Keanu." And so, all of a sudden, this man just jumps up from the audience and the rest of the audience is going, "What's going on?" And then he yells, you know, "Get away from me! Stop the bus!" And Keanu says, "No, wait, he can't," you know?

DAN BEESTON

"I'm not here for you, man."

NATALIE BOCHENSKI

Yeah. "Let's not do this. We're just two chill guys hanging on a bus." Yeah, so, we get him to do that. We get other audience members to say things. We get an audience member to do the phone call. So, the scene where the marvelous Alan Ruck is relaying instructions from Keanu back to Harry over the phone, we get an audience member to do that. So, we have an actor off the bus, the actor playing Harry, you know, yelling instructions in the phone. And then he has to repeat them out to Keanu. So, we have this, you know, fun back and forth where an audience member is all of a sudden having to relay-

DAN BEESTON

And that's where we put all the sex jokes.

NATALIE BOCHENSKI

Yes, it's increasingly sexual.

DAN BEESTON

So, it's the poor audience member who has to do all of the double entendres.

NATALIE BOCHENSKI

That's right, yeah, so, we have a lot of talk about, you know, "Look for a large shaft and look for the nuts at the base of the shaft and cup the nuts. You've got to cup the nuts." So, it's all these sort of vaguely sexual-

DAN BEESTON

But, of course, Keanu is not laughing at the jokes. He's, like, "OK, this is excellent. Thank you so much."

KRIS TAPLEY

And by the way, Natalie sometimes stars as Sam, the ill-fated bus driver.

NATALIE BOCHENSKI

And of course, in a meta-analysis, the audience know what's about to happen. So, we play that up by having the bus driver just really laying on the, "Oh, this is a fantastic day," and, "What a great day for driving," and, "We're going to go to Venice Beach and it's going to be amazing," and, "Look, the sun is out. There's not even that much traffic. Oh, everything's perfect. And by the way, I'm retiring tomorrow. That's right, 30 years of service. Oh my God. Nothing could go wrong today. It's the best day ever." And, then, you know, everything goes wrong.

KRIS TAPLEY

Now, what I find incredibly brilliant and fun and creative about this whole thing is the effort these guys put into the sensory experience of the play. I haven't been fortunate enough to attend a performance, mind you, though I've assured them I'll hop on the first flight to Brisbane next time they mount a run of shows. But it just sounds so electric.

DAN BEESTON

Some of the jokes kind of write themselves in a way that, you have to make the scene work, but you don't have \$28 million to make the scene work. So, you're, like, "OK, well, we can't drive these people around in the bus. How do we make the bus look like it's moving?" And so, you get, like, inflatable palm trees, and you get people running down the side of the bus, so it looks like the bus is moving and the trees are stationary, when it's vice versa. So, at all points in the play, we're trying to solve these problems that turn a lot of prop moments into their own jokes. So, that's a lovely foundation from which to build.

KRIS TAPLEY

My favorite thing about all of this is how they pull off the jump sequence.

DAN BEESTON

OK, we all know the critical point of this movie is the bit where there's a bit of the road missing, and they jump from one bit to the other. And we're, like, "Alright, well, how do we make that work?" And the way to make it work is to make it really clear to the audience that they are in the sky for a part of the movie. So, you get everyone putting their hands up in the air and yelling and cheering, and then, out the window of the bus, there are clouds. There are birds. There's a satellite. There's God in a cloud just waving as he goes past.

NATALIE BOCHENSKI

And on the – you know, we have a screen set up opposite the bus, and we have an old-school overhead projector. So, if you went to school in, you know, the '80s and '90s,

you will remember these big, chunky boxes with an arm, and you'd put a transparency on it and, you know, that's how your teacher would teach you. And so, we use that and we print out some very simple graphics on transparent paper, and then we just, like, hold them on the OHP. So, we have, like, a bus printed out, and we just kind of put it on the OHP and shake it a bit, you know? So, it's the simplest of simple special effects, except for the fact that finding OHPs is like finding needles in a haystack, because they're so hard to find now. So, we have, like, two of them in storage.

DAN BEESTON

The fact that you've primed the audience to all cheer and throw their hands up in the air, everyone has buy-in. Like, they know what's coming. They're all going, "How are they going to do this?" And they're all staring out the side of the bus at the shadow of the bus. And they're like, "That's it. We're doing the jump. This is the jump. We're in the jump."

NATALIE BOCHENSKI

You know, if you come and look at the show, and you'd look at all of our props laid out on the floor, you'd go, "What is this? This looks, like, childish." But once you're in the show, and you see the commitment that we have to – there's a real balance of going, "Yes, we have built shoddy props, but they are incredibly well-built and well-designed shoddy props." Does that make sense? So, it's not just, like, slapped together. It is very purposefully and deliberately slapped together. I need a term to describe what it is that we do, but when you see it as the joke, you go, "Oh, this is perfect sense." And if everything looked slick, it would not work. You know, if everything was super slick, you know, if we spent thousands of dollars on professional props, it wouldn't work, because it would be too good. Like, it has to match the tone of the jokes. The construction of the props and the way we do the jokes, they all have to match. So, yeah, they're this sort of deliberately lo-fi, down-home, DIY kind of effect, but not total crap.

KRIS TAPLEY

Once again, and as I told both Natalie and Dan, another thing that wonderfully mirrors the making of *Speed*. Because after all, Jan de Bont and company had to figure out how to pull off all of the stuff you see on screen. They had to get creative and stay up nights putting it all together like a puzzle. Now, you're probably wondering how they pull off the bookending sequences of the film in the elevator and subway. Here's the lowdown on the elevator, to start.

NATALIE BOCHENSKI

So, we have a three-by-three-meter square made up of curtain rods that we hang black fabric on, and we get the entire audience to start by walking into this three-by-three-meter square. And there's, you know, typically 40, 42 people, so, they all fit. It's squishy, but they all fit. And then we just roll – you know, lift it up around them. So, they're encased in this three-by-three-meter fabric square. And then we have the tourist sort of come in, and that's our little, you know – our variation is the tourist comes in and goes, "Oh, I'll just get in with you." So, we have the tourist there as a guide. And then the cable snaps. The lift, you know, drops, which means we shake it and someone drops a

box of nuts and bolts that sounds like something breaking. And then, so, the first glimpse that the audience get of Keanu and Harry is not a glimpse, but a snatch of dialogue. So, they hear Keanu and Harry doing the whole, like, you know, “This is a nasty looking bomb, Keanu.” You know? “We’ve got to get these people out.”

KRIS TAPLEY

And then, the big finale has some variations, as well, but sounds no less exciting.

NATALIE BOCHENSKI

How we finish the show is we rescue everyone off the bus. So, we do the rescue where we have Matt come on and get them off the bus and Keanu jumps off and then the bus explodes. To streamline the show – because, obviously, you know, Sandra’s off and then she gets kidnapped by Dennis – so, to streamline the show, as Keanu is rescuing everyone off the bus, our Dennis character goes around to the front and steals Sandra away from the driver’s seat and takes her around the back of the bus and dresses her up in this fake dynamite bomb.

DAN BEESTON

We do have the front of a train. So, the villain, like, pulls our Sandra, so, our audience member, onto the train, and locks her to a thing in the middle of the train. And Keanu has to jump on, and then they have a fist fight in the front of the train. So, the audience can see the train from the front and they can see that sort of three-person mini-play at the front of a train. And the only real trick there is that we need it to bust through a wall, and so, we’ve got a fake wall that they put up in front of the train, and then snap in half, so the train appears to break through it. We can’t get on top of the train because it is made of the flimsiest of cardboard.

NATALIE BOCHENSKI

It’s made of Corflute.

DAN BEESTON

Oh, sorry, the flimsiest of Corflute.

NATALIE BOCHENSKI

It is two-dimensional, so, there is no actual roof. It’s just a front, and so, they do the fight in the train, but what we do is we have an actor with a red light running – again, doing that sort of perspective thing of they’re running backwards holding up this light, to look like those red lights in the subway, like, coming towards, and then we shove Dennis out the side of the bus and the light comes up and just thwacks his head off.

DAN BEESTON

There’s a fight with Dennis in the train, and then we push the actor behind a thing, and then push a mannequin out from behind that thing, which has the fakest looking head you’ve ever seen, and that’s the head that gets knocked. We’re not killing a cast member every single show. I just want to go on the record that that’s not happening.

NATALIE BOCHENSKI

It's very fun because we have this fake head – funnily enough, we use a Ronald Reagan mask for the head. So, we have the *Point Break* reference in there. Except for a time when we lost the Ronald Reagan mask. We have subsequently rediscovered it, but for a while we were using a Donald Trump mask that we found. So, we could smack Donald Trump's head off. But, yeah, that was very fun. But, yes, we've gone back to Ronald Reagan, because we found it again and we like that joke better. But, I mean, that's the thing. We do have jokes – in the show, we have lots of other '90s reference jokes, you know, little bits and pieces strewn through there, which you might sort of pick up. It's a love letter to *Speed*. It's a love letter to the '90s. And it's a love letter to big, silly, fun things that make people laugh. And I think the best compliments that we get, for me, are when people go, "That went so fast. I want to see it again." Like when you get off a roller coaster and go, "I want to go again."

KRIS TAPLEY

Natalie mentioned the Queensland Omnibus and Coach Society earlier, and when Act React puts on productions of *Speed: The Movie, The Play*, they actually donate a portion of their box office receipts back to that organization to help in the restoration and preservation of their buses. Natalie says they've donated upwards of 15,000 in Australian dollars to the group, or close to \$10,000 US. And when they've toured the show, they always track down a local bus for their productions, which is really cool. They do have hopes of taking the show international, by the way, and in particular, Natalie is hoping to bring it to the Edinburgh Festival Fringe, so, here's hoping, because this obviously sounds like something that will travel. The popularity of *Speed: The Movie, The Play* has led many to ask them if they would ever do a sequel based on the sequel to *Speed* that allegedly exists, but, of course, there's no Keanu to play with there is there? They did, however, take the idea of an interactive play on a boat and they spun their little franchise off into a whole other production: *Titanic: The Movie, The Play*. They have also mounted *Die Hard: The Movie, The Play*, so, as you can see, these movies with single-settings are perfect for them. Now, let's stay in Australia and pivot over to friend of the podcast, Ian Failes. Ian, again, is the Sydney-based editor-in-chief of *Before and Afters*, an outlet dedicated to the world and work of visual effects artists and it is second to none in that regard. More to the point of today's episode, as I've noted before, Ian is a *Speed* superfan. And this isn't your run of the mill superfan who has seen the movie a bunch of times and maybe decided to build out a podcast dedicated to its making and legacy. This is a guy with a storage unit to back it up. Because Ian, you see, is a serious collector of *Speed* memorabilia. Let me have him explain.

IAN FAILES

Basically, the reason I started collecting *Speed* memorabilia was because of eBay. I did get obsessed with eBay – initially, it was to collect *Cinefex* magazines, because that was one of the only places you could get them. And then, because I was obsessive about *Speed*, I thought, "Oh, I wonder if there's, like, some old posters on there, or something like that." And then, I logged on one day – it was must have been in, like, the late-90s – and there was so much stuff from *Speed* on there. So, really, it just started

with posters. And I got, like, an American poster, you know, sent to Australia and put it up on my bedroom wall. Like, that's probably 1998, '99. And then I was, like, did some more searches, and there's a French poster, Italian poster, you know, German poster, Australian posters – things that I didn't really know existed. And it just became a bit weird, because I would just get these things, and it was almost a bit of an adrenaline rush to then win the auction. This was in the time where you had to win auctions in a big way, as you know, on eBay. And that was almost part of the addiction. And then, also, going to the post office to pick these things up became a bit of a thing. So, all of it was, like, part of a, you know, get as much *Speed* stuff as I can. But part of it was also winning auctions and receiving things in the mail.

KRIS TAPLEY

OK, so how many items are we talking about here?

IAN FAILES

It's probably a thousand pieces. It's a bit over the top. It takes up a lot of my house here and now garage, and my girlfriend is pretty much just getting used to it, I think. The weirdest thing I have is probably one of the card – like, it's not weird, but I'm surprised, like, it exists – is a cardboard advertisement from the bus, or, at least, you know, that's what someone says it is. So, those ads on the, you know, roof sides of the inside the bus, I've got one of those. I always think that's kind of weird, because, like, if I showed someone that, they'd be, like, "Well, what is this?" You know? The coolest thing I have, though – I've just got it in front of me – is this Japanese graphic novel for *Speed*. Like, it's insane. It is just amazing that someone drew this. I have an inflatable bus, which is fascinating. The reason it's fascinating is because – it was from some video release. I don't think it's an American video release. But I inflated it, like, when I got it from eBay, which must have been in the early 2000s. And, Kris, I am not joking. This thing has not deflated since then. Like, we moved twice, and I didn't deflate it on purpose. Because I thought, "Oh, you know, like, wow, it hasn't deflated. It must have the most amazing, airtight, whatever." So, now, it's, you know, it's in the garage inflated and, like, just as buoyant as it was when I blew it up the first time. It's pretty cool. I can imagine that was kind of a bus that was, like, at a Blockbuster Video, you know, for a display of the DVD release or something. So, yeah, that's a fun one. I tell you one thing that I tried to get and couldn't, was the actual model train. So, apparently, it was being displayed at Fox Baja studios for years. So, you could go to the big tank and do a bit of a tour, and then, next door was a, you know, Fox museum that had *Titanic* stuff and other things.

KRIS TAPLEY

Yeah, just to clarify, Fox Baja studios is down in Rosarito, Mexico, and it was originally built for the reconstruction of the *Titanic* in James Cameron's 1997 movie. It has since been used to shoot movies like *Tomorrow Never Dies*, *Deep Blue Sea*, *Pearl Harbor* and *Master and Commander: The Far Side of the World*.

IAN FAILES

And one day, I was looking through someone's Flickr account, randomly, and they had been to Fox Baja, and they had a picture of this *Speed* train miniature. And I'm, like, "Oh

my God!" And so, I contacted whoever was running that little museum or, you know, place, and said, "Oh, what's happening with this train? Can I come and have a look, or, you know, is it for sale?" And they never got back to me. And then I contacted a friend who lives in Mexico, and he'd been there and seen it. And then, now that just doesn't exist, that place, at all. So, I was, like, "Damn it!" That would be so amazing. But there's amazing posters and DVD releases, mini-DV things, UHD things over the years. After collecting posters, I got obsessed with all the different kind of VHS covers and DVD covers of *Speed*, so, I've got, like, 50 of those from around the world as well. It really went a bit psycho. I thought I had stopped, but it just turns out Ron Brinkmann – who, of course, you talked to – he discovered some stuff at some point from Imageworks, you know, that he had done at the time in terms of wedge tests and, you know, little – basically reference footage, but also tests, visual effects tests, and he sent me a bunch of those as well. So, I thought I was finished collecting *Speed* stuff, but there's actually a lot of stuff still out there, I reckon.

KRIS TAPLEY

Now, I think I've mentioned in the past that Ian has gone so far as to exhibit his collection at a museum in Sydney, which I just think is awesome and deranged in the best possible way. Here's the story behind that.

IAN FAILES

Well, I had all this stuff and I thought, all it's doing is sitting under my bed or, you know, in a storage space. And there was this great little gallery space in Sydney that you could hire, and I had gone and seen a friend do this exhibition of their painting, you know, real artwork. And someone said, "Oh, why don't you just show all your *Speed* posters? That could be fun." And so, I got really obsessive about that, got about 10 of them framed, and then brought together some of the memorabilia and hired this gallery space, and then also got someone to cater it with some drinks and food. And then I just invited my friends and family for it. So, it was, like, a one-night thing during the week. It was literally one night. So, it wasn't something open to the public. But it was just something I did for one night in Sydney. And, you know, I think people knew I loved that film, but when they finally saw the collection, you know, they were, like, "Oh, you really are into *Speed*." So, it was, like, a really good thing to actually share with my friends and family, in a way. But very easy to sort out and it was a really fun thing to do when I was about 28 or something like that.

KRIS TAPLEY

A couple years later, for his 30th birthday, Ian says he actually hired a local cinema to have a screening with friends. At first, the theater was just going to show a DVD, but then they tracked down a 35-millimeter print at the last second. He paid the license fee, which he says was astronomical, and welcomed about a hundred people to come celebrate his birthday in style. They watched the film, had drinks afterwards, and one of his friends even made a bus cake for the occasion. You have to respect the level of commitment. Now, I did ask Ian if there was a sort of Holy Grail that he'd love to add to his collection. Here's what he had to say.

IAN FAILES

I'm not a huge costume person, but I think, like, people do collect costumes from films, right? Like, you see that on auction sites and memorabilia sites and Hollywood replicas, or Hollywood auction things. I actually think it would be super cool to have Keanu's, Sandy's, Dennis's costumes from the film. I think that would be actually cool. And, like, if I did have them, I would probably display them properly with mannequins and all that sort of thing.

KRIS TAPLEY

Speaking of obsessive collectors, I don't know if too many people can compete with the man I'm about to introduce. His name is Ryan Beitz, and if you're a real *Speed*-head, my guess is you've heard of this guy and his epic quest to obtain every VHS copy of the movie in existence. I did not stutter. This actually made headlines back in 2017. Ryan does this under the banner of The World *Speed* Project, and he has an address you can ship tapes to, which I'll give you in a moment. He says he's up to more than 5,000 copies, which he stockpiles in, what else, a bus, like a prepper ready for an apocalypse where VHS copies of *Speed* are the new currency. Ryan's official title is Grand High Chairman of The World *Speed* Project, by the way, and he is a character. Here he is with the backstory on how all of this became a story a while back.

RYAN BEITZ

The context is a little bit interesting. Having grown up, you know, in the punk scene, our bands would play with, like, a lot of other bands traveling around the country. It's sort of, like, a tit for tat sort of thing. Like, they play your town, then you get to go play their town. Well, this band from Santa Barbara came and played at our house and just thought that we were, like, the craziest people for having all these copies of *Speed*. And we maybe had, like, 500 at that point. And it turns out that one of their friends was a *Vice* reporter, and she does these, like, news tours, like, drives around the country getting different news stories. And she needed one in the Idaho area, just because she was driving through it and there was, like, nothing going on. But, yeah, she was just, like, fascinated by it and, like, came and took pictures. Did an interview. All this crazy stuff. And then, we were the home page of *Vice* one day. Like, *Vice.com*? You went to the website, you saw my face, which is unreal to me, you know?

KRIS TAPLEY

Of course this guy was part of the punk scene. His band was called Tim Blood and the Gutpanthers, by the way. They're on Spotify. OK, so, he said he and his cohorts already had 500 copies by that point, which is crazy. How did that even begin to take such shape?

RYAN BEITZ

OK, so, this is, like, a very simple avalanche effect. When first moved out of my parents' house, I moved to Seattle, Washington. It's, like, the closest big city, you know? It's, like, that or Portland, Oregon. For whatever reason, I picked Seattle. And a very good friend of mine and I were, like, at a pawn shop, and they were selling all these, like, you know – they were liquidating VHS. They were just getting rid of all of them. So, you

could buy, like, 15 *Jurassic Park*. You could buy, like, 20 copies of, you know, *Titanic*. They happened to have six copies of *Speed* in a row, and they were, like, 10 cents each. And I have six members of my family, including myself. So, I was, like, “I’m going to be a Communist here and I’m going give everyone the exact same prize. Everyone gets the same ration and everyone will be equally happy.” But, so, then I do that. And I, you know, like – my roommates and I, we just think it’s funny. I mean, I’m, like, 19 at the time, maybe 20. We’re, like, laying them out in a circle and lighting candles, trying to do, like, Keanu seances, you know? And then, this is where it really took off. This was the real – the snowball going off the cliff. I went to another pawn shop that was liquidating VHS, and I just picked up all the *Speed*. It was, like, maybe eight or something on the shelf. I took them up front and the guy goes, “Are you trying to buy, like, just, like, all the *Speed*?” And I was, like, “Yes, absolutely.” And then he was, like, “I got two more boxes in the back. You can have all of them for 10 bucks.” And at that point, the stack was eight feet high. Like, it touched our ceiling in our apartment. How are you going to stop then? You’ve already, like, succumbed to the repetition compulsion. You’ve just got to keep doing it over and over and over and over. And every time it’s good.

KRIS TAPLEY

Can I explain this guy a little better for you? Ryan is currently pursuing his PhD in Political Science at UCLA here in Los Angeles. He has two master’s degrees, one in Design Studies with a specialty in History and Philosophy of Design and Media. He got that one at Harvard. The other one is in Philosophy, from Loyola Marymount University here in LA. And he has two bachelor’s degrees, both from the University of Idaho. One is a Bachelor of Science in Interdisciplinary Studies and the other is a Bachelor of Arts in English. My man got a Fulbright scholarship to go to Harvard and he’s sitting on about a quarter million dollars of student loan debt. He teaches at UCLA as part of his duties, working way more than 40 hours a week, constantly on call, having to learn everything he’s teaching while at the same time learning all the stuff in his own classes. I mean, it’s almost like he’s a career student. I said that does not sound enjoyable, but if he’s having fun, bully on him.

RYAN BEITZ

I’m not, but that’s OK. In the words of Slavoj Žižek, I’d rather suffer and be interesting than be happy and be boring.

KRIS TAPLEY

Alright, back to those VHS tapes.

RYAN BEITZ

The tagline on our T-shirts is, “Because the world needs pointlessness.” So, if it’s really going to be art, you have to take the excess of capital and put it toward, like, a useless end. But some of the ways we’ve thought about doing that: launching them into space. Eighth Wonder of the World pyramid. And there’s going to be tombs and stuff. It’s going to be awesome. I once applied for a grant to get, like, a motorbike trailer or whatever, like the enclosed ones, those big, white, like, sheet-metal trailers, and I wanted to cover the walls in *Speed*, as well as LCD screen TVs. And all the TVs would be playing, like,

perfectly, you know, offbeat from one another, so, you're kind of seeing the whole movie at once at all time. And then it would just play the theme song really loud. "Dun, dun, dun, dun, dun! Dun, dun, dun, dun, dun, dun, dun!" I did get a response, and they were, like, "Yeah, we're not giving you money for this." When I was an undergrad, we had a TV that would auto rewind VHS. It was a TV VCR combo. And we never turned it off. So, like, in my house, *Speed* was always playing at some point for, like, over a year. The most interesting thing I think I did was I did an episode of Shipping Wars on A&E. You know, it's a reality show. The producers are very good at, like, understanding your personality and then, like, seeing how they can kind of coax you into doing things. But, like, I have a fucking God damn master's degree from Harvard. I know when people are manipulating me. So, I would always, like, take it too far. Like, in one scene, I took off my underwear under my trench coat, and purposely fell over in front of the cameras, so that they would see my ass and all that, you know? And they hated it. They hated it. They were so mad about it. But it was a super fun experience overall. All the people were actually really nice. Producers are definitely conniving, but not in a mean way. They're just trying to make, you know, good TV or whatever. And the other actors were, like, a ton of fun to work with. It was, like, an interesting thing. And the best part to me was, they were, like, "You have a per diem of," what did they say? It was, like, \$25, or maybe it was, like, \$35 a day. And I was, like, "You're going to give me \$35 a day to eat?" I was, like, "This is so sick!" And I had my own hotel room every night.

KRIS TAPLEY

OK, alright, all well and good. But how does a guy like this become obsessed with this particular movie in the first place?

RYAN BEITZ

It's probably, like, more wholesome than I'd like, because I like to think of myself as somewhat avant garde, but I think I'm failing at it. It's perhaps too wholesome. So, I grew up on a farm in eastern Washington, northern Idaho, like, the land that was, you know – circled both. My parents' house was technically in Washington State, but, like, a five-minute drive to Idaho, you know? And since we lived out in the country, we didn't really get very many TV channels, and my parents wouldn't buy cable. It was, like, too expensive and we had too many kids in the house. And, like, you know, they're just, like, menial – like, they're just, like, average industrial farmers. Like, they don't make that much money, you know? So, my mom would take us to Goodwill all the time and buy us movies, and she was on this kick for a while when we were younger kids. Like, "You can't get anything that's, like, you know, rated, you know, MA," or whatever the higher ratings were, you know, at the time? Like, oh, rated R. Like, "You can't get anything that's rated R, but you can get other stuff." Somehow, she loved the movie *Speed* so much that when my sister and I were, like, "Can we get this? Can we get this?" She was, like, "Oh, yeah, I love that movie." But it was rated R. So, it had the F-word in it a couple of times. Keanu says "fuck me." And my sister and I would watch it all the time on the farm, because it was, like, the edgiest movie we owned.

KRIS TAPLEY

And so began a passion that has grown to objectively unhealthy proportions. Here's a little more on The World *Speed* Project operation.

RYAN BEITZ

Oh, we've got a team. We've got a team. My friend Ti lives in Vancouver, BC, and he gets the Canadian copies. My friend Daniel lives in Finland. So, he gets the Nordic copies. I got my friend Ransom. He lives in Texas and so, he gets, like, you know south central, sometimes southeast, you know, that sort of copies? I got a friend in Alabama. He sends copies all the time. I get them nonstop. I haven't counted them in a while. I hide them in a bus on my parents' property, so that they're, you know, protected from the rain and they're in, like, trash bags and Rubbermaid tubs and stuff. And my parents are armed, listeners. They're NRA. So, don't try to go steal my tapes. But most of them, yeah, are in trash bags because I couldn't take them around with me to grad school, you know? But my parents got sick of getting VHS tapes for a movie they don't give a fuck about, and so, they were, like, "You know what? You need to start getting them to your own address." So, even at my personal address right now I've got, like, 60 copies or something, you know? Just, like, a pile of – there's one under here. Look. I still haven't opened this one because I've been busy. It's just, like, there's at least four in here.

KRIS TAPLEY

I told you'd I'd give you the address and here it is. If you have any VHS copies of *Speed* lying around or you come across any and you'd like to contribute to Ryan's quest, please send them to 7260 Hawthorne Avenue, Apartment 301, Los Angeles, California, 90046. Although I'm afraid he's not going to get my copy. And Ryan has a few more instructions.

RYAN BEITZ

I most prefer to be referred to as "Grand High Chairman Ryan" on the package. I happen to be a Communist, and, you know, you've got Chairman Mao. You've got these other Chairmen. I thought, why don't I just, like, take an elevated title after having gotten on *Vice*? But, not only am I a divine being, but I believe everyone is a divine being with their particular gods that they participate in, and so, I think that we're all Grand High Chairmen. Anyone who sends me a tape is automatically a Grand High Chairman. So, I don't have, like, the highest position or anything. That's one, and then two, if you send it as media mail, which you have to do at the USPS, but if you send it as media mail, it's, like, the cheapest way to send them. People can email me at The World *Speed* Project and they can get at me on Instagram. We've got The World *Speed* Project 2.0. The first one got Zucked. Too much Communist propaganda, they said. And some of it was violent toward landlords, but who fucking likes landlords? So, who cares? But it's The World *Speed* Project underscore 2.0. You can also get at my personal Instagram on that. And you can also just email me at my own personal email, which is ryanwilliambeitz@gmail.com.

KRIS TAPLEY

Just to be clear, he's saying the original *World Speed Project* Instagram account was taken down because there was too much Communist propaganda?

RYAN BEITZ

That and I got way too drunk one time and I posted some pictures of my dick. The algorithm caught it really quick. But they were, like, "That's the last straw," and I was, like, "Come on, guys! This is an art project!" You know? And then they said, "We don't care."

KRIS TAPLEY

So, that's Ryan Beitz and The *World Speed Project*. Finally today, one more thing I'd like to spotlight is the *Better Than Speed* podcast, unusual in its own right but nothing compares to Ryan, I'm sure. This is a podcast hosted by three gentlemen: Matthew Walden, David Holland and Daniel Morfesis. All of them work in the industry in Los Angeles. Matthew is a story producer and David and Daniel are editors. Per the podcast's official language, "With *Better Than Speed*, Matt, Dave and Daniel are watching the entire canon of classic world cinema on a quest to discover a film that tops the Keanu Reeves masterpiece *Speed*." It's sort of their tongue-in-cheek way into a general discussion of movies, one per episode, and in the end, they and their guest ponder whether that week's case study is indeed better than *Speed*. Here's Matthew Walden.

MATTHEW WALDEN

I invited everybody over to do a classic film podcast, because these two guys know so much about films and film history, and so, I invited them over to record our first episode. And I surprised them during the recording, and I said, "How about we compare all the classic movies in film history to *Speed*, to see if we can find a movie that's better than *Speed*?" And I recorded this conversation on air, because I wanted to have the journey on tape. And so, you can hear Daniel's surprise reaction, and you can hear David sort of coming on board. For me, it was a little bit of sugar to help the medicine go down for our listeners, because there are a lot of kind of stuffy art and foreign movies out there, which I love. I mean, that's my bread and butter. That's what I watch every day. But I wanted people to, like, have a reason to listen each week, and what better reason than *Speed*, which I think is probably one of the most entertaining, if not the most entertaining movie that's ever been made? And so, that's kind of the Trojan horse to get people to listen to us talk about other important movies in film history.

KRIS TAPLEY

And here's Daniel Morfesis.

DANIEL MORFESIS

I think it's kind of everything you want from an action summer movie. You know, it's thrilling. It fucking looks great. I mean, it blows away anything, I think. Most of the – I mean, 90% of the action movies today, I think, don't even compare to the kind of physical production that was done on that movie. Yeah, so, like Matt said, it's just

incredibly entertaining. So, I mean, you know, it's a crazy idea, but it didn't take long for us to kind of say, "Yeah, why not? *Speed's* fucking great. We should totally go for it."

KRIS TAPLEY

And to round out the trio, David Holland.

DAVID HOLLAND

We promise you, if you sit through a long discussion of *Umbrellas of Cherbourg*, at the end, at least we'll talk about *Speed*.

KRIS TAPLEY

Each of these guys has an academic background in film. David is the only one who went to film school proper, at Florida State University. Matthew also attended FSU and dipped his toe into film studies there, while Daniel is a graduate of Rutgers where he, too, dabbled in film studies. With that in mind, Matthew says they like to look at the podcast as a sort of Film History 101 for younger people. *Better Than Speed* is, as of this recording, on a bit of a hiatus and plans to return soon, but when you look at the movies they've covered, and the fact that they've compared these movies to *Speed*, it's hard not to crack a smile. Let me just read off some of the titles: Brian De Palma's *Blow Out*, Georges Franju's *Eyes Without a Face*, Orson Welles' *F For Fake*, Richard Brooks' *In Cold Blood*, Charles Laughton's *The Night of the Hunter*, Ingmar Bergman's *Wild Strawberries* and Werner Herzog's *Aguirre, the Wrath of God*, one of my favorite movies. And these debates can get serious! I asked if there was a particular film that was shockingly ruled not better than *Speed*.

MATTHEW WALDEN

For me, it was *Grand Illusion*, Jean Renoir's *Grand Illusion*. Because I thought, you know, every single episode, we're going to trot out some of the best films in history, and of course it's going to be better than *Speed*. And I thought our journey would be over pretty quickly, in terms of, we found a victor. And these guys would surprise me. We'd always have a special guest each episode who I thought was knowledgeable about, you know, film music, or – these guys are brilliant editors in their own right, but we'd also bring on other film editors, people who were, you know, very smart about cinematography, and we'd have to have a unanimous panel. But *Grand Illusion*, I was utterly shocked.

DAVID HOLLAND

For me, it was John Woo's *Hard Boiled*. I'm still pretty butthurt about that one. I mean, it's just – it's just clearly a superior action film to *Speed*, but whatever. Whatever you guys!

MATTHEW WALDEN

Seven Samurai was probably the one that maybe got most heated. *Seven Samurai* was one of the few movies that got voted better than *Speed*, but I think Daniel – that one got pretty heated because Daniel didn't want it to be a close victory. Daniel wanted *Seven Samurai* to be a resounding victory. Me and David, I think, had a little bit of – you know,

it was hard to give it up. It was hard to let go of *Speed* being the victor. Kurosawa's an amazing filmmaker, but we didn't want to let *Speed* go.

DAVID HOLLAND

The argument wasn't, like, about the points of each movie. The argument was, like, "Why is there even a discussion?" From Daniel. Like, he's ready to flip the table that we didn't just, like, all announce it in unison.

MATTHEW WALDEN

Daniel's a classicist, though, I think, among us.

DANIEL MORFESIS

I may have thrown out the word "philistine" a couple of times on the podcast. Probably a bit much, but, hey. But I think part of the fun of the podcast is, you know, look, *Speed*, I think, you can see in terms of action movies, and even beyond. I mean, like, that sort of adrenaline rush is so much of what, like, cinema is today. Really trying to, like, event-ize and get your blood pumping. I mean, you know, it's kind of hard to look at *Grand Illusion* and really be, like, "Is that better or equal to *Speed*?" But I think we get in some really interesting conversations where you look at a movie from a certain era, and that's, like – it's a completely different pacing, completely different, you know, approach to filmmaking than, like, what you see today. So, I think *Speed*'s just, like – it's an interesting reference point. Because you can still see a lot of that legacy as we go on, whereas, I don't know – I'm looking at the list. Like, *Only Angels Have Wings*, which is awesome. A film I love. The Howard Hawks film. It has some, like, pretty stunning, you know, aerial sequences. But does it get your blood pumping? I don't think so. For an audience today? It's kind of hard to say that it does.

KRIS TAPLEY

By the way, the first time I heard about this podcast was when Carlos Carrasco told me about it. Carlos, you'll recall, stars as Ortiz in *Speed*. He actually appeared on the show, and they've also interviewed actress Beth Grant and, indeed, director Jan de Bont.

MATTHEW WALDEN

There's a lot of great moments in the history of the podcast that just made me so happy to be doing it, but one of the moments I enjoyed the most was asking Jan de Bont to rank movies better than *Speed* or worse than *Speed*, and he said that, you know, *Citizen Kane* was worse than *Speed*, that *Seven Samurai* was maybe equal to *Speed*, but not better than *Speed*. He said *Casablanca*, two thirds of it was worse than *Speed*. I mean, Jan de Bont was proud of his work. And so, I was so happy that he was willing to entertain this ridiculous idea of ours and participate in the game a little bit, but he was bold. He was bold about it. He just said *Speed* is better than all these classic movies also.

KRIS TAPLEY

That sounds like Jan, alright. So, check these guys out. *Better Than Speed*, wherever you get your podcasts. They should be back up and running soon if they're not already

by the time this airs. So, this is all just a toe dip into *Speed* fandom. There are other things out there. For instance, I know for a while there was something called Stay Above 50, which was launched by the Chicago film collective No Quarter Media in 2021. Their project was a shot-for-shot remake of *Speed* culling together fan-shot footage, where you would just pick your scene and then shoot it with toy cars or what have you. It must have dried up somewhere along the line but I certainly thought that sounded fun. One of my favorite things that was around for a while was a Twitter feed that tweeted out a line from the movie every hour on the 50-minute mark, but Elon Musk's regime somehow broke that feed long ago and whoever created it hasn't bothered to get it back up and running. I miss that boost of *Speed* every hour. Anyway, the point is, there is a thriving fandom for this movie, obviously. There might not be things equivalent to Star Wars Celebrations or Lebowski Fests, but there is a passion for *Speed* that has revealed itself in committed, fun and creative ways across the world. So, let's wrap things up with the Aussies. Here's Natalie Bochenski and Ian Failes one more time.

NATALIE BOCHENSKI

Everything we do is done with a sense of real love and affection towards the original product. We're not about coming in and going, "Uh, yeah, how bad was this thing? Ha ha ha! Look how crap it was." It's about going, "Oh my God. Don't you remember the time when you just went to the movie and saw a big, fun, silly action movie that was totally committed to itself, it knew what it was and, you know, it wasn't trying to be anything but what it was?" And, you know, that's what we are with the show. We are not trying to be high art. We are not trying to be worthy. We're not trying to change people's lives. We're trying to make you laugh as hard as you can for an hour.

IAN FAILES

Whenever I talk to friends, or a random person, about *Speed*, I'm always pleasantly surprised that they go, "Oh, I love that movie!" But they don't put it in the same boat as *Star Wars* or, you know, *The Big Lebowski* or, you know, those sort of cult films. They almost forget about it. And then, when they re-think about it, or rewatch it, they go, "Oh, that was so good!" So, I'm confident, like, I just know so many people around the world love that film. And, you know, when they find out that I'm collecting things and are into the film, I think they're kind of interested. They think it's weird, but they're kind of interested. But, you know, that's another thing that I collect is, like, mentions of *Speed*. And I'll have some obscure stuff in – like, there's a comic book I have, which has something about *Speed* and the bus in there. But it's not about *Speed*. It just mentions *Speed*, you know? Or, over the years, I've watched a few TV shows where they'll, of course, do a parody on the bus jump or, you know, in *The Simpsons*, they have a few fun things like that as well.

[THE SIMPSONS CLIP]

DAN CASTELLANETA (as "Homer Simpson")

I saw this in a movie about a bus that had to speed around a city, keeping its speed above 50, and if its speed dropped, it would explode. I think it was called *The Bus That Couldn't Slow Down*.

IAN FAILES

So, I actually think – as you would be totally aware, Kris – it’s in the lexicon. It’s part of film lore, but just in a very kind of nuanced way. I certainly feel that there’s not as many action films like that, that have such memorable moments anymore. And, you know, you’ve talked about this on the podcast already. There was a brand of action film in the ‘90s that just had these keystone moments, and what I think is that it’s incredible that it’s survived 30 years for people who still remember those key things. That’s the fandom.

[OUTRO MUSIC]**KRIS TAPLEY**

Next week on 50 MPH...

KRIS TAPLEY

We’ve heard from the fans. Now let’s hear from the filmmakers. Our star-studded roundtable includes Guillermo del Toro...

GUILLERMO DEL TORO

And that flinty discipline to achieve something more than what is required of you, artistically, I think is very present in *Speed* with Jan.

KRIS TAPLEY

...Barry Jenkins...

BARRY JENKINS

The real rush I get out of watching *Speed* is I am watching a director who is directing for their life.

KRIS TAPLEY

...Joe Carnahan...

JOE CARNAHAN

And we’re still capable of all that stuff. That dinosaur, you know, running across the meadow in broad daylight was kind of Pandora’s box, dude.

KRIS TAPLEY

...Paul Verhoeven...

PAUL VERHOEVEN

It was all done without pushing it, you know? I mean, it felt very natural. It never dawned on me that it never felt tricky. It all felt very real.

KRIS TAPLEY

...and John McTiernan.

JOHN MCTIERNAN

There was a lot of hard technical work to be done in making that movie, and Janny knew how to do it.

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.