

50 MPH: EPISODE 45

“KEANU REEVES AND SANDRA BULLOCK: THE 50 MPH INTERVIEW”

Transcript (00:40:58)



KRIS TAPLEY

This is *50 MPH*!

[INTRO MUSIC]

DENNIS HOPPER (as “Howard Payne”)

Pop quiz, hotshot!

DENNIS HOPPER (as “Howard Payne”)

There’s a bomb on a bus.

JEFF DANIELS (as “Harry Temple”)

You’re deeply nuts, you know that?

DENNIS HOPPER (as “Howard Payne”)

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

SANDRA BULLOCK (as “Annie”)

Stay on or get off?

DENNIS HOPPER (as “Howard Payne”)

If it drops below fifty...

SANDRA BULLOCK (as “Annie”)

Stay on or get off?!

DENNIS HOPPER (as “Howard Payne”)

...it blows up.

ALAN RUCK (as “Stephens”)

Oh, darn.

DENNIS HOPPER (as “Howard Payne”)

What do you do?

KEANU REEVES (as “Jack Traven”)

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

DENNIS HOPPER (as “Howard Payne”)

What do you do?!

KEANU REEVES (as “Jack Traven”)

What do you do?

KRIS TAPLEY

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

KRIS TAPLEY

We’ve been talking about *Speed* for a year here at *50 MPH* and today, I am thrilled to welcome two people who I’m sure many of you have been eager to hear from as we have sliced and diced and dissected this film we all love. I’m talking about Jack and Annie themselves, the stars of *Speed*, Keanu Reeves, and Sandra Bullock. Keanu, Sandra, truly, thank you so much for taking some time to have this conversation. I appreciate it, man.

KEANU REEVES

Thank you.

SANDRA BULLOCK

Thank you for having us.

KRIS TAPLEY

First of all, thank you for making something so enduring. Obviously, we’re still talking about this movie all these years later. I think this movie is destined to keep coming back around 20 years, 25 years. Here we are at 30 years. So, to begin with, what do you think of this movie’s ongoing legacy? Because I’m sure I speak for many who look fondly on it as sort of representative of an era in Hollywood filmmaking that we miss. There’s the practical craft involved, and of course, how technology has inevitably shifted the business away from that over the years. And I don’t think it’s just nostalgia. You know, I think there’s a longing for movies like *Speed* these days. But that’s my point of view and I’d love to hear yours.

SANDRA BULLOCK

Keanu and I, every time we’re on a Zoom, we all, like, stare at each other, like, “Who’s going to speak first?”

KEANU REEVES

Yeah.

SANDRA BULLOCK

OK, you know, I just remember a vehicle full of really kind and fun people, and a concept that I remember people scoffing at because it, you know, when it's said, you know, "I'm making a movie a bomb on a bus and, like, we have to keep it over, you know, a certain mile per hour." And, you know, look I was just happy to be there. I was happy to have a job. I was excited to be a part of this thing and, I don't know, it was unexpected. And the fact that it continues to, in an unexpected way, still strike up conversation amongst many different generations, makes you feel really good. Nostalgic in a very sort of bittersweet way. Because you don't – lightning doesn't strike like that twice, and it struck and no one expected it to strike like that, I don't think. But I was just happy to be there. Drive the bus. You know, get us home safely.

KEANU REEVES

Yeah, I think Sandra's point's really great in the sense that all of the artists who worked on it and the crafts people who worked on it, there was a warmth to everyone and a sincerity, and I think that in the fun, in the high-concept, the highbrow-lowbrow of the film, that that quality of all of the performers and the craftspeople and artists on it kind of emanates from the film, you know? I think, you know, we had fun on the bus, but it seemed like, you know, Jeff Daniels and, you know, Dennis Hopper, everyone, just kind of were there to play and gave, you know – even with the concept of it being slightly arch – went for it, you know? And I think that there's moments of tenderness in the film that take one by surprise.

SANDRA BULLOCK

Yeah.

KEANU REEVES

And I think Jan de Bont, our director, you know, he cast the film and he put that group of people together, and he was the kind of captain of our ship and he put a pretty nice ship together. And, you know, you spoke about just, you know, the kind of practicality of the film. I think that came through with everything, too, you know? Like, the multiple buses, the cameras, what we were doing driving through the streets, you know, all the stuff that, you know, I got to do practically, but kind of cutting-edge stuff in terms of wire supports and stuff with Gary Hymes. But it's pretty nice to meet people in the world who have an affection for the film.

KRIS TAPLEY

Yeah. Well, I'm certainly one of those and I want to let you know, there's a lot of them. It's, again, an enduring movie. I want to go back to the beginning of it briefly, though, you know, I've gone deep into the development of the movie with folks like Jan de Bont and Mark Gordon and executives at Fox, but I'd love to finally hear your perspective on taking these roles. Keanu, starting with you, correct me if I'm wrong, but you were reluctant at first to take this on, and I was even told by a former exec at Fox, Jorge Saralegui that you actually turned it down once. So, what was that initial reluctance and what did it take, ultimately, to convince you to take this risk?

KEANU REEVES

Well, you didn't see that original script, you know? I mean, scripts go through certain phases and, you know, there's a script that comes out, you know, the script that the director ultimately will, you know, have their imprint on and, you know, first being introduced to that – I don't recall, like, what was going on in terms of work at that time, but, yeah, it was, like, "OK." But then I remember meeting with Jan and, yeah, once it was jumping on board, it was jumping on board.

KRIS TAPLEY

Well, Sandra, your career was just warming up. So, what were you looking for? What risks were you willing to take? What mistakes did you want to avoid? You know, the team you were putting around you.

SANDRA BULLOCK

I was just looking for a job. No, I mean at that time, I mean, I just remember the audition, honestly. I mean, I remember pulling the car up to where it was. I remember going into the room with Jana and Keanu. I remember the folding chair. I remember pretending I was holding on to a steering wheel.

KEANU REEVES

No, you had a plate. We got you a plate.

SANDRA BULLOCK

Was it a plate?

KEANU REEVES

Yeah, we got a paper plate or a plate or something.

SANDRA BULLOCK

Oh my God. I'm a better actor than I thought. I took that paper plate and I made it sing! And then at some point, we're, like – were we on the floor?

KEANU REEVES

Yeah, we did some floor acting.

SANDRA BULLOCK

On the floor. We did some floor acting. Some carpet-burn acting. And that's, like, you just – what was I going to say? No? Yes! It was all yes. But I also wasn't the first choice. I wasn't the second choice. I don't think I was the third choice. But I was a choice, and I was so excited and happy to be there and, look, some of the best moments of my life, I wasn't the first choice. And I had the best time and I was allowed to be who I thought Annie should be. I wasn't given any constraints and I wasn't afraid that this bus was plummeting into, you know, stationary objects with someone in the back driving it, but I was in the front and, you know, you just had – you felt safe with everyone. And so, I mean, I was looking for nothing. I was just grateful to be there and excited to be with who I was with, and I just adored and still adore Keanu and it was just like I said, you know, lightning doesn't like to strike more than once. And it was everything – we didn't

think it would do what it did but, I mean, I didn't know any better at that time, either. I wasn't in control of my career. I was in control – well, of a steering wheel, but I wasn't in control of that bus. I was just along for the ride, you know?

KRIS TAPLEY

Well, just sort of a broader question here. It'll lead me to my next one. But I'm curious what you learned about acting from this movie, because it's probably not a movie people think of in those terms, but I'm sure you did as actors. So, does anything come to mind, something you learned about acting from *Speed*?

SANDRA BULLOCK

It's so funny you said that and I just – I don't know if you remember, Keanu. It was the scene – I mean, look, I was the new kid on the block. I didn't know where I could ask for things, you know, another take, and we just did that scene where we slid out from under the bus. Keanu's job was to hold my dress down. I said, "Can you just make sure this thing doesn't fly over my head?" He's such a gentleman and he held the dress where it was supposed to stay and we, you know, we slid across the, you know. We got to that last location. It was the end of the day, and there was a moment that I wanted that I felt should be there, and there was so much chaos happening because I think the light was running out and you're lying there, and I didn't have it. And the way I like to work is, if I don't feel it, it's not – I'm not going to fake it. And it was just so rushed, and I think it was Jan that said, or maybe Keanu said, "Do you want do you want to try again tomorrow? Do you want," and I was, like, "Yeah, I do." I just – I was allowed to say, "I don't want to rush this moment." And they gave it to me, and at that point, I had no idea that, OK, if we have to come back to this location tomorrow, it's going to cost X amount of dollars. I was strictly coming from the actor's point of view and I was given that moment, and I'm glad it was given to me, because it was the first time that Keanu and I, or our characters, had that one-on-one that was looking at each other. We were all – you know, I had to keep my eyes on the road. So, everything was an aside and a throwaway, and it was the first time that we had that moment and I didn't want to fuck it up, you know? And they gave it to me. And I was – I don't know if I learned, but I being given that moment and then it working the next morning, the next day, whenever we shot it, I was so happy that I asked for it and, you know, if you can ask for another one to make it better, do it.

KRIS TAPLEY

Yeah.

KEANU REEVES

Yeah, I remember on that, too – I don't know the timeline, but I remember that they changed – that maybe in that time where they were rushing, they didn't – where they were putting the cameras and stuff. But when we went back to get it, because we had the sliding part, but I remember they took time and they dug holes into the ground and made it so that they could get the camera lens lower and had some more time to do all of the things to get better shots and make the scene better, you know? So, like, even

that request and being – I think it gave you, me, us, everyone a chance to do better work, you know? Which is cool.

SANDRA BULLOCK

Yeah.

KRIS TAPLEY

Did you take anything from the movie, Keanu, into your kind of career as an action star? Because you had done *Point Break*, but this was-

KEANU REEVES

Yeah.

KRIS TAPLEY

-the movie that sort of set you on that track, so.

KEANU REEVES

Yeah, I mean, I hadn't done a – I mean, I had done some action, but not a lot. I think we had a lot of time playing with different cameras, because we had multiple cameras and things and Jan would set up, like, you know, like, 11 cameras and things and some of that kind of "how to act in space" and know what lenses were doing and kind of playing with, like, knowing that a little bit. I think, you know, working with Sandy and being in that moment, you know, making – being able to pretend at such a believable way at heightened circumstances. You know, going into that bandwidth of, like, "Oh my God! Oh my God! What are we doing?" And, like, you know – and playing in that kind of given circumstances, really high stakes. So, playing in that was still new, and so, to play with that and to be in the moment and to be free to play in that and not be self-conscious about it, and then watching some, you know, like, old, you know – Jeff Daniels, working with him, and just his experience, watching him, you know, in his bar scene and having to act drunk and his technique. It was really cool to be around. Dennis Hopper's kind of, again, making this heightened circumstance feel so natural and present. And right there.

KRIS TAPLEY

Yeah. Well, Jeff, by the way, told me a great story about your work ethic that he has taken with him, which is when you guys were kind of rushing onto the scene in that first sequence, you know, you come flying in with the car, he said right before the take, you leaned over and said, "What's our rhythm?" And he was, like, "Rhythm?" And you said, "Maybe something like this," and you, like, banged something out on the dashboard.

KEANU REEVES

Yeah.

KRIS TAPLEY

And he was, like, "Yeah, sure, good rhythm. Sounds good." He didn't quite know what it was all about until he got into the scene with you and realized, "Oh, this is something

you're taking into the scene, a rhythm you're bringing externally and carrying it into the scene.

KEANU REEVES

Always moving, like, what are we doing here? Yeah.

KRIS TAPLEY

Yeah. So, he seemed to remember that fondly, so that's kind of cool.

KEANU REEVES

Well, I remember standing on top of one of these elevators and there was a gunshot. Dennis Hopper's character blows a shotgun through the roof of the elevator, and we're standing there. We're in our SWAT gear. And Jeff looks at me and he goes, "Don't listen to what they say. When they go, just before they go, make sure you turn your eyes away from it. Turn your head." And he's, like, "OK?" I'm, like, "OK." "Three, two, one, bang," and he turns, he looks back at me and he goes, "See?" And he was, like, cut under his eye from the debris. Ah, so.

KRIS TAPLEY

Good call.

SANDRA BULLOCK

Sensei! Sensei!

KRIS TAPLEY

That's interesting. Well, I ask all that stuff about acting, and plus, this is moving at a quick pace, this movie, right? And that brings me to this question, which you'll have to forgive me a little bit. It's just red meat. But I promise there's a smart question in here. You both have talked about these separate crushes you may have held for each other. And I only bring it up because, you know, I just saw the movie in a sold-out theater a few weeks ago for an anniversary screening.

SANDRA BULLOCK

Wow. Wow.

KRIS TAPLEY

Yeah, over here at Vidiots in Eagle Rock.

KEANU REEVES

Oh, fun.

KRIS TAPLEY

And let me tell you, the vibes between Jack and Annie were really working on that crowd, and that chemistry goes a long way for a movie that does not slow down long enough to develop that kind of thing or establish backstories and motivations. So, it has to be kind of an interesting exercise as actors to be so in the moment from scene to

scene and build that undercurrent, I guess, of electricity. And you talked about the audition. I've talked to Risa Bramon Garcia, who, by the way is kicking herself for throwing out those VHS tapes of you guys auditioning together.

SANDRA BULLOCK

Thank God she did. It makes me crazy when people post auditions. I'm, like, it's such a vulnerable place. Don't do that.

KRIS TAPLEY

Fair enough. Fair enough. But, you know, she says that everyone felt it in the room. I just want you guys to tell me about that, building that chemistry with one another. What spark did you both feel in the audition? Was it difficult to translate that on screen, or did it come easily because you're building on some real-world sparks?

KEANU REEVES

We liked each other. We liked hanging out. We just liked each other, right? I mean, we got that humor and-

SANDRA BULLOCK

Did we?

KEANU REEVES

Kind of. Really!

SANDRA BULLOCK

I'm joking. I'm joking with you, Keanu!

KEANU REEVES

Yeah. I think I'm the straight – I think I'm the straight man, and you're, like, comedic-

SANDRA BULLOCK

The clown? It's kind of like us in real life. You know, I just yammer on and Keanu just waits for me to run out of fuel. And he's, like, "May I speak now?"

KEANU REEVES

But I think I think we had an affection, you know? And the characters themselves have an affection for them. And I think, you know, Jack and Annie's is different than Sandra's and Keanu's, but I think we, you know – I think we played off each other, and, you know, I think it was just fun. I mean, I think, also, we kind of trusted each other, right?

SANDRA BULLOCK

Yeah. I mean, that – but people have, you know, full-blown affairs in movies and you go – you don't feel something between them. And then people can hate each other in movies and you go, "That was electric," you know? We didn't really look at each other in this movie except for maybe three times, three or four times where there was just – because we were constantly battling the elements. And I think that's what made it so

electric, too, is that, watching it, I guess you want them to connect. So, that was really clever, a really clever setup to sort of, you know, keep people apart. Foreplay, I guess. But, you know, I felt very comfortable with Keanu. There was nothing that I couldn't try or do or say that he wouldn't have, I felt, fought for me to do or say or try, and that kind of trust is very rare with actors, and anytime I threw something his way, he swatted it right back and you just go, "OK, there's my partner. OK." In this extreme circumstance of a bus with a bomb on it, and we all had to pretend like it was very, very real.

KEANU REEVES

And then there's the second part of that, which is the end sequence of the film, which is even more dramatically intense, you know?

SANDRA BULLOCK

Totally. Totally. And then, you know-

KEANU REEVES

When you pull up the handcuffs?

SANDRA BULLOCK

Yes, all of it. Extreme cir-

KEANU REEVES

I come over, I'm, like, "Are you OK? And you're, like"-

SANDRA BULLOCK

"No, I'm not! I'm handcuffed to a pole!"

KEANU REEVES

Oh no!

SANDRA BULLOCK

You know, it's, like – it's the most bizarre setup, but somehow it works for me and Keanu. No idea why. No idea why.

KRIS TAPLEY

Well, you know-

SANDRA BULLOCK

But-

KRIS TAPLEY

One of those things. Don't think about it too much, right? Just go with it.

SANDRA BULLOCK

No. No. There's no formula. It just is.

KRIS TAPLEY

That was a big applause break, by the way, at that screening. Whenever Jack gets off the bus to go get under the bus.

KEANU REEVES

Yeah.

KRIS TAPLEY

You step onto that SUV, when you look back, and she says, "Don't forget about us."

KEANU REEVES

Oh, yeah.

KRIS TAPLEY

Man, the entire theater burst out into applause. They were just – they were ready for it. They liked their Jack and Annie.

SANDRA BULLOCK

Keanu? Don't forget about us.

KEANU REEVES

I won't.

SANDRA BULLOCK

OK.

KRIS TAPLEY

Speaking of Dennis Hopper a moment ago, briefly, I did want to bring him up. One person I regrettably can't talk to. One of our most transcendent actors. We lost him in 2010. Keanu, I know you had worked with him briefly in River's Edge, this great movie from 1986. But what can you both say about sharing the screen with this icon and legend, who was cast, by the way, two weeks into production when, like, everybody else had said no. And I think they got the best person at the end of the day.

KEANU REEVES

I don't know. He was just super kind. Super considerate. Super giving, right? Don't you feel that?

SANDRA BULLOCK

Yeah. Yeah. Normal. Oddly-

KEANU REEVES

Yeah.

SANDRA BULLOCK

-normal and easy to be with, compared to what he tended to play. Just loved his art, loved his sharing art. You know, he was so – again, it's the word that keeps coming up, is that he was just kind.

KEANU REEVES

Yeah.

SANDRA BULLOCK

We had no assholes, that I can remember. You know, it just – he was just a kind, funny, fun, easy person to be around.

KEANU REEVES

“Jack! Jack!” He was so good. You feel like, when you're acting with him, that he's – it's almost improvisational. But he's so on script, and, like, you know – and we had to do physical things, like, you know, you had to be, like, grabbed by him, and, “What about this?” And, “Don't come any closer!” And, like, you know, “No!” Just, like, he's completely-

SANDRA BULLOCK

I love Keanu's impersonations.

KEANU REEVES

-so ridiculously absurd and fantastic, you know? But he didn't – he was never condescending to the material. I would say that, you know? I mean, we had some heavy hitters, you know?

KRIS TAPLEY

He's a consummate worker, too. I mean, he – that guy worked.

KEANU REEVES

No, but, like, Joe Morton and Alan Ruck.

SANDRA BULLOCK

Yeah.

KEANU REEVES

We had some hitters. And Jeff Daniels, of course, and, like-

SANDRA BULLOCK

Beth Grant.

KEANU REEVES

Yeah, Beth Grant, like, you know-

SANDRA BULLOCK

And then we run over her. We have a wonderful actress, Beth Grant, and then we just run right over her.

KRIS TAPLEY

I've got a picture of her with her dummy that got run over by the bus.

SANDRA BULLOCK

Yeah, that wasn't a good day for Beth Grant.

KRIS TAPLEY

Also, Hawthorne, James, by the way, who I want to bring up here because-

SANDRA BULLOCK

Oh, God, that's right!

KRIS TAPLEY

Yeah.

KEANU REEVES

Oh, yeah.

KRIS TAPLEY

You had two different post-*Speed* trajectories and I find it kind of interesting. I want to start first with Sandra, you know, like I said, I talked to Hawthorne James, and he remembered *Demolition Man* coming out while you were shooting *Speed*, and he recalled telling you that your life was going to change because you can't make a Sylvester Stallone movie and your life not change. But little did he know it was the movie that you were making together that would be the one to really change things. And, you know, you came out of this straight into this starring vehicle in *The Net* and you really just took flight. So, I wonder if you can just, first, take me back to your headspace coming out of *Speed* and just what had to be an incredibly exciting time for you.

SANDRA BULLOCK

Yeah, I mean, as you were saying that I – God, it's so weird. I'm, like, I'm having these memories shoot back, I was – and I don't remember who was driving, but we were in my Ford SUV. Was that what I had? And the film was coming out. This was all new to me. I didn't, you know – I didn't know what to expect with releases. And we decided to drive down and pass the Chinese, and I was sort of sitting in the back and I didn't want to look, and I said, "I really don't want to look," and they went, "Oh my God." I went, "What?" They went, "Look." And I looked, and it was, like, five o'clock. It said "sold out." And I went, "What does that mean?" Like, I thought maybe, like, it was shut down. Maybe the theater wasn't open. And they said, "No, there are no more tickets." And even then I didn't understand what that meant. I was, again, along for the ride. This wasn't my vehicle. Every pun intended. So, this was all new to me. I was just a workhorse. I was happy to work. And at that time, I think I was doing one right after the

other and just happy to get the jobs and to be chosen, even if it was number four, to have the jobs. And so, I just didn't stop. Or I didn't know how to – I wasn't stopping, and I didn't know how to stop and take inventory of what was happening because it made me really uncomfortable. I remember I was driving up to my house, the first house that I bought, and I was restoring it myself, and all of a sudden there were these weird cars there. And people jumped out, you know, paparazzi. And I didn't know what to do with that, and I got really angry, just, like, "You're not supposed to do that. That's not nice," you know? And then someone said, "This is what happens." I go, "There has to be a law." Well, it turns out there's not. But I think my blessing was that I just kept working. I didn't know how to say no to the work and I didn't look at what the stuff was that was coming from it. But it's – I mean, sitting here in a little dark room and listening to you ask these questions, it sort of makes you very nostalgic and allows you to go back and look at that time in a way that I don't think I ever did look back at, or take inventory of, you know?

KRIS TAPLEY

Yeah.

SANDRA BULLOCK

I think it's, like, if you don't look at it, you will get eaten by the machine. Like, I didn't want my – I didn't want to think that this was important. You just keep working and keep moving forward and, you know-

KRIS TAPLEY

It's probably best. Stay in the moment, right? Just-

SANDRA BULLOCK

And keep your head down. You know, especially for a woman, you know? It's, like, you go, "OK, this is a one-off. I'll probably not work much after this," you know? "So, I just got to keep taking them." And I don't know. Something changed, thankfully.

KRIS TAPLEY

Yeah.

SANDRA BULLOCK

And I can still be here.

KRIS TAPLEY

Well, I said I found it interesting because, Keanu, you came out of *Speed* and sort of got away from things by going up to Canada and starring as Hamlet on stage. Now, no one expected *Speed* to be this \$300 million megahit, so, I wonder did you at all feel uncomfortable with that sudden exposure? Because I'll be honest, I sometimes wonder what you think of *Speed* and its place in your filmography, because, like we mentioned, you did *Point Break*, but *Speed* really set you up as an action star, which is something you are to this day. *John Wick 4* kicked ass, by the way. Just want to throw that out there. But I still wonder if *Speed's* unexpected success caught you off guard or made

you want to recalibrate and what you felt about what it did for your career, because at this time you were working with Coppola, Bertolucci, Gus Van Sant. So, I just wonder if maybe you weren't expecting this to be this particular guy at that moment all of a sudden, but you tell me.

KEANU REEVES

No, I don't know. I played the role. I had a similar thing to you, Sandra. Like, I remember it was, like, *Sunset and Crescent Heights*. I was on my motorcycle and a bus pulled up to the side and there was a *Speed* poster and they had me with the short hair and I was, like, that guy on that poster, and I was, like, "What?"

SANDRA BULLOCK

"What?"

KEANU REEVES

"What is that? Oh my God." Yeah, no, I'd had the gig to do Hamlet, I think, before I started filming *Speed*.

KRIS TAPLEY

Yeah, you were practicing, from what I hear. You had your copy in your back pocket when you were on set.

KEANU REEVES

Yeah, I was learning lines. So, I'd go to the trailer and work on soliloquies. But-

KRIS TAPLEY

Which is fascinating, by the way, to go from shooting *Speed* during the day and then, you know, soliloquies from Shakespeare.

KEANU REEVES

Yeah, because at rehearsal, I was going to start with the soliloquies in rehearsal. Anyway, I wanted to be off-book. But no, I love *Speed*. I had an amazing experience making the film and, you know, working with Jan and the cast and working with Andrzej Bartkowiak, the cinematographer.

KRIS TAPLEY

Yeah.

SANDRA BULLOCK

Yeah.

KEANU REEVES

And we got to do some fun shit. You know, I got to-

SANDRA BULLOCK

We did.

KEANU REEVES

Working with Gary Hymes was, like, really cool, you know, helping me go into that, you know, the Harrison Ford kind of physical acting, but the idea of, you know, doing as much as you can so that the camera can stay with the character. And to me, the idea of these heightened situations are moments for character, and I love them. So, you know, *Speed* is fun.

KRIS TAPLEY

Yeah, I don't mean to put you on the couch. I just wonder, you know, were you uncomfortable with that level of exposure? Because, again-

KEANU REEVES

Oh, after it?

KRIS TAPLEY

-no one expected this to blow up like it did, you know?

KEANU REEVES

Yeah, I don't know. I mean, I don't know. I mean, after that – I think I have I have what Sandy has, too, which is, like, "What's the gig? Let's keep working." I mean, I don't know how much – I mean, *Speed* did something for my career. I mean, it helped me, I guess, be part of studio movies. But then I made some really bad, like – not bad, but, you know, films that didn't do well at the box office, like *Chain Reaction*. And I don't know what else came after that.

KRIS TAPLEY

You had, like, *Johnny Mnemonic* right in the immediate wake of that, but you will probably already-

KEANU REEVES

Oh yeah. *Johnny Mnemonic*. Love *Johnny Mnemonic*!

SANDRA BULLOCK

Oh my God, it's, like, you listen to your filmography, and it's, like, he's so brave. I mean, he, being you, you're just so brave and you just take a left after you do something. Like, left. And it's, like, you just want to take the left and go, "Oh, you think this is where I'm going? Watch this." And it's just so much fun to watch what he gets into next, because you know the last thing that he finished is not going to be anything like the next thing that he starts.

KEANU REEVES

It's kind of true.

SANDRA BULLOCK

It is kind of true, right? Yeah. Yeah, no, it's really cool.

KEANU REEVES

Let's talk about Jan de Bont, the fire of Jan de Bont.

SANDRA BULLOCK

Yes, let's talk about Jan.

KRIS TAPLEY

Let's bring up Jan finally, yeah. I talk to Jan all the time. I love that guy. I love the way he made movies. Alarm

KEANU REEVES

Yeah, please pass along my regards.

KRIS TAPLEY

OK.

KEANU REEVES

So, what Jan stories should we tell. I'll just tell one of the last, which is a story, for me, which really epitomized his dedication to the film. So, I wrap. It's, like, it's the last day, the last thing. It's the bus. And I'm getting changed and I'm, like, you know, we wrap, but then I'm, like, "Where's Jan?" I want to say goodbye, say thank you. And they're, like, "He's on the bus." I'm, like "What's he doing?" He's got the camera and he's just with the guy and he's literally hand-holding the speedometer. He's getting some inserts on the speedometer and the needle going near 50, 55, you know, like, doing it, and I'm, like, "Jan!" "Oh, hello. Yeah." You know? "Yeah, yeah, it was great. Thank you so much!" "Yeah, thank you, man." And then he was just, like, back to it. Yeah, his dedication and his perseverance and his energy and the inventiveness that he brought to the project.

SANDRA BULLOCK

Yeah.

KEANU REEVES

You know, the way that he constructed all the different buses.

SANDRA BULLOCK

He put everybody in it.

KEANU REEVES

Yeah.

SANDRA BULLOCK

I mean, as an actor, like, you felt you were – you got to be in it. They didn't have any problem sticking us at the front of the bus and then cramming that bus into stationary

objects. They didn't go, "Are the actors OK?" No, they didn't give a shit. It was great because what you got from us was maybe utter panic.

KEANU REEVES

Yeah.

SANDRA BULLOCK

Which feels better to see on screen than us pretending like we're panicked. You just felt that there was – it was just rough. And that feels good.

KEANU REEVES

Yeah, and he put those handholds with the rails, and the handholds, he used those as rails for the cameras.

SANDRA BULLOCK

Yeah. Oh, God, I remember that, yeah.

KEANU REEVES

You know, everyone got their moment to get fucking on camera and do their thing.

KRIS TAPLEY

Yeah, it was great. All those actors, you know, were appreciative of that, too, that ultimately, they were kind of used and edited – you know, there's a lot of faces in the movie. There's a lot of cuts to them.

KEANU REEVES

Yeah.

KRIS TAPLEY

And they weren't just lost in the mix, and they could have been.

SANDRA BULLOCK

And that's why the film feels real. You feel every single face on that bus takes the bus every day, felt like LA, felt like commuters, felt like real people.

KEANU REEVES

Yeah.

SANDRA BULLOCK

You just – there was not one face or energy or personality that you didn't want to just sit on to experience the disaster, you know? It was it was, again, I think Keanu said it, Jan cast it. It's because of Jan that I have, probably, my career. Because, you know, people ask me to do a lot of action-y stuff.

KEANU REEVES

I don't know, you've got some action under your belt, there, Bullock.

SANDRA BULLOCK

Yeah, eh.

KRIS TAPLEY

Well, speaking of that, and this is my last question, and I'm sure you're asked it all the time. I'm just going to put it into the universe on my end. I know they were asking you about this on the last *Matrix* promotion, Keanu, but, you know, we don't have to talk about *Speed 2*. I've done an entire episode on-

SANDRA BULLOCK

Oh, sweet-

KRIS TAPLEY

-*Speed 2*.

SANDRA BULLOCK

Oh, sweet Jesus.

KRIS TAPLEY

I talked to tons of people and gotten great insights on all that. We don't need to go there.

SANDRA BULLOCK

Yeah, Keanu has nothing to offer on that one.

KRIS TAPLEY

Yeah.

SANDRA BULLOCK

He knows nothing about that.

KRIS TAPLEY

Fair to say that one didn't work, but I'm always encouraging Jan to come back, make one more movie, and I'm just saying this: Keanu Reeves, Sandra Bullock, Jan de Bont, *Speed 3*. The goodwill would be built in. The people would show up. I don't know – I have no idea what the plot for this would be. But, you know-

SANDRA BULLOCK

On the way to the retirement home.

KRIS TAPLEY

Would you be up for it? I imagine you would if the story was right. But, you know, should people like me even get my hopes up that we can tie off this circle with Jack and Annie?

SANDRA BULLOCK

I, you know – before I die, before I leave this planet, I do think that Keanu and I need to do something in front of the camera. Are we, you know, in wheelchairs or with walkers? Maybe. Maybe.

KEANU REEVES

“What?!”

SANDRA BULLOCK

Are we on little scooters at Disneyland? “What?! Keanu! What?!”

KEANU REEVES

“What?!”

SANDRA BULLOCK

“I can’t find my teeth!” We’re at Disneyland with our grandchildren. We’re on those scooters and we’re responsible for-

KEANU REEVES

“Want something to eat?!”

SANDRA BULLOCK

“What?!”

KEANU REEVES

“Want something to eat?”

SANDRA BULLOCK

“My feet? What?!” Oh, you can see it would be a mess. What do you think, K? I mean, it’s, like, look, if somebody writes something brilliant and it puts us in the right place at the right time, you know?

KEANU REEVES

Yeah. Yeah. There’s definitely-

SANDRA BULLOCK

But you can’t force it.

KRIS TAPLEY

Yeah.

SANDRA BULLOCK

You can’t force it.

KEANU REEVES

Yeah. It does feel like it’s – there is a siren call to it. Like, there’s something that, like, wasn’t done, something that – you know, there’s something – there is something out

there that's, like – and I think I would love to work with you again before our eyes close, and-

SANDRA BULLOCK

Even him just saying – like, I'm, like, "Before we kick it," and he's going, "Before eyes close." And you're just, like, "Read me, like, some books on tape so I can sleep better. "To close your eyes."

KEANU REEVES

Yeah.

KRIS TAPLEY

Well, that's too lovely a sentiment, maybe, to ruin with a *Speed 3*, but I don't know, maybe a good one will come along. Who knows?

KEANU REEVES

No, no, I mean – yeah, I mean, I think, you know, we'd freakin' knock it out of the park, but-

SANDRA BULLOCK

I think what it is, is I'm on, like – in the – where were we? Saint Martin. The boat has crashed. We stumble off the boat, and you just pull up and you go, "What were you thinking? What were you thinking?" I'm, like, "I guess I wasn't." I don't know.

KRIS TAPLEY

That would be amazing. Just tie it right into the movie, out of nowhere.

SANDRA BULLOCK

Just tie it into the boat.

KRIS TAPLEY

Well, you know-

SANDRA BULLOCK

Get on the bike.

KEANU REEVES

Our last shot – our last shot of the movie was, like, the last shot in this movie.

SANDRA BULLOCK

What?

KRIS TAPLEY

In *Speed*?

KEANU REEVES

Yeah.

SANDRA BULLOCK

The last shot in the movie was the last shot in the movie? What?

KEANU REEVES

Yeah.

KRIS TAPLEY

The last one you shot.

SANDRA BULLOCK

On the subway?

KEANU REEVES

The last shot of the movie that we made was that shot.

KRIS TAPLEY

In Hollywood Blvd. When you're-

SANDRA BULLOCK

What, *The Lake House*? Oh, no. Oh-

KRIS TAPLEY

We're off the rails.

KEANU REEVES

In *Speed*, when we came back. Like, after Jan was done, when we came back. We shot on Hollywood Blvd.

SANDRA BULLOCK

Oh, that's right. Yeah, the, "most relationships under," yeah.

KEANU REEVES

Yeah.

KRIS TAPLEY

The kiss!

KEANU REEVES

The kiss!

SANDRA BULLOCK

But is that where we start? And we wake up and we're 30 years older?

KEANU REEVES

No, I'm saying it's cool. Like, that was the last shot that we ultimately did for the film.

SANDRA BULLOCK

Oh my gosh, you're right. You're right that. Oh, you're – literally the last shot.

KEANU REEVES

He's literally saying it was the martini, so to speak.

SANDRA BULLOCK

You know what? It was the best martini ever. And I'm not a martini drinker, but I would have that one again, so.

KRIS TAPLEY

That's what they call the last shot, everyone who's wondering what that means.

SANDRA BULLOCK

Really?

KRIS TAPLEY

Oh, yeah.

SANDRA BULLOCK

Huh.

KRIS TAPLEY

I did not teach you something today. I won't believe that.

SANDRA BULLOCK

You can teach me a lot. I'm teachable. Very teachable.

KRIS TAPLEY

I've taken enough of your time. I want to thank you both again. Thank you for making *Speed*. And I really – I mean this, too. I've obviously talked to many people involved with this movie. Not a single bad word about either one of you. So, you know, thank you, as well, for being such great role models and not breaking any hearts because you have a ton of fans out there, as I'm sure you know, so, thank you for that.

SANDRA BULLOCK

Well, thank you for taking me down memory lane. I mean, I realize how much I block out and it's nice to reflect on something that's sweet. There's not a lot of sweet, but, I just – now I'm sort of filled with, like, a full heart. I'm, like – it's, like, a little weepy, you know? It was a good time. It was a really good time. And we were very lucky. I was very lucky on many levels. But thanks for doing this.

KEANU REEVES

Yeah.

SANDRA BULLOCK

This was awesome.

KRIS TAPLEY

Yeah, thank you, and happy 30th anniversary. What can I say?

SANDRA BULLOCK

Keanu.

KEANU REEVES

Happy anniversary, honey!

SANDRA BULLOCK

Happy anniversary, honey! What do you – what is the 30th anniversary? What is the gift?

KRIS TAPLEY

Pearl.

SANDRA BULLOCK

Oh.

KRIS TAPLEY

Yeah.

SANDRA BULLOCK

Yeah.

KRIS TAPLEY

Don't say it.

SANDRA BULLOCK

Yep.

KRIS TAPLEY

That is Sandra Bullock and Keanu Reeves on the Pearl anniversary of *Speed*. Thank you so much, guys. for doing this, again.

KEANU REEVES

Thank you.

SANDRA BULLOCK

Thank you so much. Thank you.

[OUTRO MUSIC]

KRIS TAPLEY

Next week on 50 MPH...

KRIS TAPLEY

As we approach the finish line, how about another list?

PHILIP GAWTHORNE

Con Air. This is just a film that encapsulates the bombastic madness and excess of the '90s, especially '90s action cinema. It's gleefully disreputable.

LIAM BILLINGHAM

Last Action Hero. I think it's something of a master stroke and a deeply, deeply prophetic movie about where Hollywood is going to go.

KRIS TAPLEY

Philip Gawthorne and Liam Billingham, hosts of the *Die Hard on a Blank* podcast, join me to count down the greatest action movies of the '90s.

KRIS TAPLEY

I mean, God, *True Lies* kicks ass, period. Jamie Lee Curtis should have been nominated for an Oscar.

PHILIP GAWTHORNE

John Woo's 1992 masterpiece *Hard Boiled*. It was a deeply, deeply emotional experience for me because it was just so inspiring for what could be accomplished.

LIAM BILLINGHAM

I think that what is so powerful about the movie is Ed Harris being one of the most compelling and sympathetic villains.

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.