

Scot McKay (00:00)

All right, everybody. This is your main man, Scot McKay.

Emily McKay (00:03)

And this is Emily McKay.

Scot McKay (00:04)

And we want to welcome you to another episode of The Big Show. It's been 10 weeks and you're up. I am. And we've selected a topic that I think you uniquely have to be my co host for because it's about on screen relationships in TV and movies. And I don't watch more TV or movies with anyone else in this life than you. Matter of fact, you're probably the only one.

Scot McKay (00:29)

Who is an adult I really do watch T V and movies with, so who better to comment with me on what we've seen?

Emily McKay (00:36)

yes, and you're so sweet to go ahead and watch them with me. I do I do put him through a lot when it comes to watching my girly movies.

Scot McKay (00:44)

yeah, but we're both dating and relationship coaches, so a lot of this is well, field research.

Emily McKay (00:49)

I like that. We'll call it that.

Scot McKay (00:51)

Yeah, Clint Eastwood, Spaghetti Westerns, not a whole lot of field research in this regard. No. Yeah, well they're

Emily McKay (00:55)

No, but I watch those with you too.

Scot McKay (00:58)

fun, but hey, it's not like it's a rom com, right? Right. Now, here's the thing. When researching this, it was harder than you think. I mean, you're guessing there's gotta be a thousand movies out there and T V shows that have

Scot McKay (01:14)

a couple worth talking about, but there really aren't. When you start trying to kind of refresh yourself, doing a little Google search here and there, you find the same like dozen and a half ones coming up again and again. And here's the thing about that, everybody's already talked about them.

Emily McKay (01:29)

Yes, well they have that special magic.

Scot McKay (01:32)

Yeah, you got your Adam Sandler and Drew Barrymore movies over and over again. Matthew McConaughey and Kate Hudson and whomever he's with, right?

Emily McKay (01:40)

Right.

Scot McKay (01:41)

And your Billy Crystal and Meg Ryan movies, and you know, they all basically follow the same rom com formula too.

Emily McKay (01:49)

Right. But we're gonna talk about something more deep than that. Like what causes the spark? What makes them special?

Scot McKay (01:55)

Yes, we don't want to talk about the stereotypical ones. So in case you're wondering, especially you guys, we're not going to put you through Titanic and The Notebook either, because that's been talked about ad nauseam. Yes. Yeah. So the first one we're going to talk about, how about this? Rip and Beth from Yellowstone.

Emily McKay (02:15)

I like the dynamic of them. I mean initially we didn't like them, but they actually grew on us.

Scot McKay (02:20)

Well, I think through the entire Yellowstone series, you're like, Man, this is dysfunctional AF if they ever even actually get together. It's interesting because if you listen to women, women will say, I want to find my very own Rip Wheeler because he's so manly.

Scot McKay (02:36)

Then I saw an interview with him and he's like, I don't understand it at all. Because like Rip's a killer. He's a terrible guy. He's a mean some bitch who murders people.

Emily McKay (02:46)

Cold hearted.

Scot McKay (02:47)

Takes them to the train station, the whole shooting match. And I would love to find a nice wife just like Beth Dutton, said no man ever.

Emily McKay (02:57)

She she's the the the true version of crazy.

Scot McKay (03:01)

Yes, well she is. She's kind of psycho. Plus I think Rip's the only guy who can actually handle her.

Emily McKay (03:06)

Yeah, that's a rough relationship, but because they're both so rough around the edges, they complete each other. I mean, she needs a man who can like really handle her. Otherwise, she's gonna railroad him so badly that she'd end up not liking him. What makes him special or likable for a woman is, well, he he's taking care of her. He's not mean and cold hearted towards her. He's there to protect her. So if anyone messes with her, they will have to go through him or at least answer for it.

Scot McKay (03:36)

You know, I think Rip's a good example of the Mr. Nice Guy dilemma. He is good and a provider and a protector to Beth and also to their adopted kid, right? Right. But anybody who tries to hurt that family, they're they're done for.

Emily McKay (03:55)

In very bad ways, yes.

Scot McKay (03:57)

So he isn't Mr. Nice Guy. He's not gonna be anybody's doormat. He doesn't beg Beth for anything. And he found a woman who doesn't need to be begged to.

Emily McKay (04:06)

Well I also like the fact that he's level headed. He didn't just jump. He thinks it through and then then he follows through with it.

Scot McKay (04:13)

Now see Beth can lose her mind.

Emily McKay (04:15)

Yes, She's emotional. She just goes straight to destruction.

Scot McKay (04:20)

Yeah, I know, right? So it's kind of a turning of the tables, if you will, on some of the other couples we've seen, you know, like in the good old days. A good one that comes to mind is George Jefferson and Weezy. George was kind of like all over the place, right? And it was always Weezy who was like calling him back to account and saying, Okay, hold on here. Kind of like the George Lopez show too. Because George Lopez is being George Lopez and talking like this and going crazy and his wife is always

Emily McKay (04:48)

Settle down. Right. It'll be all right. Yeah. Let's think this through.

Scot McKay (04:52)

Yeah, that's like going back all the way to The Honeymooners.

Emily McKay (04:56)

Oh my gosh, that was a long yes, I mean

Scot McKay (04:58)

That's the stereotype.

Emily McKay (04:59)

They're the beginning of relationships that were dysfunctional back in the day. On TV. Yeah, and what made them funny is 'cause that was a new concept that was comedy 'cause in real life people didn't behave that way.

Scot McKay (05:11)

Ralph and Alice Cramden. I mean big old Jackie Gleason, the bus driver all tough, and then when it comes down to some kind of crisis, he's Hammina, humina, hammana, what am I gonna do? Right. And then his wife would always be the one who saves the day. Right. And he goes from someday straight to the moon, Alice, which isn't exactly domestic violence

Scot McKay (05:32)

threats or anything, right? Right. To baby, you're the best. And they hug, you know, and the screen fades to like a heart shape.

Emily McKay (05:39)

Ralph.

Scot McKay (05:39)

Ralph. Yeah, exactly. And meanwhile, later on, you had like these perfect families. You know, like Leave It to Beaver kind of families. And even like the Brady Bunch. And then what happened after that? Boom. Norman Lear slaps us with Archie and Edith in All In The Family. And they're dysfunctional AF.

Emily McKay (06:00)

Yeah, arguing and cranky and moody and and she's just trying to be sweet and kind and sort of an airhead.

Scot McKay (06:07)

Yeah, she was kinda ditzy and it drove, you know, the testosterone depleted Archie Bunker, played brilliantly by Carroll O'Connor, of course. I mean, Carroll O'Connor and

Scot McKay (06:21)

Jean Stapleton played their roles iconically. I mean, I mean, those roles turned out to be what they were most known for in a pretty long career in Hollywood. But man, Archie was just cranky and, you know, a little bit bigoted. And I always saw Edith being described as long-suffering. She's like the long-suffering wife of

Scot McKay (06:44)

Archie Bunker. She's trying to paint on a happy face and make everything okay, but there's nothing doing with that guy being as cranky as he is.

Emily McKay (06:52)

Right. She didn't she it was a sad relationship.

Scot McKay (06:54)

Now going back to George and Weezy, that was a spin off from All in the Family, still Norman Lear.

Emily McKay (07:00)

Oh, that's right, 'cause they moved into the neighborhood, didn't they?

Scot McKay (07:02)

Yeah, and then they moved out of the neighborhood. Remember they're moving on up to the east side, right?

Emily McKay (07:06)

Which means Archie and them were not moving up, they stayed down.

Scot McKay (07:09)

Yeah. Didn't Archie end up owning a bar or something? Late when that show had long since jumped the shark, Archie Bunker's Place. He had a granddaughter.

Emily McKay (07:17)

I don't remember it was long before me.

Scot McKay (07:20)

Yeah, well, actually I wasn't watching either. I think that's the main thing. But yeah, it's amazing how we went from comedic irony of basically a woman in the form of Alice in The Honeymooners taking care of her husband and calming him down when he was the one who was stereotypically at least as the masculine man in the household, supposed to be providing and protecting. And then when it went to shows that I guess were more drama oriented and not exactly

Scot McKay (07:48)

comedic, like your dramadies, I guess. Like Leave it to Beaver and you know.

Emily McKay (07:54)
Father Knows Best.

Scot McKay (07:55)
Yeah, My Three Sons. There was a whole bevy of those shows, like in the late fifties and early sixties. It was always perfect households. And then in the sixties, along came the Brady Bunch, right? And they weren't exactly perfect. They were a blended family with brothers and sisters. And then they tried to make it perfect from there, but not always with such great results.

Emily McKay (08:15)
Right. I don't know. Always little dramas happening and where they had to deal with family issues.

Scot McKay (08:20)
Yes, and for what it's worth, that was the first TV show ever that depicted a couple sleeping in the same bed.

Emily McKay (08:26)
Ooh, naughty.

Scot McKay (08:28)
Yeah, absolutely. So I still want to talk about the Taylor Sheridan universe some more. Okay. Because there's so many couples to talk about. I mean Rip and Beth, we could go on about them, but I'd like to talk about Spencer and Alex from 1923 because they're basically the only thing that made that show good.

Emily McKay (08:46)
I was so upset and just as a spoiler alert, you know, cover your ears if you haven't watched it, but the ending was awful. I mean, because yeah, she ended up dying and they really never got to spend time together and their love was so intense that I mean he cared and adored her and she thought the world of him, but they never ever got to spend their lives together.

Scot McKay (09:11)
Comparing Spencer and Alex to Rip and Beth is really helpful because remember this is a prequel to the whole Yellowstone series. So this is part of the Yellowstone universe directly. So we're talking about Beth Dutton's ancestors. Literally. So Taylor Sheridan has his cute little knack for making the people in 1883 and 1923 sort of resemble the characters coming later. There's a family resemblance there.

Scot McKay (09:41)
But like compared to Harrison Ford especially and Helen Mirren, man, they're just sticks in the mud. Helen Mirren does a great job, but Harrison Ford should just retire from acting 'cause all he is is like Archie Bunker on steroids now. He like makes Archie Bunker look chipper and social. In everything.

Emily McKay (09:57)
And everything.

Emily McKay (09:58)
That grumpy old guy.

Scot McKay (10:00)
Absolutely,

Scot McKay (10:00)

he should just retire. But Spencer and Alex are like Rip and Beth, made friendly and likable.

Emily McKay (10:08)

Yeah, the the the softer kind of couple that is nice to other people around them unless you bother them.

Scot McKay (10:15)

Right. Much more likable people. Spencer is, you know, this big game hunter in Africa after he got out of World War One, which is just a fantastic storyline, you know, being in Africa with all the lions and everything. And he meets Alex, who's an upper crust British chick from a rich family, but she just has too much ambition and wants to go on too many adventures and just has too much fire in her to live in that whole

Scot McKay (10:41)

you know, staunch, uptight

Scot McKay (10:45)

Bougie British environment, you know what I mean?

Scot McKay (10:50)

So she and Spencer take a liking to each other and then their life becomes one big cool adventure where they complete each other's sentences and have this great time and yes, it's incredibly annoying 'cause they never get to be happy together, like ever.

Emily McKay (11:05)

Right. It's one problem after another that keeps them separated. And it's like, can we at least get a break and have one happy moment?

Scot McKay (11:12)

But I do like the fact that they're sort of like Rip and Beth lite. They seem like, hey, you know what, I could sort of have a really happy relationship like that, even though Rip and Beth are so fraught that I can't imagine them being happy together because their circumstances are always gonna be what the two of them have brought about. You know what I mean? Which is always gonna be something dangerous.

Emily McKay (11:34)

Although what have to say about Beth's character is in the development of her character, she becomes likable. She matured. Instead of, you know, being this fire that just destroys everything, she thinks it through first and plans things and she's learned to control that fire so that it's useful.

Scot McKay (11:55)

For sure, you know, in the latest spin off show, The Dutton Ranch, they've gone out of their way to make Beth Dutton a lot more likable without actually selling the character herself up the river.

Emily McKay (12:07)

Which is hard to do. That didn't happen often. Yeah, that's right. But they make a great couple because they do look after and take care of each other. Yeah.

Scot McKay (12:15)

And ultimately they're trying to do the right thing even if it's ugly, even if it's hard to do. You know, we talk about men doing hard things, you know, doing the right thing even when it isn't the pretty thing or the "nice" thing to do. And I think Rip really does personify that. And his wife is absolutely quite literally his partner in crime on that.

Emily McKay (12:33)

I was

Emily McKay (12:33)

just thinking that too. She has his back solidly.

Scot McKay (12:37)

Yes,

Scot McKay (12:37)

and more Taylor Sheridan madness, you know, they're gonna come at us Emily with torches and pitchforks if we don't talk about Landman.

Emily McKay (12:47)

Oh my, I love that one. That was a great one.

Scot McKay (12:49)

Well, Billy Bob Thornton is just fantastic in whatever he's in, even if it's a T-Mobile commercial. And then Angela, right, who you may remember the same actress, Ali Larter from Heroes. Yes. Years and years ago. Well, she's a little older, a little bit more mature, and she plays his absolutely stereotypically high maintenance ex-wife who ends up with him again. And, you know, Billy Bob Thornton's getting shot at and dealing with the Mexican cartel,

Scot McKay (13:17)

and life and death situations and Ali Larter's character, Angela, his ex-wife, is always like, you know, that's not important at all. I just bought new shoes. What do you think? You know, and he's does a great job at trying to babysit her needs without having any of his own met, hardly ever, right?

Emily McKay (13:37)

But I don't think any man would put up with that. I mean, they need their needs met. Isn't that true?

Scot McKay (13:43)

Sure, but remember, he thinks she's hot.

Emily McKay (13:46)

Yeah, well she yeah, she definitely presents that.

Scot McKay (13:49)

And she's always hot on the tarmac ready to have some. Which is irresistible to a lot of men, especially if they've been working out in the oil patch all day.

Emily McKay (14:00)

Well, to when she does gripe him out, she is dressed, you know, completely, you know, like ready for bed.

Scot McKay (14:05)

Yes, exactly. They always have makeup sex, it seems on that show, where it's implied. Now, meanwhile, his son, his bonehead son Cooper, gets involved with a little gal named Ariana who's a widow because her husband got killed in the oil patch, and actually Cooper was part of what caused that death to happen. And they end up together

Scot McKay (14:33)

And they shouldn't be together, but they end up together anyway. It's like a weirdly forbidden relationship that somehow happens anyway. And a lot of guys, especially on the redpilled sites, really just go at Cooper because he's just a simp.

Emily McKay (14:46)

Well, he's a young boy who's with an older woman, and not only that, but she has a baby.

Scot McKay (14:52)

Right, she's been around the block. Yeah, exactly. And he has to kinda win her over. First of all, in the looks department, let's keep it real. He's punching above his weight.

Emily McKay (15:06)

That's why he pursued her.

Scot McKay (15:10)

But that's that's a weird relationship because he kinda doesn't talk to his dad about it, who's Billy Bob Thornton, because he knows what his dad would say, and his dad's gonna be right because his dad's older, wiser, and been around the block with relationships, even though, well, he's screwing it up in a weird sort of way that almost works with Angela, but it's still a dysfunctional relationship, right? Right.

Emily McKay (15:34)

Because you know, they're yelling and screaming, and each person is thinking about what they need rather than, hey, what do you need? She's not there to support him entirely. She's she's there for him to support her her shopping needs, her adventurous, fun lifestyle. But I will say this: in her character, her character is there to provide fun and excitement because his life is pure misery. He's like everything's coming at him. He's trying to dodge financial.

Emily McKay (16:03)

death as well as physical death, and then she's there to throw in fun and excitement and joy, which is lacking in his the other parts of his life.

Scot McKay (16:12)

That's a

Scot McKay (16:12)

brilliant point because without Ali Larter, that show would be pretty dark all the time.

Emily McKay (16:17)

Yeah, she makes it fun.

Scot McKay (16:18)

And because she's in her feminine, she just wants to throw parties and entertain and have fun and be playful. And whether Tommy is in the mood for it or has the wherewithal to withstand it when he gets home, and regardless of how demanding she is about him taking advantage of all these feminine gifts she's trying to dole out to him, I think he's always glad when he did. Remember, she has this deal where I want everybody

Scot McKay (16:42)

here for this special dinner I'm throwing.

Emily McKay (16:44)

I was thinking the very same thought.

Scot McKay (16:45)

And everybody has been put out immensely to be there. And if they aren't there, she starts throwing stuff, you know what I mean?

Emily McKay (16:51)

And she had ordered things from different places and spent all kinds of money. She put like hours into this and no one's appreciating it.

Scot McKay (16:59)

Yeah, the beautiful metaphor, I think, from a guy perspective in that show is she drives this like cream colored Bentley with pleated interior, right? And he drives an F-250 pickup truck that's all beat up and dirty. You know, that's just their relationship in a nutshell. I don't think we can talk about that show without at least mentioning Sam Elliott and his personal trainer. Oh my gosh, yeah. How fun is that?

Emily McKay (17:22)

That is so weird and creepy.

Scot McKay (17:24)

Well, creepy in a benign way, remember? Yeah.

Scot McKay (17:29)

I mean, he's an old guy and you know, he plays Tommy's dad in the show. And you know, Sam Elliott has been eighty years old for sixty years.

Emily McKay (17:39)

Forever, right?

Scot McKay (17:41)

So

Scot McKay (17:41)

he is cranky and doesn't have a whole lot to live for, and what happens is Tommy arranges for a personal trainer who's basically a a stripper, right?

Emily McKay (17:52)

Right. She was a stripper.

Scot McKay (17:53)

Right, yeah. She's not a personal trainer to come over and train him. And the funny part is this young gal ends up being charmed by the very charming character that Sam Elliott plays.

Scot McKay (18:05)

And so you end up having conversation in this show like Sam Elliott saying, you know, if I were thirty years younger, I might chase you around. And she goes, well, if you were thirty years younger, I might let you. You know, they have cute little conversations like that, which kind of eases the creepiness factor out of it just a little.

Emily McKay (18:23)

No, she's a little flirtatious in an innocent way, 'cause that's not gonna create a relationship other than they're respecting the feminine and masculine of each other.

Scot McKay (18:34)

Yeah, and the funny part about that show is of course Sam Elliott can only play Sam Elliott. He's gonna

be Sam Elliott, you know, stepping into whatever role he's stepping into. He

Emily McKay (18:45)
Gotta love it.

Scot McKay (18:46)
Oh, yeah. We gotta love Sam Elliott. He's a national treasure. Speaking of gruff but potentially lovable guys, even though I know you don't love him or any character he's ever played, Brett Goldstein, who every guy is gonna know from Ted Lasso as Roy Kent.

Emily McKay (19:01)
Oh, my goodness.

Scot McKay (19:02)
Who's always, you know, scoffing at everything and angry and dropping f-bombs.

Emily McKay (19:06)
The Killer of Joy.

Scot McKay (19:10)
Interestingly enough, his love interest in Ted Lasso is the world's most upbeat, cutesy girly girl who has everything pink ever, Keely.

Emily McKay (19:20)
Okay, I just thought of something.

Scot McKay (19:22)
Yes.

Emily McKay (19:23)
So those two, so she's upbeat, sort of ditzy I mean that's her character, right? Yeah she's his opposite. And he's gruff and rough, kinda like

Scot McKay (19:34)
Like he needs his T levels checked.

Emily McKay (19:35)
Just like Edith and Archie Bunker, you know, she's she's fun. Well the difference is Keely is cute.

Scot McKay (19:43)
And the other difference is Keely has a career. True. And a head on her shoulders. You know, with apologies to Edith Bunker. That was never the purpose of her character. She's a housewife to the core.

Emily McKay (19:55)
But that is her job, that is her career.

Scot McKay (19:57)
Right, but I think Edith was a woman who Archie wanted to have stay home and cook and clean for him, not get a job.

Emily McKay (20:04)
Right.

Scot McKay (20:05)

Right? So hence the feminists, you know, going to town on that show and on Archie Bunker. And of course, knowing everything we know

Scot McKay (20:13)

about Norman Lear and being one of the first social justice guys out there, you know, that was the commentary he was looking for out of that show. But yeah, Keely is definitely an opposite to Brett Goldstein's character. And if you haven't seen the movie Office Romance, which is just a couple of months old, believe it or not, Brett Goldstein plays Jennifer Lopez's love interest in that movie. And as it turns out, Goldstein produced that movie with J Lo in mind.

Scot McKay (20:41)

So that's one way to get to make out with J Lo, if you're a guy like Goldstein, right?

Emily McKay (20:45)

Yeah, there you go. And now you know how to make that happen.

Scot McKay (20:48)

Yes, exactly. Go make the movie yourself and cast it. But Brett Goldstein's character is very Roy Kent like in that movie, and Jennifer Lopez kind of breaks her typical typecast, and instead of being the maid or the wedding planner, she's the head of the freaking company. She's the CEO. And so Brett Goldstein's character is actually intimidated by her. So he's

Scot McKay (21:13)

Brett Goldstein, Roy Kent, all the time being gruff and kind of, you know, cranky,

Emily McKay (21:17)

Cranky.

Scot McKay (21:18)

right, exactly. But she knows how to handle him in this show, which in turn allows her to open up to discovering that Roy knows how to handle her. And in the end, those two characters kind of handle each other. And it's sort of kind of a nice movie, even though it does follow the rom-com script, pretty much stereotypically, right?

Emily McKay (21:42)

Right. But in all honesty, if that would've been a real life situation, they would have been awful for each other.

Scot McKay (21:48)

Yes, exactly. And speaking of real life situations, those of you who may be a little younger and think of Bruce Willis as the Die Hard guy, what made him famous was a television show in the eighties called Moonlighting, where he played a brash, kind of cocky, very quick on his feet, younger character to an aging Sybil Shepherd who was

Scot McKay (22:12)

The owner of the company he worked for, and therefore his boss. And it was constant sexual tension, unrequited, right? And they were fantasizing about each other and flirting up a storm and nothing would ever happen. And it's just great flirting lessons, that show. That show was fantastic. The dialogue and the writing was just great.

Emily McKay (22:33)

Tons of bantering.

Scot McKay (22:34)

Yes, yes, absolutely. And yet frustration. Mm-hmm.

Scot McKay (22:39)

But if you ever wonder who Bruce Willis was before he was Bruce Willis, go watch a couple episodes of Moonlighting.

Emily McKay (22:46)

It is so adorable. I used to love watching that.

Scot McKay (22:49)

Well I've done a lot of talking. It's time to talk about some of these flicks that you in particular adore. Overboard with Kurt Russell and Goldie Hawn, that's like one of your favorites ever.

Emily McKay (22:59)

I know, I've seen that several times. I mean, the dynamic between the two is so cute. So in the beginning, you have, you know, she's this awful human being who is uptight and treats people terribly, but because she had the the head injury, she has no memory of it. So she's having to reinvent or figure out who she is. And in the process, she becomes a different person. She actually becomes a good human being.

Scot McKay (23:25)

Not to be missed, she was very rich. And Kurt Russell's character was basically the help. Yeah. Worked for her, doing odd jobs. Right. And he recasts himself as basically her hero once she has amnesia.

Emily McKay (23:39)

Right. Which he was taking advantage of her, which is not a good thing.

Scot McKay (23:43)

No, but in the end, of course, because we love happy endings they end up together anyway.

Emily McKay (23:47)

Right. Well, the reason being is cause along the process of the movie she she starts to become useful. She becomes where she's able to participate as a family member because she thinks she's the wife, even though she's not. And now she's taking care of the kids. She's, you know, making sure they're clean. They got food. She's also helping him with his her supposed husband, helping him with his dreams. He has a dream of creating his own business and doing the miniature golf.

Emily McKay (24:14)

So she does these designs and figures out how to get the funding for it. And he starts to fall in love with her because they are now completing each other.

Scot McKay (24:24)

Yeah, because when she was this rich lady who was really kind of mean and nasty, everybody was just waiting on her hand and foot and she didn't have to do a whole lot. Right. So she transforms herself too. Yeah, it's a good movie. And a lot of fun. It takes a comedic twist to what we've been talking about in terms of unlikely couples finding themselves together, right? Also, speaking of which, Matthew Perry and Salma Hayak in Fools Rush In, another one of your favorites.

Emily McKay (24:51)

Yes. that's to me, that's probably one of the most adorable things because when he meets her, it's almost love at first sight. And he goes and visits her family and he just adores everything about her. And

he's stuck in his current life, which is what his parents are expecting of him, and he's trying to make everybody happy, which is creating this dynamic of trouble.

Emily McKay (25:14)

Matter of fact, I think they got drunk if I remember correctly and got married and she ended up pregnant. And so, she didn't want to tell her parents, so they ended up... I think they annulled the the relationship. And it just it's a cute little dynamic because they end up finding each other.

Scot McKay (25:31)

Yeah, speaking of finding each other, wasn't there a movie with John Cusack called Serendipity? And it was all about the woman saying, I'm gonna put this like dollar bill or this five dollar bill in this book, and if it ever comes back to you, that's how you'll know I'm the woman for you, some crazy premise like that.

Emily McKay (25:48)

Yes, Fool's Rush In had the same thing. She these crazy superstitions. I remember now. They got... She ended up pregnant, so they ended up getting married and moving into the house. And she paints the house, you know, the normal colors, very colorful, right? Which is not his lifestyle. He he has a whole different way of how we are supposed to live and compared to the way she envisions it. So they're opposites of each other. But they bring in great things to each other's lives by introducing

Emily McKay (26:15)

New ideals, new cultures, new everything. And he realizes this is a good thing that that brings joy to each other.

Scot McKay (26:22)

Man, it's such a coin flip when people do rush into a relationship. Yes. It might go well, but it usually doesn't. There's usually something that's gonna come up that makes this person, you know, more likely not to have been the one than that one who is the one. Yeah.

Emily McKay (26:38)

But

Emily McKay (26:38)

you what's interesting is that they have their parents meet and the two parents start arguing and talking about the stupidity of what their kids just did and all the things that they brought up were valid. Like these two kids live two different lifestyles. They they have everything that's the opposite. How are they supposed to raise kids and this and that? They're all valid, although it was irritating because they're already married. This is the time to support them.

Scot McKay (27:02)

Well, parents are always right. Except our parents, of course. You know, anytime you get two beautiful people who the audience is already picturing in a romantic setting, even if in their own fantasies, you're almost guaranteed a great romantic love story movie. You've got your Matthew Perry, fresh off Friends, and you've got Salma Hayek in that movie.

Scot McKay (27:30)

And so you can imagine what happens when you get Mila Kunis and Justin Timberlake together as Friends With Benefits. Now, interestingly enough, there were two competing movies with the same principle out at the same time, remember?

Emily McKay (27:44)

Yes, we were like, didn't we see that movie already? It's like, wait.

Scot McKay (27:46)

Right.

Scot McKay (27:48)

This is the better one, which is why we're talking about it. So they both have vicious breakups and decide just to start seeing each other with no strings attached, and we don't want to get the feels, and then of course they get the feels for each other, and the whole rest of the movie is them sorting that out, us laughing with them and hoping to God that they get together because they're just so cute together.

Emily McKay (28:08)

And they're trying to pretend that they don't have any feelings for each other because that breaks the agreement.

Scot McKay (28:13)

Yes, exactly. So the agreement becomes paramount as opposed to the relationship, which is just silly. But again, it's a movie, right? Speaking of silly relationships in movies, what better way to kind of cap off this podcast? And you know, I'm sitting here thinking of a bunch more movies I should have thought about before, but we just don't have time to get all of them. There really are a lot of great examples.

Emily McKay (28:37)

Yeah well, in the end, before we finish, rattle them off and tell us what you think.

Scot McKay (28:42)

Oh boy, you're gonna put me to the test. You're gonna have me remember all the ones I thought of in this show. Well, the one I want to end on is Tom Cruise and Renee Zellweger in Jerry Maguire. Now we could talk about the entire Hugh Grant universe, right, with Bridget Jones and Renee Zellweger too. So if you want to talk about that one, write us. Okay. anything with John Cusack and a chick in it, Better Off Dead with a little French chick, right?

Scot McKay (29:09)

Right. Anytime there's ever been a manic pixie dream girl in any movie ever, like Zach Braff and Natalie Portman in Garden State and you know, movies like Elizabethtown, What's Up Doc with Barbara Streisand and Ryan O'Neal, anything Zoey Deschanel has ever been in ever, like you know, 500 Days of Summer. There.

Emily McKay (29:32)

Nicole Kidman?

Scot McKay (29:34)

Nicole Kidman and anything she's ever done, especially with Tom Cruise in any movie ever.

Scot McKay (29:38)

Except BMX Bandits; that wouldn't count. Definitely write to us and tell us the ones that you think we left out and tell us why you think that on-screen couple deserve mention. We'd love to hear about that. But indeed, sticking to the script here, because we are talking about Hollywood, Jerry Maguire. Tom Cruise, and Renee Zellweger. Well, you know, we can talk about all the ups and downs of that relationship and whether it was a good idea for Tom Cruise to want to be with her because

Scot McKay (30:05)

maybe he liked her son more than her, who knows? But remember when he comes back to her? And she's actually in a pre-divorce or a divorce group support meeting when he busts through and says, No, I want to be with you. And the two I don't know, two out of the three most iconic lines of that movie, of which there are many, get spoken in that scene. Not show me the money, but the other two.

Emily McKay (30:30)
You had me at hello.

Scot McKay (30:31)
Which comes after the other one.

Scot McKay (30:33)
Right. Which is you complete me.

Emily McKay (30:36)
That's right.

Scot McKay (30:36)
Right. So he kind of stumbles through you you complete me. Like I my life is nothing without you. Now that has been argued. Should couples really base their happiness and their identity on each other? I don't know. I think you can be interconnected and

Emily McKay (30:56)
They both could be yes. They both could be right. You mean, you can you don't need the other person to be happy, but it doesn't change the fact that it could still be true that they complete you, that they are your world, they're your everything. Both could be right.

Scot McKay (31:09)
They do what you're not good at. Right.

Scot McKay (31:11)
Yeah. You're a good team together.

Emily McKay (31:13)
I am nothing without you.

Scot McKay (31:15)
Well, I'm not able to do the taxes without you. That much I know.

Emily McKay (31:20)
You'd get a tax accountant.

Scot McKay (31:22)
Well, she wouldn't be as cute. No. And she costs a lot more. Maybe that's not true.

Emily McKay (31:27)
I don't know. I think it's time to go shopping.

Scot McKay (31:29)
I think I better think before I speak. But the you had me at hello is Renee Zellweger telling him that's enough, you don't need to go on, no more struggling. You had me at hello, I'm back, I'm yours. I wanna be with you, you just gave me a great excuse. Which is irresponsible and irresistible from a romantic comedy perspective at the same time, right?

Emily McKay (31:49)
Yes, but it's too desperate.

Scot McKay (31:51)

It is, both of them. Exactly. Right. But two of the most iconic I don't know. I think two of the most iconic lines of any movie spoken in one scene, right?

Emily McKay (32:05)

Yeah, I agree.

Scot McKay (32:07)

Well, like I said, we rattled off several others. Who could forget Harrison Ford and Princess Leia?

Emily McKay (32:13)

Oh, my goodness, that's right.

Scot McKay (32:15)

That's a good one right there. Talk to us about that one. so many others. We could go on and on. Old school movies.

Emily McKay (32:24)

I'd say we can rattle off old school ones faster and easier 'cause nowadays it's all about hating men and hating women and the characters come off that way and it's hard to like them and hard to root for them even when they end up together.

Scot McKay (32:37)

Well you know what? How about ten weeks from now we talk about what the old school classic Hollywood movies got right that we should maybe think about again. We can go old school.

Emily McKay (32:49)

Well, the reason why they wrote those scripts that way is because that's what we want.

Scot McKay (32:53)

Well, that's what we're gonna talk about ten weeks from now. Sounds like a plan. That sounds like a plan. Meanwhile, if you want to

Scot McKay (32:59)

get on the phone with us and talk to us for half an hour about where you are in your relationship life right now, whether you're single or in a relationship with someone and want to make it better, if you're listening to this show on the X & Y On The Fly feed, go to scotandemily.com. One T in "Scot". That's all you got to do. You'll see the button in the upper right hand corner. Gentlemen, if you want to talk to me, go to mountaintoppodcast.com if you're listening to The Mountain Top

Scot McKay (33:26)

Podcast, and same thing applies, get on my calendar and we'll talk to you. We always love to hear from you. You can email us at scotandemily@scotandemily.com. Give us

Scot McKay (33:36)

your thoughts on this show, on maybe topics for future shows. Tell us what's on your mind. We love hearing from you. And until we talk again real soon from X & Y Communications in San Antonio, Texas, this is Scot McKay.

Emily McKay (33:51)

And this is Emily McKay.

Scot McKay (33:52)

Be good out there.

Emily McKay (33:53)
And have fun.