

Daylight

1996, Presented by Universal Studios

115 Minutes, Rated PG-13

Directed by Rob Cohen

Chapter 01: Toxic Dumpers (Main Titles)

Daylight is based on a true incident that happened in the late 1940's. A truck carrying toxic materials was traveling through the Holland Tunnel, a mile and a quarter length of tunnel that goes under the Hudson River connecting Lower Manhattan to New Jersey. What happened is that a truck carrying a load of Sodium Disulfide, a toxic and highly flammable substance, got into an accident with an on-coming vehicle, blew-up and almost brought the Holland Tunnel crashing in, and the Hudson River pouring in.

The writer of this film Les Bohem was a book collector, and he was paging through some old *Life Magazines* in this bookstore and he found a photograph of the almost collapsed Holland tunnel, and the shell of this almost burnt to a crisp truck, thus the idea of this film. The director Rob Cohen, graduate from Harvard University, thought that this would be an avenue to return to the disaster films of the '70's, but reinterpret the genre and transcend the genre with the special digital effects of the '90's.

What is Rob Cohen up to now (August 2002) negotiating to possibly direct *The Rock* in a film based on the life of Hawaii's King Kamehamha, also prepping *XXX2* with Vin Diesel and writer Rich Wilkes.

This shot is in the mouth of their tunnel in Rome Italy, at Cinecitta Studios. 90% of this movie was filmed at this studio in Italy. The shot is enhanced by Mattes done by Illusion Arts.

This is a helicopter shot flying through the tunnel. But it is not a full scale helicopter; it is a remote control helicopter, with a camera mounted on the front of it. It is about three feet long. Rob Cohen saw this helicopter advertised in *American Cinematographer Magazine*, a lot of people couldn't figure out how he got that shot.

Chapter 02: Island Girl

All of these things you are seeing in *Daylight* are how these tunnels are constructed and how they are run. This is a replica of the Holland Tunnel control booth, complete with the screens that show both the individual camera shots and the wide-angle camera shots of the tunnel. This also establishes the main device for the people on the surface to figure out what is going on in the tunnel, so it is your initial set-up.

Chapter 03: I Hate New York

One of the challenges of a film like this is that you have to introduce a great number of people in a short amount of time, the survivors. Not only do we introduce the survivor's but we give you a brief glimpse of what their life is like, thus you can kind of wager how they will react to the disaster.

Here is our leading lady, Amy Brennan. The star of the first year of the television series *NYPD Blue*, *Casper* and the Michael Mann film *Heat*, she played opposite Robert DeNiro. She is a graduate of the Harvard Divinity School. The director, Rob Cohen, felt that her beauty was accessible and real. If you wanted to have a character that other woman in your audience can identify with in what is typically consider a male action genre, let's place a heroin in the center of it that we can like and believe. This is a little bit more believable than having Stallone trapped in a tunnel with Cindy Crawford.

Biography for Amy Brenneman

Nickname Ames

Mini biography

Amy's mother, a superior court judge, was one of the first women to graduate from Harvard. Her father is an environmental lawyer. Amy is also a graduate from Harvard, where she majored in comparative religion. She spent one semester studying sacred dances in Nepal. While in college, she formed the Cornerstone Theater Company, a touring production company that takes classics to small towns and encourages locals to participate in them. After touring for five years, she moved to New York where she became a teacher in Brooklyn. She landed her first tv role in 1992.

Spouse

Brad Silberling (30 September 1995 - present) 1 child

Trivia

Amy has two brothers. Matthew, her older brother, is a lawyer. Andrew, her younger brother, is an interactive software producer.

Daughter, Charlotte Tucker, was born weighing 7 lb, 12 oz. [20 March 2001]

Graduated from Glastonbury High School, Glastonbury, Connecticut, in 1982.

Graduated from Harvard University in 1987.

The voice on the answering machine, the voice of David is the director Rob Cohen, playing her married lover. Coincidentally, the name David was chosen, because Amy at one point in her life had an affair with a married man named David. And like all married men that have affairs, David is a rat!

There was 2,000 rats used for this film, this one was the largest. He was 18 inches long. On the first take, she opened the drawer and the rat looked up at the camera. It looked like he just got caught red-handed sniffing her underwear. The crew all busted out in laughter and they re-took the shot for this shot.

Chapter 04: Nord's World

Here they are introducing Vigo Mortenson. One of the challenges of the picture was that they had to make this NIKE type commercial inside the movie, while Vigo was shooting *Portrait of a Lady*, a film by Jan Campion. Vigo was a costar in the film *Crimson Tide*; he played the character of Wheps. The character of Elliot at the table is Rob Cohen, with a wig on. There is a saying in Hollywood, "That directors are all men who are too short to be actors." That was Rob Cohen second and finale cameo appearance in this film.

Chapter 05: The Weave of Fate

Here is the introduction of Collin Fox and Claire Bloom. Collin Fox is a very fine Canadian actor; Clare Bloom is a leading star of the British stage and Cinema. At the age of 16 she was Charlie Chaplin's leading lady in his last film.

Renoly Santigo, being introduced here, first was seen in *Dangerous Minds*, then to Trena Davis and now over to Sage Stallone, who is Sylvester's eldest child. When they changed the character to a white person, from a black person, Sly asked if his son could be considered for the role. Rob Cohen agreed only on the condition that he would have

Primary source director's commentary by Rob Cohen, compiled from other sources and Copyright © 2004 by Jay Seller

to audition and would be selected only if he was the right person for the role. Rob Cohen stated that he was selected for the part by his own merits.

And finally, after introducing all of the other characters, the introduction of Sly. Rob Cohen stated that he was an incredible individual to work with. He stated that Sly is an intelligent, self-defined person. You may not be aware of this but he wrote *Rocky*, and held on to it for himself, even after he was offered over a million dollars to sell the rights to the movie. He has become an icon in the motion picture industry and has entered two names into American culture, *Rocky* and *Rambo*. He has been a mega super-star for twenty years. He defined this genre of filmmaking. He also does most of his own stunts in the movies that he appears.

Biography for Sylvester Stallone

Birth name

Michael Sylvester Enzo Stallone, **Nickname**, Sly, Italian Stallion, **Height** 5' 10"

Mini biography

Sylvester Stallone became one of Hollywood's highest paid actors, usually playing monosyllabic, antisociety, underdog heroes. While Stallone has attempted to extend his range into film comedies and drama, his real box office success continues in action films.

Spouse

Jennifer Flavin (17 May 1997 - present) 3 children

Sasha Czack (28 December 1974 - 1985) (divorced) 2 children

Brigitte Nielsen (15 December 1985 - July 1987) (divorced)

Trivia

- Oil paints in his spare time and considers Leonardo Da Vinci his personal hero.
- Daughter, with Flavin, Sistine Rose, born. [27 June 1998]
- Ranked #92 in Empire (UK) magazine's "The Top 100 Movie Stars of All Time" list. [October 1997]
- 2 1/2-month-old daughter undergoes open heart surgery at UCLA Medical Center. The procedure went well. [November 1996]
- Daughter Sophia Rose born. Mother is fiancée, Jennifer Flavin. [27 August 1996]
- Part owns Planet Hollywood restaurants with Bruce Willis and Arnold Schwarzenegger.
- Birth complications, caused by forceps, resulted in paralysis of the lower left side of his face, manifested by a perennial snarl and slurred speech.
- He sued writer Peter "Taki" Theodoracopulos and the British magazine "The Spectator" in 1991 for suggested he acted in a cowardly and hypocritical way when he "ducked the Vietnam War."
- At 15, his classmates voted him the one "most likely to end up in the electric chair."
- Son Seargeoh (b. 1979) is autistic.
- Stallone was paid a mere \$60,000 to do Cop Land (1997). It is said that he did the film to play a serious role and escape his action hero cast type.
- Listed as one of twelve "Promising New Actors of 1976" in John Willis' Screen World, Vol. 28.
- Brother of Frank Stallone.
- Father of Sage Stallone, who has acted with him in Rocky V (1990) and also Daylight (1996).
- Cousin of 'Paul Dion Monte'.
- His Miami 24,000-square-foot villa and its three guest houses sold after two years on the market for \$20-\$24 million.
- Dislikes his first name, usually referred to as "Sly."
- Stallone's mother is a fan of Jackie Chan. Chan and Stallone are very good friends.
- Sued by model Margie Carr, who contends that he tried to force her to have physical relations with him last year at a Santa Monica Gym. [26 February 2001]
- Born on the same day as President George W. Bush and Fred Dryer.
- was originally slated to play Detective Axel Foley
- 14 February 2002 - Sylvester sued his former business manager, Kenneth Starr, for giving him bad business advice. He claims \$17M in damages. Part of the advice was for him to hold onto his shares in Planet Hollywood, the now bankrupt restaurant chain, despite it already being in a financial bind.
- His father Frank was a hairdresser and mother Jacqueline is a larger-than-life eccentric who's also sought fame as an astrologer and women's wrestling promoter. Her maiden name is Labofish.
- CBS considering "Father Lefty" TV series he created and produced for fall 2002 schedule. Star Danny Nucci set to star as offbeat Miami priest if controversial series gets the greenlight.
- Has a half-sister Toni Ann Filiti-Schaub, the daughter of his mother Jackie and her second husband, Tony Filiti.
- 3rd child with wife Jennifer, Scarlet Rose born 25 May 2002 in Los Angeles, weighed 7 lbs, 8 ou.
- Has a total of five children, Sage & Seargeoh with 1st wife Sacha and Sophia, Sistine & Scarlet with 3rd wife

Primary source director's commentary by Rob Cohen, compiled from other sources and Copyright © 2004 by Jay Seller

Jennifer

- Brother-in-law of Louis D'Alto.
- Was 24-years-old when he got his first starring role in the porno "The Party at Kitty and Stud's" (which was re-released and re-named "The Italian Stallion" after Stallone's "Rocky" success), in which he played the role of "Stud". He was paid \$200 to play the sex-craved gigolo and appeared in almost every scene nude.
- Italian-American
- Attended the University of Miami on an athletic scholarship
- Went to Montgomery Blair High School in Silver Spring, Maryland
- Broke up with then-girlfriend Jennifer Flavin by sending her a "Dear Jane" letter via FedEx. They later reconciled and married.
- Has his look-alike puppet in the French show "Guignols de l'info, Les" (1988).

Personal quotes

- "Once in one's life, for one mortal moment, one must make a grab for immortality; if not, one has not lived."
- "That's what Rocky (1976)'s all about: pride, reputation, and not being another bum in the neighborhood."
- "I'm not handsome in the classical sense. The eyes droop, the mouth is crooked, the teeth aren't straight, the voice sounds like a Mafioso pallbearer, but somehow it all works."
- "I'm astounded by people who take eighteen years to write something. That's how long it took that guy to write Madame Bovary, and was that ever on the best-seller list?"

Salary

D-Tox (2002)	\$17,500,000
Driven (2001)	\$20,000,000
Cop Land (1997)	\$60,000
Assassins (1995)	\$20,000,000
Cliffhanger (1993)	\$15,000,000
Over the Top (1987)	\$12,000,000
Rocky IV (1985)	\$15,000,000
First Blood (1982)	\$3,500,000
Rocky (1976)	\$23,000
Death Race 2000 (1975)	\$1,000/week
Party at Kitty and Stud's, The (1970)	\$200

Biography from Leonard Maltin's *Movie Encyclopedia*:

He was just a bit player for the first five years of his movie career, playing leather-jacketed greasers or small-time hoods, before breaking into the star ranks with *Rocky* (1976), the feel-good story of a two-bit boxer who gets a once-in-alifetime title shot and makes good. In a way, it was also Stallone's once-in-alifetime shot; it remains one of the most enjoyable movies he's ever done. A drama student at the University of Miami, he returned to his hometown to crash the stage, appearing in a few off-Broadway productions and a porno film (since retitled *The Italian Stallion* before making his "legitimate" screen debut as a subway thug who menaces Woody Allen in *Bananas* (1971).

The heavy-lidded Stallone worked in *The Lord's of Flatbush* (1974, to which he contributed some dialogue), *The Prisoner of Second Avenue*, *Capone*, *Death Race 2000*, *Farewell, My Lovely* (all 1975), and *Cannonball* (1976) before taking his biggest gamble to date. Thinking himself doomed to a lifetime of stereotypical supporting roles, he wrote *Rocky* with himself in mind, selling the property for little money (but a share of the profits) with the proviso that he play the lead. The lowbudget sleeper won a Best Picture Academy Award, earned Stallone Oscar nominations both for his script and his acting, and made him an overnight star. Flush with success, in 1978 he cowrote and starred in *F.I.S.T.* an epic story about union organizing, and the picaresque comedy-drama *Paradise Alley*, an urban drama about three brothers, which he also directed. Neither of these was very successful, and Stallone penned, directed, and starred in *Rocky II* (1979) to recapture lost ground.

The problem was, audiences didn't seem to want to see him as anyone but Rocky. Neither *Nighthawks* (1981, a solid urban thriller) nor *Victory* (also 1981, a misfired actioner with a soccer theme) drew the expected crowds, but the surprise success of *First Blood* (1982) gave Stallone another icon-like character that audiences cottoned to: taciturn tough guy and Vietnam vet John Rambo. *Rambo: First Blood Part II* (1985) and *Rambo III* (1988) were denigrated by most critics, but scored big at the box office.

Stallone's subsequent films have been hit-or-miss propositions, both artistically and commercially. *Staying Alive* (1983, a sequel to *Saturday Night Fever* that he cowrote and directed but did not star in), *Rhinestone* (1984), *Cobra* (1986, costarring then-wife Brigitte Nielsen), *Over the Top* (1987), and *Lock Up* (1989) can most charitably be described as mistakes. Typically Stallone has followed these unsuccessful experiments with returns to the *Rocky* saga (sequels in 1979, 1982, 1985, and 1990), which, amazingly, have all paid off handsomely.

In recent years he's shown a willingness to kid his own macho image, as witness the lighthearted *Tango & Cash* (1989, as a bespectacled, yuppified federal agent), the old-fashioned farce *Oscar* (1991, as a Prohibition-era gangster trying to go straight), and the broadly comic *Stop! or My Mom Will Shoot* (1992, as a cop tormented by his loud-mouthed mother). His summer 1993 release, *Cliffhanger* brought him back to straightforward action fare and big-time box-office success. He followed it with the futuristic *Demolition Man* (1993) and the action vehicles *The Specialist* (1994) and *Judge Dredd* (1995).

Primary source director's commentary by Rob Cohen, compiled from other sources and Copyright © 2004 by Jay Seller

Copyright © 1994 Leonard Maltin, used by arrangement with Signet, a division of Penguin Putnam, Inc.

They have completed the introduction of all of the characters that you need to know to follow these characters into the accident in the tunnel.

Chapter 06: A Robbery in Chinatown

Edward Tarnel designed the tunnel and came up with the concept in 1918, began construction in 1921. Tunnel runs under 24 feet of river bed and 72 feet of river water.

Continuity: When the Cadillac driven by the jewelry thieves is racing through the tunnel, the grille of the car varies between being in perfect shape and being completely ripped out.

Chapter 07: Tunnel to Hell

Here is the scene where you explain all of the information about the tunnel that the audience needs to know about the nature of the tunnel.

All of the engineering of the tunnel is accurate to how the New York Transit Authority runs their tunnels.

One thing nice here is that there are no villains, it is simply an accident in life. This is not *Die Hard* in a tunnel. Stallone's character is a life saver and not a life taker.

Chapter 08: Horizontal Inferno

The explosion of the tunnel is two minutes long. This is a huge mass of destruction that takes place on three different tunnel sets. The (1) fire tunnel was built up in Industrial Light and Magic's territory, and here you have a (2) combination of miniatures and (3) full sets.

The shot with the family in this station wagon, is a combination of a real set with the fire, a shot of the interior of the car lit in the studio and then blue screen for the fire outside of the car, the car is being lifted with airbladders and then back to the real set. This gives you an idea of how it is a complicated set up for each part of this fire as it storms through the tunnel.

Madelyn is wrong about the reason cars are safe during thunderstorms. She claims it's because the tires are made out of rubber, but it's really because a car is a metal "cage."

The explosion at the mouth of the tunnel is real; it is 500 gallons of gasoline, with 500 yards of primer cord and mortars. Even in this shot you have a combination of miniature shots within it, done by Grant McCuine Design. The boulders from the tunnel entrance falling onto the cab.

Chapter 09: "Chief" Latura

So who should get credit for all of these shots, several companies and individuals, but mostly; (1) Industrial Light and Magic, (2) Grant McCuine Design, (3) Illusion Arts and

Primary source director's commentary by Rob Cohen, compiled from other sources and Copyright © 2004 by Jay Seller

(3) Kit West Effects. Kit West was responsible for the onset effects of many of the cars getting dumped and crushed, also the explosions.

The director Rob Cohen knows something about disaster. He survived one. It was a hotel fire in Boston in 1979 while he was working on *A Small Circle of Friends*, his directing debut. Cohen was trapped in an eight-story bedroom at about two o'clock in the morning. Cohen was rescued from a ninth story window ledge by outstretched fire department ladders. Five people died in the conflagration. "It was like a real life *Towering Inferno*," Cohen recalled. "I had seen the movie and actually used some of the survival techniques from it: staying low to the floor to avoid breathing the smoke, using wet towels to block off the bottoms of the doors, staying put until the rescuers showed up."

Cohen stated that in this sequence he attempted to show the chaos that develops in a situation like this. The actions of Stallone in this scene reveals to us, that he has to be something more than what he seems, in other words this taxi cab driver has some history to his character. So in this scene with Nester here, we learn that Stallone was once the chief of medical services and for some reason left that profession. This is called back-story for a character.

Chapter 10: "Is Anybody Out There?"

This is an Illusion Arts matte shot (the tunnel entrance.) Which had the flames added, Hudson River added and the traffic on the New Jersey side. This is a full-scale fire. The flames were forty feet high and about 25 feet wide. The set they built was about 1/3 of a mile long in the back lot of Cinecitta Studios. It had several re-dresses. 1. Actual daily use tunnel, 2. The tunnel right after the explosion, 3. The parallel tunnel.

Chapter 11: The parish

This is the only real New York shot that they did. This is the entrance to the Mid-Town Tunnel in New York. The Mid-Town Tunnel Authority was good enough to shut down the tunnel for the movie on a Saturday night, from 6 p.m. to 6 a.m. It was about 8 degrees; look at Stallone without a coat on. Now watch the matching, as he enter the tunnel on the back of this tractor, he is in Cinecitta in Rome.

These were the first shots done in Rome, with Stallone on the back of this tractor. It is the start of 1,500 set-ups shot for this movie.

Now in the third re-dress of the tunnel set, the parallel tunnels. These tunnels have two tubes, one with traffic going from New York to New Jersey and then a second tunnel going the opposite direction.

How do you get from the accident scene to the ER, the EMS guys transport you (Emergency Medical Services). These are the guys that go into the disaster areas and pull you out. The World Trade Center, the collapsed building, or just on the accident scene the ones who cut you out of the crushed cars. Now in New York this service is known as the EMS team and they provide special disaster work. Paul Maniscokal, was the

technical advisor and was the head of the EMS in New York and also was the first non-Oklahoman on the scene at the Oklahoma City bombing. These guys are tough and fearless, and trained paramedics.

Here is a plot device. They get rid of the current EMS director, so that Stallone can carry out his plan to reach the survivors. So Mark Ralston, which you saw in the *Shawshank Redemption* just, got killed here.

Chapter 12: The Survivors

Now back to the original tunnel with the survivors and the dysfunctional family. Here another little bit of dialogue that serves to motivate this character. The father states, "I'm going to get you out of this tunnel." a promise to his daughter that he takes very seriously.

Continuity: After George meets the first survivors, he hands them his flash light and heads off to look for more people. In the next shot he is holding the flashlight.

Now you are viewing the fourth re-dress of the tunnel. This is the called the mid-river dress of the tunnel. It is 1/3 of a mile long. The use of the curve allows them to re-dress the set to make the Holland Tunnel, 2/3 of a mile long, when the real tunnel is 1 ¼ mile long, built close to scale. You can compare this to the Eisenhower Tunnel, which is 1.7 miles long and opened in 1979 with traffic going both directions.

Chapter 13: Madelyne and the Juvies

Notice that the first action sequence in the film is given to Amy Brenamen. This probably doesn't seem like a big deal to film goers, but to the Hollywood think tanks, there was a lot of questions, as to whether this was a good idea. Stallone was the action hero, why isn't this first scene involving him? The idea of course, is that ordinary people in extraordinary situations become heroes. This is a lesson that America witnessed in the September 11 tragedy.

This scene was known as "the wire." Cohen felt like he needed to give this scene to her, to demonstrate how in these situations, normal people become heroes. This also provides for a good strong identification to our leading lady. These shots were all done inside of a real bus, they never cut it apart.

In case you are wondering, New York does run high voltage wires through these tunnels; in fact they also run huge gas lines through the tunnels. Rob Cohen realized this as he was having a tour of the tunnels. He encouraged the writers to include reference to these facts in the script.

Now an example of double jeopardy, you have the gas leaking from the bus and the electrical wire swinging above the bus. This scene grabbed the audience. This is always a risk. When you have the opening disaster scene, you need to keep the audiences attention and not become anti-climatic. The challenge in this movie is to keep the

disaster going to keep the tension high and the action going while we let the audience experience aspects of these peoples character.

Chapter 14: High-Tension Wire

I don't need to express the two dangers here, but in case you are missing the point. If the cable touches the bus they will be electrocuted, if the cable touches the gas, it will explode.

This is Amy doing all of her own stunts as she grabs the cable. The cable weighed over 100 lbs., with the sparking ends, complicated bit of editing, as they try to tell the audience this story.

As they cut the power, we go to the battery lighting. This provides a new bit of lighting for the tunnel.

Chapter 15: Poison Air

The story requires that Stallone affects the direction the story takes, we are in the third or fourth reel of the film, twelve reels in all, but we are basically at the end of the first act.

Rob Cohen thought that the best way to show how the tunnel was built was to show the audience an actual architectural model of the tunnel. He also wanted to show a model that reflected the age of the tunnel. The tunnel was built prior to World War I, designed by Charles M. Holland, who died two days before the tunnel was completed.

If you are a real film buff, you will notice the editing problems with this scene. Each actor is addressing the wrong character as they speak; no one is looking in the correct direction. The saving grace of the scene is the fast paced nature of the scene, in other words, you don't notice.

Chapter 16: Kit's Plan

The cut from that miniature fan to this 18-foot diameter fan is one of Rob Cohen's favorite cuts in the film. Hydraulic motors designed by Kit West propelled the fans.

Back to the toxic fire, this fire burned almost non-stop for weeks on end during the filming. They burned natural gas, sixty feet wide, with a high chimney that went out of the set at that point, to vent the enormous heat and fumes. The set was built to withstand the fire, explosions and the floods, a very complicated set. There is a lot of dynamics being used to make sure the audience would not get bored in this small environment, always working to give you an interesting view.

Chapter 17: Grace's Bracelet

There is huge fans that drive in fresh air into the tunnels, and come out under the road way. What they do is drive the fumes of the cars out the ventilation shafts. There are two ventilation shafts between Manhattan and New Jersey.

Here you get a glimpse of characterization. What they are attempting to show you are that Stallone had a flaw, something went wrong in his past, thus he has a need to redeem himself.

Chapter 18: The Fans

For this sequence with the fans, it called for four different sets to be built. Here is the first one, the fan room. They just made a transition from set number one to set number two. As he jumps, they cut to set number two. This is Stallone walking on an 18-foot fan blade. He is up eighty feet in the air also, as the set is eighty feet high. There are no softy wires on him either. This is the one stunt in the film that did cause injury. Stallone cut his head and had to have four stitches.

He is now about 40 feet down this set, very strenuous work, riding day after day on these fans, going around and around. As he drops this is the third set, another eighty-foot set. This set has a forced perspective of the fan at the top.

Now the fourth set, which was known as the cyclone room. This would be under the road bed that you drive on. There is this space there, and the air is forced through it at about 160 mph.

Rob Cohen was careful early on in the film, not to bring in a big musical score. This is the beginning of hearing that musical score. His reasoning was, when you are in this situation you do not hear music, you hear the immediacy of the situation. This film received an Academy Award for Best Sound Design.

Chapter 19: The Rescue Team

The shaft that he looks up, only extended about thirty feet, but with the amazing process of digital compositing, it appears to go up about a couple hundred feet.

The entrance of Stallone here establishes that he is an invincible guy; he is a normal guy who could be beaten. So they immediately attempt to portray him as a non-Rambo kind of guy.

Chapter 20: A House of Cards

The image of the wall bulging and giving into the forces of water behind it, came to Cohen out of his experience in that Boston hotel fire. He stated that as he was crawling on the floor of his hotel room he looked up at the wall and saw the wallpaper peeling off of the wall. At which point he realized that the fire was burning its way into his room.

A lead floor accomplished the effect, with tiles on it. Then from the other side they rolled a bowling ball down the floor. It forced an indentation in the lead floor, which caused the tiles to ripple and give. Then with hydraulics they forced muddy water through the cracks.

Here we have father and son working together in a scene, crawling through four different tunnel sets.

Chapter 21: Panic

Sixty feet of this tunnel was constructed to be only twelve inches thick, then broken into seven sections set with explosions. The water coming in the ceiling is controlled by 23 industrial pumps beginning to pour water in, as well as 10,000 gallon tip tanks that were stacked up eight high. The water arriving at their feet is slightly pre-mature, as it would have taken longer for that to happen, but it is a movie.

Chapter 22: Nord's Shaft**Chapter 23: High and Dry**

The blocking for this movie is complex, due to the number of actors on set at all times. Here we have a dozen actors and a dog. This rarely happens in a movie; normally it is just two or three individuals.

Rob Cohen had a switchboard next to his director's chair and at any point or time that he desired he could press a button to get a ball of fire in the background.

Chapter 24: The Official Decision**Chapter 25: The Moment of Truth**

Now they are introducing us to a new concept. That is the idea of opening the tunnel up to get these people out. In the explanation they mention the pressurization of the tunnel and the thought of the tunnel imploding. This will be explained in greater detail later.

Watch this scene with Amy and Sylvester, it is done in one shot, Rob Cohen developed a special crane that rode along the ceiling, called a gantry crane that rode along the ceiling, just for this shot. Look how the camera started in front of them and then rotates 180 degrees to go in front of them and show the survivors waiting in the background. Now we are moving over one of the blockage of cars, once again angling and they continue to talk. Here is the beginning of bonding, between these two characters. This is all done in one shot in the tunnel, think to yourself, where is the camera and where is the crew?

We are at day 50 of 115 day shoot. At this point Rob Cohen stated that the crew became more comfortable with the riggers of the tunnel, the noise level of the flames and water, and the cramped confines of the tunnel itself.

Just to give you an idea of how difficult filming can be this sequence is 7 minutes long on film. It is made up of over 100 shots, and each shot required some type of special task.

Chapter 26: A Hell of a Bang

The explosion behind Stallone is done in miniature and then added by CGI. The tanker rolling towards him is real. If Stallone had tripped it would have rolled right over him. The mud wall is also in miniature.

Chapter 27: George's pit

This was a pit in the tunnel that was covered over with steel and the roadway. So that they could collapse the steel to make the roadway sink down. This is a natural occurrence to the weight of the water on the roadway. It also was previously established that this area existed under the roadway, as Stallone went through it. This is the sixth address of the tunnel.

Here is another example of the fact that Stallone is not a super hero, he can not lift this truck up.

Revealing mistakes: When Eleanor is holding the pipe in George's mouth after he has been pinned under the truck the sleeve of a bright pink wetsuit can be seen under her shirt sleeve.

Continuity: When George falls into the hole, it would have instantly filled with water because the rest of the tunnel was almost waist deep.

Notice the change of the survivors, as they now are working as a team, in this scene, it originally called for stunt doubles, but the cast wanted to do the scene themselves, even lifting this 220 lb. man out of the pit. Collin Fox, is the older gentleman in this picture and he is 67 years old. It took three long days filming this scene.

Now we are on the New Jersey side of the river, under the famous Colgate sign. This is where the Tunnel Authority is actually located. Here on the dock we have a great perspective shot to remind us where we are located. Also this is like the miner's wife waiting at the mouth of the mine for the rescue of her husband.

Chapter 28: Kit's Confession

The telling of the back-story of a character is always hard, as you don't want it to sound like a monologue.

Chapter 29: Sarah's Meltdown

Now the next problem is addressed. As the gas fires go out, it means the water is rising. The damn could never hold the water back forever. All it was meant to do was to buy them some time. He is jumping from one piece of the ice flow to the next.

Chapter 30: Kit's Swim

The water looked too clean here for Rob Cohen and he was afraid that it gave away the fact that they were in a tank. So he had them cook up some spinach and dump it into this water to float around, to look like water at the bottom of a river.

Scene is lit by flashlights. The images on the walls are symbolic for salvation. In other words not all hope is lost for these individuals.

Chapter 31: There's Always a Chance

Now you have been blasted away with action sequences, so here is a valley. You can't have peaks unless you have valleys. Here we get some hints as to who these people are and where they are.

Primary source director's commentary by Rob Cohen, compiled from other sources and Copyright © 2004 by Jay Seller

Chapter 32: Leaving George

Chapter 33: A “Short” Swim Underwater

Actors are again doing this stunt. This was a sealed tunnel they are swimming through, but the ceiling could be removed at a moment's notice. Clair Bloom was the only person that refused to do the stunt. She was too afraid to swim the distance, even though they had scuba divers underwater to help them. Rob Cohen finally convinced her to do, by stripping to his underwear and jumping in.

Rob Cohen got this idea when he went to visit the salt mines in Salzburg. The salt miners on the upper levels would carve chapels and Roman Catholic artifacts in the buildings. The miners would pray or have confession, prior to going to the lower levels of the salt mines, that way if they died in their day's work, they would have died with their religious rights. The sandhogs that built the tunnel were mostly Irish Catholics, and might have done such a thing. Although there are no historical facts to back this concept up, it works great cinematically for a place for these individuals to come to their end.

Chapter 34: Rats in the Chapel

The sets were built on shaker motors to allow them to rattle the set as the stabilization becomes questionable.

The guest stars for this scene, 2,000 rats imported from England. These rats had never been outside of a cage, and they were trained to run from one end of the sets, up the stairs, and under the altar. They performed great, unless someone screamed too loud. So the actors are pantomiming and then the sound was added in post-production, just to keep the rats on their path. These rats are the great-great-great-great grandchildren of the rats in *Indian Jones and the Last Crusade*. When Harrison Ford is in the channels of Venice, these are the ancestors of the Spielberg rats. Cohen stated, “If you're a Spielberg rat you can work in my picture at any time.”

How did they train them? They placed their feeding and sleeping quarters behind that hole in the wall. Thus they learned anytime they wanted to get feed they had to go through the wall.

Chapter 35: The Bedrock Chamber

Chapter 36: Cooper Returns

Difference in the character of Stallone here, this is not Cliffhanger, he is not a superhero, so he can't climb this wall.

This is fifteen feet of water, the crew many of which could not swim are being held in place by divers. They were in this set for twelve days to do this sequence. It was a very slow filming process, a closed space with fifteen feet of water.

Chapter 37: Nine Inches of Air

Blowouts are completely real phenomena. They happen in tunnel construction. Every thirty feet you go down you increase the atmospheric pressure by double, so you have twice as much pressure as you do at sea level. When they build these tunnels they fear hitting a weakness in the riverbed, because the air pressure could cause the weakness to explode like a champagne bottle, or like shaking up a coke bottle or a beer bottle. It then causes a kind of artificial geyser called a blowout. This happened to a team of sandhogs working on the east tunnel in 1915, a guy by the name of Marshall Maybee. He was blown out through the river bed of the east river, through the river, fifty feet above the river, landed back in the east river, was saved and went on to work on digging the Holland Tunnel. This was written up in the New Yorker Magazine.

So they begin to do the set-up of the blowout idea.

Chapter 38: Voices Under the floor**Chapter 39: The Mud Ceiling**

This scene now is a big contrast from the bright antiseptic lighting used in the previous scene.

Stallone yells at the tunnel, which has become the villain in the movie. The tunnel moans back its response to the victims it has swallowed up into itself.

Chapter 40: The Blowout

Okay now I am going to give away a huge secret to this film. This is shot dry for wet. Everything you see now is done dry, not in the water. All that you see, looking like water is created by the computer. The actors are on wires, being shot in slow motion. All of these bubbles, all of this muck and mire, are computer generated. Amy is also on wires. There are huge fans blowing the hair and this peep moss on the set. The computer is now animating the spinach parts that were used before. Not one drop of water in this entire sequence. This is the first time it had ever been done in the computer with CG effects.

As they surface, this is being filmed in a tank and seamlessly blended with a New York City background, which was shot on Vista vision. Her breath is being animated to make it appear to be cold.

Continuity: When Kit and Madelyn are coming out of the water after the explosion the sky is cloudy, but when they are saved a few minutes later the sky is clear and the sun is shining brightly.

Here is a space cam shot of all the boats going in. They are placed in the Hudson River using CG digital compositing and finally a real shot of New York City.

Chapter 41: Daylight

Now back on the docks on the New Jersey side and tying up all of the loose ends.

Here is the giving back of the bracelet, which was originally cut from the final end of the film. The preview audience threw a fit, and so he added it back in for the general release of the film.

Chapter 42: I'll ride with you...

Chapter 43: End Titles (“Whenever There Is Love”)

The Making of Daylight

Chapter 01: Introduction by Sylvester Stallone and Rob Cohen

Chapter 02: Real-Life Drama

Chapter 03: Sylvester Stallone as “Kit Latura”

Chapter 04: Casting, Don't show this chapter.

Chapter 05: Production: Creating the Tunnel

Chapter 06: The Explosion

Chapter 07: The Fan Sequence

Chapter 08: Trapped Under the Truck!

Chapter 09: The “Blowout” Sequence

Chapter 10: The Music Score

Chapter 11: Conclusion

Supplementary Section

Theatrical Trailers

The Featurette

Music Video “Whenever There Is Love”

The “Daylight” Archives