

50 MPH: EPISODE 23

“THE GREATEST ACTION SET-PIECES OF ALL TIME”

(with *Light the Fuse*)

Transcript (01:11:13)



KRIS TAPLEY

This is *50 MPH*!

[INTRO MUSIC]

DENNIS HOPPER (as “Howard Payne”)

Pop quiz, hotshot!

DENNIS HOPPER (as “Howard Payne”)

There’s a bomb on a bus.

JEFF DANIELS (as “Harry Temple”)

You’re deeply nuts, you know that?

DENNIS HOPPER (as “Howard Payne”)

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

SANDRA BULLOCK (as “Annie”)

Stay on or get off?

DENNIS HOPPER (as “Howard Payne”)

If it drops below fifty...

SANDRA BULLOCK (as “Annie”)

Stay on or get off?!

DENNIS HOPPER (as “Howard Payne”)

...it blows up.

ALAN RUCK (as “Stephens”)

Oh, darn.

DENNIS HOPPER (as “Howard Payne”)

What do you do?

KEANU REEVES (as “Jack Traven”)

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

DENNIS HOPPER (as “Howard Payne”)

What do you do?!

KEANU REEVES (as “Jack Traven”)

What do you do?

KRIS TAPLEY

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

KRIS TAPLEY

Welcome back, folks, and today is going to be action-packed. Last week, we broke down the most iconic moment in *Speed*: Bus 2525 hurtling over a 50-foot chasm in the freeway. The Jump, as we call it. It’s a moment that sold countless movie tickets, and it’s a moment I believe belongs in the canon of contemporary cinema imagery. With that in mind, I thought it would be fun to follow up that episode with some more list shenanigans, specifically a countdown of the greatest action sequences or set pieces of all time. And I figured if I was going to bat something like that around for an hour or so, who better than the two gentlemen joining me today? So, let me introduce the hosts of *Light the Fuse - The Official Mission: Impossible Podcast*, Charles Hood and Drew Taylor. Fellas-

DREW TAYLOR

Oh...

KRIS TAPLEY

-thank you for coming on here.

DREW TAYLOR

We are so excited to be here. Of course! We love *Speed*.

KRIS TAPLEY

He was so excited he jumped over me. Did you see that?

DREW TAYLOR

I jumped in.

KRIS TAPLEY

He jumped in.

CHARLES HOOD

Just like the bus.

DREW TAYLOR

I was like Bus 2525, yeah. Exactly. No, we're so excited to be here. We love we love *Speed*. We love Jan de Bont. We love action movies, clearly. So, it's nice to celebrate all of that in one place, hosted by the great Kris Tapley. I mean, does it get any better?

KRIS TAPLEY

I don't think so.

DREW TAYLOR

I think not.

KRIS TAPLEY

Yeah, I don't think so. Look at them. They're already taking over the show. He's ready to host this thing. Thanks for coming on, guys.

DREW TAYLOR

Of course.

CHARLES HOOD

Thank you so much for having us.

KRIS TAPLEY

And I should say – totally – and I should say, newly official *Mission: Impossible* podcast, because these guys tore through 200 some odd episodes on pure passion-

CHARLES HOOD

Yes.

KRIS TAPLEY

-for several years.

CHARLES HOOD

We were very unofficial for five years, and then, now we're official.

KRIS TAPLEY

Now you're official. Paramount finally put a ring on it.

DREW TAYLOR

Just think of how many *Speed* podcasts you'll have to do before Disney calls you and says, "Hey, want to make this official?"

KRIS TAPLEY

I'm guessing more than 200.

DREW TAYLOR

More than 200.

CHARLES HOOD

Yep.

KRIS TAPLEY

It'll probably take a while.

CHARLES HOOD

It was 230-something, I think, for us.

DREW TAYLOR

Yeah.

KRIS TAPLEY

Man. Well, yes, they are now the in-house purveyors of Ethan Hunt's shenanigans. And I told Charles and Drew to separately cook up their top 10 lists of action sequences, and I trusted them to not simply fill it out with *Mission: Impossible* movies, which you could quite easily do.

CHARLES HOOD

Yeah!

KRIS TAPLEY

And they hit me with this. Go ahead and tell them what you told me at the start, that I wasn't expecting.

CHARLES HOOD

We're not going to include any *Mission: Impossible* or *Top Gun* or *Top Gun: Maverick*. We're going to exclude those from our ballots.

KRIS TAPLEY

Can you believe this? Can you believe this?

CHARLES HOOD

I mean, just for me, I felt like I was going to end up throwing in probably one scene from *Top Gun: Maverick* in particular, and probably the Paris chase from *Fallout* and the Dubai sequence from *Ghost Protocol*, so, it's like, I'm already using up three slots. I just can't – just put it aside. I've just got to put it aside. That's how I felt.

KRIS TAPLEY

It's hard. Well, normally I might have shared the lists going in, and it was a busy week and we just didn't get around to it. So, this will all be a bit of discovery.

DREW TAYLOR

Yes.

CHARLES HOOD

I like that.

KRIS TAPLEY

The only thing I did make clear – yeah!

CHARLES TAYLOR

I like that it's a surprise.

KRIS TAPLEY

Let's be surprised.

CHARLES HOOD

If there's overlap, what do we do? Do we say if we have the same one as someone else, and then we say, "Oh, well, we'll talk about it when we get to its highest ranking," or something? Or how do you want to do that?

KRIS TAPLEY

You know what?

DREW TAYLOR

I didn't rank these. I just picked 10. Charles, what do you have, a freaking list?

KRIS TAPLEY

That's a question, too.

CHARLES HOOD

I've got a ranking.

KRIS TAPLEY

I'm a ranker.

DREW TAYLOR

Jesus.

CHARLES HOOD

Drew's just going to do, you know-

KRIS TAPLEY

Figure out your ranking, buddy, as we're going through.

DREW TAYLOR

Charles needs to just go back to work. He has too much time on his hands. This strike has gone on too long

CHARLES HOOD

You need to put in a good word with AMPTP, because that's why I can – I've got plenty of time.

KRIS TAPLEY

We're ranking lists over here, for Christ's sake.

DREW TAYLOR

Good God. I did not rank mine. Mine is more modular, and I also have some alts in case maybe I, you know, want to switch it up at the last minute.

KRIS TAPLEY

That's fine.

DREW TAYLOR

So anyway.

CHARLES TAYLOR

Wow.

DREW TAYLOR

Yeah.

CHARLES HOOD

I like that.

KRIS TAPLEY

We have no dogma here. We'll take it as it comes.

DREW TAYLOR

Good. OK.

KRIS TAPLEY

The only thing I did note was it doesn't have to necessarily be an action movie. I didn't want this to be a list of action movies, per se, just action sequences, which, obviously, an action sequence can come in any kind of movie. So-

DREW TAYLOR

I think Charles and I have at least three crossovers, is my guess.

CHARLES HOOD

OK. I'm very curious. I have an idea of maybe one or two. But, yeah, I'll be curious to see how many crossovers I have Drew.

DREW TAYLOR

I think almost-

CHARLES HOOD

Drew and I are kind of a hive mind.

DREW TAYLOR

It could be four or five. Yeah.

CHARLES HOOD

Like, we didn't know we were going to have the same – we revealed to each other our rankings of our favorite *Mission: Impossible* movies on the show many years ago, on our show, and when we did that, we were very surprised to find that we had identical rankings of the *Mission* movies. And then that held even after the new movie came out. We ended up ranking the new one in the same exact spot. So, yeah, Drew and I have kind of a hive mind.

DREW TAYLOR

Yeah.

KRIS TAPLEY

How about that.

DREW TAYLOR

Yeah, Kris is really impressed. Yeah.

CHARLES HOOD

We have to define what an action sequence is, though, right? This was something that happened for me, when I started to do this. I would start to think of a scene I'd be, like, "Well, is this an action sequence? Does this count?" Because sometimes I would start to think of something, like, for instance, like the Langley sequence in the first *Mission*, which, obviously, I discounted all *Mission* movies, but that, to me, is like – that seems like a suspense sequence, not an action sequence.

KRIS TAPLEY

That's fair.

CHARLES HOOD

Then there are certain Jackie Chan sequences that I was considering, and I was, like, "Eh, that feels like a fight sequence, not an action sequence."

KRIS TAPLEY

I consider fight sequences action sequences, depending on how it's done. I mean-

CHARLES HOOD

Yeah.

KRIS TAPLEY

You could have *They Live*, which is one thing, and then you could have, like, *Phantom Menace*, which is a whole other thing.

CHARLES HOOD

Yeah. I mean, in my mind, I started to delineate, like, certain Jackie Chan sequences from each other. Like, certain movies that he did that felt like action, other ones felt like fights – Drew’s shaking his head. He can’t stand this conversation right now.

KRIS TAPLEY

I’m getting a real *Odd Couple* vibe.

DREW TAYLOR

I think it’s anything where someone is attacked, someone is chased, someone is pursued.

CHARLES HOOD

OK. Well, I excluded fight sequences.

KRIS TAPLEY

Fair enough.

CHARLES HOOD

What I define as fight sequences, because I felt like it didn’t quite qualify. Especially when it’s, like, in a kung fu movie or something. That, to me, felt like that shouldn’t be considered an action sequence.

KRIS TAPLEY

Yeah. Yeah. This is all valid, by the way.

CHARLES HOOD

OK. We can make up the rules as we go.

KRIS TAPLEY

We’ll make it up as we go. I was very broad in my assessment, and you’ll see how I kind of lay it out. But, you know, for instance, I had thought about the *Untouchables* Union Station scene, which isn’t really action, right? It’s more suspense. But, like, I toyed with the idea of including that.

CHARLES HOOD

Yes, me too. And I also kind of had the same feeling that I think, eh, De Palma is more suspense.

KRIS TAPLEY

Yeah.

CHARLES HOOD

And so, that felt like – and this is a big one for me, like, heist sequences. Like, this is one that I really considered putting on my list was the finale of *The Thomas Crown Affair* remake that John McTiernan did. And I ultimately was, like, “I don’t think that’s an action sequence.” There’s something about it. I don’t know what it is, but it doesn’t feel like an action sequence.

KRIS TAPLEY

That’s true. Well, you know what? Let’s argue about it as we go. Let’s just dive in.

CHARLES HOOD

OK, sorry. I’ll stop.

KRIS TAPLEY

No, it’s fine. This is all great. I mean, look, we’re not going to hang this podcast in the Louvre.

CHARLES HOOD

Drew is rolling his eyes into the back of his head.

DREW TAYLOR

My spirit has left my body and it’s several blocks away.

CHARLES HOOD

This is what he has to deal with all the time.

DREW TAYLOR

The neurosis overload. The decision – what is it? Analysis paralysis?

CHARLES HOOD

Yes, that is – yes.

DREW TAYLOR

Yeah.

KRIS TAPLEY

I fully understand it. Well-

DREW TAYLOR

Alright, well let’s kick – are you going to give us your first one, Kris?

KRIS TAPLEY

Well, C, D, K. Let’s start with Charles.

DREW TAYLOR

OK.

CHARLES HOOD

Oh, OK. Wow, OK, I'm starting us off.

KRIS TAPLEY

Number 10.

CHARLES HOOD

So, my number 10 – oof, this is, like, a last-minute choice I'm going to make. I'm going to go with the finale of *Mad Max: Fury Road*.

KRIS TAPLEY

Well done.

CHARLES HOOD

So, that's my number 10.

KRIS TAPLEY

The finale, though, specifically.

DREW TAYLOR

What does the finale mean? The whole thing is a chase. What are you talking about?

CHARLES HOOD

I know. I mean, I don't even know. You could pick the whole movie, almost. But I think it's, you know, when they're racing back to get to whatever the original place is called. They made the Green Place at the second act break, and then that's not green, and so, now they decide to go back. And then, when they go back, then they're getting assaulted by everyone on all sides and the guys are coming on those, like, rods that are attached to the trucks and they're pulling people off and stuff. That whole sequence, to me, was worthy of being on this list. And I started to think about directors in general and was kind of, like, I don't want to do too many from one director and I was, like, "I think George Miller kind of needs to be represented on this list." So, that's where I came in.

KRIS TAPLEY

Yeah. It's on my list. The movie. But later on-

CHARLES HOOD

Not that sequence.

KRIS TAPLEY

Not that – I just said the first half of the movie, basically. Like, the, you know – once they go off, you know, that whole chunk-

CHARLES HOOD

Yes.

KRIS TAPLEY

-up until the midpoint, the one I went with later on.

CHARLES HOOD

Yeah.

KRIS TAPLEY

I mean, the whole movie's an action sequence.

CHARLES HOOD

I love that sequence, too. I totally, completely could see it could go that way, too. I think I'm less inclined to that one because of the storm stuff, which is fun, but I just think it's better when it's all just the trucks and the cars in the finale.

KRIS TAPLEY

Yeah. Drew, what you got?

DREW TAYLOR

Not on my list. *Fury Road* did not even register. I don't know. I went kind of weirder, I think, in some of my choices.

CHARLES HOOD

I love that.

DREW TAYLOR

But the first thing on my list that I wrote down, which I'm sure is on Charles's list, although maybe not, with his weird delineations here, but the mall showdown at the end of *Police Story*, the very first *Police Story*.

KRIS TAPLEY

Oh, very good.

DREW TAYLOR

Including the rod slide.

CHARLES HOOD

Yes.

DREW TAYLOR

But Charles, if it's on your list, you should talk about it right now. I mean, like, come on.

CHARLES HOOD

Well, I've got my ranked order, so I've got to hold off if it's going to be on my list. We'll see.

DREW TAYLOR

Kris just told us about his-

CHARLES HOOD

You talk about it, Drew.

KRIS TAPLEY

It's OK to throw it in there, if it's going to be on there.

DREW TAYLOR

Yes, please, Charles.

KRIS TAPLEY

Unless it's number one or something.

DREW TAYLOR

Is it number one?

CHARLES HOOD

It is number one.

DREW TAYLOR

Oh, it's number one!

CHARLES HOOD

It is my number one.

KRIS TAPLEY

Well, I'll see you guys next week. This has been a fantastic episode.

CHARLES HOOD

Yes, it is absolutely my number one.

KRIS TAPLEY

We'll hold off and let you talk about it.

DREW TAYLOR

Listen, here – I am not the Jackie Chan scholar. I am but a mere kind of protege of Charles, so I feel like Charles needs to discuss what makes this so special. I just recently rewatched the movie with my wife and I was, like, totally blown away by how awesome the whole movie is. But that whole sequence is just absolutely insane. And Charles, why don't you give us some facts? Give us some intel?

CHARLES HOOD

Well, I mean – I guess – yeah, I guess we'll talk about it now. Sure. It's my number one. Yeah, I mean-

KRIS TAPLEY

We can hold off. We can hold off until its proper place on your-

CHARLES HOOD

Yeah, OK.

DREW TAYLOR

Oh, God almighty.

CHARLES HOOD

It's my grand finale! I feel like I've got to wait.

DREW TAYLOR

OK. You've got to build up to it.

KRIS TAPLEY

Let's wait. Let's wait. Let's wait.

CHARLES HOOD

Yeah, let's just keep going. Let's keep rolling.

KRIS TAPLEY

We'll keep plowing.

DREW TAYLOR

Keep it going.

KRIS TAPLEY

My number 10 is a *Mission: Impossible* movie?

DREW TAYLOR

OK!

KRIS TAPLEY

Yes. So, first of all, if you had included a *Mission: Impossible*, what's the one sequence from which movie?

DREW TAYLOR

I think we both would say – the one, if we had to only choose one sequence, that would be the Burj.

KRIS TAPLEY

Yeah.

DREW TAYLOR

Is that what you chose?

KRIS TAPLEY

That's my number 10.

DREW TAYLOR

Oh!

KRIS TAPLEY

That's my favorite *Mission: Impossible* movie. To me, it's – there's so much going on in that movie. It's the fullest *Mission: Impossible* movie to me. I feel like, you know, by the time they get to the big explosion, like, wherever it is 30 minutes into it, like, so much has already happened and so much is still going to happen. And this set piece is not just like a linear set piece, either. It has so many levels to it. There's, like, great humor built into it. It's not dependent on, like, one piece of action. You know, there's a couple of movements within it, and, you know, it's not just, like, one stunt. It's a stunt with, like, multiple layers. And, you know, the glove malfunctions, the rope bit at the end, just barely making it into that window – I mean, it's, like, harrowing. And I love that movie so much. It's my favorite *Mission: Impossible*, so, that's my number 10.

CHARLES HOOD

Respectable.

DREW TAYLOR

We need to have you on the show, but should we ask you what your rankings are?

KRIS TAPLEY

I would come up with them, yes. I would do that for you.

CHARLES HOOD

OK.

DREW TAYLOR

OK. We'll save it.

CHARLES HOOD

We'll have to come back to that, then.

KRIS TAPLEY

Alrighty. Look at us. Networking.

DREW TAYLOR

I love it.

KRIS TAPLEY

Alright, Charles. Number nine.

CHARLES HOOD

Oh, my number nine is – OK, so, I've got to pick one – it could have been either scene from *Terminator 2*, but I'm going to go with the canal chase, not the freeway chase at the end with the helicopter. I'll go with the canal chase, starting with the mall, and then the motorcycle, truck and then like the, you know, LA River – whatever that is in LA, the canal they chase through in *Terminator 2*.

DREW TAYLOR

Wait, what was the other one that you were thinking of including?

CHARLES HOOD

The freeway chase at the end with the helicopter.

KRIS TAPLEY

The big one at the end, yeah.

DREW TAYLOR

Oh, see, I almost had the Cyberdyne assault.

KRIS TAPLEY

It starts with that.

CHARLES HOOD

I mean, that, too. You know, I just felt like James Cameron needed to be represented on this list, and to me, in my mind, I kept going back to *Terminator 2* and how iconic that sequence is. That one, particularly, with —you know, it's, like, Arnold's stunt double, but when the motorcycle drives off the thing and then lands in slow motion and he comes and saves the kid, it's just – it's incredible. When you see the liquid metal T-1000 come out of the fire to watch them as they go. It's just – ah, man, it's amazing.

KRIS TAPLEY

Drew.

DREW TAYLOR

Well, the next one that I wrote down is the train chase from *The Lone Ranger*.

KRIS TAPLEY

Oh, that's good.

DREW TAYLOR

Because, as a sequence, it is one of my favorite sequences. Charles has heard me talk about this sequence endlessly. We just talked about it in relation to the great train chase from *Dead Reckoning Part One*. Yeah, I just think it's an amazing feat, and watching all the behind the scenes makes you really appreciate it even more how they did that for real and were driving train cars on, like, flatbed trucks through mountains and all this stuff. And yeah, I just think it's absolutely wonderful. The work that ILM did in particular

is really stunning. Hans Zimmer's great arrangement of "The William Tell Overture" – it's just a-

KRIS TAPLEY

Yeah.

DREW TAYLOR

-it's just a hell of a sequence. Yeah, even if you don't like the movie, it is – wow.

KRIS TAPLEY

It's amazing. I mean, the craft on display.

CHARLES HOOD

You've got to respect the filmmaking there. It's amazing.

KRIS TAPLEY

I was writing this, like, horror western at the time, and there was a train sequence in it. And I saw that movie, I just threw it away. I was like, "OK. You're not going to top that."

DREW TAYLOR

There's no topping that.

CHARLES HOOD

Yeah. Never mind.

KRIS TAPLEY

It's like all the budget is in that scene. It's great that these two were chase scenes, by the way, because mine's a chase scene as well. You know, car chases. I'm going to throw movies around, by the way. So, if I mention something that's on your list, just don't hint at it being on your list, I guess. But, you know, it goes back to, like, Bullitt, right? *Bullitt* changed car chases forever. Then *The French Connection*. There's great ones throughout the '90s. *Lethal Weapon 3* had a great one. Jan de Bont shot that film, so, shout-out to our guy. *Matrix Reloaded*, *Dark Knight*. *Dead Reckoning Part One* has a great car chase. I went with, in my opinion, the car chase against which all car chases ought to be measured: the Paris car chase from John Frankenheimer's *Ronin*.

CHARLES HOOD

Oh, that's amazing. Yeah.

KRIS TAPLEY

This is – it's seven minutes long, and it's just thrilling. It's this pursuit, you know, Robert De Niro and Natascha McElhone driving, and again, like the previous one, it's not just some linear experience. I mean, there's multiple locations and environments to deal with. I think, kind of, the *Dead Reckoning* sequence owes a little something to it. I'm sure they were inspired by it. I know that Christopher McQuarrie has brought up

Frankenheimer's *The Train* a lot, and that's also a movie Jan talks about a lot. It's just the best car chase ever committed to film, in my opinion. So, I had to go with that.

DREW TAYLOR

It's great. I love the amount of collateral damage with people getting run over. That is what really sets those car chases in *Ronin* apart.

KRIS TAPLEY

It's brutal.

DREW TAYLOR

Innocent bystanders getting killed. Yeah, I recently rewatched that movie, and I thought it was, like – it feels to me kind of like a lost classic.

KRIS TAPLEY

It's so good.

DREW TAYLOR

It's just so good, yeah.

KRIS TAPLEY

And I wasn't a huge fan when I saw it in theaters. I was just like, "Eh."

DREW TAYLOR

Me neither. But rewatching it, I was so impressed.

CHARLES HOOD

It's kind of a cold movie, especially when you see it when you're, like, 15 years old or whatever. You're kind of, like, "I don't know." But then, as I get older, I revisit that one and I'm, like, "Oh, man, this is just wonderful."

KRIS TAPLEY

Yeah, you're watching stuff like *Executive Decision* and *Judge Dredd* and you go into *Ronin* and you're, like, "OK."

DREW TAYLOR

Still good! I wouldn't pass up *Judge Dredd* or *Executive Decision*.

KRIS TAPLEY

So that's my number nine. How about you, Charles? Number eight.

CHARLES HOOD

My number eight. OK, so, one thing also before I get to my number eight, I realized, actually, surprise, *Police Story* – I just scrolled down my list and I see *Police Story* is actually not number one. It's number two. So, keep a little surprise.

KRIS TAPLEY

Suspense now.

CHARLES HOOD

Yeah, a little suspense, now, for what my number one will be.

DREW TAYLOR

Oh, nobody cares, Charles. Nobody cares. Keep going.

CHARLES HOOD

By number eight – now, this is a weird one. I just kept coming back to it in my head and I was, like, “I just can’t let it go.” I call it the revenge tour in *Tombstone*. So, there’s a part after – I don’t want to spoil it for people who haven’t seen it, but there’s a reason why-

KRIS TAPLEY

Oh, fuck them if they haven’t seen it yet.

CHARLES HOOD

-Kurt Russell and the Earp family, he and his brother, his surviving brother, they’re about to leave with their wives on the train, and then the bad guys come to go kill them, and then there’s a surprise. Kurt Russell’s there waiting for them, and he has these amazing lines of dialogue where he’s, like, “You called down the thunder. Now you got it!” And he’s start’s giving them this big speech. And he’s, like, “You tell them I’m coming and hell’s coming with me! Hell’s coming with me!”

KRIS TAPLEY

It’s so good.

CHARLES HOOD

And then it just goes into this incredible montage – that’s why I call it the revenge tour – of him going and getting revenge against the Cowboys, the red sash-wearing Cowboys. And it’s them – just, like, these amazing shots of them, like, long lens, it’s super hot on the horizon, the horses going through and then just shooting people left and right. And just, like, the music with these amazing timpani, like, really heavy drum stuff. It just, like, gets me. And then it culminates with this showdown at the river with Powers Boothe where then Wyatt Earp kind of, like, pulls this miraculous move, somehow doesn’t get killed and goes and shoots Powers Boothe. And then it ends with that amazing line from Val Kilmer, where they’re, like, “Wait, where’s Wyatt?” And he’s, like, “Oh, he’s down by the creek walking on water.” It’s so good. Just that sequence, to me, I couldn’t shake it. I was, like, “I think this counts as an action sequence.” It’s amazing. It just gets my blood pumping. I love it so much.

KRIS TAPLEY

Definitely. The DP was William Fraker, by the way, talking about those shots. Great DP.

CHARLES HOOD

That's right. And it was directed by George P. Cosmatos, or maybe ghost-directed by Kurt Russell as he has claimed? I don't know.

KRIS TAPLEY

I didn't realize that. Has he said that?

DREW TAYLOR

Yeah.

CHARLES HOOD

He has said that, yes. And he says that he has, like, a longer version of the movie that he could put together with, like, film reels in his garage or something-

KRIS TAPLEY

Well, do it!

CHARLES HOOD

-and we're all waiting for him to do that.

KRIS TAPLEY

I can buy that, by the way. I mean the guy went from, what, *Rambo*-

CHARLES HOOD

//, right? He did *//*, yeah. Apparently, he was very old at the time and so, Kurt Russell was kind of doing all the shot-listing and making it all happen, apparently. That's the story that's been told.

KRIS TAPLEY

No spoilers for 30-year-old movies. If you haven't seen it, go see *Tombstone* for Christ's sake. Alright, Drew.

DREW TAYLOR

Well, I did another chase sequence, from a movie that I doubt – maybe neither of you have seen, or have seen, but did not make your list, which is the subway chase from *Diva*, the 1981 Jean-Jacques Beineix movie that involves a kind of a motorbike and a subway, and it's very, very cool. And yeah, if you've never seen this movie, it is absolutely wild and very much worth putting on your list. Charles has not seen it.

CHARLES HOOD

I have not seen it.

DREW TAYLOR

Doesn't know what I'm talking about.

CHARLES HOOD

Yeah, I don't know you're talking about. I've got to watch it. I will watch it.

DREW TAYLOR

Yeah, it's really, really great. Kris, do you know the sequence?

KRIS TAPLEY

I know the movie you're talking about. I've never seen it, though. Someone brought it up in an interview recently, Paul Austerberry, the production designer for *The Shape of Water*. I was talking to him about *The Flash* and it's one of his favorite movies. But I've never seen it. I didn't realize it had an action scene in it, frankly.

DREW TAYLOR

Yeah, it is a great sequence and very inventive, and I think maybe influenced Bong Joon-ho's *Okja* subterranean chase with the pig.

CHARLES HOOD

I love that sequence.

KRIS TAPLEY

Interesting.

DREW TAYLOR

Which also nearly made my list. So, yeah, the subway chase in *Dive*, 1981. Watch it. Love it.

KRIS TAPLEY

Look, we're highbrow around here. We're highbrow.

DREW TAYLOR

We're very highbrow. I wanted to throw a little, what the French would call, a certain "I don't know what."

KRIS TAPLEY

Je ne sais pas. I've got an international film at number eight, too. A little out of the blue here, a film from last year.

DREW TAYLOR

Oh!

KRIS TAPLEY

You know, single takes are a thing where you can certainly catch a lot of action. And Alfonso Cuarón has done it a couple of times. *Children of Men*, that great driving gunfight sequence. *Gravity*, the opening. There's a number of sequences in *Gravity*, but that one in particular. I went with *Athena*, Romain Gavras, the opening shot, which it's multiple shots stitched together. But that opening sequence-

DREW TAYLOR

I think the opening shot was real and it was like 11 minutes long or something.

KRIS TAPLEY

There had to have been some kind of stitching in there.

DREW TAYLOR

No, Bilge did this whole-

KRIS TAPLEY

Did Bilge get into it? OK, I'll trust Bilge.

DREW TAYLOR

Yeah, yeah. He was actually just talking to us about how much he loves that movie. Sorry, I did not mean to interrupt.

CHARLES HOOD

It's mind-blowing, that sequence, that shot. Yeah, incredible.

KRIS TAPLEY

It's just, I mean, to me – I've said this before. I've tweeted it. I've X'd it. Whatever we say now. It is the greatest opening shot of all time for me, just a riveting moment in contemporary movies, left my jaw on the ground and got me so hype for the rest of the movie. And I just felt like I had to include it on this list. So, there we go. *Athena*.

DREW TAYLOR

Great choice.

CHARLES HOOD

Yeah.

KRIS TAPLEY

Charles, number seven.

CHARLES HOOD

Well, I'll keep it International with my number seven. I felt like – yeah, this just had to be on my list, it was just it was a matter of where. I'm hoping maybe it's on someone else's list, but the hospital sequence in *Hard Boiled*.

DREW TAYLOR

Bro! We are there together. That's literally next on my list.

CHARLES HOOD

Yes! Alright.

DREW TAYLOR

Hospital shootout, *Hard Boiled*.

CHARLES HOOD

Let's talk about it. Which, speaking of long takes, also, that one, I mean, you feel the influence on the *John Wick* movies with this sequence in particular.

DREW TAYLOR

Yes.

KRIS TAPLEY

No doubt.

CHARLES HOOD

Because there's that great long take that goes – it goes in the elevator, right? And it goes to another floor.

KRIS TAPLEY

Yeah, they take, like, a breather and they're talking for a bit, and then they keep going.

DREW TAYLOR

He also does this interesting, like, slow – you can tell, it feels like all of Zack Snyder's filmography was born in this one part where through the down the hall and slows down, sort of, before picking back up.

CHARLES HOOD

Yes. We're doing an action list. Like, you've got to have John Woo represented. Just had to be. Had to be. And it's like, I think *The Killer* is a better movie, but this sequence, to me, is just the sequence that had to be included.

DREW TAYLOR

Agreed.

KRIS TAPLEY

It's so over the top. I mean, the way in which guys are blown away.

CHARLES HOOD

Yes. Delightfully over the top. Yes.

KRIS TAPLEY

Yeah. I'm not a John Woo guy. And so, I went back and looked at it again, actually, for this, just in case, because I do have a shootout on my list. Because there's a whole genre of shootouts, but it's totally fair. I figured somebody would bring it up. Drew, so, that's on your list, too.

DREW TAYLOR

That was the exact one that was on my list. Yeah. I mean, the choreography that this must have taken, because there's definitely, like, people on wires. There's, you know, hundreds of squibs going off. There's blood packs. There's, you know, things exploding. It's a wonderful kind of, like, symphony of violence-

CHARLES HOOD

Yes.

DREW TAYLOR

-in a way that only John Woo could conduct.

CHARLES HOOD

I wanted to use the same word, symphony. Yep, absolutely.

KRIS TAPLEY

The most powerful shotguns of all time.

DREW TAYLOR

Yes. Blowing people through doors and-

KRIS TAPLEY

Shooting people through windows, and somehow, they come forward.

DREW TAYLOR

Yes.

KRIS TAPLEY

That kind of stuff.

DREW TAYLOR

It's the John Woo logic. Yeah.

KRIS TAPLEY

Well, my number seven-

CHARLES HOOD

Let's just say logic is boring. So, yep. Love it.

KRIS TAPLEY

Fair enough. Certainly, with this list. My number seven, OK, let's talk about Steven Spielberg, folks. You could probably manifest a list of Spielberg set pieces quite easily. There's everything from *Raiders* and *Indy* and the idol *Saving Private Ryan*, Normandy invasion, which I feel I should have included *Saving Private Ryan* on here. I didn't, ultimately. I didn't want to have two from him on here. But I decided to choose the scene that *Dead Reckoning* ripped off. Sorry. *The Lost World: Jurassic Park*, the RV cliff sequence with the T. rexes, I think is – this is a limb. I understand I'm climbing out onto

a limb. But I think that this scene in this totally lesser-than movie – I mean, there’s a lot I love about the movie, but, you know, there’s a lot of problems. This is the greatest action set piece I think that Spielberg ever conceived and directed. You know, someone joked that he made the movie just so he could make this sequence, and you could almost see that. I mean, it totally takes your breath away, and there are so many levels to it. It goes on for an unusual amount of time and there’s always something new happening, which is what’s going on in *Dead Reckoning*. Once you get to the point where the hot oil is dripping down, there’s always some new, like, thing that’s making you cringe, and you’ve got Vince Vaughn and Julianne Moore and Jeff Goldblum are inside hanging on for dear life. You’ve got *Speed* star Richard Schiff on the outside, trying to save them with the Jeep winch and everything. And I just said, “Screw it. I’m going, you know, fairly mid-list on this.” And I just saw the movie again recently. I was watching it with my kid. He’s wanting to watch all the *Jurassic* movies. And that sequence just keeps your heart in your throat the whole time. It’s dope. So-

DREW TAYLOR

I disagree because I think that the crucial error to that sequences is that they cut outside of the van too much. They have Richard Schiff with the-

KRIS TAPLEY

That’s what keeps the tension going.

DREW TAYLOR

See, I think it dilutes the attention. To me, that’s like the end of *Return of the Jedi* versus the end of the first *Star Wars*.

KRIS TAPLEY

Because they keep cutting away from the fight?

DREW TAYLOR

Yeah, that there’s, like, just too many – there’s what? There’s Julianne Moore and Vince Vaughn, you know, on top of the van. Then there’s Richard Schiff with the little RV or whatever, the SUV, trying to winch it into place. And yeah, I mean, I think it wears out its welcome. I would love to know. Charles, do you have a vote? You want to decide on this one?

CHARLES HOOD

I would I would agree with you, Drew, not on the specifics, but I agree with you that it wears out its welcome. It’s kind of the problem with *Lost World* in general, is that every sequence goes on too long, and then it becomes exhausting. And yeah, that’s-

KRIS TAPLEY

I’m seething.

CHARLES HOOD

I think, you know, if they had some strategic edits – I don't know where exactly they would need to happen, but it just goes on for too long. And that's something that I think the *Dead Reckoning* sequence actually does a really good job of, is that it's never exhausting. And you can even sense it when you watch it, like, "Oh, they just cut the past this." You can tell that there's more to that sequence that they cut out to keep the pace going, whereas *Lost World* does not do that. It gives you every last bit of everything, and I think it goes on too long. But I will say, the sequence is still remarkable. I mean, it's amazing. The glass splitting underneath Julianne Moore.

KRIS TAPLEY

Yeah.

CHARLES HOOD

You know, the suspense of that section is incredible. And it's amazing. And two T. rexes is just obviously so fun to watch. You know, even at the beginning the sequence and at the end of the sequence, you know, you see them come in the windows on either side. I mean, it's just an amazing sequence. It's still amazing, it just wouldn't make my top 10. I think it does outwear its welcome.

KRIS TAPLEY

I guess I just feel like it doesn't chafe because every new thing is a new thing. It's like, everything progresses it. He tries to get the winch. Oh, he's not close enough. You know, just every little thing feels like it's a progression as opposed to just spinning its tires in one spot. You know, it's a progression. But, look, you guys feel free to let Steven Spielberg know how to make a movie.

CHARLES TAYLOR

We will!

DREW TAYLOR

Yeah, we have some notes. We have some notes.

KRIS TAPLEY

They have notes.

CHARLES HOOD

I think Spielberg, that wasn't one that he had his heart in. I'll just – I think he's even kind of admitted that.

KRIS TAPLEY

He has, but I think he put a lot into that sequence and it kicks ass.

DREW TAYLOR

It also has a great – one of my favorite John Williams cues ever, which is when the two dinosaurs come out of the jungle and it's like, kind of, like, bongo-y.

KRIS TAPLEY

Totally.

DREW TAYLOR

It's so good.

CHARLES HOOD

I still love that movie. I mean, I prefer that to the later sequels, for sure. I still revisit it quite a bit.

KRIS TAPLEY

Well, the shot of the raptors coming in is still good stuff, from above with the tall grass.

CHARLES HOOD

Yeah. But they did those raptors dirty after that.

DREW TAYLOR

They did.

CHARLES HOOD

They made them so dumb. It was like, what happened? These things were so smart in the last movie.

KRIS TAPLEY

Let's make them Chris Pratt's buddies.

DREW TAYLOR

Yes.

KRIS TAPLEY

Alright, where are we. Well, you don't even rank yours.

DREW TAYLOR

I don't even know.

KRIS TAPLEY

We're on number six.

CHARLES HOOD

Number six, OK. This is – I'm going go with the chase after the bank robbery in *Point Break*. The foot chase, and some fighting as well.

DREW TAYLOR

Good choice, Charles.

CHARLES HOOD

Keanu Reeves, Patrick Swayze. I went back and watched this again because I was like, “Maybe – should I include this?” And when watched it I was, like, “Oh my God, this is so fucking amazing. I’m going to include this for sure.” I also felt like Kathryn Bigelow probably needed to be represented on this list. So, that’s my pick. I think it’s amazing and I think it’s so influential, just those shots, those handheld shots following the two of them through all of those, like, tight backyards and people’s homes and things like that. It’s just amazing.

KRIS TAPLEY

Super *Bourne*-ish, with the way they shoot that, yeah.

DREW TAYLOR

Good choice, Charles.

CHARLES HOOD

Thank you.

KRIS TAPLEY

Yeah, I would have thought about – or I did think about, certainly – the skydive pursuit is a good one in *Point Break*. I had a nice little argument with Alex Pappademas about all of this because I was trying to maintain the position that *Point Break* isn’t an action movie, in the same way that I think movies like, you know, *Heat* aren’t action movies. But that could certainly be just because I’m Mr. *Speed*.

CHARLES HOOD

I could see that. So, what is it, more of a crime drama, you would say, then, or something? Or what do you call it then?

KRIS TAPLEY

I don’t know. I just-

CHARLES HOOD

Bank robber movies?

KRIS TAPLEY

There’s that middle ground, you know, where it’s kind of, like – in Blockbuster, they stuck it in the action section.

CHARLES HOOD

Right.

KRIS TAPLEY

But I don’t know. You know what I mean?

CHARLES HOOD

Well, either way, this is an action sequence, I would argue.

KRIS TAPLEY

No doubt.

CHARLES HOOD

I totally know what you mean about *Heat* and *Point Break* not quite being the same as something like *Speed*, for sure.

KRIS TAPLEY

Yeah. Drew?

DREW TAYLOR

I'm going to give it up to our fallen hero, William Friedkin, right now. There were two sequences that I was really debating, you know, pro or con, but my heart just belongs to *Sorcerer* and the truck going over the bridge.

KRIS TAPLEY

Very good.

DREW TAYLOR

What an amazing, just lump-in-your-throat moment. The way that they captured it, too, between miniatures and real, live things and actually blowing up trees and being down there in the jungle. I mean, just amazing. And just, you know, it was between this and obviously the backwards car chase from *To Live and Die in L.A.*, which I think is, like, another masterpiece of kind of action cinema. But this one – there's just something so visceral about this one, and I just love it to death. And so that is my choice.

KRIS TAPLEY

That came close for me. I looked at it again last night, even, just the sequence, you know, when the guy falls through the bridge, and you're, like, "Oh, my God." There's just different little levels to it, with the second Jeep, there, I guess. But yeah, that's an incredible-

DREW TAYLOR

What a movie, too

CHARLES HOOD

That movie's a masterpiece. Yeah, it's really unbelievable. And yeah, I guess, for me, that sequence didn't register for me, because I thought of it as suspense more so than action, for some reason. So, I didn't-

DREW TAYLOR

I know, but just – I don't know. The detonation of the tree, and, I mean, the multiple cars. I thought it pushed it over the edge. It's really muscular filmmaking, whatever it is.

CHARLES HOOD

Yes.

KRIS TAPLEY

I'm glad it's in here.

DREW TAYLOR

Me, too.

KRIS TAPLEY

My number six is – you know, superhero movies are all set pieces nowadays. We're sort of numb to it. But I go back to this one a lot because I just think it's constructed so well and it still holds up, in *Superman: The Movie*. And that's the helicopter sequence.

CHARLES HOOD

Oh, yeah. That's great.

KRIS TAPLEY

When Superman first reveals himself to everyone and Lois is up there on the roof of the Daily Planet getting in the helicopter, and the helicopter starts to crash and, you know, he rescues it. Again, the way it's constructed, it's certainly wildly practical and there's just handmade quality to it. You go back and look at it now and it still holds up. I mean, they did a riff on it in *Superman Returns* with the airplane and stuff, but, like, this is a good one, man. And I think if there are some good ones in superhero movies, pre-saturation, even. The *Spider-Man 2* train sequence is great.

CHARLES HOOD

I considered that. It was almost my number 10, was the train in *Spider-Man 2*.

KRIS TAPLEY

It's so good. And I love the X2 Nightcrawler intro.

CHARLES HOOD

Yes. That's great.

KRIS TAPLEY

That's a phenomenal sequence. But I just went with this one, because I think it's sort of, again, that handmade quality that still holds up is near and dear to me.

DREW TAYLOR

You can tell this podcast is being produced by three white men in their 40s when you bring up *Superman: The Movie* and we all go, "Mmmmmm." That's how you know.

CHARLES HOOD

That movie really is special and I think it's wonderful.

KRIS TAPLEY

Alright. We're halfway there. Number five.

CHARLES HOOD

Number five. So, I decided to do one Spielberg, and I was deciding between – I think I just have to go with the truck sequence in *Raiders of the Lost Ark*.

DREW TAYLOR

The chase.

CHARLES HOOD

Yeah, the chase. When I went back and watched it before the new Indiana Jones movie came out, I was just so blown away all over again by the truck sequence. I did consider the tank sequence – and I know Drew, he's a little wary of my love for *Last Crusade* – but I do think that the tank sequence in *Last Crusade* is pretty close behind and it's really incredible. Indy on the horse and then getting on to the tank and the treads of the tank and the fight. That whole sequence is really great. But I had to go with the OG, the truck sequence, because I feel like there's not a lot of action movies that really happened before this movie. I feel like this movie kind of birthed what is now the action genre. I don't really know if there really was an action genre before this. Like, I feel like there were adventure movies and there were crime movies, and I don't know if there really was action movies until the '80s, and this is kind of what kicked it all off. And so, yeah, just wanted to throw that in there.

KRIS TAPLEY

And you don't go with the idol sequence. You don't go with-

CHARLES HOOD

No.

KRIS TAPLEY

-what many people might go with.

CHARLES HOOD

I go with the truck. It's just the levels of it, the layers. Yeah. I love that opening sequence, of course, but I just – yeah, the truck is just – it's too great to deny.

KRIS TAPLEY

And whatever grief he gives you about *Last Crusade*, I'm the guy that loves *Temple of Doom* above all. So, here we are.

CHARLES HOOD

Wow, OK. Look at the three of us here. There's one for each of us. Because there are only three movies.

KRIS TAPLEY

Yes, there are.

DREW TAYLOR

That's true.

KRIS TAPLEY

They didn't make any more. Just as they never made more than one *Speed*.

DREW TAYLOR

Yes, exactly.

KRIS TAPLEY

Alright, Drew.

DREW TAYLOR

Well, since everybody's already talked about their Spielberg movie, I'm going to talk about my Spielberg movie and my Spielberg sequence, which is the big raid in *1941*, which includes the Ferris wheel coming off its hinges.

KRIS TAPLEY

Oh my God.

DREW TAYLOR

This is a movie that my wife wanted to kill me after watching it, and that's when I told her, "But there's a longer one we could watch, a longer version," which she just promptly shut down. I love *1941*.

CHARLES HOOD

And that was the last time you ever saw her.

DREW TAYLOR

Yes, that's the last time we made love was that night, and, yeah.

KRIS TAPLEY

The night before, actually.

DREW TAYLOR

Yeah, the night before, exactly. No, I love *1941*. I think it is such a specific kind of tone. I mean, maybe Zemeckis should have directed it. I don't know. But he would never have been able to orchestrate the madness of *1941* the way that Spielberg does, and that sequence where the Zeros are actually firing and all of that is actually – it's just sort of the peak of the lunacy and derangement of this movie. The gags in this movie are so big. The house falling down the hill and all that stuff. I mean, it's just colossal, and, yeah. Proof that an action sequence can be in a comedy, too, right?

KRIS TAPLEY

It's, like, "Here, honey, look what money can buy."

DREW TAYLOR

Yes.

CHARLES HOOD

I've tried. I've given this movie a few chances over the years, and recently, I tried to visit – I just still can't get on board with this movie. But I will say that some of these sequences are really awe-inspiring. They're just jaw-dropping. The model work is-

DREW TAYLOR

Yes.

CHARLES HOOD

-stupendous. It's amazing. I can see why you'd put it here.

DREW TAYLOR

Overseen by Joe Johnson. Yeah, it's pretty unbelievable.

CHARLES HOOD

And speaking of Zemeckis, too, I really wanted to get a Zemeckis movie on my list and I never got one, but he obviously is a great writer and director of action in his own right as well.

KRIS TAPLEY

Yeah. My number five, going to the shootouts that we were talking about, *Hard Boiled*. *The Matrix*, obviously, has a great lobby shootout there at the end. *John Wick* movies are packed with great shootouts. I particularly love the *Chapter Two*, the Common shootout with the silencers. It's kind of great.

DREW TAYLOR

So good.

KRIS TAPLEY

But I'm going with all 12 minutes and 18 seconds of bank heist and shootout from *Heat*.

CHARLES HOOD

Nice. I considered that on my list as well.

KRIS TAPLEY

Yeah, I guess I could see how some people might – we could get into the debate about action sequences with this, but to me, it's an action sequence. From the moment De Niro enters the bank to the moment Sizemore is shot, 12 minutes 18 seconds. I timed it today because I was curious, but it's so awesome. I mean the blocking and layout of the action. The sound. You know, when he laid all that out with blueprints and whatnot, he called it World War 3 in this giant spread with, like, a map and just the meticulous nature of Michael Mann, my favorite filmmaker, to pull that off. He shot it right up the street

here, downtown LA. It's just an awesome, awesome sequence and the best shootout I've ever seen, so.

CHARLES HOOD

I think I feel OK with not including that, but now I'm not feeling OK with – I realize now I should have included the finale of *The Last of the Mohicans* as one of my sequences.

KRIS TAPLEY

I thought about that, too.

CHARLES HOOD

That is really such an incredible – and I would consider that to be an action sequence. Yeah, it's harder with bank robberies, but yeah, I guess they really are action sequences.

DREW TAYLOR

Have you seen *Ambulance*, Charles?

CHARLES HOOD

Oh, gosh, I love *Ambulance*. He's rolling his eyes, for everybody out there. Anybody who doesn't know, I talk about *Ambulance* too much, according to Drew.

DREW TAYLOR

It is great. It is great. But that is an action movie. That is a heist movie.

KRIS TAPLEY

No doubt.

CHARLES HOOD

You can just say the whole movie is just one action sequence.

KRIS TAPLEY

It's like *Speed* meets *Heat*. It's so good. So, that's my number five. Onto our fours.

CHARLES HOOD

OK, number four. So, I also, Drew, considered *To Live and Die in L.A.*, because I did feel like I wanted to have a Friedkin in here. But I was not considering *Sorcerer*. I was considering *The French Connection* chase.

DREW TAYLOR

Obviously, sure.

CHARLES HOOD

And I went with *The French Connection* over *To Live and Die in L.A.*, going backwards on the – you know, going the wrong way on the freeway in *To Live and Die in L.A.*, which is so incredible. But I landed on *The French Connection* because I just think it's

kind of – I wanted to go with the OG. Talk about, like, doing it for real. I think Friedkin has said in recent years, it's like, you know, obviously he's passed away now – rest in peace, Friedkin – but he had said in recent years that, like, he's surprised nobody got hurt, nobody got killed while they were making some of these sequences, and in that one in particular. It's just mind-blowing, heart-pumping, incredible car chase to end all car chases. I guess it's only one car-

KRIS TAPLEY

To start all car chases.

CHARLES HOOD

To start all car chases, yeah.

KRIS TAPLEY

It was that and *Bullitt*.

CHARLES HOOD

It was after *Bullitt*, right?

KRIS TAPLEY

Yeah. *Bullitt* was '68, I think.

CHARLES HOOD

But, yeah, *French Connection*. Had to say it.

KRIS TAPLEY

Can't argue.

CHARLES HOOD

That's my number four.

KRIS TAPLEY

How about you, Drew?

DREW TAYLOR

Well, I wanted to make sure animation was represented in this list.

CHARLES HOOD

I was waiting for it. I'm surprised, OK, it took this long.

DREW TAYLOR

Yeah. So, I chose the battle for Metroville in *The Incredibles*.

KRIS TAPLEY

Nice.

DREW TAYLOR

I almost did the kind of defense of the island with Dash and him running on the water, because I think that's one of the most purely joyous moments in cinema, but the battle for Metroville, you get to see the whole family working together in this really joyous, wonderful way and all of their powers. To me it's better choreographed and better, you know, laid out than I would say maybe every modern superhero movie, and this was made sort of before the dawn of the MCU. And I just think it's just – it's brilliant. It's characterization through action. It's humor. It's all those things that we want out of action sequences, and yeah, it's just great. And it's a sequence that, even though the technology has gone so far beyond that in the years since, it still maintains that kind of elemental power and I would argue better than anything even in *Incredibles 2*, so yeah, I just love that sequence so much.

KRIS TAPLEY

Brad Bird shows up again.

DREW TAYLOR

Yeah, he's a talented guy.

CHARLES HOOD

Yeah, I considered this sequence, Drew. But I knew you were going to bring some animation to this, and yeah. I also considered *Ratatouille*, when Remy is escaping with the will through Paris and Ian Holm – what's Ian Holm's character's name? The chef?

DREW TAYLOR

Oh yeah.

CHARLES HOOD

He's chasing after him on the moped, or whatever. That sequence I also considered, because I did feel like, "Oh, should Brad Bird be on this list for me?" Because, yeah, he is, as we've seen now, twice on this list between the two of you.

DREW TAYLOR

Yeah, the best.

KRIS TAPLEY

Number four for me, getting to fights. Remember when MTV used to have the MTV – or maybe they still do – Best Fight?

DREW TAYLOR

Oh, yeah. They used to pick great music with the little clip, too.

KRIS TAPLEY

Yeah. Well, there are so many great fights. I guess Charles has excluded fights, largely, right? But I went through a number of them. There's *Empire Strikes Back*, Luke vs. Darth Vader. There's, you know, just sticking with *Star Wars*, *Phantom Menace*, *Oldboy*,

The Raid, They Live. Inception has a great – the hallway fight sequence. You know, stuff like that. I settled on this thing that I just think is hugely iconic for me. I went with Ripley in the power loader versus the alien queen and *Queens* – in *Aliens*. In *Queens!* Yes. No, in *Aliens*.

DREW TAYLOR

In *Queens*. That's our favorite movie. *Queens*. Yes.

KRIS TAPLEY

My God. This is the mother of all fights. I mean, it starts out with that badass line of dialogue and just proceeds to completely upend your expectation. You don't see this coming in this movie. And it's just a ballsy thing to shoot. Like, it could have been so silly. And maybe it is, I don't know. But it's certainly epic and just, again, iconic, and just part of the fabric of contemporary moviemaking.

DREW TAYLOR

Yeah, I think James Cameron – I'm going to go out on a limb here and say, good filmmaker? I think we can all agree. Pretty solid.

KRIS TAPLEY

Good, yeah.

DREW TAYLOR

Good-ish.

KRIS TAPLEY

Maybe good leaning pretty good?

DREW TAYLOR

Yes.

CHARLES HOOD

I would say that's an action sequence. For me, my definition, my brain, is very weird and-

KRIS TAPLEY

We've established.

CHARLES HOOD

But I feel like if it's, like, two humans hand-to-hand, mostly a hand-to-hand fight, then I feel like that's a fight sequence that didn't quite feel right to me. But if it's a – she's in a power loader, she's battling a giant alien, that feels more like an action sequence to me.

KRIS TAPLEY

It's a whole other thing.

CHARLES TAYLOR

It's not like they're doing kung fu. But they could have been.

KRIS TAPLEY

That would have been interesting. But, yeah. *Aliens* for me.

CHARLES HOOD

OK.

KRIS TAPLEY

Number three.

CHARLES HOOD

My number three. I think this is an action sequence. When I started, when you sent this email, I was, like, "OK, I have to come up with 10 action sequences. What is it?" This is the first thing that came to mind. It's one of my favorite scenes in movies ever. It probably could have been number one if it felt more like an action sequence. It's also so short, but it's just perfection to me. It is the elevator sequence and *Die Hard with a Vengeance*. John McClane is trapped in the elevator with all these security guards inside the bank and he slowly starts to figure out that they're not who they say they are, he's in trouble, and then he uses a couple of lines of dialogue to confirm it, and then he shoots each of them one by one. It's this really chaotic, claustrophobic, incredible sequence that has some suspense, but mostly just, like, brutal, violent action in it, and it is quick and it is just one of my favorite scenes in movies ever. It's so great. And McTiernan, the way he – I had to have John McTiernan on this list, and it was a tough thing to figure out what to include. But in the end, I was, like, it has to be the sequence. And obviously, I could have picked something from *Die Hard 1*, and maybe should have, but I just love this sequence so much that I had to do it.

KRIS TAPLEY

Pretty high on the list, too.

CHARLES HOOD

The way he shoots, McTiernan, I think he's one of the most underrated filmmakers of all time and he really tells the story visually. And this is a perfect example of that, of McClane figuring out the guy who's wearing the badge, it's actually his friend's badge number, which was set up earlier. It's not spelled out. It's all done visually. It's just fucking amazing. I just love it so much.

KRIS TAPLEY

Big fan of that movie.

DREW TAYLOR

Should have done the surfing on the truck, Charles, but, yeah.

CHARLES HOOD

That would have been a more controversial choice. Some people feel like that movie jumps the shark at that point.

DREW TAYLOR

The shark has been jumped well before that moment. The whole movie is a glorious shark-jumping exercise, yeah.

CHARLES HOOD

It played at the New Beverly in the last year and I went with a bunch of friends and it was just the most amazing time. What a great summer movie. One of the best summer movies. One of the best in New York City movies. It's just – I love that movie so much.

KRIS TAPLEY

Totally. Drew.

DREW TAYLOR

Another sequence from the summer of 2013, I am going to do the Hong Kong battle from *Pacific Rim*, which is one of my favorite movies. And that is a sequence where new things are constantly being introduced. I still remember, like, just gasping when the monster had wings all of a sudden. The wings went out. There's, like, a shock of lightning behind him. And yeah, I mean, I just think this sequence is just so much fun and so viscerally entertaining. And yeah, that movie, I think, is kind of a masterpiece, and so I wanted to include it here. And it's the kind of sequence that only Guillermo del Toro could really bring to life with that much kind of fun and heart and detail as well. It's just epic, yeah. I love it to death.

KRIS TAPLEY

Shout-out to Travis Beacham. We went to film school together. So, Travis wrote that movie. Have you read that script. It's actually beautifully written.

DREW TAYLOR

No, I never have. Please send it to me.

KRIS TAPLEY

You should check it out. I mean, the way he writes the action in it is not in the usual ways. It's really good.

CHARLES HOOD

That's a wonderful sequence. Also, the, like, prologue is pretty remarkable, too. I don't know if that counts as an action sequence, but like – I think it's, like, the Golden Gate Bridge or whatever. There's, like, cars falling everywhere. It's just, like, "Oh my God!" It's so great.

DREW TAYLOR

Written by Rian Johnson, I believe. That prologue.

CHARLES HOOD

Awesome.

KRIS TAPLEY

I didn't know that.

DREW TAYLOR

Yeah.

KRIS TAPLEY

Big scale in that movie. Big scale.

DREW TAYLOR

Big scale.

KRIS TAPLEY

My number three – I'll gloss over it – is *Mad Max: Fury Road*, again, like, basically the first half of the movie. You could just say the whole movie. I mean, like Soderbergh said, I can't believe they're not still making that movie. It's just an insane, insane movie.

CHARLES HOOD

What an achievement.

KRIS TAPLEY

Yeah.

CHARLES HOOD

Yeah.

KRIS TAPLEY

What else is left to be said? I guess go read Kyle Buchanan's book. So, onto our number twos.

CHARLES HOOD

So, time to talk about *Police Story*, I will say that it is really hard to pick one Jackie Chan sequence, and also to differentiate between what I define as a fight sequence and an action sequence. But, you know, there's the bicycle in *Project A*. There's the wind tunnel in *Operation Condor*, the shark tank in *First Strike*. There are so many fun, inventive action sequences that Jackie has done, so, to pick one is really hard. And so, the finale of *Police Story*, to me didn't feel like – I know it's him fighting a lot of people hand-to-hand, but the fact that he uses so much of the environment and there are so many stunts involved as well, to me, felt like it is an action sequence.

KRIS TAPLEY

Definitely.

CHARLES HOOD

And it's nicknamed *Glass Story*, because they broke so much glass. If you watch the sequence, you'll just be in shock by how many times people get thrown through glass, and it doesn't look like fake glass. It's, like, big shards of glass come out every time they get broken. And it is brutal. It is shocking. It's amazing. I mean, the fights that Jackie Chan and his stunt team do are so fast. Shout-out to all of his stunt team, like, them just getting thrown down escalators and all kinds of crazy things. And then all of it culminating in, as Drew mentioned before, the slide down the pole. And what's so amazing about the slide down the pole, which is, like, I don't know, three or four stories – or maybe it could even be five, I don't know – but it's Jackie Chan jumping and sliding down a pole, getting, like, I think it was, like, third-degree burns on all of his hands.

KRIS TAPLEY

Yeah, I was going to say.

CHARLES HOOD

But they had all these Christmas lights that he had to break on his way down. And they do that all – they show it from, like, three different angles all the way through, because it's so impressive. And then the thing that's amazing about Jackie Chan is that, not only does he do the stunt and actually do it in the shot, but he also always does something else after the stunt. So, it's not like he landed and was, like, "Oh my God. Take me to the hospital. Please help me. Bandage me." He's got third-degree burns. He lands and then does a bit of acting. He lands, runs around, goes over and chases and grabs the bad guy and acts the next moment, does the next beat beyond the stunt, which is just absolutely mind-blowing. I just, yeah, had to include *Police Story*, as Drew had it on his list as well.

KRIS TAPLEY

Good stuff. So, that's one we had crossover on and there was another one.

DREW TAYLOR

Mad Max.

KRIS TAPLEY

Mad Max. Didn't you guys have another one?

DREW TAYLOR

Oh, the hospital shootout.

KRIS TAPLEY

Hospital shootout.

CHARLES HOOD

From *Hard Boiled*.

DREW TAYLOR

Yeah.

KRIS TAPLEY

Alright. Drew.

DREW TAYLOR

Alright, I do have as a Zemeckis sequence on my list, and it is the climax of the first *Back to the Future*, him, you know, driving the car down and the lightning and everything with Doc and all that. I think it's a beautiful example of what I love most about the way that Zemeckis constructs these action sequences, which is this sense of complication and escalation, and it's something that I think Brad Bird does better than almost anybody else since Zemeckis, and I think this is a beautiful, you know, heart-racing example of that Zemeckis ethos. You know, so many movies today, a guy needs to get something on the other side of the room, and they just walk across the room and get it. Whereas, you know, Zemeckis would have a tree would fall and then there would be, like, you know, an electrical outlet would be sparking and, you know, he would have to do all these things. And I think that's the brilliance and beauty of this sequence and why it is so powerful to me. So yeah.

KRIS TAPLEY

Very good.

CHARLES HOOD

I love Zemeckis. I would have loved to have included some – I also thought about the tunnel in *Back to the Future II*. Yeah. And I thought about this sequence as well.

KRIS TAPLEY

You could have done the plane crash in *Flight*.

DREW TAYLOR

I thought about it. That movie really sucks, but that sequence-

CHARLES HOOD

That sequence is, yeah, pretty incredible. Zemeckis is one of the best, for sure.

KRIS TAPLEY

Well, my number two is from *Star Wars*, and it's the trench run. I just feel like on a craft level, there's so much going on to achieve this sequence, first and foremost. I just see it as the beginning of the modern movie era, too, in some ways. In some sense, it's like every post-1977 set piece we've talked about could be traced to this in the sense of certainly trying to capture the reaction, the feeling that you're trying to generate. It really just stems from what you feel in this scene. And, I mean, look, last year we had a trench run at the end of *Top Gun: Maverick*. I mean, it's still part of the kind of, I don't know, pop culture fabric, and it's just such a – I'm not a huge *Star Wars* guy. I mean, I just want to lay that out. I'm not, like, Mr. *Star Wars*, but that sequence deserves its flowers. So, I ended up with it pretty high on the list.

DREW TAYLOR

That's your number two?

KRIS TAPLEY

Yeah.

DREW TAYLOR

OK.

CHARLES HOOD

That's pretty great. Yeah, I didn't think of *Star Wars* and I should have. Like, that's a really great choice. Yeah. Makes a lot of sense.

KRIS TAPLEY

Number one. Let's get the suspense over with.

CHARLES HOOD

Alright, so, my number one. I had to pick – I had to break a rule here. I decided to do a second choice of someone else who is already on my list, although he didn't direct this one. He just appears in it. And not only am I breaking the rule, I'm breaking my rule for number two and my number one. I'm doing another Jackie Chan movie. I'm doing the finale of *Supercop*, which is *Police Story 3*. This is directed by Stanley Tong, and this sequence, I think Quentin Tarantino has said that this is what we should blast out into space for aliens to find for them to be blown away by what human ingenuity can do or whatever, and I completely agree. This is just the most incredible – I don't know what it is 12, 15 minutes, whatever it is, maybe – at the end of this movie, Jackie Chan and Michelle Yeoh just wowing you. And I think part of what makes this sequence stand out amongst all the Jackie Chan sequences is Michelle Yeoh was pushing Jackie Chan to do things. He wasn't going to do the helicopter thing where he jumps onto the ladder hanging underneath the helicopter and flies around. But he only did that because Michelle Yeoh did the train jump where she jumps a motorcycle on top of the train, and Jackie was, like, "You've got to stop one-upping me because you keep making – you're going to kill me if you keep doing this." And so, you know, she had already done – she also had the handstand on top of the van to avoid getting hit by a bus and, you know, he's doing stuff on top of the train. Like, it's just – it's, like, all vehicles. It's so much action and it's just the most mind-blowing climax of any action movie. It's absolutely incredible and it's my number one.

KRIS TAPLEY

Well, I feel bad for not having any Jackie Chan, but I think you made up for it with your double dip.

CHARLES HOOD

Yep.

KRIS TAPLEY

Alright, Drew?

DREW TAYLOR

Alright, Charles will say this is not an action sequence. It is very suspenseful, but guns are fired, which, to me indicates this is an action sequence. This is our hero, our number one, Brian De Palma's beautiful Grand Central escape from *Carlito's Way*.

KRIS TAPLEY

Oh, wow.

CHARLES HOOD

Oh, yeah.

DREW TAYLOR

What a sequence. Maybe my number-one sequence of any movie ever. It's just so, so beautifully done, so well-orchestrated. And to think – you know, we talked about it on the *Mission: Impossible* podcast, how many things are kind of, you know, invented in the moment. To think that they were going to have this whole sequence take place at in the Twin Towers, underneath those buildings, and because of the '90s terrorist attack, they couldn't do it, so they kind of invented this whole Grand Central terminal shootout is just unbelievable. I just love it. I think it's even better than the Odesa steps from *The Untouchables*. I think it's just so wonderful and obviously having that kind of, like, tragic button at the end of the sequence really makes it even more powerful.

KRIS TAPLEY

Interesting.

DREW TAYLOR

So, I think that this would be my one number-one whatever, is the Grand Central escape.

CHARLES HOOD

Number-one any scene ever.

DREW TAYLOR

Yeah, any scene ever, made by mankind.

CHARLES HOOD

Yeah, respectable. De Palma. The master, yeah.

KRIS TAPLEY

Some unexpected number ones. Very good. I surprised myself with my number one, because it was going to be on the list, but I wasn't sure where and it ended up at the top. I went with *Die Hard*, the Century City siege and the rooftop explosion.

DREW TAYLOR

Yeah,

CHARLES HOOD

Thank you. I was afraid neither of you were going to have any John McTiernan and I was going to start screaming at you.

DREW TAYLOR

Well, I was going to say *Die Hard* period, because the whole thing is kind of an action sequence.

KRIS TAPLEY

Do a couple of them.

DREW TAYLOR

But yeah, that was against the rules.

KRIS TAPLEY

I mean, I can't think of anything more defining, you know, that shot of Willis leaping off of the roof with the explosion behind him. I mean, that is just seared into all of our memories, and it was the ultimate just holy-shit moment in a movie up to that point, and I think it paved the way for what '90s action would be. Obviously, the movie was shot by our buddy, Jan de Bont. He had, like, something like 25, 30 cameras going in that sequence. I mean, it's an incredible sequence.

CHARLES HOOD

Yeah.

KRIS TAPLEY

And one of my favorite things in the entire movie is when Willis has, you know, jumped off the roof. He's back on the level where they had the party. He's going through that river thing. Meanwhile, the helicopter is still exploding, still in the process of falling down, and it explodes right there next to him and he goes, "Jesus Christ!" Like, just what's going on around him. He cannot fathom the level of insanity. And that's what's going – that's this sequence to me in, like, modern moviemaking. It's just, like, "Here's what we can do now." And again, it just paved the way for an entire era of the action movie, so.

DREW TAYLOR

Well, you know, it's funny, Kris, because I don't think we were on the same tour, but we did that tour that day of the building, and to see how much of that building they actually used, that is maybe one of the most amazing things that I've ever done as a journalist, and it was-

KRIS TAPLEY

Same.

DREW TAYLOR

-for the home video day of *Die Hard*. It was so fucking cool. They had, like, props and, like, bloody footprints and, like, the security guards were in on it and radioing things in.

CHARLES HOOD

I'm so jealous.

DREW TAYLOR

Yeah, it was the most amazing thing. And it was, like, a couple of – I mean, it was hours long, too.

KRIS TAPLEY

It was a long thing.

DREW TAYLOR

Yeah.

KRIS TAPLEY

Let me explain that a little bit. So, the guy – I've got the guy's name still, because I was, like, "If I ever wanted to do this again, I want to hit you up." And he's like, "I'll do it on the sly," kind of a thing.

CHARLES HOOD

I want to do it.

KRIS TAPLEY

But this guy is, like the – what is he? Like, the chief whatever of Fox Plaza, like, he's just the chief engineer of the building or upkeep and just managing the facility, and this guy is so funny because he's convinced that building was built to be a prop in a movie, because stuff doesn't make sense the way it's laid out. Like, we were down in the place where, like, they've got the big cooling systems for the air conditioning, he's like, "There's no reason for these units to be laid out the way they are. This looks cool, but you would normally just like stack them against a wall like this." But they're laid out in such a way that it makes great shots. He's like, "I know, they built this movie – or this building – to be in a movie." Because he would know, because he's just, like – he knows about these buildings and these kinds of facilities. And he's such a huge fan of the movie, and he led this tour for journalists for the 30th anniversary a couple of years back. Or was it – wait. Thirtieth, right? '88, 2018.

DREW TAYLOR

Yeah.

CHARLES HOOD

This year is the 35th, right?

KRIS TAPLEY

Yeah, yeah. So, it was awesome. We went up to the roof.

DREW TAYLOR

Yeah.

KRIS TAPLEY

And did that whole deal, and it felt really special, because it's obviously not something he does often, but going all over that building and seeing all those spots. It was so cool. So cool.

CHARLES HOOD

I'm so jealous.

DREW TAYLOR

He literally had, like, lines of dialogue getting pumped through his walkie-talkie. That was the level of commitment. It was so good.

CHARLES HOOD

That is so awesome.

KRIS TAPLEY

I hope he got paid well, man. He really did. He had his buddy, like, we open an elevator and there's a guy sitting there, like, looking like he's dead with "Now I have a machine gun ho-ho-ho" on his shirt. We were, like, "Oh my God, dude. Going all out!"

CHARLES HOOD

What?

DREW TAYLOR

A lot of fake glass. A lot of bloody footprints.

CHARLES HOOD

Awesome. You're also now making me feel like this should have been my number-one choice. This is a really, really great number-one choice.

DREW TAYLOR

Well, to me, that whole movie – to me that is, like, you know – in the same way that *Fury Road* is, like, one giant action sequence, *Die Hard* is one giant sequence-

CHARLES HOOD

Yes.

DREW TAYLOR

And so beautifully done.

CHARLES HOOD

If I had to pick one movie, that would be the movie.

DREW TAYLOR

Yeah.

CHARLES HOOD

It would be the *Die Hard*. And also, talking about the him hanging off the side of the building with the hose and then going into the glass, that feels like a big influence on the Dubai sequence-

KRIS TAPLEY

Yeah.

DREW TAYLOR

Yeah.

CHARLES HOOD

-in *Mission: Impossible - Ghost Protocol*, which we talked about earlier.

DREW TAYLOR

Do we have any alts that we want to reveal?

KRIS TAPLEY

We're an inclusive podcast, so I say let's go through some honorable mentions.

CHARLES HOOD

I mean, I really wanted to include something from Buster Keaton or Harold Lloyd, and so I really considered the finale-

DREW TAYLOR

OK, professor.

CHARLES HOOD

-of *Speedy*, and I really considered something from *The General*. I wanted to throw some respect to the old, the silent film era, but it couldn't sneak in. It just feels like the action movies really became a thing in the '80s I also considered Hitchcock, *North by Northwest*, the crop-duster sequence or whatever, but it felt more like suspense to me, and so, anyway, those were mostly my alts, I think

KRIS TAPLEY

I had stuff like *True Lies*, the Seven Mile Bridge sequence I was thinking about. It's so good. *Independence Day*, the alien attack in *Independence Day*, because I remember when I saw the trailer for *Independence Day* and not knowing really what the movie was about yet, because the teaser was, like, that giant wall of fire going through the city. You're, like, "What happens in this movie?" And so, the way they kind of lay out that

sequence is really cool. Obviously, *The Fugitive* train crash and escape is really good. The quote “trench run” from *Top Gun: Maverick* I thought about, and as I said, *Saving Private Ryan* is a big one. I just wanted to go with a different thing. But just battles in general the bombing of Pearl Harbor in – there was no Michael Bay mentioned here, other than *Ambulance*, but, you know, The Battle of Mogadishu in *Black Hawk Down* is incredible. Just the whole movie, basically, right? The Battle of Helm’s Deep in *The Two Towers* is fantastic. So, these were some of the other ones I was thinking of. You got any, Drew?

DREW TAYLOR

Yeah, I had, you know, the massacre at Rick Dalton’s house in *Once Upon a Time in Hollywood*. The climax of *Looker*, where the, like, stage is being rearranged while Albert Finney is fighting that guy. I love that movie. I think Crichton is kind of an underrated director. The submarine chase from *The Abyss*, the blimp climax from *The Rocketeer*, the plane chase from *Capricorn One* and Andy Garcia getting beheaded in *Black Rain*.

KRIS TAPLEY

Shot by our buddy, Jan de Bont.

DREW TAYLOR

Yes, beautifully shot. God, that movie is gorgeous. Charles, what are your alts?

CHARLES HOOD

I think I already said most of them.

KRIS TAPLEY

He went through them.

DREW TAYLOR

Oh, you did. That’s right.

CHARLES HOOD

I think I mentioned earlier, the finale of *Thomas Crown Affair* was one that I really wanted to put on this list, because it’s just pure joy. Just pure joy. And I really wanted to include that one, but it didn’t quite feel like an action sequence to me. It’s guys walking around with bowler hats.

DREW TAYLOR

Alright, we get it. We get it, Charles.

KRIS TAPLEY

You asked him.

DREW TAYLOR

I know. I’m sorry. I regret it.

KRIS TAPLEY

I think we could cue up all of these action sequences and just have a hell of an afternoon. So, I think we did some damage here, and hopefully folks enjoyed that. Like I say, I mean, I do think this – I didn't include it – but I do think the bus jump in *Speed* would probably be on here somewhere for me, obviously. I just think it's – what they did to make that happen, it was sort of the last-

DREW TAYLOR

I like the subway stuff in *Speed*, too.

KRIS TAPLEY

I do, too.

CHARLES HOOD

I just revisited *Speed*, and the sequence that really blew me away this time was when he's got – he takes the guy's car, and when he when he knocks the door off of it so he can more easily jump onto the side of the – it's just, oh my God. That sequence is so great.

KRIS TAPLEY

I think by now, when this airs – yes, people will have heard all about that. Just, yeah, the stunt guys involved and the various precision drivers and stunt drivers. I don't need to bog down talking about how awesome *Speed* is on this episode.

DREW TAYLOR

We didn't know how well we had it back then.

KRIS TAPLEY

We did not.

DREW TAYLOR

We just thought *Speed* was fun.

CHARLES HOOD

We did not, no.

KRIS TAPLEY

We did not. The movie holds up, and so does the stunt. And so do all of these. So, guys, thank you. So, *Light the Fuse* is Tuesdays, right?

DREW TAYLOR

Tuesdays, wherever you listen to podcasts. There's new episodes every week. We've got some really fun stuff coming up, including some interviews with actors that were recorded, of course, before the strike. And-

KRIS TAPLEY

Disclaimer.

DREW TAYLOR

Disclaimer, yes, we have to make that disclaimer. And a lot of fun behind-the-scenes stuff as well, so.

CHARLES HOOD

Yeah, we've got a bunch of – we've had talks with Christopher McQuarrie a bunch of times over the years I feel like people would be interested in. Yeah, so, everything's on our website, going back to our old back-catalogue. LightTheFusePodcast.com. In the episode guide there you can find a lot of our old – we talked to Brad Bird, actually, back in the day as well, and Brian De Palma himself. Yeah.

KRIS TAPLEY

These guys have talked to everybody involved with this movie. I think they've talked to ushers who were in theaters.

DREW TAYLOR

Not everybody. We've got a long list. Yeah, we have talked to somebody from catering. We still have some big names on our list, but we're slowly chipping away.

CHARLES HOOD

We talked to Cruise's hairstylist for *M:I 2*. That was an important one.

KRIS TAPLEY

Oh, absolutely.

DREW TAYLOR

Yeah.

CHARLES HOOD

And that's not a joke. That's real.

KRIS TAPLEY

No, no. Definitely. I clocked that when I saw it. I was, like, "Oh, well done." Well, thanks so much, guys. Everybody check out *Light the Fuse*, and this was awesome. So, I appreciate you coming on the show.

DREW TAYLOR

Thank you so much for having us.

CHARLES HOOD

Yeah, thank you for having us.

KRIS TAPLEY

That is Drew Taylor and Charles Hood of *Light the Fuse*, and with that, we're going to be taking the holiday off next week. We're going to do the same thing for Christmas and New Year's, so, some much-needed R&R on the horizon. For now, please have a Happy Thanksgiving. Enjoy the turkey and stuffing. Try to give if you're in a position to do so, and check back with us in 14 days as we keep this bus a'movin'.

[OUTRO MUSIC]

KRIS TAPLEY

Next time on *50 MPH*...

KRIS TAPLEY

There's still some life left in Bus 2525 as we finally make it to LAX airport!

K.C. FOX

The security guy came out and said, 'You guys are going to be shooting in the Bravo Tango area. That means if we get a bomb threat, you have to vacate the area.'

GIL COMBS

If I made one lap I made 50,000 laps, going around that course they had laid out for the bus.

KRIS TAPLEY

We'll have more tales of hair-raising stunts as the bus rapidly approaches its fiery end.

BRIAN SMRZ

I can't tell you how big a bus looks when you're laying on your back and it's coming at you.

DONNA EVANS

That was, like, the worst thing for me as a stunt performer, because I literally had somebody's life in my hands, but I couldn't even see what I was doing.

JACKSON DE GOVIA

And when I saw those actors stepping across from the bus to the airport vehicle, I was scandalized. I don't think you should take those risks.

IAN BRYCE

When it came on, yeah, it was hot in there. I was like, "Say action. Say it now."

KRIS TAPLEY

All of that and more next time 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.